

7.30pm Saturday, 17 March 2018

**St George's Church, Cleveland Road,
Chichester, PO19 7AD**

by kind permission of the Rector & Churchwardens

St Richard Singers

directed by **JAKE BARLOW**

Organ: Susan Howell Evans

Close Company

'HEAR MY PRAYER'

**Programme to include
Allegri's *Miserere* and
music by Byrd, Bach,
Purcell and Mendelssohn**

Tickets £12, students £5, under 18s free
available on the door on the night
or text 07387 303683





St Richard Singers, founded in 1970, is the oldest chamber choir in Chichester, and has a membership of around 40 with several in-house soloists. It has had only five Music Directors to date, and its style has been shaped by Cathedral music. The repertoire draws on English and Continental music from the Renaissance onwards, including lesser known works and composers. Although the Choir has branched out into secular and New World territory, the emphasis is on sacred music. The Choir enjoy singing *a capella*, or with organ accompaniment, but also perform with full chamber orchestra and professional soloists. Some performances are given in aid of charity.

St Richard Singers usually put on three major concerts a year, including one during the Festival of Chichester. We also sing in liturgical context in churches across the local area and welcome opportunities to sing traditional Choral Evensong.

St Richard Singers are always pleased to welcome new members to join our friendly choir. We have introduced a bursary scheme to encourage students and younger singers. If you enjoying singing and would like to join us, or know of any young adults who would benefit from a bursary, then please get in touch with us at info@strichardsingers.org.uk, or contact us via our website.

Director of Music Countertenor Jake Barlow is a singer, conductor and teacher based in Chichester. He



read for a degree in Classics as a Choral Scholar at Worcester College, Oxford, and after Choral Scholarships at Truro and Norwich Cathedral, he is now a Lay Vicar at Chichester Cathedral, singing eight services a week, as well as concerts, broadcasts and tours throughout the year.

A Fellow of the London College of Music and a Licentiate of Trinity College London, he has appeared as a soloist with the BBC Philharmonic, the Brook Street Band, the Amadeus Orchestra, Hastings Philharmonic, Norwich Baroque, the East Anglian Academy of Early Music, and the English Cornet and Sackbut Ensemble. He has also appeared at the International Liszt Festival in Hungary, and the Handel Week Festival in Illinois.

As a conductor, he has worked with groups around the country, including the Affinity Show Choir, Cornwall Cambiata, Truro Cathedral's choral outreach scheme, and

Cornwall Returners Orchestra.

He currently runs a private practice in the centre of Chichester, where he teaches singing and tutors in academic music, Latin, and classics.

Please visit www.jake-barlow.com for more information.



Organist Sue Howell Evans began learning the organ at Christ's Hospital and subsequently followed her older sisters in playing for her Father's Hertfordshire churches. Armed with a music degree, she moved to Chichester in 1972 and shortly after became Director of Music at St. George's, Whyke. In addition to class and private teaching, she was a choral tutor on the annual RSCM Bath residential course for 30 years and is the Sussex Area Secretary of that organization.

The wonderful Nicholson organ has certainly enhanced the life of St. George's and has led to the creation of the Last Friday Concert Series.

Sue was a member of St Richard Singers for over 40 years and now thoroughly enjoys the privilege of being asked to accompany them when they are 'playing at home'.

Ave Verum Corpus**William Byrd (1539/40-1623)**

One of the most loved and beautiful of Byrd's Latin motets, *Ave Verum Corpus* appears in the 1605 edition of the Gradualia. The text is a Eucharistic hymn for use at Corpus Christi. It dates from the 14th century and has been attributed to Pope Innocent VI. Byrd's double life, in public a member of Queen Elizabeth I's Chapel Royal in a newly Protestant England, and in private a covert Catholic, directly shaped his music. In this motet for four voices, Byrd demonstrates his intense Catholic faith, as well as his ability to create flowing, passionate, polyphonic lines. The result is one of his finest works that has since become staple in the choral repertoire, even in Anglican churches.

Mass for Four Voices**William Byrd (1539/40-1623)**

The Mass for Four Voices (1593) is the first of Byrd's three mass settings for the Catholic Rite, which was banned in England at the time. Perhaps the biggest personal tragedy in William Byrd's life was the abolition of Roman Catholicism in England, and this fuelled the powerful passion behind his music. It was well known that Byrd was a "recusant" (someone who refused to attend church and participate in the new Anglican Rite), and he was fined several times. As a senior member of the Chapel Royal, Byrd enjoyed the personal protection of Elizabeth I herself, but eventually he fled to Essex in 1593. He lived under the protection of various powerful Catholic noblemen, and composed service music for their secret, illegal chapels.

Teach Me, O Lord**William Byrd (1539/40-1623)**

This setting of Psalm 119:33-38 most probably dates from Byrd's time in Lincoln, where he was Organist and Master of the Choristers from 1563-72. It was designed to be sung as a festal psalm, but became so popular that it has made it into several sources as an anthem. The verse idiom (in which a soloist alternates with full choral passages – a particularly English style in the late 16th and early 17th centuries) bestows an intimacy between the text and music. In line with reforming zeal of the time, the music is syllabic and mainly chordal in texture.

Ne Irascaris, Domine and Civitas Sancti Tui**William Byrd (1539/40-1623)**

This motet comes from *Cantiones Sacrae I*, published in 1589 by William Byrd and printed by Thomas East. This collection is noted for containing covert messages to England's oppressed Roman Catholic community, of which Byrd was a member. A setting of Isaiah 64:9-10, *Ne Irascaris*, and its second section, *Civitas sancti tui*, contain what are perhaps Byrd's most forceful utterances inspired by the fate of the Catholic Church in England. The music implores the Lord not to be angry in the face of widespread sin, and there are strong religious and political overtones to the words "Zion is become a wilderness, Jerusalem has been made desolate" – in Byrd's view England had become a desolation in choosing to abandon the one, true Roman Catholic faith.

Hear the Voice and Prayer**Thomas Tallis (1505-1585)**

With words taken from 2 Chronicles 6 in the Old Testament, this piece was composed during the reign of Edward VI. It was almost certainly for the Chapel Royal, at that time the most significant musical establishment in England (and perhaps Europe). As the country was in the midst of religious instability following the counter-reformation of Mary I, Protestant Reformers demanded that texts and music for religious services be plainer, so that they might be better understood by congregants. The music is simple, syllabic, and concise, a marked contrast from the florid Catholic polyphony of pre-Reformation England.

Miserere**Gregorio Allegri (1582-1652)**

Gregorio Allegri's setting of the penitential Psalm 51 is perhaps the most famous piece of music to come from the Vatican's Sistine Chapel. Composed to be sung at the end of Tenebrae services during Holy Week, it is a simple setting that sees the alternation of polyphony and plainsong, reflecting the solemn nature of the occasion. The Papacy refused to allow copies of the music to leave the chapel, but there is a story that it was Mozart who first broke this barrier of secrecy by copying the work out from memory. Whatever the truth of this, several versions of this piece survive in manuscript sources, which show it has changed over the years. This version is based on a sketch of the ornamentation made by Mendelssohn.

‘HEAR MY PRAYER’

St Richard Singers
Close Company

Conductor: Jake Barlow
Organ: Susan Howell Evans
Cello: Amanda Berry

Ave Verum Corpus - **William Byrd (1539/40-1623)**

Mass for Four Voices - **William Byrd**
(Kyrie, Gloria, Sanctus, Benedictus, Agnus Dei)

Teach Me, O Lord - **William Byrd**
(Soprano: Sarah Nunn)

Ne Irascaris, Domine and *Civitas Sancti Tui* - **William Byrd**
(Close Company)

Hear the Voice and Prayer - **Thomas Tallis (1505-1585)**
(Close Company)

Miserere - **Gregorio Allegri (1582-1652)**
(Soprano: Janine Willard)

INTERVAL

Komm, Jesu, Komm (BWV 229) - J S Bach (1685-1750)

Hear My Prayer - Henry Purcell (1659-1695)

Thou Knowest, Lord, the Secrets of Our Hearts - Henry Purcell

Remember not, Lord, Our Offences - Henry Purcell

Jehova, Quam Multi sunt Hostes Mei - Henry Purcell

Hear My Prayer - Felix Mendelssohn (1809-1847)

(Soprano: Janine Willard)

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Komm, Jesu, Komm (BWV 229)**Johann Sebastian Bach (1685-1750)**

Composed prior to 1732 for a funeral or memorial celebration, Bach's masterful motet for double choir sets words from an eleven-verse sacred song written by Paul Thymich for the burial in 1684 of Jakob Thomasius, rector of St. Thomas' School, Leipzig. On such special occasions, Bach had greater resources at his disposal than for a usual Sunday service. Hence this motet is in eight parts, rather than the standard four of his cantatas. They were generally performed with continuo. In *Komm, Jesu, Komm*, Bach divides the eight voices into two equal choirs. Much of the work's interest is in how he treats these two choirs: at turns they combine, separate, echo, or contrast. Of particular interest is the amount of time and space allocated to the words "du bist der rechte Weg, die Wahrheit und das Leben" ("You are the way, the truth, and the life"), a reference to John 14:6.

Hear My Prayer**Henry Purcell (1659-1695)**

One of Purcell's most famous pieces of choral music, '*Hear My Prayer, O Lord*' sets the first line of Psalm 102 for an eight-part choir. Dating from 1680-82, it is part of a piece that Purcell seemingly did not finish, the bar lines and blank pages in the manuscript suggesting there was more to follow. With a despairing text and large vocal forces at his disposal, Purcell's imagination was raised to its highest level, yet the melodic material is, on its own, quite simple. The first phrase, '*Hear My Prayer, O Lord*', uses just two melancholy notes a minor third apart, but the turning chromaticism of 'crying' gives greater emotional depth. The harmonic language, always (after the opening phrases) in at least six parts, is exceptional, even for Purcell, but the most extraordinary feature of the anthem is the build-up which Purcell orchestrates from the outset—here is an inexorable vocal crescendo lasting over three minutes, culminating on a monumental discord on the last repetition of 'come'.

Thou Knowest, Lord, the Secrets of Our Hearts**Henry Purcell (1659-1695)**

This piece comes from The Funeral Music for Queen Mary and was first performed at her funeral in March 1695 (she had died in 1694). It was repeated just months later at Purcell's own funeral in November 1695. The words come from the Order of the Burial of the Dead in the Book of Common Prayer. Purcell gives the words a musical setting that is both simple and powerful. Stirring and hymnlike, the vocal lines move in the same rhythm.

Remember not, Lord, Our Offences**Henry Purcell (1659-1695)**

Remember not, Lord, Our Offences is one of Purcell's few full anthems. Scored for five voices, it is a setting of a text from the Order for the Visitation of the Sick from the Book of Common Prayer. It was composed between 1679-82, at the beginning of Purcell's tenure as Organist and Master of the Choristers at Westminster Abbey. The works of this period in Purcell's life are the last not to have involved strings – his appointment as Organist of the Chapel Royal in 1682 brought him greater resources, and he began adding string accompaniments to his choral anthems.

Jehova, Quam Multi sunt Hostes Mei**Henry Purcell (1659-1695)**

This is one of a small number of Latin motets composed by Purcell in around 1680. This is a setting of Psalm 3 and Purcell chose an extremely unusual source for his text: the psalter from the Protestant humanistic Latin Bible, translated by Immanuel Tremellius, first published in England in 1580. Tremellius was an Italian Jewish scholar and convert to Calvinistic Christianity who had fled to England and was Regius Professor of Hebrew at Cambridge University. The motet was probably not intended for the Anglican Rite but for the devotions of Charles II's Catholic Queen, Catherine of Braganza. The setting is striking for its use of two extended solos for tenor and bass, rather than the groups of solo singers more typically used in his verse anthems.

Hear My Prayer**Felix Mendelssohn (1809-1847)**

Hear My Prayer is a work produced when its composer was at the height of his creative powers. Dedicated to Mendelssohn's friend and fellow composer Wilhelm Taubert, the piece was completed in January 1844 and sets words from the opening verses of Psalm 55. Mendelssohn's concept is that of a cantata-in-miniature. An initial soprano solo with finely-woven accompaniment gives place to a more dramatic section commencing at the words "The enemy shouteth, the godless come fast". Ultimately, the music subsides, and the soloist's recitative returns to the gently pleading demeanour of the opening of the work, though becoming more passionate at the stanza "Lord, hear me call!" The celebrated final section, often sung separately as a sacred song, begins with the words "O for the wings of a dove" with choral involvement in the final coda.

Janine Willard – Soprano



Janine is a soprano, singing teacher, and conductor based in Worthing for 13 years. She has performed in many venues around the country, as both a chorus member and a soloist, and enjoys working with a large number of choirs. When she is not singing or teaching, she conducts Worthing Chamber Choir, Worthing Community Choir, and is the Director of Music at St Mary's church, Walberton; she enjoys a wide variety of music with these groups.

Picture credits:

Choir & organist: © MAX

Choir: Mary Butterworth

Jake Barlow: © Paul Hurst

Notes:

Jake Barlow

Amanda Berry – Cello



Amanda studied on the Hampshire Specialist Music Course at Peter Symonds College, Winchester. She then attended the Royal Academy of Music, studying with Derek Simpson and Dougie Cummings. She belongs to several local ensembles including the Wessex Sinfonietta, Solent Symphony Orchestra and Havant Chamber

Orchestra. She also regularly plays with smaller ensembles, currently a String Octet and a Piano Trio.

Close Company

Close Company is a close harmony group comprising of the six Lay Vicars of Chichester Cathedral Choir. Away from the cathedral they usually perform in their distinctive white jackets.

As a group they are perhaps best known for their performances at the annual Cathedral Choir Christmas Concert together with the Band of the Royal Marines at the Festival Theatre, a tradition that goes back to 1993.

David Riley & Richard Paterson (Bass)

Sam Leggett & Tom Perkins (Tenor)

George Haynes & Jake Barlow (Alto)

2018 with St Richard Singers

at St. George's, Whyke:

Mon 2nd July 2018, "A Royal Summer"

Händel's Coronation Anthems

during the Festival of Chichester

Sat 17th Nov 2018, Come & Sing Fauré's Requiem

Sat 15th Dec 2018, Christmas Concert



photo: MAX

St Richard Singers

Soprano

Beth Buss
 Jackie Clay
 Rebecca Grove
 Barbara Halfacree
 Serena Herbert
 Sheila Higgins
 Pamela Kemp
 Sarah Nunn
 Monnica Wilby
 Sarah Windsor
 Phyllida Worcester

Alto

Alison Blenkinsop
 Anita Clark
 Catherine Harry
 Val Jones
 Chrissie Melhuish
 Rachel Moriarty
 Alex Palmer
 Carole Perry
 Rosemary Riddell
 Kirsten Scott
 Lou Scott-Joynt
 Wendy Stafford

Tenor

Nigel Brown
 Antony Clark
 Malcolm Hawke
 Joanna Gough-Palmer
 Ruth Keeley
 John Newman

Bass

Nigel Ashley
 Iain Ballantyne
 Clive Buss
 David Gough-Palmer
 Jonathan Harry
 Dirk Koopman
 Michael Moriarty
 Peter Whitham

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