

Summertown Choral Society

conductor: Duncan Saunderson

Handel's *Israel* *in* *Egypt*

Instruments of Time and Truth

Helen Ashby
soprano

Kate Ashby
soprano

Alex Pullinger
countertenor

Daniel Norman
tenor

Brian McAlea
bass

Daniel Tate
bass

St Andrew's Church
7.30pm, Saturday 3rd February, 2018

Israel in Egypt

Part I

RECIT *Now there arose a new king over Egypt*

CHORUS *And the children of Israel sighed*

RECIT *Then sent He Moses*

CHORUS *They loathed to drink of the river.*

AIR *Their land brought forth frogs*

CHORUS *He spake the word*

CHORUS *He gave them hailstones*

CHORUS *He sent a thick darkness*

CHORUS *He smote all the first-born*

CHORUS *But as for His people*

CHORUS *Egypt was glad when they departed*

CHORUS *He rebuked the Red Sea*

CHORUS *And Israel saw that great work*

INTERVAL

Part II

CHORUS *Moses and the children of Israel*

DUET *The Lord is my strength and my song*

CHORUS *He is my God*

DUET *The Lord is a man of war*

CHORUS *The depths have covered them*

CHORUS *And in the greatness of Thine excellency*

CHORUS *Thou sentest forth Thy wrath*

AIR *The enemy said, I will pursue*

AIR *Thou didst blow with the wind*

CHORUS *Who is like unto Thee*

DUET *Thou in Thy mercy*

CHORUS *The people shall hear*

AIR *Thou shalt bring them in*

CHORUS *The Lord shall reign for ever*

RECIT *And Miriam the prophetess*

SOLO AND CHORUS *Sing ye to the Lord*

Summertown Choral Society

Duncan Saunderson, conductor



Helen Ashby, soprano

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Alexander Pullinger, countertenor

Daniel Norman, tenor

Brian McAlea, bass

Daniel Tate, bass



Instruments of Time and Truth

Persephone Gibbs, leader

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 8 February at 8pm. 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.

Programme Notes

Handel: *Israel in Egypt*, Parts II and III

This evening's performance of Handel's magnificent oratorio *Israel in Egypt* is of the two parts he composed in October 1738 specifically for this work. Part II, 'Exodus', tells the dramatic story of the captivity of the Israelites, the undertaking by Moses and Aaron to free them from bondage, and the ten plagues sent by God to curse Egypt until Pharaoh was finally forced to let the Israelites go. Part III, 'Moses' Song', is an extended hymn of thanksgiving and praise to God for the safe deliverance of the Israelites through the Red Sea after the parting of the waters, and for his drowning of their Egyptian pursuers.

For the first performance in April 1739, these two parts were preceded by a very different section (now rarely performed, though it was given in full at the 2017 Proms), a reworking by Handel of a long and stately anthem that he had originally composed in 1737 for the funeral of Queen Caroline, the wife of George II. With some necessary alterations to the text he neatly turned it into a lamentation by the captive Israelites for the death of Joseph. However, this section was removed by Handel for a revival of the oratorio in London in 1756, to be replaced by an entirely different Part I composed of reused material from various of his earlier works, but this in turn was jettisoned shortly afterwards, leaving Parts II and III to be generally regarded in later years as the whole.

The libretto is taken directly from the Old Testament, primarily from Exodus with some additional material in Part I from the Psalms, and was prepared either by Handel himself or more probably by his friend Charles Jennens, the English patron, author and librettist who collaborated with Handel on the texts of *Saul* and later the *Messiah*. Of all Handel's works, *Israel in Egypt* is the one which places the greatest emphasis on the chorus and has the fewest arias or recitatives. Before this the London public (he had lived in the city since 1710) had regarded him in the main as a very successful composer of operas and they particularly appreciated performances incorporating showy solos and duets. In Handel's earlier oratorios (for example *Saul*, premiered only three months before *Israel in Egypt*) and indeed in most of the later

ones, the story is told by means of individual characters and dialogue, more akin to operatic style, so this unfamiliar heavy reliance on the chorus was a new departure for him and for his audience. By 1741 when he wrote *Messiah*, which also gives solid prominence to the chorus, Handel gave the soloists a greater part to play and equilibrium is maintained.

Israel in Egypt contains some of the most theatrical and thrilling choral writing ever composed by Handel, with intense, vivid passages dramatising the Biblical text. His superlative evocation of the plagues of flies, lice and locusts in 'He spake the Word', with the chorus supported by frenzied strings, the unsettling effect of 'He sent a thick darkness' or the intense power of 'He smote all the first-born of Egypt' all demonstrate his masterly use of the chorus as a tremendously flexible instrument of expression. The pieces for soloists act as punctuation and contrast to the choral movements: they include an unusual bass duet 'The lord is a man of war' and a beautiful alto solo 'Thou shalt bring them in'. In both parts of the oratorio Handel made widespread use of musical parody, whereby he incorporated and reworked music by other composers, mostly seventeenth-century Germans and Italians, but knitted it all together into a seamless whole, creating a satisfying and spirited work. The music exhibits a range of styles: several sections are based on Lutheran chorales, some are akin to recitative, as 'He sent a thick darkness', and many sections are scored with a dense musical texture using double choruses. Strings, trumpets, drums, trombones, oboes, bassoons and continuo provide varied and appropriate orchestration.

It is not entirely clear how positively *Israel in Egypt* was first received, but Handel subsequently made alterations to the score and the second performance was advertised as 'Shortened and Intermix'd with Songs' (some perhaps rather inappropriate Italian arias). He may well have felt that it was necessary to sprinkle the heavily choral and possibly slightly churchy composition with a leavening of extra solo numbers. It later reverted to being performed without extras and without Part I, eventually becoming immensely popular with large choirs, second only in that respect to *Messiah*. In the nineteenth century it was regularly sung on an absolutely vast scale, for example at the Crystal Palace during the Centenary Festival (of Handel's death) in 1859, where 2765 singers and 460 instrumentalists made up the choir and orchestra. This evening's performance will be a much smaller and crisper interpretation.

Julia Wigg

Israel in Egypt

Part I

Recit Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigour. *Ex.i.8,11,13.*

Chorus And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burdens, and made them serve with rigour; and their cry came up unto God. *Ex.ii.23.*

Recit Then sent He Moses, His servant, and Aaron whom He had chosen; these shewed His signs among them, and wonders in the land of Ham. He turned their waters into blood. *Ps.cv.26,27,29.*

Chorus They loathed to drink of the river. He turned their waters into blood. *Ex.vii.18,19*

Air Their land brought forth frogs, yea even in their king's chambers. *Ps.cv.80.*

He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast. *Ex.xi.9,10.*

Chorus He spake the word, and there came all manner of flies and lice in all their quarters. He spake; and the locusts came without number, and devoured the fruits of the ground. *Ps.cv.81,84,85.*

Chorus He gave them hailstones for rain; fire mingled with the hail
ran along upon the ground. *Ps. Cv.32; Ex.ix.23,24.*

Chorus He sent a thick darkness over the land, even darkness which
might be felt. *Ex.X.21.*

Chorus He smote all the first-born of Egypt, the chief of all their
strength. *Ps.cv.36,37.*

Chorus But as for His people, He led them forth like sheep; He
brought them out with silver and gold; there was not one
feeble person among their tribes. *Ps.lxxviii. 53;cv.37.*

Chorus Egypt was glad when they departed, for the fear of them fell
upon them.

Chorus He rebuked the Red Sea, and it was dried up. *Ps.cvi.9.*

He led them through the deep as through a wilderness.
Ps.cvi.9.

But the waters overwhelmed their enemies, there was not one
of them left. *Ps.cvi.11.*

Chorus And Israel saw that great work that the Lord did upon the
Egyptians; and the people feared the Lord, and believed the
Lord and His servant Moses. *Ex.xiv.31*

Part II

Chorus Moses and the children of Israel sung this song unto the Lord, and spake, saying; I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath he thrown into the sea. *Ex.xv.1.*

Duet The Lord is my strength and my song; He is become my salvation. *Ex.xv.2.*

Chorus He is my God, and I will prepare Him an habitation; my father's God, and I will exalt Him. *Ex.xv.2.*

Duet The Lord is a man of war; Lord is his Name. Pharaoh's chariots and his host hath He cast into the sea; his chosen captains also are drowned in the Red Sea. *Ex.xv.3,4.*

Chorus The depths have covered them: they sank into the bottom as a stone. *Ex.xv.5.*

Chorus And in the greatness of Thine excellency Thou hast overthrown them that rose up against Thee. *Ex.xv.7.*

Chorus Thou sentest forth Thy wrath, which consumed them as stubble. *Ex.xv.7.*

Air The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them. *Ex.xv.9.*

Air Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters. *Ex.xv.10.*

Chorus Who is like unto Thee, O Lord, amongst the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchedst out Thy right hand, the earth swallowed them. *Ex.xv.11,12.*

Duet Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation. *Ex.xv.13.*

Chorus The people shall hear, and be afraid: sorrow shall take hold on them: all the inhabitants of Canaan shall melt away: by the greatness of Thy arm they shall be still as a stone; till Thy people pass over, O Lord, which Thou hast purchased. *Ex.xv.14,15,16.*

Air Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made for Thee to dwell in, in the Sanctuary, O Lord, which Thy hands have established. *Ex.xv.17.*

Chorus The Lord shall reign for ever and ever. *Ex.xv.18.*

Recit And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them: *Ex.xv.20,21.*

Solo and Chorus Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea. *Ex.xv.21,18.*

The Soloists

Helen Ashby, soprano

Helen Ashby was a choral scholar at Gonville and Caius College, Cambridge before embarking on a career as a professional singer. Having always had a love for 16th Century choral music, whilst at University she was one of the founder members of Stile Antico, which has since become one of the most highly acclaimed Early Music Vocal Ensembles in the world. With them she has been lucky enough to tour all over Europe and North America as well as to Lebanon and, later this year, to Colombia and South Korea. The group has released eleven CDs on the Harmonia Mundi label, which have won a Gramophone Award and been nominated for three Grammy Awards.

Alongside her work with Stile Antico she also sings with a variety of ensembles in the UK including The Kings Consort, Brabant Ensemble, La Nuova Musica and Philharmonia Voices. She is a member of the choir of the church of St Margaret's Westminster, London, and also sings in various London churches including the Royal Hospital Chelsea and at St Paul's Cathedral and Westminster Abbey. She enjoys teaching singing at the London Oratory School and Donhead School, as well as a few boys preparing for chorister trials. She has appeared frequently on television and film soundtracks with the choir London Voices, including *The Vicar of Dibley* and *Harry Potter*.

As a soloist, she has performed Bach's B Minor Mass with Saffron Walden Choral Society, Handel's Israel in Egypt with Summertown Choral Society and later this year she will undertake three performances of the soprano solos in Handel L'Allegro ed il Pensiero in Switzerland. She currently studies singing with Jenevora Williams. When not singing or teaching, she is usually to be found running around after her two small but energetic sons.

Kate Ashby, soprano

Kate Ashby enjoys a busy career as a professional singer specialising in early music. She grew up in Oxford and studied music at Trinity College, Cambridge, where she was a choral scholar under Richard Marlow. As a founder member of the early music vocal ensemble Stile Antico, Kate has toured the world and recorded eleven discs for Harmonia Mundi, garnering many awards including three Grammy nominations and Gramophone's 2009 Early Music Disc of the Year. She also performs with groups such as The Brabant Ensemble, Cambridge

Singers, and Chapelle du Roi, and regularly records film soundtracks with London Voices. She studies singing with Berty Rice. This is Kate's third appearance with Summertown Choral Society, and she always enjoys the chance to get to perform with her mother-in-law, who is a SCS stalwart.

Alexander Pullinger, countertenor

Alexander enjoys a variety of choral, solo and stage projects. Roles include the Sorceress (Purcell, *Dido and Aeneas*); Cesare (Handel *Giulio Cesare*); Annio (Mozart *La clemenza di Tito*); Selene, sister of Dido (Jommelli *La Didone*, London Handel Festival); and Ottone (Monteverdi, *L'incoronazione di Poppea*, 2017). He was alto soloist in Rossini *Petite messe solennelle* (Oxford 2015, Sardinia 2017); and Handel *Queen Anne Ode*, *Dixit Dominus* and *Messiah* (St. Davids Cathedral, Wales). While a choral scholar at New College, Oxford (2007-10) under Edward Higginbottom, he toured extensively in Europe and the USA, and appeared on recordings of Mozart *Requiem*, Monteverdi *Vespers*, Haydn *Creation* and the Bach motets. He looks forward to appearing as Despinas in Mozart *Così fan tutte* in April (Carmina Priapea, London).

Daniel Norman, tenor

Having been a choral scholar at New College Oxford, where he read Engineering, Daniel went on to study in the US and Canada and at the Royal Academy of Music and has since established himself as a highly adaptable singer/actor able to encompass dramatic interpretations of the most demanding contemporary works currently in performance, such as Ades, Birtwistle, Barry and Ligeti. Equally comfortable in the standard operatic and concert repertoire, Daniel sings regularly at the Oxford Lieder and Aldeburgh Festivals alongside regular appearances with ENO, Opera North and Glyndebourne Festival as well as with the major European orchestras.

Concert highlights in the last year include Evangelist in *St Matthew Passion* with the Dunedin Consort, *Glagolitic Mass* at the Three Choirs Festival, Henze's *Voices* with the London Sinfonietta, a Schubert recital at the Wigmore Hall with Sholto Kynoch, *Dream of Gerontius* in Hereford Cathedral, *Christmas Oratorio* in Gloucester Cathedral and New College Chapel, and a tour of Spain singing *Messiah* with Instruments of Time and Truth.

Recent operatic appearances include Moser *Die Meistersinger* at Glyndebourne, Laca *Jenufa* at Longborough, Red Whiskers *Billy Budd* for Opera North and for the Aldeburgh and Endellion Festivals, Judas *The Last Supper*

with BBC Scottish Symphony (Brabbins), Philip Glass *The Trial* with Scottish Opera, Gerald Barry's *Alice's Adventures Under Ground* in Dublin, and Eötvös' *The Golden Dragon* with Music Theatre Wales.

In 2018 he will make appearances at Scottish Opera, Opera Holland Park, Aldeburgh Festival and English National Opera.

Recent recordings include Britten's *Winter Words* and *Who Are These Children?* with Christopher Gould, Beethoven's 9th *Symphony* with Osmo Vänskä, a complete recording of Britten's *Canticles*, and out this month on Stone Records, *Sonnets* – a collection of settings by Britten, Liszt and Dankworth. His recording of Schubert's *Erlkönig* has become a YouTube sensation, with over 3m views.

He lives in Oxford with his wife and three sons, regularly performing here with the Oxford Lieder Festival, the Oxford Philharmonic, the Oxford Bach Choir, Instruments of Time and Truth and the Oxford Bach Soloists, and makes the occasional guest appearance with the band Candy Says.

Brian McAlea, bass

Northern Irish baritone, Brian McAlea, graduated from the University of Oxford where he read Music and sang with the Choir of New College. He is currently on a scholarship at The Guildhall School of Music and Drama where he is studying for a postgraduate degree in Vocal Studies with Robert Dean.

Brian is a regular concert soloist and recitalist. Soloist highlights include: Handel's *Messiah* (Instruments of Time and Truth/Edward Higginbottom; Irish Baroque Orchestra/Peter Whelan); Handel's *Israel in Egypt* (Oxford Early Music Festival/Daniel Hyde); Haydn's *The Creation* (Oxford Orpheus/Robert Dean); MacMillan's *Seven Last Words from the Cross* (Britten Sinfonia/Eamonn Dougan); Bach's *St John Passion* (The Oxford Bach Soloists/Tom Hammond-Davies); Monteverdi's *Vespers of 1610* (The Armonico Consort/Christopher Monks); Wood's *St Mark Passion* (Charles Wood Festival & Summer School/David Hill); Brahms's *Requiem* (The Blenheim Singers/Tom Hammond-Davies); and Haydn's *The Seasons* (Oxford University Chorus).

Brian has been selected for the Young Artist Programme at Longborough Festival Opera's 2018 season in which he will be singing the role of Liberto in Monteverdi's *L'incoronazione di Poppea*. He will also be covering the role of Figaro for Nevill Holt Opera's production of Mozart's *The Marriage of Figaro* for this year's season. Opera highlights include Bizet's *Carmen* for the Grange Festival (Zuniga - Cover); Purcell's *Dido & Aeneas* for Sestina Music (Aeneas);

Monteverdi's *L'incoronazione di Poppea* for Barefoot Opera (Liberto); Nyman's *The Man Who Mistook His Wife For A Hat* for New Chamber Opera (Dr. P); Cavalli's *La Calisto* for New Chamber Opera (Giove/Pane); Puccini's *Tosca* for NI Opera (Chorus); and both Verdi's *Rigoletto* and Donizetti's *The Elixir of Love* for Nevill Holt Opera (Chorus).

Brian is also an experienced consort singer and has sung with notable groups including the Gabrieli Consort, the Choir of the Age of Enlightenment, the Dunedin Consort, Britten Sinfonia Voices, the Armonico Consort, and is a founding member of Northern Ireland's award-winning ensemble, Sestina.

Daniel Tate, bass

Daniel currently enjoys an active career in Oxford and London as a professional musician. Originally from the North East, he cut his choral teeth in the chapel choirs of Durham University, combining an intense passion for performance with his academic interests in Musicology – contributing a thesis exploring British wartime choral music. During this time he won the directorships of both the university symphony orchestra and the university chamber choir. Since moving to Oxford as a member of New College and Christ Church Cathedral Choirs, he has toured internationally and developed a love for vocal performance.

As a soloist he has performed on stage and in concert. Opera appearances include Smirnov in *The Bear* by Walton last year with New Chamber Opera, with whom he played the Pope in Philip Glass's *Galileo Galilei* in 2013. With Durham Opera Ensemble he played Gallanthis in Vaughan Williams' *The Poisoned Kiss* and Father in *Hansel and Gretel* by Humperdinck. This season has featured roles in Handel's *Messiah*, as well as multiple performances of *Samson* as both Manoaah and Harapha. Daniel performs as Christus in Bach's *St John Passion* at New College in March, having also performed this role in Oxford, London and New York, USA. Solo recital appearances recently have included Vaughan Williams' *Five Mystical Songs* and *A Shropshire Lad* by Butterworth. He can regularly be seen performing with many of London's distinguished choirs.

Daniel is also a dedicated educator, both as a well-regarded peripatetic teacher of singing and music theory in some of Oxford's top schools, and as leader of choral workshops with both young people and adults. He leads workshops with amateur musicians to promote excellence and develop choral and vocal technique, and recently worked with the talented pupils of Ardingly College in West Sussex. He is director of the newly formed Ensemble Formosa (www.ensemble-formosa.com) and an entertainment acapella octet, Cantabulous.

The Instruments of Time and Truth

Instruments of Time and Truth was founded in 2014 by instrumentalists Gabriel Amherst and Judith Evans to provide a platform for international performers resident in and around Oxford, many of whom hold Principal positions with groups such as the Academy of Ancient Music, the English Baroque Soloists and the Orchestra of the Age of Enlightenment. The ensemble celebrates the wealth of musical talent available in Oxford, from its inspirational Director, Edward Higginbottom, through international soloists, Christopher Purves and Antony Pay, to its leader, emerging artist Bojan Čičić.

Since its inception, IT&T has performed for Garsington Opera at Wormsley, in the Sheldonian Theatre, the Holywell Music Room, SJE Arts and King's Place, London and Dorchester Abbey. The ensemble has also assumed a significant role in underpinning the tradition of choral excellence in Oxford in collaborations with the choirs of Merton, New, Keble, Magdalen, The Queen's and St Peter's Colleges, as well as with choirs from within the community. Resident orchestra at St Edmund Hall, IT&T has become an invaluable asset to the University Music Faculty, coaching the student baroque ensemble, giving masterclasses and participating in conferences on historically informed performance as well as instigating an education programme which opens the doors of the University to local schoolchildren.

Further information about Instruments of Time and Truth can be found at
www.timeandtruth.co.uk

VIOLIN 1	Persephone Gibbs (leader), Liz MacCarthy, Stephen Pedder
VIOLIN 2	Elin White, Ann Monnington, Kate Fawcett
VIOLA	Aliye Cornish, Vanessa McNaught
CELLO	Gavin Kibble, Gabriel Amherst
BASS	Elizabeth Harré
FLUTE	Guy Williams, Rachel Helliwell
OBOE	Jane Downer, Mark Radcliffe
BASSOON	Andy Watts, Noel Rainbird
TRUMPET	Robert Vanryne, Howard Rowntree
TROMBONE	Emily White, Catherine Motuz, Adrian France
TIMPANI	Felix Higginbottom

The Choir

Sopranos

Victoria Alexander, Jane Amies, Gillian Atkinson, Judith Atkinson, Liz Baird, Gillian Beattie, Maggie Black, Nicky Boughton, Margrit Campbell, Sue Cloke, Laura Corner, Tilly Dearden, Fiona Duxbury, Jackie Eatock Taylor, Sandra Figgess, Marie Fleming, Jane Foster, Sue Gerhardt, De Grant, Debbie Hamilton, Angela Hassall, Jennifer Hay, Laurie Hedges, Alison Hill, Gillian Morriss-Kay, Chela Nunez, Jung Pack, Sally Prime, Catrin Roberts, Moira Robinson, Rachel Turney and Julia Wigg.

Altos

Stuart Archard, Diane Benfield, Philippa Berry, Caroline Best, Hilary Blair, Vreni Booth, Marie Bridge, Emma Britton, Alison Broadbent, Vicky Bullard, Sue Cavanna, Diana Chandler, Debbie Clarke, Elizabeth Dale, Karin Eldredge, Jacqui Ferguson, Rosemary Foot, Gerry Guinan, Anne Hammond, Sandie Hardaker, Janet Howarth, Hilary Hullah, Simone Irmscher, Beth Jakubowski, Alison Jones, Jayne Joyce, Manda Joyce, Patricia Kearney, Josephine King, Alette Lawson, Claire Lewis, Rosie Lodwick, Elsa Morgan, Meg Movshon, Rosalind Murrell, Diana O'Meara, Jo Poulton, Andy Rimmer, Marion Robertson, Jenny Rogers, Emma Sadler, Amanda Saville, Frances Simpson, Kirsten Smith, Jean Smith, Lynda Ware, Jackie Weaver and Pat Yudkin.

Tenors

Nicholas Baker, Philip Booth, David Crispin, Alastair Dent, Hugo Everitt, Jack Granby, Tim Naish, Andrew Oliver, Sue Palmer, Roger Sears, Keith Skerrett and Charlie Urquhart.

Basses

Andrew Archibald, Martin Berry, Paul Blaikley, Clive Booth, Charles Bridge, Richard Coggins, Anthony Cohen, David Coleman, Tony Gillman, Nigel Hamilton, Nigel Howells, Tom Kempton, Iain McLean, John McCleod, Jean-Louis Metzger, Jack Miller, Royston Morgan, Patrick O'Meara, Chris Romney, David Roulston, Simon Wratten, Stuart Wright and Keith Young.

Saturday 19th May, 2018

Hubert Parry (1848–1918)

Anniversary Concert

Strings of Instruments of Time and Truth

Parry: *Five Part Songs*

Walter Parratt: *Tears for the good and true*

Parry: *Put off, O Jerusalem, the garment of thy mourning* (from “Judith”).

Vaughan Williams: *Te Deum in G*

Stanford: *If ye then be risen with Christ*

Purcell: *My beloved spake, My Heart is Inditing & Chaconne in g for Strings*

Born into East India Company wealth and educated at Eton and Oxford, **Parry** is commonly seen as an establishment figure. However, he was a humanist liberal, happier that his “Jerusalem” was used by the women’s suffrage movement than by the patriotic “Right to Fight” movement of 1915. All the part songs to be performed have an Oxford connection. One was written for a 1904 Oxford Festival and four were dedicated to Walter Parratt, who succeeded Parry as Heather Professor of Music at Oxford University. Parratt was also organist of Magdalen College Chapel, President of the Oxford University Chess Club, and could play Bach’s 48 Preludes and Fugues from memory aged 10! Parry’s famous hymn “Repton” (“Dear Lord and Father”) started life as an alto solo in his wonderful Oratorio “Judith”.

Vaughan Williams, one of Parry’s distinguished pupils, wrote his splendid “Te Deum in G” for the enthronement of Cosmo Lang as Archbishop of Canterbury in 1928.

Purcell was appointed “Composer in Ordinary to the Violins” under Charles II, in 1682, and his string music is sublime. These royal violins were modelled on the famous French court orchestra. Alongside the glorious “Chaconne”, “My Beloved Spake”, with its lovely references to Spring, must be one of his most delightful pieces. The magnificent coronation anthem “My Heart is Inditing”, with its 8 soloists, is so harmonically interesting there is even an early use of the “Jimi Hendrix chord” more associated with blues and rock!

A few of **Stanford**’s 48 Preludes that were his homage to Bach will complete this fascinating concert of English music. Stanford was an academic colleague of Parry’s and described him as the greatest English composer since Purcell.

St Andrew’s Church

To receive updates about future Summertown Choral Society concerts and events, please join our mailing list. You can sign up via our website at:

www.summertownchoral.org.uk