

THE CHERWELL SINGERS  
Conductor Andrew Carwood  
with  
John Caldwell Clare Jeans Ian Anderson

**HENRY PURCELL**  
(1659-1695)

**REMEMBER NOT, LORD, OUR OFFENCES**

Remember not, Lord, our offences, nor the offences of our forefathers; neither take thou vengeance of our sins, but spare us, good Lord, spare thy people, whom thou hast redeemed with thy most precious blood, and be not angry with us for ever. Spare us, good Lord.

**THOU KNOWEST, LORD, THE SECRETS OF OUR HEARTS**

Thou knowest, Lord, the secrets of our hearts; shut not thy merciful ears unto our prayer; but spare us, Lord most holy, O God most mighty. O holy and most merciful Saviour, thou most worthy Judge eternal, suffer us not, at our last hour, for any pains of death, to fall from thee. Amen.

**HEAR MY PRAYER**

Hear my prayer, O Lord, and let my crying come unto thee.

Henry Purcell was one of a long line of composers whose musical education and life centred around the Chapel Royal. He wrote a tremendous and influential corpus of secular and dramatic music, as well as a large number of sacred choral works. Many of his shorter sacred works tend to fall into sections, recalling the tradition of verse anthems from the reign Elizabeth I, but the three short anthems performed tonight consist of single sections only. In themselves they provide a microcosm of the range of Purcell's creative style, from the total simplicity of the four voice hymn *Thou knowest, Lord* through the polyphonic dexterity of *Remember not* to the superbly subtle and tortuous chromatic harmony of *Hear my Prayer*.

**J S BACH**  
(1685-1750)  
**JESU, MEINE FREUDE**  
BWV 227

- I - CHORALE Jesu, meine Freude
- II - Es ist nun nichts
- III - CHORALE Unter deinem Schirmen
- IV - Denn das Gesetz des Geistes (trio)
- V - Trotz dem alten Drachen
- VI - Ihr aber seid nicht fleischlich
- VII - CHORALE Weg mit allen Schätzen!
- VIII - So aber Christus in euch ist (trio)
- IX - Gute Nacht (quartet)
- X - So nun der Geist
- XI - CHORALE Weicht, ihr Trauergeister

In comparison with his output in other genres, Bach's music for unaccompanied voices is relatively small in scope, though still bearing the unmistakable stamp of his style. This motet was probably written in 1723, very shortly after Bach had moved to Leipzig to take up the position of *Kantor* at the Thomaskirche, one of the most notable positions in German musical life, with a strong musical tradition dating from the 16th century. Bach's upbringing and life took him all over Germany, but rarely further afield, and this is often taken to imply that he was not influenced by music from other countries. In fact this is not the case, as some of his keyboard and orchestral works show. The Italian style of Vivaldi particularly was emulated and admired by Bach. Nevertheless, his music does carry a firmly Germanic stamp with its grounding in technical design. He was set apart from his lesser contemporaries by his ability to write music that was still sensitive and moving within these boundaries of form and style.

Bach's choral music is the mainstay of the sacred choral repertory, despite, or perhaps because of the demands it makes on the performer. Each part demands agility, a wide range, extraordinary breath control and a sense of line and of the work as a whole. *Jesu meine Freude* is a work that typically mixes many styles of composition and rhetorical declamation to achieve an overall atmosphere relying ultimately on the sense of the words.

\* \* \* \* \* INTERVAL - 15 MINUTES \* \* \* \* \*

**DOMENICO SCARLATTI**  
(1685-1757)  
**STABAT MATER**

- I - STABAT MATER dolorosa juxta crucem lacrimosa, dum pendebat Filius.  
II - CUJUS ANIMAM gementem, contristatam et dolentem, per transivit  
gladius.  
III - O QUAM TRISTIS et afflicta fuit illa benedicta. Mater Unigeniti. Quae  
maerebat et dolebat, pia Mater, et tremebat dum videbat nati poenas inclyti.  
IV - QUIS EST HOMO qui non fleret, Christi Matrem si videret in tanto  
supplicio?  
V - QUIS NON POSSET contristari, Christi Matrem contemplari dolentem cum  
Filio? Pro peccatis suae gentis vidit Jesum in tormentis et flagellis subditum.  
Vidit suum dulcem natum moriendo desolatum, dum emisit spiritum.  
VI - EJA MATER, fons amoris, me sentire vim doloris, fac, ut tecum lugeam.  
Fac ut ardeat cor meum, in amando Christum Deum, ut sibi complaceam.  
VII - SANCTA MATER, istud agas, crucifigi fige plagas cordi meo valide. Tui  
nati vulnerati, tam dignati pre me pati, poenas mecum divide.  
VIII - FAC ME VERE tecum flere. Crucifixo condolere, donec ego vixero.  
IX - JUXTA CRUCEM tecum stare, et me tibi sociare. In planctu desidero.  
Virgo virginum praeclara, mihi jam non sis amara: fac me tecum plangere. Fac  
ut portem Christi mortem, passionis fac consortem et plagas recolere. Fac me  
plagis vulnerari. Crucem hac inebriari, ob amorem Filii.  
X - INFLAMMATUS et accensus, per te Virgo, sim defensus, in die judicii.  
Fac me cruce custodiri, morte Christi praemuniri, confoveri gratia. Quando  
corpus morietur.  
XI - FAC UT ANIMAE donetur paradisi gloria, amen.  
XII - AMEN.

Bach and Domenico Scarlatti were born in the same year, but their music is as widely different as the cultures that nurtured them. Domenico was the son of Alessandro Scarlatti, and grew up in Naples where his father was master of the royal chapel. Although Domenico was organist and composer to the chapel, none of his compositions survive from that time. He spent four years in Venice 1705-9 and then moved to Rome where he became known as a composer of opera. The *Stabat Mater* for four sopranos, two altos, two tenors, two basses and continuo is a significant choral work in Domenico Scarlatti's output. It is not known whether it was written in Venice or Rome for the singers at the Capella Giulia between 1715 and 1719. Whatever the date of composition, the influence of Venetian polychoral music and contemporary Italian opera is clear in the mixed groupings and colours that he achieves with the ten voices. The lightness of the Italian style is evident everywhere in the work, despite the serious nature of the text.

With these words, Scarlatti found an expressive freedom that is a landmark in music of the early 18th century. The demands on a small chamber choir are relentless, not only in the unsupported *a capella* style of singing, but also in the versatility of range and expression that Scarlatti requires.

### THE CHERWELL SINGERS

#### SOPRANO

I - Sarah Franks\* Louise Locock\*

II - Kay Dumas Joanna Tucker\*

III - Jane Carlton-Smith Julia Craig-McFeely\*

IV - Clare Singleton Zoë Tarrant\*

#### ALTO

I - Rosemary Keavy\* Sharon Washington

II - Liz Healing\* Janet Jeffs

#### TENOR

I - Derek Fowler David Sutton John Tucker\*

II - Bill Johnston \* Guy Peskett\* Alex Greville-Sims

#### BASS

I - Stephen Dunstone\* Christopher Franks

II - Peter Jones Richard Coleridge\* Robert de Newtown

\*Soloists

#### CONTINUO

'CELLO - Clare Jeans

VIOLONE - Ian Anderson

ORGAN - John Caldwell

Since their foundation in 1978, THE CHERWELL SINGERS have established themselves as one of Oxford's leading amateur chamber choirs, with a wide repertory embracing many periods and styles of music, from medieval motets to 20th century light music. They give three major concerts a year, as well as providing music for weddings, conferences and other functions. Recent concerts have included music by Shepherd, Tallis, Bononcini, Berlioz, Stanford, Elgar, Leighton and Tippett and performances of J. S. Bach *Magnificat*, Purcell *Dido and Aeneas*, Duruflé *Requiem*, Monteverdi *Vespers* and Handel *Dixit Dominus*.