



**Cantabile** CHAMBER CHOIR - LEEDS

present

**CITY** of

**SONG**

**7.30 PM SATURDAY 12<sup>th</sup> NOVEMBER 2016:**

**ST EDMUNDS CHURCH, ROUNDHAY**

CANTABILE ARE DELIGHTED TO WELCOME YOU TO.....

## 'CITY of SONG'

A CELEBRATION OF THE MUSICAL LIFE OF LONDON.

Many great cities across the world have a distinctive musical identity and London, whilst not a Salzburg, New Orleans or Vienna, has a rich and diverse musical history reflecting its ever-changing cultural and social life throughout the centuries. This evening we present music associated with state occasions and royal celebrations alongside popular music from theatres, coffee houses and pleasure gardens. This range of music provides us with a vivid insight into the life, interests, pleasures and concerns of those who have lived in the City over the past four-hundred years

*LONDON, thou art of townes A per se.  
Soveraign of cities, seemliest in sight,  
Of high renoun, riches and royaltie;....  
Above all ryvers thy Ryver hath renowne,  
Whose beryall stremys, pleasaunt and preclare,  
Under thy lusty wallys renneth down,  
Where many a swan doth swymme with wyngis fair;  
Where many a barge doth saile and row with are;  
Where many a ship doth rest with top-royall.  
O, towne of townes! patrone and not compare,  
LONDON, thou art the flour of Cities all.*

William Dunbar. 1465–1520

Tonight we are delighted to be joined by Ben Morris, Assistant Director of Music at York Minster.

**IF YOU FEEL YOU WOULD LIKE TO SHOW YOUR APPRECIATION OF THIS EVENING'S PERFORMANCE PLEASE SAVE YOUR APPLAUSE UNTIL THE CONCLUSION OF EACH GROUP OF PIECES.**

## *'Thine is the kingdom...'*

These two anthems were sung at the coronation of the present Queen. Parry's 'I was Glad...' is perhaps the more familiar having been sung at every coronation, and many other royal occasions, since that of Edward VII for which it was composed.

Wesley's setting of 'Thou wilt keep him in perfect peace...' was composed in 1850 only a year after he left his post as organist of Leeds Parish Church to take up a similar position at Winchester Cathedral. His serene and contemplative setting of words from the book of Isaiah present a dramatic contrast to Parry's soaring and celebratory anthem.

### **I WAS GLAD**

Charles H H Parry

1848 – 1918

### **THOU WILT KEEP HIM IN PERFECT PEACE**

Samuel S Wesley

1810 – 1876

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## *'For love is crowned...'*

During the reign of Elizabeth I the cultural life of London blossomed. Influenced by Renaissance ideals from continental Europe art, theatre, poetry and music all flourished. These two contrasting pieces illustrate the range of music that would have been heard throughout the city at this time. Though it is probable that only those at Court would have heard Byrd's anthem, composed in honour of the Queen, it is possible that all of London society would have enjoyed Morley's setting of Shakespeare's words from 'As You Like It' as it was performed in theatres across the capital. It is even possible that Morley's setting was sung in productions of the play by Shakespeare's own company.

### **O LORD, MAY THY SERVANT ELIZABETH**

William Byrd

1543-1623

### **IT WAS A LOVER AND HIS LASSE**

Thomas Morley

1557 – 1602

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## *'Ring, ring the bells...'*

In the second half of the 17th century the rising middle-classes sought entertainment outside of the family home. In coffee-houses and clubs across the city gentleman met to converse, debate and sing - and so the musical form known as 'Catches and Glee's' was born. Whilst much of the music was trite and the words doggerel the form attracted some of the leading composers of the day who were able to take this often light-hearted and at times crude genre and produce miniature works of great musical accomplishment.

Around the same time as these clubs were becoming popular the Pleasure Gardens in Vauxhall opened as a place of entertainment and social discourse. Londoners from all ranks of society and 'professions' mingled to experience a range of diversions from operatic excerpts and orchestral concerts to the performing of popular songs, circus acts and historical re-enactments. As well as the well-off and well-to-do the Gardens attracted hustlers, prostitutes, lovers and ne'er-do-wells; presenting a gloriously chaotic reflection of life in the City itself.

### **RING THE BELLS**

John Blow  
1649 – 1708

### **BLOW ON YE WINDS**

HAZEL AND JANE

John Arnold  
1720 – 1792

### **AN OLD EPITAPH**

Henry Purcell  
1659 – 1695

### **LOVE'S A GENTLE, GENEROUS PASSION**

SARAH AND TOM

John Arnold  
1720 – 1792

### **THE LASS OF RICHMOND HILL**

James Hook  
1746 - 1827

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## *'Pride of London town...'*

Continuing our thread of popular music we arrive in the first half of the twentieth century. Noel Coward's 'London Pride' was written during the dark days of the Second World War and paints a patriotic, sentimental and nostalgic view of the City and its history.

### **LONDON PRIDE**

arr. Phil Thomas

Noel Coward

1899 - 1973

## *INTERVAL*

## *'The King shall rejoice...'*

In the autumn of 1727 Handel was commissioned to compose four anthems for the coronation of George II. At the King's insistence Handel was appointed in preference to Maurice Greene, recently promoted to the position of Organist and Composer of the Chapel Royal, a position which normally would have qualified him for such a commission. Reasons for the King's preference are not clear, Handel was at that time known as a composer of Opera. However the King's instincts proved to be inspired as the music Handel wrote for this most splendid of royal occasions has remained in the choral repertoire for 300 years and its popularity continues to this day.

It is not clear from the records of the time the order in which the anthems were sung at the coronation ceremony. This affords us the opportunity to choose a selection of movements from the four anthems and present them in an order appropriate to a concert performance without the need to concern ourselves with notions of historical accuracy or ceremonial etiquette!

## CORONATION ANTHEMS

George F Handel

1685 - 1759

ZADOK THE PRIEST

LET JUSTICE AND JUDGEMENT

MY HEART IS INDITING

LYNN, ANN, RUTH, JANE and PHIL

UPON THY RIGHT HAND

LYNN, ANN, RUTH, JANE and PHIL

THE KING SHALL REJOICE

EXCEEDING GLAD SHALL HE BE

GLORY – THOU HAS PREVENTED HIM

ALLELUIA

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Cantabile have been delighted to work with the following musicians in preparing this evenings performance.

### BEN MORRIS

Ben is Assistant Director of Music at York Minster. He was educated at Reading School and, after a gap year organ scholarship at Gloucester Cathedral, he was awarded the Organ Scholarship to Jesus College, Cambridge, where he read Music, graduating in 2014 with First Class Honours. He then served as Assistant Organist of the College, including a period as Acting Director of Music, before moving to York Minster as Organ Scholar in 2015. He received the diploma of Fellow of the Royal College of Organists in 2013, winning three prizes. In addition to his work at York Minster, Ben is active as a recitalist and keyboard continuo player.

## ELIZABETH PEIRSON

Elizabeth works in the Leeds area as both a singing teacher and professional soprano. She has taught singing to all ages, as well as giving masterclasses and workshops and performing with major companies such as Scottish Opera. She helps her students to have confidence in their voices by working with them to release tension, and thoroughly enjoyed giving the members of Cantabile some vocal coaching to help them get the most out of their singing voices.

([www.elizabethpeirson.com](http://www.elizabethpeirson.com))

## JENNY MARTINS

Jenny is the accompanist for Leeds College of Music's Choral Society. Jenny specialised in piano performance as part of her Master of Music degree and has since built a freelance career as an accompanist.

Jenny currently works as an Education accompanist at Opera North, and has worked closely in the past with the Northern Sinfonia Chorus, the Sage Gateshead Chamber choir and the Quay choirs.

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## IAN AKROYD: MUSICAL DIRECTOR OF CANTABILE, CHAMBER CHOIR, LEEDS

Ian became Musical Director of Cantabile in April 2011, having successfully completed the 'Sing for Pleasure' Advanced Choral Directing course in 2010. Ian now continues his musical training with the Association of British Choral Directors.

As Musical Director of Cantabile Ian seeks to present music that is challenging, beautiful and enjoyable for singers and audience alike. Ian is committed to developing partnerships with other arts organisations and under his

leadership Cantabile have performed at the National Media Museum in Bradford as part of their 'Memento Mori' exhibition; worked with performance artist Hester Reeve to develop and present YMEDACA at Yorkshire Sculpture Park and regularly invite students and alumni of Leeds College of Music to perform with the choir.

When not involved in music-making Ian is a Senior Associate of an Architectural and Design Consultancy.

**Cantabile** is a chamber choir based in Chapel Allerton, Leeds. We're a small group of experienced and enthusiastic singers who enjoy the challenge of performing a varied repertoire spanning six centuries and including works by contemporary composers.

IF YOU ARE INTERESTED IN SINGING WITH CANTABILE PLEASE

CONTACT US AT: [joining@cantabile-leeds.org.uk](mailto:joining@cantabile-leeds.org.uk)

WE CURRENTLY HAVE PLACES FOR TENORS AND BASSES.

WE REHEARSE ON MONDAY EVENINGS: 19.30 – 21.30

CHAPEL ALLERTON METHODIST CHURCH

For more information about Cantabile  
and details of future performances including:

**'CHRISTMAS at FOUNTAINS'**

Saturday, 10<sup>th</sup> December 2016: 3.30pm

THE CELLARIUM: FOUNTAINS ABBEY

**'SPRING CONCERT'**

Saturday, 13<sup>th</sup> May 2017: 7.30pm

ST. EDMUNDS CHURCH: ROUNDHAY, LEEDS

PLEASE CONTACT US AT:

[www.cantabile-choir-leeds.org.uk](http://www.cantabile-choir-leeds.org.uk)

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