

## Winchester, July 2017

In July this year the Cathedral will provide the setting for the Southern Cathedrals Festival. The Cathedral choirs of Winchester, Chichester and Salisbury will come together in a unique celebration of choral music. This highly popular annual festival of Cathedral music represents one of this country's national treasures. The three renowned choirs perform sacred and choral music together to the very highest standard, to the thousands who attend the festival each year.

This year the festival takes "Anniversaries" as its theme in a compelling range of concerts, lectures, recital and worship. The final Saturday evening concert will remember the 450th anniversary of composer Claudio Monteverdi's birth, in a performance of the ambitious and monumental Monteverdi Vespers. This pioneering work requires a choir large enough and skilful enough to cover up to 10 vocal parts in some movements and split into separate choirs placed around the building in others, while accompanying seven different soloists during the course of the piece. An experience not to be missed!

The SCF has a strong and loyal following and a track record of attracting corporate and individual sponsorship. The festival will generate income from ticket sales, patron's subscriptions and advertising. However, there are significant costs that the Cathedral will need to cover and we are aiming to raise a total of £15,000 to offset these expenses. We would be very grateful for your support with any of the following:

- Sponsorship - We would be delighted to discuss with donors how you can be involved, from headline festival or concert sponsorship to editorial in the festival programme and logo placement, reserved tickets and hospitality at specified events.
- Donations - large or small will be most welcome.

**For more detailed information about sponsorship and support for  
Winchester Cathedral and The Southern Cathedrals Festival please contact:**

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## Winchester Cathedral Old Choristers

The Quire 22 April 2017

### Recital

#### **My Beloved Spake**

**Patrick Hadley (1899 – 1973)**

One of Hadley's best known and most performed compositions, this piece was written for the wedding of Mrs Ursula Watson née Grotrian, an ex-student of Hadley's from the Royal College of Music. In April 1936 she wrote to Hadley, asking him to recommend some music for her forthcoming wedding. Hadley's response was that he might, if she liked, "try to knock off something if she would choose some suitable words". Grotrian promptly chose verses from the *Song of Songs* (Hadley thanked her for reminding him of it – "I had forgotten its strangely moving beauty") and within a week Hadley had composed an anthem, *My Beloved Spake*, and dispatched a manuscript of the new work. Ursula Grotrian was evidently delighted with the anthem, which became affectionately known between herself and Hadley as "Spook".

#### **Rise Heart (from Five Mystical songs)**

**Ralph Vaughan Williams (1872 – 1958)**

After the success of *On Wenlock Edge* (1909) and the *Fantasia on a Theme of Thomas Tallis* (1910), Vaughan Williams earned a commission to write a work for the annual Three Choirs Festival in Worcester. He decided to complete the settings of five poems by Welsh-born English metaphysical poet and priest George Herbert (1593-1633), upon which he had been working for some time. The completed work received its first performance on September 14, 1911 at the Worcester Festival with Vaughan Williams conducting. Though a self-declared atheist in his younger years, Vaughan Williams settled into what his wife Ursula described as a "cheerful agnosticism." Despite these views, Vaughan Williams was inspired "...throughout his life by the liturgy of the Anglican church, the language of the King James Bible, and the visionary qualities of religious verse such as [George] Herbert's." In *Five Mystical Songs*, Vaughan Williams set four of Herbert's poems to music. (The poem *Easter* is divided into two parts, which form the first two songs of *Five Mystical Songs*.)

#### **Vidit Suum**

**Giovanni Battista Pergolesi (1710 – 1736)**

Vidit Suum forms part of The *Stabat Mater* - one of Pergolesi's most celebrated sacred works, achieving great popularity after the composer's death in 1736. *Stabat Mater* is a sequence of Latin verses composed by Jacobus de Benedictis in the 13th century, in commemoration of the sorrows of the Virgin Mary. The work was composed for a Neapolitan confraternity, the Confraternità dei Cavalieri di San Luigi di Palazzo, whilst Pergolesi was suffering from tuberculosis, from which he died at the young age of 26.

## Organ

The 19th-century Cathedral Organ was first put on public display at the 1851 Great Exhibition held at Crystal Palace in London to showcase British manufacturing. It was seen there by SS Wesley, the Winchester Cathedral organist at that time. He recommended the Dean and Chapter should buy it and it was installed in 1854, where it has added to the beauty of services ever since. It was built by the master organ maker 'Father' Henry Willis. His firm, Henry Willis & Sons Ltd, also built organs for many other cathedrals including Durham, Hereford, St Paul's and Salisbury.

## Reading

**Half a century of choral misrule: George Chard and Winchester Cathedral Choir, 1802-1849**

### Blessed be The God & Father

**Samuel Sebastian Wesley (1810 – 1876)**

Written for an Easter Day service whilst Wesley was Organist and Master of the Choristers at Hereford Cathedral. Apparently on the particular Easter Sunday when the work was to receive its premiere, only the trebles and one bass (the Dean's butler) were available to sing. Despite this unpromising start this is Wesley's best-known anthem sung in Anglican cathedrals and churches throughout the world.

### Song of Wisdom

**Charles Villiers Stanford (1852 – 1924)**

Stanford was born in Ireland the son of a successful lawyer, his father wanted him to follow in his footsteps as a lawyer but the young man's heart was set on becoming a composer. They compromised; if he agreed to read classics at Cambridge first his father would raise no objection to his studying music and composition in Leipzig. Stanford duly went to Queen's College, Cambridge and spent far more time making music than studying for his degree. After University he began his musical career studying first in Leipzig and then Berlin combining his studies with travel all over Germany and France. His work invigorated the English choral tradition from church services to Oratorios and much of its survival – and vigour to this day can be ascribed to him.

### I Know That My Redeemer Liveth

**George Frideric Handel (1685–1759)**

Messiah is without question the most popular of Handel's works and the most-performed choral work in the classical tradition. Composed in London over a span of twenty-four days in the late summer of 1741 to a libretto by Charles Jennens, it received its premiere in Dublin on April 13, 1742, near the end of Handel's seven-month stay in Ireland. The London premiere followed in March, 1743, to a mixed reception. From 1749 until the composer's death in 1759 it was performed every year, always at Eastertide in March or April. Handel made revisions for every production to adapt to available soloists and several choruses were adapted from previous Handel works, a common practice by Handel and his contemporaries. The work quickly gained popularity in England, on the Continent, and eventually in the United States. Unlike most Handelian oratorios, Messiah is contemplative in nature with no dramatic action except for the annunciation of the nativity to the shepherds. It is divided into three parts, similar to the structure of a three-act opera. Jennens subdivided the parts into "scenes" - *I Know That My Redeemer Liveth* is in Part III and deals with the promise of eternal life.

## Reading

**When Samuel Sebastian Wesley went to Leeds Parish Church**

## You Are the New Day

**John David (1956 - )**

David, born in Cardiff in 1946, started his life as a musician at 14, playing drums in his father's band. However spiritually moving the listener might find the music, *You Are the New Day* is a secular song. David wrote it for Airwaves in 1978 during a time when personal difficulties and threats to world peace caused him to look for hope within himself. He said of this piece: "The inspiration for You Are the New Day was quite simple; I had just had a major blow in my personal life, and was sitting alone late at night on the settee feeling very low, and watching an ominous story on the news about the very real possibility of nuclear war. I started singing to the (hopefully) soon-to arrive New Day like it was an entity that would rescue me from the depths. If the sun came up and the birds started singing as usual then I could believe that it really was the new day in which life would go on, and in which hope would survive. The tune and the words popped into my head at the same time, and it was all written in about 10 minutes, which is why (to me at least) it's not perfect. But I didn't feel I had the right to change anything."

### Roll Jordan Roll

**Charles Wesley (1707 – 1788)**

*Roll, Jordan, Roll* is a spiritual written by Charles Wesley in the 18th century which became well-known among slaves in the United States during the 19th century. Appropriated as a coded message for escape, by the end of the American Civil War it had become known through much of the eastern United States and it remains a staple in gospel music. *Roll, Jordan, Roll* influenced a variety of songs. The refrain of Stephen Foster's *Camptown Races*, for instance, is considerably similar to the spiritual, and the melodies likewise have parallels. By the early 20th century, *Roll, Jordan, Roll* had influenced the creation of a new genre, blues, though likely through an undocumented secular version of the song. The song was adapted, together with several other Black spirituals, by Nicholas Britell for the 2013 film *12 Years a Slave*.

### Down To The River To Pray

*Down To The River To Pray* is a traditional American folk song that falls into the vast category of Appalachian Gospel Music. The style of music known as "Appalachian" music probably grew out of Scottish, English and Irish music brought to the United States by immigrants but was adopted by many other groups, including slaves. *Down To the River to Pray* may have been written by 19th century slaves, or it may have been a derivation of a Native American tribal song, adapted with Christian lyrics. The tune was reportedly published in *Southern Harmony*, a 19th Century Shape Note hymnal, which gives *Down To The River To Pray* its association with the Shape Note notation and singing schools. Founded in Colonial times to improve the quality of congregational singing, the singing school soon outgrew its church-centred focus and became an integral part of the social life of the community.

### Hear my Words Ye People

**Charles Hubert Hastings Parry (1848 – 1918)**

Composed for the Festival of the Salisbury Diocesan Choral Association. The hymn tune *Laudate Dominum* was adapted from this anthem in 1915. Both in his lifetime and afterwards, Parry's reputation and critical standing have varied. His academic duties were considerable, and prevented him from devoting all his energies to composition, but some contemporaries such as Charles Villiers Stanford rated him as the finest English composer since Henry Purcell. Parry's influence on later composers is widely recognised. Edward Elgar learned much of his craft from Parry's articles in Grove's Dictionary, and among those who studied under Parry at the Royal College were Ralph Vaughan Williams, Gustav Holst, Frank Bridge and John Ireland.