

PURCELL ROOM

*London
Concord
Singers*

Sunday, June 27 1976

at 7pm

Programme 15p

GREATER LONDON COUNCIL

PURCELL ROOM

DIRECTOR : GEORGE MANN OBE

LONDON CONCORD SINGERS

Musical Director: Malcolm Cottle

Malcolm Cottle/Graham Owen, piano duet

Sunday 27 June, 1976 at 7pm

JESU, MEINE FREUDE**J. S. BACH**

In his position as Kantor of the Thomaskirche in Leipzig, Bach would have been responsible for the music in the main churches of that city and in the university. This magnificent motet was probably first sung at the Nicolaikirche on Sunday 18th July, 1723 in memory of Johanna Maria, the wife of Oberpostmeister Käse.

The motet is for 5-part chorus SSATB, and consists of eleven separate movements. The odd-numbered sections are verses from Johann Franck's hymn, published in 1653: the first and last are straight statements of the hymn, the remainder being versions or variations on the Chorale. The even-numbered movements are settings of verses from Paul's Epistle to the Romans, chapter 8.

ANDANTE AND VARIATIONS IN G. K.501**W. A. MOZART**

This is a late work, and was first published in 1787. After the statement of the theme, the first three variations become successively more florid in character. The intense fourth variation in the tonic minor key leads straight into a fiery variation which in turn enters into a restatement of the opening theme.

WARUM IST DAS LICHT GEGEBEN DEM MÜHSELIGEN?**J. BRAHMS**

In his early period as a composer Brahms wrote nothing for chorus, for it was only when he took up his position at Detmold in 1857, and later in Hamburg, that he became familiar with the choral form in actual practice, no doubt hearing for the first time the great Chorale-based motets of Schutz and Bach. Many of his choral works from this time show a mastery of contrapuntal writing very much influenced by Bach.

'Warum' was composed in 1877 and consists of four movements, the first of which is for four voices and is restless in mood with the frequently recurring question 'Warum, warum?' (Why, why?). The second is a six-part canon, and the third, also in six parts, is divided into two sections, the first slow, the second using some of the music from the second movement. The final movement is a Chorale, which brings the work to a close in a mood of quiet resignation.

INTERVAL**INSCRIPTION FOR A PEAL OF EIGHT BELLS****NICHOLAS MARSHALL**

1. Thomas Tremble new-made me
2. I was well-toned by William Brine
3. Fifteen hundred
4. Henry Hopkins got me made
5. I, likewise
6. I, too, since in a mould they flung me
7. In nineteen hundred, so 'tis said
8. I'm the peal's tenor still

These settings of poems by Thomas Hardy were published in 1965. Hardy took an active interest in his local Church, and the poems bemoan the effect of greed on this formerly impressive peal of bells. The composition abounds in tintinnabulant sonorities, and the canonic treatment of some movements echo the traditional 'changes'.

CHANSON À BOIRE**FRANCIS POULENC****SONATA for piano duet**

This work, in three movements, was written in 1918 for Mlle. Simone Tilliard, but the composer revised it in 1939. The first movement — 'Prelude' — starts with a rhythmic *ostinato* figure, which leads into a tuneful slower section, and the movement ends as it began.

In the second movement the composer instructs the players to play simply and slowly; again Poulenc makes use of an *ostinato* figure in the accompaniment.

The third movement shows Poulenc at his most brilliant and witty, which gives this work a charming ending.

A SELECTION OF FOLK SONGS**I loved a lass****Benjamin Britten****Two English folk songs:**

The wraggle-taggle gypsies, O!
Our captain calls all hands

arr. Christopher le Fleming
arr. John Gardner

It was a lover and his lass**John Rutter****Two Newfoundland folk songs:**

She's like the swallow
Feller from Fortune

arr. Edward T. Chapman
arr. Harry Somers

LONDON CONCORD SINGERS

The choir 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. In 1974 the choir sang in all three South Bank concert halls, and in St John's, Smith Square, SW1. The group is also much-travelled, and has won competitive prizes at home and abroad. It has visited Richmond, Surrey, Walkern in Hertfordshire, Buxton, Castle Howard near York, Chester Cathedral and the Teesside International Festival, where they achieved second place. Previous festival appearances have included Montreux and Dubrovnik. The choir has enjoyed an enthusiastic reception from both audiences and Press.

MALCOLM COTTLE

The conductor 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, with the Cathedral choir, toured the United States of America. 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 toured as Musical Director with the show *Close the Coalhouse Door*. He has appeared as Musical Director at the Sheffield Playhouse, the Swan Theatre, Worcester and lately at the Nottingham Playhouse in *The Canterbury Tales*. Currently he is working as Piano Accompanist for the tenor John Boulter.

London Concord Singers celebrate their 10th Anniversary in November with a Grand Concert at St John's, Smith Square where the total membership of Concord over the ten year period have been asked to come together once again and perform a Bruckner Mass.

London Concord Singers would welcome friends wishing to subscribe to increase the activities of the group. Anyone requiring further details or wishing to be placed on the mailing list, particularly with the Grand Concert in mind, is asked to contact:

Mrs Helen Ford,
55a Granville Place, London, N12

The National Federation of Music Societies, to whom this society is affiliated, supports these concerts with funds made available by the Arts Council of Great Britain.

Please note that persons shall not be permitted to stand or sit in the gangways.

No smoking in the auditorium.

The taking of photographs is not permitted.

No recording of tonight's programme is to be made without prior permission.