

The Esterházy Chamber Choir



The Rose Consort of Viols
Rory McCleery Counter-tenor
Sandy Chenery Director

Orlando Gibbons
Consort Music, Anthems and Songs

St John's sub Castro, Lewes
Saturday 20 November 2010, 7.30 pm

The Choir

Sopranos: Emma Champion*, Fran du Corbier, Cesca Eaton*, Dilys Goggins, Jancis Ham, Alison Jeffery, Elaine King, Lucy Morgan-Jones, Karen Smith*, Francoise Towler

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

Tenors: Michael Bulman*, Robert Carpenter*, John Crossman*, Charles King, Timothy Wilcox

Basses: John Astbury, John Burns, Chris Dixon*, Derek Froud, Mike Lodge, James Pitman, 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 welcomed. Entry is by audition, usually held following one of our regular rehearsals on a Wednesday evening. There is currently a vacancy for a tenor.

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. To prevent your email from being identified as spam, please include the word **choir** in the subject box.

The Esterhazy Chamber Choir is grateful to Sussex Community Foundation for funding provided through the Government's Grassroots Grants Programme'

Programme

Orlando Gibbons (1583-1625)

Two Verse Anthems

See, see the word is incarnate
Glorious and powerful God

Two Pieces for Viols

Fair is the rose a5
In Nomine a4

Consort Song

Now each flowery bank of May

Two Full Anthems

Hosanna to the son of David
O clap your hands

Two pieces for viols

Fantasia a3 no2
In Nomine a5 no1

Magnificat from The Second Service

INTERVAL

Two pieces for viols

Fantasia a3 no3
Trust not too much fair youth a5

Three Madrigals

The Silver Swan
O that the learned poets
What is our life?

Two pieces for viols

Fantasia a2 no1
In Nomine a5 no2

Three Verse Anthems

O thou the central orb
Great Lord of Lords
This is the record of John

Orlando Gibbons was a thoroughly English musician. Employed by the Church, he was one of the first composers to write sacred music entirely in English for the Anglican Church. Alongside over 40 full and verse anthems also sit secular songs and madrigals, keyboard music and consort music for viols. Gibbons was born into a musical family in 1583. His father played the double bass and his older brother, Edward, was Master of the Choristers at King's College Cambridge. At the age of 8 Orlando became a chorister at King's and by 21 he was appointed organist of the Chapel Royal, the youngest to hold the post. He was later appointed organist of Westminster Abbey and in this role presided over the music for the funeral of James I. Shortly after, he accompanied Charles I to Canterbury where the King was to meet his new wife. However, at the age of 42 Gibbons died suddenly in Canterbury and was buried in the Cathedral there.

Tonight's programme surveys Gibbons' vocal music, the verse anthems, full anthems and madrigals and also his Fantasias and In nomines for viol consort. Much of the vocal music is closely linked, if not interchangeable with the viol music. In his publication of Madrigals and Motets in 1612 'apt for viols and voices', from which several of tonight's pieces come, the vocal lines are often instrumental in character and the underlay of the words can at times sit uncomfortably, emphasising the dual nature of this music. For example, tonight you will hear The Silver Swan, O that the learned poets and What is our life? performed by the choir alone. But Ah dear heart will be performed by counter-tenor and viols. However, they are all published in the same manner with the possibility of any of the lines being sung or performed by instruments.



Undoubtedly, of his a cappella anthems, O clap your hands is monumental in Gibbons' output. In 1622 Oxford University founded a Chair in Music and as part of the ceremony Gibbons was awarded a Doctorate in Music. O clap you hands was composed by Gibbons for the occasion. It is an eight-part setting of the text from psalm 47 and Gibbons demonstrates great technical skill in combining the working of melodic motifs in his usual elegant contrapuntal style, with exuberant antiphonal effects between the two choirs. The six-part Hosanna to the Son of David is another example of his a cappella full anthems.

The verse anthems which frame tonight's programme combine sections for soloists or combinations of solo voices with the full choir, all accompanied by viols.

So, too, does the Magnificat from his Second Service. The verse anthems were written for either important Church Feasts – Christmas, Easter or Whitsunday – or for particular special occasions; See, see the word is incarnate was composed for the wedding of the Earl of Somerset. Again, Gibbons' style freely mixes elements of vocal writing and instrumental writing. The structures are governed by the texts but the contrapuntal working of each of the melodic ideas is instrumental in its manner.

Nearly all music composed specifically for the consort of viols stems from England and was written largely for cultivated amateurs. The Fantasia was a popular form, often showing influences from Italian practices – strictly disciplined workings of substantial melodic motifs. Gibbons takes a less formal approach moving freely to new melodic ideas before extensive development has taken place. This again has links with his choral background where new melodic points are introduced more frequently with new sections of the text. The In nomine was a traditional English form in which the melodic material is based upon a fragment of the Benedictus from a mass by John Tavener.

ROSE CONSORT OF VIOLS

Ibi Aziz, John Bryan, Alison Crum, Roy Marks, Peter Wendland

The Rose Consort of Viols takes its name from the celebrated family of viol makers, whose work spanned the growth and flowering of the English consort repertoire. With its unique blend of intimacy, intricacy, passion and flamboyance, this music ranges from Taverner and Byrd, to Lawes, Locke and Purcell, forming the basis of the Rose Consort's programmes, which may also include singers, lutes and keyboard instruments. The Rose Consort has received awards for its research and performance of newly devised programmes, and has most recently been investigating some of the earliest viol consort repertory using instruments modelled on those painted by Lorenzo Costa in 1497.

The Consort performs extensively throughout Britain and the continent of Europe, appears regularly on the BBC and in the major London concert halls, and has made a number of highly acclaimed recordings on the Amon Ra, Woodmansterne and Naxos labels. The Consort's CDs for Naxos include an anthology of Elizabethan Consort Music in addition to those of

Byrd, Dowland, Gibbons, Jenkins, Lawes, Tomkins and Purcell (selected by The Sunday Times as the best available version) previously released. More recently the Rose Consort has issued CDs of instrumental music by the Ferraboscos (father and son) and John Ward on the German label cpo. The Rose Consort was also featured on the cover CD of the May 2008 BBC Music Magazine and its most recent recording is of music by Four Gentlemen of the Chapel Royal: Tallis, Tye, Byrd and Tomkins, on the Deux-Elles label.

Rose Consort concerts often include guest soloists such as sopranos Emma Kirkby and Evelyn Tubb, mezzos Catherine King and Clare Wilkinson, the vocal groups Red Byrd, Stile Antico and the BBC Singers, lutenists Jacob Heringman and Jakob Lindberg and keyboard player Timothy Roberts. The Consort regularly performs at the York Early Music Festival and has also appeared at Festivals in Canada (Festival Vancouver) and the USA (Boston; Boulder, Colorado; Portland, Oregon and Seattle) and featured as the guest ensemble at the Pan-Pacific Gamba Gathering in Hawaii. Recent engagements include performances and lecture-recitals at Boulder, Colorado, Tucson and Rio Rico, Arizona, New York and Boston, and at Aberdeen University and Queen's University, Belfast. Future concerts include performances at York Early Music Festival, Dartington International Summer School, the University of Huddersfield, Halifax Philharmonic Club and a return to Aberdeen University.

website: www.roseconsort.co.uk

Rory McCleery – Countertenor

Rory McCleery began his musical career as a chorister at St Mary's Episcopal Cathedral, Edinburgh under Timothy Byram-Wigfield and Matthew Owens. He studied music at Oxford University as both Organ and Domus Academic scholar of St Peter's College, and following a 1st Class degree result and the completion of an MSt in Musicology with Distinction at Oxford in 2009, he is currently pursuing doctoral research in the French Renaissance composer Jean Mouton, supported by the Arts and Humanities Research Council.

Rory sings as a Lay Clerk in the world-renowned choir of New College, Oxford, with whom he has performed in concert in the United States, Cyprus, France, Italy, Germany, Spain and Hungary and as a soloist for broadcasts on Radio France and BBC Radio 3.

Rory has also recently completed the first part of an apprenticeship with John-Eliot Gardiner and The Monteverdi Choir, performing the Monteverdi Vespers of 1610 throughout Europe and singing the alto solos for concerts in the Duomo in Pisa and the Concertgebouw in Bruges. He is an experienced consort singer, and has worked with a variety of ensembles including Stile Antico and Charivari Agreeable, most recently collaborating with lutenist Jakob Lindberg as part of the 'Listening Gallery' project at the Victoria and Albert Museum.

Future singing engagements include solos in the St Matthew Passion in Oxford; a concert with Le Nuove Musiche in the Aldeburgh Easter Festival 2011; a recording of music by William Byrd with The Cardinal's Musick; a recording of Purcell and Handel with Ludus Baroque; and concert tours and a recording of Bach's motets and Advent cantatas with The Monteverdi Choir.

Rory is the musical director of The Marian Consort (www.marianconsort.co.uk), an early music vocal group which has given concerts throughout the UK, has featured on BBC Radio 3's 'The Early Music Show', and was a finalist in the 2009 YEMF Young Artists' Competition. He is also a firm believer in the importance of vocal and music pedagogy, and is the assistant director of the Oxford Youth Choirs and an academic tutor at Oxford University.

**The Esterházy Chamber Choir
presents**

Carols by Candlelight

**St Michael's Church, High Street, Lewes
Saturday 18 December, 6pm
Free Admission**

Friends of the Esterhazy Chamber Choir

Becoming a Friend of the Choir is a great way to make sure you don't miss out on concerts as well as providing much appreciated support to the Choir. Support from our Friends provides vital help in covering the many costs of running the choir so we can continue to perform programmes like this one.

Friends receive:

- Information about concerts and other choir news by e mail or post
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- The opportunity to reserve seats if you wish
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- Our very heartfelt thanks!

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To join the Friends or for more information please e mail or ring Alison Jeffery at alison@highst142.fsnet.co.uk or 01273 471979

All Friends are listed in our programmes unless you prefer not to be.

Mailing List

Joining our mailing list ensures that you have information about all our concerts as well as other choir news. You can receive information by e mail or through the post. To join just e mail or ring Alison Jeffery – details above.

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