

For England, Nelson and St George

A TRAFALGAR CELEBRATION

Introduction: The Great Terror

The Battle of St Vincent (1797)

The sailor and young Nancy	Norfolk folksong, arr. E.J.Moeran
Bobby Shaftoe	Scottish folksong, arr. David Willcocks
The Sailor's Song	Joseph Haydn

The Battle of the Nile (1798) & Emma Hamilton

'A New Song on the Total Destruction of the French Fleet'	Anonymous ballad, 1798
I love my love	Cornish folksong, arr. Gustav Holst

Haydn, Nelson and the Hamiltons in Eisenstadt, Austria (1800)

The Battle of the Nile	Haydn (to a text by Cornelia Knight)
<i>Solo soprano: Kirsty Hopkins</i>	
'Et incarnatus est' from <i>Nelson Mass</i>	Haydn

The Battle of Trafalgar and the Death of Nelson

The turtle dove	Folksong, arr. R. Vaughan Williams
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The State Funeral in St Paul's Cathedral

I am the resurrection	William Croft
<i>Prayer in time of War</i>	
Thou knowest, Lord	Henry Purcell
<i>The Final Committal</i>	
His body is buried in peace	George Frideric Handel
<i>A short silence will be observed.</i>	
<i>The Proclamation of the Titles.</i>	
Rule Britannia	Thomas Arne

With the exception of the two solo songs ('The Sailor's Song' and 'The Battle of the Nile'), please reserve your applause until the end of the concert. Please do join in the singing of the refrain after each verse of 'Rule Britannia'.

Biographies & Acknowledgements

George Mayfield studied Architectural History at Edinburgh University and then trained at the London Academy of Music and Dramatic Art (LAMDA). He has played in theatres both nationally and on international tours. His theatre credits include Mercutio in *Romeo and Juliet*, Septimus Hodge in *Arcadia*, Elyot Chase in *Private Lives*, Bushy-Fitzwater in *Richard II*, Orlando in *As You Like It*, Valentine in *The Two Gentleman of Verona*, Horatio in *Hamlet*, Sir Andrew Aguecheek in *Twelfth Night*, Gerald in *An Inspector Calls*, Wagner in *Dr. Faustus*, James in *Dealing With Clair*, Samuel Parris in *The Crucible*, Plume in *The Recruiting Officer*, Sir Benjamin Backbite in *The School For Scandal*, and Lloyd in *The King's New Clothes*. George's film credits include Peter in *Alone Together* and George in *Addiction*.

Acknowledgements

Spiritus Chamber Choir is much indebted to the following for their invaluable assistance in making this evening possible:

Howard & Sheila Guard
Mark Stephens
Christopher & Susie Meluish
Ellen Clements
Frances Charlesworth
Juliet Nall-Cain
Josette Kenyon
Beverley Wyldes
Arthur Brooks
The Eastern District of the Hertford County Association of Change Ringers.
First Lieutenant Paul Buffham and the Hertfordshire Sea Cadets.

Historical Note

The Hertfordshire Sea Cadets are wearing the authentic period uniform of the 8th Regiment of Foot (The Buffs), formerly the East Kent Regiment. The flags date from the Battle of Cadiz in 1746: they lack the Irish stripe since the Battle of Trafalgar pre-dates the Union with Ireland.

Biographies

Alice Hart read English at Oxford University and trained at Webber Douglas Academy. Her theatre credits include: Viola in *Twelfth Night* at the Perth Theatre; Lady Windermere in *Lady Windermere's Fan* at the English Theatre, Frankfurt; Desdemona in *Othello* at the Southwark Playhouse, London; Chloe in *Arcadia* at the Theatre Royal Northampton and the Salisbury Playhouse and Stella in *Whale Music* at the Barons Court Theatre. Her television credits include *Poirot* and *Ultimate Force* and she played the part of Sue in the feature film *EMR* for Cottonopolis Films. She has recently completed a six-month contract with the BBC as a member of the Radio Drama Company, performing in over fifty plays for Radio 4. She continues to work freelance for the BBC.

Alice has also just finished writing her first book.

Aidan Oliver is the Director of Music at the Parliamentary Church, St Margaret's Church, Westminster Abbey, where Thomas Trotter is the organist. He is also Chorus Master of Philharmonia Voices, a professional chorus formed to work with the Philharmonia Orchestra on high-profile oratorio projects, and earlier this year he was the Chorus Master for English National Opera's production of Wagner's *The Twilight of the Gods*. In 2003 he held one of the inaugural Conductor Fellowships of the BBC Singers. He also directs Wokingham Choral Society, who recently performed Handel's *Messiah* with James Bowman, the Honorary President of Spiritus, as alto soloist. Aidan is heavily involved in the field of opera, working regularly on the music staff at the Royal Opera House, Covent Garden. He has worked on several major opera recording projects on the Chandos label as assistant to Richard Hickox, with whom he shared the conducting of the concerts at this summer's St Endellion Festival.

Aidan began his musical career as a chorister at Westminster Cathedral, subsequently studying at Eton College, King's College Cambridge, Harvard University, and King's College London. He founded **Spiritus Chamber Choir** in 2000: the group specialises in performing in venues of particular historical or architectural interest, presenting wide-ranging programmes of music from all periods.

Spiritus Chamber Choir

directed by Aidan Oliver

Rebecca Hickey, Kirsty Hopkins (*soprano*);
Polly Jeffries (*alto*); Will Unwin (*tenor*);
Neil Bellingham (*bass*)

Percussion and sound effects: Andrew Barnard

Organ: Andrew MacMillan

Emma Hamilton (née Hart) is played by **Alice Hart**

George Mayfield plays **Horatio Nelson**
and latterly, in the recreation of the State Funeral,
the **Dean of St Paul's Cathedral**.

With members of the Hertfordshire Sea Cadets

RULE BRITANNIA

When Britain first at Heav'n's command
Arose from out the azure main
This was the charter, the charter of the land,
And guardian angels sung this strain:
**[All:] Rule Britannia, Britannia, rule the waves:
Britons never, never, never shall be slaves.**

The nations not so blest as thee
Must in their turn to tyrants fall;
While thou shalt flourish great and free,
The dread and envy of them all.

Again the loud-toned trump of fame
Proclaims Britannia rules the main;
Whilst sorrow whispers Nelson's name,
And mourns the gallant Victor slain.
[last verse: repeat refrain twice]

*Spiritus Chamber Choir return very soon
to St Nicholas Church with*

A DOUBLE BILL

Sunday 6th November, at 7.30pm

The Pilgrim's Progress

A sequence of words and music

John Bunyan's evergreen tale of one man's trials and triumphs on the road from the City of Destruction to the Celestial City provides the basis for this atmospheric and deeply moving performance. A sensational sequence of music, specially designed for the intimate space of St Nicholas, complements the gripping narrative with works by Vaughan Williams, Tallis, Byrd and Allegri and others.

Jephte

Giacomo Carissimi (1605-1674)

We will be celebrating the 400th anniversary year of Carissimi by performing his greatest masterpiece, *Jephte*. Telling the story of the terrible dilemma of an Israelite hero faced with having to sacrifice his own daughter, Carissimi's setting includes some of the most ravishing music of the baroque period: Handel described the final chorus as one of the most beautiful ever written.

This concert is a repeat, by overwhelming public demand, of a performance given to great acclaim in May of this year. This will be the final, unmissable, concert of the year at St Nicholas.

Tickets are available at £18, to include wine and cheese, from:
Hertford Tourist Office, 10 Market Place, Hertford SG14 1DF
Tel (01992) 584322

*Apply in person or please send an S.A.E. and cheque
made payable to 'Hertford Town Council'*

Watch out for a special feature on the 'Hertfordshire Live' page of the November issue of *Hertfordshire Life*.

ENGLAND
EXPECTS

every man

TO DO HIS

DUTY

The Battle of the Nile

Lines from 'The Battle of the Nile, a Pindarick Ode'
(15 September 1798) by Miss Cornelia Knight

Set to music by Joseph Haydn, and first performed in the presence of Horatio,
Lord Nelson by Lady Emma Hamilton with the composer at the fortepiano,
Vienna, 1800.

Recitativo

Ausania*, trembling `midst unnumbered woes, sat lost in silent grief, hopeless, nor
daring to implore relief, oppressed by base insulting foes; when, lo! from ocean's
trophied mansion come the Sons of Neptune to pronounce their doom.

Led by a Warrior whose intrepid soul pure faith and daring courage sway, this band of
brothers cuts the liquid way, a small determined band, their country's pride, like purest
gold by fiery dangers tried.

With hope renewed the Gallic navy rode, pleased to behold the Briton's thin array,
courting the terrors of the vengeful day: beneath the weight deep groans the subject
flood, and chief where marked as leader of the rest, the giant Orient† stood aloft
confest.

Britannia's Hero gives the dread command: obedient to his summons flames arise: the
fierce explosion threatens the skies and high in air the pond'rous mass is thrown. The
dire concussion shakes the strand: Earth, Air, and Sea affrighted groan, the solid
Pyramids attest the shock and their firm bases with the tremor rock. The Nile with
wrecks o'erspread, the curling smoke, the captive banners seal the doom of haughty
France, and break her galling‡ yoke.

Eternal praise, great Nelson! to thy name and these immortal partners of thy fame!

Air

Blest leader! foremost in renown of all whom rescued climes adore, whose brows
adorn the rostral crown, whose name resounds from shore to shore. O may that crown
long grace thy head, thy honoured head with laurels twined. Thou, by all-sapient
heaven designed kingdoms to free from servile dread. 'Tis thine to guard thy country's
laws, and add new palms to Britain's coast. Thine be the heartfelt just applause and
thine of conscious worth the boast.

Eternal praise, great Nelson! to thy name and these immortal partners of thy fame!

* *A poetic name for England.*

† *The flagship of the French fleet. When the ship exploded, the shocked silence afterwards was
said to have lasted ten minutes before fighting resumed.*

‡ *A nice pun: galling = Gaul-ing.*

Programme Notes

'The death of Nelson was felt in England as something more than a public
calamity; men started with the intelligence and turned pale, as if they had heard of
the loss of a dear friend. An object of our admiration and affection, or our pride
and of our hopes, was suddenly taken from us. So perfectly had he performed his
part that the maritime war, after the battle of Trafalgar, was considered at an end.'
(Robert Southey)

'When he died, it seemed as if no man was a stranger to another; for all were
made acquaintances by the rights of a common anguish... The tidings arrived in
Naples on the day that returned to that city from Calabria; and never can I forget
the sorrow and consternation that lay on every countenance. Even to this day
there are times when I seem to see, as in a vision, separate groups and individual
faces of the picture. Numbers stopped and shook hands with me because they had
seen the tears on my cheeks, and conjectured that I was an Englishman; and
several, as they held my hand, burst, themselves into tears.'
(Samuel Taylor Coleridge)