

GREATER LONDON COUNCIL
PURCELL ROOM
DIRECTOR: GEORGE MANN, OBE

LONDON CONCORD SINGERS
Conductor: Malcolm Cottle

<i>O LORD ARISE</i>	<i>Weelkes</i>
<i>WHEN DAVID HEARD</i>	<i>Weelkes</i>
<i>SECULAR CHORUSES Op 104</i>	<i>Brahms</i>
<i>EVENING HYMN</i>	<i>Leighton</i>
<i>TROIS CHANSONS DE CHARLES D'ORLEANS</i>	<i>Debussy</i>

<i>SIX EPIGRAPHS ANTIQUES</i>	<i>Debussy</i>
Piano Duet: Peter Jones and Malcolm Cottle	
<i>MOTET</i>	<i>McCabe</i>
<i>FIVE PHILANDERS</i>	<i>Gardner</i>

O Lord Arise	Weelkes
When David Heard	Weelkes

In 1602 Weelkes was appointed as organist to Chichester Cathedral where he remained until his death in 1623. During this time he devoted himself almost entirely to the composition of sacred music.

O Lord Arise sets words from Psalm 132 and the Te Deum finishing with an incredible 'Allelujah' section which contains no less than eleven 'false relations' (where, in a minor key the ascending, and therefore sharpened, leading note clashes with the descending, flattened one). David's lament on the death of Absalom is among the best-known of Weelkes' sacred compositions and is one of the most poignant pieces of the period.

Secular Choruses Op 104	Johannes Brahms
1. Nachtwache I (Ruckert)	
2. Nachtwache II (Ruckert)	
3. Letztes Gluck (Kalbeck)	
4. Verlorene Jugend (Wenzig)	
5. Im Herbst (Groth)	

Throughout his life Brahms wrote for unaccompanied chorus, but it was not until the Op 104 set, composed in his so called Third Period, that of the Haydn variations, the concertos (except the 1st Piano Concerto), the Tragic Overture

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and the Symphonies, that he attained full maturity as a writer in this medium. The music of these pieces is full of feeling and expression with, for Brahms, some very daring harmonic progressions, and the scoring in several of them with divided Altos and Basses, produces a dark sound utterly in keeping with the predominantly melancholy nature of the poetry.

Evening Hymn

Kenneth Leighton

Kenneth Leighton is this year celebrating his 50th birthday. After graduating from Oxford he studied in Italy with Petrassi. He first came to international prominence when his first symphony won 1st prize in the 1965 City of Trieste competition. Last year a festival entirely devoted to his music was held in Washington DC.

The 'Evening Hymn' for unaccompanied choir with Soprano solo is a setting of the famous poem by Sir Thomas Browne and was composed for the 1979 Chichester Festival and has subsequently been performed in several Cathedrals in Normandy by the Chichester Cathedral Choir during their tour of that area.

Trois Chansons de Charles d'Orleans

Claude Debussy

1. Dieu! qu'il la fait bon regarder
2. Quant j'ai ouy le tabourin
3. Yver, vous n'estes qu'un villain

In 1908, when Debussy composed the 'Trois Chansons' – his only work for unaccompanied chorus – he was at the height of his powers. Now happily married to Emma Bardac, who had given birth to his adored daughter Chouchou, his style of composition, which used harmony rather than melody as its starting point, was fully developed and he had behind him his masterworks of the 'Prelude a l'apres-midi d'un faune', 'Pelleas et Melisande' and 'La Mer'.

No 1 is a sensuous homage to the loved one, while in No 2 the chorus (without Sopranos) provide a drumbeat summoning the poet to the May Day celebrations, however he can't be bothered to get out of bed to join the fun. No 3 compares the gentle beauty of early summer with the harshness of winter.

I N T E R V A L

Six Epigraphes Antiques

Claude Debussy

1. Pour invoquer Pan, dieu du vent d'ete
– To invoke Pan, God of the summer wind
2. Pour un tombeau sans nom
– To a nameless tomb
3. Pour que la nuit soit propice
– That the night be propitious
4. Pour la danseuse aux crotales
– For the dancing girl with castanets
5. Pour l'Egyptienne
– For the Egyptian girl
6. Pour remercier la pluie au matin
– To thank the morning rain

Debussy was in the depths of despair in 1915. Dying of cancer and with his beloved Paris shelled by the Germans, it is therefore not surprising that in these last years of his life his genius seems to have deserted him. One of the few exceptions is the six Epigraphs Antiques for Piano Duet, perhaps because they are reworkings of some sketches he wrote in 1899/1900 for 2 flutes, two harps and celeste, as incidental music to be played with poems by Pierre Louys called 'Chansons de Bilitis' (not to be confused with the song cycle of that name of 1897).

In style they are similar to the 2nd book of Preludes, composed between 1910 and 1913, but here Debussy is able to explore further the sonorities and effects possible on the piano with four hands.

Motet

John McCabe

John McCabe was born in Liverpool in 1939. He studied at Manchester University and the Royal Manchester College of Music, continuing his studies at the Hochschule fur Musik, Munich. From 1965 to 1968 he was pianist-in-residence at University College, Cardiff. He now lives in London dividing his time between composition, reviewing and recital work.

His compositions, which cover most of the established forms have received wide international acclaim and performances in many countries. This year his clarinet concerto was performed at a Promenade Concert.

The motet was commissioned by the Chichester 904 Festivities (1979) for George Guest and the choir of St John's College, Cambridge and is a setting of a poem by James Clarence Mangan which dwells upon the temporary nature of all earthly things.

Five Philanders

John Gardner

1. Rejection (Gardner)
2. Parting (Stoltzer)
3. Falsehood (Blake)
4. Contentment (from a Nottingham broadside)
5. Fulfilment (Burns)

John Gardner was born in 1919 and studied as an organ scholar at Exeter College, Oxford. He has been prominent both as a composer and an educator through his connections with St Paul's Girls School, Morley College and the Royal Academy of Music. His compositions include choral works in a variety of styles, serious and, as in this case, not so serious.

Five Philanders is dedicated to the pianist and broadcaster, Steve Race, and was first performed at the 1975 Cork International Choral and Folk Dance Festival by the Bulmershe Folk Choir of Reading. The five songs, dealing with different aspects of love, conclude with one of Burns' bawdier poems.

THE 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, none of them being full-time musicians. The choir's range of activities is equally varied; it has accepted cabaret engagements at many functions, as well as promoting many successful concerts in and around London. It has sung in all three South Bank concert halls, at the Royal Albert Hall and at St John's, Smith Square. The group has travelled widely and has won competitive prizes at home and abroad. Festival appearances include Montreux and Dubrovnik. The choir has enjoyed an enthusiastic reception from audiences and the Press and has recorded with the London Symphony Orchestra. Recently, in recognition of their continuing support of Contemporary Music, particularly British compositions of the last 25 years, London Concord Singers received a Jubilee Award from the Performing Rights Society.

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 and 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 conducted for Orpheus Opera. He has appeared as Musical Director at the Sheffield Playhouse, Swan Theatre, Worcester, Nottingham Playhouse, Wyvern Theatre, Swindon and for the Southern Exchange Theatre Company.

FORTHCOMING CONCERTS

December 16th 1979 at St Paul's, Covent Garden — 'The Messiah'.

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.

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 please contact:

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