

THE
Cappella
SINGERS

*Souvenir
programme
£1:00*

**Musical Director: Philip Colls
Mark Lee, Organ**

A GOLDEN JUBILEE CONCERT

1960 - 2010

**Amberley Parish Church
Saturday 15 May 2010**



PROGRAMME

O clap your hands
Lord, who hast made us for thine own

Ralph Vaughan Williams
Gustav Holst

Organ: Rhosymedre

Ralph Vaughan Williams

My love dwelt in a northern land
I sowed the seeds of love

Edward Elgar
arr Gustav Holst

Organ: Postlude on a theme of Orlando Gibbons

Charles Villiers Stanford

Beati quorum via
How lovely are thy dwellings (from Ein deutsches Requiem)

Charles Villiers Stanford
Johannes Brahms

- INTERVAL of 20 minutes -

It Came to Pass

Mark Blatchly

An oration given by Howard Beard

Agnus Dei (from Requiem)

Gabriel Fauré

Organ: Clair de lune

Louis Vierne

Magnificat in D

George Dyson

Hallelujah (from Messiah)

George Frideric Handel

We would like to dedicate this concert to all former members of
The Cappella Singers, and remembering especially those
who are no longer with us.....

THE MUSICAL DIRECTOR WRITES:–

It has been my privilege and pleasure to have been Musical Director of The Cappella Singers since February 1981, when I took over from Garry Jones. And now we celebrate the Golden Anniversary of the choir's foundation in 1960 by the late, and much missed, Mark Foster. We are fortunate to have with us Howard Beard, who became a member in the early years: he has served the choir almost continuously ever since, and he will relate to us during this evening some of his memories.

A notice in the Stroud News and Journal of 16 June 1961 tells of the choir's activities in its first year. Mark Foster founded The Tudor Singers on 30 May 1960: they had to change their name because "it conflicts with other groups". And so The Cappella Singers came into being. The choir's archives tell us that the first concert – as The Tudor Singers – was given at the St Alban's Church rooms in Stroud on 17 December 1960. The programme included a variety of choral and solo items, among them *Beati quorum via* by Stanford. As this is one of my favourite pieces in the choir's repertory, it gives me great pleasure to include it in our Golden Anniversary Celebration.

We sing other gems that have been enjoyed over the years; and we give our second performance of a work commissioned from John Wilman and Mark Blatchly to celebrate the new Millennium. *It came to pass* has also had one other performance, at Tewkesbury Abbey in August 2000, when it was performed by Musica Deo Sacra, conducted by David Ireson and accompanied by Mark Lee.

Our future plans include a concert at All Saints' Church, Pittville, Cheltenham, on 3rd July 2010 at the internationally renowned Cheltenham Festival of Music begins. The programme, "From Wesley to Presley", includes music by S. S. Wesley and Robert Schumann, the bicentenary of whose births falls this year, and secular music from America, including three songs made famous by Elvis Presley. The organist and pianist will be Ashley Grote, Assistant Director of Music at Gloucester Cathedral. Please note that this concert begins at 4.00 p.m.

We make our second visit to Pitchcombe Parish Church for a concert on Sat 18th September.

On Sunday 14 November The Cappella Singers will sing at Minchinhampton Parish Church: this concert will begin at 7.00 p.m.

The choir will be at Minchinhampton again for the annual Christmas Concert on Friday 17 December: on this occasion the programme features a selection of English Christmas Music from the Edwardian period, and we will be joined by the Organist Stephen Power.

If you have your diary for 2011 handy, you might like to make a note of a special occasion during Passiontide: on Sunday 10 April 2011, when the choir will sing in the Lady Chapel of Gloucester Cathedral at 7.00 p.m.

We hope that you will be able to support us at these concerts. Do come and introduce yourself!

Philip Colls

For more information please telephone 01452 501752 or see our website: www.cappellasingers.co.uk



*At the Llangollen International Eisteddfod in 1978
with conductor Garry Jones*



Rhethymnon. Crete 2004

IT CAME TO PASS

1

*Factum est autem in diebus illis
Exiit editum a Caesare Augusto
Ut describeretur universus orbis...*

Thus the wingèd ox of Antioch
Two thousand years or so ago.

Rome ruled hard as iron as
The Word Made Flesh slept in the hay.
This miracle the magi sought
What time the World was set at Nought.

*By the new Incarnate Word
We pray deliver us Good Lord.*

2

Nine nine nine, alarm bells ring
As ealdorman ond ceorl ond cyng
Fearing that the end is nigh,
And all mankind is doomed to die,
Consigned at final point of time
To fearsome flame or bliss sublime,
Lest mortal sin their souls besmirch,
Give all they have to Mother Church.

One Thousand dawned secure and clear:
No Armageddon *that* New Year.
To celebrate, the king made haste
Far over Firth, and laid all waste.

*From this world's end by fire and sword
We pray deliver us Good Lord.*

3

Hooray, hooray,
We're off away
For the Big Day.
Festivities begin!
We got in early
And booked our stay,
Now there's no more
Room at the inn.

We celebrate the Big O-O
In lounge saloon and snug.
– They're open all the time you know –
We've got that Millennium Bug.

We sip our gins and bitters,
And with a careless shrug,
Try to rid us of the jitters
About the Doomsday Bug.

From Armageddon meltdown,
Computer failings various,
From chaos electronic,
Collapse of systems hideous,

*From the End of the World as we know it.
Good Lord deliver us*

John Wilman

A note by the Poet and the Composer:

The text of *It Came to Pass* is in three sections, each concerned with the beginning of a new millennium. Each section concludes with a short litany.

Part one opens with a version in Latin of part of the Gospel according to St Luke, the physician from Antioch, whose symbol is traditionally a winged ox. It describes how an edict from the Roman emperor ordered that a census be taken of “the whole world”. The atmosphere of this first section is deliberately cold, remote and obscure, and yet it ends with a note of warmth and optimism.

Part two refers to the widespread panic experienced in the year 999, when many people from all strata of society, fearing that the world was about to come to an end, gave their worldly goods to the Church in the hope of salvation. The second part of this section is a reference to the entry in the *Anglo-Saxon Chronicle* for the year 1000: “In this year the king went into Cumbria and laid all waste...”

The third part reflects the hedonistic and materialistic approach to the onset of the third millennium. The main concerns are how suitably to celebrate it, and a fear that computer chaos might ensue.

In the event, of course, nothing really happened at the end of 1999.

It came – to pass...

John Wilman

A text can so often confine me to a series of inter-connected musical mini-roundabouts. John Wilman's poem is so vivid, so well-stocked with images, that to set it to music was a delight. The originality of the words freed me from my customary creative urbane re-cycle, giving me not too few but too many ideas. Thus the music of *It Came to Pass* is more direct and more varied than any other Blatchly piece, even though it is all based upon one theme – a four note scale. Each section, each line in some cases, called forth a fresh musical notion. For this reason I decided, quite late on in the compositional process, to unify the work by extending the music for the litany refrains “deliver us”.

“Factum est autem” is sung to mock plainsong with bogus counterpoint. A hectoring tenor line cuts in apparently at double speed with “Thus the winged ox...”. “Rome ruled hard as iron” apes Holst's *In the bleak midwinter*. The setting “at nought” should speak for itself.

“Nine nine nine” is a panic jig in nine-eight time. The diatonic celebration of the “secure and clear” dawn on One Thousand is ironic.

Irony seeps into the third part. Perhaps it should not have done, but I do not, on the whole, like parties. The groundless popular optimism of the late Twentieth Century is trumpeted in the harmless syncopations and sixth chords of flapper jazz.

Our real fears, one of which [the “Bug”] turned out to be a hoax, are worked out in a series of rising harmonies. The final litany restores calm.

Mark Blatchly

PHILIP COLLS

Philip Colls is a native of Yorkshire. After training as a teacher, he began to study singing with the counter-tenor Geoffrey Mitchell, singing successively with the choirs of Carlisle, Peterborough and Gloucester Cathedrals. At Peterborough he studied with Stanley Vann. He holds the degree of Bachelor of Music from the University of London, and that of Master of Arts from the University of Bristol, where he studied the Editing and Performing Practice of Early Music, specialising in the period 1550–1650. He also holds singing diplomas from the Royal College of Music and Trinity College of Music. When not engaged in teaching Music or French, his leisure activities include walking and cycling. When energy is lacking, he enjoys cooking and eating, and is somewhat keen on drinking fine wines. He enjoys attempting to solve cryptic crosswords and has an insatiable appetite for detective fiction as dramatised on the wireless.

MARK LEE

Mark Lee was born in 1965 and educated at Cambridge University where he was Organ Scholar of Corpus Christi College. He graduated in music in 1987 and at this time gained the FRCO, winning the Coventry Cathedral Recital Award for ‘outstanding performance’.

After two years in the music department of Westminster School he was appointed Assistant to John Sanders at Gloucester Cathedral, also teaching at the King’s School. During this time, in addition to his regular work with the Cathedral Choir, he accompanied them on various tours abroad, and also on a number of CDs, including the much-praised recording of masses by Langlais and Vierne, and that containing the music from BBC TV’s *The Choir*. He also performed at three Gloucester Three Choirs Festivals, including being the organ soloist in Janacek’s *Glagolitic Mass* with the Royal Liverpool Philharmonic Orchestra, and played freelance with the CBSO in a number of concerts.

In September 1998 he left Gloucester to become Director of Music of Bristol Cathedral, leading the Cathedral Choir on tours of Bordeaux, Italy, and the USA; in 1999 he was Musical Director for the 1999 Royal Maundy Service. In Rome the choir was privileged to sing for the late Pope at the Vatican. A former pupil of Dr John Butt, the late Nicholas Danby, and Margaret Phillips, he has also established a reputation as a recitalist, performing at many English cathedrals, as well as Westminster Abbey, King's College, Cambridge, and St Paul's. Summer 2004 saw the release of his first solo CD for Regent on the magnificent 1907 Walker organ at Bristol Cathedral. He has appeared three times as organist with the Black Dyke Band, including being privileged to perform with them in summer 2007 in the BBC Proms at the Royal Albert Hall.

**THE
CAPPELLA
SINGERS
AND
BAROQUE ORCHESTRA**

Musical Director: PHILIP COLLS

**J.S. Bach
ST. JOHN
PASSION**

Conductor - PHILIP COLLS

JOHN MARK AINSLEY - Evangelist
RICHARD HILLIER - Christus
JUDITH HARTLEY - Soprano
JANET CLARK - Contralto
CHRISTOPHER DOLBY - Tenor
TIMOTHY JONES - Bass

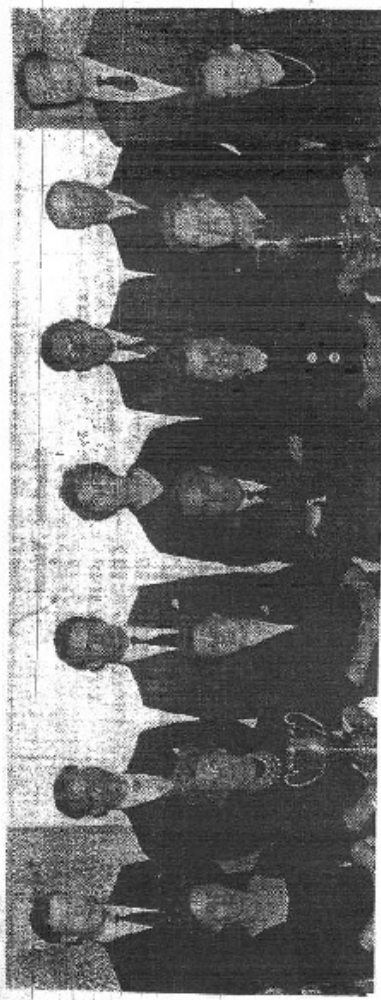
**Saturday 18th March 1989
St. Catherines Church
Gloucester**

PROGRAMME 50p

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From the archives

Back Row
 Russell Chapman
 Dennis + Weaver +
 ?
 Betty Baker
 Tony Evans
 Donald + Baker +
 Dennis Malpas +



TIP: CAPPELLA SINGERS of Stirling (former the Tudor Singers) of last month's Cheltenham Festival.



THIS PLEASANT photograph of Sir Brian Knjenski was taken

Front Row
 Barbara Thorley
 Joan Hall +
 Glenys Jones
 Mark + Foster +
 Mabel + Horle +
 Aileen + Davis +
 Hope + Semio +

NEW GROUP OF SINGERS

On May 30, 1960, a new group of singers, was formed by Mr. Mark Foster, conductor of the Stirling Choral Society, with the aim of securing an annual musical service, especially but not entirely, for the Elizabethan Period.

The first performances by the group, which consists of fourteen members, took place at the Christmas and Epiphany, and at Eastington Park Old People's Home, in each of which there were solo parts by the group, and a number of solos, on set by Mr. Foster and Mr. Claude Allen of Weyhill College, who has willingly given of his time and great talent on several occasions.

Mr. Foster's group has been formed at Amherst, and has been at the Festival Week and has composed an excellent Cheltenham Festival with great success. Both of these occasions have been reported in the "New" and Journal.

with their conductor, Mr. Mark Foster (centre, centre front row),

Mr. Foster and the Singers, decided to perform both sacred and secular music whenever possible and are willing to consider any request for a variety of other pieces, or plays or music.

The next appearance of the group was on Monday, Monday, June 19 and 22, where they will give a programme of madrigals as part of a week's festival of folk, opera and musical theatre in the setting of a grand Elizabethan home.

The group will be heard at the Great Barn, built in 1605, and the grounds will be thoughtfully.

A steady news of the group has spread well outside the borders of Gloucestershire and the original area. The Tudor Singers, has to be changed because of a conflict with other groups and the stream of an opportunity and the suggestion of an opportunity, an endless stream of suggestions, the group has finally chosen a name that refers to unaccompanied singing and have decided to become "The Coppella Singers".