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## THE SAMARITANS ANNIVERSARY CONCERT

**30 YEARS  
IN OXFORD**

**40 YEARS  
NATIONALLY**

**MERTON COLLEGE OXFORD  
19 NOVEMBER 1993**

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**THE CHERWELL SINGERS  
THE CHERWELL BAROQUE ENSEMBLE**

**CONDUCTED BY  
EDWARD HIGGINBOTTOM**

**WITH SOLOISTS  
ALISON L'ESTRANGE  
JOANNA FORBES  
WILLIAM MISSIN  
PHILLIP CAVE  
ALASDAIR JAMIESON**

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The Samaritans celebrate 40 years of service to the community this year, and with it 10 million hours of listening. Founded in 1953 by the Reverend Chad Varah in St Stephen's Walbrook, London, the charity has grown from strength to strength and now has 186 branches and 22,500 volunteers operating a round-the-clock service. Last year one person called the Samaritans every 12 seconds.

The Samaritans are volunteers who befriend people who are feeling distressed, desperate or suicidal. They are part of a non-religious organisation that provides sympathetic, caring and confidential support to those for whom life seems too much. They are non-judgemental and are available to everyone, whatever age, religion, colour or sex.

The Samaritans in Oxford are celebrating a double anniversary: the branch was founded 30 years ago in Lincoln College Chapel by Canon MacDonald Ramm. As it celebrates its anniversary, the Samaritans is entering a new phase of listening in the 90s. The Director of the Oxford branch, Ms Anne Symons said, "We know that there are still many people who don't know we're there for them, and our aim is to ensure that awareness of us is raised to reach all who may need us."

The Samaritans, 123 Iffley Road, Oxford. Telephone Oxford 722122

## **MY HEART IS INDITING (1727)**

G. F. HANDEL (1685-1759)

I - My heart in inditing of a good matter; I speak of the things which I have made unto the King.

II - King's daughters were among thy honourable women.

III - Upon thy right hand did stand the Queen in vesture of gold; and the King shall have pleasure in thy beauty.

IV - Kings shall be thy nursing fathers, and queens thy nursing mothers.

## **ORCHESTRAL SUITE NO.1 IN C, BWV 1066 (c1717-23)**

J. S. BACH (1685-1750)

Overture - Courante - Gavotte I - Gavotte II - Forlane - Minuet I - Minuet II - Bourrée I - Bourrée II - Passepied I - Passepied II

## **THE KING SHALL REJOICE (1727)**

G. F. HANDEL

I - The King shall rejoice in thy strength, O Lord.

II - Exceeding glad shall he be of thy salvation.

III - Glory and worship hast thou laid upon him. Thou hast prevented him with the blessings of goodness and hast set a crown of pure gold upon his head.

IV - Alleluia.

Handel wrote four anthems for the coronation of George II, but according to notes made by Archbishop Wake, the first performance was fairly disastrous. Handel used a huge number of musicians: 40 singers, and 160 orchestra, and as a result the musicians had to be accommodated on two specially erected platforms with sight lines interrupted by the altar. The first anthem was intended to be *I was glad* but 'This was omitted and no Anthem at all Sung ... by the negligence of the Choir of Westminster'. The second anthem *The King shall rejoice* did not fare much better: 'The Anthem in Confusion: All irregular in the Musick'. Next was supposed to be a hymn, but instead, the choir mistakenly sang the next anthem *Zadok the priest*. By the end of the service though, the musicians seem to have sorted themselves out, and the remaining two anthems, *My heart is Inditing* and *Let thy hand be Strengthened* apparently went off without a hitch. Tonight's performance of two of the anthems brings the forces down to a more manageable size and balances the orchestra against a choir that does not boast the operatic 'Italian Voices' that Handel had to employ to make up for the deficient trebles of the Royal Chapels.

\* \* \* \* \* INTERVAL - 20 MINUTES \* \* \* \* \*

## DIXIT DOMINUS (1707)

G. F. HANDEL

Soprano - Alison L'Estrange, Joanna Forbes Alto - William Missin

Tenor - Phillip Cave Bass - Alasdair Jamieson

I - DIXIT DOMINUS Domino meo: Sede a dextris meis, donec ponam inimicos tuos,  
scabellum pedum tuorum.

*The Lord said unto my Lord, Sit thou at my right hand, until I make thine enemies  
thy footstool.*

II - VIRGAM VIRTUTIS tuae, emittet Dominus ex Sion: dominare in medio inimicorum  
tuorum.

*The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of  
thine enemies.*

III - TECUM PRINCIPIUM in die virtutis tuae in splendoribus sanctorum: ex utero ante  
luciferum genui te.

*Thy people shall be willing in the day of thy power, in the beauties of holiness  
from the womb of the morning: thou hast the dew of thy youth.*

IV - JURAVIT DOMINUS, et non poenitebit eum: Tu es sacerdos in aeternum  
secundum ordinem Melchisedech.

*The Lord hath sworn, and will not repent, Thou art a priest for ever after the order  
of Melchisedek.*

V - DOMINUS A DEXTRIS tuis, confregit in die irae suae reges.

*The Lord at thy right hand shall strike through kings in the day of his wrath.*

VI - JUDICABIT in nationibus, implebit ruinas: conquassabit capita in terra  
multorum.

*He shall judge among the heathen, he shall fill the places with the dead bodies; he  
shall wound the heads over many countries*

VII - DE TORRENTE in via bibet: propterea exaltabit caput.

*He shall drink of the brook in the way: therefore shall he lift up the head.*

VIII - GLORIA PATRI, et Filio, et Spiritui Sancto: sicut erat in principio et nunc, et  
semper, et in saecula saeculorum. Amen.

Handel arrived in Rome in 1707, and in the same year was commissioned to write the music for the Carmelite Vespers. *Dixit Dominus* was only one of three psalms set for an occasion that also included numerous other antiphons and anthems. Almost nothing is known about the forces available to him for this performance, though the virtuosity of the music suggests that he must have had some of the very best musicians available in Rome at his disposal. Similarly, the clarity and complexity of the writing indicate a small group of singers and players rather than the large forces employed for the Coronation Anthems. Compared to the Coronation Anthems, written 20 years later, when Handel was confident in both style and ability, *Dixit Dominus* requires phenomenal agility, vigour and precision from the chorus and orchestra as well as the soloists. Apart from brief lyrical solo interludes, the work is an unrelenting stream of magnificently energetic movements, unparalleled in his later works.

### THE CHERWELL SINGERS

Director: Alasdair Jamieson

SOPRANO I: Julia Craig-McFeely, Sarah Franks, Louise Locock, Zoe Tarrant

SOPRANO II: Jane Carlton-Smith, Sue Dillon, Jenny Jonas, Joanna Tucker,  
Kipper Walker

ALTO: Liz Healing, Janet Jeffs, Rosemary Keavy, Claire Singleton,  
Sharon Washington

TENOR: Paul Cann, Derek Fowler, Bill Johnston, Guy Peskett, David Sutton,  
John Tucker

BASS: Richard Coleridge, Christopher Franks, Anthony Headlam, Peter Jones,  
Paul Mayhook

The Cherwell Singers was founded in 1978 by a group of friends who wanted to perform the extensive choral chamber repertory to a high standard. The choir undertakes three or more major concerts each year, and has a full diary of private functions. Recent concerts have included music by composers from 1500-1990, and have included performances of J. S. Bach *Magnificat*, Scarlatti *Stabat Mater*, Duruflé *Requiem*, Monteverdi *Vespers*, Britten *St Nicolas*, and Langlais *Messe Solennelle*. Forthcoming engagements include a concert of dramatic music on 22 January in the Holywell Music Room.

### THE CHERWELL BAROQUE ENSEMBLE

Leader: Iona Davies

VIOLIN I: Iona Davies, Theresa Caudle, Tim Cronin, Johannes Gebauer

VIOLA: Jane Norman, Rachel Byrt

'CELLO: Chris Poffley

VIOLONE: Joanna Levine

OBOE: Caroline Kershaw, Katharina Spreckelsen

BASSOON: Noel Rainbird

TRUMPET: Robert van Ryne, Sean Hook, Gary Howarth

TIMPANI: Jeremy Montagu

HARPSICHORD CONTINUO: Graham Treacher

The Cherwell Baroque Ensemble is a group of professional players, who have assembled for this performance. They all specialise in playing music of the Baroque period on the instruments for which the music was originally intended.

The Samaritans would like to thank Merton College, Edward Higginbottom, Robert King, the soloists and all the members of the orchestra, who have generously donated their fee for tonight's performance to The Samaritans. We regret that it is not possible to allow members of the audience to make amateur recordings of the concert without the permission of the performers.

The Samaritans, 123 Iffley Road, Oxford. Telephone Oxford 722122