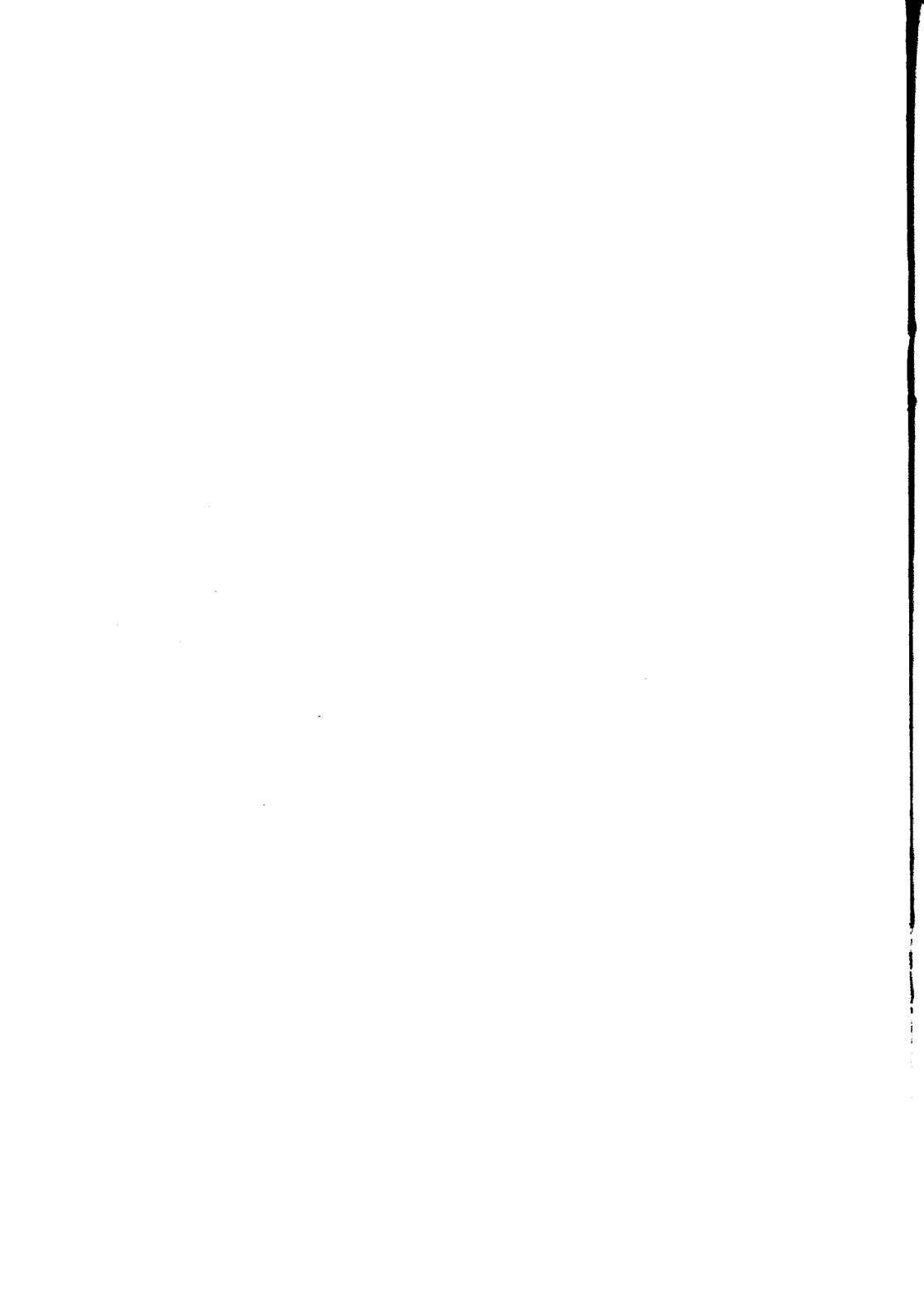




PROGRAMME





**ST JOHN SUB CASTRO, LEWES**

Saturday, 10<sup>th</sup> March 2001 at 7.30 p.m.

# **HANDEL**

## **FOUR CORONATION ANTHEMS**

**CONCERTI GROSSI Op.6 Nos.1 & 11**

**OVERTURE FROM THE OCCASIONAL ORATORIO**

**ARRIVAL OF THE QUEEN OF SHEBA**

## **Esterházy Chamber Choir** **Esterházy Ensemble**

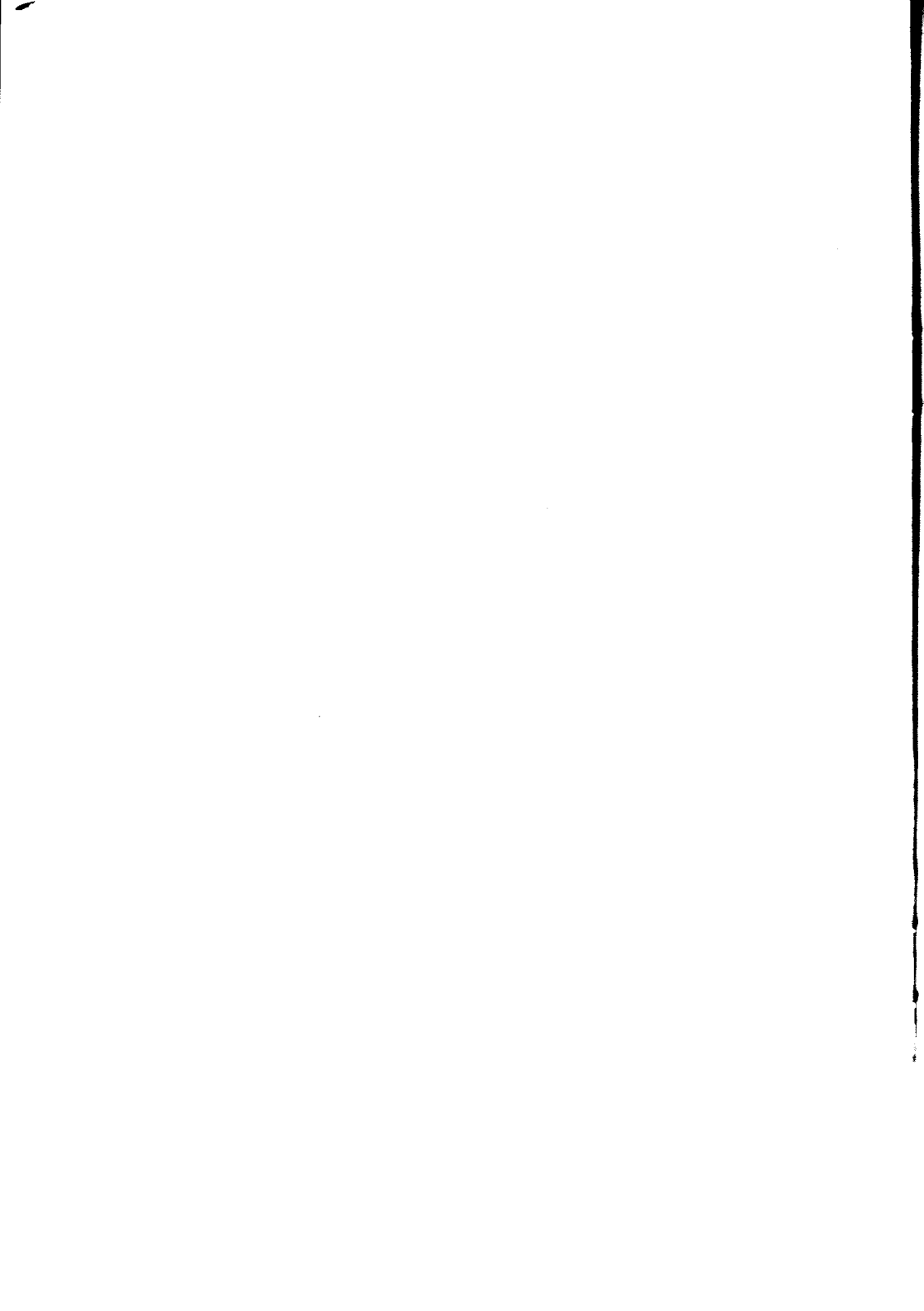
Conductor **Nicholas Houghton**



The Foundation  
for Sport  
and the Arts

Visit our web site: [www.esterhazy.org.uk](http://www.esterhazy.org.uk)

Registered charity no. 1059803



# PROGRAMME

## HANDEL

Orchestra: Overture from the Occasional Oratorio

Choir: Zadok the priest

Orchestra: Concerto Grosso Op. 6 No. 1

Choir: Let thy hand be strengthened

## INTERVAL

Orchestra: Arrival of the Queen of Sheba from the Oratorio Solomon

Choir: The King shall rejoice

Orchestra: Concerto Grosso Op. 6 No. 11

Choir: My heart is inditing



## PROGRAMME NOTES

There are 12 *Concerti Grossi* in Handel's opus 6 (1739), and tonight you will hear numbers 1 and 11. The 12 concerti were written in true helter-skelter-Handel-style in the space of 30 days, and were published by subscription – a standard procedure at the time whereby an advertisement would appear inviting subscribers. The applicants would then pay a couple of guineas each and have their name printed at the front of the finished publication. The names listed in Opus 6 numbered 106, and included members of royalty, musicians, composers and several musical societies.

Handel wrote these concerti based on the older-style concertos of Corelli, rather than the fast-slow-fast, 3-movement concerti of Vivaldi and Albinoni on which J. S. Bach's were modelled. Handel was writing for a particular audience, and being already confident that his personal style of writing was recognized and accepted, saw no reason to go for the cutting edge; it may be unfair to accuse him of doing it for the money though he had £2300 in the bank at Brook Street, Hanover Square that year.

*Concerto Grosso Opus 6 No 1* begins *a tempo giusto* (in strict time – but can also mean in *suitable* time). It was originally drafted as an overture to the opera *Imeneo* but abandoned. There is then an *allegro*, an *adagio*, a *fugue* – displaying complete and happy disregard for recognized fugal procedures – and finally an exuberant *gigue*.

*Concerto Grosso Opus 6 No 11* is a recycling exercise; three movements, marked *andante larghetto*, *andante* and *allegro* began life as an A major organ concerto, which he had written earlier in the year but not yet published. Changes were made in layout to allow for the different character of the sonorities, and the organ *ad-libs* are given to the violin and accompaniment added.

Recycling was second nature to Handel and many of his contemporaries. Before the advent of radio and recordings, there was no necessity for every new composition to be completely original and unheard; musical audiences would often welcome familiarity in a new composition. Indeed it was equally acceptable to use material from the work of other composers which Handel did more and more after 1737. (Musicologist Edward J. Dent suspects this was due to mental impairment caused by syphilis.)

George Frederick Handel was for the first half of his career primarily a writer of operas, and for the second half he produced mainly oratorios. The *Four Coronation Anthems* were written for the coronation of George II, and the first and best known of these – *Zadok the Priest* - has been sung at every British coronation since.

The anthems were written in 1727. His triumphant performances of the *Coronation Anthems* came hot on the heels of a public display of fisticuffs between Handel's two favourite sopranos – on stage, mid-performance, much to the delight of the audience.

Programme notes prepared by Karen Zeff



## NICHOLAS HOUGHTON

Nicholas began his musical life as a chorister and later bass choral clerk at Coventry Cathedral. He went on to study the organ with Lady Susi Jeans and Nicolas Kynaston while reading music at Bristol and Cambridge Universities.

A versatile musician, Nicholas is well known in the South East as a choir trainer, conductor, organist and accompanist. He is Music Director of Downland Chorale and the Weald Choir of Crawley. In 1993, he established his own period instrumental and vocal ensemble **The Houghton Consort**. In January 2001 he became Director of Music at Hurstpierpoint College. As an organist he performs regularly in London and the South of England.



## THE ESTERHÁZY CHAMBER CHOIR

The Lewes-based Esterházy Chamber Choir was founded in 1993 and comprises some thirty experienced singers originally brought together by David Angus, their founding Music Director. The name Esterházy was chosen because of its strong musical associations: Count Esterházy was Haydn's patron and most of the composer's works were first performed at the Esterháza palace in the former Austro-Hungarian Empire.

Following a close association with the choir during the year 2000 **Nicholas Houghton** was appointed Music Director from the start of 2001. Under his

experienced direction the choir will aim to perform at a professional standard whilst remaining firmly rooted in the fine English tradition of amateur music making. Performances with period instruments will become a feature of forthcoming concerts.

The choir is a warm and friendly group which welcomes approaches for audition from experienced musicians who have similar aspirations. The choir is somewhat unusual in that it often performs in 'quartets' rather than the traditional blocks of singers in voice parts. As a charity it also aims to make music more accessible to the young by offering free admission to accompanied children under 16 at concerts which the choir itself promotes: in particular its annual Christmas Concert.

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

Outstanding among the choir's concerts have been what was described as 'The definitive *Messiah*: an electric performance' with the London Mozart Players in Brighton; a performance of Haydn's *Creation* during the Brighton Festival; Britten's *Ceremony of Carols* with Osian Ellis; and two charity gala performances of Handel's *Messiah* at Glyndebourne which together raised over £80,000. In the past the choir performed Bach's *Magnificat* and Vivaldi's *Gloria* in St George's Kemp Town and Bach's *St. John Passion* in Eastbourne followed by Handel's *Messiah* in Seaford and a programme of Sacred Choral Classics in Ringmer. This season the choir performed Mozart's *Requiem* and *Vespers* in Lewes and a Gabrieli concert with brass at St Bartholomew's on 16<sup>th</sup> December 2000. All the choir's concerts this season have enjoyed the support of The Foundation for Sport and the Arts, which made a substantial award to the choir. Future plans include Purcell's *Dido & Aeneas* with Emma Kirkby in the Lewes Festival on 2<sup>nd</sup> May 2001, Stravinsky's *Mass* in the Brighton Festival, Bach's *B Minor Mass* in St George's Kemp Town in October and two Christmas concerts in Brighton and Lewes in December.

If you want to check concert details you can visit our website at:  
**[www.esterhazy.org.uk](http://www.esterhazy.org.uk)**



## THE CHOIR

### Sopranos

Sarah Bridgland  
Fran du Corbier  
Dilys Goggins  
Lucy Morgan-Jones  
Tess Powderham  
Tricia Roussel  
Françoise Towler

### Altos

Maria Birch  
Meryll Goodwin  
Joan Hester  
Sarah Jarvis  
Denise Jones  
Robin Page  
Joyce Phillips  
Nancy Turner  
Karen Zeff

### Tenors

Robert Carpenter  
David Faulkner  
David Sutcliffe  
Richard Ware  
Julius Weeks

### Basses

John Astbury  
Peter Claridge  
Brian Derbyshire  
Chris Dixon  
Derek Froud  
David Goodwin  
John Hayllar  
Matthew Spencer  
Philip Towler

Rehearsal Pianist: **Sarah Jarvis**



## THE ESTERHÁZY ENSEMBLE

**Violins** Judy Tarling  
Ellen O'Dell  
Helen Orsler  
Pierre Joubert

**Viola** Rachel Stott

**Cello** Melanie Woodcock

**Bass** Timothy Amherst

**Oboes** Gail Hennessy  
Hilary Stock

**Bassoon** Philip Turbett

**Timpani** John Rockcliffe

**Organ  
Continuo** Peter Bennett



## THE FRIENDS OF ESTERHÁZY

We 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. David Botibol  
Mr. Alexander Bruce  
Ms Mary E. Budleigh  
Karen & John Coley  
Mr Hedley Cornwell  
Mr. Mark Evans  
Mr. C.B. d'A. Fearn  
Mrs Maggie Freeman  
Mr. Derek Froud  
Mr. & Mrs. P. Gillham

Mrs. J.R. Gumpert  
Dr Joan Hester  
Mr Nick Hollington  
Mrs Pauline Johnstone  
Mr. David Millington  
Dr. M.A. Norman  
Ms Deborah M. Peat  
Dr. Derrick J. Platt OBE  
Rev. D.W.A. Stride  
Mr. R.L. Vigers  
Prof. Adrian Wood





## ESTERHÁZY CHAMBER CHOIR

### *Friends Association*

The Esterházy Chamber Choir has an active and supportive network of "Friends" who give generous financial support and receive the following benefits:

**Associate** (annual amount: anything from £5 upwards)

Associate Friends will receive advance details of all ECC concerts, priority booking (made through the ECC Friends Co-ordinator) and an acknowledgement in every concert programme booklet.

**Patron** (annual amount: from £25 upwards)

In addition to the above benefits, Patrons receive invitations to occasional concert receptions and are entitled to a reduction of 20% when purchasing two or more tickets through the ECC Friends Co-ordinator.

**Benefactor** (payment of £250+ made through *Gift Aid*)

Benefactors enjoy all the benefits of Patrons and Associate Friends, for life!

The scheme is run by Philip Towler at the following address:

Esterházy Chamber Choir  
Freepost SEA 2702  
Brighton BN1 5ZZ  
01273 507965

The choir is managed by David Goodwin at the following address:

1 Dorset Road  
Lewes  
BN7 1TH  
01273 471089 (phone/fax)

# OUR NEXT CONCERTS

Wednesday 2 May 2001 at 9.00 pm

## LEWES FESTIVAL

Purcell: *Dido And Aeneas*

Dido	<b>Emma Kirkby</b>
Belinda	Helen Parker
Aeneas	Andrew Foster-Wilson

*Tickets available from the Lewes Tourist Information Office, 187 High Street, Lewes.*

**St John sub Castro, Lewes**

Sunday 13 May 2001 at 7.30 pm

## BRIGHTON FESTIVAL

### **Venetian Connections**

An exciting programme of choral masterpieces connected with Venice including Stravinsky's *Mass* (1948), Schütz *Deutsches Magnificat*, Gabrieli *In Ecclesiis*, Monteverdi *Lauda Jerusalem*, Lotti *Crucifixus*. Accompanied by the Esterházy Wind Ensemble.

£12, £8 (concessions £2 reduction)

**St Bartholomew's, Brighton**

Friday 29 June 2001 at 7.30 pm

**SUMMER CONCERT**

Finzi: *Seven Songs of Robert Bridges*

Rutter: *Birthday Madrigals*

Elgar: Choral Songs

£8, £6 (concessions £2 reduction)

**Hurstpierpoint College Chapel**

Saturday 27 October 2001 at 7.30 pm

**BACH: B MINOR MASS**

Soprano	Lesley-Jane Rogers
Alto	Katleen Livingstone
Countertenor	James Huw Jeffries
Tenor	Neil Mackie
Bass	Julian Clarkson

£15, £12, £8 (concessions £2 off)

**St George's Kemp Town, Brighton**

Saturday 15 December at 7.30 pm

&

Sunday 16 December 2001 at 3.30 pm

**CHRISTMAS CONCERTS**

Poulenc: *4 Christmas motets*

Carols by John Gardner and John Tavener

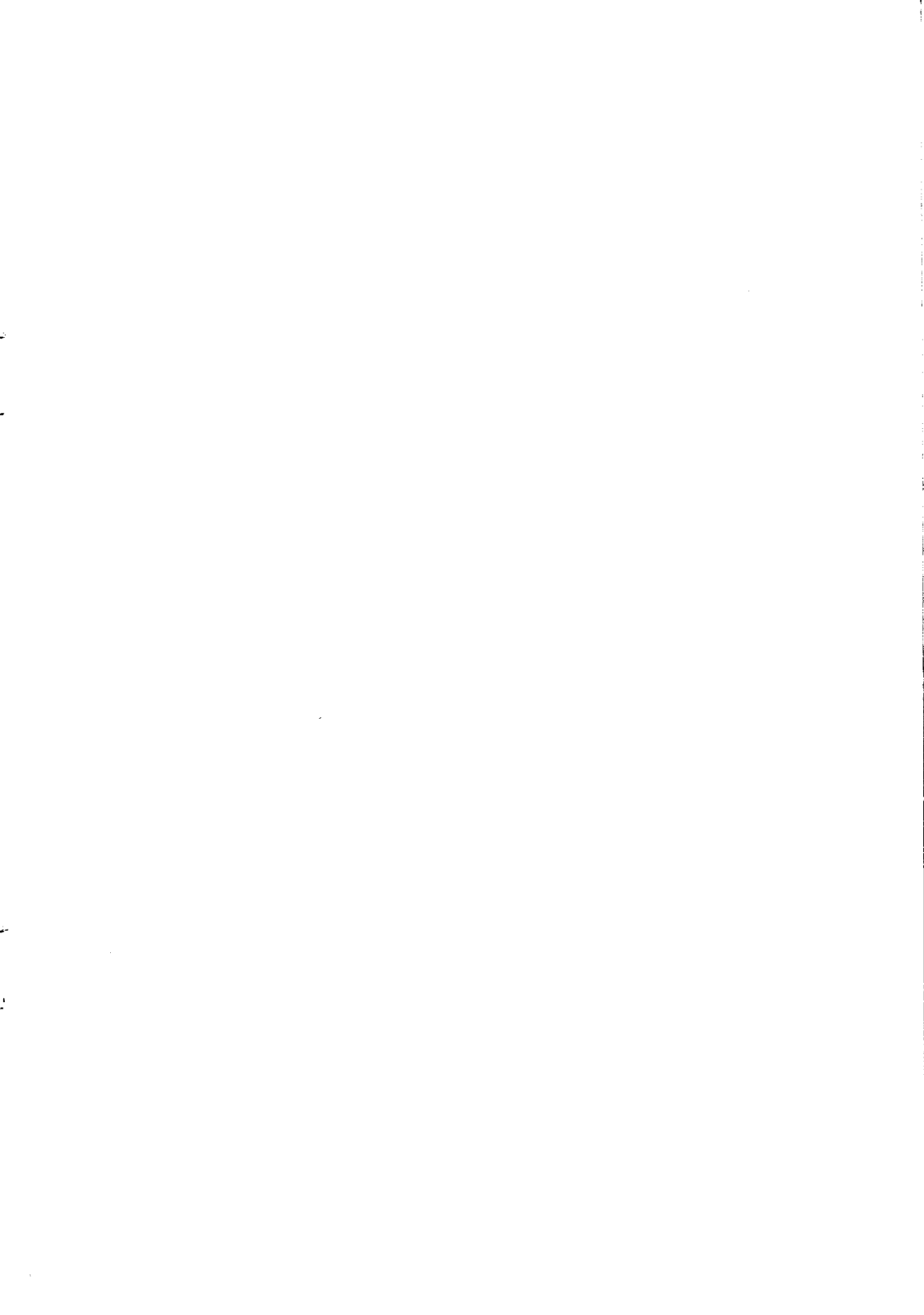
Commissioned work

£12, £8 (concessions £2 off)

**St Bartholomew's, Brighton on 15 & St John sub Castro, Lewes  
on 16**



Programme designed by Françoise Towler





Supported by  
The Foundation for Sport and the Arts