

*ALL SAINTS CHURCH, HOVE*

*SATURDAY 17<sup>TH</sup> APRIL 1999*

THE ESTERHÁZY CHAMBER CHOIR

# PROGRAMME

DURUFLÉ

*REQUIEM*

MENDELSSOHN

*SACRED PARTSONGS, 3<sup>RD</sup> ORGAN SONATA*

TIM LOLE *CONDUCTOR*

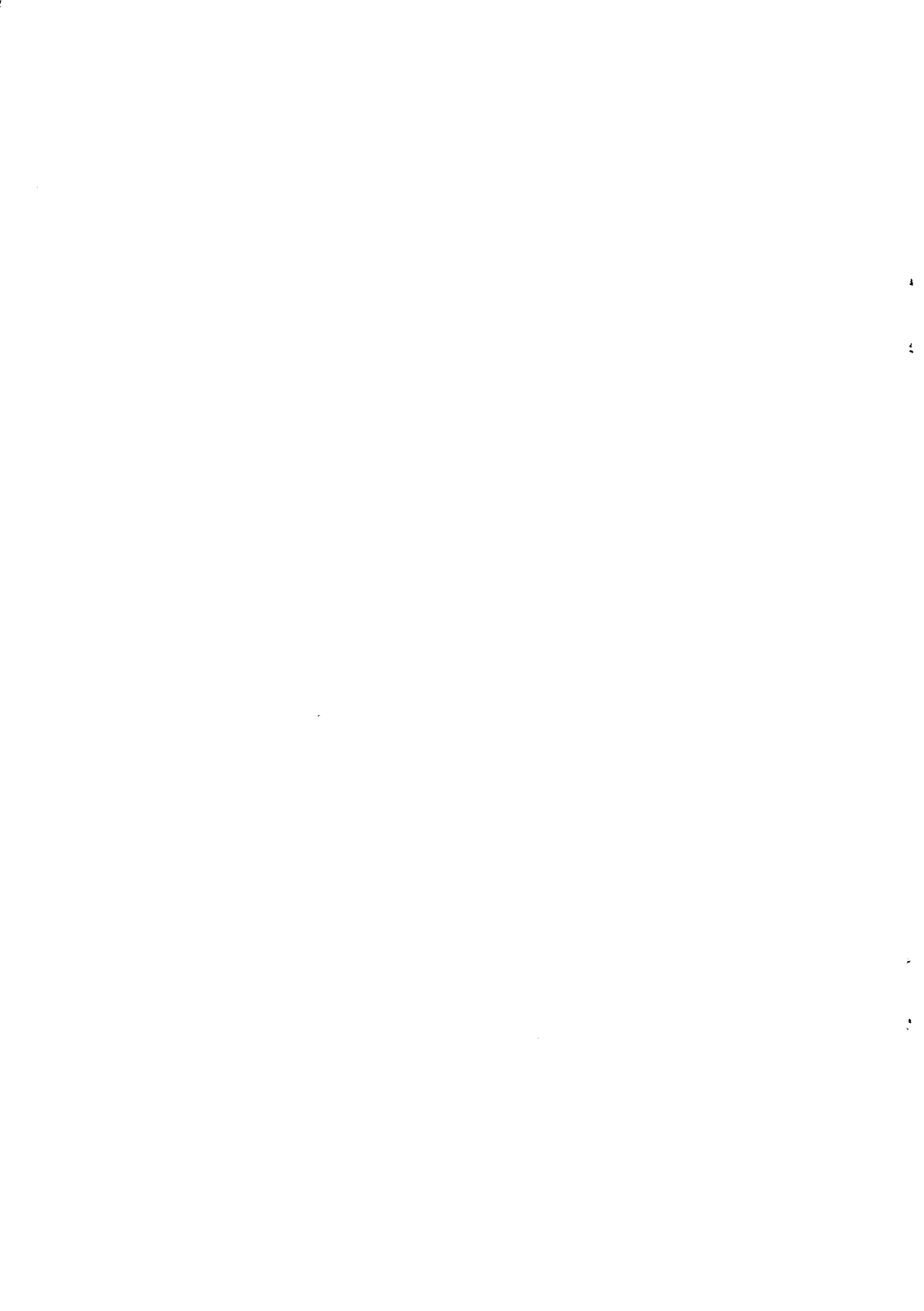
TIM HORTON *ORGAN*

MARCIA BELLAMY *MEZZO SOPRANO*

WILLIAM ALLENBY *BARITONE*

JACK MABERLY *TREBLE*

EMMA BOOTH *CELLO*



# PROGRAMME

## ~ FELIX MENDELSSOHN ~

*HEAR MY PRAYER* SOLOIST ~ JACK MABERLY

*VERLEIH UNS FRIEDEN: Grant us peace*

*3<sup>RD</sup> ORGAN SONATA* ORGANIST ~ TIM HORTON

*KYRIE: Lord have mercy upon us, Christ have mercy upon us*

*HEILIG, HEILIG: Holy, holy, holy, Lord God of hosts*

*JAUCHZET DEM HERRN: O be joyful in the Lord, all ye lands*

*FROCKET, IHR VÖLKER AUF ERDEN: Rejoice people on earth*

***INTERVAL 15 MINUTES***

## ~ MAURICE DURUFLÉ ~

*REQUIEM*

SOLOISTS ~

MARCIA BELLAMY ~ MEZZO

WILLIAM ALLENBY ~ BARITONE

EMMA BOOTH ~ CELLO

ORGANIST ~

TIM HORTON

## PROGRAMME NOTE

**T**onight's concert includes the works of two composers who were caught in the tension between liturgy and art music; for centuries church liturgy had been the driving force behind the evolution of musical style because virtually all the significant musicians and organised music came from within the church. The rise of the concert-going middle classes in the 19<sup>th</sup> century and the growth in popularity of music in the home resulted in a burgeoning market for secular music, which in turn influenced the composers of traditional church music. Neither Duruflé nor Mendelssohn could quite immerse himself entirely in one camp or the other.

**D**uruflé was employed as assistant organist at Ste. Clotilde in Paris where Franck had presided for many years. He confessed that his aim with the *Requiem* was to 'get to the heart of the style of Gregorian melody'. He had to struggle to reconcile the meandering rhythms of plainsong with the modern bar-line, and the tempting influences of Ravel and Debussy are conspicuous. However, his attitudes to past and present are equally unprejudiced, giving rise to a fresh and uninhibited approach. Duruflé's *Requiem* exhibits a spontaneity and turbulence not present in the more polished *Requiem* of Gabriel Fauré, to which it is often compared. The work arose from a commission to write a suite of organ pieces based on plainsong themes, but following the death of his father, Duruflé developed it into a full *Requiem*.

**M**endelssohn was more accustomed to writing 'concert' as distinct from 'church' music, and confessed to a pastor friend that he could not see how liturgical music was supposed to function as part of the Christian church service, seeing it as he did 'merely as a more or less edifying concert'. His Jewish ancestry (his parents having converted to Christianity) probably prevented a natural empathy with Protestant liturgy, but what may have been the church's loss was all gain for the Victorian concert-goer who greeted with enthusiasm the sentimental parlour-song

style of pieces such as *Hear My Prayer*. It was written in London in 1845, with words by Mendelssohn's collaborator, the poet William Bartholomew, who also translated texts for Mendelssohn's English audience.

**T**he hymn *Verleih uns Frieden* was originally accompanied by a full orchestra, and much admired by Schumann. It is part of the steady output of church music composed while he was in Venice, a place which enchanted him with its fabulous churches and scenery. He was, however, less impressed with the town band playing in St Mark's Square, and retired to his room to write a *Gondola Song*.

**I**n the last four years of his life, Mendelssohn was choir master at Berlin Cathedral, and the first two of the *Four Sacred Partsongs* - the *Kyrie* and *Heilig* - were written for that choir in 1846. They were part of a larger setting of the German liturgy (the use of which was at the time controlled by law). The third piece, *Jauchzet dem Herrn alle Welt*, is one of several settings of Psalm 100, and intended to be sung as a substitute for the Benedictus at Matins. The fourth and final partsong, *Frohlocket, ihr Völker auf Erden*, is the first of a set of six (op. 79) written for various events in the church calendar. It is primarily a Christmas piece but may equally well be sung at other times of the year.

**N**ot one of Mendelssohn's six organ sonatas adheres to classical sonata form - in fact he preferred to call them *Voluntaries*, a term used in England to describe organ solos played in an exclusively liturgical setting. The *Third Organ Sonata* is the only one of the six to utilise previously composed material. Mendelssohn originally intended the first movement to be played at his sister Fanny's wedding; it is in fugue form and includes part of his *Lobgesang* as the principal theme, and a chorale, *Aus Tiefer Noth*, appears in the pedal bass. Along with Bach's *Orgelbüchlein*, Mendelssohn's *Organ Sonatas* are required repertory for every organist.

## MARCIA BELLAMY

MEZZO SOPRANO

**M**arcia Bellamy was born in Washington State and is the recipient of numerous awards, including the Young Artist Encouragement award at the Metropolitan Opera Auditions in 1984. Following her graduation with a Master's degree in music from the University of Washington she toured with Minnesota Opera (singing the title role in *Carmen*) and took other principal roles including Lillian Holliday in *Happy End* during a tour of Canada.

In 1988 Marcia Bellamy won the American Berlin Opera Foundation Scholarship which in turn led to performances in over twenty roles with Deutsche Oper Berlin. She also appeared as a soloist with the Berlin Philharmonic, The Berlin Radio Symphony Orchestra, The Berlin Symphony Orchestra and The Carl Phillip Emmanuel Bach Orchestra.

Since 1996 Marcia Bellamy has performed in opera, concerts and recitals throughout Europe and the United States. Amongst other important performances, she sang the Muse/Niklaus in *Tales of Hoffmann* and the title role in *L'Enfant et les Sortilèges* for Tiroler Landestheater in Innsbrook. Last year she sang Suzuki in Raymond Gubby's highly acclaimed London production of *Madame Butterfly* before returning to Austria for the German language premiere of Rautavaara's *Vincent* and an appearance as Dorabella in *Così fan Tutte*. Her most recent roles include Dido in *Dido and Aeneas* (which she has also recorded) and Countess Geschwitz in *Lulu*.

## WILLIAM ALLENBY

BARITONE

**W**illiam Allenby studied at the Royal Academy of Music and the RSAMD Opera School having won scholarships to both. Since graduating he has sung with Scottish Opera, Opera North, the Royal Opera House Covent Garden, the D'Oyly Carte Opera Company and at Glyndebourne where he took roles in *La Traviata* and *Eugene Onegin*.

Since leaving Glyndebourne in 1997 William's roles have included Marullo in *Rigoletto*, Kothner in *Die Meistersinger von Nürnberg*, Prospero in *The Tempest* as well as covering Aeneas in *Dido and Aeneas* for Holland Park Opera Festival and Baron Prus in *The Makropulos Affair* for Scottish Opera. This year he was runner-up in the annual Wagner Society Bayreuth Bursary Competition and appeared on tour with the European Chamber Opera. Last month he made his debut with the Icelandis Symphony Orchestra in Reykjavík. A busy and varied schedule follows, culminating in an Autumn tour of Gilbert and Sullivan Savoy Galas.

## TIM HORTON

ORGANIST

**T**im Horton was a Music Scholar at Sevenoaks School and an Organ Scholar at Jesus College Cambridge. During his time at university he gained his music degree, ARCO and FRCO diplomas winning many prizes on the way, including the prestigious Limpus and Dixon awards.

Tim spent three years as Assistant Master of Music at Sheffield Cathedral and then two more as Director of Music at Abbots Bromley School. In 1997 he moved to London in order to develop a career as a freelance. Tim's interests now cover a wide spectrum which embraces teaching at the University of Surrey and accompanying at the Royal School of Dancing but his greatest love is working with choirs. He is Principal Conductor of the Guildford Chamber Choir and Music Director of the English Singers, which he founded.

## EMMA BOOTH

CELLIST

**E**mma Booth began playing the cello at eight years of age and soon afterwards gained a music scholarship to secondary school and the chance to further her studies at the Royal College of Music in the Junior Department. This was a busy time for Emma and she found herself in demand for festivals and concerts with a variety of orchestras and chamber groups.

Travel has been a major feature in Emma's development and she has been heard in Austria, South Africa and India, where she also explored her singing potential. She is currently studying cello with Selma Gokcen at the Guildhall School of Music and Drama while, at the same time, reading for a degree in 20<sup>th</sup> Century Music. At Sussex Emma has recently formed a string quartet and plays with the university Symphony Orchestra.

## JACK MABERLY

TREBLE

**J**ack Maberly has been Head Chorister at St Mary's Reigate and is currently a Choral Scholar at Eastbourne College. Among other public performances he has sung a solo at Chichester Cathedral.

## THE ESTERHÁZY CHAMBER CHOIR

**T**he Lewes-based Esterházy Chamber Choir was founded in 1993 and comprises some forty experienced singers originally selected by their Music Director David Angus. For this concert the choir has been rehearsed and directed by Tim Lole, their resident conductor. The name Esterházy was inspired by its links with Haydn who has a special place in the choir's repertoire. Count Esterházy was Haydn's patron and most of Haydn's works were first performed at the Esterháza palace in the former Austro-Hungarian Empire.

The choir aims to perform at a professional standard whilst remaining firmly rooted in the fine English tradition of amateur music making. It also aims to make music more accessible to the young by offering free admission to accompanied children under 16 for all its own concerts.

The choir is a warm and friendly group which welcomes approaches for audition from experienced musicians who have similar aspirations. The singers are also pleased to offer their talents in support of charitable events. Every year the choir

performs a Christmas concert of popular favourites with families in mind.

An extensive repertoire spans five centuries of sacred and secular music by composers such as Purcell, Tallis, Haydn, Handel, Howells, Tavener, Michael Rose and Britten. As well as being noted for its *a capella* work, the choir has performed recently with the London Mozart Players, London Philharmonic Brass, the Irish Chamber Orchestra and its own Esterházy Chamber Orchestra.

Outstanding among the choir's recent concerts have been what was described as 'The definitive *Messiah*: an electric performance' with the London Mozart Players in Brighton; a highly successful concert of choral and organ music in Brighton which included Fauré's *Requiem*; performances of Haydn's *Creation* during the Brighton Festival; a performance of Britten's *Ceremony of Carols* with Osian Ellis; and two charity gala performances of Handel's *Messiah* at Glyndebourne.

## THE FRIENDS OF ESTERHÁZY

**W**e would like to pay especial thanks to the members of our 'Friends' Association who have given generous financial support. Promoting and producing concerts, with or without orchestras, is very expensive and the choir would not be able to continue without this additional help.

Mrs. C.R.K. Baden-Powell

Mr. Alexander Bruce

Mr Hedley Cornwell

Mr. C.B. d'A. Fearn

Mr. & Mrs. P. Gillham

Mr. E.C. James

Dr. M.A. Norman

Dr. Derrick J. Platt OBE

Mr. R.L. Vigars

Mrs Sylvia Williams

Mr. David Botibol

Karen & John Coley

Mr. Mark Evans

Mr. Derek Froud

Mrs. J.R. Gumpert

Dr G E Naylor

Trevor Philip & Son

Rev. D.W.A. Stride

Mrs. Andrea. Wheeler

Prof. Adrian Wood

If you are interested in being a 'Friend', please ask one of our front of house staff for a **Freepost** registration postcard.

# THE CHOIR

## Sopranos

Becky Clifford  
Fran du Corbier  
Sharon Flower  
Pru Heathcote  
Linda Lee  
Tess Powderham  
Tricia Roussel  
Françoise Towler  
Sue Uglow  
Annie Webber

## Altos

Anne Daniel  
Beth Gilham  
Meryll Goodwin  
Joan Hester  
Sarah Jarvis  
Denise Jones  
Joyce Phillips  
Sue Richards  
Nancy Turner  
Karen Zeff

## Tenors

David Gilham  
Wayne Jones  
David Sutcliffe  
David Spear  
Philip Uglow  
Richard Ware  
Julius Weeks

## Basses

John Astbury  
Brian Derbyshire  
Chris Dixon  
Dereck Froud  
David Goodwin  
John Hayllar  
Matthew Spencer  
Michael Tearle  
Philip Towler

Rehearsal Pianists: Sarah Jarvis and Julius Weeks

## *Esterházy Chamber Choir*

### Concert for a Summer's Evening

*with 'Pimms' in the interval and  
followed by a buffet supper*

Music by Purcell, Vaughan Williams, Britten & others

7.00 p.m. Ripe Church  
Saturday 26<sup>th</sup> June 1999

To reserve your place call or fax David Goodwin:  
01273 471089

*'Friends' will be sent details by post*



