

First Recordings

William Hayes

Corelli

The Fall of Jericho

Harpsichord Concerto
in D major



Hannah Davey *soprano*

James Gilchrist *tenor*

Peter Harvey *bass*

Tewkesbury Abbey Schola Cantorum

conductor Simon Bell

Corelli Orchestra

Director and harpsichord solo Warwick Cole

The opportunity to perform a piece of music that has lain unheard for nearly three centuries comes around rarely. But this disc is the result of just such an occasion. William Hayes's oratorio *The Fall of Jericho* received its first modern performance on November 4, 2017, given by the Corelli Orchestra under Warwick Cole; until then the piece had not been heard since the composer's lifetime. Such was the audience enthusiasm, it was decided to record it. Nearly all of the performers on this disc have some connection with Hayes and the localities in which he lived and worked, particularly his native Gloucestershire and the University of Oxford.

Thanks are due particularly to Dr Simon Heighes, whose persistent advocacy of Hayes and his music over many years has resulted in numerous revival performances.

This production is supported by the Gemma Classical Music Trust (registered charity no. 1121090)

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WILLIAM HAYES is very much the unsung hero of English composers of the eighteenth century. Born in Gloucester in 1708, he was a chorister at the Cathedral there - taking part in the earliest meetings of what became the Three Choirs Festival - before rising to become Professor of Music at Oxford, and Informator Choristarum at Magdalen College. He was at the hub of an active cultural environment, and for many years oversaw the musical celebrations at the University.

Nothing is known about why and when Hayes wrote *The Fall of Jericho*. The date 1749 has been suggested in the past, coinciding with the celebrations for the opening of the Radcliffe Camera in Oxford. An alternative might have been the building of the Holywell Music Room, in which Hayes was closely involved. But in both cases, the apparent central theme of the work - the destruction of an ancient city stronghold - seems an odd choice for a new building. But according to Simon Heighes, the foremost authority on Hayes, the calligraphy of the original manuscript suggests a date earlier in his career, possibly the late 1730s or early 1740s. In which case, this puts *The Fall* at the very inception of the English oratorio, and contemporary with Handel's first essays in the genre. The concerts which accompanied Oxford's

annual Commemoration of the Founders and Benefactors of the University in the Sheldonian Theatre would have provided an ideal opportunity for Hayes to demonstrate his response to Handel's music. Even so, it is remarkable just how original is *The Fall of Jericho*.

In choosing the poetry of Henry Travers, Hayes returned to a volume that he had previously used for the cantata 'Beneath these cool refreshing shades' (1735). Travers's 'Irregular Ode' muses on the biblical account of the sacking of Jericho by the Israelites under the command of Joshua (Numbers 6:20). While his poetry barely exceeds the conventional norms of his time, his verse is laced with stylised erudition: almost every line alludes to the history of the Israelite exodus from Egypt, and Joshua's leadership after the death of Moses. There are oblique quotations from the Psalms, and even a reference to Homer. But despite its quaint language, there is much to admire in the way Travers handles his themes. The various powers of music are well contrasted, and in the final chorus he neatly uses Jericho as an allegory for the world coming to an end under God's last judgment.

Responding to Travers's text, Hayes excelled himself in the ingenuity of his word setting. The eight-part chorus 'Lo! a

blue Tempest' with its billowing string ostinato is quite unlike anything else written by an English composer. Similarly, the imaginative disintegration of the music in the final chorus effectively contrasts God's 'tenfold Pomp' with the 'unglob'd' earth. The big gestures are magnificent, but so too are the gentler moments. Both soprano arias are particularly sensitively written, making the most of the limited instrumental resources. In the opening Sinfonia, Hayes writes a remarkable *cantabile* for solo oboe, and the following fugue demonstrates his command of contrapuntal techniques. Even the two bassoons have a moment to shine in the concluding *Andante*.

Hayes was known as an adept keyboard player and he is credited



with having composed the earliest English harpsichord concerto (previously recorded by the Corelli

Orchestra). The work which completes this disc is a concerto written for performance at the Holywell Music Room in 1755. Although intended as an organ concerto, in keeping with eighteenth-century conventions it is played here on the harpsichord. The score provides several opportunities for improvised embellishments, most notably in the cadenza of the opening *Allegro*. The following *Adagio* is specifically marked 'ad libitum', while the concluding *Tempo di Minuetto* exemplifies that mid-century melodic elegance at which William Hayes excelled.

Warwick Cole © 2018



1-4 Sinfonia

5 Tenor accompagnato

JORDAN! what ail'd thy trembling Brook?
Big with Omnipotence no Rod
Wav'd by the unseen Arm of God
Thy wond'ring Channel strook.
Was *Moses* risen in the Son of *Nun*,
Efficient in the Ark his mystic Wand,
That liquid Heaps prærupt, should cease to run,
And own no less than an Almighty's Hand?
No one than *Moses* greater far,
Ev'n *Moses's* I AM,
Henceforth of saving to be nam'd, conducts the War,
And faithful to his Name,
Bids Vict'ry lead the Way,
While *Joshua's* mighty Power the Winds and Seas obey.

6 Tenor Aria

Blest Flock! whose Shepherd the great King
Folds you beneath the Shadow of his Wing,
And while the hov'ring Presence wards your Harms,
One constant Miracle still consecrates your Arms.

7 Bass Recitative

Whom then does *Jericho* deride
Fond of her Ramparts, and entrench'd in Pride?

Bass Aria & Chorus

Will she in Gates of Brass rejoice,
When fierce *Jehovah's* all-commanding Breath
Glow in the Trump's destructive Voice,
And lends to tuneful Sounds the Blast of Death.
Rous'd with a just Disdain,
And grasping in his Hand ten thousand Fates
He hurl'd his redden'd Vengeance o'er the Plain
And curs'd in Anger the devoted Gates.

8 Tenor Accompagnato

Now on the seventh Day's Morn,
Hark! how the fated Music of each feeble Horn
Like baleful Lightning thro' the frighted Bulwark flies,
The Wall at the triumphant Noise
Starts into Ruins - God was in the Voice.

9 Soprano Aria

Hail Music! Sister of the Soul!
Pervading Cement of this beauteous Whole!
Pow'rful Effluence of the Mind Divine!

Shall I not say Omnipotence is thine?
Thee do the Heav'ns declare,
While pois'd in Chords and measur'd Sound
In his own Orbit ev'ry Sphere
Dance a glad Seraphic Round.
Thy sympathetic Balm
Saul's frantic *Demon* could serenely calm,
Charm Stones into a Wall,
And the same Art that builds, can make the Structure fall.

10 Chorus

Ah! dreadful glorious Voice!
Lo! a blue Tempest of consuming Fire
Out from his flaming Nostrils flies,
And everlasting Mountains melt before his Ire.

11 Soprano Recitative

See! Ocean starts, and shrinks beneath his Caves,
An awful Fear confounds the shuddering Waves.

Soprano Aria

Shield me, some Angel, from his kindling Wrath,
Thro' my stunn'd Limbs celestial Warmth dispense,
Soft Numbers round me breath,
and to its former Seat reduce my scatter'd Sense.

12 Soprano Accompagnato

'Tis thus th'Almighty speaks,
'Tis thus his Voice in Terror breaks,
When *Sinai's* Hill of Old the Law
Exprest in Smoke, and Peals of Thunder saw,
Did not his agonizing Sides in throws of Travail shake,
And at the stormy Presence quake?
Did not the harder Hearts of an unbending Crew
Soften, and tremble, and refuse the View?
Tho' Legislative Accents loud proclaim'd
The Tumult peaceful, and no Vengeance aim'd.

13 Chorus

So with a tenfold Pomp of Terror rob'd
God shall unhinge the tuneful Joints of All,
The crumbling Mass of Earth unglob'd
Crushed by th'Almighty Voice like *Jericho* shall fall.

Text from Henry Tavers, *Miscellaneous Poems and Translations*
(London, 1731)

Corelli Orchestra

Violin 1: Ben Sansom, Claire Sharpe, Alice Earll
Violin 2: Kate Fawcett, Miranda Dodd, John Smart
Viola: Alexandria Lawrence
Cello: George Ross
Violone: Mike Escreet
Flute: Jonathan Morgan
Oboe: Mark Baigent, Cait Walker
Bass: Andrew Watts, Matthew Dodd
Trumpet: Steve Bailey, Frank Stubbs
Timpani: Mark Coldrick
Harpsichord: Warwick Cole

Tewkesbury Abbey Schola Cantorum *conductor:* Simon Bell

Treble: Ubani Adelagun, Tomos Bowen, Benedict Braddock, Hugo Brooks-Hughes, Noah Brush, John Bullingham, Morgan Chandler, Oliver Dodman, Tom Elwes, Isaac Hanfrey, Freddie Martin, Otto Martin, Cassian Pichler-Roca, Jamie Richardson, Isaac Stott
Alto: Derek Acock, Sam Lake, Rob Waters, Ben Sawyer
Tenor: George Howarth, Matthew Keighley, Alastair Klemz, Edward Rimmer, Deryck Webb
Bass: Stephen Grice, David McKee, Stephen Parham-Connolly, David Tilley

WILLIAM HAYES (1708-1777)

First Recordings

The Fall of Jericho

1-4 *Sinfonia*

Andante 2:47; Largo 4:56; Allegro 2:41; Andante 2:21

5	<i>Tenor Accompagnato</i> ('Jordan! What ail'd thy trembling Brook')	1:23
6	<i>Tenor Aria</i> ('Blest Flock')	3:28
7	<i>Bass Recit, Aria and Chorus</i> ('Whom then does Jericho deride')	9:42
8	<i>Tenor Accompagnato</i> ('Now on the seventh day's Morn')	1:05
9	<i>Soprano Aria</i> ('Hail Music! Sister of the Soul')	7:37
10	<i>Chorus</i> ('Ah dreadful, glorious Voice')	3:03
11	<i>Soprano Recit and Aria</i> ('See Ocean starts')	4:57
12	<i>Soprano Accompagnato</i> ('Tis thus! th' Almighty speaks')	1:30
13	<i>Chorus</i> ('So with a tenfold Pomp')	4:00

Harpsichord Concerto in D major

14	<i>Allegro</i>	6:03
15	<i>Adagio</i>	2:13
16	<i>Tempo di Minuetto</i>	6:05

Total Time 64:00

Recorded at the church of St Philip & St James, Cheltenham, 1-2 July 2018
Producers: Simon Heighes & Paul Arden-Taylor
Recording and editing: Paul Arden-Taylor