

# London Concord Singers

St James Church, Piccadilly, London W1  
(by kind permission of the Rector)

London Concord Singers  
(Musical Director Malcolm Cottle)

THURSDAY 1 APRIL 1982  
at 7.30pm

## Programme

Lamentations

Requiem

Jesu, meine Freude

Four motets

Tallis

Howells

J S Bach

Joubert

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The Lamentations of Jeremiah

Thomas Tallis (c. 1505-1585)

Tallis started his career before the Reformation, and was organist of Waltham Abbey at the time of the dissolution of the monasteries in 1540. After the Reformation he obtained a position at the Chapel Royal and served there under four successive monarchs, eventually becoming organist, a post he shared for some time with William Byrd. Also with Byrd, he was given by Queen Elizabeth I the monopoly of printing music and music paper, and like his partner contributed 17 motets to the 34 they published in 1575 under the title of *Cantiones sacrae*.

Tallis' masses, motets etc are all distinguished, but probably his greatest Latin work is the 'Lamentations' for 5 voices. The music is rich with telling dissonances and false relations, the special characteristic of English music of the time, resulting from the simultaneous use of the ascending and descending forms of the minor scale.

It has become fashionable recently for the 'Lamentations' to be performed by men's voices only ATTB, usually with one voice to a line, but it is almost certain that it was originally intended to be sung by a full choir with boy trebles at the top, and it is in this form that we perform it tonight.

The 'Lamentations' is in two separate parts, probably written at different times as they are in different modes. They set the first two lessons of the 1st Nocturne of Holy Thursday. Each part begins with the words 'Hear ye the lamentation of the prophet Jeremiah' and ends with 'Jerusalem return to the Lord your God'. In between are the opening verses of the Book of Lamentations each prefaced by a letter of the Hebrew alphabet.

**Part I** Hear ye the lamentations of the prophet Jeremiah.

*Aleph:* How does the city sit solitary, that was full of people, how is she become as a widow! she that was great among the nations, and princess among the provinces, how is she become tributary!

*Beth:* She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her: all her friends have dealt treacherously with her, they are become her enemies.  
Jerusalem, return to the Lord your God.

**Part II** From the lamentations . . .

*Gimel:* Judah is gone into captivity because of her affliction, and because of great servitude: she dwelleth among the heathen, she findeth no rest.  
*Daleth:* All her persecutors overtook her between the straits.

The ways of Zion do mourn, because none come to the solemn feasts: all her gates are desolate: her priests sigh, her virgins are afflicted, and she is in bitterness.

*Heth:* Her adversaries are the chief, her enemies prosper; for the Lord hath afflicted her for the multitude of her transgressions: her children are gone into captivity before the enemy.  
Jerusalem, return to the Lord your God.

## Requiem

Herbert Howells (1892- )

Herbert Howells this year celebrates his 80th birthday, and it is fitting that we include a work by this doyen of English composers in our programme. The death of his only son in childhood in 1935 had a profound effect on Howells and on his music. The 'Requiem' was composed in direct response to this event and is a moving and personal expression of the deep grief he felt, so much so that the work was not released for performance and publication until 1980.

To those who know Howells' choral and orchestral masterpiece, the 'Hymnus Paradisi', much of the music of 'Requiem' may seem familiar. This is because, having composed it, he later decided to expand it into a large scale work and 'Hymnus' therefore contains most of the same texts and the two works have a great deal of musical material in common. 'Hymnus Paradisi', completed in 1938 shared the same fate as the 'Requiem', being suppressed until Vaughan Williams persuaded the composer to allow it to be performed in 1950.

The 'Requiem' is scored for mixed chorus, four occasional soloists and an optional organ, omitted on this occasion. It consists of six short movements and, like the Brahms Requiem, is in no sense a liturgical Requiem as the texts are drawn from various sources as well as from the Roman Mass for the Dead.

1. Salvator Mundi. O Saviour of the world . . .
2. Psalm 23. The Lord is my shepherd . . .
3. Requiem aeternam (1). Rest eternal grant unto them, O Lord, and let light perpetual shine upon them.
4. Psalm 121. I will lift mine eyes unto the hills . . .
5. Requiem aeternam (2).
6. I heard a voice from heaven (words from the burial service).

## Jesu meine Freude

J S Bach (1685-1750)

Bach spent most of the last thirty years of his life at Leipzig as Kantor of St Thomas' Church, one of the most important appointments for a musician in Protestant Germany. It was during this time that the finest of his church music including the St Matthew and St John Passions, the B minor Mass and the six German motets were composed.

After his death, most of Bach's music was neglected until Mendelssohn led the revival nearly a hundred years later. It seems, however, that the motets escaped this neglect and were frequently performed during that time. Indeed, 'Singet dem Herrn' was sung especially for Mozart by the choir of St Thomas'. An onlooker said of Mozart, who did not know Bach's music, that as he listened "his whole soul seemed to be in his ears".

'Jesu meine Freude' was probably first sung at the Nicolaikirche in Leipzig on Sunday 18 July, 1723, in memory of Johanna Maria, the wife of Oberpostmeister Kase. The motet is for five-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.

1. Jesu, my joy,/pasture for my heart,/ Ah how long — ah, long,/ My heart has been anxious/Longing for thee!/Lamb of God, my Bridegroom,/ Apart from Thee, nought on earth/Is dear to me.
2. There is therefore no condemnation for those who are in Christ Jesus, who walk not according to the flesh, but according to the Spirit.
3. Under thy protection,/I am safe from the assault/ of every enemy:/ Let the foe be incensed,/Beside me stands Jesus./Though sudden thunder and lightning strike,/Though sin and hell may both assail me,/Jesus will shield me.
4. For the law of the Spirit, which giveth life in Christ Jesus,/hath set me free from the law of sin and death.
5. Defying the ancient dragon,/Defying the jaws of death'/Defying fear also!/ Rage, O world, and leap,/I stand here and sing,/Steadfast and calm;/ The power of God holds me firm,/The world, and the abyss, shall fall silent,/ Though yet in uproar.
6. You however, are not in the flesh, but in the Spirit, if the Spirit of God truly dwells in you, you are not this.
7. Hence, all earthly treasures!/Thou art all my joy,/Jesu, all my pleasure. Hence, you idle glories,/I have no wish to hear of you,/ Remain by me unheeded!/Grief, want, affliction, shame and death,/ Though my suffering be long,/Shall not part me from Jesus.
8. But if Christ be in you, though your bodies are dead because of sin,/ Your spirits are alive because of righteousness.
9. Fare thee well, O creature/Who chooses the world,/I love you not./ Fare thee well, O sins,/Stay far in the past,/Reveal yourselves no more!/ Farewell pride and vanity!/To all of this, a life of burden,/I bid farewell.
10. So the Spirit of Him, who raised Jesus from the dead,/Will give life to your mortal bodies also, through His Spirit, which dwells in you.
11. Yield, you mournful spirits,/For my joyful Lord,/Jesus enters in./ To those who love God,/Even tribulation,/Is filled with delight,/ Here, I may be mocked and scorned,/Yet, even in sorrow, wilt thou remain Jesu, my joy.

INTERVAL 20 minutes

John Joubert was born in South Africa and came to this country on a Performing Rights Society scholarship in 1946. He studied at the Royal Academy of Music where his teachers included Howard Ferguson. He became Lecturer in music at the University of Hull in 1960 and since 1962 has lived in Birmingham where he is Reader in Music at the Barber Institute. On April 28th he has a new work for Chorus and Orchestra called 'Gong-tormented sea' being given its first performance by the City of Birmingham Symphony Orchestra.

The Four Motets were written for the 1976 Edington Festival and were first performed in August of that year at Edington Priory in Wiltshire. They comprise the propers for the Feast of St Augustine of Hippo.

1. *Introit*. In the midst of the congregation he opened his mouth: and the Lord filled him with the spirit of wisdom and understanding, and clothed him with a robe of glory. It is a good thing to give thanks unto the Lord: and to sing praises unto thy Name, O most high.  
Glory be to the Father . . . .

2. *Gradual*. Alleluia. I have found David my servant: with my holy oil have I anointed him.

3. *Offertory*. The mouth if the righteous is exercised in wisdom: and his tongue will be talking of judgement. The Law of God is in his heart: and his goings shall not slide.

4. *Communion*. The righteous shall flourish like a palm-tree: and shall spread abroad like a cedar in Libanus.

#### 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 in and around London and 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. In 1977, in recognition of their continuing support of Contemporary Music, particularly British compositions of the previous 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, London, 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 Sadler's Wells and conducted for Orpheus Opera. He has appeared as Musical Director at the Sheffield Playhouse; the Swan Theatre, Worcester; Nottingham Playhouse and the Wyvern Theatre, Swindon.

The NFMS, to whom this society is affiliated, supports these concerts with funds made available by the Arts Council of Great Britain. London Concord Singers welcome friends wishing to subscribe to increase the activities of the group. Anyone requiring further details, please contact Mrs Jo Keeling 23 Fircroft Rd, London SW17. We would remind members of the public that unauthorised recording of the Concert is not allowed.