

Our next concert...
Saturday 8th February 2014 at 8pm
St. Barnabas Church

Haydn
Nelson Mass

Purcell
Come Ye Sons of Art – I was Glad
My Heart is Inditing

Summertown Choral Society was founded in 1961. The choir is directed by Duncan Saunderson and the accompanist is Julian Littlewood. New members are always welcome, without audition, to this friendly and well-established choir. The choir season runs from September to June and we perform two concerts each season. Rehearsals are on Thursday evenings 8–9.30pm at St. Michael and All Angels Church, Lonsdale Road, Summertown. Rehearsals for our new term start on Thursday 12 September at 8 p.m. Why not come and join us? More information about the choir, including details of repertoire, can be found on the choir's website at www.summertownchoral.org.uk.

Charity registration no. 900317

*We are indebted to St. Barnabas Church for permission to perform here
this evening and the assistance received in preparing for the concert.*

Murder, Morse & Mozart

Choral music from Oxford detective fiction

Summertown Choral Society

8pm, Saturday 15th June – St Barnabas Church, Jericho

Programme

W. A. Mozart
(1756-1791)

Requiem, K. 626

Introitus

Requiem

Kyrie

Sequenz

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis maledictis

Lacrimosa

Offertorium

Domine Jesu

Hostias

Sanctus

Benedictus

Agnus Dei

Communio

Lux Aeterna

— *Interval* —

Bruce Montgomery
(1921–1978)

Spring the sweet Spring

words by Thomas Nashe (1567-1601)

Full Fathom Five

words by William Shakespeare (1564?-1616)

My joy, my life, my crown!

words by George Herbert (1593-1633)

D. L. Sayers
(1893-1957)

I've got a little list

after 'I've got a little list' from *The Mikado* by W. S. Gilbert
(1836-1911) and Arthur Sullivan (1842-1900)

The Choir

Sopranos

Victoria Alexander, Patricia Alvarez, Jane Amies, Jan Archer, Gillian Atkinson, Liz Baird, Wendy Ball, Gillian Beattie, Jayne Bennett, Nicky Boughton, Victoria Cairns, Rosemary Dearden, Jackie EatockTaylor, Veronica Giles, Debbie Hamilton, Angela Hassall, Fiz Hopkins, Elizabeth Johnston, Lucy Kilpatrick Melville, Chela Nunez, Catrin Roberts, Moira Robinson, Sue Rowe, Elina Screen, Gillian Smit, Lisa Temple, Rebecca Tudor, Rachel Turney, Julia Wigg and Valerie Worth.

Altos

Stuart Archard, Fiona Bacon, Diane Benfield, Philippa Berry, Caroline Best, Penny Birdseye, Jenny Blyth, Vreni Booth, Emma Britton, Vicky Bullard, Sue Cavanna, Diana Chandler, Gillian Chapman, Julie Drew, Charlotte Dryer, Karin Eldredge, Katie Eyre, Rosemary Foot, Gerry Guinan, Janet Howarth, Vanessa Hughes, Hilary Hullah, Alison Jones, Ilze Jozepa, Manda Joyce, Elsa Morgan, Gillian Morriss-Kay, Diana O'Meara, Jo Poulton, Marion Robertson, Amanda Saville, Caitlin Scott, Jean Smith, Jill Southam, Lizzie Spratt, Jeanie Swann, Gay Sypel, Louise Talbot, Sally Tsang, Lynda Ware and Pat Yudkin.

Tenors

Dagmar Albert, Philip Booth, Alex Clissold-Jones, David Crispin, Alastair Dent, Hugo Everitt, Aeron Goldby, Howard Jacobs, Colin Kilpatrick, Iain McLean, Mary Meagher, Robin Ostle, Emma Sadler, Roger Sears and Colin Wels.

Basses

Christopher Ball, Martin Berry, Clive Booth, Andrew Crispus-Jones, Robert de Newtown, Nigel Hamilton, Tom Kempton, Jacques Launay, Tristan Marshall, Jean-Louis Metzger, Jack Miller, Patrick O'Meara, Chris Romney, Ron Stern, Blake Tyson, Clive Williams, David Wilmot, Martyn Wilson and Keith Young.

Daniel has sung Bach's *Magnificat* in St. Paul's and *St. John Passion* in Cadogan Hall, Mozart's *Coronation Mass* in Salzburg Cathedral and Handel's *Messiah* with the English Chamber Orchestra at St. James, Spanish Place, to name but a few. Daniel has also performed in operas and musical theatre, for example as Pirelli in Sondheim's *Sweeney Todd* and in Oxford Opera's production of Blow's *Venus and Adonis*.

David Lee, *tenor*

David Lee enjoys a multi-faceted musical career, dividing his time between performance and musicology. He is currently engaged in postgraduate research at the University of Glasgow, under the supervision of Professor John Butt, focusing on the editorial practice of music of the sixteenth and seventeenth centuries. He has produced performing editions for numerous professional ensembles, including The English Concert and Stile Antico. Having graduated from Christ Church, Oxford with a first in Music, where he was a choral scholar, and following a year as a Lay Clerk in the choir of New College, David discovered and nurtured a passion for both the performance and study of early music. David is the Artistic Director of the fledgling professional vocal and instrumental ensemble, Oxford Baroque. In addition to his work with Oxford Baroque, David enjoys a busy schedule of solo and ensemble singing, working with groups including the Academy of Ancient Music, Dunedin Consort, Tenebrae, Ludus Baroque Oxford Camerata and Chapelle du Roi. This is David's second appearance with Summertown Choral Society.

Tom Edwards, *bass*

Tom Edwards's bass training began as a choral scholar under Edward Higginbottom at New College, where he read French accompanied by an undistinguished incursion into Linguistics. He has sung in New College Choir ever since, for many years now as a Lay Clerk in company with tonight's conductor. Tom has made upwards of thirty recordings with the choir, several of which have achieved international acclaim. He has also been lucky enough to tour extensively, both as a soloist and on the bass line, performing in many of the world's great concert venues. When not singing, Tom divides his time between his day job as a schoolmaster and home in his native France.

— Reading —

Herbert Howells
(1892–1983)

‘Sir Hugh’s Galliard’ from *Lambert’s Clavichord*

— Reading —

George Dyson
(1883–1964)

‘Reveille’ from *Three Songs of Courage*
words by A. E. Housman (1859–1936)

— Reading —

Franz Schubert
(1797-1828)

An die Musik
words by Franz von Schöber (1796-1882)

Geoffrey Bush
(1920-1998)

‘Prélude’ and ‘Sicilienne’ from *Suite Champêtre*

— Reading —

George Dyson
(1883-1964)

Evening Service in D: Magnificat & Nunc Dimittis

Charles Wood
(1866 – 1926)

Expectans Expectavi
words by C.H. Sorley (1895-1915)

— Reading —

A. L. Peace
(1844-1912)

Hymn 699: *O Love That Will Not Let Me Go*
words by George Matheson (1842-1906)

Programme Notes

Oxford detective fiction is replete with erudite allusions to literature, history, works of art – and music. Tonight's concert explores some of these musical connections, in particular the choral music associated with the writings of Colin Dexter, Edmund Crispin (nom de plume of the composer Bruce Montgomery) and Dorothy L. Sayers. Inspector Morse, Professor Gervase Fen and Lord Peter Wimsey – investigating between them the hideous murders of dozens of Oxford citizens – all appealed to music to concentrate the mind in sleuthing, something which clearly paid off given their unparalleled success at solving mysteries and catching killers.

The first half of the concert is a performance of the sublime Mozart's *Requiem*, one of Inspector Morse's favourite works. In *The Way Through the Woods* (Dexter 1992), it's revealed that Morse has five different records of the *Requiem*, such is his fondness for the work. His recordings are: Helmuth Rilling (Master Works), Herbert von Karajan (Deutsche Grammophon), Schmidt-Gaden (Pro-Arte), Victor de Sabata (Everest), Karl Richter (Telefunken); Morse's comment on this record collection is "...but they're not going to press any more records soon, and some of these are museum pieces anyway". Who knows whether Morse was so drawn to the *Requiem* because it is a Mass for the dead? Or because it was Mozart's last work, generally held to lean to the tragic and portending Mozart's own death? Or perhaps the great mystery which shrouds the origins of the *Requiem* is what drew Morse to this music in particular?

WOLFGANG AMADEUS MOZART (1756-1791) was commissioned to compose the *Requiem* by Count von Walsegg, an Austrian nobleman known for passing off the music of others as his own. When Mozart died on 5th December 1791, only the *Requiem* and the *Kyrie* were complete, with a few of the other movements partly written. Mozart's widow was in great need of the fee that would have been paid to Mozart on delivering the completed work to Count von Walsegg and it seems that she expedited payment by having the *Requiem* completed by Franz Süssmayr. Süssmayr passed the finished

Sarah Dacey, soprano

Sarah studied at the University of York and the Royal Academy of Music, graduating with Distinction. Awards include the Lady Lyons Millennium Scholarship, Sir Richard Stapley Educational Trust, the Arthur Bliss Prize and the Van Smit Prize. She is currently Assistant Lecturer at the University of Kent and also teaches singing at Junior Trinity Greenwich.

She performs regularly with professional ensembles including the BBC Singers, Synergy Vocals, Philharmonia Voices, Okeanos Ensemble and The Octandre Ensemble and has considerable experience as opera and oratorio soloist. An advocate of new music, Sarah has worked with many of today's finest composers and has sung in countless UK premieres including those of Stockhausen's *Litanie* and Xenakis's *Idmen*. In May 2013 she was the soprano soloist in the London premiere of Claude Vivier's *Glaubst du an die Unsterblichkeit der Seele* with the London Contemporary Orchestra. Sarah is a member of 'Juice', a critically acclaimed female trio specialising in contemporary music. As well as commissioning new works, 'Juice' also write music for themselves and Sarah's own arrangement of a traditional ballad, *Cruel Mother*, described by the Daily Telegraph as "musically ingenious", features on their debut album, 'Songspin', which was recently awarded Best Contemporary Classical album in the Independent Music Awards in the U.S.

Her voice also appears in the latest IKEA advert featuring a war on garden gnomes...

Daniel Laking, countertenor

Daniel Laking is a third year Music student, at New College, Oxford. Before leaving school, he was a chorister in the Schola Cantorum of Cardinal Vaughan Memorial School, Kensington, where he featured as soloist on their critically-acclaimed CD *Lauda Sion*. While there, he received the Iestyn Evans Prize for both Academic Music and Practical Musicianship. He currently holds an Academical Clerkship with New College Choir, and with them has sung in Britain and frequently throughout Europe. He has featured in broadcasts for both BBC Radio 3 and 4, and on a large number of CDs, including, *Illumina*, Haydn *Nelson Mass* and Britten *Sacred Choral Music*, in which he is a soloist. He has studied with Anita Morrison and Julian Clarkson, and is currently taught by Bronwen Mills. His voice has been hailed by Michael Gormally as having "an emotive power and maturity that far surpasses his years". As a soloist,

Summertown Choral Society

Duncan Saunderson, *conductor*

Sarah Dacey, *soprano*

Daniel Laking, *countertenor*

David Lee, *tenor*

Tom Edwards, *bass*

Benjamin Thompson, *reader*

Julian Littlewood, *piano & organ*

with

The Summertown Players

Naomi Watson, *leader*

Benjamin Thompson, reader

Benjamin Thompson is Fellow in Medieval History at Somerville by day. Originally a choral scholar at Clare College, Cambridge, he sings at St Mary Magdalen and deputises at New College; his repertoire spans choral to cabaret, oratorio and operetta (especially Gilbert and Sullivan) to rock'n'roll.

Requiem to Count von Walsegg, who presented the music as his own work in December 1793. The various deceptions along the line have since become the stuff of legend. Add to this the question begged by the music: how much of the work is Süßmayr's "own" and how much of his completion is based on indications and sketches left by Mozart and on discussions with Mozart before the latter's death? Several centuries later, it is accepted that a precise answer to this question is beyond us (even Morse). Instead, we rejoice in the beauty of the *Requiem* and particularly the exquisite Recordare, Confutatis and Lacrimosa.

The second half of the concert is a medley of music associated with Bruce Montgomery (alias Edmund Crispin), Dorothy L. Sayers and Colin Dexter. The music is interspersed with readings explaining the exact relationship between people, music and texts. What follow here are some biographical notes which help contextualise the music and its connections.

COLIN DEXTER is a Cambridge classics graduate who taught Greek and Latin in several schools before moving to Oxford in 1966 to take up a post at the University of Oxford Delegacy of Local Examinations. His first novel, *Last Bus to Woodstock*, was published in 1975, introducing the complex and enigmatic detective Inspector (Endeavour) Morse. Twelve further Morse mysteries followed, before Morse sadly passed away (a heart attack) in *The Remorseful Day* (1999). In the meantime, the Morse mysteries had received huge attention on an international scale and brought several honours to their author, including the OBE in 2000 for services to literature and the Freedom of the City of Oxford in 2001 for enhancing the profile of the city internationally. Morse shares many of the intellectual interests of his creator: a love of crossword puzzles, a passion for music – particularly choral music – and great admiration for the poet A. E. Housman and Housman's poetry cycle *A Shropshire Lad* (1896).

BRUCE MONTGOMERY (1921-1978) graduated from Oxford in 1943 in modern languages, having been for two years organ scholar and choirmaster at his college, St. John's. He then developed a successful career as a composer. Eventually – and slightly contentiously – he turned to writing film music,

most famously composing the scores for the first six of the “Carry On” films. A man of prodigious talents, numbering Larkin and Amis among his closest friends, he successfully pursued a parallel career as a writer of detective stories, publishing nine novels under the pseudonym **EDMUND CRISPIN**. His novels feature the sleuthing skills of Professor Gervase Fen, Oxford English don with the same literary and musical erudition as his creator and the same tendency to use his erudition to generate delicious social satire.

In 1946, Bruce Montgomery was introduced to **GEOFFREY BUSH** (1920-1998) at the first performance of Britten’s *The Rape of Lucretia* in Glyndebourne. Bush was a well-known composer, organist and musicologist who spent some time in Oxford as undergraduate, postgraduate and lecturer in music before moving to London. Bush and Montgomery became good friends and embarked on a series of musical collaborations, affectionately referred to as “Bushgomery” events. Eventually, their collaboration also embraced the literary and a jointly written short story *Who killed Baker?* was published in the *Evening Standard* in 1950. His *Suite Champêtre* for solo piano, written in 1990, is an engaging sequence of classic French dances and ‘antique’ forms such as passacaglia; tonight we hear the opening two movements.

DOROTHY L. SAYERS (1893-1957) was born and brought up in Oxford, daughter of the chaplain of Christ Church and headmaster of the choir school. A scholar at Somerville (1912-1915), she read modern languages and mediaeval literature and became one of Oxford University’s first women graduates; she was also at the time very involved with Oxford choral music. She was a prolific writer and translator (of classical texts) but is best remembered for her crime novels published between the wars, featuring the detection skills of the aristocratic Lord Peter Wimsey. The character Harriet Vane, subsequently introduced to the novels, is generally thought to be based on Sayers herself: a detective fiction writer, highly cultured, with an intimate knowledge of classics and a “pleasant alto voice”. Lord Peter embarks on a five year courtship of Harriet Vane, during which his several proposals to her are made, and rejected, in Latin. *Gaudy Night* (Sayers 1935) is the novel with the clearest connections to Oxford and academia. It is also the novel in which Harriet Vane finally succumbs to Lord Peter. He has taken her to a Sunday night concert at

his college. As they make their way along New College Lane, he proposes with the words: “Placetne, Magistra?”, an incomparable proposal which elicits the equally incomparable reply: “Placet”.

HERBERT HOWELLS (1892-1983) was an English composer and organist who spent many years at the Royal College of Music and afterwards the University of Cambridge. Among his friends was Hugh Allen, sometime organist at New College and much admired by Sayers whilst in Oxford, who is the “Hugh” of “Sir Hugh’s Galliard” from *Lambert’s Clavichord*, a set of musical characterisations of Howells’s friends reminiscent of Elgar’s *Enigma Variations*. **GEORGE DYSON** (1883-1964) was an English composer and musician whose career culminated in his appointment as Director of the Royal College of Music in 1937. He was knighted in 1941 for services to music and became KCVO in 1953. **CHARLES WOOD** (1866-1926) was born in Ireland and was one of the inaugural students at the Royal College of Music in 1883, studying with Stanford and Parry. He became Professor of Music at Cambridge University in 1924 and is best-remembered for his liturgical compositions. Neither Howells nor Dyson nor Wood appears to have been held back by an apparent lack of connection to Oxford.

Truth, we are told, is stranger than fiction, but nothing is stranger than the fusion of fact and fiction, here generating interesting coincidences of people, place and music. Both Morse and his “pessimistic” hero A. E. Housman left St. John’s College without a degree. Meanwhile, Bruce Montgomery’s time at St. John’s was more fruitful and Professor Gervase Fen is a don at St. Christopher’s, which Crispin conveniently sites next to St. John’s on St. Giles. Geoffrey Bush and Lord Peter Wimsey were Balliol men. In *Love Lies Bleeding* (1948), Crispin writes a Miss Parry, Dr. Stanford, Mr. Boyce, Mr. Tye and Mr. Tavener into the dramatis personae. And in St. Barnabas Church this evening, we are but a very short stone’s throw from Canal Reach, to which Inspector Morse was called (*The Dead of Jericho* 1981) to investigate the murder of Anne Scott...

Catrin Roberts