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PROGRAMME

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**MUSIC FOR
STATE
OCCASIONS**



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Philippa Hyde soprano

Leeds Baroque Choir

<i>soprano</i>	Kirsty Bullen, Lisa Clark, Rhiannon Lawrence-Francis, Marie Lemaire, Liz Moran, Pip Ridgway, Nicki Sapiro, Mhairi Sharp
<i>alto</i>	Amelia Goulty, Catherine Haworth, Chris Johnson, Claire Marsh, Emma Page, Caroline White
<i>tenor</i>	Matthew Arraya, Zachary Kleanthous, Steve Muir, John Scholey, Ian Sapiro, David Vickers
<i>bass</i>	Roger Brock, Osman Hamed-Fontanilla, Alan Hardwick, Bryan White, Robert Webb

Leeds Baroque Orchestra

<i>trumpet</i>	Chris Parsons, Nicholas Emmerson, Erin McLellan
<i>timpani</i>	Steve Muir
<i>recorder</i>	Jude Brereton
<i>oboe</i>	Sarah Devonald, Simon Denison
<i>bassoon</i>	Sarah Byrne, Maggie Bruce
<i>violin 1</i>	Asuka Sumi, Jocelyn Slocombe, Susan Horridge, Anthony-Ben Constantine, Felicia McCormick
<i>violin 2</i>	Derek Revill, Helen Warry, Susan Marshall, Caroline Goddard
<i>viola 1</i>	Derek Revill, Susan Marshall
<i>viola 2</i>	Jude Brereton, Simon Feather
<i>viola 3</i>	Stephen Robinson, Peter Rose
<i>Continuo</i>	
<i>violoncello</i>	Catherine Strachan, Catherine Carr
<i>tenor viol, bass violin & violoncello</i>	Louise Jameson
<i>bass viol & violone</i>	Andrew Kerr
<i>violone</i>	Jillian Johnson
<i>theorbo</i>	Louis Moisan, James Logan
<i>organ</i>	Christopher Roberts

directed by Peter Holman



PROGRAMME

Matthew Locke (1621/2–77):

Be thou exalted, Lord (Victory over the Dutch, 14 August 1666)

soloists: Philippa Hyde, Emma Page, Steve Muir,
Bryan White (choir I); Marie Lemaire, Catherine Haworth (choir II);
Nicki Sapiro, Mhairi Sharp, Zachary Kleanthous (choir III)

John Blow (1649–1708):

God spake sometime in visions (Coronation of James II, 23 April 1685)

soloists: Philippa Hyde, Marie Lemaire, Emma Page,
Catherine Haworth, Zachary Kleanthous, Bryan White,
Robert Webb, Roger Brock

Henry Purcell (1658/9–95):

While Thyrsis wrapt in downy sleep Z437 (A Pastoral Coronation Song, 1685)

soloist: Philippa Hyde

Henry Purcell:

My heart is inditing Z30 (Coronation of James II, 23 April 1685)

soloists: Philippa Hyde, Emma Page, Catherine Haworth, Zachary
Kleanthous, Steve Muir, Bryan White, Robert Webb, Roger Brock

Interval of 20 minutes

Anon, arr. Peter Holman:

State Trumpeters' Flourish no. 5 in D major (eighteenth-century)

Johann Christoph Pepusch (1667–1752):

While pale Britannia pensive sat (accession of George I; performed at the Drury Lane Theatre, 9 April 1715)

soloists: Philippa Hyde, Chris Parsons

George Frideric Handel (1685–1759):

My heart is inditing (Coronation of George II, 11 October 1727)

George Frideric Handel:

Overture to *The Occasional Oratorio*

(14 February 1746, performed at the Coronation of Victoria, 28 June 1838)
[Andante] – Allegro – Adagio – Marche

William Boyce (1711–79):

Come Holy Ghost (Coronation of George III, 22 September 1761)

George Frideric Handel:

Zadok the priest (Coronation of George II, 11 October 1727)

PROGRAMME NOTE

Peter Homan

This afternoon's concert bring together music written for, or performed at, English state occasions in the century between Matthew Locke's great anthem celebrating a naval victory over the Dutch in 1666 and George III's coronation in 1761, though we have also included Handel's grand overture to *The Occasional Oratorio* (1746) because it was often subsequently performed on ceremonial occasions, including at Victoria's coronation in 1838.

Locke's **Be thou exalted, Lord** was performed in the Chapel Royal at Whitehall on 14 August 1666; Samuel Pepys, who was present, described it in his diary as a 'special good anthem'. It is the only English work of the period to use the polychoral idiom of Italian and German music, requiring five separate groups: a solo choir of four voices is accompanied by a consort of two solo violins, two viols and two theorboes (these would have been in galleries in the Chapel), and there are two spatially separated choruses (originally in the choirstalls on the floor of the Chapel) as well as a five-part string orchestra, drawn from the court Twenty-Four Violins, laid out in the French manner with a single violin part, three violas and bass; its leader at the time, the Catalan violinist Louis Grabu, had trained in Paris. The anthem consists of a 'grand chorus' exploiting spatial effects, heard at the beginning and end, which encloses an extended section for eight solo voices and the consort, with two punctuating symphonies for the orchestra.

We move next to 1685, the coronation of James II and his wife Mary of Modena. For this John Blow, the leading Chapel Royal composer and organist, and Henry Purcell, his younger but brilliant court colleague (also organist of Westminster Abbey), composed two grand and matched ‘symphony anthems’ – that is, verse anthems with soloists, choir, strings and organ. Blow’s anthem, **God spake sometime in visions**, was for the king’s coronation, and is an appropriately masculine, even aggressive work (James II fancied himself as a naval commander), with a kaleidoscopic patchwork of contrasted sections and scorings using the French-influenced orchestral writing fashionable at the Restoration Court. However, Purcell’s wonderful anthem, **My heart is inditing**, was for the queen’s coronation later in the ceremony, and (prompted by its text, a compilation of Biblical passages about Israel’s queens), is suitably delicate, even restrained. The two composers clearly planned the two anthems together: there are a number of thematic links between them, and they use the same unusual eight-part vocal writing, with a single tenor part and three bass parts. They were sung by the combined Chapel Royal and Westminster Abbey choirs, the Abbey choir placed in a gallery further away from the action than the Chapel choir – which according to court protocol took the lead in the ceremony.

As a contrast to these grand choral pieces, we include Purcell’s ‘Pastoral Coronation Song’, **While Thyrus wrapt in downy sleep**, published shortly before James II’s coronation. The words praise the new king in extravagant if not sycophantic terms, but Purcell’s music seems to make a subtle allusion to the Succession Crisis of 1679–81, when a faction in Parliament tried to prevent James, a Catholic convert, succeeding to the throne. Charles exiled him to Edinburgh for a few years, and so Purcell used the Scots idiom for his song, with a folk-like tune and ‘Scotch snaps’.

Johann Christoph Pepusch arrived in England from his native Berlin soon after 1700, and quickly established himself in London’s musical life, first as a violinist and then as a harpsichordist. In 1715, when he wrote his cantata **While pale Britannia pensive sat**, he was musical director at the Drury Lane Theatre, where it was first performed on 9 April 1715. The text, by the actor and playwright Colley Cibber, celebrates the accession of George I to the British throne on 1 August 1714 and his arrival from

Hanover several weeks later, though in the expressive first aria, accompanied just by recorder, solo violin and continuo, it also alludes to ‘civil jars’ – the unrest in Scotland leading up to the failed Jacobite rising of 1715. George’s arrival is celebrated in the joyful second aria, with trumpet obbligato: ‘the royal George has touched thy shore / and brings thee joys ne’er known before’. The cantata is usually performed in the version Pepusch published in 1720, though we are performing the original 1715 version this afternoon, probably giving it its first modern performance. The original version is much more expressive and colourful than the published version, with recitatives in a Purcellian idiom (which Pepusch evidently felt was outmoded by 1720), and a more extended and virtuosic version of the final aria.

By the time of George II’s coronation in 1727 things had moved on in English musical life, as they had in politics. The Hanoverians were well established in London, as was Handel, who had been Kapellmeister to George I when he was just Elector of Hannover. George II broke precedent by decreeing that Handel was to set the coronation anthems rather than Maurice Greene, the new Master of the King’s Music – Greene had recently succeeded William Croft, a prominent Purcell follower. Of Handel’s four coronation anthems, the most sophisticated (and the finest in my opinion) is **My heart is inditing**, a surprisingly delicate and introspective work. Again, the text (a shortened variant of the one Purcell set) was designed for the queen’s coronation and dictated the character of Handel’s setting, though his large forces – a large choir and orchestra including three trumpets, timpani, oboes and bassoons – enabled him to overwhelm his audience with grand effects.

The most famous and devastatingly effective of Handel’s Coronation anthems is **Zadok the priest**. The famous soft introduction, borrowed from a psalm setting Handel wrote in Italy, is a brilliant *coup de théâtre* in that he seems to have intended the sudden entry of the choir and brass to be completely unexpected – not given away by a crescendo as happens in most modern performances. In the event the effect seems to have been spoilt in the 1727 coronation because Handel was badly placed, so that when he was beating time he could not be seen by all the performers. We

know this from a letter William Boyce wrote to the Archbishop of Canterbury while preparing for George III's coronation in 1761. By then he was Master of the King's Music, but he was also there in 1727, probably just singing in the choir as Maurice Greene's apprentice. In 1761 By then Boyce was asked to make new settings of all the coronation anthems, but he modestly refused to reset 'Zadok the priest', declaring that Handel's setting was unsurpassable – thus initiating the tradition of performing it at all subsequent coronations. But Boyce did write some fine new pieces for 1761, including the simple but highly effective setting for choir and continuo of **Come Holy Ghost**. Its text was derived from the famous translation by John Cosin, written in 1625, of the ancient Latin hymn 'Veni Creator Spiritus'.

TEXTS

Be thou exalted, Lord, in thine own strength, so will we sing and praise thy power. The king shall rejoice in thy strength, O Lord, exceeding glad shall he be of thy salvation. Thou hast given him his heart's desire, and hast not denied him the request of his lips. For thou shalt prevent him with the blessings of goodness and set a crown of pure gold upon his head. He asked life of thee, and thou gav'st him a long life, even for ever and ever. His honour is great in thy salvation, glory and great worship shalt thou lay upon him. And why? Because the king putteth his trust in the Lord, and in the mercy of the most highest; he shalt not miscarry.
Be thou exalted, Lord ... (Psalm 21: 1–4, 7)

God spake sometime in visions and said: I have laid help upon one that is mighty. I have found David my servant, with my holy oil have I anointed him; my hand shall hold him fast and my arm shall strengthen him. The enemy shall not be able to do him violence, the son of wickedness shall not hurt him. I will smite down his foes before his face, and plague them that hate him. But my faithfulness and my mercy shall be with him, and in my name shall his horn be exalted. I will set his dominion also in the sea, and his right hand in the floods. He shall cry unto me: thou art my father, my God, and my strong salvation and I will make him my firstborn, higher

than the kings of the earth. My mercy will I keep for him for ever more and my covenant shall stand fast with him. His seed also will I make to endure forever, and his throne as the days of heaven. Amen, alleluia. (Psalm 89: 20–30)

A Pastoral Coronation Song

1.

While Thyrsis wrapped in downy
sleep,
pleased with sweet fancies lay,
the Graces constant watch did
keep
and Cupids round him play,
till crowds of nymphs and swains
around his tender ears invade
with invitations to be crowned
in this soft serenade.

3.

In haste the wondrous shepherd
rose; no dawning morn so fair;
no blooming flower did e'er
disclose a show or scent so rare.
Th'adoring throng with eager pace
their welcome sovereign meet,
and on his head their garlands
place, themselves beneath his feet.

2.

'Arise, thou lovely charming swain!
Uncloud those glorious eyes,
and shine upon the longing plain.
Ah! Charming youth, arise!
See where thy joyful subjects
stand;
each nymph a wreath has made;
each swain has laurels in his hand
to crown thy lofty head'.

My heart is inditing of a good matter: I speak of the things which I have made unto the King. At his right hand shall stand the queen, all glorious within; her clothing is of wrought gold. She shall be brought unto the king in raiment of needlework: the virgins that follow her shall bear her company. With joy and gladness shall they be brought, and shall enter into the king's palace. Hearken, O daughter, consider, incline thine ear, forget also thine own people and thy father's house. Instead of thy fathers thou shalt have children whom thou mayest make princes in all lands. Praise the Lord, O Jerusalem, praise thy God, O Sion, for kings shall be thy

nursing fathers and their queens thy nursing mothers. Amen, alleluia.
(Psalm 45: 11, 9, 13–15, 10, 16; Psalm 47: 12; Isaiah 49: 23)

Britannia

Recitativo

While pale Britannia sat
with folded arms and downcast eyes,
touched with her sons' impending fate,
she sadly thus complaining cries.

Aria

How long, unhappy isle
shall civil jars annoy thee?
Well may thy foes in triumph smile
while thou thyself, not they, destroy thee.
How long...

Recitativo

She sighed, and would have farther said,
but grief was grown for words too great.
Then down her fainting limbs she laid,
despairing of her better fate.
While thus forlorn at length she saw
her guardian genius near her draw,
when rousing from her dark despair
these words of comfort charmed her ear:

Aria

No more Britannia, sigh no more,
the royal George has touched thy shore,
and brings thee joys ne'er known before.
Thy blessings now are all secure,
thy sons transported shall agree
and thy defended liberty
shall like thy fame in arms endure.

No more, Britannia ...

Colley Cibber

My heart is inditing of a good matter: I speak of the things which I have made unto the king.

Kings' daughters were among thy honourable women. Upon thy right hand did stand the queen in vesture of gold, and the king shall have pleasure in thy beauty. Kings shall be thy nursing fathers and queens thy nursing mothers. (Psalm 45: 1, 10, 12; Isaiah 49: 23)

Come, Holy Ghost,

1.

Come, Holy Ghost, our souls inspire
and warm them with thy heav'nly fire.
Thou who th'anointing spirit art,
to us thy sevenfold gifts impart.
Let thy blest unction from above
be to us comfort, life and love.

2.

Enable with celestial light
the weakness of our mortal sight.
Anoint and cheer our hearts, our face,
with the abundance of thy grace.
Keep far our foes, give peace at home;
where thou dost dwell no ill can come.

3.

Teach us to know the Father, Son,
and Spirit of both, to be but one,
that so through ages all along
this may be our triumphant song:
in thee, O Lord, we make our boast,
Father, Son, and Holy Ghost.

(after John Cosin's translation of 'Veni creator spiritus')

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, may the King live forever. Amen, alleluia. (1 Kings: 34–45)



Peter Holman - director

Peter Holman studied at King's College, London with Thurston Dart, and founded the pioneering early music group Ars Nova while a student. He is now director of The Parley of Instruments and the choir Psalmody, is musical director of Leeds Baroque and director of the Suffolk Villages Festival. He has taught at many conservatoires, universities, and summer schools in Britain, Europe, New Zealand and the USA, and was Reader and then Professor of Historical Musicology at Leeds University from 2000, retiring as Emeritus Professor in 2010. He was awarded an MBE in 2015.

Peter is a regular broadcaster on BBC Radio 3 and 4 and is much in demand as a speaker at learned conferences. He spends much of his time in writing and research, with special interests in the early history of the violin family, in instrumental ensemble music up to about 1700, and in English music from about 1550 to 1850. He is the author of five books: the prize-winning *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (Oxford, 1993), *Henry Purcell* (Oxford, 1994), *Dowland: Lachrimae* (Cambridge, 1999), *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge, 2010), and *Before the Baton: Musical Direction and Conducting in Stuart and Georgian Britain* (Woodbridge, 2020). In 2025 he published *The Purcell Compendium* with Bryan White.

Asuka Sumi - leader

Asuka Sumi is a violinist based in Leeds, specialising in historical performance practice. She holds degrees from the Tokyo National University of Arts and the Conservatorium van Amsterdam, where she studied with Lucy van Dael and Sophie Gent. In 2013, Asuka was awarded the Romanus Weichlein Prize at the Biber Competition in Austria, which led to her solo debut concert at the Vienna Konzerthaus.

Asuka is a founding member of Seconda Pratica (CD Nova Europa), Fons Harmonicus (winner of the Utrecht Fringe Public Prize 2014) and Amsterdam Corelli Collective. With these groups she has been invited to perform in prestigious venues and festivals including the Göttingen Handel Festival and the Sablé and Ambronay festivals in France.

Since moving to Leeds in 2015, she has been immersed in developing the early music scene in northern England. She now organises a concert series, Otley Baroque, which brings period instrument performers from across

the UK to Yorkshire. Asuka maintains a strong interest in the historical development of violin technique in the seventeenth century and is engaged in continual investigation of the late seicento violin music in Bologna and Modena.

As a teacher, Asuka traces her roots to the well-known Sumi family of violin teachers in Tokyo. In 2021 she was appointed leader of Leeds Baroque Orchestra.

Bryan White – chorus master

Bryan White is Professor of Musicology in the School of Music at the University of Leeds where he directs the Clothworkers Consort of Leeds. He is a member of the editorial board of the Purcell Society and of the Web Library for Seventeenth-Century Music. Bryan researches music and culture in Britain from the seventeenth to the nineteenth centuries. He is the author of *Music for St Cecilia's Day from Purcell to Handel* (Boydell, 2019), co-editor of *Musical Exchange Between Britain and Europe 1500-1800* (Boydell, 2020), and editor of Louis Grabu's opera *Albion and Albanus* (Stainer & Bell, 2007) and G. B. Draghi's St Cecilia's Day ode 'From harmony, from heav'nly harmony' (Stainer & Bell, 2010) for the Purcell Society Companion Series. His most recent book is *The Purcell Compendium*, co-written with Peter Holman and published by Boydell last year.

Leeds Baroque – director Peter Holman



Leeds Baroque is the city's only period instrument choir and orchestra, specialising in performances of music of the seventeenth and eighteenth centuries.

Founded in 2000, and following J.S. Bach's own model, it is made up of professional, student and talented amateur performers and is directed by Professor Peter Holman MBE, an international authority on the performance of Baroque music. Since its foundation, it has earned an enviable reputation for performances covering works from Monteverdi to Mozart and bold explorations of unfamiliar Baroque music including the commissioning of new performing editions.

Most of the members and management are unpaid, believing that this specialist but accessible repertoire should be available to all, and more widely appreciated. In addition to the core membership Leeds Baroque provides paid performance opportunities to up-and-coming young artists at the start of their careers and welcomes a range of professional singers and instrumentalists for special projects. Leeds Baroque is financed solely from its ticket income, modest grant funding and the small, but incredibly supportive Friends of Baroque Music in Yorkshire. We hope you will help us continue to keep Baroque music 'live' in the region by attending our performances, joining the Friends of Baroque Music in Yorkshire <https://fbmy.uk/>, making a donation via our Big Give December campaign on our website www.leedsbaroque.co.uk or sponsoring a particular performance.

Acknowledgements

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- The team of volunteers who do all the background work in administration, publicity and hosting our guest soloists

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Dates for your Diary

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Peter Holman, director
Members of Leeds Baroque Choir & Orchestra

In Dulci Jubilo

Join members of the period-instrument choir and orchestra, Leeds Baroque, for the special **FREE** seasonal performance of Music for Advent and Christmas by the noted early 17th-century composer Michael Praetorius (1571-1621).

The programme will be introduced by Musical Director Peter Holman MBE in a short talk outlining the life and music of Praetorius and his contribution to music for a Lutheran Christmas, music that is still being performed today.



The concert will be followed by seasonal refreshments and an opportunity to donate to our BIG Give Christmas Campaign and an opportunity to double your donation at no extra cost!

Note: Seating Is Limited So Booking Is Essential

Our 27th Season Programme

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