

DRESDEN

Dresden Fashions

Italianate music at the Ducal Court



Director **Simon Lee**

**Choral and instrumental works by
Hasse, Heinichen, Lotti,
Bach, Zelenka**

Programme £1

Saturday 7 March 2020, 7.30pm

Jesmond United Reformed Church, Burdon Terrace

Newcastle upon Tyne, NE2 3AE

**making
music**

SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC

Cappella Novocastriensis is a

Registered Charity, Number 514163

KEYES
eyecare

EXPERTS IN VISION

Welcome from the Director

Tonight's programme brings the Italian sunshine to dark and damp Newcastle on a dark Spring evening, much as it did to the Ducal court of Frederick Augustus I, the Elector of Saxony. Cappella are delighted to be returning to Jesmond URC, and this year bring with them a small ensemble of instrumentalists as well as a quartet of talented young soloists. Thank you to our sponsor, Keyes Eyecare who has enabled us to present this programme. We hope that this vibrant and exciting repertoire brings you as much enjoyment as we have had preparing it, and that you will join with the performers in the hall after the concert for light refreshments.

Performers

Soprano soloist	Alexandra Wynne
Alto soloist	Joy Sutcliffe
Tenor soloist	James Draper
Bass soloist	Phil Normand
Violin 1	Sophie Appleton
Violin 2	Alexandra Raikhlina
Viola 1	Chrissie Slater
Viola 2	Matthias Lichtenfeld
Cello	Deb Thorne
Double Bass	Duncan Brown
Organ/continuo	Joseph Beech
Oboe 1	Phillip Cull
Oboe 2	Robin Crinson

Programme

Jan Dismas Zelenka – Miserere in C minor

1. Miserere I
2. Miserere II
3. *Soprano solo*: Gloria Patri I
4. Gloria Patri II
5. Sicut Erat
6. Miserere III

Johann David Heinichen – Oboe Concerto in G minor (soloist: Philip Cull)

1. Allegro
2. Pizzicato
3. Vivace

Antonio Lotti – Credo in F

1. Credo in unum Deum
2. Et incarnatus est
3. Crucifixus
4. Et resurrexit
5. Et unam sanctam catholicam et apostolicam ecclesiam
6. Et vitam venturi saeculi

INTERVAL - 15 minutes

Johann Adolphe Hasse – Concerto for Oboe and Two Violins

(soloists: Philip Cull (oboe), Sophie Appleton and Alexandra Raikhlina (violins))

1. Allegro
2. Adagio
3. Allegro

Johann Sebastian Bach – Concerto (after Vivaldi), BWV. 596

1. Allegro
2. Largo e spiccato
3. Allegro

Johann Adolphe Hasse – Miserere in C minor

1. Miserere mei Deus
2. *Bass solo*: tibi soli peccavi
3. *Chorus, soprano, alto and tenor soli*: Ecce enim
4. *Soprano and alto soli*: Libera me
5. *Soprano solo*: Quoniam si voluisses
6. Benigne fac
7. *Alto solo*: Gloria Patri
8. Sicut erat – Amen

Programme notes

Jan Dismas Zelenka – Miserere in C minor

Jan Dismas Zelenka's compositions have been undeservedly forgotten by the modern world. He was born in Lounčovice pod Blaníkem, a market town in the central Bohemian District, some 50 miles south-east of Prague, and was baptised on 16 October

1679. His father was cantor and organist of a local parish church, and it is likely that Zelenka's musical education began with him. His first recorded compositions appear to have been incidental music in a dramatic performance at the Jesuit College of St Mikuláš, in the Lesser Town district of Prague, suggesting that he received a Jesuit education. His musical career developed when he moved to Dresden and was appointed as a violone player. His salary, reflecting this post, remained unchanged for nearly two decades, suggesting that, even in his own lifetime, his compositions were either unrecognized, or very rare. However, in 1729 he assumed responsibilities for the music at the Dresden royal chapel. His quick rise to popularity waned with the elector's predilection for Italian opera and with it, the arrival of Italian-trained singers, including Johann Adolf Hasse. After their arrival, there is little evidence of Zelenka continuing to compose with much enthusiasm. However, Hasse's influence can be heard in Zelenka's last compositions, including his Miserere in C minor.

The work opens with a driving introduction, with the upper strings and oboes creating a sequence of suspensions over a tonic pedal. Zelenka's music is characterised by its drawing together of elements from a variety of sources; renaissance polyphony is combined with rhythmic features of his native Bohemian folk music. The choir's first entry continues the twisting and turning of the instrumental introduction, with an impassioned cry for mercy.

The second movement builds on the text of the first, continuing with the rest of the fifty-first Psalm. The chorus enters with imitative entries:



After their first entry, the upper three voices sing a continuation of this melody, leaving the bass to reiterate the central thematic idea. The music continues to modulate and evolve, with the basses remaining true to their cause, always pleading for mercy. Occasionally, their cry is briefly taken up by one of the other parts before a final pedal point draws the movement to a close.

The text of the Gloria Patri is set twice; the first time for soprano solo, and the second for the full chorus. The first setting exemplifies Zelenka's harmonic and tonal language. A legato opening motif, is answered by a rigorous countermelody in the 2nd oboes and 2nd violins, ending with a descending triplet figure. Syncopation also plays a large part, being present first in the bass part, and then the melody, along with Scotch-snaps all creating rhythmic interest. When the solo soprano enters, her melody follows that of the instruments in a virtuosic aria. The descending triplet motif continues to conclude phrases, accentuated with an appoggiatura on the last note which adds to the listener's increasing wanting for resolution.

After the fireworks of the solo soprano movement, the full chorus reiteration of the Gloria Patri is a grandiose statement, interspersed with rising arpeggiated figures in the violins. This is followed by the Sicut erat, which is very similar to the second movement, including the basses' repeated statement of the 'miserere' motif. However, this movement is much shorter than its predecessor, and it segues into the final Miserere, where C minor is firmly re-established in a restatement of the vigour of the first movement.

Johann David Heinichen – Oboe Concerto in G minor **soloist: Philip Cull**

The son of a son of a Thomaskirche-trained musician and pastor, Johann David Heinichen was as much an educator and theorist as he was a composer. Like several of his contemporaries, he trained first in Law at the University of Leipzig. Having qualified, he practised Law for several years, whilst remaining a keen amateur composer. Like many of the other composers in tonight's programme he spent time in Venice and it was here that he met the Prince Augustus III of Poland who was responsible for his appointment to Dresden as Kapellmeister. Despite composing many works during his tenure, he fell into obscurity after his death and was only rediscovered as part of a project completed by Musica Antiqua Köln.

This concerto follows the typical style of fast-slow-fast. In the opening Allegro, the soloist alternates with the full strings, virtuosically moving across the oboe's range. The slow movement's title, "Pizzicato" refers to the strings' accompanying style. Against this detached texture the soloist plays plaintive long legato lines in a triple dance meter. The closing Allegro is heralded by an opening motif that reappears throughout the movement. The soloist answers each fanfare with a fast-moving passage of semiquavers which become evermore virtuosic. The suggestion of an approaching cadenza is mitigated by the lead violin which plays a descending line with the oboe before the final iteration of the opening material draws the concerto to a close.

Antonio Lotti – Credo in F

Italian Baroque composer Antonio Lotti (1666-1740) was well known in his day as an organist and composer of both sacred and secular choral and vocal music. Born in Hanover, he moved to Venice by 1683 where he studied music with Giovanni Legrenzi. By 1689 he was a paid alto in the basilica choir of San Marco, where he would spend the rest of his career as an organist and eventually *primo maestro di cappella*, a position he achieved in 1736. Lotti's fame as a composer began in writing music for the choir, an activity for which he was well paid by the procurators of the basilica as early as 1689. He also composed for the Venetian opera scene; between 1706-1717, at least 16 of his operas were staged at important theatres. His fame grew to the extent that he was offered a position in the court of Friedrich August, the Elector of Saxony, and in 1717 he was granted a two-year leave of absence from his duties at San Marco. Along with his wife (the celebrated soprano Santa Stella), a troupe of basilica musicians, and the librettist Antonio Maria Luchini, he set off to write operas for the Dresden court. His tenure there was highly successful with multiple opera premieres. Many of Lotti's extant works, while most likely written in Venice, are preserved in manuscripts found in Dresden. Although he retired from composition for the theatre upon his return to Italy, Lotti remained active as a composer of sacred music until his death in 1740.

Stylistically, Lotti's mature writing elegantly bridges the gap between the robustness of the late Baroque and the lighter textures and forward-moving harmonic motion of the Galant period. He was well versed in the counterpoint of the Renaissance masters and possessed a thorough knowledge of monody and the art of *basso continuo*; he kept vocal writing clear and unobstructed even in *concertante* styles. When English

musical historian and composer Charles Burney visited San Marco in 1770 and heard Lotti's music performed, he wrote that Lotti "very judiciously suffered the voices to be heard in all their purity, insomuch as [Burney] frequently forgot that they were accompanied."

The *Credo in F* brilliantly displays Lotti's command of the late Baroque style. Extracted from the *Missa Sancta Christophori* (assembled posthumously from separate concerted mass movements by his pupil Jan Dismas Zelenka), it is scored for two violins, two violas, and continuo, and eight-voice choir. This exuberant, thoroughly modern piece was probably written for a special event, perhaps a patronal festival or the investiture of a prominent woman into a convent. The piece is divided into six sections, each utilizing distinct compositional and affective styles to communicate the text. The opening *Allegro assai* energetically and cheerfully states "*Credo in unum Deum.*" The texture is often homophonic, with driving rhythmic patterns in the strings and irregular phrase lengths that match the text. At the text "*descendit de caelis,*" Lotti introduces downward melismatic passagework in polyphony, painting the descent of God to earth with madrigalistic joy. The second section, the "Et incarnatus," is a slow, reverent prayer with surprising harmonic turns that depict the mystery of the incarnation. Most famous is the third section, the "Crucifixus," set for eight-voice choir and continuo. Although many conductors have chosen to perform the "Crucifixus" *a cappella*, the continuo part is clearly notated throughout as the fundamental harmonic framework; leaving out the continuo results in some chords missing important tendency tones. At the outset, the basses introduce the "Crucifixus" theme with a rising fifth echoed by a highly dissonant rising sixth, creating an anguished minor second that unfolds as more voices enter. A glorious display of Lotti's contrapuntal skill ensues, with tortured dissonance and rich

harmonic motion (including augmented sixth chords and toothsome chains of suspensions). Syncopated rhythms paired with a descending musical line on the word "*passus*" depict the flow of tears. The voices reach a dynamic and emotional zenith at the text "*passus et sepultus est,*" which slowly dies away into several homophonic repetitions of the same text before ending in a hopeful C Major.

The fourth movement opens with a striking solo violin fanfare in the home key of F major as the choir follows with a joyful statement "Et resurrexit." In a nod to the melismatic passagework of "*descendit de caelis*" in the opening section, Lotti inverts the idea on the text "*et ascendit in caelum.*" The motoric rhythms in the voices break at the text "*Judicare vivos et mortuos,*" suggesting a somber judgment of the living and the dead; however, the continuo drives on beneath, propelling the piece ever forward. True homophony between voices and instruments occurs at the text "*Et in spiritum sanctum,*" where the instruments double the vocal parts exactly for the first time in the movement. After a brief fifth section that depicts the resurrection using exciting violin solo scales and rhetorical pauses in the choir, the final *Allegro moderato* is a lively triple-meter *fughetta* with exciting hemiola rhythms. The choir is often interrupted by homophonic outbursts from the orchestra – perhaps a nod to the rich polychoral tradition at St. Mark's.

Johann Adolphe Hasse – Concerto for Oboe and Two Violins soloists: Philip Cull (oboe), Sophie Appleton and Alexandra Raikhlina (violins)

In the early eighteenth century, musical styles and tastes across different parts of Europe were sufficiently distinct that composers often travelled abroad to study and work in genres that interested them but which were not native to their homelands. Handel is a well-known example, having moved from his birthplace of Halle in present-day Germany to Italy and then to England, where he achieved his greatest successes. Johann Adolf Hasse (1699–1783) embarked on a similar journey, although with different destinations. Born near Hamburg, Hasse followed his interest in opera to Italy, where he worked, studied, and lived for various periods throughout his life. Besides Italy's position as a centre of musical activity, Hasse had numerous personal ties that drew him back time and again: his early studies with Alessandro Scarlatti, his conversion to Roman Catholicism in Naples, and his marriage in 1730 to Faustina Bordoni, one of the most famous Italian sopranos of the time. As Hasse's renown as a composer grew, and even when he worked later as a court composer in Dresden and Vienna, *il divino Sassone* ("the divine Saxon") was often associated during his lifetime with Italy and the *opera seria* tradition.

This concerto is typical of his style – indeed the opening motif is heard again in a minor tonality in the Miserere which closes tonight's programme. The texture alternates between the strings and their accompanying continuo group and the solo oboist being accompanied by the two violin parts. The tonality moves to the subdominant for the slow movement which is an elegant dance in triple time with melodic lines that respond to each other: when an opening remark rises up the arpeggio, its answer descends. The meter remains the same in the upbeat

closing movement and for the first time we hear all of the forces of the ensemble together as the piece draws to a close.

Johann Sebastian Bach – Concerto (after Vivaldi), BWV 596

This concerto along with several others (BWVs 592-5) were transcribed by Bach during his second period at the court in Weimar (1708-1717). Like that of Dresden, there was a vogue for all things Italian, and Bach took several of Vivaldi's compositions and reworked them for either solo organ or harpsichord. BWV 596 was, for a time, thought to be composed by Bach's eldest son, Wilhelm Friedemann who falsely claimed authorship despite only being 5 at the time of its creation. Johann Sebastian reworked Vivaldi's slightly unorthodox textures at the beginning using the multiple manuals of the organ to great effect. The fugue in the third movement is placed across the manuals, with the pedals accompanying (in contrast to Bach's own fugues for the organ where the pedal would normally take a voice of the polyphony). After a Siciliano, Bach takes more liberties with Vivaldi's work in the last movement, adding imitative virtuosic passages in the lower voices. It is worth noting that Bach used the theme from this last movement in the opening chorus of BWV 21, "Ich hatte viel Bekümmernis" (I have had much grief).

Johann Adolphe Hasse – Miserere in C minor

Hasse's experience as an opera composer coloured his early sacred works, including the *Miserere in C Minor*. His rise to prominence occurred quickly, coinciding with the presentation of several of his operas and theatrical works in Naples in the latter half of the 1720s. These works, in keeping with the style of the time, highlighted solo singers first and foremost. A typical Neapolitan *opera seria* paired more than twenty solo arias and recitatives, interspersing choral sections sporadically if at all. Hasse built a reputation for his skill at adapting arias to the particular strengths of the performers available.

By the mid-1730s, Hasse had become involved with the Ospedale degli Incurabili, one of several institutions in Venice dedicated to caring for and educating orphaned and abandoned children. These "hospitals" were known for the quality of their music education, and the Ospedale degli Incurabili featured a chorus and orchestra comprised of its charges, all of whom were female. Hasse composed his *Miserere in C Minor* for this ensemble, although there has been some dispute about the date of its composition. While it was traditionally held that Hasse wrote the piece between 1727 and 1731, this seems unlikely; Nicola Porpora served as *maestro di cappella* until at least 1733. More probable is that Hasse wrote this *Miserere* setting in 1735 or 1736, tailoring the piece for the all-female chorus at the Ospedale. This timeline places the piece as contemporaneous with Pergolesi's *Stabat Mater*, composed for a similar purpose and with an analogous structure and intensity of emotion.

The original version of the *Miserere in C Minor* was divided into six sections. The first movement, an intensely emotional minor-mode choral setting over a pulsing *continuo* line, flowed into the second, a pleading alto solo to the "Tibi soli peccavi" text. The

next three movements were lighter, focusing on soloists and in a succession of major tonal areas. The chorus returned for the final movement, bringing the piece back to C minor with an energetic rush toward the conclusion of the psalm text. Hasse balanced the *opera seria* tradition of a work divided into contrasting sections with the inclusion of choral bookends to accommodate the needs of the performers. The prominence of the chorus and the lack of recitatives helped to set this original version of the piece apart from Hasse's operas.

By many accounts, the *Miserere* was an instant and lasting success. Ospedale patrons noted performances through at least the 1770s, and it is likely that the piece became a favourite, enjoying a regular spot in the Ospedale ensemble's rotation of *Miserere* settings. Less clear, however, is when Hasse returned to the piece to create a version for SATB mixed chorus. References to an SATB *Miserere* of 1737 exist, although it is possible that the piece in question is a different setting. Hasse specialist Sven Hansell estimated the autograph of the SATB version in C minor to have been completed in the 1770s, toward the end of Hasse's life; manuscript expert Ortrun Landmann places the revision earlier, in the 1760s.

Regardless of when the mixed chorus version of the *Miserere in C Minor* came into being, there are a few important distinctions that differentiate it from the original setting. Most significantly, Hasse added two final movements to the piece, bringing the total to eight. These, an alto solo and a final chorus, set the doxology text, which likely would not have been used by the Ospedale but which would have been necessary for certain services in Dresden. The inclusion of this text suggests that Hasse utilized (or at least intended to utilize) the piece in his subsequent work outside of Venice. Another major shift is in the second movement. Hasse reset the "Tibi soli peccavi" aria for a

bass soloist, rewriting the music to include a fiery *continuo* line and agile, rhythmic violin parts. Smaller changes, including the necessary rewriting of voice parts to accommodate the ranges of male singers, are also present, although much of the remaining musical material is the same. The result is a piece that covers a broad stylistic and emotional ground within a relatively compact structure, and which brings the dramatic flair of Neapolitan opera music to the deeply penitent and pleading Miserere text.

Programme notes by Maggie Burk, Nathan Reiff & Simon Lee

Texts and translations

Zelenka – Miserere in C minor

1. Miserere mei I

Miserere mei, Deus

Have mercy upon me, O God

2. Miserere II

Miserere mei Deus,
secundum magnam
misericordiam tuam.

*Have mercy upon me, O God,
according to your great loving
kindness.*

Et secundum multitudinem
miserationum tuarum,
dele iniquitatem meam.

*And according to the multitude
of your mercies,
Blot out my iniquities.*

Amplius lava me ab iniquitate
mea:

*Wash me yet more from my
iniquity,*

Et a peccato meo munda me:

and cleanse me from my sin.

Quoniam iniquitatem meam

For I acknowledge my

ego cognosco:
et peccatum meum contra me
est semper.

Tibi soli peccavi,
et malum coram te feci:
ut justificeris in sermonibus
tuis,
et vincas cum judicaris.

Ecce enim in iniquitatibus
conceptus sum:
et in peccatis concepit me
mater mea.

Ecce enim veritatem dilexisti:

incerta et occulta sapientiae
tuae
manifestasti mihi.

Asperges me, Domine,
hyssopo,
Et mundabor:
lavabis me,
Et super nivem dealbabor.

Auditui meo dabis
gaudium et laetitiam:
et exultabunt ossa humiliata.

Averte faciem tuam a peccatis
meis:
et omnes iniquitates meas
dele.

Cor mundum crea in me Deus:

*transgression;
And my sin is ever before me.*

*To you only have I sinned,
and done evil in your sight:
that you may be justified in
your words,
and be vindicated when you
judge.*

*For behold, I was conceived in
iniquities;
and in sins my mother
conceived me.*

*For behold, you have loved the
truth;*

*the obscure and hidden
elements of your wisdom
you have made known to me.*

*You sprinkle me, O Lord, with
hyssop,
and I shall be cleansed;
you will wash me,
and I shall be made whiter than
snow.*

*To my hearing you will give
gladness and joy;
and my humbled bones shall
rejoice.*

*Turn your face away from all
my sins;
and blot out all my iniquities.*

*Create in me a clean heart, O
God;*

et spiritum rectum innova in
visceribus meis.

Ne projicias me a facie tua:

et spiritum sanctum tuum ne
auferas a me.

Redde mihi laetitiam salutaris
tui:

et spiritu principali confirma
me.

Docebo iniquos vias tuas:

et impii ad te convertentur.

Libera me de sanguinibus,
Deus,

Deus, salutis meae:

et exsultabit lingua mea
justitiam tuam.

Domine, labia mea aperies: et
os meum annuntiabit laudem
tuam.

Quoniam si voluisses
sacrificium dedissem utique:
holocaustis non delectaberis.

Sacrificium Deo spiritus
contribulatus:

cor contritum et humiliatum,
Deus, non despicias.

Benigne fac, Domine,
in bona voluntate tua Sion:

ut aedificentur muri

*and renew a right spirit within
me.*

*Cast me not away from your
countenance,*

*and take not your holy spirit
from me.*

*Restore unto me the joy of your
salvation;*

*and uphold me with a steadfast
spirit.*

*I will teach transgressors your
ways:*

*and the wicked shall be
converted unto you.*

*Deliver me from blood
guiltiness, O God,*

God of my salvation;

*and my tongue shall extol your
justice.*

*O Lord, you will open my lips:
and my mouth shall proclaim
your praise.*

*For if you had desired sacrifice,
I would indeed have given it:
you will not delight in burn
offerings.*

*A sacrifice to God is a broken
spirit:*

*a humble and contrite heart, O
God, you will not despise.*

*Grant kindness to Zion, O Lord,
according to your good
pleasure:*

that the walls of Jerusalem may

Jerusalem.
Tunc acceptabis sacrificum
justitiae,
oblaciones et holocausta:

tunc imponent super altare
tuum vitulos.

*be built up.
Then you will accept the
sacrifice of righteousness,
the oblations and the whole-
burnt offerings;
then they will lay bullocks upon
your altar.*

Psalm 51

3&4. Gloria Patri I & 2

Gloria Patri et Filio

Et Spiritui Sancto

*Glory be to the Father and to
the Son
And to the Holy Ghost*

5. Sicut erat

Sicut erat in principio
Et nunc, et semper
Et in saecula saeculorum
Amen

*As it was in the beginning
Is now and always
And will be forever
Amen*

6. Miserere

Miserere mei, Deus

Have mercy upon me, O God

Lotti – Credo in F

CREDO in unum Deum, Patrem
omnipotentem, factorem caeli
et terrae, visibilium omnium et

*I believe in one God, the
Father almighty, maker of
heaven and earth, of all*

invisibilium.

Et in unum Dominum Jesum Christum, Filium Dei unigenitum, ex Patre natum ante omnia saecula. Deum de Deo, Lumen de Lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri; per quem omnia facta sunt.

Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est, et resurrexit tertia die, secundum Scripturas, et ascendit in caelum, sedet ad dexteram Patris.

Et iterum venturus est cum gloria, iudicare vivos et mortuos, cuius regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit.

things visible and invisible.

And in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all ages. God from God, Light from Light, true God from true God, begotten, not made, one in being with the Father; through Whom all things were made.

Who for us men and for our salvation came down from heaven. And he was made flesh by the Holy Spirit from the Virgin Mary, and was made man.

He was crucified for us under Pontius Pilate; suffered, and was buried. On the third day He rose again according to the Scriptures; He ascended into heaven and sits at the right hand of the Father

And He will come again in glory to judge the living and the dead, and of His kingdom there shall be no end

And in the Holy Spirit, the Lord and giver of Life, Who proceeds from the Father and the Son.

Qui cum Patre et Filio simul
adoratur et conglorificatur: qui
locutus est per prophetas.

*Who, with the Father and the
Son, is adored and glorified:
Who has spoken through the
Prophets.*

Et unam, sanctam, catholicam et
apostolicam Ecclesiam.

*And (I believe in) one holy,
catholic and apostolic
Church.*

Confiteor unum baptisma in
remissionem peccatorum. Et
expecto resurrectionem
mortuorum, et vitam venturi
saeculi. Amen.

*I confess one baptism for the
remission of sins. And I look
for the resurrection of the
dead, and the life of the age
to come. Amen.*

Johann Adolphe Hasse – Miserere in C minor
see translation of Zelenka

Biographies

Simon Lee (conductor) – holds a Master of Music degree in Choral Conducting from Yale University and the Yale Institute of Sacred Music where he studied under the tutelage of Marguerite L. Brooks, Jeffrey Douma and David Hill. During his time in Connecticut, he was conductor of the Marquand Chapel Choir at Yale Divinity School, the Morse Chorale and temporarily the Director of Music at St. Thomas' Episcopal Church, New Haven. Born and raised in the northwest of England, Simon began his musical career as a chorister at Lancaster Priory. He studied clarinet and saxophone performance at Leeds University where he was also a choral scholar at Leeds R.C. Cathedral. Upon graduation from Leeds in 2009, he moved to Durham to take up the post of tenor Lay Clerk at the Cathedral there. He completed

a PGCE in Primary Education at Durham University in 2012, and having done this taught in schools across the north-east. Upon his graduation from Yale, Simon returned to Durham to rejoin the Cathedral Choir and the Cathedral's Outreach Project and is concurrently pursuing a career as a choral conductor and tenor soloist. Alongside Cappella Novocastriensis, he also conducts the Neville's Cross Community Choir, the Muckle LLP and Brewin Dolphin Office Choir and his own professional ensemble, the Northern Consort. He is Director of Academic Music and Choral Activities at The Chorister School. In 2017, he was a semifinalist in the American Choral Directors' Association's national Graduate Conducting Competition.

Sophie Appleton (leader) - Sophie Appleton got a scholarship to the Purcell School at the age of 11 to study with Marius Bedeschi and seven years later entered the Guildhall School of Music and Drama to study with Detlef Hahn and went on later to learn with Marianne Thorson. Since then she has balanced her orchestral career with contemporary music making. She was a founder member of Kürbis with James Weeks, Louisa Tuck and Claudia Molitor and also played frequently with The Hola and Klang Seben. These groups have seen her play regularly on BBC Radio 3 and as part of many contemporary music festivals including Spitalfields, Huddersfield and Soundwaves. While she freelanced as an orchestral violinist in London, Sophie played regularly with the Philharmonia Orchestra, Academy of St Martin in the Fields and Orchestra of the Royal Opera House amongst others.

Joseph Beech (organ) - Joseph is the Sub-Organist at Durham Cathedral, a position he took up in September 2019. As Sub-Organist, Joseph is the principal accompanist to the Cathedral Choir, playing the organ for daily services in addition to the choir's schedule of broadcasts, concerts, recordings and tours.

He also assists the Master of the Choristers in his work conducting the choir, and recruiting and training the choristers. Prior to his appointment at Durham, Joseph was Assistant Master of the Music at St Mary's Episcopal Cathedral in Edinburgh, where he accompanied the Cathedral Choir in its round of daily services, on a Delphian recording of the choral works of Kenneth Leighton (awarded 5★ by BBC Music Magazine), and on a number of continental tours. He also conducted the choir live on BBC Radio 3. He continues to serve as Vice-President of the Edinburgh Society of Organists. Born in Nottingham, Joseph held the Organ Scholarship at St George's Chapel, Windsor Castle, before winning a scholarship to the Royal Academy of Music. As a prizewinning student of David Titterton, Joseph performed in London's major venues and worked under conductors Marin Alsop, Yan Pascal Tortelier and Trevor Pinnock. Concurrent with his Academy studies, Joseph successively held organ scholarships at the Chapel Royal, Hampton Court Palace; the London Oratory; and St Paul's Cathedral. He graduated with a first-class degree in 2017, also being presented one of the Academy's coveted Regency Awards for 'notable achievement'. Aside from his work at the Cathedral, Joseph maintains an active performance schedule, with recent and forthcoming concerts across the UK and in Germany, and also enjoys dedicating time to organ teaching.

Philip Cull (oboe) - was born in Hertfordshire and studied at Trinity College of London where he was awarded 'The City Livery Prize' and first prize in the College Chamber Music Competition. After a period of freelancing and teaching in London he moved to the North East of England. Philip now lives in Stockton on Tees and works as a freelance player throughout the Northeast and beyond. He has appeared with groups including the Royal Northern Sinfonia and the English Philharmonic Ensemble with which he has appeared as soloist in the Albinoni concerto in D

minor and the Bach Oboe and violin concerto as part of their Candle light Christmas concerts. Chamber music is a very important part of Philip's musical life. He has recently taken part in the first concert of a newly formed baroque group called the Pepuch Trio which performs music written for; flute, oboe and keyboard. Their next concert is on the 20th March at 'The Old Low Light Heritage Centre' North Shields. Philip teaches the oboe at Durham and Newcastle Universities, he also works for the North Yorkshire music service and Yarm School. Philip is very much looking forward to playing the Baroque pieces that form tonight's concerts.

Alexandra Eve Wynne (soprano) was born in Northumberland and attended Newcastle Church High School for Girls and The Royal Grammar School sixth form. After taking up a place at the Royal Birmingham Conservatoire of Music, she graduated in 2012 with a BMus(Hons) in Vocal and Operatic Studies, having undertaken some of her training at the Conservatoire National Supérieur de Musique in Lyon, France. Alexandra has held scholarships at St Martin-in-the-Fields, Genesis Sixteen (The Sixteen's choral training programme led by Harry Christophers) and St Chad's Cathedral in Birmingham, where she also co-runs the choral outreach programme for young singers with her husband David Wynne. She performs regularly as a soloist, recent performances have included Mendelssohn's *Elijah*, Handel's *Messiah*, Haydn's *The Creation* and a concert tour to Romania as guest soloist for Birmingham Festival Choral Society. Alexandra is also Director of Choirs at Work Ltd, an award-winning company providing choral training to organisations across the UK, as well as a choral director and singing teacher at Royal Birmingham Conservatoire Junior Department and King Edward VI Five Ways Grammar School. Alexandra is a proud Mum to one year old Sidney and Dalmatian, Sherlock.

Joy Sutcliffe (alto) grew up in North Yorkshire and is in her third year of her undergraduate music degree at Durham University. Joy's choral experience started at the age of seven, when she became a chorister at Ripon Cathedral. As a member of Ripon Cathedral Consort, Joy was a BBC Radio 2 Chorister of the Year finalist in 2013. Since joining Durham University, Joy was a finalist in the Avison Ensemble Young Musicians' Awards and has been a member of the Samling Young Artists programme. She has also been invited to sing solos for Handel's Messiah and Bach's St. John Passion with Durham Cathedral Choir and the Avison Ensemble. She is a current Choral Scholar at Durham Cathedral and has also been awarded a place on the Genesis Sixteen scheme for 2019/2020. She is currently President of the Dunelm Consort and Players after having managed them for a year, bringing together young artists around the Durham and Newcastle area. It was with this group that Joy was invited as a soloist to perform Vivaldi's Gloria and Bach's Magnificat in D. In November, Joy performed the role of Dido in Purcell's Dido and Aeneas for Durham University Concert Opera Society's inaugural performance.

James Draper (tenor) is a Lay Clerk in Durham Cathedral Choir and a recent graduate of Durham University. He is taught by Miranda Wright. During his time at university, he was a member of the Chamber Choir for three years, and held choral scholarships in Durham Cathedral and St. Chad's College Chapel Choir. He has participated in four Samling Academy courses and is a member of this year's Genesis Sixteen cohort. In recent years, he has featured as a tenor soloist in concerts with a variety of local vocal groups and choral societies. In addition to singing, he is Musical Director of Lanchester Brass Band.

Phil Normand (bass) is a 3rd year music student with performance being the main focus of his degree. Over the last

couple of years, he has sung with the Durham Cathedral Choir as a Choral Scholar and has been a member of the Samling Academy based in Newcastle. He is also currently apart of The Sixteen's 2019/20 youth programme Genesis Sixteen. During his time at Durham University, he has performed with Dunelm Consort and also The Bishop's Consort under David Stancliffe. Recent solo performances have been in The Messiah, both St John and St Matthew Passions and the Monteverdi Vespers. In his first year, he also sang with the Castle Compline Choir. During his school years, he played in numerous orchestras and big bands on the trumpet and in 2016, he completed his DipABRSM exams on both piano and voice. Away from music, he regularly plays College football for his college and enjoys following a wide-range of sport, in particular Southampton FC and England Cricket.

Cappella Novocastriensis was founded in 1960 by Dr Frederick Hudson to specialise in singing music for worship. It has about 40 members, and often sings unaccompanied. Cappella sings in churches throughout the North East, as well as giving several major concerts each year, and periodically gives performances of early music with Newcastle Baroque playing on period instruments, or renaissance sackbut and cornett ensembles such as QuintEssential. Monteverdi's *Vespers of 1610* has been performed on two occasions in Durham Cathedral. In 1999, with the aid of the Lottery Fund, the City of Newcastle, the Sir James Knott Trust and individual subscriptions, a chamber organ was commissioned from Neil Richerby of Lammermuir Pipeorgans. The choir has also appeared on Tyne Tees Television's *With Voices Raised*, and has produced two CDs of Christmas music, which have been featured on BBC Radio 3's *The Choir*, and Classic FM's *The Full Works*.

Choir members

Jessica Anderson, Helen Bartlett, Kim Bartlett, Stephanie Beckman, Emma Cave, Paul Gailiunas, Andrew Graydon, Kay Griffiths, Jacqui Hamlett, Graham Hamlett, Peter Howorth, Denise Howel, Frances Hughes, Andrew Keyes, Robert Lawrance, Sarah Lawrance, Liz Magee, Alison Menzies, Harriet Mitchison, Mary Newman, Mike Oswald, Judy Pratt, Gemma Roberts, David Saunders, Mike Snow, Julie Stobbs, Cherry Summers, Philip Thicknes, John Verney, Margaret Verney, Mike Weatherall, Helen Young

We welcome new members who would like to join the choir. Any voice is welcome. If you are interested, perhaps just to come along to a trial rehearsal, please contact our Chair, jessicaanderson654@gmail.com

Friends of Cappella Novocastriensis

Sandy Anderson, Mollie Brown, Peter Coulson, Eric Cross, Lindsay Cross, David Foster, Charlotte Houlton, Margaret Humphrey, Roy Large, Brenda Orwin, Alan Pratt, Bruce Reed, Margery Reed, Alan Simpson, Les Stobbs, Jeanne Tozer

If you would like to support the choir in some way, please consider becoming a Friend. For details contact Helen Bartlett at camphoroil101@gmail.com

A word about sponsorship

Have you enjoyed tonight's concert? Are you a supporter of the arts? Cappella are currently looking for sponsors who will enable us to bring more programmes like tonight's to life. Financial support allows us to hire instrumentalists, singers and venues. In return, we can offer you advertisement on our posters, in our programmes, as well as special receptions with the performers. Above all, you will be helping preserve the art of music, allowing us to present works which would not otherwise be heard.

Future concerts

"A World of Folk Song"

Works by Purcell, Vaughan Williams, Greig, Brahms, Rutter
Saturday 20 June 2020, at 7:30pm
St Gabriel's Church, Heaton

Title tba

Friday 13 November 2020, at 7:30pm
St Ann's Church, Battlefield

Website www.capnov.com

Facebook www.facebook.com/CappellaNovocastriensis

Twitter @CappellaNov or www.twitter.com/CappellaNov

Keyes Eyecare is proud to sponsor Cappella Novocastriensis.

Andrew Keyes, optometrist and Cappella tenor, set up Keyes Eyecare in 2002. Frustrated by the restrictions of working in high pressure environments, where he felt that neither patient experience nor professional satisfaction flourished, Andrew believed that it was critical to create a relaxed and unrushed visit for every patient. Over the years the practice has found that the very unusual approach of 50-minute eye examination appointments gives the opportunity to pay truly individual attention to each patient's needs. The practice has grown by personal recommendation, so if you would like to find out more please have a look at www.keyeseyecare.co.uk where there are testimonials and information about the practice.



The Keyes Eyecare team are the proud winners of the Association of Optometrists' Optical Team of the Year 2018 award. Reflecting on the award, one of the judges commented,

"Communicating each patient's eye care needs on a personal level, tailored to each individual, sets our AOP Awards winners apart."

To find out more, please visit www.keyeseyecare.co.uk, phone **0191 284 7361** or call by the practice at **1-3 Ashburton Rd (corner of Salters Rd), NE3 4XN.**