

**making
music**

Billericay Choral Society

Registered Charity No. 271059

Conductor: Ed Cooke-Sutton

Soprano

Maren Barton, Sue Bateman, Morag Bennett,
Anna Cooke-Sutton, Kathryn Corlett, Sue Crease,
Pat Davis, Brenda Dixon, Stephanie Edwards, Joy
Kempson, Sandra Sharp, Debbie Sweet, Jeanne
Wiggins

Alto

Rachel Orford, Christine Bland, Sylvia Bridger,
Pam Cottrell, Maureen Hart, Maggie Kingston,
Margaret Nicholls, Elizabeth Read, Marie Rosen,
Katy Thrasher, Gytha Washington

Tenor

Charles Alino, David Bateman, Nigel Bennett,
Tony Crease, Martin Mason

Bass

Tony Barker, John Bridger, Keith Miller, Meredith
Rose, John Spriggs, David Young

Open Rehearsal

Tuesday 14 April at 7:30pm

Are you a lapsed singer?

Have you ever sung in the past?

Have you never sung in the past, thought about
trying it out but not had the chance?

This is that chance to come and see what it's like.

Just turn up and say Hello!

Forthoming Events

Open Rehearsal

Tuesday 14 April 7:30pm

Anyone/everyone is welcome to come along and see
what it's all about (and decide whether you like us!)

No obligation.

Summer Concert

Saturday 20 June *evening*

The Chantry Centre, Billericay

Christmas Concert

Saturday 12 December *evening*

Keep in touch and buy your tickets from
www.billericaychoral.co.uk

Billericay Choral Society is a choir of about forty members.
We rehearse at the Methodist Church, Western Road on
Tuesday evenings.

Members are drawn from all ranges of backgrounds and
experience. We welcome all singers. If you are a lapsed
singer or just starting out then we would love to see you.
There is no audition just come with plenty of enthusiasm
and a willingness to come to
rehearsals regularly and
well-prepared!



Billericay Choral Society

Ed Cooke-Sutton *conductor*
Philip Prior *accompanist*

Viva Italia



Saturday 28 March 2026 4.30pm
Methodist Church, Billericay

Programme

Beatus Vir Claudio Monteverdi (1567 - 1643)

Without doubt, Monteverdi was the greatest of the Italian Renaissance composers. He revolutionised the music of the theatre and the church with his dramatic and imaginative use of instruments and voices, and with his daring harmonies. In 1613 Monteverdi was appointed Master of the Music at St. Mark's, Venice. He remained there until his death in 1643, devoting his time to directing the choir and composing a series of wonderful sacred pieces which spread his fame throughout Europe.

Monteverdi's madrigals are just as ground-breaking as his sacred music. They were published in eight volumes, composed over a period of some 40 years, and in them he introduced adventurous, chromatic harmony and instrumental accompaniments. Their highly dramatic character anticipates on a small scale many of the stylistic devices he later employed to such powerful effect in his operas. Though Monteverdi was not the first to compose operas, his *Orfeo* (1607) is recognised as the first truly dramatic example.

Beatus Vir, which was probably composed in 1630, was published in the composer's 1641 collection *Selva Morale e Spirituali*. The motet, a setting of Psalm 112, is a superb example of Monteverdi's dramatic style. It contrasts pairs or small groups of voices with the weight of the full chorus, a technique known as *stile concertato* - one of the most characteristic features of baroque music. The piece is scored for six-part chorus and soloists, with organ, basso continuo and two obbligato violin parts.

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Christus factus est Felice Anerio

Beatus vir Claudio Monteverdi

O salutaris Hostia Gioachino Rossini

Prayer (from *Moïse*) Gioachino Rossini

Chorus of the Hebrew Slaves
(from *Nabucco*) Giuseppe Verdi

Anvil Chorus (from *Il trovatore*)
Giuseppe Verdi

Interval

Refreshments are available
in the hall

Gloria RV589 Antonio Vivaldi

Gloria

Antonio Vivaldi (1678 - 1741)

Nowadays, Vivaldi is amongst the most popular of all composers, but this has not always been the case. During his lifetime he did indeed enjoy considerable success, though his reputation was much greater in France, Holland and England than it was in his native Italy. He died in Vienna and was buried in a pauper's grave, and his music became neglected for a great many years. It wasn't until the emergence of the 'early music' groups in the nineteen-sixties that his music once again enjoyed widespread popularity.

The Gloria, together with the Four Seasons, is undoubtedly Vivaldi's best-known work. He wrote it for the Ospedale della Pietà, the Venetian girls' orphanage where he taught music from 1703. The girls were given a thorough training in choral singing, the more gifted ones also being given instrumental tuition and extra voice coaching. According to contemporary reports, the concerts that they gave were of a very high standard, and the entrance fees contributed significantly to the maintenance of the orphanage.

The wonderfully sunny nature of the Gloria, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal.

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