

The Fairford and District Choral Society is affiliated to the National Association of Choirs and is a Registered Charity No.1118754. It was founded in 2006 and is a non-audition choir which welcomes members in all voices. If you are interested in joining or supporting the choir as a Friend or Sponsor please telephone the Membership Secretary, Jane Read, on 01285 713681 or come to a rehearsal. These are held at the Fairford United Church on Wednesday evenings from 7.30 to 9.30pm. Please visit our website at www.fairford.org.uk/choralsociety for more details.

The Society is very grateful to the Rev Brian Atkinson and the Churchwardens and Verger of St Mary's Church for the use of the church for rehearsals and this performance.

Our next concert is on Saturday 12th November 2012. We shall be singing Handel's *Dettingen Te Deum* and Mozart's *Solemn Vespers*.

Our Singers

Ed Adams
Rosemary Andrews
Stephen Andrews
Bridget Ashley
Christine Benzie
Stewart Benzie
Sarah Bottomley
Elaine Challinor
Catherine Charlesworth
Mary Chick
Anne Crow
Doug Crowley
Jenny Davies
Liz Duff
Anne Ellis
Ruth Ellis
Rachel Emmerson
Stuart Emmerson
Pam Fisher
Hilary Foulkes
Marlene Gaut
Margaret Godfrey
Karen Gordon
Kevin Hannigan
Geoff Hawkes

Peter Homer
Helen James
Richard James
Geoffrey Jenkins
Valerie Joyce
Billy Kelly
Valerie Lambert
Iris Lewis
Elizabeth McGlynn
Ashley Mather
Anne Milner
Susie Moore
Michael Morgan
Simon Mumford
Pam Nelmes
Carole Norton
Sally Platts
Jane Pugh
Jane Read
Liz Speak
Sally Strange
Nicky Turner
Pamela Varey
Mark Whittering
Margaret Wilby



**JEWELS
FOR A
JUBILEE**

**Walton
Crown Imperial**

**Mozart
Coronation Mass**

**Handel
Coronation
Anthems
*including Zadok
the Priest***

**At St Mary's Church, Fairford
on Saturday 31 March at 7.30pm**

**FAIRFORD
AND DISTRICT
CHORAL SOCIETY**

Flash photography and mobiles– we respectfully the audience to take photographs *after* the concert and to switch off mobiles *beforehand*.

God save the Queen – *please stand and sing this with the choir*

Walton – Crown Imperial

Mozart - Coronation Mass in C , K. 317

Handel – Coronation Anthems

Performers

Fiona Dobie – Soprano

Peter Harris - Tenor

Henry Herford – Bass

Robin Baggs - Organist

Natanya Phillips – Mezzo

John Read - Conductor

The Fairford and District Choral Society is pleased to mark the occasion of Queen Elizabeth the Second's 60 years of unstinting service to the people of Great Britain and the Commonwealth with this concert. We send Her Majesty all our good wishes.

God save our gracious Queen,	Thy choicest gifts in store,
Long live our noble Queen,	On her be pleased to pour;
God save the Queen:	Long may she reign:
Send her victorious,	May she defend our laws,
Happy and glorious,	And ever give us cause
Long to reign over us:	To sing with heart and voice
God save the Queen.	God save the Queen

Sir William Walton (1902 – 1983) was born in Oldham into a musical family. His career began as a chorister in Christ Church, Oxford where his gifts in composition were recognised by Parry. He was accepted as an Oxford undergraduate but failed to get a degree and then moved to London where he was taken up by the Sitwells which led to *Façade* in 1921-2. This was music for the recitation of poems by Edith Sitwell which incorporated elements of popular music. It was well received and established Walton as a composer. Walton's long life saw a relatively sparse output perhaps due to his perfectionism – he is reputed to have spent months finding the right chord to

Robin Baggs studied the organ with Garth Benson, Peter le Huray and Lionel Rogg (Geneva), and completed post-graduate studies in performance, palaeography and criticism at Trinity College Cambridge. In this country he has worked with ensembles such as The London Mozart Players and the English Chamber Orchestra, while recital tours have taken him to eleven European countries. He has also worked extensively as a writer and critic for 'The Musical Times' and several other music journals, specialising in Czech music and the organ repertoire. Until 2009, Robin was Organist and Director of Music at Westonbirt School in Gloucestershire, but after thirty five years there, he is now enjoying life as a freelance recitalist, teacher and accompanist. In August he will be returning to Europe for a ninth Austrian recital tour.

John Read started his musical life as a boy chorister at the age of eight. He studied the piano and became the organist at his local church in Cardiff. He was part of the folksong movement of the 1960's but gave this up after taking part in the Bach B Minor Mass with the Llandaff Choral Society. He took organ examinations at the age of 39 but then became too busy to pursue them further. He became assistant organist at Fairford Church in 1981 and organist in 1996 and retired in 2007. When he left industry (or more accurately industry left him) at the age of 57 he took a number of music examinations and won a national prize for singing. His cantata 'Dietrich Bonhoeffer' has been performed in Fairford and Farnham, a song he wrote for Benedict Nelson was part of the Cheltenham Festival and his cantata 'Pilgrimage' based on his journey to Santiago da Compostela has already been performed four times with two more performances planned for 2012. He is currently studying for a degree in composition. In 2006 he formed the Fairford and District Choral Society. He sings in the Three Choirs Festival, Gloucester Choral Society and The Burford Singers.

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Monteverdi solo works project with an ensemble from Trinity College of Music in Venice, Hiawatha's Wedding Feast with Bristol Choral Society, Buxtehude's Membra Jesu Nostri with Oxford Baroque and Jeremy Summerly, chorus work with the Gabrieli Consort in a recent BBC prom as part of a young singers project, and solos in Debussy's Le Martyre de Saint Sébastien with the BBC National Chorus and Orchestra of Wales.

Peter is currently enjoying his first year of a Lay Clerkship at Gloucester Cathedral and is looking forward to future engagements such as singing with the Mariinsky Opera Chorus in a performance of Mahler 8 under Valery Gergiev.

Henry Herford (bass) was born in Edinburgh, and read Classics and English at Cambridge before training at the Royal Northern College of Music, where he won the Gold Medal for Singing. His operatic career began at Glyndebourne with the Forester The Cunning Little Vixen under Simon Rattle, and he has since performed around 80 roles with opera companies throughout Britain and Europe, including Covent Garden, Glyndebourne and Scottish Opera, notably the Count in Figaro, Guglielmo in *Così, Don Giovanni*, Germont in *Traviata*, Silvio in *Pagliacci*, Dr Falke in *Fledermaus*, and Smirnov in *The Bear*. Recordings include Demetrius in *A Midsummer Night's Dream* and multiple roles in Maxwell Davies' *Resurrection*, as well as TV productions of Maxwell Davies' *The Lighthouse* and Osborne's *The Electrification of the Soviet Union*. In oratorio he has sung under Rattle, Menuhin, Andrew Davis, Gardiner, Willcocks, Hickox and Tilson Thomas, in Europe, the Americas and Hong Kong, and has twice appeared as soloist at *The Last Night of the Proms*. As a recitalist he has won international awards in Britain (The Benson & Hedges Prize at The Maltings, Snape, Aldeburgh), and America (The International American Music Competition at Carnegie Hall, New York), where he was partnered by Robin Bowman. He also won the recital prize at s'Hertogenbosch in Holland. He has made frequent broadcasts and recordings with the Nash Ensemble, the Songmakers' Almanac, the Endymion and Koenig Ensembles, Lontano, the Lindsay Quartet and Ensemble Modern. First performances have included works by Benjamin Britten, Havergal Brian, Raymond Warren, Stephen Oliver, Nigel Osborne, David Matthews, Peter Dickinson, Peter Maxwell Davies and many others.

His recordings cover a wide repertoire from baroque opera to 20th-century English and American song, including a 2-CD set of the songs of Charles Ives (accompanied by Robin Bowman), which won the Music Retailers' Record of the Year award.

He teaches voice and song repertoire at the Royal Northern College of Music and the Birmingham Conservatoire.

represent the word 'gold' in his most popular choral work *Belshazzar's Feast*. He is perhaps best remembered for this massive choral work, his *First Symphony*, his film music and the piece we shall be hearing tonight – ***Crown Imperial***. This was written originally for the Coronation of Edward VIII, which for well known reasons did not take place, but was used for the enthronement of George VI. Walton later revised it for the use at Queen Elizabeth's coronation in 1953 and it appeared again at the marriage of Prince William and Kate Middleton.

Crown Imperial's style has been compared with Elgar who also wrote a Coronation March but it has none of the scarcely relieved gloom of Elgar's opening passages – there is a sense of optimism and expectation throughout the piece. It is divided into a long opening passage with some splendidly exciting descending phrases concluding with a triple forte. This is contrasted by a much quieter and statelier section followed by a reprise of the opening passage then a return to the second section this time at full volume. Once again there is a return to the opening section, the concluding section being written at twice the note length of its first appearance and a final chord which lasts for eleven bars. The section is marked *con tutta forza* – with full force.

Mozart's *Coronation Mass in C Major K317* was completed on 23 March 1779 whilst Mozart was in the employ of the Archbishop of Salzburg. It is likely that it had its first performance on Easter Sunday, 4 April of that year. Considerable uncertainty surrounds why it came to be known as the *Coronation Mass*. Its performance at the coronations of Franz II of Austria, Leopold II of Bohemia have been cited; others give the coronation of a statue of the Virgin in a church near Salzburg whilst some sources believe that the title only became current in the court of Vienna in the nineteenth century.

The mass, one of a number Mozart composed for the Archbishop, takes account of his employer's edict that the whole mass and its accompanying organ sonata ".....must not last longer than three quarters of an hour at the most – even the most solemn Mass said by the Prince himself....."

The music of the Mass, which is sung to the usual Latin text, is typical of Mozart's mature style – he was 24 years old and would live for only another 12 years. The writing for four part choir and SATB soloists is quite robust and sung for the most part at brisk tempos with many *forte* passages. This would have allowed Mozart to make full use of the accompanying orchestra which may have included oboes, horns, trumpets, timpani and three trombones as well as strings. The Archbishop seemed quite keen on brass instruments.

The scoring is largely homophonic (chordal) with occasional contrapuntal passages as in the *Qui sedes ad dexteram Patris* and the *Amen* at the end of the *Credo*. As with many of Mozart's liturgical works the impact of the work with its highly

dramatic, almost operatic writing could not be further from the quiet introspection of the plainsong from which this and much of Western classical music has sprung. Musical analysts see the soprano solo of the *Agnus Dei* showing similarities to the *Dove sono* – the Countess’s main aria in *The Marriage of Figaro*. Elsewhere Mozart relieves the predominantly triumphal sounds of the *Credo* and *Gloria* by dramatically reducing volume and lengthening note values, which adds tenderness, as in *bonae voluntatis* and *Jesu Christe* phrases in the *Gloria* and solemnity in the *Et incarnatus* and *Crucifixus* in the *Credo*. The *Agnus Dei* starts quietly and slowly as one would expect but Mozart soon reverts to exuberance at the choir entry at *Dona nobis pacem* punctuated only occasionally by a quiet phrase.

One can only hope that the Archbishop was able to put aside his frustration with his unruly employee – whom he later was to sack in ignominious circumstances - and appreciate this flowering of Mozart’s genius.

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria

Gloria in excelsis Deo,

Et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te,

Adoramus te, glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,

Miserere nobis.

Qui tollis peccata mundi,

Suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus,

The King shall have pleasure in thy beauty.

Kings shall be thy nursing fathers and queens thy nursing mothers.

Zadok the priest - and Nathan the prophet anointed Solomon king
And all the people rejoiced and said “God save the King. Amen. Alleluia.
May the King live for ever. Amen. Alleluia.”

Performers

Fiona Dobie studied at the Royal Scottish Academy of Music and later at the Royal College of Music. She was a finalist in the Kathleen Ferrier Competition, and a prize-winner in the s'Hertogenbosch International Singing Competition, Holland. A wide-ranging solo career includes performing with conductors such as Sir Roger Norrington and Sir Simon Rattle, song recitals with Malcolm Martineau, principal roles with Glyndebourne on Tour, The Royal Opera House, Covent Garden and Opera North as well as broadcasts and festivals in Europe and USA.

Increasingly recognised as an inspiring teacher, Fiona has given workshops at The Royal College of Music and Trinity Laban Conservatoire of Music and with many choirs. She teaches annually at Oxenford Summer School for Singers in Scotland and Oxford Lieder Festival’s Mastercourse for postgraduate students. She is an associate colleague of international NYC based vocal pedagogue, David Jones and also a visiting vocal tutor for Trinity College, Cambridge.

Natanya Phillips (mezzo) trained at the R.N.C.M. and the R.A.M. where she received several prizes. She has worked with many leading British and European opera companies including New Sadler’s Wells Opera, Kent Opera, Lyon Opera and Aix-en-Provence Festival Opera. She has also performed with many of the finest choral ensembles, such as The Academy of Ancient Music, The Monteverdi Choir, The English Concert, Schutz Choir, King’s Consort, The Sixteen (including a season at The Royal Opera House, Covent Garden) as well as The BBC Singers, Group Vocal de France and The Cambridge Singers. When not performing, Natanya teaches at Rendcomb College, Westonbirt School and Farmor’s School.

Peter Harris (tenor) began singing with the Ulster Youth Choir at the age of 17 under Greg Beardsell, and it was here that his love of singing was fostered. Last year he graduated from the University of Oxford where he read Music and held a choral scholarship at The Queen’s College. Recent solo engagements have included work with The Queen’s College Choir in Handel’s Messiah, a

Handel's setting has been used during every coronation from George II's to the present day.

The words of the anthems had been set down by the Archbishop and approved at a Privy Council meeting and printed. Handel's words do not always conform to this text however. When presented with the words he was reported to have said "I have read my Bible very well, and shall chuse for myself." This he did, even to the extent of modifying some of the wording, perhaps because he had already written the anthems before the text was given him. However such adjustment of the text was already established. For example *Zadok* reads "Zadok the priest and Nathan the prophet anointed Solomon King" whereas the King James Version gives "And Zadok the priest took an horn of oil out of the tabernacle and anointed Solomon."

Present day listeners may be puzzled by the text "Kings shall be thy nursing fathers". This may be translated into modern English as "Kings shall be your guardians (or foster parents)".

The music of the anthems is Handel at his best. Given the large orchestra and choir and the resonant nature of Westminster Abbey, Handel's movements are mostly sung *forte* or *fortissimo* for full choir divided into up to seven parts (with no soloists) and with rare exceptions they do not contain much rapid detail which would have been obscured by the acoustic. The declamatory triumphal style of the majority of the verses - there are two Alleluia choruses - is relieved by the gentler *My heart is inditing* and the delightful femininity of *Kings' daughters*. However it is the build up of tension (achieved quite simply by arpeggiated semi quavers spelling out a chord change every bar) leading to the almost shouted *Zadok the priest* that will stay in most peoples' minds.

Let thy hand be strengthened and thy right hand exalted
Let justice and judgement be the preparation of thy seat
Let justice, judgement, mercy and truth go before thy face. Alleluia

The King shall rejoice in thy strength O Lord
Exceeding glad shall he be of thy salvation.
Glory and worship hast thou laid upon him.
Thou hast prevented him with the blessings of goodness
And has set a crown of pure gold upon his head. Alleluia.

My heart is inditing of a good matter which I have made unto the King
I speak of the things which I have made unto the King
Kings' daughters were among thy honourable women.
Upon thy right hand did stand the Queen in a vesture of gold.

*Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris,
Amen.*

Glory to God in the highest,
And peace on earth to men of good will.
We praise You, we bless You,
We worship You, we glorify You.
We give You thanks for Your great glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
Hear our prayer.
You who sit at the right hand of the Father,
have mercy on us.
For You alone are holy, You alone are Lord,
You alone are the Most High, Jesus Christ.
With the Holy Spirit in the glory of God the Father, Amen.

Credo

*Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine,
Deum verum de Deo vero. Genitum non factum, consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto,
ex Maria virgine; et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.
Et resurrexit tertia die secundum Scripturas, et ascendit in coelum, sedet ad dexteram Patris,
et iterum venturus est cum gloria, judicare vivos et mortuos, cujus regni non erit finis.
Et in Spiritum Sanctum Dominum,
et vivificantem, qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur,
et conglorificatur, qui locutus est per Prophetas.*

Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen. And in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, light from light, true God from true God, begotten, not made, of one being with the Father; through Him all things were made. For us and for our salvation He came down from heaven. He became incarnate from the Virgin Mary by the power of the Holy Spirit, and was made man. For our sake He was crucified under Pontius Pilate; He suffered death and was buried. He rose again on the third day in accordance with the Scriptures; He ascended into heaven, and is seated at the right hand of the Father; He will come again in glory to judge the living and the dead, and His kingdom will have no end. And I believe in the Holy Spirit, the Lord, the giver of Life, who proceeds from the Father and the Son; with the Father and the Son He is worshipped and glorified. He has spoken through the prophets. I believe in one holy catholic and apostolic Church; I acknowledge one baptism for the forgiveness of sins; I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.*

Holy, holy, holy, Lord God of Hosts,
Heaven and earth are full of your glory,
Hosannah in the highest.

Benedictus

*Benedictus qui venit in nomine Domini.
Osanna in excelsis.*

Blessed is He who comes in the name of the Lord,
Hosannah in the highest.

Agnus Dei

*Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
dona nobis pacem.*

Lamb of God, who takes away the sin of the world,
have mercy on us.
Lamb of God, who takes away the sin of the world,
have mercy on us.
Lamb of God, who takes away the sin of the world,
grant us peace.

Handel's Coronation Anthems were written for the coronation of George II and his wife Caroline on 11 October 1727. Handel had been made a naturalised British citizen the previous year. By this time he had been in England for 19 years and had written the *Te Deum* and *Jubilate* for the Thanksgiving for the Peace of Utrecht in 1713 for which he was paid a yearly income of £200 worth perhaps £23,000 in today's money. This was just one of several 'royal' compositions which include the *Water Music* and *The Royal Fireworks Music* and, of course the *Coronation Anthems*.

It may have been Handel's success with such compositions for the German George I and his son George II and, perhaps, Handel's German origin that prompted George II to ask Handel to write anthems for his coronation, whereas the natural choice would have been Maurice Greene – the principal composer of the Chapel Royal. This may have led later to a certain coolness in the relations between the two men.

The anthems, written for what appears from contemporary accounts to have been 47 professional singers from an augmented Chapel Royal choir and no less than 160 instrumentalists. The actual performance seems to have been something of a shambles with one group of singers setting off with *The King shall rejoice* whilst another sang *Let thy hand be strengthened*. We shall be consciously avoiding attempts at authenticity and historical accuracy this evening.

Of the four anthem settings *Zadok the Priest* is perhaps the best known to audiences. The text taken, appropriately enough, from *Kings 1:39-40* has been in continuous use since the coronation of King Edgar at Bath Abbey in 973.