



Colchester Chamber Choir
10th anniversary concert

MAGNIFICAT
BACH/VIVALDI

COLCHESTER CHAMBER CHOIR



2020 marks our tenth anniversary. We have presented over sixty concerts and recitals, singing more than two hundred and fifty individual pieces of music. Our repertoire covers the classical tradition from the Renaissance to the contemporary. We specialise in singing less well-known music for the smaller choir in the original language and pride ourselves on our imaginative programming and presentation. The choir is auditioned and through detailed rehearsal endeavours to aspire to the highest professional standards of music-making. We perform throughout East Anglia in cathedrals, castles, gardens and country churches. We are proud that several of our choral apprentices have gone on to receive choral scholarships at universities and cathedrals, benefiting from the unique experience of singing in the choir.

Roderick Earle was a boy chorister at Winchester Cathedral and following a choral scholarship at St. John's College, Cambridge and the Royal College of Music entered the singing profession as a soloist. A principal baritone with the Royal Opera House, Covent Garden for 21 years, he sang more than 60 roles with many of the greatest singers, conductors and directors of the era in opera and concerts all over the world. He has made several recordings and videos from early to contemporary music.

Roderick is also a singing professor at The Royal College of Music, London and teaches the choral scholars at Trinity College, Cambridge.



Colchester 2009



Cathedral of St John the Baptist Norwich 2011



St Edmundsbury Cathedral 2014



with composer Emile Naumoff 2014



Beth Chatto Gardens 2015



St Peter ad Vincula 2015



Choral Steeplechase finale 2017



Moverons Garden 2018



strawberries and fizz East Mersea 2019



St Peter ad Vincula 2019

CHOIR

sopranos

Rosalind Aczel, Diana Childs, Liz Curry, Anita Filer,
Caroline Finlay, Lesley Gunfield, Hettie Harpur*,
Lizzy Humphries†, Linda Pearsall, Jane Read,
Libby Ridley, Sophia Rivinius*, Angharad Rowlands†,
Hilary Sellars, Riona Snelling, Lydia Torrington*

altos

Lehla Abbott, Anne-Dore Beaton, Joanna Byers,
Patsy Cosgrove, Tessa Freebairn,
Lewis Hammond†, Gemma Hydes,
Meg Prolingheuer, Mary Stamp, Clare Westley

tenors

Jonathan Abbott, Alexander Gebhard†,
Christopher Huggon†, Andrew Marsden,
Amrit Nasta, Lenny Rush‡

basses

Jonathan Francis, Mike Frost, Alexander James*,
Adam Masters, Owen Moriarty*, Sean Moriarty,
Steven Moseley, Stephen Smith,
Chris Tanner, Paul Torrington

‡choral scholar, *choral apprentice, †guest

SOLOISTS

soprano 1

Lizzy Humphries

soprano 2

Angharad Rowlands

alto

Lewis Hammond

tenor

Christopher Huggon

bass

Alexander James

PLAYERS

Violin I

Rachel Stroud (leader)

Carol Hawkey

Violin II

Sarah Walsh
Alice Poppleton

Viola

James Orrell
Joanna Patrick

Cello

Jacob Garside

Bass

Joe Cowie

Flute I

Anna Kondrashina

Flute II

Frederico Paixão

Oboe/D'amore I

Nicola Barbagli

Oboe/D'amore II

Geoff Coates

Trumpet I

Rebecca Toal

Trumpet II

Aaron Akugbo

Trumpet III

Kirsty Loosemore

Timpani

Michael Allen

Organ Continuo

Richard Gowers

LIZZY HUMPHRIES is a graduate of Trinity Laban Conservatoire and The University of Manchester. While at university, Lizzy was awarded a place on The Sixteen's young artist programme, Genesis Sixteen, and has since performed with The Sixteen, Britten Sinfonia Voices and The Kings Consort. She has extensive experience in solo and oratorio singing, and is one of Making Music UK's Selected Artists for 2019/20. Lizzy regularly records live services for BBC Radio 3 and BBC Radio 4. When she is not performing, Lizzy teaches singing in a secondary school in Tower Hamlets and volunteers at Vauxhall city farm

ANGHARAD ROWLANDS is studying for a Postgraduate Diploma in Voice at Trinity Laban and is the 2019/20 recipient of the Drapers de Turckheim Award. Angharad debued at the Royal Opera House, Covent Garden in 2019 as 2nd Bridesmaid in a revival of David McVicar's production of Le nozze di Figaro. While studying Art History at the University of St Andrews she was selected for the Monteverdi Choir Apprentices Programme under Sir John Eliot Gardiner and has since worked internationally with the Monteverdi Choir in the chorus and as a soloist. She also features as a soloist on 'Love is Come Again', the choir's latest CD release.

LEWIS HAMMOND is a countertenor in his third year reading Music at New College, Oxford where he sings in the college's world-famous choir and has also been principal conductor of the Oxford University Chorus. Previously he was a choral scholar at Chelmsford Cathedral and was a choral apprentice with Colchester Chamber Choir.

CHRISTOPHER HUGGON is currently studying at Trinity Laban and enjoys a busy career as a freelance tenor. He was a 2018/19 Young Artist with Nevill Holt Opera, and performed in their summer production of Così fan Tutte throughout the UK. In 2015 Christopher was accepted onto the prestigious Genesis Sixteen choral training programme, and has gone on to perform with Britten Sinfonia Voices, London Voices, and Tenebrae. Upcoming projects include covering the role of Ferrando in Hurn Court Opera's production of Così fan Tutte, and solo oratorio appearances with Thomas Tallis Society, and at St Martin-in-the-Fields.

ALEXANDER JAMES gained a music scholarship at King's School Canterbury and went on to be a choral scholar at Portsmouth Cathedral. He is studying on the prestigious Tonmeister course at the University of Surrey and is currently on professional placement at Chandos Records. Alexander is a choral apprentice with Colchester Chamber Choir.

RACHEL STROUD is a baroque violinist currently undertaking a Ph.D. in Musicology at King's College, Cambridge while working professionally as a freelance violinist. She has performed all over the world in countries ranging from Latvia to Argentina with orchestras such as Music For Awhile, OAE, Brecon Baroque, Ex Cathedral and Les Passions de l'Ame, amongst others. Rachel represents the voice of her generation of period performers on the Council of the Academy of Ancient Music, and plays on a baroque violin made by Jonathan Woolston which is on loan to her from Nigel Brown and the Stradivari Trust.

PROGRAMME NOTES

The choral works of **J S Bach** (1685-1750) must be regarded as one of the pinnacles of the choral repertoire to which all choirs aspire. It is fitting then that for the tenth Anniversary Concert of the Colchester Chamber Choir the choir should sing three significant pieces all written for Christmas celebrations in Leipzig where Bach was Cantor of the Thomaskirche from 1723 until his death in 1750. By contrast the music of **Antonio Vivaldi** (1678-1741), for ever associated with sunny Venice, presents music of a different temperament, music that is altogether lighter and more playful. Bach was a huge admirer of Vivaldi and transcribed several of his concertos into works for organ or harpsichord.

Throughout tonight's programme the emphasis is fittingly on the choir's contribution.

The opening piece may cause some surprise as it is better known in the context of Bach's great *B minor Mass*. The Latin setting of the short *Gloria in Excelsis* with Doxology was written for Christmas Day 1745 and is almost identical to three movements from the *Gloria* of the later *B Minor Mass* of 1749. In 1733 Bach

wrote a *Mass* setting consisting of a *Kyrie* and *Gloria* (appropriate to both Lutheran and Catholic liturgies of the time) to present to the new Catholic Elector of Saxony in the hope of securing the position of court composer.



Although not immediately successful, Bach was awarded the title in 1735. It was from this work that he derived his cantata for Christmas 1745. The angels' song of praise in the shepherd's field on the first Christmas night is truly the first Christmas carol.

Vivaldi's *Magnificat in G minor* has no known connection to Christmas but is a superb work that deserves to be better known. Brimming with all the hallmarks of Vivaldi's style it was originally conceived around 1715 for choir,

soloists and strings. Vivaldi went on to remodel it for two performing groups and again in the form we will perform this evening, for 4-part choir with four soloists, strings and two oboes. This, however, is not the end of the story. In 1739 he wrote a further version with extended solos for soprano, alto and tenor soloists replacing some of the choral movements of the earlier version.



Bach wrote several settings of the Sanctus for Christmas celebrations in Leipzig. The *Sanctus in D* was written for Christmas 1723 and features an obligato violin part, the lower strings and oboes merely doubling the voices over the continuo.

Bach's *Magnificat in D* was written in 1733 and is an elaboration and transposed version of the *Magnificat in E flat* which he wrote for Christmas of the previous year and to which he had added four extra movements, three in German, for Christmas of that year. Each of these acts as a musical corollary to the previous Magnificat movement. The custom of adding movements to liturgical works was widespread in the Lutheran musical tradition particularly at the time of major festivals.

Like the *Gloria in Excelsis* which opens tonight's concert, the choruses are written with two soprano parts producing a richer 5-part texture appropriate to the Christmas festivities. In both works Bach scores the orchestra for not only strings, flutes and oboes but also for three gloriously triumphant trumpets and timpani. All the movements are quite short, Bach compressing a vast amount of musical material into barely twenty-five minutes. Sixteen short contrasting movements, which vividly portray the text, follow one after another building up into a veritable tour de force of praise and celebration.

GLORIA IN EXCELSIS DEO BWV 191

Johann Sebastian Bach

Gloria in excelsis Deo	<i>choir</i>
Gloria Patri	<i>soprano 2, tenor duet</i>
Sicut erat in principio	<i>choir</i>

MAGNIFICAT IN G MINOR RV 610

Antonio Vivaldi

Magnificat anima mea	<i>choir</i>
Et exultavit spiritus meus	<i>choir, soprano, alto and tenor solos</i>
Et misericordia	<i>choir</i>
Fecit potentiam	<i>choir</i>
Deposuit potentes	<i>choir</i>
Esurientes implevit bonis	<i>soprano duet</i>
Suscepit Israel	<i>choir</i>
Sicut locutus est	<i>choir</i>
Gloria Patri	<i>choir</i>





SANCTUS IN D BWV 238

choir

Johann Sebastian Bach

MAGNIFICAT IN D BWV 243 (with 243a additions)

Johann Sebastian Bach

Magnificat anima mea

choir

Et exultavit spiritus mea

soprano 2 solo

*Von Himmel hoch

choir

Quia respexit humilitatem

soprano 1 solo

Omnes generationes

choir

Quia fecit mihi magna

bass solo

*Freut euch und jubiliert

choir

Et misericordiae

alto, tenor duet

Fecit potentiam

choir

*Gloria in excelsis Deo

choir

Deposuit potentes

tenor solo

Esurientes implevit bonis

alto solo

*Virga Jesse floruit

soprano 1, bass duet

Suscepit Israel

choir

Sicut locutus est

choir

Gloria Patri

choir

*additional Christmas movements

Gloria in excelsis Deo

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.

Gloria Patri, et Filio, et Spiritui Sancto,
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Glory to God in the highest, and on earth peace to people of good will.

Glory to the Father, and to the Son, and to the Holy Spirit,

As it was in the beginning, and now, and ever shall be, world without end. Amen

Magnificat

Magnificat anima mea Dominum;

Et exultavit spiritus meus in Deo salutari meo,

Quia respexit humilitatem ancillae suae;

ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est, et sanctum nomen ejus,

Et misericordia ejus a progenie in progenies timentibus eum.

Fecit potentiam in bracchio suo;

Dispersionem superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis, et divites dimisit inanes.

Suscepit Israel, puerum suum, recordatus misericordiae suae,

Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

Gloria Patri, et Filio, et Spiritui Sancto, sicut erat in principio,

Et nunc, et semper: et in Saecula saeculorum. Amen.



My soul glorifies the Lord,
My spirit rejoices in God my Saviour.
He looks on his servant in her lowliness;
Henceforth all generations will call me blessed.
The Almighty works marvels for me. Holy his name!
His mercy is from age to age, on those who fear him.
He puts forth his arm in strength
And scatters the proud hearted.
He casts the mighty from their thrones and raises the lowly.
He fills the starving with good things, sends the rich away empty.
He protects Israel, his servant, remembering his mercy,
The mercy promised to our fathers, to Abraham and his sons for ever.
Glory be to the Father and to the Son and to the Holy Spirit,
As it was in the beginning, is now, and ever shall be, world without end. Amen.

Sanctus

Sanctus, Sanctus, Sanctus

Dominus Deus Zebaoth.

Pleni sunt coeli et terra gloria ejus.

*Holy, holy, holy, lord God of hosts.
heaven and earth are full of your glory.*

***Magnificat in D BWV 243 inserted movements**

Vom Himmel hoch

Vom Himmel hoch, da komm ich her.

Ich bring' euch gute neue Mär,

Der guten Mär bring ich so viel,

Davon ich sing'n und sagen will.

From heaven above to earth I come

To bear good news to every home;

Glad tidings of great joy I bring

Whereof I now will say and sing.

Freut euch und jubiliert

Freut euch und jubiliert;

Zu Bethlehem gefunden wird

Das herzeliebe Jesulein,

Das soll euer Freud und Wonne sein.

Rejoice and celebrate

In Bethlehem will be found

the dearest Jesus child

And he will be your joy and delight.

Gloria in excelsis Deo

Gloria in excelsis deo
et in terra pax hominibus bona voluntas.

*Glory to god in the highest,
and on earth peace to men of good will.*

Virga Jesse floruit

Virga Jesse floruit
Emanuel noster apparuit
Induit carnem hominis
Fit puer delectabilis.
Alleluja

*The branch of Jesse flowers,
Our Emmanuel appears;
He takes on the flesh of humanity,
Becoming a charming boy;
Alleluia*



Colchester Chamber Choir
director Roderick Earle

LIKE THE STARS IN THE SKY

a recital of inspiring choral music
for Farleigh Hospice

**in memory of our friend and
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Saturday 8th February 7pm
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ELGAR

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Psalmody, London Viols

Monday 25 May 2020 at 6pm

St Mary's Church, Hadleigh

Handel: *Theodora*

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Sunday 5 July 2020 at 3.30pm

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The Fourth SVF Musical Tea Party

Asuka Sumi *violin*, Stuart O'Hara *bass*

The Suffolk Villages Festival 2020

Friday 28 to Monday 31 August



BOX OFFICE

Suffolk Villages Festival

119 Maldon Road

Colchester CO3 3AX

01206 366603

box@suffolkvillagesfestival.com

Colchester Chamber Choir

Director Roderick Earle

INTO THE LIGHT

a cappella sacred works by Brahms/Bruckner/Cornelius/
Mendelssohn/Reger/Rheinberger/Georg Schumann

Sunday 17 May 6pm
St Botolphs Church, Colchester

tickets online from www.colchesterchamberchoir.org
01206 820813

We would like to thank our patrons for their generosity in supporting our choir.

Joanna Bisdee

David Jewell

Richard Murphy

Jill and Peter Newton

Linda Salmon

Val Sanderson

Madeleine Wilson

The choir is largely self-funding with the help of some very generous donations. We are always looking for further financial support to enable us to continue to flourish and to develop future projects.

If you have enjoyed tonight's performance and are interested in becoming a supporter, please contact our chairman by emailing chair@colchesterchamberchoir.org or phone 01206 820813

Please get in touch if you know a young person who might like to sing as a Choral Apprentice with Colchester Chamber Choir.



Information about the choir's activities and future concerts can be found on our website www.colchesterchamberchoir.org

