

LONDON
CONCORD
SINGERS

St. John's, Smith Square

**Friday, 5th April, 1974
8 pm**

Programme 10p

LONDON CONCORD SINGERS

Malcolm Cottle, Conductor

EPSILON WIND ENSEMBLE

Musical Director, Yannis Daras

Stabat Mater

Schubert

Little Symphony

Gounod

Requiem

Fauré

London Concord Singers

London Concord Singers was started in its present form in 1966. It seeks to maintain a small well-knit group of some thirty voices, practising and performing a wide range of choral music. Its members come from a great variety of backgrounds, though few of them are full-time musicians. The choir's range of activities is equally varied: it has accepted cabaret engagements at many functions, as well as promoting very successful concerts in and around London, notably at The Purcell Room and Saint Martin-in-the-Fields.

The group is also much-travelled, and has won competitive prizes both at home and abroad. It has visited Richmond, Surrey, Walkern in Hertfordshire, Buxton in Derbyshire and Castle Howard near York. Last year they sang in Chester Cathedral and in previous years have made appearances in International Festivals in Switzerland and Yugoslavia, enjoying an enthusiastic reception both by audiences and by the press.

Malcolm Cottle

The Musical Director of the London Concord Singers, Malcolm Cottle, who is conducting tonight, sang for many years as a boy with the choir of St. Paul's Cathedral, during which time he sang at the Coronation of the Queen. He also toured the United States with the Cathedral Choir.

More recently, as well as conducting the London Concord Singers, he has worked as repetiteur with the New Opera Company at Sadlers Wells Theatre and has also toured as Musical Director with the musical 'Close the Coalhouse Door'. He has appeared also as Musical Director at the Sheffield Playhouse and at the Swan Theatre, Worcester.

Epsilon Wind Ensemble

The Epsilon Wind Ensemble was formed in 1971 by Yannis Daras and consists of young instrumentalists. They have given concerts in the Purcell Room, St. John's, Smith Square and in the provinces, and have recently commissioned with funds from the Arts Council, a guitar concerto from Gilbert Biberian. The Ensemble has already collaborated with the London Concord Singers in presenting Bruckner's and Stravinsky's Masses for Chorus and Wind.

Yannis Daras

Yannis Daras was born in Athens in 1944. He studied conducting with Igor Markevitch. In 1967 he conducted the Symphony Orchestra of Spanish Radio and Television in Madrid. Having decided to make England his home he formed the Epsilon Wind Ensemble of which he is still Artistic Director. He has also given concerts in Canada and recently made his debut in Paris. He has conducted the English National Orchestra at Fairfield Halls and is Musical Director of Hertford Opera.

Stabat Mater

**Soloists: Soprano, Kathleen Moss
Tenor, Laurence Howes
Bass, Roy Goddard**

Schubert

Schubert was born in the year 1797 in Vienna, where his father was a schoolmaster. He was brought up in a family in which music played an important part, as also did religion, although he seems to have rebelled against some of the teachings of the Catholic Church, as is seen in his Mass settings where certain words are omitted. As a boy Schubert sang in the choir of the Imperial Chapel Royal and was educated at the Royal Imperial Municipal Convict where he was taught composition by Mozart's great rival, Antonio Salieri. When he left school he went as an assistant teacher to his father, but was more interested in composing than teaching and did not stay in this post very long.

The Stabat Mater was composed in 1816, (the year after "Erlkonig" and two years after "Gretchen am Spinnrade",) when Schubert was still only 19 years old. It is a setting of Klopstock's poem, inspired by and partly based on the Latin poem. The work is in twelve sections, with solos, duets and trios alternating with choruses, and is orchestrated for Flutes, Oboes, Bassoons, Horns, Trombones and Strings, although very rarely all together.

Eine Parodie auf das Stabat Mater des Pergolesi

Chorus

Jesus Christus schwebt am Kreuze.
Blutig sank sein Haupt herunter,
Blutig in des Todes Nacht.

Aria (Soprano)

Bei des Mittlers Kreuze standen
Bang Maria und Johannes,
Seine Mutter und sein Freund.
Durch der Mutter bange Seele,
Ach durch ihre ganze Seele
Drang ein Schwert.

An Imitation of the Stabat Mater of Pergolesi

Jesus Christ, upon the cross,
Bleeding, bowed His head,
Bleeding, into death and night.

By the Mediator's cross
Stood, in fear, Mary and John,
His mother, and His friend.
The mother's anxious soul,
Ah, her very soul,
Is pierced by a sword.

Chorus

Lieband neiget er sein Antlitz:
Du bist dieses Sohnes Mutter!
Und du dieser Mutter Sohn!

In His love, he gazes down:
Thou art this son's mother,
And thou, this mother's son!

Duet (Soprano and Tenor)

Engel freuten sich der Wonne,
Jener Wonne,
Die der Mittler seiner Mutter,
Seinem Freunde sterbend gab.
Abgetrocknet sind nun ihnen
Alle Tränen,
Mit den Engeln freu'n sie sich.

And Angel hearts were gladdened
By the joy,
Which the dying Saviour gave
His mother, and His friend.
Henceforth, all their tears are dry,
And, with the Angels, they rejoice.

Chorus

Wer wird Zahren sanften Mitleids
Nicht mit diesen Frommen weinen,
Die dich, Herr, im Tode sahn?
Wer mit ihnen nicht verstummen,
Nicht, wie sie, vor Schmerz versinken,
Die dich, Herr, im Tode sahn?

Who would not weep tears of pity
With those faithful people,
Who saw Thee, Lord, in death?
Who would not, with them, fall silent,
Like them, oppressed with sorrow,
To see Thee, Lord, in death?

Wer wird sich nicht innig freuen,
Dass der Gott Versohner ihnen,
Himmel, deinen Vorschmack gab;
Ach, dass Jesus Christus ihnen,
Himmel, deinen Vorschmack gab?

Who would not inwardly rejoice,
Thus reconciled to God,
Who gave, O Heaven, a glimpse of thee;
Gave, through Jesus Christ,
Heaven, a glimpse of thee?

Aria (Tenor)

Ach, was hatten wir empfunden
Am Alter des Mittleropfers,
Am Altare, wo er starb!

How might we be moved, to see
His intercession at the altar,
At the altar, where He died!

Seine Mutter, seine Bruder
Sind die Treuen, die mit Eifer
Halten, was der Sohn gebot.

His mother, His brothers,
With eager devotion,
Abide by the Will of the Son.

Chorus

Erben sollen sie am Throne
In der Wonne Paradiese,
Droben, wo die Krone strahlt.

They shall inherit at the Throne,
In the bliss of Paradise,
Yonder, where the crown is shining.

Aria (Bass)

Sohn des Vaters, aber leiden,
Du Vorganger, leiden müssen deine Bruder,
Eh' sie droben an dem Throne,
Eh' mit dir sie Erben sind.
Nur ein sanftes Joch, O Mittler!
Leichte Lasten, gottlicher Vorganger! sind
Deinen Treuen, alle Leiden dieser Welt.

Yet they suffer – O Son of the Father,
Who goest before – Thy brothers suffer,
Ere they aspire to yonder Throne,
Ere they inherit with Thee.
But a gentle yoke, O Saviour!
Divine Precursor! easy burdens
For Thy Faithful, are the sorrows of this world.

Chorus

O, du herrlicher Vollender,
Der sein Joch mir, seine Lasten
Sanft und leicht alleine macht,
Voller Mitleid
Sanft und leicht alleine macht.

O Thou, glorious and perfect,
Hast borne Thy yoke, Thy burden,
Thou alone, and made mine easy:
Merciful,
Hast made mine easy, Thou alone.

Auf dem hohen Todeshugel,
Auf der dunkeln Schadelstatte,
Da, da lernen wir von dir!
Da, Versohner, da von dir!

Upon the towering hill of death,
Upon dark Golgotha,
There, we may learn from Thee!
There, reconciled, we learn from Thee!

Dort rufst du mich von der Erde
Laut gen Himmel,
Mich zu jenem Erb' im Licht!
Ach, zum Erb' im Licht hinauf!

And there, Thou callest me from earth,
Towards the very Heavens,
To my reward in realms of Light!
Ah, to the Light above!

Trio and Tenor Solo

Erdenfreuden
Und ihr Elend,
Mochtet ihr dem Wanderer nach Salem
Staub unterm Fusse sein!
Kurze Freuden! leichtes Elend!
Mochtet ihr dem Wanderer nach Salem
Staub unterm Fusse sein!

Earthly joys
And earthly sorrow
To the traveller, bound for Salem,
Are as dust beneath his feet!
Fragile joys! easy sorrow!
To the traveller, bound for Salem,
Be as dust, beneath his feet!

Mocht' ich, wie auf Adlersflugeln
Hin zu euch, ihr Hohen, eilen,
Ihr Hohn der Herrlichkeit!
Mitgenossen jenes Erbes,
Mitempfanger jener Krone,
Meine Bruder, leitet mich!

Might I, as on eagle's pinions,
Hasten to the mighty ones,
The glorious Elect!
Fellow heirs to that fulfilment,
Fellow bearers of the crown,
Guide me, O my brothers!

Trio and Chorus

Dass dereinst wir, wenn im Tode
Wir entschlafen, dann zusammen
Droben unsre Bruder sehn.
Dass, wenn einst wir nun entschlafen,
Ungetrennet im Gerichte,
Droben unsre Bruder sehn.

That we may, at the last,
United in the sleep of death,
See our brothers, there above.
That we may not, when we slumber,
Be divided, by Thy Judgement,
From our brothers, there above.

Chorus

Amen

Amen

Friedrich Gottlieb Klopstock

Laurence Howes

INTERVAL 30 mins.

Petite Symphonie

Gounod

Gounod wrote his Petite Symphonie in 1888 at the age of 69 for the Societe de Musique de Chambre pour Instruments a Vent, a leading wind ensemble of the day. The work starts with a slow introduction based on a 4-note motif which also forms the nucleus of the 1st movement Allegretto. The slow movement is a beautiful Cantilena, featuring the flute, which could only have been written by an operatic composer. The Scherzo is full of tremendous vitality and is sharply contrasted to a lyrical trio, while the last movement, a joyful Allegretto, brings the work to a happy conclusion. The Symphonie is scored for Flute, 2 Oboes, 2 Clarinets, 2 Horns and 2 Bassoons.

Requiem

Fauré

Soloists: Soprano, Hilary Doherty
Bass, Roy Goddard

Born in 1845 in Pamiers, near the Pyrenees, Faure was educated at the Niedermeyer School in Paris, which was founded for the training of organists, choirmasters and teachers of music. His first professional post as organist was at Saint-Sauveur in Rennes, from which he was sacked for appearing in the organ loft at morning service in evening dress, having spent all night at a ball. He then returned to Paris where he had several jobs including assisting Widor at Saint-Sulpice, and deputising for Saint-Saens at the Madeleine, where he eventually became organist himself.

In spite of a lifelong connection with church music, Faure was in fact an agnostic. His Requiem is the work of a disbeliever who respects the beliefs of others. It was composed after the death of his father in 1885, but was not actually completed until 1888, by which time his mother had also died. Faure omits all the references to the eternal torture which awaits those who die in a state of sin, and retains the texts with the character of prayer and supplication, and which look toward heaven rather than hell.

Faure was regarded as being a poor orchestrator, and it is quite probable that he did not actually score the Requiem himself. The scoring is for a fairly full orchestra but the woodwind and brass are used very sparingly indeed, and even the violins are omitted from three of the seven movements.

1. Introit et Kyrie
2. Offertoire
3. Sanctus
4. Pie Jesu
5. Agnus Dei
6. Libera Me
7. In Paradisum

St. John's, Smith Square, London, SW1 – Director Joanna Brendon
Telephone 01 799 2168

For details of future events please send 50p annual subscription, payable to:
The Friends of St. John's, to the above address.

Smoking is permitted only in the Crypt.

The Interval is 30 minutes. Licensed Refreshments are available in the Crypt.

Forthcoming Concerts by London Concord Singers
Royal Festival Hall on Monday, May 13th 1974 at 8pm
in a performance of Elgar's 'The Dream of Gerontius'.

London Concord Singers

would welcome friends wishing to subscribe to the increasing activities of the group. Anyone requiring further details or wishing to be placed on the mailing list please contact:

Miss Celia Kent, 29 Ravenshaw Street, London, NW6. Tel. 01 794 5460.

The National Federation of Music Societies to which this Society is affiliated, gives support towards the cost of this concert with funds provided by the Arts Council of Great Britain.