

TE DEUM-JUBILATE

COLCHESTER CHAMBER CHOIR



2022 marks our twelfth anniversary. We have presented over sixty concerts and recitals, singing more than two hundred and sixty 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 a singing professor at The Royal College of Music, London and currently teaches the choral scholars at Trinity College, Cambridge.

CHOIR

sopranos

Rosalind Aczel, Diana Childs, Liz Curry,
Anita Filer, Lesley Gunfield,
Linda Pearsall, Jane Read, Libby Ridley,
Hilary Sellars, Maxine Taylor

altos

Lehla Abbott, Sarah Adie, Anne-Dore Beaton,
Patsy Cosgrove, Tessa Freebairn,
Danielle Hutchinson, Gemma Hydes,
Meg Prolingheuer, Clare Westley

tenors

Andrew Marsden, Sean Moriarty,
Toby Nee, Lenny Rush

basses

Oliver Hutchings, Alexander James,
Adam Masters, Stephen Smith,
Chris Tanner, Paul Torrington

SOLOISTS

sopranos

Sam Cobb, Fiona Fraser

alto

Lewis Hammond

tenor

Christopher Huggon

bass

Florian Störtz

PLAYERS

violin

Rachel Stroud (leader)
Carol Hawkey, Sarah Walsh

violin and viola

Sam Kennedy, Alice Poppleton

viola

Thomas Kettle, Francesca Gilbert

bass violin

Jacob Garside, Gavin Kibble

bass viol

Peter McCarthy

flute

Frederico Paixão, Amelia Shakespeare

oboe and recorder

Nicola Barbagli, Geoff Coates

bassoon

Emily Newman

trumpet

Simon Desbruslais, Katie Lodge

timpani

Luke Taylor

theorbo

Toby Carr

organ continuo

James Makoto

Sam Cobb studied Music at Royal Holloway, University of London, followed by a master's



degree in Musicology at the University of Birmingham. Sam performs regularly with The Monteverdi Choir and Sir John Eliot Gardiner since gaining a place on their Apprentice programme in 2018/19. Awarded a Choral Scholarship with the Oxford Bach Soloists she regularly performed solos with the group.

Sam sings with and is Co-Artistic Director of the innovative 'Echo' vocal ensemble which allows her to pursue cross-genre collaboration with artists in other fields.

Sam works with a number of other ensembles, including The Sixteen conducted by Harry Christophers and joined the group for their Choral Pilgrimage 2021 to sing the high soprano solo in Allegri's Miserere.

Fiona Fraser studied Anthropology at the University of St Andrews followed by a Masters



degree in Choral Conducting at Jesus College, Cambridge where she sang with Trinity College Choir. An experienced consort singer, Fiona appears regularly with some of the UK's finest vocal ensembles including

Tenebrae, Alamire, The Marion Consort, Siglo de Oro, Sansara and Ensemble Pro Victoria. Future engagements include projects with Ora Singers, Polyphony and the OAE. Recent solo appearances include Bach's B Minor Mass, Bach's St John Passion, Buxtehude Membra Jesu Nostri and Pärt's Stabat Mater at St

John's Smith Square. Fiona is also a music educator for Southwark Music Service and Ark Music, and manages education programmes for Pimlico Musical Foundation and Sansara Choir.

Lewis Hammond recently graduated from the University of Oxford where he was an



academical clerk in the choir of New College. He studied singing with Bronwen Mills and participated in masterclasses with Andreas Scholl.

Lewis is a founding member of 'Fount and Origin', a vocal group, specialising in fifteenth-century polyphony which was recently awarded a contract with Inventa Records, a sub-label of Resonus Classics.

Lewis now studies at the Centre de Musique Baroque de Versailles. Recent recordings include Charpentier's David et Jonathas (direction: Olivier Schneebeli), Rameau's Achanthe et Céphise (Alexis Kossenko), Back to Lully with Véronique Gens (Louis-Noël Bestion de Camboulas), and Marais's Ariane et Bacchus (Hervé Niquet).

Christopher Huggon was accepted onto the prestigious Genesis Sixteen choral training



programme and subsequently graduated from Trinity Laban Conservatoire as a recipient of the Kathleen Creed Scholarship.

Christopher was a 2018/19 and 2019/2020 Young Artist with Nevill Holt Opera, performing in their summer production of Così fan Tutte throughout the UK. Recent solo engagements

include the role of the Evangelist in Bach's St John Passion for the King's College London Chapel Choir, Bach's Magnificat under the baton of Eamonn Dougan, Bach's Christmas Oratorio at St Martin-in-the-Fields with the Brandenburg Sinfonia, and Monteverdi's Vespers for Robert Evans and Kington Choral Society.

Christopher has also performed with many other vocal ensembles such as Britten Sinfonia Voices and London Voices.

Florian Störtz started his career in the music scene around Trier Cathedral (Germany)



and has nourished his passion for vocal music in studies at the Heidelberg Conservatoire for Church Music and in private studies at Cambridge where he sings in the Choir of Trinity College. He enjoys a busy concert

schedule, performing with London-based ensembles such as Polyphony and Tenebrae.

Florian is a graduate of the Sir Arthur Bliss Lieder Scheme, with noted performances of Russian and German song at Trinity College, Cambridge and Holywell Music Room, Oxford. Recent productions include Lieder eines fahrenden Gesellen alongside Oxford Alternative Orchestra and a recital of Kindertotenlieder with Dominika Mak. A 2019-21 Oxford Bach Soloists scholar, Florian's recent concert appearances include Mass in B minor with London Baroque Orchestra, Stravinsky Les Noces with Akademischer Gesangverein Munich and Brahms Requiem with the Holst Singers (Stephen Layton).

Rachel Stroud is a baroque violinist currently undertaking a Ph.D. in Musicology at King's College, Cambridge. Rachel toured for a year with the European Union Baroque Orchestra before studying at the Royal Conservatory in the Hague with Walter Reiter and Kati Debretzeni.



Rachel has performed all over the world with orchestras such as Music For Awhile, OAE, Brecon Baroque, Ex Cathedra 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.

Simon Desbruslais is a trumpet soloist and musicologist, with research interests in music theory, analysis, and performance studies. He is author of 'The Music and Music Theory of Paul Hindemith' (Boydell & Brewer), and was the first British scholar to publish in the Russian Journal of Music Theory.



Simon has an international performance profile which includes critically-acclaimed recordings. He works with composers to commission new works, epitomised by his albums for Signum Classics, Psalm: Contemporary British Trumpet Concertos and The Art of Dancing. He also performs with many leading baroque ensembles using the natural trumpet.

PROGRAMME

Te Deum H146.

Marc Antoine Charpentier

Laboravi clamans

Jean-Philippe Rameau

Jubilate Deo

Jean-Joseph Cassanéa de Mondonville

INTERVAL

Jehova quam multi sunt hostes

Beati omnes qui timent Dominum

Te Deum and Jubilate Deo for St. Cecilia's Day

Henry Purcell



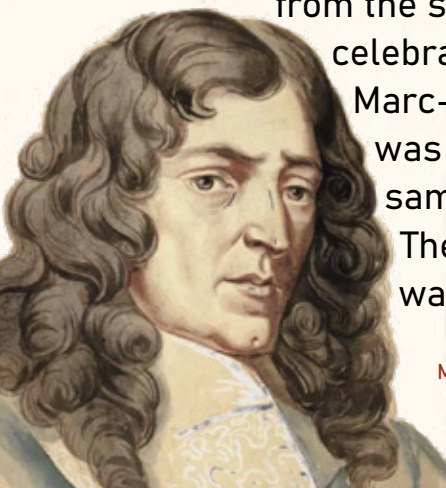
PROGRAMME NOTES

The Te Deum, the so-called Ambrosian Hymn and the Jubilate, psalm 100 (99), are prescribed in Anglican usage for Morning Prayer and in particular for major celebrations of rejoicing. Purcell's settings of both canticles in D for choir with soloists, trumpets and strings was first performed at St Bride's church, Fleet Street for the celebration of St. Cecilia's Day in 1694 (the year before the composer's death). Instantly popular, it was only when Handel wrote his more elaborate and extended settings of the same two canticles to celebrate the Peace of Utrecht in 1713 that Purcell's compositions passed out of favour.

Tonight's concert brings Purcell's works together with two major French works from the same era. The

celebrated Te Deum by

Marc-Antoine Charpentier was written at about the same time as Purcell's. The first performance was probably given at



Marc-Antoine Charpentier

St Louis, the Jesuit Church in Paris. The use of trumpets would seem to endorse a royal connection, so it is possible it was written to celebrate a military victory or some other significant event at the court of the Sun King, Louis XIV.

Some forty years later Jean-Joseph Cassanéa de Mondonville wrote his Jubilate in around 1734 in Lille, before he moved to Paris where he eventually became sous-maître de la Chapelle for Louis XV. Described as the greatest motet composer by Le Mercure de France and the first Frenchman to write oratorios (all sadly lost), his works were never engraved due to a dispute over their ownership which inevitably led to his works falling out of the repertoire. Happily, today this omission is being remedied.

Marc-Antoine Charpentier 1643-1704

Charpentier was born in or near Paris and after dabbling with a career in the law went to Rome to study with Carissimi. On his return to Paris he became composer to Marie de Lorraine

Duchesse de Guise, remaining in her employment for the next 17 years. From 1687 he was maître de musique to the Jesuits, a position he held until his appointment to the Sainte Chappelle in 1698. He was never part of the musical establishment at Versailles. He wrote a vast amount of music, most of it sacred and in a style that was greatly influenced by Italian models.

Te Deum H146

In his Te Deum H146 (the most elaborate of five existing settings of the text) Charpentier employs choir, with five soloists together with trumpets, oboes, flutes or recorders and strings. Possibly modelled on Lully's grand Te Deum of 1677 (during a performance of which in 1687 Lully famously inflicted a fatal injury to his foot), Charpentier follows the form for grands motets developed by Lalande for the Chappelle Royale at Versailles, where soloists and choir alternate in dramatically contrasting movements.

Jean-Phillipe Rameau 1683-1764

Rameau was born in Dijon and for the first forty years of his life remained in relative obscurity. After a short period of study in Milan, he worked as a violinist with various travelling companies and then as organist of several provincial cathedrals. In 1722 he moved to Paris where in 1733 he wrote his first opera, *Hippolyte et Aricie*. Following its huge success Rameau wrote a further forty operas, on which his fame mainly rests and which are still celebrated as the pinnacle of French baroque music.

Laboravi

Rameau introduced his *Laboravi* into his *Traité de l'harmonie* of 1722. Rather than writing it purely to illustrate his theories and compositional methods in this theoretical work, it seems likely that it was originally part of a longer grand motet, now lost.

Jean-Phillipe Rameau



Jean-Joseph de Mondonville 1711-1772

Mondonville was born in Narbonne. As a virtuoso violinist he soon gained a distinguished reputation, winning the patronage of Louis XV's mistress Madame de Pompadour. He wrote operas and grands motets, the latter being particularly popular at the Concerts Spirituels held in the Tuileries Palace. He was also appointed as sous-maître and the intendant of the Chappelle Royale by Louis XV.

Jubilate Deo

Mondonville's Jubilate follows the model for grands motets developed by Lalande. He wrote 17 of which 9 survive. A solo voice starts the work to be joined by the choir. A series of contrasting movements for solo voices culminates in a fugal finale for the Doxology.



Jean-Joseph de Mondonville

Henry Purcell 1659-1695

Purcell was born into a musical family in Westminster and became a chorister at the Chapel Royal and later organist at Westminster Abbey. His musical style is uniquely English but hugely influenced by the music being written for court circles in Paris. He wrote a large amount of sacred music as well as music for the stage in the form of incidental music for plays and semi-operas (a uniquely English form that combined lengthy scenes of spoken dialogue with extended scenes in the manner of Masques). He wrote just one opera, Dido and Aeneas. His reputation as the finest English composer of the Baroque period has never been disputed.

Jehova quam multi sunt hostes

Beati omnes

Jehova quam multi sunt hostes has been a favourite of cathedral and chapel choirs for over a century but, like Beati omnes, Purcell never intended it for liturgical use but rather as a devotional work for domestic performance. Jehova is written in 5-parts with tenor and bass

solos. Beati omnes is written for two sopranos, alto and bass with bass and soprano solos. In our performance the second soprano part will be taken by the altos and the alto part by the tenors.

Te Deum and Jubilate in D Z232

Peter Holman in his book on Purcell states that the Te Deum and Jubilate were probably Purcell's most admired compositions in the eighteenth century. It is worth quoting in part Purcell's contemporary Thomas Tudway's appraisal: *'There is in this Te Deum such a glorious representation of the Heavenly Choirs of Cherubims and Seraphims falling down before the Throne and singing 'Holy, Holy, Holy etc.'* as hath not been equalled by any Foreigner or Other...This most beautiful and sublime representation I dare challenge all the Orators, Poets, Painters etc: of any Age whatsoever to form so lively an Idea of Choirs of Angels singing and paying their Adorations.'

The Te Deum is a relatively long and complex text and Purcell uses similar compositional methods to Charpentier

by setting different sections of the text in contrasting but always related tempi. However in Purcell's setting these sections are much shorter giving the work a greater sense of momentum so that the listener is swept, almost breathlessly, to its conclusion. One of the reasons for this is that even in Purcell's time, Protestant worship required the text to always be clear and intelligible. This would not have been a constraint for Charpentier setting Latin words for Catholic worship where the glorification of God was the paramount consideration. In the 18th century some criticised Purcell's work for being too short and even went so far as rewriting and extending Purcell's music to conform with contemporary musical fashion. Today we can enjoy both the Te Deum and its companion Jubilate Deo with a better understanding of Purcell's intentions and appreciate the remarkable freshness and vitality of his creation.

Henry Purcell



Te Deum H.146 Marc Antoine Charpentier

Te Deum laudamus: te Dominum confitemur.

Te aeternum patrem, omnis terra veneratur.

Tibi omnes Angeli: tibi caeli et universae potestates.

Tibi cherubim et seraphim, incessabili voce proclamant:

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.

Pleni sunt caeli et terra maiestatis gloriae tuae.

Te gloriosus Apostolorum chorus,

Te Prophetarum laudabilis numerus,

Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur Ecclesia:

Patrem immensae maiestatis;

Venerandum tuum verum et unicum Filium;

Sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe:

Tu Patris sempiternus es Filius.

Tu, ad liberandum suscepturus hominem, non horruisti Virginis uterum.

Tu, devicto mortis aculeo,

aperuisti credentibus regna caelorum.

Tu ad dexteram Dei sedes, in gloria Patris.

Iudex crederis esse venturus.

Te ergo quaesumus, tuis famulis subveni: quos pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis in gloria numerari.

Salvum fac populum tuum, Domine, et benedic hereditati tuae.

Et rege eos, et extolle illos usque in aeternum.

Per singulos dies benedicimus te: et laudamus nomen tuum in saeculum, et in saeculum saeculi.

Dignare, Domine, die isto sine peccato nos custodire.

Miserere nostri, Domine, miserere nostri.

Fiat misericordia tua, Domine, super nos: quemadmodum speravimus in te.

In te, Domine, speravi: non confundar in aeternum.

We praise thee, O God

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 Powers therein.
To thee Cherubim and Seraphim: 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 all the world: doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.
Thou art the King of Glory: O Christ.
Thou art 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 our Judge.
We therefore pray thee, help thy servants: whom thou hast 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: 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.

Laboravi clamans Jean-Philippe Rameau

Laboravi clamans, raucæ factæ sunt fauces meæ:
defecerunt oculi mei, dum spero in Deum meum.

Jubilate Deo Jean-Joseph Cassanéa de Mondonville

Jubilate Deo, omnis terra;
servite Domino in laetitia.
Introite in conspectu ejus in exsultatione.
Scitote quoniam Dominus ipse est Deus; ipse fecit nos, et non ipsi nos:
Populus ejus, et oves pascuae ejus.
Introite portas ejus in confessione; atria ejus in hymnis:
confitemini illi. Laudate nomen ejus,
quoniam suavis est Dominus: in aeternum misericordia ejus,
et usque in generationem et generationem veritas ejus.
Gloria Patri, et Filio, et Spiritui Sancto,
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

I am weary of crying

I am weary of crying; my throat is dry:
my sight faileth me for waiting so long upon my God.

O be joyful in the Lord

O be joyful in the Lord, all ye lands:
serve the Lord with gladness,
and come before his presence with a song.
Be ye sure that the Lord he is God; it is he that hath made us, and not we ourselves;
we are his people, and the sheep of his pasture.
O go your way into his gates with thanksgiving, and into his courts with praise;
be thankful unto him, and speak good of his Name.
For the Lord is gracious, his mercy is everlasting;
and his truth endureth from generation to generation.
Glory be to the Father, and to the Son, and to the Holy Ghost,
As it was in the beginning, is now, and ever shall be,
World without end. Amen

Jehova, quam multi sunt hostes Henry Purcell

Jehova, quam multi sunt hostes mei, quam multi insurgunt contra me.

Quam multi dicunt de anima mea, non est ulla salus isti in Deo plane.

At tu, Jehova, clypeus est circa me: Gloria mea, et extollens caput meum.

Voce mea ad Jehovam clamanti, respondit mihi e monte sanctitatis suae maxime.

Ego cubui et dormivi, ego expergefeci me, quia Jehova sustentat me.

Non timebo a myriadibus populi,
quas circumdisposuerint metatores contra me.

Surge, surge Jehova, fac salvum me, Deus mi; qui percussisti omnes inimicos meos maxilliam,
dentes improborum confregisti.

Jehova est salus super populum tuum, sit benedictio tua maxime.

Beati omnes qui timent Dominum Henry Purcell

Beati omnes qui timent Dominum, qui ambulant in viis ejus.

Labores manuum tuarum quia manducabis: beatus es, et bene tibi erit.

Uxor tua sicut vitis abundans in lateribus domus tuae;
filii tui sicut novellae olivarum in circuitu mensae tuae.

Ecce sic benedicetur homo qui timet Dominum.

Te Deum and Jubilate Deo for St. Cecilia's Day Henry Purcell (text as above)

Lord, how are they increased that trouble me

Lord, how are they increased that trouble me: many are they that rise against me.

Many one there be that say of my soul: There is no help for him in his God.

But thou, O LORD, art my defender: thou art my worship, and the lifter up of my head.

I did call upon the LORD with my voice: and he heard me out of his holy hill.

I laid me down and slept, and rose up again: for the Lord sustained me.

I will not be afraid for ten thousands of the people:

that have set themselves against me round about.

Up, LORD, and help me, O my God : for thou smitest all mine enemies upon the cheekbone;
thou hast broken the teeth of the ungodly.

Salvation belongeth unto the Lord: and thy blessing is upon thy people.

Blessed are all they that fear the Lord

Blessed are all they that fear the Lord: and walk in his ways.

For thou shalt eat the labours of thine hands: O well is thee, and happy shalt thou be.

Thy wife shall be as the fruitful vine: upon the walls of thine house.

Thy children like the olive-branches: round about thy table.

Lo, thus shall the man be blessed: that feareth the Lord.

THE
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Dominic Mattos *countertenor* Stephen Varcoe *narrator*

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directed by Peter Holman

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Colchester Chamber Choir

Director Roderick Earle

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SPECIAL THANKS

We would like to thank David Jewell, Mike Makai and Bishop Nick Brewery for their generous sponsorship of this concert.

We are extremely grateful to Peter Holman for his invaluable advice and support in the preparation of this concert.

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 flourish and 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



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