

The Esterházy Chamber Choir



Philippa Murray (soprano), John McMunn (tenor)  
The Baroque Collective  
Directed by Sandy Chenery

*Monteverdi*

*e*

*Carissimi*

St John sub Castro, Lewes  
Saturday 15 November 2008, 7.30 pm

## The Choir

\* soloists

**Sopranos:** Sarah Bridgland\*, Cesca Eaton\*, Fran du Corbier\*, Dilys Goggins, Jancis Ham, Alison Jeffery, Elaine King, Judy Mackerras\*, Lucy Morgan-Jones\*, Andrea Thomas\*

**Altos:** Maria Birch\*, Claire Champness, Sarah Jarvis, Janet Ormerod\*, Joyce Phillips, Grainne Sinclair, Liz Webb\*, Karen Zeff

**Tenors:** Michael Bulman\*, Robert Carpenter, John Carroll\*, John Crossman\*, Charles King

**Basses:** John Astbury, John Burns, Chris Dixon\*, Derek Froud, Matthew Spencer, David Thomas\*

### About The Esterházy Chamber Choir

The Esterházy Chamber Choir was founded in 1993 and is based in Lewes, East Sussex. Comprising up to 30 singers from a wide variety of backgrounds, the choir aims to perform to a professional standard whilst remaining firmly rooted in the fine English tradition of amateur music making. The choir's repertoire spans four centuries of sacred and secular music with an emphasis on *a cappella* singing.

New singers are welcome when a vacancy arises. Entry is by audition, usually held following one of our regular rehearsals on a Wednesday evening.

### The Conductor

Sandy Chenery is Director of Music at Brighton College. Prior to this his career encompassed ensemble singing, oratorio, recital work and opera. For over 10 years he sang daily services in several of the country's leading Choral Foundations including Wells Cathedral, St Mary's Cathedral Edinburgh and latterly St George's Chapel, Windsor Castle. As an oratorio singer he has performed many of the major works in the repertoire, among them Handel's *Dixit Dominus*, *Saul*, *Solomon* and *Messiah*, the Bach Passions and *B minor Mass* and he made his Albert Hall debut in a performance of Carl Orff's *Carmina Burana*. He has travelled extensively in the USA and Europe performing as a soloist and with the Scottish Ensemble Cappella Nova with whom he made many recordings and broadcasts. As a choir trainer and singing teacher he worked for Berkshire Young Musicians' Trust conducting and coaching the award-winning Berkshire Boys Choir and working with the Berkshire Youth Choir, twice winners of Sainsbury's Choir of the Year. He is also in demand as a choral workshop leader most recently at the Wigmore Hall and with primary school children at Eton College.

### To contact the Choir

To support the choir, to audition or to enquire about hiring the choir for weddings and other special events, please email [choir@esterhazy.org.uk](mailto:choir@esterhazy.org.uk). To prevent your email from being identified as spam, please include the word **choir** in the subject box.

**To join our mailing list, please complete the form on your seat  
and hand it in to any member of the choir.**

# Programme

Venetian Vesper Music

from *Selva Morale e Spirituale* (1640)

Claudio Monteverdi (1567 - 1643)

*Dixit Dominus (primo a8)*

*Confitebor tibi Domine (terza a5)*

Philippa Murray (soprano)

*Beatus vir (primo a6)*

*Laudate Dominum, omnes gentes (primo a6)*

*Magnificat anima mea (primo a8)*

## INTERVAL

*Drinks will be served during the interval*

*Oratorio: Jephthe*

Jacomo Carissimi (1605 - 1674)

**Jephthe:** John McMunn (tenor)

**Filia:** Philippa Murray (soprano)

## The Baroque Collective

James Ellis, Catherine Martin (violins)

Jennifer Bullock (cello)

Nicholas Houghton (organ)

Directed by Sandy Chenery



**Philippa Murray** (Soprano) read music at King's College, London, where she was also a choral scholar. In addition to the weekly services held in the chapel there, she took part in many tours and concerts with the choir, and was the soloist in Allegri's *Miserere* throughout an extensive tour of France in 2004. During her final year at King's, Philippa also held the choral scholarship at the Royal Hospital in Chelsea. Since leaving King's, she has sung with various professional ensembles, including the Armonico Consort, and many of the leading London church choirs. Recent solo engagements include Mozart's *Requiem* with the Windsor and Eton Choral Society, Handel's *Dixit Dominus* with the Armonico Consort and Monteverdi's *Vespers*, also with Armonico. She has given solo recitals at the Georgian Group in Fitzroy Square and in Holy Trinity, Prince Consort Road. She made her operatic debut earlier this year, with Armonico Consort Opera, as Second Lady in *The Magic Flute* at the Bridgewater Hall in Manchester and has just completed a tour of *Dido and Aeneas* with them, in which she was singing First Witch and Second Woman. She is a founding member of the *a cappella* group, *il Suono*.

Last summer Philippa won a scholarship to study with Emma Kirkby at Dartington International Summer School. She is currently studying at the Guildhall School of Music and Drama with Susan Waters. Forthcoming concerts include a solo recital of Bach arias with organ accompaniment in London in January, and a song recital in Milton Keynes on Valentine's Day.

American tenor **John McMunn** was educated at Harvard University; King's College, Cambridge, where he served for two years as a Choral Scholar; and the Royal College of Music, where he was awarded the Cuthbert Smith and Lucy Ann Jones scholarships. A former Paine Traveling Fellow of Harvard University, he is generously supported by the Josephine Baker Trust, and is the recipient of a major award from the Sir Peter Moores Foundation. Recent appearances include the title roles of Maxwell Davies's *The Martyrdom of St. Magnus* with the Hebrides Ensemble, and Stravinsky's *Renard* with Mahogany Opera; performances of Monteverdi's *Vespers of 1610* at the Winchester Festival, and with the Armonico Consort; an all Handel program at the 2008 Innsbrucker Festwochen; and Vaughan-Williams' *On Wenlock Edge* with the Xenia Ensemble at the MITO Festival in Turin and Milan. Upcoming engagements include *La finta giardiniera* (Don Anchise) at BBIOS, *Partenope* (cover Emilio) at English National Opera, and Haydn's *Die Schöpfung* with the Philharmonia Orchestra at the Royal Albert Hall.

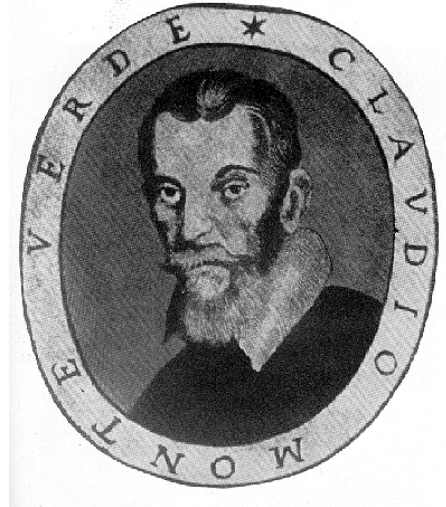
**The Baroque Collective** is an informal grouping of the UK's most talented and experienced period instrument performers and singers based in Lewes, East Sussex. Directed by conductor and singer John Hancorn and violinist Alison Bury, members of The Baroque Collective share a passion for intimate chamber music, opera and song. They offer an enticing and flexible range of programmes from Locke and Purcell to Mozart and from trios to major works with chamber chorus. Recent performances include Handel's *Messiah* with the East Sussex Bach Choir and Bach's *St John Passion* with the Esterházy Chamber Choir in Lewes; Purcell's *King Arthur* with the Fletching Singers in June 2008; 'The Cares of Lovers' at the Uckfield Festival and Handel's *Acis and Galatea* at the Montpelier and Powis Festival, Brighton, both in July 2008. Future plans include chamber concerts at Pelham House in Lewes in Spring 2009.

## Monteverdi's Vespers Music of 1640

Monteverdi occupies a key place in the development of Western music. He can be seen as the lynchpin between the Renaissance and Baroque periods: he pioneered the use of continuo; he was largely responsible for establishing opera in the form in which we know it today; he developed highly expressive word-painting, particularly in his madrigals; and he contributed to almost every genre of music known at the time.

A glance at the current CD catalogue reveals no fewer than 25 recordings of his greatest masterpiece, the *Vespers of 1610*, a work on such a vast scale that it may well not have been performed in his lifetime, and even today a performance is still a significant event. Much less well known, however, are his other settings of music for the service of Vespers. These are contained in two later publications, of which the *Selva morale e spirituale* of 1640 provides the music for the first half of tonight's concert.

The title, 'Moral and Spiritual Anthology', gives us few clues as to the composer's intentions, but the inclusion of an unusually wide range of music – madrigals on sacred texts, a lament of the Virgin, a rather old-fashioned Mass, sections of a more up-to-date Mass and some non-liturgical motets, psalm settings for Vespers, and two *Magnificats* – seems to suggest a compilation of Monteverdi's best music which we are invited to use as we wish. Monteverdi would have been keen to ensure that the volume would be widely used in chapels, churches and cathedrals across Italy, and he therefore provided suitable music for different combinations of voices and instruments ranging from one voice with organ accompaniment to large-scale compositions for up to eight voices with instrumental parts, some of which could be omitted at will.



The service of Vespers requires the singing of several psalms (which vary between the seasons of the church's year) and concludes with the *Magnificat*. Monteverdi's collection supplies all the required music for Vespers for six of the major feasts of the year (including Christmas), and all the feasts of Apostles, Evangelists and Saints' days. For the psalms which occur most frequently, he supplies several settings, usually requiring different forces – another example of ensuring the maximum practical application of his music. For our concert, we have chosen to perform four of the most popular psalm settings, and the larger of the two *Magnificat* settings.

The opening psalm 109\* *Dixit Dominus* is for eight voices in two equal choirs, two violins and continuo. The plainsong on which it is based is apparent from the outset, with the opening line sung by unaccompanied sopranos. Thereafter, Monteverdi alternates tutti

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\* All the psalms are numbered according to the Vulgate version.

sections with verses set as solos, duets and quartets. Monteverdi makes the most of the opportunities for frequent changes of metre, contrast, and complex syncopation (for example, at 'Donec ponam inimicos tuos'), but the overall effect is of a joyful celebration.

The convergence of sacred and secular styles in Monteverdi is demonstrated on many occasions by his adaptation of madrigal music to liturgical texts. His third setting of psalm 110, *Confitebor tibi*, is a combination of two madrigals from Book VIII and is marked '*alla francese*' ('in the French style'), the odd numbered verses being given to a solo soprano (sometimes with violins), while a five voice chorus sings the even verses. The regular phrases, repetition and relaxed manner betray its secular origins, but Monteverdi adds a florid and impassioned *Gloria* to place it firmly in its religious context.

*Beatus vir* (Psalm 111) is one of Monteverdi's best known works, partly on account of a performing edition being available in the 1930s. Set for six voices, two violins and organ, it is built around a delightful, lilting refrain of the opening words, between which increasingly florid parts (often in pairs) are woven, all of this over a repeating bass line. It comes as no surprise to discover that this piece is another madrigalian adaptation, a reworking of an earlier duet *Chiome d'oro* (Book VII) with a contrasting middle section in triple time for five soloists. Among several interesting effects is the setting of 'the desire of the wicked shall perish', at which the voices gradually fade away, repeating the word 'peribit'.



The Choir singing in St Mark's Basilica, Venice (Canaletto, 1766)

As with many of the texts in the 1640 collection, Monteverdi included three different settings of Psalm 116, *Laudate Dominum*. The first setting is for five solo voices (two sopranos, two tenors and bass), six-part chorus, strings and continuo. As in so much of Monteverdi's mature music, dance-like contrapuntal sections contrast with more sonorous homophonic ones, but always with regard to the meaning of the words: in this setting, it is the text 'misericordia ejus' which Monteverdi brings out with some gloriously chromatic lines.

The *Magnificat* which closes the first half is one of Monteverdi's most expansive compositions, an extended movement for the same forces as the opening psalm. The Gregorian Chant for the Magnificat is presented in full at the beginning and recalled in part at several points in the piece. As with the setting of *Dixit Dominus*, tutti sections alternate with duets, some very florid, for different pairs of voices, again infiltrating the music with secular idioms.

## Psalm 109

*Dixit Dominus Domino meo; sede a dextris meis, donec poam inimicos tuos scabellum pedum tuorum.*

*Virgam virtutis tuae emittet Dominus ex Sion; dominare in medio inimicorum tuorum.*

*Tecum principium in die virtutis tuae, in splendoribus sanctorum; ex utero ante luciferum genui te.*

*Juravit Dominus et non peonitebiteum; tu es sacerdos in aeternum secundum ordinem Melchisedech.*

*Dominus a dextris tuis; confregit in die irae suae reges.*

*Judicabit in nationibus; implebit ruinas, conquassabit capita in terra multorum.*

*De torrente in via bibet; propterea exaltabit caput.*

*Gloria Patri et Filio et Spiritui Sancto; sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.*

## Psalm 110

*Confitebor tibi Domine, in toto corde meo; in consilio iustorum et congregatione.*

*Magna opera Domini; exquisita in omnes voluntatis ejus.*

*Confessio et magnificentia opus ejus; et justitia ejus manet in saeculum saeculi.*

*Memoriam fecit mirabilem suorum; misericors et miserator Dominus, escam dedit timentibus se.*

*Memor erit in saeculum testamenti sui; virtutem operum suorum annuntiabit populo suo.*

*Ut det illis haereditatem gentium; opera manuum ejus veritas et juditium.*

*Fidelia omnia mandata ejus; confirmata in saeculum saeculi, facta in veritate et aequitate.*

*Redemptionem misit populo suo; mandavit in aeternum testamentum suum.*

*Sanctum et terribile nomen ejus.*

*Initium sapientiae timor Domini; intellectus bonus omnibus facientibus eum.*

*Laudatio ejus manet in saeculum saeculi.*

*Gloria Patri ...*

The Lord said unto my Lord; sit thou at my right hand, until I make thine enemies thy footstool.

The Lord shall send the rod of thy strength out of Sion; rule thou in the midst of thine enemies.

Thy people shall be willing in the day of thy power, in the beauties of holiness; from the womb of the morning, thou hast the dew of thy youth.

The Lord hath sworn and will not repent; thou art a priest for ever, after the order of Melchizedek.

The Lord is at thy right hand; he shall strike even kings in the day of his wrath.

He shall judge among the heathen, he shall fill the places with dead bodies; he shall wound heads over many countries.

He shall drink of the brook in the way; therefore shall he lift up his head.

Glory be to the Father and to the Son and to the Holy Spirit; as it was in the beginning is now and ever shall be. Amen.

I will praise the Lord with my whole heart; in the midst of the congregation.

The works of the Lord are great; sought out of all them that have pleasure therein.

His work is honourable and glorious; and his righteousness endureth for ever.

He hath made his wonderful works to be remembered; the Lord is merciful and gracious, and feedeth them that fear him.

He will ever be mindful of his covenant; he hath showed his people the power of his works.

He shall give them the heritage of the heathen; the works of his hands are verity and judgement.

All his commandments are sure; they stand fast for ever and ever; and are done in truth and equity.

He sent redemption unto his people; he hath commanded his covenant for ever.

Holy and reverend is his name.

The fear of the Lord is the beginning of wisdom; a good understanding have all they that do his commandments.

His praise endureth for ever.

Glory be to the Father ....

## Psalm 111

*Beatus vir qui timet Dominum; in mandatis ejus  
volet nimis.*

*Potens in terra erit semen ejus; generatio rectorum  
benedicetur.*

*Gloria et divitiae in domo ejus; et justitia ejus manet  
in saeculum saeculi.*

*Exortum est in tenebris lumen rectis; misericors et  
miseratur et justus.*

*Jucundus homo qui miseratur et commodat; disponet  
sermone suos in judicio.*

*Quia in aeternum non commovebitur; in memoria  
aeterna erit justus.*

*Ab auditione mala non timebit; paratum cor ejus  
sperare in Domino.*

*Confirmatum est cor ejus; non commovebitur donec  
despiciat inimicos suos.*

*Dispersit, dedit pauperibus; justitia ejus manet in  
saeculum saeculi, cornu ejus exaltabitur in gloria.*

*Peccator videbit et irasectur; dentibus suis fremet et  
tabescet, desiderium peccatorum peribit.*

*Gloria Patri ...*

## Psalm 116

*Laudate Dominum omnes gentes.*

*Laudate eum omnes populi.*

*Quoniam confirmata est super nos  
misericordia ejus,*

*Et veritas Domini manet in aeternum.*

*Gloria Patri ...*

## Magnificat

*Magnificat anima mea Dominum; et exsultavit  
spiritus meus in Deo salutari meo.*

*Quia respexit humilitatem ancilla suae; ecce enim  
hoc beatam me dicent omnes generationes.*

*Quia fecit mihi magna qui potens est; et sanctum  
nomen ejus. Et misericordia ejus a progenie in  
progenies timentibus eum.*

*Fecit potentiam in brachio suo; dispersit superbos  
mente cordis sui.*

*Deposuit potentes de sede; et exaltavit humiles.*

*Esurientes implevit bonis; et divites dimisit inanes.*

*Susepuit Israel puerum suum, recordatus  
misericordiae suae; sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.*

*Gloria Patri ...*

Blessed is the man that feareth the Lord; he hath  
delight in his commandments.

His seed shall be mighty upon earth; the generation of  
the faithful shall be blessed.

Wealth and riches shall be in his house; and his  
righteousness endureth for ever.

Unto the godly there ariseth light in the darkness; he is  
gracious, merciful and just.

A good man is merciful and lendeth; and will guide his  
words with discretion.

For he shall never be moved; and the righteous shall be  
had in remembrance.

He will not be afraid of any evil tidings; for he stands  
fast and believes in the Lord.

His heart is established and will not shrink until he sees  
his desire upon his enemies.

He hath dispersed and given to the poor; his  
righteousness remaineth for ever, his horn shall be  
exalted with honour.

The ungodly shall see it and be grieved; he shall gnash  
with his teeth and melt away, the desire of the wicked  
shall perish.

Glory be to the Father ...

O Praise the Lord all ye nations.

Praise him, all ye people.

For the Lord showeth evermore unto us

His mercy and loving kindness,  
and the truth of the Lord shall endure for ever.

Glory be to the Father ...

My soul doth magnify the Lord; and my spirit hath  
rejoiced in God my Saviour.

For he hath regarded the lowliness of his handmaiden;  
for behold, for henceforth all generations shall call him  
blessed.

For he that is mighty hath magnified me; and holy is his  
name. And his mercy is on them that fear him  
throughout all generations.

He hath shewed strength with his arm; he hath  
scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat; and hath  
exalted the humble and meek.

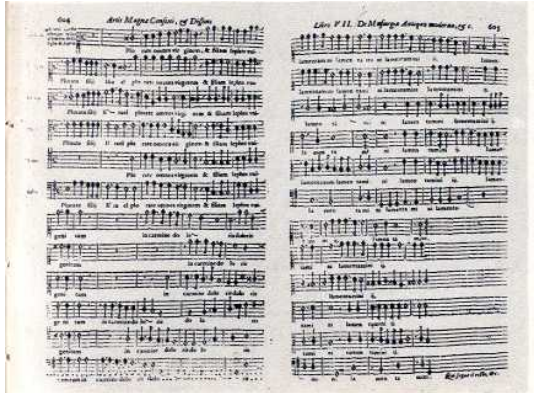
He hath filled the hungry with good things; and the  
rich he hath sent empty away.

He remembering his mercy hath holpen his servant  
Israel; as he promised to our forefathers, Abraham and  
his seed for ever. Glory be to the Father ...

## Carissimi: Jephthe

Jacomo Carissimi, a younger contemporary of Monteverdi, holds an important but relatively little-known place in music history. His main position was as *maestro di cappella* at the Jesuit College in Rome from 1629 until his death in 1674. Although his output of many types of music was considerable, his main contribution was to the development of the early oratorio, assembling solos, duets, ensembles and choruses to tell a religious story, much as Monteverdi and other composers had done on the secular side with early opera. These works were designed for performance at a non-liturgical service each Friday in Lent and included stories from both the Old and New Testaments. The later prominence of the oratorio, particularly under the mastery of Handel, owes much to Carissimi.

Carissimi's musical style is simple and direct, with solo lines very similar to recitative taking the bulk of the narrative, while the chorus either comment on the action or perform the role of armies, crowds, etc. This pattern is also common to later works such as Handel's oratorios or Bach's Passions, with the exception that Carissimi divides the part of the Narrator ('Historicus') between several different voices rather than one part throughout (as in Bach's Evangelist).



Facsimile of the first edition of *Jephthe*

In this story of Jephtha and the sacrifice of his daughter (named only as 'Filia'), the most extended sections are given to these two characters (sung by tenor and soprano respectively), with the narrator's part split between soprano, alto and bass soloists and the chorus. The work falls into four sections, each ending with a chorus and returning to the original key of G major. Carissimi's genius in the portrayal of human emotion, often very simply, is frequently apparent, as in the touching scene between Jephtha and his daughter or the astonishingly dissonant final choral lament, which Handel regarded as the finest chorus in all oratorio.

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### Introduction and Battle

#### Historicus (Alto):

*Cum vocasset in proelium filios Israel rex filiorum Ammon et verbis Jephthe acquiescere nolisset, factus est super Jephthe Spiritus Domini et progressus ad filios Ammon votum vovit Domini dicens:*

#### Jephthe (Tenor):

*Si tradiderit Dominus filios Ammon in manus meas, quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum.*

When the King of the Ammonites made war against the children of Israel and hearkened not unto the words of Jephtha, then there came upon Jephtha the Spirit of the Lord and he went up against the Ammonites and vowed unto the Lord, saying:

If thou shalt indeed deliver the Ammonites into my hands, whatsoever cometh forth out of the doors of my house to meet me, I will offer to the Lord for a burnt offering.

**Chorus:**

*Transiit ergo Jephthe ad filios Ammon, ut in spiritu forti et virtute Domini pugnaret contra eos.*

Then Jephtha passed over to the Ammonites and he fought in the spirit and the strength of God against them.

**Duet (2 Sopranos):**

*Et clangebant tubae et personabant tympana et proelium commissum est adversus Ammon.*

And the trumpets sounded and the drums were beaten, when battle was joined against the Ammonites.

**Israelite (Bass):**

*Fugite, cedite, impii, perite gentes, occumbite in gladio. Dominus exercituum in proelium surrexit et pugnat contra vos.*

Flee from us, yield to us, impious ones, give way ye heathen and fall before our mighty sword; for the God of Israel is risen up to battle against our foes.

**Chorus of Israelites:**

*Fugite, cedite, impii, corruite, et in furore gladii dissipamini.*

Flee from us, yield to us, impious ones; we scatter you and with our glittering swords we hew you down.

## The Homecoming

**Historicus (Soprano):**

*Et percussit Jephthe viginti civitates Ammon plaga magna nimis.*

Jephtha therefore smote them and took from them twenty cities and there was a grievous slaughter.

**Trio (2 Sopranos, Alto):**

*Et ululantes filii Ammon, facti sunt coram filiis Israel humiliati.*

And the children of Ammon cried, and were humbled before the children of Israel.

**Historicus (Bass):**

*Cum autem victor Jephthe in domum suam reverteretur, occurrens ei unigenita filia sua cum tympanis et choris praecinebat:*

And Jephtha came home and behold, there came forth his only daughter to meet him with timbrels and dances, singing:

**Filia (Soprano):**

*Incipite in tympanis, et psallite in cymbalis. Hymnum cantemus Domino, et modulemur canticum. Laudemus regem coelitum, laudemus belli principem, qui filiorum Israel victorem ducem reddidit.*

Strike the timbrel, sound the cymbals. Let us sing praises unto the Lord and magnify his name, let us praise the God of heaven who doth restore the conquering hero to the children of Israel.

**Duet (2 Sopranos):**

*Hymnum cantemus Domino, et modulemur canticum, qui dedit nobis gloriam et Israel victoriam.*

Sing unto the Lord and offer hymns to him who giveth glory to us and victory to Israel.

**Filia (Soprano):**

*Cantate mecum Domino, cantate omnes populi, laudate belli principem, qui dedit nobis gloriam et Israel victoriam.*

Sing to the Lord with me, all ye people, sing to the mighty King who giveth glory to us and victory to Israel.

**Chorus of Israelites:**

*Cantemus omnes Domino, laudemus belli principem, qui dedit nobis gloriam et Israel victoriam.*

Let us sing unto the Lord and praise the mighty King who giveth glory to us and victory to Israel.

## Jephtha meets his Daughter

**Historicus (Alto):**

*Cum vidisset Jephthe, qui votum Domino voverat, filiam suam venientem in occursum, in dolore et lacrimis scidit vestimenta sua et ait:*

And it came to pass, when Jephtha saw his only daughter coming forth to meet him, he remembered his vow to God and he rent his garments and said:

**Jephthe (Tenor):**

*Heu mihi! Filia mea, heu decepisti me, filia unigenita, et tu pariter, heu filia mea, decepta es.*

Alas, my daughter, thou hast undone me and thou likewise, my daughter, art undone.

**Filia (Soprano):**

*Cur ergo te pater, decipi, et cur ergo ego filia tua unigenita decepta sum?*

**Jephte (Tenor):**

*Aperui os meum ad Dominum ut quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum. Heu mihi! Filia mea, heu decepisti me, filia unigenita, et tu pariter, heu filia mea, decepta es.*

**Filia (Soprano):**

*Pater mi, si vovisti votum Domino, reversus victor ab hostibus, ecce ego filia tua unigenita, offer me in holocaustum victoriae tuae, hoc solum pater mi praesta filiae tuae unigenitae antequam moriar.*

**Jephte (Tenor):**

*Quid poterit animam tuam, quid poterit te, moritura filia, consolari?*

**Filia (Soprano):**

*Dimitte me, ut duobus mensibus circumeam montes, et cum sodalibus meis plangam virginitatem meam.*

**Jephte (Tenor):**

*Vade, filia mea unigenita, et plange virginitatem tuam.*

**Chorus:**

*Abiit ergo in montes filia Jephte, et plorabat cum sodalibus virginitatem suam, dicens:*

O father, how have I undone thee and how am I, likewise, undone?

I vowed to the Lord that whosoever first cometh forth from my house to meet me, I would offer to the Lord for a burnt offering. Alas, my daughter, thou hast undone me and thou likewise, my daughter, art undone.

O my father, if thou hast vowed to the Lord and hast returned victorious, then do unto me according to thy vow and offer me for a burnt offering to the Lord. But this, O my father, grant to me, thy only beloved daughter, before I die.

But what can I give thee to comfort and console thy soul, my child, before thou diest?

O let me wander for two months upon the mountains with my companions, that I may bewail my virginity.

Go then, my only daughter, go and bewail thy virginity.

So the daughter of Jephtha went unto the mountains with her companions and wept for her virginity, saying:

## The Lament

**Filia (Soprano):**

*Plorate colles, dolete montes, et in afflictione cordis mei ululate! [Echo: Ululate!] Ecce moriar virgo et non potero morte mea meis filiis consolari, ingemiscite silvae, fontes et flumina, in interitu virginis lacrimate! [Echo: Lacrimate!] Heu me dolentem in laetitia populi, in victoria Israel et gloria patris mei, ego, sine filiis virgo, ego filia unigenita moriar et non vivam. Exhorrescite rupes, obstupescite colles, valles et cavernae in sonitu horribili resonate! [Echo: Resonate!] Plorate filii Israel, plorate virginitatem meam, et Jephte filiam unigenitam in carmine dolore lamentamini.*

Lament, ye valleys, grieve, ye mountains, and bewail the affliction of my heart! (*Echo: Bewail!*) Lo, I shall die a virgin and shall not in my death find consolation in my children. Then sigh, ye woods and fountains, weep, O ye rivers, for the death of a virgin! (*Echo: Weep!*) Alas, I mourn while the people of Israel rejoice in the victory and glory of my father; and I, a childless virgin, I, his only daughter, must die and live no more. Then tremble, ye rocks, be shocked, ye mountains, valleys and caves, resound with horror and fearfulness! (*Echo: Resound!*) Weep, ye children of Israel, weep for my virginity and for the only daughter of Jephtha, lament with songs of sadness.

**Chorus of Israelites:**

*Plorate filii Israel, plorate omnes virgines, et filiam Jephte unigenitam in carmine doloris lamentamini.*

Weep, ye children of Israel, weep all ye maidens and for the only daughter of Jephtha, lament with songs of sadness.



Why not help us to make more music by becoming a Friend, or by sponsoring the Choir or a musical event? If you feel you might be able to help in this way, please contact John Astbury on 01273 403935.

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## Forthcoming Events

### CAROLS BY CANDLELIGHT

Saturday 20th December 2008, 6:00pm, St John sub Castro, Lewes  
**Admission free**

### “O SING UNTO GOD”

*Leonard Bernstein's Chichester Psalms with other settings of the Psalms of David by Gibbons, Byrd, Purcell, Bach, Schubert and Parry.*  
Saturday 28th March 2009, 7:30pm, St Michael's Church, Lewes  
**Tickets available from Lewes Tourist Information Centre**