



The Winkleigh Singers

with

Donna-Marie Broomfield (née Hughes) – soprano

David Read – organ

Directed by

Roland Smith

PROGRAMME

St Michael and All Angels, Great Torrington

21st April 2018



£1.00

**making
music**

Welcome

Welcome to the Winkleigh Singers Spring Concert. This is a truly joyful selection of music and we hope you enjoy listening to it as much as the choir has enjoyed practising and singing it. With it still being the Easter season and the promise of Spring unfolding before us (despite the various Beasts from the East), what better way could there be to welcome the new season by singing 'Hallelujah'? Well, as we sing Hallelujah, perhaps you might like to count how many times it occurs. Our conductor, Roland Smith, was so taken with the word that he counted the number of times it appears in the music and has come up with a total that may surprise you. He'll announce it at the end of the concert so you can see how close you come. There may even be a small bonus at the end to add to your total – but not the Hallelujah Chorus, we promise!

As always, members of the choir wish to thank Roland for all his hard work, not just teaching us the music and conducting, but all the other back room jobs he does on the choir's behalf. We also want to thank our accompanist, Tom Bayliss, for his sterling work at the keyboard on Monday evenings. Tonight, he will be joining the bass line to sing with us and we therefore welcome David Read, organist at this beautiful church to accompany us on the mighty Wills organ. We also welcome Donna-Marie Broomfield, our soprano soloist, who joins us in some of the pieces tonight. Thank you also to the Vicar and Church Wardens of St Michael's for allowing us to use the church for tonight's concert.

Finally, thank you to you our audience, for coming out tonight to listen to the music. Although we all enjoy singing, for many the purpose of singing is to present the music to others and without you we would not be able to do that. We have a mailing list of those who have attended our concerts in the past and if you would like to be contacted about future concerts, please leave your name, address and e-mail at the door. Our next concerts are at Atherington when we are helping to celebrate their flower festival in June, and a concert version of Purcell's King Arthur at Umberleigh Village Hall on 9th July. We look forward to welcoming you to these events.

Tim Allen, Chairman of the Trustees



Programme

The King Shall Rejoice

G F Handel

The King shall rejoice — Exceeding glad — Glory and worship — Thou hast prevented him — Alleluia

Exsultate, Jubilate K165

W A Mozart

Exultate — Fulget amica dies — Tu virginum — Alleluja

Prière (1862)

Jacques Lemmens

Finale from the 8th Organ Symphony

Charles-Marie Widor

Laudate dominum from Solemn Vespers K339

W A Mozart

INTERVAL

Missa Brevis Sancti Joannis de Deo

F J Haydn / M Haydn

Kyrie — Gloria — Credo — Sanctus — Benedictus — Agnus Dei

O salutaris hostia

G Rossini

Regina coeli K 108

W A Mozart

Regina coeli laetare, alleluja — Quia quem meruisti portare — Ora pro nobis — Alleluja

Please note:

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The Right is reserved, without incurring liability, to substitute artists and to vary the programme for reasons beyond our control although these details are correct at the time of going to print.

Acknowledgements:

This concert takes place by kind permission of the Vicar and Churchwardens of St Michael's Church.

We thank Libraries Unlimited (Devon Libraries) for sourcing and providing on hire the music scores used in this performance.

About the music

George Frideric Handel (1685 – 1759)

Coronation anthem: The King Shall Rejoice

This anthem, one of the four that Handel composed for the coronation of King George II and Queen Caroline at Westminster Abbey on 11 October 1727, has a text from Psalm 21 that contains a reference to the crowning ceremony itself: “*Thou hast set a crown of pure gold upon his head*”. The first performance of this anthem impressed Handel’s contemporaries by its richness and sheer size.

The anthem is divided into five movements. In the first one, a D major allegro, an introduction sets the tone for an exciting, extrovert declaration by the chorus. Counterpoint is minimal in this movement, which gains its effect from the unanimity of ensemble with which its text is delivered. The second movement, in A major and cast in triple-time with several cadences adorned by hemiolas, is stately but carries itself very lightly. The third movement is a forthright introduction to the fourth: it is a grand gesture that takes the music from D major into the related B minor of movement four, a majestic fugue that is the high point of the piece, a solemn celebration of the kingship conferred by God. The final movement is an exuberant double fugue (a fugue with two simultaneous melodies pitted against each other) giving the anthem a grand and elaborate conclusion which, as it was performed at the actual crowning section of the coronation service, must have matched the occasion perfectly.

Wolfgang Amadeus Mozart (1756 – 1791)

Exsultate Jubilate

This solo motet was composed when Mozart was staying in Milan during the production of his opera *Lucio Silla* which was being performed there in the Teatro Regio Ducal with the castrato Venanzio Rauzzini as the leading man. *Exsultate Jubilate* was written for Rauzzini who, according to Leopold Mozart, ‘sang like an angel’. While waiting for the end of the run (from 26 December 1772 to 25 January 1773), Mozart composed the motet for his singer, whose technical excellence he admired. Its first performance took place at the fashionable church of San Antonio on 17 January 1773, while Rauzzini was still singing in Mozart’s opera at night.

Rauzzini was not only an extraordinary singer but also an accomplished musician, composer and pianist. He later moved to England where he enjoyed a long career, dying in Bath in 1810 and being buried in Bath Abbey where

there is a memorial to him which was erected by his pupils Anna Selina Storage and John Braham.

The motet is effectively a four movement 'concerto' for soprano: an opening movement of psalm-like praise, two slow movements with a famous and jubilant setting of the one-word text "*Alleluja*" for the finale.

Rejoice, resound with joy, O you blessed souls, singing sweet songs, in response to your singing let the heavens sing forth with me.

The friendly day shines forth, both clouds and storms have fled now; for the righteous there has arisen an unexpected calm.

Dark night reigned everywhere; arise, happy at last, you who feared till now, and joyful for this lucky dawn, give garlands and lilies with full right hand.

You, o crown of virgins, grant us peace, console our feelings, from which our hearts sigh.

Alleluia, alleluia!

Jacques Lemmens (1823 – 1881)

***Prière* (1862)**

Both solo organ pieces in this programme were written around the time the Father Willis in Great Torrington was built (1864), and are therefore ideally suited to the particular voicing of this organ.

Lemmens (a Belgian) was a famous organ virtuoso in his day, as well as a teacher of Widor. 'Priere' is a typical popular organ solo of the period with its slightly sugary harmonies and catchy repeating motif creating a serene mood.

DR

Charles-Marie Widor (1844 – 1937)

***Finale* from The 8th Organ Symphony (1887)**

The popular 'Toccata' from his 5th Symphony has often overshadowed much other excellent music by Widor. With seven movements, the 8th is something of a Leviathan, but (as in all his ten symphonies) well repays dipping into for individual pieces of great character and musicality which show Widor using the organ in a completely revolutionary way. Finale is one of his most exciting movements - a stark contrast to 'Priere'. Be prepared!

DR

Wolfgang Amadeus Mozart (1756 – 1791)

Laudate Dominum from *Vesperae Solennes de Confessore*), K.339

In 1780 Mozart completed his second Vespers setting, the *Vesperae solennes de Confessore*. Like its predecessor, the *Vesperae de Dominica* of 1779, it was probably intended for use in Salzburg Cathedral. Both settings consist of a sequence of six separate movements, of which *Laudate Dominum* is the penultimate. The text is from Psalm 116. In the *Vesperae Solennes* it is an aria for soprano accompanied by chorus comprising a simple extended soaring melody of supreme beauty.

Praise the Lord, all nations;

Praise Him, all people.

For He has bestowed

His mercy upon us,

And the truth of the Lord endures forever.

Glory to the Father and to the Son and to the Holy Spirit,

as it was in the beginning, is now, and forever,

and for generations of generations. Amen.

An Interval of 15 minutes will follow. Wine and soft drinks will be available from the cash bar.

Franz Joseph Haydn (1732 – 1809)

Gloria arranged and extended by Michael Haydn (1737 – 1806)

Missa Brevis Sancti Joannis de Deo (*Little Organ Mass*), Hob. XXII. 7

In addition to his well-known large-scale masses, Haydn wrote three that were not only much shorter but employed smaller forces, a quite small choir and a ‘Vienna Church Trio’ which consisted of two violins, and basso-continuo (bass instrument and organ).

The *Missa Brevis Sancti Joannis de Deo* is a true *Missa Brevis*, written between 1775 and 1778 for the chapel of the Brothers of Mercy in Eisenstadt which was dedicated to St. John of God – hence the formal Latin title of the work. The nickname by which is customarily known (the *Little Organ Mass*) derives from the fact that the *Benedictus* includes an extended solo part for the organ.

A feature of the *Missa Brevis* form was the use of telescoped texts — that is, the simultaneous singing of several phrases, especially in sections of the longest movements, the *Gloria* and *Credo*.

In this case the telescoping of the *Gloria* is so extreme that Haydn’s original is a bare thirty-one bars long. To overcome this extreme brevity, Haydn’s younger

brother Michael made a more extensive arrangement for use in Salzburg Cathedral where such compression was deemed unacceptable. It is Michael Haydn's version that will be heard this evening.

Kyrie

Lord have mercy. Christ have mercy. Lord have mercy.

Gloria

Glory to God in the highest, and on earth peace to people of good will. We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory, Lord God, heavenly King, O God, almighty Father.

Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer; you are seated at the right hand of the Father, have mercy on us.

For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

Credo

I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible.

I believe 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, consubstantial with the Father; through him all things were made.

For us men and for our salvation he came down from heaven, and by the Holy Spirit was incarnate of the Virgin Mary.

For our sake he was crucified under Pontius Pilate, he suffered death and was buried, and rose again on the third day in accordance with the Scriptures.

He ascended into heaven and is seated at the right hand of the Father.

He will come again in glory to judge the living and the dead and his kingdom will have no end.

I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is adored and glorified, who has spoken through the prophets.

I believe in one, holy, catholic and apostolic Church.

I confess one Baptism for the forgiveness of sins and I look forward to the resurrection of the dead and the life of the world to come. Amen.

Sanctus

Holy, Holy, Holy Lord God of hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

Benedictus

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

Agnus dei

Lamb of God, you take away the sins of the world, have mercy on us.

Lamb of God, you take away the sins of the world, have mercy on us.

Lamb of God, you take away the sins of the world, grant us peace.

Gioachino Rossini (1792 – 1868)

O salutaris Hostia (1857)

Rossini is universally known for his operatic works, about forty being composed before he retired. This didn't stop him composing now and again either for his own amusement or, as in this case, as commissions for friends.

It was the 13th century philosopher and theologian St Thomas Aquinas who penned the words of *O salutaris Hostia* as part of a Eucharistic hymn for the feast of Corpus Christi.

Many composers set these words to music through the ages (Cherubini did so twelve times!). Rossini's setting formed an unaccompanied four-part motet for soprano, alto, tenor and bass and bore the following inscription: "*A little souvenir offered to my friend J. d'Ortigue. Gioachino Rossini, Paris 29 November 1857*". Joseph d'Ortigue, an author and music critic, was co-founder of the new religious music journal *La Maîtrise*, in which a facsimile of the score of *O salutaris hostia* was printed a month after the dedication was written.

O saving Victim, opening wide

The gate of Heaven to us below;

Our foes press hard on every side;

Thine aid supply; thy strength bestow.

Wolfgang Amadeus Mozart (1756 – 1791)

Regina Coeli K108

Regina Coeli is the first of three settings Mozart made of this antiphon in praise of the Virgin (one of the four so-called Marian antiphons). In the traditional Roman Catholic rite it is sung at the conclusion of Compline from Easter Sunday to the Friday after Pentecost. The words are by Pope Gregory V (d 998). As befits the Easter theme, every clause ends with Alleluia.

Mozart's two early settings of *Regina coeli* are astonishing works, written whilst he was still in his mid-teens. K108 dates from May 1771 and was probably written for a seasonal festival; K127 was written the following year. From a letter from Leopold Mozart we know that one of the two — frustratingly we do not know which — was written for Michael Haydn's wife, Maria Magdalena Lipp, who was attached to the court as a soprano; Leopold writes that Wolfgang's *Regina coeli* was composed for 'die Haydnin'.

This *Regina coeli* is a grand setting which bears many of the trademarks of Austrian ceremonial, ecclesiastical music, and is proudly scored by its fifteen-year-old composer in C major (the key most commonly used for grand, celebratory music) for pairs of oboes, horns and trumpets as well as the 'rauschenden Violinen' ('bubbling violins') which were such a feature of Salzburg sacred music at the time.

The motet's four-movement structure is influenced by Neapolitan church music, with the two outer movements, in which a primarily homophonic chorus is set against a more ornate orchestral backdrop, enclosing two more gentle movements primarily given to the soloist. An energetic instrumental prelude introduces a grand chorus, largely homophonic in texture.

For the gentle second movement, *Quia quem meruisti*, a classic F major Mozartian aria which is melodious and elegant, flutes replace the oboes, and the chorus alleluias are restrained; the intermittent use of double violas harks back to orchestral textures of a century before and the solo soprano line, containing florid passages and wide leaps, could easily come from one of Mozart's operas. The two solo episodes are punctuated by more straightforward choral epilogues.

Ora pro nobis, set for the soloist without chorus, is gloriously lyrical, with the orchestration reduced to strings alone, and the first violins provided with a rich melody. The final movement returns to C major and the full orchestra, exploring contrasts between solo and tutti; the solo moments are once again thoroughly operatic in their coloratura, while the chorus issues strong and forthright *allelujas*.

1. *Rejoice, O Queen of heaven, alleluia.*
2. *For he whom you were worthy to bear, has arisen, as he said. Alleluia.*
3. *Pray for us to God.*
4. *Alleluia.*

Programme notes by RFS, except where otherwise acknowledged, with additional content from the Making Music Programme Notes Bank.

The Musicians



Donna-Marie Broomfield (née Hughes) – soprano
Donna-Marie didn't even know she could sing let alone sing opera!

At the tender age of 25, she decided on a whim to have singing lessons and within 6 months landed her first principal role in an opera.

Since then, she has performed in operas and opera galas as a solo artist and with various companies and societies throughout England and Europe.

Roles performed include Susanna (*The Marriage Of Figaro*), Lady In Waiting/Witch (*Macbeth*), Casilda (*The Gondoliers*), Melissa (*Princess Ida*), Mabel (*Pirates Of Penzance*), Countess Ceprano (*Rigoletto*), Nun (*Tosca*), Aline & Constance (*The Sorcerer*), Gianetta (*The Elixir Of Love*) and Belinda (*Dido & Aeneas*).

Over the last few years Donna-Marie has performed at many exciting venues and events nationally and internationally including: The Bahrain Grand Prix, The Goring Hotel, The Autograph Hotel Collection, The International Gibraltar Boat Show, The International Marbella Film Festival and for over 30,000 football fans at The American Express Community Stadium for Brighton & Hove Albion FC (where she has been invited to sing on many occasions between 2011 and 2017) and in 2010 Donna-Marie was shortlisted for the "BBC Radio 2 Dame Kiri Opera Prize".

Between 2011 and 2014 — Donna-Marie performed for Thomson Holidays 5* Sensatori Resorts in Tenerife, Crete and Egypt — performing over 40 solo classical concerts.

Donna-Marie is also a Vocal Coach, Piano Teacher, Founder of Westcountry Opera Society, member of AOTOS (Association Of The Teachers Of Singing), Choir Director and Peripatetic Singing Teacher for The Maynard Independent Girls School in Exeter, Devon.

She is also currently studying for a Trinity Amus (Music Theory), a Dip ABRSM in Vocal Coaching and an ABRSM LRSM in Vocal Performing and has also recently started studying the Cello!

David Read – organ

A reluctant and very mediocre 15 year old pianist, David Read had something of a Damascene moment with the organ, on hearing it in Lyme Regis Parish Church, at his school carol service. He quickly took up the instrument and, aided by an inspirational teacher, went on to a music degree at Sheffield University, where he was Organ Scholar and subsequently Sub-Organist at the cathedral there. He became a Fellow of the Royal College of Organists at 22 and then went on to study for a Masters degree in organ performance with David Sanger in London.



A move away from cathedral music led to running music departments at various schools and colleges over the intervening years, including at West Buckland School, King Williams College, Isle of Man and latterly Seaford College where he was Choirmaster and Director of Music. During these years, the focus was more on administration, teaching, conducting, choir training and touring.

Early retirement to North Devon has allowed him to focus on the organ again.

He originally had no intention of taking a church post during this time, but such is the quality of the instrument in St Michael's that when a request came to help out 'for a week or two', three years ago, he could not resist it and he became organist at Great Torrington church.

He has given many concerts as soloist, accompanist and conductor in this country, Scandinavia and Europe.

He enjoys house renovation, his two vintage tractors and has recently taken up cider making.

The organ at St Michael's, Torrington, was built by Henry 'Father' Willis

for Sherwell Chapel in Plymouth in 1864, during the period when he was influenced by the work of the French organ builder Cavaille-Coll and which culminated in the building of the mighty organ in the Royal Albert Hall. The organ was the gift of Charles Fox. and cost £1000. According to the Western Morning News of 23 September, 1864:

“The organ loft at Sherwell Chapel is occupied by an instrumentworthy of its position. Mr Willis of Albany Street, London, the builder, is well known as one of the most celebrated makers, and his name will be a sufficient guarantee of excellence. The instrument in Sherwell Chapel will, it is said, be superior in quality to any in the West of England, except, perhaps, the one erected by Mr Willis at Wells; and although not larger it has more stops than any organ in the neighbourhood.”

As far as can be told, the Willis at Sherwell was never altered tonally, though an inspection report by Willis & Sons in 1921 said that Tucker of Plymouth had added some stops. This appears to have been in about 1903.

In January 1941 the church was damaged by enemy action and it was not until 1951 that the organ was updated by Hele & Co with electro-pneumatic action and a detached console when, again, no tonal alteration is recorded. This is one of the few Willis organs to have escaped re-voicing or other tonal alteration.

In 1989 alterations planned at Sherwell Church meant that the organ had to come out. and perhaps be destroyed. At this time, Torrington Church was looking for a replacement for its own organ.

The dismantling of the organ and its rebuilding at Torrington was undertaken by Lance Foy of Truro. To keep down the cost, much of the work was done by parishioners working under Mr Foy's supervision. Whilst the opportunity was taken to make the organ more comfortable to play, it remains tonally unaltered. Any additions are the result of extension or borrowing from within the existing instrument.

Many distinguished recitalists have commented that the instrument must be one of the finest in any Parish Church in the country.

The Winkleigh Singers

Established in 1984 in one of the remotest parts of Devon, the Winkleigh Singers enjoy a broad repertoire from early to contemporary music. The membership is drawn from a wide area with members living throughout Torridge and North Devon with some even from the village after which the choir is named.

The choir has performed with a number of professional orchestras and ensembles and have a policy of encouraging talented young soloists, regularly employing students and recent graduates from the major music colleges.

Overseas tours have been to France on a number of occasions and to Hungary in an exchange with Vox Hungarica.



More recently we have collaborated with local choirs Vocal Accord and The Swymbridge Consort in performing music by Monteverdi and more modern music inspired by the madrigal style.

Workshops have been held in recent years to which other singers and choirs are always invited. Previous workshops have been led by, amongst others, Evelyn Tubb, Nigel Perrin and Deborah Miles-Johnson.

Over the years the choir has given several first performances, notably Colin

Hodgett's *Season Songs* (with Evelyn Tubb as the soloist) and *John Lane's Maggott*, Sam Richards' *Midwinter Ceremonies*, these all being commissioned by The Beaford Centre. In 1994, to celebrate The Winkleigh Singers' tenth anniversary, a competition was organised for young composers, and the winning work by Paul Holland, *At a Lunar Eclipse*, was given its first performance by the choir as part of their summer concert that year. Dr Simon Standing's *Magnificat and Nunc Dimmitis* were first performed by the choir in 1998. In 2012 they gave the first performance of *A Springtime Garland*, settings of four poems of Robert Herrick by Francis Chandler. Later that year, at their Christmas Concert, they gave the first European performance of Derek Healey's *A Maiden Mild* and the first ever performance of a new version for SATB and harp of *Christmas Hath a Darkness* written specially for the occasion. Continuing this innovation, the choir were privileged to give Gordon Langford's *From Cornwall to Quebec* its first airing at their thirtieth Anniversary Concert in March 2014.

The Winkleigh Singers continue to support charity events, in recent years taking part in "Voices for Hospices" and the Macmillan Cancer Relief "Celebration of Christmas" at Castle Hill, Filleigh.

From time to time the choir has vacancies. There is no audition, but a three week trial period needs to be completed for full membership. A good standard of sight-reading and tuning, a pleasant voice with the ability to blend, and a positive attitude towards creating high quality music is required. Rehearsals are extremely enjoyable, with a social break, and take place in Umberleigh on Monday evenings. A good time to test the water is at our regular open rehearsals, the dates of which are posted on the Workshops page of the choir's website. This does not exclude anyone from coming along to any of our regular rehearsals.

Tom Bayliss is the rehearsal accompanist for the Winkleigh Singers. He studied music at London University and gained his teaching qualifications at Cambridge University. He taught secondary music for 10 years, before returning to Cambridge to train for ordination as a minister in the United Reformed Church. After 27 years of ministry Tom retired and now enjoys



being the regular organist at the Parish Church in South Molton, where he lives with his wife, brother and four cats! In addition to his accompanying duties, Tom plays French horn with the North Devon Sinfonia, is conductor of the South Molton Singers, and joint conductor of the Petrovian Orchestra.

Roland Smith, founder of The Winkleigh Singers and the Choir's Musical Director, took up singing at the age of seven in the choir at Holy Trinity Church, Cookham-on-Thames, where he was joint head

chorister before he took to the back row as a bass. In his more than twenty-five years at Cookham he took part in a number of first performances, recordings, radio and television broadcasts and sang in most of the cathedrals in the south of England. It was here that he had his first experiences of choir direction, regularly conducting the sung parts of services.

On moving to Devon in 1984 he put forward the idea of a Winkleigh based chamber choir, which became known as The Winkleigh Singers.

Singing activity over the years has been with a number of distinguished choirs including Schola Aquae Sulis, The South West Cathedral Singers, and Exeter Festival Chorus.

Roland currently sings bass in Somerset Chamber Choir and the recently formed Somerset Voices. He is also Musical Director of The Devonshire Company of Singers.



For your diaries:

Saturday 23rd June 2018, 7.30pm

Concert at Atherington Parish Church Flower Festival in aid of their church funds.

Programme will include anthems, part songs and madrigals from throughout Europe with a peppering of some far less serious stuff. See local posters for more information.

Monday 9th July, 7.30pm

King Arthur, or the British Worthy

A concert performance of this dramatic opera. A wonderful mix of good, evil, magic and humour during King Arthur's war against the heathen Saxons. King Arthur contains some of Purcell's most lyrical music, using most adventurous harmonies and word painting.

Umberleigh Village Hall (next to the railway station).

Saturday 13th October, 2.00pm – 7.30pm

Come and Sing Brahms' Requiem

St Michael's Church, Great Torrington

Roland Smith will lead an afternoon workshop on Brahms' Requiem, followed by an early evening performance, with Brahms' own accompaniment for piano duet. All welcome!

Event being organised by St Michael's Church, Great Torrington.

See local posters and leaflets nearer the time for more information.

Saturday 15th December, 7.30pm

Traditional Christmas Concert

All Saints Parish Church, Winkleigh

An evening of Christmas music and carols with plenty of audience participation. The perfect start to the Christmas season!

The Winkleigh Singers

Registered Charity Number 1171218

Hon. Patron Sir Richard Stilgoe

www.winkleighsingers.org.uk