



WHEN DAVID
HEARD...

music for a lost prince

£2

COLCHESTER CHAMBER CHOIR

Since our first concert in January 2010 we have performed over forty concerts to an ever-growing audience and now have over 200 pieces of music in our repertoire. This season we number thirty-one auditioned singers. We present varied programmes exploring the more challenging and less well-known repertoire, particularly from the pre-baroque period and 19th and 20th centuries. We have sung works from Gesualdo to Ives and in languages including Danish, Slovak and Czech. In November 2014 we performed the UK première of Emile Naoumoff's Concert Sacré in St Edmundsbury Cathedral.

Patrons: Peter and Jill Newton

Sopranos: Diana Childs, Katie Chippendale, Liz Curry, Anita Filer, Lesley Gunfield, Eleanor Loaring, Jennifer Lloyd, Linda Pearsall, Sophie Prestwich, Hilary Sellers

Altos: Lehla Abbott, Patsy Cosgrove, Tessa Freebairn, Julia King, Anne Marie O'Callaghan, Lisa Roberts, Emma Scott-Smith, Mary Stamp, Eleanor Walters

Tenors: Martin Arnaud, Will Howard, Zachary Kleanthous, Sean Moriarty, Amrit Nasta, Giovanni Verduci

Basses: Dominic Blanchard, Simon Bowen, Samuel Carbonero, Jonathan Francis, Stephen Smith, Paul Torrington

Peter Humphrey is the choir's rehearsal pianist.

Roderick Earle was a principal baritone with the Royal Opera House, Covent Garden for 21 years, singing more than 60 roles, and has sung in opera and concerts all over the world. In 2014 Roderick sang the title role in Tippett's King Priam for English Touring Opera.

The production won the coveted Olivier Award for Outstanding Achievement in Opera in 2014. Earlier this year he appeared as Hans Foltz in the English National Opera's acclaimed production of Wagner's The Mastersingers. Roderick is also a singing professor at The Royal College of Music, London and Artistic Director of the Harwich Festival of the Arts 2015.

The current **Royal Consort** comprising present and past students of the Royal College of Music was founded in 2007 by Claire Bracher, viol consort Professor at RCM. Highlights in 2015 include three performances at Buckingham Palace, a summer concert in the RCM museum on original instruments dating from 1595 to 1692, and a première ensemble recording to be released in 2016.

Claire Bracher - treble gamba. Claire has performed with many eminent early musicians and ensembles and in numerous festivals throughout the world. In 2011 she released the first ever recording of Telemann's complete work's for solo viola da gamba, and gamba with basso continuo. 2014 saw the launch of her world première recording on the RCM's Kessler Viols with her duo partner and theorbo player, Jadran Duncumb.

Lily Hope - treble gamba, **Maureen Vallery** - tenor gamba, **Henry Drummond** - bass gamba, **Timothy En-Ming Lin** - bass gamba, **Sarah Small** - bass gamba

We are grateful to Alison Crum and Bill Hunt for their help, advice and support in creating this evening's programme.

The lost prince...

With the accession of James I in 1603, England not only acquired a new king but also a royal family with three comparatively small children. The eldest, Henry, was only 9. England had not had a royal family since the days of Henry VIII and the royal children attracted much interest and support.

Prince Henry was duly inaugurated as Prince of Wales in 1610 and was given his own court together with St James' and Richmond palaces. An enthusiastic champion of the Protestant cause in Europe and passionately interested in the arts, he quickly drew around him artists and thinkers who were amongst the greatest of the age. He was handsome, athletic and favourably compared with his bookish and unpopular father. His circle displayed a re-invigoration of art, literature, music, science and political thought and brought hopes of a new English Renaissance to rival that of the Medici in Florence and to outshine that of the former queen Elizabeth.

At the end of October 1612, the prince became seriously ill and on 6 November he died. He was only 18. The court and country were plunged into despair and there followed an outpouring of grief at the loss of so much hope. King Henry IX was not to be and hopes of a new golden age were dashed.

At the funeral, on 7 December, there were more than 2,000 mourners and the procession took four hours to marshal. The crowds offered up 'an ocean of tears'. For the event Thomas Tomkins wrote an anthem 'Know you not' in which the mourning royal family was compared to that of King David. There followed a stream of tributes and memorials in poetry and music by all the leading writers and composers. Many of the musical offerings referred to King David's loss of his son Absalon.



Robert Ramsey (1590s – 1644) was born into a family of court musicians to James VI and followed James to England on James' accession to the English throne. He wrote several tributes to Prince Henry and in 1615 wrote his *Dialogues of Sorrow* for a visit by King James and the then Prince of Wales, Charles, to Cambridge. The work was subsequently considered un-performable because two of the part-books were lost. Tonight's concert will present the first performance of the reconstructed piece (see note below). Having graduated from Trinity College, Ramsey went on to be Master of the Children (the college choir) from 1637.

John Ward (1590 – 1638) was born in Canterbury and was a chorister in the cathedral. In 1607 he went to London and served as a musician to Sir Henry Fanshawe. His compositional output includes many works for viols and the two madrigals written in memory of Prince Henry which we are performing this evening.

William Byrd (c.1539/40 or 1543 – 1623) Considered by many to be the greatest of the late Tudor composers, Byrd lived well into the reign of King James. He wrote church music for both his own Catholic liturgy and for Elizabeth's reformed church as well as keyboard works, madrigals and consort pieces. *Fair Britain Isle* is his only work to relate to Prince Henry.

Thomas Weelkes (1576 – 1623) held the post of organist at Winchester College from 1598 before moving to Chichester Cathedral in 1602. He appears to have been an alcoholic and was temporarily removed from his position in 1616 for blaspheming and being disorderly. After his wife's death he seems to have spent more time in London where he died. His works include much fine church music and madrigals.

Richard Dering (c.1580 – 1630) was born in England but after his conversion to Catholicism moved to the Spanish Netherlands where he was free to practise his new faith. He returned to England in 1625 to serve the chapel of the Catholic Queen, Henrietta Maria, and to be 'musician for the lutes and voices' to Charles I. His music shows Italian influence (he visited Venice) and was reputedly the favourite music of Oliver Cromwell.

Thomas Vautour (c.1580/90 - ?) In the 1610s and 1620s he was in the service of Sir George Villiers, Duke of Buckingham, who was favourite to King James. He wrote many consort songs and madrigals.

Thomas Tomkins (1572 – 1656) was born in St. David's, Wales into a Cornish family. He was a lay clerk and organist at St. David's before becoming organist at Worcester Cathedral. He studied under Byrd and had a close acquaintance with Thomas Morley. In 1603 he became assistant at the Chapel Royal under his friend Orlando Gibbons. He was one of the major composers of his day and composed much church music, keyboard music and many consort works. He was commissioned to write the Anthem for Prince Henry's funeral on December 7, 1612. The words were chosen from the Second Book of Samuel by Arthur Lake, Dean of Worcester, and may have provided inspiration for the stream of works that followed from various composers using the same text.

Dialogues of Sorrow upon the Death of the late Prince Henrie

Robert Ramsey's *Dialogues of Sorrow upon the Death of the late Prince Henrie*, of which this is the first performance since the seventeenth century, is scored for six voices and six viols, and survives in a set of partbooks now in the Bodleian Library in Oxford. The manuscripts contain a selection of music in five and six parts. The Quintus partbook is missing, and the Altus book lacks the six part music, so two of the six parts need to be supplied, and, crucially, one of the missing parts contains about a sixth of the poem set by the composer, so an attempt to reconstruct the piece involves both musical composition and versification. Wiser people than I have declared the piece unreconstructable, and any version produced must be doubly speculative; however, what does survive suggests a unique and powerful piece, so I thought it worth the effort to produce something that might approximate what the work may have been. I am grateful to Hugh Keyte for providing most of the missing verse, and for numerous helpful suggestions to improve the music.

The *Dialogues* fall into three main sections, involving a dialogue between the top two parts, with choruses commenting on their conversation. There are also extended sections for the viols alone. The solo passages are unusual in that they are in an Italianate, almost recitativo, style, over a contrapuntal accompaniment provided by the viols, combining the old-fashioned consort song tradition with the newer solo song style.

The piece is clearly dated 1615 in the manuscript, and one may wonder why such an elaborate and extended memorial to Prince Henry should be written some three years after his death. A clue is given by the accounts of Trinity College, Cambridge, which record payments to Ramsey for his services during the two visits of James I to the city in March and May 1615, on one occasion accompanied by Prince Charles, who hero-worshipped his brother both in life and death.

Andrew Kerr



Remains of the wooden effigy of Prince Henry constructed for his funeral and later displayed in Westminster Abbey

PROGRAMME

When David heard	Robert Ramsey
How are the mighty fallen	
Dialogues of sorrow <i>Hilary Sellers and Jennifer Lloyd</i>	(reconstructed by Andrew Kerr and Hugh Keyte)
Sleep, fleshly birth	
Fair Britain isle <i>Lebla Abbott</i>	William Byrd
No object dearer	John Ward
Weep forth your tears	
Fantasia 6 a 4	
O Jonathan, woe is me	Thomas Weelkes
When David heard	

INTERVAL

Almaine a 3	Richard Dering
Contristatus est Rex David	
And the King was moved	
Melpomene, bewail <i>Hilary Sellers and Jennifer Lloyd</i>	Thomas Vautor
Then David mourned	Thomas Tomkins
Know you not <i>sopranos - Hilary Sellers, Jennifer Lloyd, altos - Lisa Roberts, Lebla Abbott, tenor - Zachary Kleanthous, bass - Paul Torrington</i>	
When David heard	

When David heard Robert Ramsey

When David heard that Absalon was slain, he went up to his chamber over the gate, and wept: and as he went, thus he said,

O my son Absalon, my son, my son Absalon! Would to God I had died for thee,

O Absalon, my son, my son!

2 Samuel 18:33

How are the mighty fallen

How are the mighty fall'n in the midst of the battle.

O Jonathan, Jonathan, thou wast slain in thy high places.

O Jonathan, woe is me for thee, O Jonathan,

My brother Jonathan, very kind hast thou been unto me:

Thy love to me was wnderful, passing the love of women.

How are the mighty fall'n and the weapons of war destroyed.

2 Samuel 1:25-27



Dialogues of Sorrow upon the Death of the late Prince Henrie Robert Ramsey

reconstructions in italics

The first part

O tell me, wretched shape of misery, since every eye is overwhelmed with tears
by some misfortune, why are thine so dry,
yet in thy face a world of woe appears?

Delight is dead, *and dying did bestow upon her votaries due legacy:*

To some a watery easing of their woe, to me a mute and arid misery:

Twofold bequests doth dead Delight impart,

to some salt tears, to me a broken heart.

The second part

What dire mishap, or unappeased rage hath slain delight and filled the world with woe?

A noble Prince, the Phoenix of our age, untimely fallen, is by Death laid low.

O grief, O time too swift, O death most cruel,

O why, alas, conspired you all in one to reave the world of this so rare a jewel
in whose sad end, alas, our joys are done.

Come, gentle swains, our doleful tones attend,
with tears of woe, and thus bewail his end.

The third part

Gone is the world's delight, the hope of arms,

The Muses' glory, nurse of arts divine, now changed,

alas, by Death's eternal charms, to shades and darkness yields his wonted shine.

O no, he is not dead, your complaints retire, his virtuous soul lives still among the blest.

Death slew him not, 'twas a celestial fire divine ambition kindled in his breast:

For when he saw the world in vices swim,

He fled to Heaven, a fitter place for him.

Sleep, fleshly birth

Sleep, fleshly birth, in peaceful earth,
And let thine ears list to the music of the spheres,
While we around this fairy ground
Thy doleful obit keeping, make marble melt with weeping.
With num'rous feet we'll part and meet.
Then chorus-like in a ring thy praises sing,
While showers of flowers bestrew thee, we'll thus with tears bedew thee.
Rest in soft peace, sweet youth, and there remain,
Till soul and body meet to join again.

Fair Britain isle William Byrd

Fair Britain isle, the mistress of the West,
Famous for wealth, but more for fertile soil,
Sits all alone with sorrows sore oppressed,
In sable clad by Death's most spiteful spoil;
Who took away in moment of one hour,
Henry our Prince of Princes the flower.

O noble Prince! Who can tell every gift
Of virtues rare which in thy life did shine?
Much like that famous King Henry the Fifth,
Who left behind renown to be divine.
This time shall tell, while skies do stars unfold
That with thee died the hope of age of gold.



No object dearer John Ward

No object dearer nor no love so cross'd
If ever good cause suffer'd under might;
If ever joys were check'd in proudest boast,
Or ever claim did non-suit kingdom's right
Our love, our joy, our right and all are lost.
Time, Death and Nature arm'd by Fate's despite
By this one fatal blow so deadly giv'n
Doth make us groan under the wrath of heav'n.

Weep forth your tears

Weep forth your tears and do lament, he's dead
Who living was of all the world beloved.
Let dolorous lamenting still be spread
Through all the earth that all hearts may be mov'd
To sigh and plain since death has slain Prince Henery.
O had he liv'd, our hopes had still increased,
But he is dead and all our joys deceased.

O Jonathan, woe is me Thomas Weelkes

O Jonathan, woe is me for thee,
My brother Jonathan, very kind hast thou been unto me.
Thy love to me was wonderful, passing the love of women
2 Samuel 1:25-27

When David heard

When David heard that Absalon was slain, he went up to his chamber over the gate, and wept: and thus he said,
O my son, my son, O Absalon my son. Would God I had died for thee!
2 Samuel 18:33

Contristatus est Rex David Richard Dering

Contristatus est Rex David
et operuit caput suum et flevit,
et sic loquebar vadens:
Fili mi, Absalon, fili mi, Absalon,
quis mihi tribuat, ut ego moriar pro te;
Absalon fili mi, fili mi Absalon.

And the King was greatly moved
and as he went he covered his head and wept,
and as he went thus he said:
O my son Absalon, my son Absalon
would that I might die for thee;
Absalon my son, my son Absalon.

And the king was moved

And the king was moved, and went up to his chamber over the gate, and wept;
and as he went, thus he said:
O my son Absalon, my son, my son Absalon!
O, had I died for thee, O Absalon my son!
Would God I had died for thee, O Absalon my son!

Melpomene, bewail Thomas Vautor

Melpomene, bewail thy sisters' loss,
in tragic dumps their dolours deep display
Curse cruel death, that so their bliss did cross,
and Music's peerless patron took away.
Though they do sleep, yet thou alone mayest sing,
Prince Henry's dead, farewell, the Muses' King.

Whilst fatal sisters held the bloody knife,
a peerless Prince on earth he did remain,
too soon sad death ensued his blissful life,
and no he with the King of kings doth reign.
No earthly music doth he more desire,
such joy he hath to hear the heavenly quire.



*Bronze horse that Prince Charles gave
his brother Henry to hold during their
last meeting before Henry's death*

Then David mourned Thomas Tomkins

Then David mourned with this lamentation over Saul, and over Jonathan his son.

2 Samuel 1:17

Know you not

Know you not that a prince, a great prince, is fallen this day in Israel?

Alas, woe worth the day!

The precious son of Zion, comparable to fine gold, how is he esteemed,
as a pitcher the work of the hand of the potter.

Surely, as men of low degree are vanity, so men of high degree are but a lie.

Great Britain, mourn. Let every family mourn.

O family of David, O family of Levi, sorrowing for him as for thy first born.

Sigh and say, sob and sing: Ah, Lord, ah, his glory!

compiled by Arthur Lake, Dean of Worcester

When David heard

When David heard that Absalom was slain,

He went up into his chamber over the gate, and wept: and thus he said,

O my son, my son. O Absalom my son! Would God I had died for thee,

2 Samuel 18:33



The hearse of Henry, Prince of Wales

Colchester Chamber Choir Choral Apprenticeships

We support the development of young singers for whom we are establishing a 'Choral Apprenticeship' scheme. About a quarter of our current members are full-time students, under the age of 25. We support them financially by either waiving or reducing the level of termly subscriptions and also offering travel bursaries, where appropriate.

In just four years we have already supported more than 15 young singers and as they move on to further and higher education, we are always keen to enrol more. Our apprentices have won music festivals, choral scholarships and places at prestigious universities, and proudly attest that the experience and confidence they have developed singing with the choir has contributed to their success.

Our young singers see this unique experience as very special as their testimonies illustrate.

Read more from our young singers at www.colchesterchamberchoir.org

Katie Chippendale

"My brother, Tom, was a member for two years, before going to university. I knew how much Tom enjoyed singing with the choir; when I attended concerts I was amazed by the standard of the performances, and really hoped that I would be good enough to join once I was in the Sixth Form. I am really enjoying being a member of the choir, and I think my singing and performance have improved greatly since I joined."



Zachary Kleanthous

"Singing with Colchester Chamber Choir has helped me to mature as both a Singer and as an overall Musician. The attention to detail in rehearsals means that we aren't just reading notes on a page – we're making music! Everyone has been so welcoming and it truly is a delight to be a part of something as great as this!"



Would you like to help or support us further? Any sponsorship can make a difference, helping us to sustain and develop our work.

To find out more contact choir chairman Amrit Nasta on 01206 393293 or email chair@colchesterchamberchoir.org



Colchester Chamber Choir summer recitals

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music inspired by nature

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St Peter's Church, Boxted 3pm

tickets from jasperhunt@btinternet.com, 01206 322098 or 07803 085206

Place for Plants, East Bergholt 6.30pm

tickets £15: to reserve email sara@placeforplants.co.uk

includes cream tea from 5pm and access to gardens, post concert bar

Sunday 21st June

The Beth Chatto Gardens 7pm

tickets £20 from www.bethchatto.co.uk

includes exclusive post concert entry to gardens until 9 pm

pre-concert meals and drinks available in the tearoom

more information at www.colchesterchamberchoir.org

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Sarah Fox, *soprano*
Gaynor Keeble, *mezzo-soprano*
Jamie McDougall, *tenor*
Benjamin Bevan, *bass*

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Conductor Richard Cooke

Tickets £24, £20, £16, £12
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SNAPE MATTINGS CONCERT HALL

Saturday May 2nd 2015



For more information about future programmes, how to buy tickets
or join our mailing list, please visit our website

www.colchesterchamberchoir.org

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