

Coming up at King Charles:

Sunday April 9th, 6.30pm
The Duruflé Requiem
a performance for Palm Sunday

This is in place of a church service, and there is no admission fee

Please pick up a leaflet for details of the remaining concerts, taking place in May and June.

Additionally, King Charles church is host to a recital and masterclass by cellist Raphael Wallfisch on Thursday 4th May.

Please note that the masterclasses start at 2pm, and the recital will now start at 6.30pm.

This concert is not covered by Music at King Charles season tickets.

Recordings by the Cambridge Taverner Choir

The following CDs recorded by the choir may be purchased in the interval or after the concert:



Music from Renaissance Portugal volume II
Featuring Lobo's Missa
Cantate Domino



"What is our life?"
Laments and elegies,
including music from tonight's concert



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The Parish Church of
King Charles the Martyr
Tunbridge Wells

MUSIC AT KING CHARLES 06

presents

The Coronation of James I

a concert by

The Cambridge Taverner Choir
Guest accompanist: Michael Bacon
Director: Owen Rees

Saturday March 25th 2006



Programme

Music from the coronation services from James I to Queen Anne, by Tallis, Weelkes, Tomkins, Farmer and Blow.

~ Interval of 20 minutes ~

Music lamenting the death of Henry Prince of Wales (1612), by Tomkins, Weelkes and Ramsey.

IN ASSOCIATION WITH



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The coronation of James II

Programme

Procession from Westminster Hall to the Abbey, James I and Charles I

O Lord, grant the King a long life: Thomas Weelkes (c. 1575–1623)

Entrance into the Abbey, James II and William & Mary
I was glad: John Blow or Henry Purcell

At the Recognition, James II
Let thy hand be strengthened

After the King's oath
Come Holy Ghost: John Farmer (fl. 1591–1601)

Litany Thomas Tallis (c. 1505–1585)

During the Crowning, James I
Be strong and of a good courage: Thomas Tomkins (1573–1656)

During the Crowning, Anne
Praise the Lord, O Jerusalem: Jeremiah Clarke

During Communion, William & Mary
Let my prayer come up: John Blow

O sing unto the Lord: Thomas Tomkins

INTERVAL of 15 minutes

The death of Henry, Prince of Wales, 1612



How are the mighty fallen: Robert Ramsey
When David heard: Thomas Weelkes
Know you not: Thomas Tomkins
When David heard: Thomas Tomkins
O Jonathan: Thomas Weelkes
Sleep fleshly birth: Robert Ramsey
When David heard: Robert Ramsey

The Cambridge Taverner Choir, founded in 1986, belongs to a generation of exciting early music chamber choirs which, like The Tallis Scholars and The Sixteen, emerged from the Oxford and Cambridge choral tradition.

As well as regular concert series and festival appearances in Cambridge, the choir has performed in many parts of the U.K., including an appearance in the prestigious York Early Music Festival in July 2002.

The choir has undertaken highly successful tours of Portugal, Switzerland, Italy and Norway, and has broadcast on BBC Radio 3 and Radio 4.

Owen Rees began his academic and conducting career as Organ Scholar at St Catharine's College, Cambridge, studying with Peter le Huray and Iain Fenlon.

After a period as College Lecturer in Music at St Peter's College and St Edmund Hall, Oxford, he joined the Music Department at the University of Surrey. In 1997 he returned to Oxford, where he is Fellow in Music and Organist at the Queen's College, Lecturer at Somerville College, and Lecturer in the Faculty of Music.

His published studies include work on musical sources and repertoires from Coimbra, and on the music of, for example, Francisco Guerrero and William Byrd.

From reviews of the choir's recordings:

"The choir's bright and vigorous sound is ideal for this music" (Daily Telegraph)

"It is the sheer musicianship which distinguishes this recording. Rees's singers ... have clearly worked hard to attain the very highest standards of ensemble and intonation... Rees's profound knowledge of and commitment to this repertory certainly pays dividend here." (Gramophone)

Safety notice. In case of emergency, there are five exits from the building: as well as the two main doors at the West end, there are exits at the East end of each balcony, and through the vestry by the font.

Toilets are available in the Church Hall during the interval. Turn left out of the main entrance, down the side of the church and through the gate on the right.

On 25 July 1603 King James I was crowned in Westminster Abbey. The ceremony was radically different from all previous ones in England, since for the first time in the country's history it was conducted in English rather than Latin. (The order of service was a translation of the *Liber regalis* which dated back to the 14th century.) As a result, new settings of the traditional coronation 'anthems' had to be produced for the occasion, and the task was shared between the prominent musicians—including Gentlemen of the Chapel Royal—of the time. This new ceremony in English formed the model for subsequent coronations, and in the first part of tonight's concert we present music for those during the century from that of James: Charles I in February 1626, Charles II in 1661, James II in 1685, William and Mary in 1689, and Anne in 1702. The ordering of pieces in our programme follows that of the coronation ceremony.

The text sung during the procession from Westminster Hall to the Abbey at every English coronation from that of James I until that of George IV in 1821 was **O Lord, grant the King a long life**. It seems likely that Thomas Weelkes wrote his majestic seven-voice setting for James I's coronation, to be performed by the 'singing men of the Chappel [Royal], singing before the King and Queen'. As the monarch entered the Abbey and proceeded down the nave to the quire the text to be sung was **I was glad** (including the words 'we will go into the house of the Lord'). The setting which we sing tonight—usually attributed to Henry Purcell but more probably by John Blow—may well have been provided for James II's coronation. Here we hear the influence of modern French and Italian styles, together with the rich imitative/fugal writing still beloved of English composers in the late seventeenth century.

Then comes the Recognition—when the monarch is presented to and acclaimed by the people. For Charles II's and James II's coronations the text sung here was **Let thy hand be strengthened**, and for the latter of these occasions the setting was certainly that by Blow, with its dancing triple rhythms, which we perform tonight. After the monarch's 'election' by the estates of the realm, the sermon, and the royal oath to observe the customs of the realm, the hymn *Veni creator Spiritus* ('**Come Holy Ghost**') was sung. We here use the version by John Farmer published in Thomas East's *The Whole Booke of Psalmes* of 1592. Then (in the order for James I's coronation), 'The Hymne ended, the King kneeles downe at his ffaldstoole, and the Archbisshopp saieth this praier: Wee beseech thee, o Lord holy ffather allmightie and everlasting god, for this thy servaunt James...committed to his

charge. After the praier done, beeginneth the **Litanie**': tonight we perform the beautiful five-voice setting by one of the most eminent musical figures of the previous century, Thomas Tallis. Following the consecration of the king by the Archbishop of Canterbury, and the anointing, came the investiture with the royal ornaments and the crowning, during which (for the coronation of James I) Tomkins's **Be strong and of a good courage** was sung. Tomkins here uses the same seven-voice scoring as did Weelkes for **O Lord, grant the King a long life**. A much later piece (the latest in tonight's concert) for the crowning is Jeremiah Clarke's **Praise the Lord, O Jerusalem**, sung certainly at this point in Anne's coronation, and perhaps also at those of George I and George II. John Blow's quietly powerful miniature **Let my prayer come up** was for the Communion service at the coronations of William & Mary and Anne. Finally, the seven-voice scoring heard twice already is used yet again in Tomkins's **O sing unto the Lord**, which ends with an extraordinary harmonic/contrapuntal fireworks setting the celebratory 'alleluia'. Although this last piece cannot definitely be association with James's coronation, its scoring and text would have made it appropriate to that occasion.

Nine years after James I's coronation, in 1612, a severe blow befell the house of Stuart: Henry, Prince of Wales, eldest son and heir of King James, died. The King sank into a deep depression in the succeeding years. Henry had, during his short life, become the focus for the nation's hopes of future glory, and his court had been a centre of artistic endeavour, including music. The Prince's death was certainly marked in Tomkins's great verse-anthem **Know ye not**, but it seems very likely that the event is also reflected in a remarkable group of settings of the biblical laments of King David for Absalon and Jonathan, by Tomkins, Weelkes, and Ramsey, and in Ramsey's madrigal **Sleep fleshly birth**. In the second half of our concert we present a selection of these extraordinary outpourings of musical grief, representing a telling monument to the expressive possibilities of the 'conservative' musical style of English composers during the seventeenth century.

Owen Rees

With thanks to Matthias Range for advice on the coronation music.

Weelkes O Lord, grant the King a long life

O Lord, grant the King a long life that his years may endure throughout all generations. Let him dwell before thee for ever. O prepare thy loving mercy and faithfulness that they may preserve him. So shall we always sing and praise thy name. Amen

Blow I was glad when they said unto me

I was glad when they said unto me: go into the house of the Lord. For thither the tribes go up, even the tribes of the Lord, to testify unto Israel and to give thanks unto the name of the Lord. For there is the seat of judgement, even the seat of the house of David. O pray for the peace of Jerusalem. They shall prosper that love thee. Peace be within thy walls, and plenteousness within thy palaces. Glory be to the son and to the father and to the holy ghost. As it was in the beginning, is now and ever shall be, world without end. Amen.

Blow Let thy hand be strengthened

Let thy hand be strengthened and thy right hand be exalted. Let justice and judgement be the habitation of thy seat. Let mercy and truth go before thy face. Hallelujah.

Farmer Come holy ghost

Come holy ghost, eternal God, proceeding from above, both from the father and the son, the God of peace and love. Visit our minds and into us thy heavenly grace inspire, that in all truth and godliness we may have true desire.

Tallis Litany

Tomkins Be strong and of a good courage

Be strong and of a good courage and observe the commandments of our God to walk in his ways and keep his ceremonies, testimonies and judgements, and almighty God prosper thee whithersoever thou goest. The Lord is thy ruler, therefore thou shalt want nothing.

Clarke Praise the Lord

Praise the Lord O Jerusalem, praise thy god, O Sion, for Kings shall be thy nursing fathers and queens thy nursing mothers. As we have heard, so have we seen in the city of our God. God upholdeth the same for ever. Be thou exalted Lord in thine own strength. So will we sing and praise thy power: Halleluia.

Blow Let my prayer come up

Let my prayer come up into thy presence. Let the lifting up of my hands be as an evening sacrifice.

Tomkins O sing unto the Lord

O sing unto the Lord a new song. Let the congregation of saints sing praise unto him. Let Israel rejoice in him that made him and let the children of Sion for ever sing: Alleluia.

Ramsey How are the mighty fallen

How are the mighty fallen in the midst of the battle. O Jonathan, thou wast slain in thy high places. O Jonathan, woe is me for thee, my brother Jonathan. Very kind hast thou been to me. Thy love to me was wonderful, passing the love of women. How are the mighty fallen and the weapons of war destroyed.

Weelkes When David heard

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

Tomkins 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.

Tomkins When David heard (words as above)

Weelkes O Jonathan

O Jonathan, woe is me for thee, my brother Jonathan. Very kind hast thou been to me. Thy love to me was wonderful, passing the love of women.

Ramsey Sleep fleshly birth

Sleep fleshly birth in peaceful earth, and let thine ears list to the music of the spheres, whilst 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.

Ramsey When David heard (words as above)