

# Summertown Choral Society

conductor: Duncan Saunderson

## *In Praise of Song*

A Parry Anniversary Concert 1848–1918

### **Parry:**

*Put off, O Jerusalem (from Judith)*  
*O love, they wrong thee much*  
*Come pretty wag and sing*  
*Since thou, O fondest*  
*In praise of song*

### **Purcell:**

*My beloved spake*  
*My heart is inditing*  
*Chaconne in G minor*

and music by

**Parratt, Stanford,  
& Vaughan Williams**

*with*

## **Instruments of Time and Truth**

*St Andrew's Church*

*7.30pm, Saturday 19th May, 2018*

# Programme

**Purcell** *My heart is inditing*  
Chacony in G minor (STRINGS)  
*My beloved spake* (SOLOISTS † AND CHOIR)

**Parry** *Since thou, O fondest*

**Stanford** *If ye then be risen with Christ*

## ～ INTERVAL ～

**Parratt** *Tears for the good and true* (SOLOISTS)

**Parry** *There is an old belief* (from *Songs of farewell*) (SOLOISTS)

**Stanford** Prelude in c, Andante espressivo, op. 163/2 (PIANO)

**Parry** *O love, they wrong thee much*

**Stanford** Prelude in e, *Tempo di Valse*, op. 163/10 (PIANO)

**Parry** *Come pretty wag and sing*

**Stanford** Prelude in G, *Allegretto grazioso*, op. 163/15 (PIANO)

**Parry** *In praise of song*

**Vaughan Williams** *Te Deum in G*

**Parry** *Long since in Egypt* (from *Judith*) (SOLOIST ‡)

**Parry** *Put off, O Jerusalem* (from *Judith*)

# *Summertown Choral Society*

**Duncan Saunderson<sup>†</sup>, conductor**



**Helen Ashby & Kate Ashby, sopranos**

**Stephen Burrows<sup>†</sup> & Alexander Pullinger<sup>‡</sup>, counter-tenors**

**Jack Granby<sup>†</sup> & Tom Kelly, tenors**

**Daniel Tate<sup>†</sup>, bass**



*Instruments of Time and Truth*

**Dan Edgar, leader**



**Julian Littlewood, piano/organ**

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 6 September 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](http://www.summertownchoral.org.uk).

# Programme Notes

Tonight's concert *In Praise of Song* commemorates the centenary of the death of C.H.H. Parry, one of the most influential musicians in England during the late Victorian and Edwardian periods. He is perhaps best known as the composer of *Jerusalem* (1916) – surely a strong contender to be the English National Anthem.

As well as being the composer of stirring and well-loved choral pieces which remain part of the mainstay of the Choral Society repertoire, such as *I was glad* (1902), *Blest pair of sirens* (1887), and *There rolls the deep* (1897), he, along with Stanford, taught a generation of distinctly English composers.

Charles Hubert Hastings Parry (1848–1918) – usually known as “Hubert” – was born into wealth (inherited from his grandfather) and privilege. He was educated at Malvern, Twyford, Eton and Exeter College, Oxford (reading law and modern history). On leaving Oxford in 1870, he followed his father's wishes and started work at Lloyd's of London. But the call of Music was strong and by 1875 he had left, initially to work for George Grove on his huge *Dictionary of Music*, to which he contributed many articles on a range of technical subjects (over the initials C.H.H.P.). Edward Elgar, who did not attend music college, credited Parry's articles in Grove's Dictionary as being an important first source of his musical knowledge.

In 1894, he followed Grove as Director of the Royal College of Music, a post he held until his death in 1918. Among his students at the RCM were Frank Bridge, Ralph Vaughan Williams, Gustav Holst, John Ireland and Herbert Howells.

From 1900, while continuing as Director of the RCM, he was Heather Professor of Music at the University of Oxford, from which post he retired in 1908 on medical advice.

Among his close contemporaries was Charles Villiers Stanford, his opposite number in Cambridge and colleague at the RCM. They, along with Alexander Mackenzie, were closely enough identified in the 1890s as an “English Renaissance” to attract the mockery of George Bernard Shaw:

“If you doubt that [Stanford's] *Eden* is a masterpiece, ask Dr Parry and Dr Mackenzie, and they will applaud it to the skies. Surely Dr

Mackenzie's opinion is conclusive; for is he not the composer of *Veni Creator*, guaranteed as excellent music by Professor Stanford and Dr Parry? You want to know who Parry is? Why, the composer of *Blest Pair of Sirens*, as to the merits of which you only have to consult Dr Mackenzie and Professor Stanford."

Be that as it may, many of his short choral works remain in the mainstay of the Choral Society repertoire. One may be able to put this down to his mastery of large-scale choral writing (bearing comparison with Handel in this respect), the clarity and simplicity of his harmonic writing, and his ability to write bold, memorable melodies.

His work in other genres is less well known: his five symphonies, three concert overtures, other orchestral works, chamber music, and works for solo piano are less often performed today, as are his four oratorios.

He was also a published poet.

Knighthood in 1898, and in 1902, in the Coronation Honours list for the coronation of Edward VII, appointed a baronet, he died in October 1918 in the post-war influenza epidemic. His ashes are in the crypt of St Paul's.

The other composers in tonight's programme, Purcell, Walter Parratt, Stanford and Vaughan Williams either benefitted from Parry's immediate influence (Vaughan Williams), were part of his immediate circle (Parratt, Stanford), or were a formative influence on him (Purcell).

## ***My heart is inditing***

**Purcell**

This piece sets a text consisting of a shortened adaptation of verses from Psalm 45:1, 10, 12 and the Book of Isaiah 49:23, which was developed by Purcell for the part of the coronation in Westminster Abbey of James II (of England) in 1685 that related to James's queen, Mary of Modena – making the lines "at his right hand shall stand the Queen, all glorious within" very appropriate.

The 17<sup>th</sup>-Century language is rather opaque: "inditing" here means "calling out"; "Instead of thy fathers" means "rule in succession to thy ancestors"; "kings/queens will be your nursing fathers/mothers" means "kings and queens will be your children's guardians".

The text was also set by Handel for the Coronation of George II in 1727.

## ***My beloved spake***

**Purcell**

A Verse Anthem on a text from the Song of Solomon 2:10-13, 16a. Following a dignified introduction in the manner of a Sarabande (“a dance ... that is enough to excite bad emotions” according to one 17th-Century writer), this begins *Andante con moto* with the voices entering one after another, in the order Tenor, Alto, Bass.

## ***Since thou, O fondest***

**Parry**

With words by Robert Bridges, this is number two of *Six Modern Lyrics*. It is largely homophonic throughout, and never strays far from its tonic key.

Number four of this collection is the well-loved setting of Tennyson’s *There rolls the deep*.

## ***If ye then be risen with Christ***

**Charles Villiers Stanford**

This is a full anthem to serve as the Epistle for Eastertide, written for Trinity College, Cambridge (where Stanford was organist), and first sung at evensong there on 29 April 1883. It uses a text from Colossians 3:1-4, and, written in flowing counterpoint, is constructed to a ternary design: a first section and last sections in D major and related keys, a middle section in Bb, marked *Arioso*, to the words “Set your affection on things above”. The piece concludes with a Coda to the words “Hallelujah, Amen”.

## ***Tears for the good and true***

**Walter Parratt**

As a performer and teacher, Walter Parratt (1841–1924) was the leading organist of his day. He is not best known as a composer. In 1872, he succeeded John Stainer as organist at Magdalen College, Oxford, and when Parry resigned as Heather Professor of Music in 1908, Parratt succeeded him. Two of Parry’s part-songs in tonight’s program (*Come pretty wag* and *O love, they wrong thee much*) are dedicated to him.

A child prodigy, Parratt was also a highly regarded chess-player: it is said that he could sight-read a complex organ piece at the same time as beating someone at chess!

This piece, with words by W. Boyd Carpenter, is a song of consolation in bereavement.

### ***There is an old belief***

**Parry**

With words by John Gibson Lockhart, this piece is from *Songs of Farewell*, a set of six motets. This dates from the fruitful period between his retirement as Heather Professor of Music at the University of Oxford in 1908, and his death in 1918.

In it, the poet voices his hope that Death will not be the final separation between old friends.

### **24 Preludes in all the keys op. 163**

**Stanford**

Together with *Set II* (opus 179), these form Stanford's response to J.S. Bach's *Well-Tempered Clavier* (BWV 846-893). Although thoroughly pianistic in style, in form and harmony they are firmly based on Bach's model. Tonight we hear three of the gentler preludes. The somewhat gaunt no. 2 in C minor, *Andante espressivo*, has clear reminiscences of Chopin's preludes. No. 10 in E minor, *Tempo di Valse*, is rather more light-hearted and Schumannesque. No. 15 in G major, *Allegretto grazioso*, is openly playful, with a characteristically British turn of melody.

### ***O love, they wrong thee much***

**Parry**

This is number two of *Eight Four-Part Songs*, written in 1898. It sets the second verse of *Fain would I change that note* from Ayres, collected by Tobias Hume (1605).

The harmony oscillates between major and relative minor; much use is made of falling leaps on "O Love", "bitter" and "sweeter", and *appoggiature*. The first verse ends on an unexpected *tierce de Picardie* in the key of the relative minor on the words "I adore thee". But the last ends pianissimo on the words "I serve thee, and fall before thee" in the tonic major.

## ***Come pretty wag and sing***

**Parry**

Although we most strongly associate the late Victorian English folk-song revival with such names as Vaughan Williams, Holst, and Butterworth, Parry is an important figure in the generation that taught them, and a growing mood of nationalism is detectable in music written in the 1890s. Stanford, Parry and Mackenzie were all founding members of the Folk-Song Society from 1898, the year in which Parry's *Eight Four-Part Songs* were published.

*Come pretty wag* is number six of *Eight Four-Part Songs*. "Wag" had a different meaning when the words were written around the turn of the 17<sup>th</sup> century. Here, it is used as affectionate term for a young man: in *King Henry IV, Part I*, Falstaff says to the future Henry IV "sweet wag, when thou art king". It has nothing to do with celebrity footballers!

Parry had a gift for writing in various styles, and *Come pretty wag* pays homage to English music of the late Elizabethan and early Jacobean period. In particular, the call of the cuckoo, surely one of the most evocative sounds of an English May-time, then as now, is imitated in the setting of the syllables "cuc-koo".

## ***In praise of song***

**Parry**

Composed for the Berks., Bucks. and Oxon. Competitive Music Festival, Oxford 1904, this sets a text perhaps of Parry's own devising. It concludes with a verse beginning "Though rivals in song, In song we unite".

## ***Te Deum in G***

**Vaughan Williams**

The title of this early Christian hymn of praise and thanksgiving is taken from the opening words in Latin: *Te Deum laudamus* "Thee, God we praise". The English text from the Book of Common Prayer is set here; Vaughan Williams entitles it "Te Deum in G" (not to be confused with his *Festival Te Deum* of 1937). It was composed for the Enthronement of Cosmo Lang as Archbishop of Canterbury.

The choir divides into two on the words "To thee Cherubin, and Seraphin do continually cry Holy, Holy, Holy". Within each choir the writing remains in homophonic four parts. But at the phrase "The glorious company of the

Apostles: praise thee”, and in the following sections, the word “praise” is set by a fortissimo explosion of six-part polyphony.

The following section (“When thou tookest upon thee to deliver man” down to “open the Kingdom of Heaven to all believers”) is richly contrapuntal.

From “Thou sittest at the right hand of God” to the end on “let me never be confounded” the texture is more straightforward with an expansive cadence to finish on a *tierce de picardie* in the home key of G.

### ***Long since in Egypt’s plenteous land***

**Parry**

The aria is another from Parry’s oratorio *Judith*, at the start of Scene II, when the wife of King Manasseh of Judah tells the King’s children (soon to be sacrificed to Moloch) the old story of Israel’s deliverance from slavery in Egypt.

It will be instantly recognised by anyone brought up on school assemblies and Sunday School as the tune to which the hymn *Dear Lord and Father of Mankind* (number 481 in *Songs of Praise*) is often sung. As a hymn-tune, it is called *Repton*, having first been applied to that hymn by the then Director of Music at the independent school of that name.

It has certain features in common with Parry’s tune to *And Did Those Feet*. In particular, the long uninterruptable lines, and the building of a splendid climax in the third line by the near repetition of a tune-fragment at higher and higher pitches is Parry doing what he does best, at his best, and will leave the blood of any amateur singer thoroughly oxygenated!

### ***Put off, O Jerusalem***

**Parry**

This is from Parry’s oratorio *Judith* which was received with enthusiasm by the public. In the Finale of the second and final Act, *Put off, O Jerusalem* is the chorus of Judith’s aria *I will sing unto the Lord a new song*, sung as she returns from slaying Holofernes, the leader of the besieging Assyrian army. She bears his severed head.

*John Clarke*

# Texts

## ***My heart is inditing***

My heart is inditing of a good matter, I speak of the things which I have made unto the King. At his right hand shall stand the queen, all glorious within her clothing of wrought gold. She shall be brought unto the King in raiment of needlework.

The virgins that follow her shall bear her company With joy and gladness shall they be brought, and shall enter into the King's palace.

**Purcell**

Hearken, O daughter, consider, incline thine ear; forget also thine own people, and thy father's house. Instead of they fathers thou shalt have children whom thou may'st make princes in all lands.

Praise the Lord, O Jerusalem, praise thy God, O Sion, for kings shall be thy nursing fathers and their queens thy nursing mothers.

Amen, Allelujah.

*Psalms 45, Isaiah 49*

## ***My beloved spake***

My beloved spake and said unto me, Rise, rise, my love, my fair one and come away. For lo, the winter is past, the rain is over and gone. The flow'rs appear upon the earth, And the time of the singing of birds is come, the time of the singing of birds is near. Hallelujah.

**Purcell**

And the voice of the turtle is heard in our land. The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell. Rise, rise, my love, my fair one and come away. My beloved is mine, and I am His. Hallelujah.

*Song of Solomon 2*

## ***Since thou, O fondest and truest***

Since thou, O fondest and truest hast loved me best and longest, And now with trust the strongest the joy of my heart renewest; Since thou art dearer and dearer while other hearts grow colder, And ever, as love is older more lovingly drawest nearer.

**Parry**

Since now I see in the measure of all my giving and taking, Thou wert my hand in the making the sense and soul of my pleasure; The good I have ne'er repaid thee, in heav'n I pray be recorded And all thy love rewarded, by God, thy master that made thee.

*Robert Bridges*

## ***If ye then be risen with Christ***

**Stanford**

If ye then be risen with Christ, seek those things which are above, where Christ sitteth at the right hand of God.

Set your affection on things above, not on things of the earth, for ye are dead, and your life is hid with Christ in God.

When Christ, who is our life, shall appear, then shall ye also appear with him in glory.

Hallelujah, Amen.

*Colossians 3*

## ***Tears for the good and true***

**Parratt**

Tears for the good and true, Tears of grief ever?, Sorrow outlasts the years, What can we bring but tears?

Peace, for they cannot weep, who in the far land sleep. They rest; let our crying cease Sweet is the gift of peace.

Tell! for the good and true, Left us our work to do: Half furrowed is the soil, Love and Death bid us toil.

Wait tho' the golden door seem closed for evermore; Love will unbar the gate, Blessed are those that wait.

Tears will be wiped away, Peace will have endless sway, Work will be finished there, Patience shall win her prayer, Love will be ours again, None wait on God in vain.

*W. Boyd Carpenter*

## ***There is an old belief***

**Parry**

There is an old belief, That on some solemn shore, Beyond the sphere of grief dear friends shall meet once more.

Beyond the sphere of Time and Sin and Fate's control, Serene in changeless prime of body and of soul.

That creed I fain would keep That hope I'll ne'er forgo Eternal be the sleep, If not to waken so.

*John Gibson Lockhart*

## ***O love, they wrong thee much***

**Parry**

O love, they wrong thee much that say thy sweet is bitter, When thy rich fruit is such as nothing can be sweeter. Fair house of joy and bliss; where truest pleasure is, I do adore thee;

I know thee what thou art, I serve thee with my heart, And fall before thee.

*Anon., 1605*

## ***Come pretty wag and sing***

Come, pretty wag, and sing; The sun's all ripening wing, Fans up the wanton spring. O let us both go chaunt it, For now fresh May doth flaunt it!

**Parry**

Then with report most sprightly, Trip with thy voice most lightly, O sing, so wittily, For now the cuckoo sings, And echo doth rebound, And dallies with the sound.

*Anon., pub. 1620*

## ***In praise of song***

Should there be some hapless wights  
Pleasure-worn to weariness, And destitute  
of life's delights, Let them sing a song or  
twain, 'twill hearten them to cheeriness  
And make them feel alive again.

Should men's lives be short of mirth,  
Wreck'd by Fate's unkindliness, And their  
days of little worth, Let them seek in  
Music peace, To wean them from their  
hopelessness, And so from sorrow find  
release.

**Parry**

When our days are full of joy, Brimming  
o'er with gladness and good, And forgot  
is all annoy Singing still will tell the  
tale, Singing still will fit the mood, With  
delight that cannot fail.

Though rivals in song, In song we unite:  
Were our deeds e'er so wrong, Our song  
must be right.

It up lifts us, unbinds us, Wherever it  
finds us, And helps us all day To rejoice  
on our way, To rejoice and be strong.

*unknown [Parry?]*

## ***Te Deum in G***

We praise thee, O God we acknowledge  
thee to be the Lord. All the earth doth  
worship thee the Father everlasting. To  
thee all Angels cry aloud the Heavens, and  
all the Power therein. To thee, Cherubin,  
and Seraphin continually do cry, Holy,  
Holy, Holy, Lord God of Sabaoth; Heaven  
and earth are full of the Majesty of thy  
Glory,

The glorious company of the Apostles  
praise thee. The goodly fellowship of the  
Prophets praise thee. The noble army of  
Martyrs praise thee. The holy Church  
throughout the world doth acknowledge  
thee;

## **Vaughan Williams**

The Father of infinite Majesty; Thine  
honourable true and only Son; Also the  
Holy Ghost the Comforter.

Thou are the King of Glory O Christ.  
Thou are the everlasting Son of the Father.

When thou tookest upon thee to deliver  
man thou didst not abhor the Virgin's  
womb.

When thou hadst overcome the sharpness  
of death thou didst open the Kingdom of  
Heaven to all believers.

Thou sittest at the right hand of God in  
the glory of the Father.

We believe that thou shalt come; to be be  
our Judge.

We therefore pray thee, help thy servants  
whom thou has redeemed with thy  
precious blood.

Make them to be numbered with thy  
Saints in glory everlasting.

O Lord, save thy people and bless thine  
heritage. Govern them and lift them up  
for ever. Day by day we magnify thee; and

we worship thy Name ever world without  
end.

Vouchsafe, O Lord to keep us this day  
without sin.

O Lord, have mercy upon us. O Lord, let  
thy mercy lighten upon us as our trust is  
in thee,

O Lord, in thee have I trusted let me never  
be confounded. *Book of Common Prayer*

## ***Long since in Egypt***

Long since in Egypt's plenteous land, Our  
fathers were oppressed, But God, whose  
chosen folk they were, Smote those who  
long enslaved them there, And all their  
woes redressed.

The Red Sea stayed them not at all, Nor  
depths of liquid green; On either hand  
a mighty wall Of waters clear rose high  
at His call, And they passed through  
between.

In deserts wild they wandered long, They  
sinned, and went astray; But yet His arm

to help was strong, He pardoned them  
though they did wrong, And brought  
them on their way.

At last to this good land they came, With  
fruitful plenty blest; Here glorious men  
know endless fame, Here God made holy  
Zion's name, And here He gave them rest.

Oh, may we ne'er forget what He hath  
done, Nor prove unmindful of His love,  
That, like the constant sun, On Israel hath  
shone, And sent down blessings from  
above. *unknown*

## **Parry**

## ***Put off, O Jerusalem***

Put off, O Jerusalem, the garment of thy  
mourning, put on the comeliness of glory  
that cometh of God for ever.

For He will show thy brightness unto  
ev'ry nation under heaven

Thy name shall be called the peace of  
righteousness,

He bringeth Thy people exalted with glory  
Rejoicing in the remembrance of God.

And He shall lead Israel with joy in  
the light of His glory, with mercy and  
righteousness, the righteousness that  
cometh from Him. *Baruch 5*

## **Parry**

# *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 Cicic.

Since its inception, IT&T has performed for Garsington Opera at Wormsley, in the Sheldonian Theatre, the Holywell Music Room, SJE Arts, 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 worked alongside 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.

Two CDs featuring Instruments of Time and Truth have been released in 2018: the first, a collection of music by Oxford composer, William Hayes, with the choir of Keble College conducted by Matthew Martin; and early vocal music by Pelham Humfrey, with Oxford Voices, directed by Edward Higginbottom.

Further information about Instruments of Time and Truth can be found at  
[www.timeandtruth.co.uk](http://www.timeandtruth.co.uk)

## *Forthcoming concerts:*

**22nd September, Holywell Music Room**, Digital Spaghetti,  
the Eighteenth Century Italian concerto performed by Bojan Cicic;  
**October 20th, Sheldonian Theatre**, Handel's masterpiece *The Triumph of Time and Truth*.

|         |                                                                                                 |
|---------|-------------------------------------------------------------------------------------------------|
| VIOLINS | Dan Edgar (leader), Liz MacCarthy, Polly Smith,<br>Ann Monnington, Fiona Duncan, William Harvey |
| VIOLAS  | Katie Heller, Dan Shilladay                                                                     |
| CELLOS  | Gabriel Amherst, Imogen Seth-Smith                                                              |
| BASS    | Judith Evans                                                                                    |

# *The Choir*

## ***Sopranos***

Victoria Alexander, Jane Amies, Gillian Atkinson, Judith Atkinson, Liz Baird, Wendy Ball, Gillian Beattie, Nicky Boughton, Magrit Campbell, Sue Cloke, Tilly Dearden, Maureen Downes, Fiona Duxbury, Jackie Eatock Taylor, Sandra Figesss, Jane Foster, De Grant, Debbie Hamilton, Angela Hassall, Alison Hill, Gill Morriss-Kay, Chela Nuñez, Jung Pack, Catrin Roberts, Moira Robinson, Maria Scott, Isabelle Taylor.

## ***Altos***

Diane Benfield, Caroline Best, Vreni Booth, Marie Bridge, Emma Britton, Alison Broadbent, Vicky Bullard, Sue Cavanna, Diana Chandler, Gillian Chapman, Debbie Clark, Elizabeth Dale, Karin Eldredge Linda Eshag, Felicity Feeny, Gerry Guinan, Anne Hammond, Janet Howarth, Simone Irmischer, Elizabeth Johnston, Jayne Joyce, Manda Joyce, Patricia Kearney, Josephine King, Rosie Lodwick, Elsa Morgan, Meg Movshon, Jo Poulton, Sally Prime, Emma Sadler, Amanda Saville, Frances Simpson, Penny Small, Jean Smith, Kirsten Smith, Louise Talbot, Pat Yudkin.

## ***Tenors***

Nicholas Baker, Philip Booth, David Crispin, Alastair Dent, Hugo Everitt, Susan Palmer, Dieter Schwedt, Keith Skerrett, Charlie Urquhart.

## ***Basses***

Andrew Archibald, Martin Berry, Paul Blaikley, Charles Bridge, Tony Gillman, Nigel Hamilton, Tom Kempton, Jean-Louis Metzger, Chris Romney, David Roulston, Roger Sears, Peter Shaw, Clive Williams, Simon Wrattton, Stuart Wright.

**Saturday 26 January 2019**

**Monteverdi – *Vespers***

*Published in Venice in 1610, Monteverdi's iconic masterpiece was the most ambitious religious work before Bach.*

Accompanied by Instruments of Time and Truth

**St Andrew's Church**

**Saturday 15 June 2019**

**Schubert – Mass in E $\flat$**

*and music by Beethoven, Mozart, Joseph & Michael Haydn*

*Schubert's substantial last Mass, D950, written in his final but highly productive year is regarded as a masterpiece. Interesting in its liturgical grandeur and romanticism, he may have been thinking of his own Requiem or he had an eye on a future career appointment, but sadly he never heard it.*

**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](http://www.summertownchoral.org.uk)**