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VOICES AND INSTRUMENTS OF TIME & TRUTH  
**CHANDOS ANTHEMS AND CONCERTI:  
 MUSIC BY GEORGE FRIDERIC HANDEL**  
 FRIDAY 17 JANUARY 2020 - 7:30 PM







Voices and Instruments of Time & Truth

# CHANDOS ANTHEMS AND CONCERTI: MUSIC BY GEORGE FRIDERIC HANDEL

Friday 17 January 2020 - 7:30 pm  
St Paul's Anglican Pro-Cathedral, Valletta





## The Valletta Baroque Festival

Since its launch in 2013, the Valletta Baroque Festival has treated audiences to a unique event featuring some of the best soloists and ensembles in the baroque music scene. Taking as its main venue one of the oldest working theatres in the world, Teatru Manoel, this prestigious two-week festival also plays out within many wonderful baroque and historical venues, such as St. John's Co-Cathedral and the Verdala Palace. This year's musical programme has once again secured some of the best contemporary exponents of Baroque music from the international and local sphere to contribute to the celebration of Malta.

## Front Cover Image

Detail from the composite portrait of the Van Lennep Family by Antoine Favray (1706-1798) from the Rijksmuseum Amsterdam.

## Partners



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# Programme

## George Frideric HANDEL (1685-1759)

*Chandos Anthem no 9, HWV 254: O praise the Lord with one consent*

*Concerto op 3 no 5, HWV 316*

Largo

Fuga, allegro

Adagio

Allegro, ma non troppo

Allegro

[interval]

*Concerto op 3 no 4, HWV 315*

Andante - Allegro - Lentement

Andante

Allegro

Minuetto alternativo

*Chandos Anthem no 11a, HWV 256a: Let God arise*

# Musicians

## Voices and Instruments of Time and Truth

**Bojan Cicic**, leader

**Elizabeth MacCarthy**, 2nd violin

**Rachel Byrt**, viola

**Gavin Kibble**, cello

**Judith Evans**, double bass

**Mark Baigent**, 1st oboe

**Jane Downer**, 2nd oboe

**Robert Vanryne**, corno da tirarsi

**William Whitehead**, keyboard

**Rebecca Lee**, soprano

**William Purefoy**, countertenor

**Guy Cutting**, tenor

**Brain McAlea**, bass

**Sandy Burnett**, director





# Programme notes

## **Handel Chandos Anthem no 9, HWV 254: O praise the Lord with one consent**

Independent creative or put-upon servant? Honoured guest or part of the furniture? Musicians often struggle between the conflicting demands of freedom to choose their own direction and behave as they want, and the minor consideration of actually making a living at what they do, which can often mean entering some kind of Faustian deal with a patron.

Remarkably for his time, George Frideric Handel (1685-1759) managed to strike a happy balance between freelancing for the most part, and allowing patrons to enter into his creative dealings so far and no further. Of the art of taking advantage of aristocratic hospitality without it cramping his style too much, Handel was indubitably the master. Preparing to make his first trip to Italy at the age of nineteen, he turned down an offer from one of the Medicis to pay his travel expenses, preferring instead to save the money up himself and travel "on his own bottom," in the parlance of the time. Once there, he enjoyed the hospitality of one of Rome's richest men, Francesco Maria Ruspoli, for several months without enduring the irksome restriction of becoming one of his official servants. And Handel repeated the same trick a decade later, by which time he had settled in England. He seems to have set himself up as long-term house guest to the spectacularly wealthy James Brydges, Earl of Carnarvon and later the Duke of Chandos, who created a magnificent estate at Little Stanmore at Edgware, a ten-mile coach ride from London, and had its Church of St. Lawrence completely rebuilt in the very latest fashion. Handel's first works in the English church style, the so-called Chandos Anthems, were written for him.

How best to sum up Handel's role at Cannons? Over to his early biographer John Mainwaring, who wrote about the "two years he spent at Cannons, a place which was then in all its glory, but remarkable in having much more of art than nature, and much more cost than art ... Whether Handel was provided as a mere implement of grandeur, or chosen from motives of a superior kind, it is not for us to determine. This, one may venture to assert, that the having such a Composer, was an instance of real magnificence, such as no private person, or subject; nay, such as no prince or potentate on the earth could at that time pretend to." Quite so.

The first of tonight's Chandos Anthems, O praise the Lord with one consent HWV 254, sets passages from Psalms 135, 117 and 148, in the metrical versions by poets Nahum Tate and Nicholas Brady which had been published two decades before. Dispensing with the usual *sinfonia*, Handel plunges us straight into the action, the soprano entering with a bold opening motif intriguingly similar to that of the St Anne hymn tune that William Croft had penned the previous decade. Another, more concrete, Anne connection comes in the fourth movement, a B flat bass aria recycled from Handel's own Queen Anne Birthday Ode.





Unusually, Handel scored all of his Chandos anthems for a viola-less string section. And the vocal layout is odd too, designated for Soprano, Tenore I, II, and Basso. Since the first tenor part lies comfortably in the range of an alto or countertenor, that is how it is being performed today.

### **Handel Concerto op 3 no 5, HWV 316**

The eighteenth-century music world had its fair share of mountebanks and tricksters, and the Walsh family of publishers fall squarely into that category. In 1734 John Walsh junior threw together a collection of Handel's music from a variety of sources and issued it for publication as his op. 3 concerti grossi without troubling to ask the composer's permission beforehand. A curious rag-bag mix of works though it might be, with the objective being to make money first and foremost, Handel's op. 3 is significant in that it was the first collection of Handel's orchestral music ever to make it into print, and it did pave the way for the set of op. 6 concertos which was published, this time with Handel's full consent, six years later.

Three of the five movements of Handel's D minor concerto op 3 no 5 were drawn from two of the Chandos Anthems which are not featured in tonight's programme, HWV 247 and HWV 251b. The third movement Adagio, with florid solo lines for a pair of oboes, and fifth movement Allegro, with its gavotte-like alla breve feel, are the two that are newly composed. Three centuries later, this is the concerto which Sir Edward Elgar bulked up considerably in his transcription for symphony orchestra from 1923; tonight we aim to present Handel's music in a style that is much closer to his original intentions.

[interval]

### **Handel Concerto op 3 no 4, HWV 315**

For a concerto grosso to be worthy of the name, it ought to comprise a solo concertino group who now and again break away from the main ensemble - the ripieni - to do their own soloistic thing. Although tonight's two instrumental works were published as part of Handel's op.3 concerti grossi - a motley collection, as outlined above - in fact they make no use of the soli/tutti distinction. The scoring is for a pair of oboes, strings and continuo. Within its four movements, Handel rings the changes nicely: a spry French overture in slow-fast-slow formation ushers in an Andante featuring a luscious oboe solo; third comes a well-worked fugal movement, and finally a pair of fleet-footed minuets.

### **Handel Chandos Anthem no 11a, HWV 256a: Let God arise**

A reworked version of Let God Arise, in the key of A major with its vocal scoring expanded to six parts and an expanded instrumentation, was performed in the Chapel Royal in January 1726; it is however the original B flat version of Handel's anthem that brings tonight's programme to an end. The source of most of the text is Psalm 68, with additional words drawn from psalms 19, 76 and 68. After a three-part sinfonia, the second movement chorus begins with an opening phrase





that's predictably upwardly mobile, given the sense of the text. Later mentions of scattering enemies and fleeing haters also draw vivid responses from Handel, who may have had similar passages in his *Dixit Dominus*, the Latin psalm setting from 1707, at the back of mind.

After solos for tenor and soprano, the chorus returns for the concluding sequence of movements which sees the both the chariots and the horses of the vanquished taking an undignified tumble. The war-like tone of this anthem is a pretty good fit for Handel's man with the purse strings: it was during his time as paymaster of the English armies in the War of the Spanish Succession that Brydges had made the bulk of his money. Although Handel was one of his lucky beneficiaries, Brydges' spending spree was not to last long; after taking one gamble too many, he lost a huge amount of money when the South Sea Bubble burst in 1720. Brydges urgently needed to slim down his musical establishment drastically thereafter, but this did not bother Handel too much; a brand-new joint stock company calling itself the Royal Academy of Music had come knocking on his door, and the next, operatic, adventure in his life had already begun.

## Lyrics

### Handel Chandos Anthem no 9, HWV 254: O praise the Lord with one consent

#### 1. Chorus

O praise the Lord with one consent and magnify his name.  
Let all the servants of the Lord his worthy praise proclaim.

#### 2. Countertenor

Praise him, all ye that in his house attend with constant care  
with those that to his utmost courts with humble zeal repair.

#### 3. Tenor

For this our truest int'rest is glad hymns of praise to sing,  
and with loud songs to bless his name, a most delightful thing.

#### 4. Bass

That God is great, we often have by glad experience found  
and seen how he, with wond'rous pow'r, above all gods is crown'd.

#### 5. Chorus

With cheerful notes let all the earth to heaven their voices raise.  
Let all inspir'd with godly mirth, sing solemn hymns with praise.

#### 6. Soprano

God's tender mercy knows no bounds, his truth shall ne'er decay  
then let the willing nations round their grateful tribute pay.





7. Chorus

Ye boundless realms of joy exalt your Maker's fame.  
His praise your song employ above the starry frame.

8. Chorus

Your voices raise, ye Cherubin and Seraphin, to sing his praise,  
Alleluja.

**Handel Chandos Anthem no 11a, HWV 265a: Let God arise**

1. Sinfonia

2. Chorus

Let God arise, and let his enemies be scatter'd;  
let them also that hate him flee before him.

3. Tenor

Like as the smoke vanisheth, so shalt thou drive them away;  
like as wax melteth at the fire, so let the ungodly perish at the presence of God.

4. Soprano

Let the righteous be glad, and rejoice before God;  
let them also be merry and joyful.

5. Chorus

O sing unto God, and sing praises unto His name. Praised be the Lord!  
At Thy rebuke, O God, both the chariot and the horse are fall'n.  
Blessed be God, Alleluia.





# Artist Biography

## Instruments of Time and Truth

Instruments of Time and Truth, described on BBC Record Review as ‘an absolutely superb band of instrumental soloists’, was founded in 2014 by musicians Gabriel Amherst and Judith Evans to provide a platform for international performers resident in and around Oxford, many of whom hold Principal positions with groups such as the Academy of Ancient Music, the English Baroque Soloists and the Orchestra of the Age of Enlightenment. Soloists who perform with IT&T showcase the musical excellence of Oxford, being either residents or graduates of Oxford.

IT&T has achieved rapid success. Since its inception, the group has performed at all the major venues associated with Oxford: Garsington Opera at Wormsley, the Sheldonian Theatre, the Holywell Music Room, SJE Arts and Dorchester Abbey. IT&T made its London debut in King’s Place in November 2017, returning in Autumn 2018 with Handel’s little-known oratorio, ‘The Triumph of Time and Truth’ after which the ensemble is named. A further performance closed the Tetbury Festival the same year. IT&T performs regularly on BBC Radio 3’s ‘In Tune’.

Instruments of Time and Truth is privileged to call Edward Higginbottom its Director. For 38 years Director of New College Choir, Higginbottom put that choir firmly on the world map. With him and his choir The Oxford Consort of Voices, IT&T regularly appears in Europe as well as having recorded Pelham Humfrey’s Symphony Anthems. A second CD entitled, ‘Ceremonial Oxford’ was recorded with Keble College Choir under Matthew Martin, featuring the music of Oxford composer, William Hayes, a contemporary of Handel.

Instruments of Time and Truth has assumed a significant role in underpinning the tradition of choral excellence in Oxford University, collaborating with the choirs of Merton, New, Keble, Magdalen, The Queen’s, Somerville and St Peter’s Colleges, as well as with its own choir, Voices of Time and Truth and with choirs from within the community: the Oxford Bach Choir and the Oxford Pro Musica Singers. Further afield, IT&T has worked with the London Chorus, the Choir of Peterborough Cathedral and the Leicester Philharmonic Choir.

Resident orchestra at the Oxford college St Edmund Hall, IT&T works alongside the University Music Faculty, coaching the student baroque ensemble, giving masterclasses and participating in international conferences on historically informed performance as well as delivering educational workshops which open the doors of the University to local schoolchildren.

In 2019, in partnership with the Oxfordshire County Music Service, IT&T established a further ground-breaking education project consisting of an extensive programme of





courses, coaching and individual tuition open to all schoolchildren in the region, to lay the foundations for the next generation of period musicians.

Future plans include appearances in the Festival of the Loire and The Divine Office Festival for Martin Randall Travel, performing the Messiah with massed choirs in Spain, as well as IT&T's own concert series in Oxford.

To purchase CDs or find out more about the orchestra's activities, please visit [www.timeandtruth.co.uk](http://www.timeandtruth.co.uk)

### **Sandy Burnett, director**

Sandy Burnett is one of the UK's most versatile musicians, enjoying a career that combines conducting, broadcasting, performing and evangelising about music.

His conducting credits include the Southbank Sinfonia, Tallis Chamber Orchestra, Guildhall School of Music Big Band, Junior Academy Symphony Orchestra of the Royal Academy of Music, and the Pegasus Choir. He has revived Britten's rarely-performed cantata *The Company of Heaven* and directed the *Black, Brown and Beige Suite* by Ellington/Peress with the Southbank Sinfonia and Guildhall Big Band. In West London, over a thirteen-year period, he conducted all of JS Bach's major choral works and masterminded a complete cycle of the sacred cantatas.

Sandy has also worked extensively as musical director. At the age of eighteen, he made his professional debut in the theatre in the orchestra pit of the Liverpool Playhouse. He went on to work as musical director in several productions for the Royal Shakespeare Company, Royal National Theatre, and regional companies. For Cameron Mackintosh he conducted over a hundred performances of *Carousel* in London's West End.

After studying at St Catharine's College, Cambridge, he spent a decade as one of the core team of presenters on BBC Radio 3. Combining engaging scholarship with hands-on expertise, he devises and leads cultural holidays all over the world, is the author of the *Idler Guide to Classical Music*, is a highly sought-after double bassist on the UK jazz scene, and was appointed the Academy of Ancient Music's Hogwood Fellow for the 2018-19 season.





## Rebecca Lea, soprano

Based in London, Rebecca enjoys a busy and versatile career, performing across the UK and abroad with some of the most exciting conductors and ensembles. As a soloist she has appeared with The BBC Symphony Orchestra, The Royal Liverpool Philharmonic Ensemble 10/10, Psappha, The Northern Sinfonia and Manchester Camerata. She has performed at the BBC Proms, the Oxford Lieder Festival, the Wigmore Hall, the Royal Festival Hall, Cadogan Hall, The Purcell Room, King's Place and at The Lake District, Salisbury, Buxton, Orkney and Huddersfield Contemporary Music Festivals.

Rebecca is a member of the BBC Singers, with whom she performs a diverse range of repertoire at venues across the UK. She also performs with vocal ensemble I Fagiolini - this year touring a project combining music with the paintings of Leonardo da Vinci - with contemporary vocal ensemble EXAUDI, with Britten Sinfonia Voices, Stile Antico, The Choir of the Enlightenment, The Dunedin Consort and Oxford Baroque. She is also Artistic Director of the award-winning theatre company Re:Sound.

## William Purefoy, countertenor

William Purefoy. A graduate of Magdalen College Oxford, William studied on the opera course at the Guildhall School of Music and Drama and has collaborated with the BBC Proms, English National Opera, Handel and Haydn Society in Boston, Orchestra of the Age of Enlightenment, Hanover Band, English Concert, The Sixteen, Scottish Opera, Buxton Festival, Garsington Opera, Iford Arts, Opera Theatre Company and Classical Opera Company. He has given concerts and recitals at Royal Albert Hall, Wigmore Hall, Carnegie Hall, Barbican, Purcell Room, and in Innsbruck and Graz. International appearances have included New Zealand Opera, Theater Basel, Valencia Opera, Staatsoper Hannover.

His repertoire includes roles such as OTTONE *L'Incoronazione di Poppea*, PTOLEMY *Giulio Cesare*, ERNESTO *Il Mondo della luna*, ANDRONICO *Tamerlano*, ANTONIO *Gesualdo*, APOLLO *Apollo and Hyacinth*, ASCANIO *Ascanio in Alba*, ATHAMAS *Semele* and many more. William has made many recordings, appeared regularly with vocal groups Cantabile, I Fagiolini and Theatre of Voices and was featured in the television series *In Search of Shakespeare* and the film *Young Victoria* and has frequently appeared at Shakespeare's Globe. Current projects include an immersive production of Gluck's *Orfeo ed Euridice*, details to be found at [www.purefeo.com](http://www.purefeo.com).

## Guy Cutting, tenor

British tenor Guy Cutting was a chorister and later a choral scholar at New College, Oxford where he gained a first-class degree in Music. His engagements have included appearances with The Orchestra of the Age of Enlightenment, The Academy of Ancient Music, The Gabrieli Consort, Choir of New College, Oxford, Ludus Baroque, Nieuwe Philharmonie Utrecht, De Nederlandse Bachvereniging, Swedish Baroque Orchestra, the American Bach Soloists, Voces Muzicales, Shizuoka Symphony Orchestra and Ensemble Cantatio collaborating with conductors John Butt, John Duxbury, Benjamin Goodson, Edward Higginbottom, Robert Howarth,





Risto Joost, Johannes Leertouwer, Paul McCreesh, Richard Neville-Towle, Mats Nilsson, Robert Quinney, Roger Sayer, Jeffrey Thomas, Jos van Veldhoven.

Guy has given recitals at the Oundle and Clifton Festivals and is a member of Damask Vocal Quartet as well as touring extensively with many of the acclaimed British vocal groups. He has recorded Scarlatti and Handel on the Avie label, Charpentier, Couperin, Blow and Mozart for Novum and Gabriel Jackson Passion for Delphian.

His recent and future appearances include Bach Cantatas with De Nederlandse Bachvereniging / Marcus Creed, Monteverdi Madrigals with Collegium Vocale Gent / Philippe Herreweghe, Britten St. Nicholas with the Nederlandse Begeleidingsorkest/ Patrick Pranger, St John Passion with The Gabrieli Consort / Paul McCreesh, Purcell Odes with the Orchestra of the Age of Enlightenment / Laurence Cummings and Evangelist for the Bach St Matthew Passion with Nieuwe Philharmonie / Johannes Leertouwer.

### **Brian McAlea, baritone**

Northern Irish baritone Brian McAlea graduated from the University of Oxford where he read Music and sang with the Choir of New College. He subsequently won a scholarship to the Guildhall School of Music and Drama where he studied with Robert Dean. Brian is currently supported by the Arts Council of Northern Ireland and Exited Ltd.

Brian is a regular concert soloist and recitalist. Notable highlights include Handel's *Messiah* (Irish Baroque Orchestra/Peter Whelan; Instruments of Time and Truth/Edward Higginbottom); Handel's *Israel in Egypt* (Oxford Early Music Festival/Daniel Hyde); Mozart's *Requiem* (The Ulster Orchestra/The City of Derry International Choral Festival); Haydn's *The Creation* (Oxford Orpheus/Robert Dean); and Bach's *St John Passion* (Sestina/East Cork Early Music Festival). Brian is also invited as a regular recording artist with BBC Northern Ireland and has recently been recorded as a soloist with Signum Records.

He has worked for several Opera companies, including Longborough Festival Opera (Endymione/La Calisto & Liberto/L'incornazione di Poppea); Nevill Holt Opera (Starveling/A Midsummer Night's Dream); Northern Ireland Opera (Tobias Mill/La Cambiale di Matrimonio); The Grange Festival (covered Zuniga/Carmen); Sestina (Aeneas/Dido & Aeneas); and New Chamber Opera (Mr. P/The Man Who Mistook His Wife for a Hat).

Brian has also performed with some of the most notable ensembles in the UK and Ireland, including the Gabrieli Concert, The Choir of the Age of Enlightenment, the Dunedin Consort, Britten Sinfonia Voices, Chamber Choir Ireland and is a founding member of Northern Ireland's award-winning ensemble, Sestina.





# 2021 Programme

## Friday 15 January 2021

7:30 pm  
Bach - The Four Orchestral Suites  
*Les Passions de L'Ame*

## Saturday 16 January 2021

12 noon  
Chorale for Organ and Viola da  
Gambas & Dialogos  
*Accademia del Piacere*

5:30 pm  
Baroque XXL  
*Hansjörg Albrecht - Organ*

7:30 pm  
Meets Flamenco  
*Accademia del Piacere*

## Sunday 17 January 2021

11:30 am  
A Solo harpsichord programme  
of Rameau  
*Stephen Devine*

3:30 pm  
The Piper and the Fairy Queen  
*Camerata Kilkeny*

7:30 pm  
Lust and love lust  
*Combattimento Ensemble -  
Claudia Patacca (soprano)*

## Monday 18 January 2021

12 noon  
Delicatessen  
*Stephen Devine and Kate Semmons*

7:30 pm  
Switched on Bach, Back to the 70s  
*On The Moog - Stephen Devine*

## Tuesday 19 January 2021

12 noon  
The Bach Family, Marais, Dowland  
and others  
*Isang Enders (Cello) and Mahan  
Esfahani (Harpsichord)*

7:30 pm  
Magnificat  
*ViBE - Valletta Baroque Ensemble*

## Wednesday 20 January 2021

12 noon  
Roma Sconosciuta  
*Il Sogno Barocco and counter tenor  
Filippo Mineccia*

7:30 pm  
Handel - Apollo and Daphne  
*Orchestra of the Age of the  
Enlightenment*

## Thursday 21 January 2021

12 noon  
Music from the Court of Versailles for  
Baroque Viola and Theorbo  
*Sarah Spiteri and Pablo Zapico - Viola  
and Theorbo*

7:30 pm  
Eroe  
*Il Giardino d'amore and  
countertenor Jakub Józef Orliński*

## Friday 22 January 2021

12 noon  
Bach on Mandolin  
*Avi Avital*

7:30 pm  
Steps in love  
*Weaver Ensemble - Dance*

## Saturday 23 January 2021

12 noon  
Bach, Handel, Scarlatti  
*Roberto Cominati - Piano*

4:30 pm  
The Goldberg Variations  
*Signum Saxophone Quartet*

7:30 pm  
Return to forever  
*Il Giardino d'amore  
Stefan Plewniak, Stan Plewniak and  
Natalia Kawalek*

## Sunday 24 January 2021

11:30 am  
Bach Transcriptions  
*Vassilis Varvarevos - piano*

3:30 pm  
Beware the Spider  
*Palisander - Recorder ensemble*

7:30 pm  
Biber & Piazzola  
*lautton compagney BERLIN*

## Monday 25 January 2021

12 noon  
Il Transilvano  
*Prisma Ensemble*

7:30 pm

Ardet Cor Meum  
Arsenale Sonore dir. Boris Begelman  
*Francesca Aspromonte (Soprano)*

## Tuesday 26 January 2021

12 noon  
CPE Bach Sonatas  
*Johanna Rose - Viola Da Gamba*

7:30 pm  
Giardino delle Rose - Caldara  
*Ensemble Divino Sospiro*

## Wednesday 27 January 2021

12 noon  
Due begl'occhi guerrieri  
The rediscovered madrigals  
of the Mdina archives  
*The Monteverdi Project*

7:30 pm  
Inspired by Baroque  
*MPO - Malta Philharmonic Orchestra*

## Thursday 28 January 2021

12 noon  
Eloquentia  
*Alia Mens - dir. Olivier Spilmont*

7:30 pm  
*Charlie Siem - Violin*

## Friday 29 January 2021

12 noon  
Delirio Amoroso  
*Francesca Lombardi Mazzulli  
(Soprano)*

7:30 pm  
Combattimento  
*Cantar Lontano, dir. Marco  
Mencoboni*

## Saturday 30 January 2021

12 noon  
Kuhnau biblical sonatas  
*Mahan Esfahani - Harpsichord*

7:30 pm  
Jomelli's Requiem  
*Coro e Orchestra Ghislieri*

## Sunday 31 January 2021

11:30 am  
Of Gods and Monsters  
*ViBE - Valletta Baroque Ensemble -  
Trevor Bowes (Bass)*

(PROGRAMME AT THE TIME OF PRINTING)







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