



The Chandos Singers

Dominic Irving *organ*
Rupert Bevan *conductor*

Hail! Bright Cecilia

Sunday 20 November 2022, 3.30pm
St John the Evangelist, South Parade, Bath

HAIL! BRIGHT CECILIA

PROGRAMME

Franz Joseph Haydn (1732-1809) *Te Deum II*

Giovanni Croce (1557-1609) *In spiritu humilitatis*

Henry Purcell (1659-1695) *Hail! Bright Cecilia*

Alison Alexander, Katharine Adams *soprano*

Katherine Lush, Mandy Shaw, Neil Moore *alto*

Rupert Bevan *tenor*

Charles Johnson, John Gutteridge *bass*

Franz Joseph Haydn (1732-1809) *Te Deum II*

Haydn's second *Te Deum* was the result of a commission from the Empress Marie Thérèse, the wife of Holy Roman Emperor Francis II.

After the Battle of the Nile and further victories in Malta and Naples, Lord Nelson arrived in Vienna in July 1800 to hear Haydn's *Missa in angustiis*, now renamed in his honour as the *Nelson Mass*. This *Te Deum* was first performed the following month to celebrate Nelson's meeting with the composer at the house of Haydn's Esterházy patrons in Eisenstadt.

It is a jubilant choral work, without the solo sections that are typical of Haydn's other sacred settings.

<p>Te Deum laudamus: te Dominum confitemur. Te aeternum Patrem omnis terra veneratur. Tibi omnes Angeli: tibi caeli et universae potestates. Tibi Cherubim et Seraphim: incessabili voce proclamant, Sanctus, Sanctus, Sanctus: Dominus Deus Sabaoth. Pleni sunt caeli et terra majestatis gloriae tuae. Te gloriosus Apostolorum chorus. Te Prophetarum laudabilis numerus. Te Martyrum candidatus laudat exercitus. Te per orbem terrarum sancta confitetur Ecclesia: Patrem immensae majestatis: venerandum tuum verum et unicum Filium: Sanctum quoque Paraclitum Spiritum. Tu Rex gloriae, Christe. Tu Patris sempiternus es Filius. Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum. Tu, devicto mortis aculeo, aperuisti credentibus regna caelorum. Tu ad dexteram Dei sedes, in gloria Patris. Judex crederis esse venturus. Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.</p>	<p><i>We praise thee, O God: we acknowledge thee to be the Lord. All the earth doth worship thee: the Father everlasting. To thee all Angels cry aloud: the Heavens, and all the Powers therein. To thee Cherubim and Seraphim: continually do cry, Holy, Holy, Holy: Lord God of Sabaoth. Heaven and earth are full of the Majesty of thy glory. The glorious company of the Apostles praise thee. The goodly fellowship of the Prophets praise thee. The noble army of Martyrs: praise thee. The holy Church throughout all the world doth acknowledge thee: the Father of an infinite Majesty: Thine honourable, true and only Son: also the Holy Ghost the Comforter. Thou art the King of Glory O Christ. Thou art the everlasting Son of the Father. When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb. When thou hadst overcome the sharpness of death: thou didst open the Kingdom of Heaven to all believers. Thou sittest at the right hand of God in the glory of the Father. We believe that thou shalt come to be our Judge. We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.</i></p>
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<p>Aeterna fac cum sanctis tuis in gloria numerari. Salvum fac populum tuum, Domine, et benedic haereditati tuae. Et rege eos, et extolle illos usque in aeternum. Per singulos dies benedicimus te. Et laudamus nomen tuum in saeculum, et in saeculum saeculi. Dignare, Domine, die isto sine peccato nos custodire. Miserere nostri, Domine, miserere nostri.</p> <p>Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te. In te, Domine, speravi: non confundar in aeternum.</p>	<p><i>Make them to be numbered with thy Saints : in glory everlasting.</i> <i>O Lord, save thy people: and bless thine heritage.</i> <i>Govern them: and lift them up for ever.</i></p> <p><i>Day by day: we magnify thee:</i> <i>And we worship thy Name: ever world without end.</i> <i>Vouchsafe, O Lord: to keep us this day without sin.</i> <i>O Lord, have mercy upon us: have mercy upon us.</i> <i>O Lord, let thy mercy lighten upon us: as our trust is in thee.</i> <i>O Lord, in thee have I trusted: let me never be confounded.</i></p>
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Giovanni Croce (1557-1609) *In spiritu humilitatis*

Croce was an influential Italian composer of the late Renaissance. He was a priest and choir master at St Mark's in Venice, and is well known for his madrigals as well as his sacred music.

This beautiful and reverent 8-part motet is a setting of part of the offertory prayer within the Eucharist.

Although the motet is designed to be sung at a slow tempo owing to the acoustical problems in St Mark's, Croce creates interest with tantalising, almost discordant modal activity within the parts.

<p>In spiritu humilitatis et in animo contrito suscipiamur ad te Domine, et sic fiat sacrificium nostrum in conspectu tuo hodie ut placeat tibi Domine Deus.</p>	<p><i>In the spirit of humility and in a contrite heart may we be accepted to thee, O Lord, and let it thus be done in our sacrifice in thy sight this day that it might please you, O Lord God.</i></p>
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Henry Purcell (1659-1695) *Hail! Bright Cecilia*

In 1683 the London Musical Society initiated an annual celebration of the feast day (22 November) of St Cecilia, patron saint of musicians.

Purcell contributed the ceremonial ode *Hail! Bright Cecilia* in 1692. It takes the form of a dramatic cantata, setting a reworking by the Irishman Nicholas Brady of *A Song for St. Cecilia's Day* by John Dryden.

As Brady's text refers extensively to the different characteristics (and competitive and indeed warlike nature) of various instruments, Purcell treats them as *dramatis personae*; as St Cecilia was traditionally credited with inventing the organ, it has a starring role.

Purcell employs word painting to great effect, for example with 'jarring seeds' resolving into 'one perfect harmony'. The influence of the French composer Lully is clear in the arias' dance forms and in the many dotted rhythms.

According to Herodotus, Dodona was the oldest Hellenic oracle.

Solos and Chorus

Hail! Bright Cecilia, hail! Fill every heart
With love of thee and thy celestial art;
That thine and music's sacred love
May make the British forest prove
As famous as Dodona's vocal grove.

Duet: Alto and Bass

Hark! hark! each tree its silence breaks,
The box and fir to talk begin!
This in the sprightly violin
That in the flute distinctly speaks!
'Twas sympathy their listening brethren drew,
When to the Thracian lyre with leafy wings they flew.

Alto solo

'Tis Nature's voice; through all the moving wood
Of creatures understood:
The universal tongue to none
Of all her numerous race unknown!
From her it learnt the mighty art
To court the ear or strike the heart:
At once the passions to express and move;
We hear, and straight we grieve or hate, rejoice or love:
In unseen chains it does the fancy bind;
At once it charms the sense and captivates the mind.

Chorus

Soul of the world! Inspired by thee,
The jarring seeds of matter did agree,
Thou didst the scattered atoms bind,
Which, by thy laws of true proportion joined,
Made up of various parts one perfect harmony.

Soprano solo and Chorus

Thou tunest this world below, the spheres above,
Who in the heavenly round to their own music move.

Trio: Alto 1 and 2 and Bass

With that sublime celestial lay
Can any earthly sounds compare?
If any earthly music dare,
The noble Organ may.
From heaven its wondrous notes were given,
(Cecilia oft conversed with Heaven,)
Some Angel of the sacred choir
Did with his breath the pipes inspire;
And of their notes above the just resemblance gave,
Brisk without lightness, without dulness grave.

Bass solo

Wondrous machine!
To thee the warbling lute,
Though used to conquest, must be forced to yield:
With thee unable to dispute.

Alto solo

The airy violin
And lofty viol quit the field;
In vain they tune their speaking strings
To court the cruel fair, or praise victorious kings.
Whilst all thy consecrated lays
Are to more noble uses bent;
And every grateful note to heav'n repays
The melody it lent.

Duet, alto and tenor

In vain the amorous flute and soft guitar,
Jointly labour to inspire
Wanton heat and loose desire;
Whilst thy chaste airs do gentle move
Seraphic flames and heavenly love.

Alto solo

The fife and all the harmony of war,
In vain attempt the passions to alarm,
Which thy commanding sounds compose and charm.

Duet, Bass 1 and 2

Let these amongst themselves contest,
Which can discharge its single duty best.
Thou summost their differing graces up in one,
And art a consort of them all within thy self alone.

Chorus and quartet

Hail! Bright Cecilia, hail to thee!
Great patroness of us and harmony!
Who, whilst among the choir above
Thou dost thy former skill improve,
With rapture of delight dost see
Thy favourite art
Make up a part
Of infinite felicity.
Hail! Bright Cecilia, hail to thee!
Great patroness of us and harmony!

The Chandos Singers

**Alison Alexander, Helen Brunskill,
Katharine Adams, Katherine Lush,
Catherine Mitchell, Julie Amos,
Mandy Shaw, Mo Boys, *Neil Moore,
Graham Billing, Brian Wilson, Charles Johnson,
John Gutteridge, Roger Latimer**

Dominic Irving organ

Rupert Bevan conductor

**guest singer*

The choir was formed in 1984 by Simon Ible as the *Georgian Festival Chorus* and frequently performed in Bath. It was relaunched as the *Chandos Singers* in 1992 with a policy of performing short Baroque works. An ever-more varied repertoire has been employed since 1997.

Chandos Singers' conductor from 2000 to 2021 was Dr Malcolm Hill, who very sadly died after a long illness on 19th November 2021.

We commemorated Malcolm's life, and what he did for Chandos, at Prior Park at 3.30pm on Sunday 17th July 2022.

The choir is now directed by Rupert Bevan.

*Image: Św. Cecylia (1938) by Stanisław Kaczor-Batowski (1866–1946)
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