



# WIMBLEDON CHAMBER CHOIR

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## ST MATTHEW'S CHURCH, WEST WIMBLEDON

*Saturday, 2 April 2022 at 7.30pm*

Tamara Ravenhill (soprano)

Lorna Perry (mezzo soprano)

William Smith (tenor)

Crispin Lewis (bass)

Peter Smith (conductor)

### Programme

Ecce quam bonum

J. Michael Haydn (1737-1806)

Salve Regina

J. Michael Haydn

Three movements from "Abdelazar"

Henry Purcell (1659-1695)

Tantum Ergo K142

attrib. W. A Mozart (1756-1791)

O sing unto the Lord

Henry Purcell

Ex Sion

J. Michael Haydn

Alma Redemptoris Mater

J. Michael Haydn

### INTERVAL

*(refreshments available)*

"Maria Theresa" Mass

Joseph Haydn (1732-1809)

### Programme Notes

**Johann Michael Haydn** was the younger brother of Joseph Haydn. In his day, he was regarded as a finer composer of church music than Joseph, a view not widely held today. For much of his career, he held the post of Kapellmeister (Director of Music) at the Cathedral in Salzburg. In that capacity he composed more than three hundred short liturgical pieces, many of them intended for performance during the Gospel procession, scored for a small group of singers and players. Tonight's concert includes four of these compositions, two performed by the choir and two by the soloists.

The **Tantum Ergo** is included in Köchel's catalogue as K.142, but it is not certain that Mozart actually wrote it, and it may even be another work by Michael Haydn. Whatever its origins, it is an attractive setting of the familiar Communion hymn, featuring the soprano soloist along with the chorus.

**Henry Purcell's** short life came roughly a century before the other composers in tonight's concert. *Abdelazar* is a play by Aphra Behn (1640-1689), who is reckoned to be England's first female professional writer. The play's subtitle *The Moor's Revenge* suggests that it would probably offend modern sensibilities. Purcell's incidental music for the play amounts to a total of ten numbers, of which three will be played this evening. The Rondeau will be familiar, having been used by Benjamin Britten in his *Young Person's Guide to the Orchestra*.

*O Sing unto the Lord* dates from 1688, and is a substantial verse anthem, alternating sections sung by the chorus with solo passages and also featuring passages for the instruments alone. The text is from Psalm 96.

After his second enormously successful visit to London, **Joseph Haydn** returned to Austria in 1795, where he enjoyed a kind of semi-retirement in which his only official duty was to compose a Mass setting each year for the name-day of Princess Hermenegild, the wife of his patron, Prince Nikolaus Esterhazy II. The six Mass settings composed under this regime are among his greatest works. The *Maria Theresa Mass* is the fourth in the series, and was composed in 1799. As is so often the case with Haydn's works, the nickname is erroneous; it was formerly believed that this Mass was written in honour of the Empress Marie Therese. Haydn did indeed write a work for her in 1799, but it was the *Te Deum*, not this Mass. The Mass is modestly scored (the only wind instruments are clarinets and trumpets), apparently because of a temporary shortage of players at the Esterhazy court .

Haydn applied some of the techniques he had perfected in his symphonies to his Mass settings, giving both dramatic contrasts and thematic unity.

Texts and translations (*The words of the Mass appear on a separate sheet.*)

#### **Ecce quam bonum**

Ecce quam bonum et quam jucundum  
habitare fratres in unum.  
Sicut unguentum in capite  
quod descendit in barbam Aaron.

*Psalm 133*

*Behold, how good it is, how pleasant,  
for kindred to dwell in unity.  
It is like precious ointment upon the head,  
running down upon the beard of Aaron.*

### **Salve Regina**

Salve Regina, Mater Misericordiae,  
Vita, dulcedo, et spes nostra, Salve!  
Ad te clamamus, exsules filii Euae,  
Ad te suspiramus, gementes et flentes,  
In hac lacrimarum valle.  
Eja ergo, Advocata nostra,  
Illos tuos misericordes oculos ad nos converte  
Et Jesum, benedictum fructum ventris tui,  
Nobis, post hoc exilium, ostende,  
O clemens, O pia, O dulcis Virgo Maria.  
*Medieval, author unknown*

### **Tantum ergo**

Tantum ergo sacramentum  
veneremur cernui,  
et antiquum documentum  
novo cedat ritui;  
praestet fides supplementum  
sensuum defectui.

Genitori Genitoque  
laus et iubilatio,  
salus, honor, virtus quoque  
sit et benedictio;  
procedenti ab utroque  
compar sit laudatio. Amen.  
*Thomas Aquinas*

### **Ex Sion**

Ex Sion species decoris ejus:  
Deus manifeste veniet:  
Advocabit caelum desursum,  
et terram, discernere populum suum.  
Congregate illi sanctos ejus, qui ordinant  
testamentum ejus super sacrificia.  
Alleluia.  
*Psalm 50*

### **Alma Redemptoris Mater**

Alma Redemptoris Mater,  
quae pervia caeli porta manes, et stella maris,  
succurre cadenti surgere qui curat populo:

Tu quae genuisti, natura mirante,  
tuum sanctum Genitorem:  
Virgo prius ac posterius,  
Gabrielis ab ore sumens illud Ave,  
peccatorum miserere.  
*Hermann of Reichenau (1013-1054)*

*Hail, Holy Queen, Mother of mercy,  
our sweetness and our hope! Hail!  
To thee do we cry, poor banished children of Eve;  
to thee do we send up our sighs,  
mourning and weeping in this valley of tears.  
Turn, then, most gracious advocate,  
thine eyes of mercy toward us, and  
show unto us the blessed fruit of thy womb, Jesus  
after this, our exile,  
O clement, O loving, O sweet Virgin Mary*

*Therefore we, before him bending,  
this great sacrament revere:  
types and shadows have their ending,  
for the newer rite is here;  
faith, our outward sense befriending,  
makes our inward vision clear.*

*Glory let us give and blessing  
to the Father and the Son,  
honour, might, and praise addressing,  
while eternal ages run.  
Ever too his love confessing,  
who, from both, with both is one. Amen.*

*Out of Sion hath God appeared in perfect beauty.  
Our God shall come.  
He shall call the heaven from above,  
and the earth, that he may judge his people.  
Gather my saints together unto me: those that  
have made a covenant with me with sacrifice.  
Alleluia*

*O loving Mother of our Redeemer,  
gate of heaven, star of the sea,  
Hasten to aid thy fallen people who strive to rise  
once more.  
Thou who brought forth thy holy Creator,  
all creation wond'ring,  
Yet remainest ever Virgin,  
taking from Gabriel's lips that joyful "Hail!":  
be merciful to us sinners.*

## Wimbledon Chamber Choir

### **Soprano**

Rosalind Boxall  
Steffi Campbell Smith  
Sally Carter  
Anne Clayton  
Elizabeth Hargrave  
Naomi Herbert  
Geraldine Hine  
Liz Verran

### **Alto**

Susan Andrew  
Margaret Austen  
Heather Blake  
Alison Emblow  
Lorna Nunn  
Joanne Salibi  
Mary Sandbrook

### **Tenor**

Michael Chapman  
John Mitchell  
Susan White

### **Bass**

Christopher Baker  
Andrew Black  
Peter Campbell Smith  
Peter Clayton  
Howard Phillips  
Neville Squires

### Instrumentalists

Orpheus Leander, Victoria Barnes, Christiana Campbell, Eleanor Gilchrist (violin)  
James Heron, Sharada Mack (viola)  
Daniel Crompton, Cameron Smith (cello)  
Jack Cherry (double bass)  
Sarah Douglas, Hale Hambleton (clarinet)  
Samuel Ewens, Laura Garwin (trumpet)  
Lewis Blee (timpani)  
Richard Pilliner (organ continuo)

### Next Concert

Saturday 16 July 2022  
St Mary's Church, Church Path, Merton Park, SW19 3HJ  
**Summer Concert: "Wind and Rain"**  
to include  
*Tye* Western Wind Mass

To join our email mailing list, please contact [wimbledonchamber@virginmedia.com](mailto:wimbledonchamber@virginmedia.com)

*Wimbledon Chamber Choir gratefully acknowledges the support of the H R Taylor Charitable Trust.*