

Lyme Bay Chorale 2022

HAYDN Nelson Mass

HANDEL

The King Shall Rejoice
As Steals the Morn

Silete Venti (Patron's solo)

PURCELL Music for the
Funeral of Queen Mary



Sunday 11th December at 4pm
Lyme Regis Parish Church

PHILIPPA HYDE soprano • HEATHER WARDLE alto
MARK HOUNSELL tenor • CHARLIE MURRAY bass
ANDREW MILLINGTON organ
Choir with professional orchestral ensemble
Directed by ALEX DAVIES

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The company

Musical director Alex Davies

LYME BAY CHORALE

Soprano	Maria Barbashina, Kate Buchanan, Mary Carpenter, Oriel Chapman, Janet Clayton, Alison Davies, Dymrna Duncan, Julia Eager, Sue Fouracre, Susan Irving, Gilly King, Linda Nicholson, Sudhi Salooja, Jill Witherden
Alto	Catriona Bevan, Julie-Anne Conway, Sally Crowther-Burnage, Tessa Gilks, Kate Gunn, Hilary Highet, Margaret Hurford, Kay Luckraft, Sue Milner-Smith, Nicola Moore, Diana Parker, Ioana Pupaza, Caroline Richmond, Maurene West
Tenor	Nicholas Brown, David Bruce-Payne, Adrian Carpenter, Nathan Eager, Charles Gould, Ian Luckraft
Bass	Malcolm Foster, David Fouracre, Adrian Hatfield, Peter Irving, Graham Jones, Joss Kent, Eric Ritchie

INSTRUMENTALISTS

Violin	Joan Martinez, Lucy-Anne Allen
Viola	Miguel Rodriguez
Cello	Juliet McCarthy
Bass	John Law
Oboe	Emily Penn, Rosalie Watson
Trombone	Lewis West, Jasper Rose
Trumpet	Andrew McClean, Dominic Hammett, Lewis West, Hetty Christopher
Timpani	Glyn Rattenbury
Organ	Andrew Millington

The programme

Music for the Funeral of Queen Mary Z. 860

Henry Purcell, 1695

March

Three anthems:

Man that is born of a woman

In the midst of life

Thou knowest Lord, the secrets of our hearts

Canzona

Patron's solo: **Silete Venti** HWV 242

George Frideric Handel, 1724

Philippa Hyde, soprano

Symphonia • Dulcis amor • O fortuna anima • Date serto • Alleluia

The King Shall Rejoice

Coronation Anthem No. 3, HWV 260

George Frideric Handel, 1727

INTERVAL

As Steals the Morn HWV 55

George Frideric Handel, 1740

Philippa Hyde, soprano • Mark Hounsell, tenor

Missa in Angustiis (Nelson Mass) Hob. XXII/11

Joseph Haydn, 1798

Kyrie • Gloria • Credo • Sanctus • Benedictus • Agnus Dei

Philippa Hyde, soprano • Heather Wardle, alto

Mark Hounsell, tenor • Charlie Murray, bass

Our soloists

PHILIPPA HYDE, soprano and Lyme Bay Chorale patron

Philippa began her singing studies with Ann Lampard MBE and continued under the late tenor David Johnston and Yvonne Minton CBE at the Royal Academy of Music. She graduated with the coveted Dip. RAM in 1993. In 2001 she was awarded the ARAM, an honour granted to past students of the Academy who have achieved distinction in their profession.



Philippa's busy and varied career has taken her all over the world. She has performed regularly with The Academy of Ancient Music, the Orchestra of the Age of Enlightenment, The Parley of

Instruments, Canzona and The Harmonious Society of Tickle-Fiddle Gentlemen, as well as with her own period instrument ensemble, The Musicke Companye.

Memorable moments of Philippa's career to date include performing Dido and Aeneas while operating a sizeable puppet at London's Queen Elizabeth Hall; performing the same work (without puppets) in the Roman amphitheatre at Sabratha in Libya, and attempting a song recital during a thunderstorm in New Delhi.

Philippa is also an experienced recording artist. Most recently, she sang the role of Adonis in the first recording of Pepusch's Venus and Adonis with the Harmonious Society of Tickle-Fiddle Gentlemen (released on the Ramee label).

Philippa is married to Richard Tanner, Director of Music at Rugby School, and has two sons and a most beloved cat. In her spare time she enjoys reading, walking, travel and the buzz of London.

LBC Young Singers Bursary

We are looking to encourage young local singers who would like to join us in rehearsing and performing our glorious choral repertoire, often working with specialist musicians, conductors and organists. Past beneficiaries have gone on to study at music colleges and become university choral scholars. Bursary students get free membership of the choir and a series of lessons with a qualified, experienced singing teacher or financial support for their regular music lessons.

[www.lymebaychorale.co.uk/
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The KERSBROOK
Guest Accommodation

Our soloists

HEATHER WARDLE, alto

Heather studied music at Trinity College, Cambridge, where she also studied singing with Ashley Stafford. She was a choral scholar in the chapel choir, under the direction of Richard Marlow, and with the choir she toured India, Europe and the United States, and made recordings of music by Byrd, Phillips and Duruflé.

Her solo engagements have included Vivaldi Gloria for The Academy of St Martin in the Fields under Sir Neville Marriner, a concert of Mozart for the American Classical Orchestra, and music by Vivaldi with the Juilliard Orchestra. Other recent performances include Bach's St John Passion, Mozart's Requiem, Haydn's Creation and Little Organ Mass, Handel's

Messiah, Mendelssohn's Elijah, Schubert's Mass in G and Britten's Hymn to St Cecilia and Rejoice in the Lamb. Also an experienced consort singer, Heather has performed with The Tallis Scholars, Stile Antico, Musica Humana Oxford and The Serlo Consort.

Heather has always been a passionate advocate for training healthy singing voices, and recently qualified as a vocal health first aider. She is now studying to become a speech and language therapist alongside her singing teaching at Cheltenham College and Cheltenham Ladies' College.

Heather always loves visiting Lyme Regis and is delighted to be singing with Lyme Bay Chorale again.

MARK HOUNSELL, tenor

Mark began singing at the age of seven at church in Northampton and went on to study singing at the Royal Birmingham Conservatoire. He was a vicar choral at Lichfield Cathedral and has also sung in the choir of St Albans Abbey. In 2009 he was appointed a vicar choral at Wells Cathedral and now combines this with a busy freelance singing schedule and his day job as a dispensing optician.

Increasingly noted for his baroque and classical performances, Mark is in demand as an oratorio soloist and evangelist. He regularly performs as a consort singer with some of the country's leading groups including The Choir of the English Concert, Ex Cathedra, Armonico Consort and The Joyful Company of Singers.

In his short but varied career, Mark has sung on 15 recordings, toured Europe, America, Hong Kong and China, and sung solos on BBC Radios 3 and 4.

CHARLIE MURRAY, bass

Charlie is increasingly in demand as a soloist, having sung solos in Haydn's Creation, Handel's Messiah and Mozart's Requiem for choral societies; Sarastro in Die Zauberflöte; and Hunding in a concert performance of Act One of Die Walküre.

Charlie has close links with Eboracum Baroque, a group specialising in early music. With them he has sung Purcell's The Tempest, Bonduca and King Arthur, and Buxtehude's Membra Jesu Nostri. In 2014 he was Polyphemus in Acis and Galatea at the Grimeborn Opera Festival.

More recent performances include a live BBC Radio 3 broadcast of Tudor music and a programme of early music at Trinity College, Cambridge.

Charlie was a chorister at Truro Cathedral and a songman at York Minster. Since returning from York, he has rejoined Truro Cathedral Choir and is teaching in a primary school in rural Cornwall.

About our programme

The music in today's programme allows us a moment to reflect on the events of this September when Queen Elizabeth II died and Charles III became our new monarch.

It is also a musical representation of one of the main themes of Advent – of light emerging from darkness as we prepare for the birth of Christ.

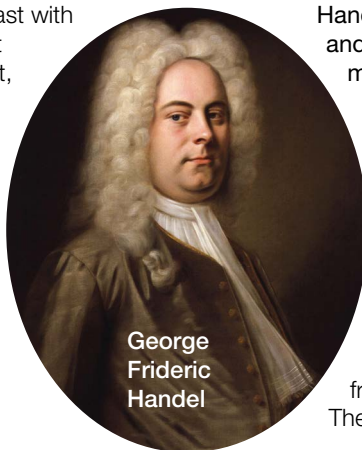
Henry Purcell completed his **Music for the Funeral of Queen Mary** in 1695 and sections of it have been performed at almost every royal and state funeral over the past 300 years. The instrumental **March and Canzona** were written for the solemn procession down Whitehall to Westminster Abbey and contrast with the choral movements to great dramatic effect. 'Thou knowest, Lord', which was performed at Elizabeth II's funeral (and indeed at Purcell's own funeral a few months after it was written), is utterly beautiful and the ultimate in stately simplicity.



Handel's Latin motet 'Silete Venti' ('Silence, ye winds'), was written in 1724. This five-movement piece is intended to be sung by an operatic soprano and demands great virtuosity. After an orchestral overture in the French style, followed by a whirlwind fugue, the soloist interrupts mid-phrase with the words 'Silence, ye winds' to restore a sense of peace and calm. The middle movements consist of two arias interspersed by a short recitative, with the final movement providing a sparkling and virtuosic Alleluia.

'The King Shall Rejoice' was one of four anthems Handel wrote for the coronation of George II in 1727.

Along with the other anthems, which include 'Zadok the Priest', they have become standard music for later coronations, including that of Elizabeth II and perhaps also Charles III. The text is taken from Psalm 21 and the work is divided into five sections, beginning and ending with festive pomp and fanfares.



Handel's duet for soprano and tenor, 'As steals the morn', comes from his oratorio **The Cheerful, the Thoughtful and the Moderate Man**.

It was composed in 1740 and received its premiere at the Royal Theatre of Lincoln's Inn Fields, London. The text for this beautiful aria comes from Shakespeare's play **The Tempest**.

Haydn's Nelson Mass, written and first performed in Eisenstadt in 1798, was originally known as the Missa in Angustiis ('Mass in Time of Fear').

The French were certainly invading Austria at the time, but a literal translation of the word 'angustiis' means limited or restricted, and may well be a reference to the fact that at the time of its composition no woodwind instruments were available as Prince Esterházy had disbanded his wind players. In September 1800 several concerts were arranged to honour the visit of Admiral Lord Nelson and Lady Hamilton



Joseph Haydn

to Eisenstadt Castle. This mass, performed at one such event, subsequently become known as the 'Nelson Mass'.

Written late in Haydn's life, the work is essentially operatic in style and arguably his greatest single composition. The dramatic Kyrie is followed by the Gloria and Credo, each divided into three separate movements. The Sanctus begins with quiet, sustained chords and ends with an energetic Hosannah. The Benedictus is unusual in its use of trumpets and drums and the Agnus Dei opens with a beautiful adagio section for the four soloists, concluding with the lively Dona Nobis Pacem, which is full of musical fireworks and a fitting climax to the work.

Programme notes by Susan Irving

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