

Llandaff Cathedral Choral Society *Cymdeithas Gorawl Cadeirlan Llandaf*

Director of Music: Alexander Thacker

Jeffrey Howard (Organ)

Alison Shone (Soprano) Sacha Fullerton (Alto)

Jack Parry (Tenor) William Stevens (Baritone)



Music for a Jubilee

Llandaff Cathedral
26th March 2022

Tŷ CERDD
tynnu sylw'r byd at Gerddoiaeth Cymru
promoting the Music of Wales to the world

 **Cyngor Celfyddydau Cymru**
Arts Council of Wales

**ARIENNIR GAN
Y LOTERI
LOTTERY FUNDED**



 **Noddir gan
Llywodraeth Cymru**
Sponsored by
Welsh Government

Welcome

After a turbulent and frustrating two years for choirs, it is with great pleasure that we welcome you to our first concert in the Cathedral since 2019. As with many other musical organisations, we did not let the grass grow under our feet during the pandemic and quickly became adept at using Zoom. This allowed us to stay in touch through our weekly rehearsals and we were even able to expand our membership internationally with regular attendees from Australia, Canada, Germany, and Italy. Even being away was now no longer an excuse to miss a Monday night!

The Zoom rehearsals culminated in several YouTube videos beginning with a Christmas concert, released Advent Calendar-style one piece at a time, before the whole event was premiered on 21st December, 2020. *Winter Legends, Christmas Bells* is still available to view, and features new carols by Ben Heneghan and Ian Lawson plus arrangements of much-loved traditional carols from Alexander Thacker. Another virtual concert for St David's Day (2021) followed, with 4 new arrangements of Welsh songs, including *Mae Hen Wlad Fy Nhadau* and *Dafydd y Garreg Wen*. Last May, we released Iain James Veitch's *Jazz Missa Brevis*, again issued first in weekly parts, before culminating in a performance of the full work on 31st May. Our latest video is a 7-part piece by Ben Heneghan *A Spiral Round the Sun* and the first of these, *Last Day of the Year*, was released on New Year's Eve 2021. All of these can be found on YouTube.

There will be more videos produced over the next year and these will be announced on our website along with other news and details of how to join this wonderful choir.

Wishing you well in this Platinum Jubilee year!

Caroline Lynch-Blosse
Deputy Chair
LCCS

Programme

Welcome and Introduction Reverend Canon Mark Preece The Precentor

Coronation Anthems George Frideric Handel (1685-1759)

Shortly before his death in 1727, King George I signed 'An Act for the naturalizing of George Frideric Handel and others'. Handel's first commission as a British citizen was to write the music for the coronation of George II on October 11th. The four anthems Handel composed proved extremely popular during his lifetime and have remained so ever since. The two performed this evening are *Zadok the Priest* and *The King Shall Rejoice*.

Zadok was thought to be composed between September and October 1727, and uses words adapted from the first chapter of the First Book of Kings that tell of the anointing of Solomon by Zadok and Nathan. The anthem opens with a long ritornello, based on rising arpeggios over richly spaced repeated chords, preparing the way for a resplendent climax at the dramatic entry of the seven-part chorus. Handel specifies no tempo or dynamics except 'soft' at the start and 'loud' at the chorus entry, but the music implies a long-sustained crescendo that conveys an overwhelming sense of expectation and suspense. The anthem is in three sections with the homophonous chorus parts being used to highlight the text. There is scarcely any counterpoint and few harmonic surprises and the piece is firmly rooted in the tonic D major. Thus, *Zadok* is a supreme example of Handel's power to make a unique statement by the simplest means. The words of *Zadok the Priest* have been sung at every coronation since that of King Edgar in 973AD, and Handel's setting sung at every one since 1727.

*Zadok the priest and Nathan the prophet anointed Solomon king.
And all the people rejoiced, and said:
God save the King! Long live the King! God save the King!
May the King live for ever. Amen, Alleluia.*

The King Shall Rejoice uses a text from Psalm 21 and Handel sets each of the four sentences and the final 'Alleluia' as separate musical sections. The first movement, full of festive pomp and glittering fanfares with a long introductory ritornello, exercises the full strength of the choir and accompaniment. The second movement is in a lilting triple time and with the choir entering in just four parts ('exceeding glad') before enjoying long chains of suspensions on 'of thy salvation'. The brief outburst of the triumphant third movement, with its extraordinary harmonic surprise, links directly to the fourth. This movement is again in triple time but has a more fugal counterpoint. The fourth and final

movement is an exuberant double fugue (a fugue with two simultaneous melodies pitted against each other from the outset) which gives the piece a magnificently grand and elaborate conclusion which, as it was performed at the actual crowning section of the coronation service, matches the occasion perfectly.

*The King shall rejoice in thy strength, O Lord.
Exceeding glad shall he be of thy salvation.
Glory and great worship hast thou laid upon him.
Thou hast prevented him with the blessings of goodness
and hast set a crown of pure gold upon his head.*

Alleluia.

Gloria John Rutter (1945-)

By the time that the Voices of Mel Olsen first performed a brand-new setting of the *Gloria* in the spring of 1974, John Rutter was fast becoming a household name in musical circles. Three years earlier his name was inscribed alongside that of David Willcocks as joint editor of the second in the increasingly popular *Carols for Choirs* series, having already made many of his own carols famous in the first in the series. Originally written for brass, percussion, organ, and mixed chorus, *Gloria* was Rutter's first US Commission and the beginning of a long and fruitful association with that country. Mel Olsen, who commissioned the work, was extremely meticulous in what he wanted from the piece, particularly as regards idiomatic vocal writing. The version which will be performed tonight is the one for chorus and organ.

The three movements of *Gloria* were conceived more for concert rather than liturgical performance and follow a fast - slow - fast structure, like those of a concerto or short symphony. The first, 'Gloria in excelsis Deo', sets these words to a bold and brass like tune which forms the basis of the movement. These strident melodies, alongside organ fanfares, are punctuated with softer, more lyrical settings, such as 'Et in terra pax' (And on earth peace) and 'gratias agimus tibi' (we give you thanks).

The central 'Domine Deus, Rex Caelestis' (Lord God, King of Heaven) transports us to a state of suspended, tranquil beauty as if floating over the clouds as sustained melodies and organ flourishes, invoke the King of Heaven. This is perhaps the most obviously spiritual music in the work as time seems completely suspended for six minutes of ecstatic bliss.

The final 'Quoniam tu solus sanctus' rounds off the work with fugues, fanfares and perhaps that most 'Rutterish' of characteristics, spiky, syncopated rhythms. Here, Rutter shows off his compositional wizardry, combining, chopping and

changing different themes before a majestic reprise of the opening Gloria theme in a way which sounds truly symphonic and leaves no doubt as to where to clap for the audience.

Allegro vivace – Gloria in excelsis Deo

Andante – Domine Deus

Vivace e ritmico – Quoniam tu solus sanctus

Crown Imperial William Walton (1902-1983)

Crown Imperial was first performed on May 12th 1937 at the coronation of King George VI and further to the infamous abdication of his elder brother. The organisers turned to William Walton to compose a new royal anthem, apparently requesting that that it be similar in tone to Elgar's works for the royal family. So successful was he in this quest that the resulting composition has sometimes been referred to tongue-in-cheek as the *Pomp and Circumstance March No.6*.

Walton took the title from William Dunbar's poem (c.1501) about London *In Honour of the City* which contained the lines 'Empress of townes, exalt in honour, in beawtie beryng the crone imperial, swete paradise precelling in pleasure, London, thou art the flour of cities all'. Structured in the ABABC form common to many British marches, the piece is composed in C major, modulating to Ab for the more lyrical trio section before returning to the original key for a restatement of the material and a short coda. It proved highly popular and has since become a standard anthem at royal occasions.

Coronation Mass Wolfgang Amadeus Mozart (1756-1791)

This mass in C major (one of seventeen mass settings by Mozart, seven of which are in the key of C major) is a short mass, *Missa brevis*, rather than a fuller *Missa solemnis*. All of his mass settings were written before he left Salzburg for Vienna. While they often lack the complexity of Mozart's later works, they nonetheless display his skill at writing elegant and appealing melodies; and they certainly conformed to the accepted Austrian church idiom of the time.

There is some debate as to when the mass was first performed and for whom it was written. It certainly featured at the coronations of Leopold II as King of Bohemia in Prague 1791 (where it was conducted by Antonio Salieri) and Francis I of Austria in 1792, hence its popular title of 'coronation' mass. For a long time, it was thought to be associated with the pilgrimage church of Maria Plain on the outskirts of Salzburg, where a statue of the Virgin Mary was crowned each year. However, it was probably first composed for the Prince-Archbishop of Salzburg and performed on Easter Sunday at the city's Cathedral.

The Kyrie, Gloria, and Credo all begin emphatically in C major with an almost military rhythm. The soloists are often juxtaposed with the chorus in a concertante style, and this is beautifully demonstrated in the Credo which is unusually structured in a Rondo form. Listen out for the quite stunning 'Et incarnatus est'. There are also other structural variations from the norm, for example in the Benedictus where there is a solo reprise following the Hosanna from the chorus.

The final movement, *Agnus Dei*, features the soprano solo singing a melody that is a precursor for the famous aria 'Dove sono' from *Le nozze di Figaro*. The mass ends with a symphonic and choral flourish that pushes the traditional boundaries of a *Missa brevis* and anticipates the late high masses of Haydn.

Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria

*Gloria in excelsis Deo. Et in terra
pax hominibus bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex coelestis, Deus
Pater omnipotens
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius
Patris.
Qui tollis peccata mundi, miserere
nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum sancto Spiritu in gloria Dei
Patris,
Amen.*

*Glory to God in the highest
and on earth peace to all those of
good will.*
We praise you,
We bless you,
We adore you,
We glorify you.
We give thanks to You, according to
Your great glory.
Lord God, king of heaven, God the
almighty Father.
Lord Jesus Christ, the only begotten
Son.
Lord God, Lamb of God, Son of the
Father.
You who remove the sins of the
world, have mercy on us.
You who remove the sins of the
world, receive our prayer.
You who sits at the right hand of the
Father, have mercy on us.
Because you alone are holy.
You alone are the Lord.
You alone are the highest, Jesus
Christ.
With the Holy Ghost in the glory of
God the Father,
Amen.

Credo

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum
Christum,
Filius Dei unigenitum,
et 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 caeli
Et incarnatus est de Spiritu Sancto
ex Maria Virgine. Et homo factus est.*

I believe in one God,
the Almighty Father,
maker of heaven and earth,
and all things visible and invisible.
And (I believe) in one Lord Jesus
Christ,
the only-begotten Son of God,
and born of the Father before all
ages.
God from God, Light from Light,
True God from True God.
Begotten, not made, of one
substance with the Father:
by whom all things were made.
Who, for us
and for our salvation
descended from the heavens
And was made flesh by the Holy
Ghost
from the Virgin Mary, and was made
human.

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth,
pleni sunt caeli et terra gloria tua.
Osanna in excelsis!*

Holy, Holy, Holy,
Lord God of Hosts,
the heavens and earth are filled with
your glory.
Hosanna in the highest!

Benedictus

*Benedictus qui venit in nomine
Domini.
Osanna in excelsis!*

Blessed is He who comes in the
name of the Lord.
Hosanna in the highest!

Director of Music



Alexander Thacker was appointed as Director of Music of Llandaff Cathedral Choral Society in 2018 and has helped to steer the choir through the rocky terrain of virtual rehearsals during lockdown, through to the choir's return this term. Highlights have included conducting Mozart's *Requiem*, Mendelssohn's *Elijah*, and premiering of Ian Lawson's *One World Cantata*. He is also Musical Director for Cheltenham Choral Society (CCS) and the Cavatina Singers, Penarth. Alexander began his conducting career as Director of Music at the Church of St Andrew and St Teilo, Cardiff, a position he held for eight years, before taking up the post of Musical Director for CCS. Originally from Leicester, Alexander graduated on the MMus Choral

Conducting course at the Royal Welsh College of Music and Drama (RWCMD), studying with Sarah Tenant Flowers, Adrian Partington and Neil Ferris. In 2011, he graduated in Composition at the RWCMD, winning the Mervyn Burtch Composition Prize. Two of his compositions were performed virtually as part of a joint, lockdown project between CCS and Alexander's other two choirs entitled *Winter Legends*, *Christmas Bells*. On top of conducting duties Alexander sings in Llandaff Cathedral Choir, composes and teaches music theory. For more information, please visit alexthacker.co.uk.

Tonight's Soloists:



Alison Shone (Soprano) Ali was born in St Asaph, Clwyd but grew up in Nottingham and is a keen, lifelong supporter of Nottingham Forest. At the age of eighteen she was awarded a full scholarship to study at the Royal Academy of Music, with Janet Price and Jonathan Papp. She successfully completed her BMus degree at the Academy and was also awarded the Licentiate Diploma. She gained a Postgraduate Diploma in Advanced Performance with distinction from the Royal Welsh College of Music and Drama where she continued to study with Janet Price. Ali has won numerous singing prizes including the prestigious Sir Geraint Evans Award twice during her studies at the Royal Welsh College. As a soprano soloist she's been under the baton of conductors such as

Richard Hickox, Nicholas Kramer, and Sir Neville Marriner. She has taken part in various recordings of opera, oratorio and sacred music on labels such as Chandos, Priory Records and Hyperion. In October 2014, Ali was appointed musical director of Wales's first stroke choir, 'Strike a Chord Cymru', which acts as a rehabilitation for stroke survivors. The choir is thriving with almost thirty members. More recently Ali took over the baton of the Bargoed Community Choir. They're a female ensemble keeping the valleys tradition of song alive. She also conducts and directs Only Melin Aloud, a choir formed of Melin Homes residents based in Gwent and also leads a dementia friendly choir in Abertillery. Ali is a great ambassador for Arts and Health. She has co-created and produced a course with the Cardiff and Vale Recovery College which promotes singing for wellbeing. She is in great demand as a singer, teacher and accompanist and has also gained huge recognition in the world of music therapy, reaching out to the wider community, reuniting us all through music.

She now lives in South Wales with her husband Dean and their two children Anja and Oskar, who keep her very busy.



Sacha Fullerton (Alto) Sacha started singing at the age of fifteen in the youth choir at Gloucester Cathedral, where she is currently one of the first female lay clerks to sing in the Cathedral Choir under the direction of Adrian Partington. She completed her MMus in Vocal Studies at the Royal Welsh College of Music and Drama in 2017, where she studied with Lorna Anderson. She has sung in several other professional ensembles, such as the Ex Cathedra Choir and Consort, the Glevum Consort, the Proteus Ensemble, Cantores Amicitiae, Glasgow Cathedral Choir, Caledonian Voices and Ensemble Sine Nomine. Sacha was the recipient of one of the two prestigious Stile Antico Young Singer Bursaries in 2016, and in 2017.



Jack Parry (Tenor) is a classically trained tenor having recently completed his Masters in Vocal Performance at the Royal Birmingham Conservatoire under the tutelage of Chris Turner, having previously studied with Adrian Thompson at The Royal Welsh College of Music and Drama. His passion for music was ignited when he joined Gloucester Cathedral Choir as a chorister in 2005 and returned to sing with them during lockdown. During his time living in Cardiff Jack was a Lay Singer at Llandaff Cathedral and a scholar with the BBC National Chorus of Wales, with whom he has made regular appearances on both television and radio, including several solos. Alongside his choral singing, Jack is currently making a name for himself in the world of opera. He recently covered the role of Federico and sang in the chorus

of Opera Holland Park's 2021 production of *L'amico Fritz*, an experience he thoroughly enjoyed. Other operatic roles from the past few years include Mr Bobo/Ghost Child II *Coraline*, Demetrius *The Enchanted Island* (RBC), The Witch *Hansel and Gretel* (Opera Boots); Annibale *The Gondoliers*, The Mayor *Albert Herring* (RWCMD); Chorus *Tosca* (Abu Dhabi Festival); Don Basilio and Don Curzio *The Marriage of Figaro*, Fenton *Falstaff* (Tessitura); and Lensky *Eugene Onegin* (Independent Production). Recent scenes roles include Tom Rakewell *The Rakes Progress* and Vladimir Lensky *Eugene Onegin* (RBC 2021); Don Ramiro *La Cenerentola* and Prologue *The Turn of the Screw* (RBC 2020); Don Ottavio *Don Giovanni* and Danilio *Die Lustige Witwe* (RBC 2019) and Jaquino *Fidelio* and Nika Magadoff *The Consul* (RWCMD 2018). Jack also is an in demand concert singer having recently sung works by composers including Mendelssohn, Mozart, Britten, Dvorak and Saint-Saëns. In the 18 months has also taken part in masterclasses with the likes of Nicky Spence, Marcus Farnsworth, Wyn Davies and Iain Burnside. Jack has also featured on many professional recordings. Recent recordings include Nadolig yn Llandaff (Llandaff Cathedral Choir), Apostle (Original Netflix Film), Ian Venables *Requiem* (Gloucester Cathedral Choir) and 'Music for Gloucester Cathedral' by Ian King (Gloucester Cathedral Choir) which has just been released. When Jack isn't performing he enjoys working with young people. He worked as a Mentor as part of the Royal Opera House 'Opera Nation' project and has worked as both a Tutor and Senior Tutor with 'Learn and Experience' and 'The Ingenium Academy'. He is currently taking a year out from full time singing and is working at Ryde School on the Isle of Wight teaching Music, Drama and Sport. When not performing or working with young people Jack can usually be found playing or coaching cricket. Jack is delighted to be back

singing with Llandaff Choral Society having previously sung in their 80th Anniversary concert of Elijah.



William Stevens (Baritone) is a singer and conductor. He studied singing at the Royal Welsh College of Music and Drama with Donald Maxwell and has had the privilege of singing in masterclasses with Dame Ann Murray, Sir John Tomlinson and Robert Holl. His roles on stage include the title roles in *Le nozze di Figaro* and *Sweeney Todd*, Nick Shadow *The Rake's Progress*, Olin Blicht *Susannah*, Fasolt *Das Rheingold*, Superintendent Budd *Albert Herring*, Don Magnifico *La Cenerentola*, Sylvano *La Calisto* and various Gilbert and Sullivan roles with companies including Cardiff Opera, Opera Anywhere, Longborough Festival Opera and Welsh National Opera. Forthcoming engagements include Dulcamara *L'elisir d'amore* and Sparafucile *Rigoletto*. His concert repertoire includes

major works by Bach, Handel, Haydn, Mozart, Berlioz and Saint-Saëns and has conducted major works by Handel, Bach, Haydn, Victoria, Tchaikovsky, Brahms, Sullivan, Berkely and Pärt.

Organist



Jeffrey Howard was born in Cardiff and studied at the University of Wales College, Cardiff and the Royal Academy of Music, London. He is Director of Music at St John's College, Cardiff and Cardiff Metropolitan Cathedral. He continues to pursue a career as organist, coach, conductor and pianist and has accompanied leading international opera and light entertainment singers including Sir Bryn Terfel, Sir Willard White, Dennis O'Neill, Nuccia Focile, Rebecca Evans, Alfie Boe, Wynne Evans, Michael Ball, John Owen Jones, Shân Cothi, Katherine Jenkins, Jason Howard and more informally, Dame Shirley Bassey. Jeff has performed at major concert venues throughout the UK and Europe including the Royal Albert Hall, Royal

Festival Hall, Wigmore Hall, St Paul's Cathedral, St George's Chapel in Windsor, Notre Dame de Paris and the Goethe Institute in Brussels. His concerto performances include piano concerti by Beethoven, Shostakovich and Rachmaninov. Jeff has worked as conductor and arranger with the Royal Philharmonic Orchestra, Royal Liverpool Philharmonic, BBC National Orchestras of Wales, Orchestra of Welsh National Opera, City of Birmingham Symphony Orchestra and the Budapest Symphony Orchestra and often appears as keyboard soloist for Sir Karl Jenkins. Recent commissions include Fanfare and Easter Hymn arrangements for Washington National Cathedral, orchestrating the new musical *Tiger Bay* for the Wales Millennium Centre and Capetown Opera, choral arrangements for the BBC National Chorus of Wales, Songs of Praise, S4C and various solo recording artists including Sir Bryn Terfel for Deutsche Grammophon and Trystan Llŷr for Universal. As accompanist, singer and arranger for Only Men Aloud, he toured the UK twice with them in 2009 and they released two albums on the Universal label. Their second album, 'Band of Brothers', included a number of Jeff's arrangements and won a Classical Brit Award in 2010. For the last twenty-five years, Jeff has been a Vocal Coach at the Royal Welsh College of Music and Drama, Welsh National Opera and Welsh National Youth

Opera, Wales International Academy of Voice and on the Music Theatre Course at RWCMD. He was also a Vocal Tutor at Cardiff and Bristol Universities. Jeff is Music Director of Cambrensis Choir, the 200-voice St David's Praise Choir and until 2019, was conductor of the Treorchy Male Choir. The Welsh Music Guild awarded Jeff the Joseph Parry Award for his services to music in Wales and in 2018, the Royal Academy of Music awarded him the Associateship of the Academy for services to choral music. He received the British Empire Medal in the 2019 New Year Honours.

Accompanist



Philip May has been the accompanist for LCCS rehearsals since 2014. Aside from this role, he is kept otherwise busy with a gallimaufry of musical odd jobs around Cardiff and South Wales: working as an accompanist, workshop leader, and arranger for various music outreach charities including Arts Active, Live Music Now, Open Up Music, the Forget-Me-Not Chorus, and Welsh National Youth Opera. He is also a peripatetic teacher and accompanist at The Cathedral School, Llandaff.

Llandaff Cathedral Choral Society

Founded over 80 years ago, Llandaff Cathedral Choral Society is one of the oldest choirs and the only cathedral-based choral society in Wales. The Society performs in the glorious setting of the Cathedral on four occasions each year and is pleased to enjoy a special relationship with one of our most historic religious buildings. Over the years and under a succession of outstanding conductors, the choir has performed virtually all the great choral works. It has also commissioned and performed new works by many of Wales' leading composers.

Rehearsals are held each Monday in term time and auditions for new members held regularly throughout the year, with applicants being invited to attend a few rehearsals with the choir beforehand. We are particularly interested in recruiting new tenor and bass voices at present. Being able to sight read to a reasonable standard is a pre-requisite for membership and previous choral experience an advantage. Beneficial membership arrangements are in place for sixth formers and students.

Contact Secretary.LlandaffCCS@gmail.com for details.



Llandaff Cathedral Choral Society on YouTube:

Winter Legends, Christmas Bells

(<https://www.youtube.com/watch?v=2SvExzfS7LQ>)

St. David's Day Concert 2021

(<https://www.youtube.com/watch?v=IWdrp86EEvI>)

Jazz Missa Brevis

(<https://www.youtube.com/watch?v=lvCzJtVQwdU>)

Last Day of the Year

(<https://www.youtube.com/watch?v=QUsLSUespfl>)



Our next concert will feature Randall Thompson's Frostiana, Ben Heneghan's A Spiral round the Sun and the Duruflé Requiem. Do join us on July 9th at 7.30pm.

More details will appear in due course on our website:

<https://llandaffcathedralchoralsociety.org/>

**Dilynwch ni ar Drydar (@LlandaffChoral) ac ar
Facebook (@LlandaffCathedralChoralSociety)
am fanylion pellach • Follow us on Twitter (@LlandaffChoral) and
Facebook (@LlandaffCathedralChoralSociety)**