

## FORTISMERE COMMUNITY CHOIR

Fortismere Community Choir started in 2009 and is an un auditioned choir. We welcome those with and without musical experience, who have a desire to sing with like-minded people. The choir meets at Fortismere School every Saturday in the music block in north wing, from 10.30am to 1.00pm during school terms.

Our repertoire in recent years has included Mozart's *Requiem* and *Coronation Mass*, Duruflé's *Requiem*, Gabrieli's *Hodie Christus Natus Est*, Tallis' *O Nata Lux*, a selection of Bruckner *Motets*, John Rutter's *The Sprig of Thyme*, Vaughan Williams' *Fantasia on Christmas Carols*, and Faure's *Requiem*.

The choir has a steering committee and an active social network. Relaxed but supportive home-based sectionals, picnics and parties have all helped to create a friendly atmosphere at rehearsals and events. We are proud to be part of the community that is Fortismere Music Centre, which brings neighbours, teachers and pupils together to create high-calibre music.

If you are interested in joining us (even if you are unsure which voice you are) you are welcome to attend one or two rehearsals without obligation. As a regular member, we would ask you to pay a small subscription per term (£56 per adult) in order to cover costs. Please email us at the address below for more information.

### Marvin L. Perrott – musical director

Marvin studied Early Music at the Guildhall School of Music and Drama and has extensive experience both as a singer and conductor. He has performed in numerous roles both in the United Kingdom and abroad including First Witch and Spirit in Purcell's *Dido and Aeneas*, 3rd Parche in Luigi Rossi's *Orfeo*, Endimione in Cavalli's *La Calisto*. Equally at home in the concert hall Marvin has performed as a soloist at the Tenerife Music Festival, Handel's *Athalia* at the British Museum, *Messiah*, Monteverdi's *1610 Vespers* and Bach's *H-moll Messe* at the Aldeburgh Music Festival. In 2004 Marvin formed the Clemens non Papa Consort, a group whose aim is to perform lesser known works of the Baroque, Renaissance and Classical periods to a high artistic standard. Marvin is also the guest conductor of the Lavenham Singers.



## FORTISMERE MUSIC CENTRE

For information contact the Music Centre Manager:

Email: [fmcinfo@fortismere.org.uk](mailto:fmcinfo@fortismere.org.uk)

[www.fortismeremusiccentre.co.uk](http://www.fortismeremusiccentre.co.uk)

With thanks to Revd Antony F. Pybus and St Andrew's Church



Fortismere Community Choir  
Fortismere Community Choir Orchestra

# ODES

George Frideric Handel

Saint Cecilia    Queen Anne  
Zadok the Priest

Marvin L. Perrott musical director

**Saturday 17th December, 2016**

Saint Andrew's Church, Alexandra Park Road,  
London N10 2DD



# PROGRAMME

This concert is dedicated to the memory of our  
much loved choir member Tomis Kapitan

**HANDEL** *Ode for St Cecilia's Day*

## INTERVAL

*The bar will be open before the performance and during the interval*

**HANDEL** *Ode for the Birthday of Queen Anne*

**HANDEL** *Zadok the Priest*

## Soloists

**Elise Lefay – soprano**

**Manuela Schütte – mezzo soprano**

**Alex Aldren – tenor**

**Thomas Kennedy – bass**

## Fortismere Community Choir

**SOPRANOS:** Vicki Ambery-Smith, Angela Cox, Charlie Dunn, Debbie Harris, Linda Hooper, Norma Hunter, Rose Lamberty, Judy Malek, Sarah McMenemy, Chris Mohr, Gill Morris, Sue Morrison, Viola Sampson, Sally Stevens, Charlotte Wickers, Diane Winters, Laura Worsley

**ALTOS:** Margaret Battley, Caroline Elliott, Helen Finch, Maggie Garner, Tessa Campos, Anne Keogh, Joanna Maude, Claire Murdoch, Julia Nieto-Utting, Gillian Phillips, Judith Rosin, Sue White, Jane Wills, Janet Zmroczek

**TENORS:** Catrin Dillon, Anne Hutchings, Michael Parfett, Deborah Rookes, Helen Tackaberry, Nick Thomas, Carolyn Woodmason

**BASSES:** Bernard Battley, Robert Dibble, Philip Dunn, Dominic Green, Adrian Henriques, Gavin Lumsden, Thomas Lyon, Rick Morrison, Andrew Wickham

## Fortismere Community Choir Orchestra

**John Eady - organ**

# BIOGRAPHIES

## Elise Lefay – soprano

Elise has recently performed opera roles including works by Charpentier and Lully with Clemens non Papa Consort. She also enjoys performing oratorios, cantatas and motets such as Mozart's *Exultate Jubilate Coronation Mass*, Haydn's *D Moll Mass*, Pergolesi's *Stabat Mater*, Couperin's *Leçons de Ténèbres* and Vivaldi's *Nulla mundo pax sincera*. She has sung with choirs including the London Philharmonic Chorus and the BBC Symphony Chorus.



## Manuela Schütte – mezzo soprano

Manuela studied Singing at the Guildhall School of Music and Drama in London and continued her studies at Goldsmiths College, where she graduated with a Masters in Music. She performs in a wide range of genres, including church music, concert and opera. She is also lead vocalist with the classical-folk group 'Mishaped Pearls', with whom she has appeared at the Cambridge Folk Festival, the BBC6 Music Festival and London Southbank Centre.



## Alex Aldren – tenor

Alex currently works as a doctor at the Royal London Hospital but will start at the Royal Academy of Music in September. He received a scholarship from the CSBO chorus while studying at the University of Birmingham, and has since performed many oratorio works in London and the West Midlands, including Haydn's *Creation*, Handel's *Messiah* and Bach's *St Matthew Passion* as well as many operatic roles.



## Thomas Kennedy – bass

Previously a choral scholar at New College, Oxford, Thomas taught maths before returning to postgraduate musical study at the Guildhall School of Music and Drama, graduating with distinction in 2009. He has performed numerous operatic roles and chorus for ENO, Garsington and Grange Park Opera. His concert work includes Handel's *Messiah*, the song project *Lads in their hundreds* at Kings Place and on BBC Radio 3, and Ives' *General William Booth* with Sir Andrew Davis and the BBCSO at the Barbican Hall.



## John Eady – organ

John studied music at King's College London, the Royal Academy of Music and cello at the Guildhall School of Music and Drama. In 2002 he started to learn the organ at the St Giles International Organ School and in 2006 he became a Fellow of the Royal College of Organists. He is a freelance cellist and organist, manages his string quartet named Four Strings Attached, and is organist at St Magnus the Martyr, London Bridge.



# ZADOK THE PRIEST

*Handel had travelled extensively in his search to establish himself as a composer, and first arrived in London in 1710, where he had immediate success as an opera composer. Unlike Purcell, who had grown up within the English musical establishment, Handel was at this stage an outsider, without any royal appointment. Somehow he obtained a commission to compose a Te Deum to celebrate the Peace of Utrecht in 1712. He followed this with his ode for the Queen's birthday on 6th February 1713. Unfortunately for Handel, it was not performed, probably due to the Queen's illness. Somehow Handel did succeed in impressing the Queen, however, because she granted him an annual pension of £200 later the same year. The ode features a level of virtuosity, both for the soloists and the instrumentalists, and a level of complexity in the choral writing, that surpasses most other works in this genre, and anticipates some of the music Handel was subsequently to write for coronations and other royal events. [Notes - Peter Foster]*

## Zadok the Priest

Zadok the priest, and Nathan the prophet anointed Solomon King.  
And all the people rejoiced, and said:  
God save the King! Long live the King!  
May the King live for ever, Amen, Alleluia.

*One of the last acts of King George I before his death in 1727 was to sign "An Act for the naturalising of George Frideric Handel and others". Handel's first commission as a naturalised British citizen was to write the music for the coronation later that year. The four anthems Handel composed for the coronation of King George II on 11 October 1727 have never lacked popularity, being repeatedly performed during his life and since.*

*Zadok the Priest (with words adapted from the First Book of Kings) opens with a tour de force that no degree of familiarity can stale. The long ritornello, based on rising violin arpeggios over richly spaced repeated chords for lower strings and woodwind, prepares the way for a resplendent climax at the entry of the voices in 7 parts together with the trumpets and drums. Handel specifies no tempo and no dynamics except soft at the start and loud at the chorus entry; but the music implies a long sustained crescendo that conveys an overwhelming sense of expectation and suspense. The anthem is in three sections with the chorus for the most part moving homophonically to present the text clearly: there is scarcely any counterpoint. There is little harmonic surprise and the piece is firmly rooted in the tonic D major (the key dictated by the old valveless trumpets): thus Zadok is a supreme example of Handel's power to make a unique statement by the simplest means. Handel's setting has been sung at every coronation since 1727.*

[Notes - Aylesbury Choral Society]

# SAINT CECILIA

## Overture

### 1. Recitative (Tenor):

From harmony, from heavenly harmony  
This universal frame began.

### 2. Accompagnato (Tenor):

When nature, underneath a heap  
Of jarring atoms lay,  
And could not heave her head.  
The tuneful voice was heard from high,  
"Arise ye more than dead!"  
Then cold, and hot, and moist, and dry,  
In order to their stations leap,  
And music's power obey.

### 3. Chorus:

From harmony, from heavenly harmony,  
This universal frame began.  
Through all the compass of the notes it  
ran,  
The diapason closing full in man.

### 4. Aria (Soprano):

What passion cannot music raise, and  
quell?  
When Jubal struck the chorded shell,  
His listening brethren stood 'round.  
And wondering on their faces fell,  
To worship that celestial sound!  
Less than a god they thought there could  
not dwell  
Within the hollow of that shell  
That spoke so sweetly and so well.  
What passion cannot Music raise and  
quell?

### 5. Air (Tenor and Chorus):

The trumpet's loud clangour  
Excites us to arms,  
With shrill notes of anger  
And mortal alarms,  
The double-double-double beat,  
Of the thund'ring drum,  
Cries "Hark! the foes come!  
Charge! Charge!  
'Tis too late to retreat!"

### 6. March

### 7. Aria (Soprano):

The soft complaining flute  
In dying notes discovers  
The woes of hopeless lovers,  
Whose dirge is whispered by the  
warbling lute.

### 8. Aria (Tenor):

Sharp violins proclaim,  
Their jealous pangs, and  
desperation!  
Fury, frantic indignation!  
Depth of pains, and height of  
passion,  
For the fair disdainful dame!

### 9. Aria (Soprano):

But oh! what art can teach,  
What human voice can reach  
The sacred organ's praise?  
Notes inspiring holy love,  
Notes that wing their heavenly ways  
To join the choirs above.

# SAINT CECILIA

## 10. Aria (Soprano):

Orpheus could lead the savage race,  
And trees uprooted left their place  
Sequacious of the lyre:

## 11. Accompagnato (Soprano):

But bright Cecilia raised the wonder higher:  
When to her Organ vocal breath was given  
An Angel heard, and straight appeared  
– mistaking Earth for Heaven.

## 12. Solo (Soprano) and Chorus:

As from the power of sacred lays  
The spheres began to move,  
And sung the great Creator's praise  
To all the blessed above;  
So when the last and dreadful hour  
This crumbling pageant shall devour,  
The trumpet shall be heard on high,  
The dead shall live, the living die,  
And music shall untune the sky.

*Handel revived the celebration of St. Cecilia's Day, which had become dormant at the turn of the century, with his setting of John Dryden's ode, A Song for St. Cecilia's Day (it wasn't called "An Ode" until a decade after Handel's death). Like Messiah, it was composed in record time, a mere 10 days. The lyrics are Dryden's verbatim, originally written for a musical setting in 1687, the heyday of English Cecilian festivals. Dryden's text, an amalgamation of Newtonian physics, Biblical apocalypse, and a young person's guide to the baroque orchestra, begins with the "jarring atoms" of creation and concludes with the trumpet of the Last Judgment.*

*Handel's St. Cecilia is a series of relatively short, discrete movements. The arias describe legendary musicians, their instruments, and the effects they elicit in the listener. Jubal's lyre ("corded shell") becomes a poignant cello obbligato, Cecilia's organ a pious procession of harmonies, while Orpheus's lyre (in contrast to Jubal's) leads an impressionably gullible, "sequacious savage race" in a rustic, limping hornpipe (alla zoppa). Individual instruments, save one, represent their anticipated character: the "soft, complaining flute", the "warbling lute", the "trumpet's loud clangour". However, instead of the hearts and flowers we might expect of them, the "sharp violins proclaim their jealous pangs and desperation". There is frantic, furious indignation in their vigorous bowing, even though a coquettish trill figure suggests the "fair disdainful dame" that drove us to such anguish.*

*Handel's choruses are appropriately festive and literal to the text. Ascending and descending scales amusingly trace "the compass of the notes" in contrast with the manifestation of man in a burst of harmony ("diapason"). The final chorus reflects a hymn-singing tradition of call-and-response in which a deacon or precentor sings a line repeated by the congregation. This was a practice brought to the New World by the Puritans for the singing of psalms, especially when hymnals were scarce.*

# QUEEN ANNE

*The text of the final chorus alludes both to the Last Judgment and the "music of the spheres". Following the trumpet of the Last Judgment, St. Cecilia closes with a grand choral fugue with a typically Handelian attention span; once the four voice parts have entered, they soon devolve into block declamatory chords. Dryden concludes his ode with praise to the power of music until the end of time, and Handel depicts it with a tangle of intersecting lines coalescing into a single majestic harmony: "The trumpet shall be heard on high, the dead shall live, the living die, and music shall untune the sky."*  
[Notes - Bruce Lamott]

## Ode for the Birthday of Queen Anne

### 1. Alto solo

Eternal source of light divine  
With double warmth thy beams display  
And with distinguished glory shine  
To add a lustre to this day.

### 2. Alto solo + Chorus [refrain]

The day that gave great Anna birth  
Who fixed a lasting peace on earth.

### 3. Soprano solo + Chorus

Let all the winged race with joy  
Their wonted homage sweetly pay  
Whilst towering in the azure sky  
They celebrate this happy day.

### 4. Alto solo + Chorus

Let flocks and herds their fear forget  
Lions and wolves refuse their prey  
And all in friendly consort meet  
Made glad by this propitious day.

### 5. Alto and bass duet + Chorus

Let rolling streams their gladness show  
With gentle murmurs whilst they play  
And in their wild meanders flow  
Rejoicing in this blessed day.

### 6. Soprano and alto duet

Kind Health descends on downy wings  
Angels conduct her on the way.  
To our glorious Queen new life she brings  
And swells our joys upon this day.

### 7. Soprano and alto duet + Chorus

The day that gave great Anna birth  
Who fixed a lasting peace on earth.

### 8. Bass solo + Chorus

Let envy then conceal her head  
And blasted faction glide away.  
No more her hissing tongues we'll dread  
Secure in this auspicious day.

### 9. Alto solo + Chorus

United nations shall combine  
To distant climes their sound convey  
That Anna's actions are divine  
And this the most important day!  
The day that gave great Anna birth  
Who fixed a lasting peace on earth.