

Saturday 2 March, 2024
Lichfield Cathedral

reflections

City of Birmingham Choir
with the **Musical and Amicable Society**

Hannah Davey - Soprano | Nina Vinther - Mezzo Soprano
Simon Wall - Tenor | Alex Ashworth - Bass

Conducted by Adrian Lucas

Cantata 12: Weinen, Klagen, Sorgen, Zagen - J S Bach

Adagio in G minor - T Albinoni

Stabat Mater - F J Haydn

CITY OF BIRMINGHAM CHOIR

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Programme

Cantata 12: Weinen, Klagen, Sorgen, Zagen - J S Bach (BWV 12)

1	Sinfonia	
2	Chorus	**Weinen, Klagen, Sorgen, Zagen**, Angst und Not sind der Christen Tränenbrot, Die das Zeichen Jesu tragen. *Weeping, Wailing, Mourning, Fearing. Want and dread are the Christian's tearful bread, who the sign of Christ is bearing.*
3	Alto Recitative	**Wir müssen durch viel Trübsal** in das Reich Gottes eingehen. *We must through tribulation the kingdom of God enter.*
4	Alto Aria	**Kreuz und Krone sind verbunden**, Kampf und Kleinod sind vereint. Christen haben alle Stunden Ihre Qual und ihren Feind, Doch ihr Trost sind Christi Wunden. *Strife and conquest are united, Cross and crown together go. Christians meet at ev'ry moment, some affliction, some fierce foe. In Christ's wounds they find their comfort.*
5	Bass Aria	**Ich folge Christo nach**, Von ihm will ich nicht lassen, Im Wohl und Ungemach, Im Leben und Erblassen. Ich küsse Christi Schmach, Ich will sein Kreuz umfassen. Ich folge Christo nach, Von ihm will ich nicht lassen. *I follow Christ always, His footprints never leaving. Through good and evil days, in life or death's bereaving. Saluting, shame with praise and to His cross still cleaving.*
6	Tenor Aria	**Sei getreu**, alle Pein Wird doch nur ein Kleines sein. Nach dem Regen Blüht der Segen, Alles Wetter geht vorbei. Sei getreu, sei getreu! *Stand thou fast, then all pain shall to thee seem slight and vain. After showers, bloom hope's flowers. Lo the tempest now is past.*
7	Chorale	**Was Gott tut, das ist wohlgetan** Dabei will ich verbleiben, Es mag mich auf die rauhe Bahn Not, Tod und Elend treiben, So wird Gott mich Ganz väterlich In seinen Armen halten: Drum lass ich ihn nur walten. *What God has done, is good indeed. This is my faith unshaken. Although by sickness, death and need I may be overtaken. Safe from all harms, a Father's arms shall evermore enfold me: therefore doth faith uphold me.*

English translation by E H Thorne and R Newmarch

Adagio in G Minor for Strings and Organ - T Albinoni

Interval *(20 minutes)*

Stabat Mater - F J Haydn (Hob. XXa:1)

1	Tenor & Chorus	**Stabat Mater dolorosa** iuxta crucem lacrimosa dum pendebat Filius Cuius animam gementem contristatam et dolentem pertransivit gladius *The grieving Mother stood weeping beside the cross where her Son was hanging* *Through her weeping soul, compassionate and grieving, a sword passed.*
2	Alto	**O quam tristis et afflicta** fuit illa benedicta Mater Unigeniti Quae moerebat et dolebat et tremebat cum videbat nati poenas incliti *O how sad and afflicted was that blessed Mother of the Only-begotten!* *Who mourned and grieved and trembled looking at the torment of her glorious Child*
3	Chorus	**Quis est homo qui non fleret** Matri Christi si videret in tanto supplicio? *Who is the person who would not weep seeing the Mother of Christ in such agony?*
4	Soprano	**Quis non posset contristari** Matrem Christi contemplari dolentum cum filio? *Who would not be able to feel compassion on beholding Christ's Mother suffering with her Son?*
5	Bass	**Pro peccatis suae gentis** vidit Iesum in tormentis et flagellis subditum *For the sins of his people she saw Jesus in torment and subjected to the scourge.*
6	Tenor	**Vidit suum dulcem natum** moriendo desolatum dum emisit spiritum *She saw her sweet offspring dying, forsaken, while He gave up his spirit*
7	Chorus	**Eia Mater, fons amoris,** me sentire vim doloris fac ut tecum lugeam Fac ut ardeat cor meum in amando Christum Deum ut sibi complaceam *O Mother, fountain of love, make me feel the power of sorrow, that I may grieve with you* *Grant that my heart may burn in the love of Christ my Lord, that I may greatly please Him*
8	Soprano	**Sancta Mater, istud agas**, crucifixi fige plagas cordi meo valide Tui nati vulnerati tam dignati pro me pati poenas mecum divide *Holy Mother, grant that the wounds of the Crucified drive deep into my heart.* *That of your wounded Son, who so deigned to suffer for me, I may share the pain*
9	Alto	**Fac me vere tecum flere** crucifixo condolere donec ego vixero Iuxta crucem tecum stare et me tibi sociare in planctu desidero , *Let me sincerely weep with you, bemoan the Crucified, for as long as I live* *To stand beside the cross with you, and to join you in your weeping, this I desire*
10	Soloists & Chorus	**Virgo virginum praeclara** mihi iam non sis amara fac me tecum plangere Fac ut portem Christi mortem passionis fac consortem et plagas recolere Fac me plagis vulnerari cruce hac inebriari ob amorem filii *Chosen Virgin of virgins, be not bitter with me, let me weep with thee* *Grant that I may bear the death of Christ, share his Passion, and commemorate His wounds* *Let me be wounded with his wounds, inebriated by the cross because of love for the Son*

11	Bass	**Flammis orci ne succendar,** per te, Virgo, fac, defendar in die iudicii *Lest I be set afire by flames of death, Virgin, may I be defended by you, on the day of judgement*
12	Tenor	**Fac me cruce custodir**i morte Christi praemuniri confoveri gratia , *Let me be guarded by the cross, armed by Christ's death and His grace cherish me*
13	Soprano, Alto & Chorus	**Quando corpus morietu**r fac ut animae donetur paradisi gloria. Amen *When my body dies, grant that to my soul is given the glory of paradise. Amen*

Translation by Hans van der Velden & Anita van Ommeren, www.stabatmater.info

Reflections

Johann Sebastian Bach (1685-1750) composed **Cantata No. 12** (BWV 12) for performance on the third Sunday after Easter in 1714, shortly after his promotion to Konzertmeister at the court in Weimar. The opening instrumental sinfonia features an expressive and wistful solo oboe. It is followed by the principal choral movement *Weinen, Klagen,Sorgen, Zagen* ("Weeping, Wailing, Mourning, Fearing"). The text of this cantata describes the sorrow to be felt after the Crucifixion, with only faith in God's purpose to alleviate the pain. Bach later reworked this wonderfully chromatic chorus as the Crucifixus in the B-minor Mass. The cantata continues with a short recitative and three arias before the choir closes the work by singing a chorale setting of the final verse of the hymn *Was Gott tut, das ist wohlgetan* ("What God has done is good indeed") by Samuel Rodigast (1674).

Tomaso Albinoni (1671-1751) was a Venetian composer famed for his operas during his lifetime. Now he is known mainly for his instrumental works and Baroque style concerti. The **Adagio in G Minor** for strings and organ has done more than any other work to restore Albinoni's reputation. However the work should be attributed to Remo Giazotto, a musicologist and Albinoni's biographer who composed the work based on nothing more than a few bars of a bass line continuo tune found in an archive in Dresden. It was first published and performed in 1958!



Haydn depicted as he was in 1770, by Ludwig Guttenbrunn

Franz **Joseph Haydn** was born in 1732 and his life effectively defines the *Classical* era of music, linking the Baroque with the Romantic styles. He was a great friend of Mozart and they met frequently in Vienna.

The **Stabat Mater** was Haydn's first major choral work, first performed in 1767 shortly after he was appointed Kapellmeister at the Esterházy court. While the subject matter describes the most tragic event of Christ's life Haydn still creates a dramatic, beautiful and melodic work that helped establish his reputation as a leading European composer.

The Stabat Mater is a thirteenth century hymn portraying Mary's suffering during the Crucifixion of Jesus Christ. Many composers from the fifteenth century to modern times have set the text to music. In his version Haydn is moving on from the Baroque. He was in his *Sturm und Drang* ('Storm and Stress') period which uses, for the time, dramatic and daring harmonies and some highly chromatic sequences to heighten the drama. However, as always with Haydn, his melodies and harmonies create a work of beauty and delight and in the final movement the chorus establishes a vision of Paradise in a wonderful G major fugue that becomes more and more intricate.



Adrian Lucas - Conductor

Adrian has been Musical Director of the City of Birmingham Choir since 2002. A former Organ Scholar at St John's College Cambridge he entered the world of cathedral music and held posts at Portsmouth, Norwich and Salisbury Cathedrals before moving to Worcester Cathedral in 1996 to be the Organist and Master of Choristers. From 1996 to 2011 he was also Artistic Director to the Worcester Three Choirs Festival, introducing a wide variety of new musical threads to the great tradition of this long-lived institution.

Since 2011 Adrian has worked freelance, being able to refocus his work on performance, working as a conductor, choral director and animateur, organist and developing his own recording business. As an organist, Adrian continues to give recitals. He has played in churches and concert halls from Sydney to Seattle and particularly enjoys broadening the instrument's repertoire into the realms of jazz.

Adrian is Head of Choral Studies for the Royal School of Church Music and Chairman of the British Music Society. He examines internationally for ABRSM and has been an external examiner for the Birmingham Conservatoire and the Royal Academy of Music. Adrian has eclectic interests in music, from Gregorian chant through to Bach, Elgar, Shostakovich and a long time love for jazz. Outside of music Adrian is a keen cook and a light aircraft pilot.



Musical & Amicable Society

The original Musical and Amicable Society was founded in 1762 by James Kempson, who directed the choir at St Bartholomew's Chapel, Birmingham. Together with fellow musicians from St Philip's Church (now Birmingham Cathedral), Kempson and his singers gathered on a regular basis at Cooke's tavern in the Cherry Orchard "for practice and recreation"!

In 2003, Kate Fawcett and Martin Perkins decided to revive this historic society as a collective of professional period-instrument specialists, performing in combinations ranging from small ensembles to full orchestra.

Their presiding ethos is one of chamber music – however large or small the formation – where each and every performer has a significant role to play. Now in demand, the Society now performs regularly throughout the country, including an annual tour of Christmas concerti.

Individually, the members maintain successful freelance careers with some of Europe's most prestigious period-instrument ensembles. Collectively, they delight in exploring Baroque and Classical repertoire, both familiar and forgotten, recreating the soundscape of an earlier era for a twenty-first century audience. As well as researching and devising our own programmes, they enjoy working with enlightened choirs to breathe new life into choral masterpieces.



Hannah Davey - Soprano

Hannah's performances take her across the UK and Europe for song recitals, oratorio and orchestral concerts. Notable solo engagements include a UK tour of Bach with Sir James Galway, a production of *The Merchant of Venice* at the Royal Shakespeare Company, performances with the Orchestra of St John's including the 'My Music' series at Wigmore Hall, London; a recital tour of Burgundy, France, and oratorio performances at many venues including St John's Smith Square, London, Dorchester Abbey, Tewkesbury Abbey, and her home town of Cheltenham. Recordings include *Mozart Requiem* with Orchestra of St John's and William Hayes' *The Fall of Jericho* with the Corelli Ensemble. Hannah enjoys performing chamber music and is the soprano in the Isbourne Trio, alongside clarinet and piano, who in particular perform and commission works by women, and will be making a recording in 2024.

Complementing her classical singing, Hannah is the vocalist with the Derek Paravicini Quartet, a vibrant jazz group who create their own arrangements of classic song book tunes. They have appeared live a number of times on BBC Radio 3 and recorded a debut album with Absolute Records. Hannah also guests with small ensembles and pianists at jazz clubs around the UK.

Alongside her performances and teaching, Hannah leads vocal master classes and works with the charities Music for Autism, Moving Music and La Folia which provide high calibre performance and workshops for children and adults including those with special needs and living with dementia.



Nina Vinther - Mezzo Soprano

Nina is currently studying with Wilma MacDougall at the Royal Conservatoire of Scotland. She began singing as a chorister at St Albans Cathedral and later gained a choral scholarship with Trinity College Choir. She was subsequently the first female lay clerk with St John's College Choir, Cambridge. She now freelances with numerous choirs in London and Europe, and coaches young singers in the Rodolfus and National Youth Choirs.

She also has a passion for curating collaborative, interdisciplinary projects and regularly gives art song recitals with her Finnish duo partner in Scandinavia, avoiding planes and minimising her carbon footprint wherever possible. A keen linguist, Nina speaks French, German, Italian, Danish, and a bit of Dutch and Polish. Next year she will complete a PGCE in languages at Oxford University whilst continuing to develop her performance portfolio.

She studied with Christine Cairns at Birmingham Conservatoire where she gained a first class honours degree and won prizes including the St Claire Barfield Prize for Operatic Distinction and the Bromsgrove International Young Musician's Platform.



Simon Wall - Tenor

Simon held a choral scholarship at St John's College, Cambridge University gaining Theology BA and MA, before taking up a scholarship at the Royal Academy of Music in London where he was awarded a Post Graduate Diploma in Singing.

He currently combines his solo career with his position as Lay Vicar at Westminster Abbey where in recent months he performed at the funeral of Queen Elizabeth II and the coronation of King Charles III and Queen Camilla, and as a member of The Tallis Scholars with whom he has now sung over 600 concerts.

Concert highlights include the BBC Chamber Prom with Iestyn Davis, Richard Egarr and Academy of Ancient Music; singing the Evangelist in *St Matthew Passion* at Snape Maltings for Mazaaki Suzuki and in King's College Chapel with King's College Choir and Stephen Cleobury; Damon in *Acis and Galatea* for the Gabrieli Consort and La Nuova Musica. In 2003 he premiered solos in John Tavener's epic *The Veil of the Temple,* at both the Lincoln Center, New York and at the BBC Proms.



Alex Ashworth - Bass

Alex is a concert and opera singer working across Europe and the United Kingdom. His recordings include Stravinsky's *OEdipus Rex*, with the London Symphony Orchestra, *Monteverdi's Vespers* with the Orchestra of the Age of Enlightenment and the Monteverdi Choir, Bach's *B Minor Mass* and the *St Matthew* and *St John Passions* for Sir John Eliot Gardiner and the English Baroque Soloists, and Bach's *Magnificat* with Solomon's Knot.

Recent performance include Bach's *B Minor Mass* across Europe and North America, Handel's *L'allegro, Il peneroso ed il Moderato* at Carnegie Hall, New York, and Bach cantatas and *Magnificat* at London's Wigmore Hall. Alex also performed at the Coronation of King Charles III.

Upcoming performances include Handel's *Dixit Dominus* and *Esther* at the Wigmore Hall with Solomon's Knot, and *Monteverdi's Vespers* in Helsinki.

Alex is a Professor of Singing at the Royal Academy of Music, London. He lives in East London with his wife and four children.

Tewkesbury Abbey ***Saturday 15 June 2024, 7pm***

City of Birmingham Choir with David Briggs (organ)

Dupré - De Profundis | Vierne - Messe Solennelle

Buy tickets via ticketsource.co.uk

City of Birmingham Choir

Honorary Patrons: The Lord Mayor of Birmingham
Dr Christopher Robinson CVO CBE

The choir can look back with pride at over one hundred years of music making in Birmingham. The driving force behind forming the choir was Sir Granville Bantock, a successful and popular composer of the age. The Choir's repertoire is wide, and from it's inception the choir has sought to present new and unfamiliar works; for example the world premiere of Vaughan Williams' *Mass in G Minor;* the first UK performance of the Duruflé *Requiem;* and more latterly works such as Will Todd's *Mass In Blue*. Over the years the Choir has enjoyed a close relationship with the City of Birmingham Symphony Orchestra including the centenary performance of Elgar's *Dream of Gerontius* with the CBSO in October 2000 was broadcast live on the BBC.

The choir has been able to draw on the services of some great musical directors, including Sir David Willcocks and Christopher Robinson CBE. Since 2002 we have been led by the inspirational Adrian Lucas and we are excited to continue making music for many years to come.

The choir, with over 100 members, rehearses on Tuesday evenings in central Birmingham. Hard work and preparation goes into each concert performance, but it's always enjoyable. Singing is such a rewarding pastime and good for your health. If you would like to join then please get in touch, as the choir is always looking for new members. For further information please go to www.citychoir.org.uk or scan the QR code.

The Choir gratefully acknowledges the support of the G J W Turner Trust and Dumbreck Charity. Also the support of our many Patrons, Life members and Donors.

The City of Birmingham Choir is a Registered Charity. Number 1049684.

Director of Music: **Adrian Lucas**

Choir Accompanist: Colin Baines**

Sopranos

Kate Adams
Rebecca Attwood
Jenny Baines**
Claire Bowman
Anna Buncey
Lucia Busso
Sarah Carrington
Kathryn Carter
Janet Chow
Lara Clarke
Christina Cooper*
Lynne Davies
Hannah Day
Chris Doncaster**
Janet Fleming**
Janet Griffiths**
Carolyn Hall
Georgina Hardy
Kath Harrow
Liz Holmes
Helen Inasu
Bella Johnson
Stephanie Lau
Hattie Lloyd
Frances Lovell
Ruth Low
Aisling Maciver
Lucy Mair
Rachel McLeod
Ania Melichar
Hildah Mutai
Anna Peaston
Naomi Reed
Ruth Revill***
Janet Shaw
Jeanne Stacey***
Deborah Steen
Jill Taylor*
Anne Turner
Jess Turner
Gill Walsh
Sarah Walters
Sue Ward***
Sarah Williams

Altos

Pru Allington-Smith*
Catherine Benson**
Tricia Bowden**
Gwyneth Bowdler
Gillian Bullock*
Rosemary Case**
Helen Chryssides*
Sue Clarke
Jens Christian Claussen
Maggie Davies
Jane Eminson
Marion Evans
Delia Fitzpatrick
Ruth Forecast
Susan Franklin*
Rebecca Glover*
Cat Goulder-Davies
Katharine Harris
Vera Hau
Frances Hooper*
Patricia Howard*
Louise Lander
Lynn Lee
Henrietta Lockhart
Claire Lucas
Amy Maclean
Helen Maybee
Jasmine Ng
Rachel Radford
Dorothy Ryan
Helen Sassi
Gillian Savage***
Teri Siggins*
Stella Thebridge**
Carol Thomson*
Jo Werrin
Carol Wetton
Su Whale*
Vicky Wilcher

Members for:
** 25 years*
*** 40 years*
**** 50 years*

Tenors

Olumide Akinbiyi
Nigel Brookes
Bob Casselden***
Max Chiu
Roland Clark
David Corden
John Ellis
John Franklin*
Toby Hester
Colin Hutcheson
Jaison Mathai John
Kingsley Nwachukwu
David Pannell
Ron Powell
John Ward
Matt Weller
Nick Wilkinson

Bass

David Baxendale**
Dan Campbell
Paul French**
Neil Fricker
Steve Galey
Stuart Hill
John Jones
Mark Lawrence*
Tim Low
Martin Mence
Andrew Murray*
Iain Newman
Chris Parkes
Michael Price**
Tony Ridgway*
John Shakespeare*
Matthew Somerville
Michael Toolan
David Trevis-Smith*
Martin Willis*
Geoffrey Wyatt

CITY OF BIRMINGHAM CHOIR