

CHRIST CHURCH · MAYFAIR

London Concord Singers

Orpheus Brass

Trumpets: David Clewlow; Andrew Callard

Trombones: Clive Reeves; Steven Baxter

Graham Owen, Organ

Conductor: Malcolm Cottle

WEDNESDAY 15 DECEMBER, 1982

at 7.30pm

The audience is invited to join in the singing of the carols at the beginning and end of the programme. The numbers refer to the Hymn Book, 'Songs of Praise'.

Carols:

'O come all ye faithful', No 78 verses 1, 2, 6 and 7

'O little town of Bethlehem', No 79 verses 1, 2, 3 and 5

O magnum mysterium

Giovanni Gabrieli (1557-1612)

Hodie Christus natus est

Because of its two choir lofts facing each other, each with its own organ, St Marks, Venice produced some of the finest polychoral music in the 16th and 17th centuries, culminating in the works of Giovanni Gabrieli, who was appointed to the post of second organist in 1585, a position he held until his death in 1612. The influence of this style of composition spread throughout Europe, the great German composer Heinrich Schütz was a pupil of Gabrieli.

'O magnum mysterium' is a slow, solemn piece with a contrasting faster Alleluia section in triple time. 'Hodie Christus natus est' was not originally a Christmas piece at all, but a madrigal, 'O che felice giorno', written originally as the finale of a pastoral play. The fitting of the Latin text was probably done by a German collector who was looking for more music by Gabrieli to publish.

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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 their group. Anyone requiring further details please contact: Jo Keeling, 23 Fircroft Road, London SW17.

We would remind members of the public that unauthorised recording of the Concert is not allowed.

### Five carols

Richard Rodney Bennett (1936-

1. There is no rose
2. Out of your sleep
3. That younge child
4. Sweet was the song
5. Susanni

Richard Rodney Bennett is one of the most versatile of British composers today. As well as writing several operas and much orchestral and instrumental music, he has composed film scores ('Murder on the Orient Express' etc), many arrangements for the King's Singers and is also a fine jazz pianist. This charming set of carols was composed for the choir of St Matthew's Church, Northampton, in 1967.

### The Minstrel's Gallery

arr. David Stone

A collection of pieces by various 16th century composers arranged for Brass Quartet.

1. Quand mon mari – Lassus
2. Pavan – Schein
3. Allemande – Scheidt

### Four dances

Paul Peuerl (arr. Peter Reeve)

1. Intrada
2. Dantz
3. Padouan
4. Couranta

### Wie schon leuchtet der Morgenstern Michael Praetorius (1571-1621)

#### In dulci jubilo

Although the great flowering of polychoral writing occurred in Venice, it was, of course not unknown elsewhere, as is shown by the treatment of these two famous Christmas Chorales, by the German composer Praetorius. 'Wie schon leuchtet der Morgenstern' (how brightly shines the morning star) consists of several short sections, firstly the decorated version of a line of the Chorale followed in each case by a straight statement of that line (although in triple time); the second (brass) choir is only used in these sections. 'In dulci jubilo' is a jaunty arrangement of the carol, but in this case he does not state the basic chorale at all, so, in this performance, we are prefacing Praetorius' version with Bach's harmonization of it.

### Three French pieces

Gigue  
Rondeau  
Rondeau

Gretry  
Couperin  
Dandrieu

### Quatre motets pour le temps de Noel Francis Poulenc (1899-1963)

1. O magnum mysterium
2. Quem vidistis pastores dicite
3. Videntes stellam
4. Hodie Christus natus est

Poulenc was a disciple of Eric Satie and a friend of the poet Cocteau, who initiated the group known as 'Les Six' who eschewed Wagnerian romanticism and the Impressionistic style of Debussy; he contended that the new generation of French composers should derive its inspiration from the witty and wordly art of the music hall and the circus. Poulenc was a remarkable pianist at a very early age; in his compositions there is a tendency to witty pastiche but much of his vocal writing shows a more profound feeling and is devoid of the facile mannerisms that earned him popular success. His response to religious texts is personal and genuine, setting a mood of simple prayer. The four motets were written in 1952 and make use of the familiar Latin texts, two of which we have already heard tonight in the settings by Gabrieli. Numbers 1 and 3 are marked 'calme et doux' and are largely in a mood of quiet devotion, conveying, respectively, the awe that we feel at the mystery of the birth of Christ and that felt by the three wise men on seeing the star, and delivering their gifts to the young child. No 2 is a little faster and depicts a dialogue between the shepherds and their friends 'Tell us shepherds what have you seen? Tell us the news'. 'We have seen a new-born child, and choirs of angels praising God'. No 4 is in a much more lighthearted mood, indeed more like the popular, witty, Poulenc of 'Les Six', even including, at the end, what is, perhaps, an imitation of a mouth organ.

### Impressions in Brass

Richard Taylor

1. Overture
2. Dance
3. Lament

INTERVAL 20 MINUTES

1. Quem vidistis pastores dicite
2. O magnum mysterium
3. Gloria in excelsis Deo

This effective piece by the modern American composer Daniel Pinkham was written in 1958 for the New England Conservatory Chorus. Its three movements consist of two settings of words already performed, and in the third movement the hymn of the angels at the birth of Jesus, interspersed with verses from Psalm 100, the Jubilate Deo.

The setting is for four-part choir and two brass choirs, although for use with smaller ensembles, such as ours, organ may be substituted for the 2nd brass choir.

#### Carols

'Unto us a boy is born!' No 385 (verse 3 men, verse 4 ladies)

'Hark the herald angels sing' No 74

**Orpheus Brass** was formed by David Clewlow in 1977. It is a brass ensemble of variable size, with a particular interest in modern music. They recently gave the first performance of Howard Burrell's 'Visions' with the Harlow Chorus, and have commissioned works from Richard Taylor and Nicholas Sackman. Performing mostly in London and the Home Counties they include an appearance at the Chelmsford Festival.

The **London Concord Singers** was started in 1966 and 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 and none of them are full-time musicians. The choir's range of activities is equally varied; it has recorded with the LSO, accepted cabaret engagements in and around London and has sung at all the three South Bank concert halls, at the Royal Albert Hall and St John's, Smith Square. The group has travelled widely and has won prizes at home and abroad. Appearances include Montreux and Dubrovnik and in October of this year the London Concord Singers were invited by the Noord Hollands Kamerkoor to perform in Bergen, North Holland. The reception can only be described as overwhelming and illustrates the affection continentals have for well-performed choral music. In 1977, in recognition of their continuing support of Contemporary Music, particularly British compositions of the previous 25 years, the choir 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, singing at the Coronation of the Queen and touring the USA. As well as conducting the London Concord he has worked as repetiteur with the New Opera at Sadlers Wells and conducted for Orpheus Opera. His appearances as Musical Director include Sheffield Playhouse, Swan Theatre, Worcester, Nottingham Playhouse and Wyvern Theatre, Swindon.