

St Mary's Church, Islington
(by kind permission of the Vicar and Churchwardens)

LONDON CONCORD SINGERS CANONBURY WIND PLAYERS

Oboes: Judith Roads, Nicholas Murray.
Clarinets: Graham Quilter, Graham Casey.

Bassoons: Sue Eversden, Sam Wiggs.

Horns: Mark Andrews, Anthony Mann.

with

Horns: Peter Gow, Patrick Clements.

Trumpets: David Clewlow, Jeremy Nicholls.

Trombones: Alistair McGregor, Francis Roads,
Arthur Hawkes.

Organ: Graham Owen.

Conductor: Malcolm Cottle

Thursday 18 July, 1985
at 7.30pm

Ecce sacerdos magnus
Afferentur regi
Virga Jesse floruit

Anton Bruckner

It is surprising that Bruckner, who was for much of his life a church and cathedral organist, should write so little music for the church, a handful of motets and three mature Mass settings. Most of the motets are unaccompanied but, of these three 'Ecce sacerdos' is scored for 3 trombones and organ, and 'Afferentur regi' for 3 trombones.

Ecce Sacerdos: Behold a great priest, who in his days pleased God. Therefore by an oath the Lord made him increase among his people. He gave him the blessing of all nations and confirmed his covenant upon his head.

Afferentur regi: After her shall virgins be brought to the King: her neighbours shall be brought to Thee with gladness and joy shall they be brought; they shall enter the King's palace.

Virga Jesse: The Rod of Jesse has blossomed; a virgin hath brought forth God and man; God hath restored peace, reconciling in Himself the lowest with the highest. Alleluya

At the Round Earth's Imagined Corners

Trumpet: David Clewlow
Organ: Graham Owen

Michael Berkeley

This imaginative setting of words by John Donne by Michael Berkeley, son of Sir Lennox Berkeley and erstwhile Radio 3 announcer, is for 8-part choir with trumpet solo and organ. Michael Berkeley is rapidly gaining a reputation as one of the more approachable of the younger generation of English composers. 'At the round earth's imagined corners' was commissioned for the Southern Cathedrals Festival, and first performed in Chichester Cathedral on 26 July, 1980.

At the round earth's imagined corners, blow
your trumpets, Angels, and arise
From death, you numberless infinities
of soles, arise, and to your scattred bodies goe,
All whom the flood did, and fire shall o'erthrow,
All whom warre, dearth, age, agues, tyrannies,
Despaire, law, chance, hath slaine, and you whose eyes
Shall behold God, and never tastes death'd woe,
But let them sleepe, Lord, and mee mourne a space,
For if above all these, my sinnes abound,
'Tis late to aske abundance of thy grace,
When wee are there, heve on this lowly ground,
Teach mee how to repent; for that's as good
As if thou hadst seal'd my pardon, with thy blood.
At the round earth's..... and arise.

Octet in A

Allegro risoluto
Scherzo-Presto
Slow March
Rondo Finale

Francis Roads

Francis Roads was born in 1943. He read music at Pembroke College, Oxford where he studied with David Lumsden. He then did a year's post-graduate study in composition with Bernard Stephens and conducting with Harvey Philips at the Royal College of Music.

The wind octet is unashamedly light-hearted in character and un-modern in style. It is dedicated to 'the eternal memory of Franz Krommer' (one of the great composers of music for wind band of the late 18th and early 19th centuries) and to Sam Wiggs, a member of the Canonbury Wind Players.

INTERVAL – 20 mins

Mass in E Minor

Kyrie; Gloria; Credo; Sanctus; Benedictus; Agnus Dei

Anton Bruckner

Bruckner's great E Minor Mass is firmly rooted in the past, while at the same time, being very much a product of its own time. The main inspiration for it was Palestrina, particularly in the double choir Kyrie, Sanctus and Agnus Dei, where he uses Palestrinian imitative polyphony. Because of this the Mass was much praised by the 'Cecilianists' who's aim was the reinstatement of a *capella* polyphonic music in place of the rather worldly compositions for choir and orchestra of the eighteenth century.

The E Minor Mass (usually known as No. 2 although it is in fact the sixth or seventh that Bruckner wrote) was composed for the Dedication of the Votive Chapel of the new cathedral at Linz. The first performance was in the open air which has prompted some people to think that this was the reason for the wind orchestra. Bruckner himself refuted this when he wrote to a friend, 'unfortunately there is not sufficient space in the choir, but after all we can always perform it in the open'.

The Kyrie, which is virtually a *capella* with only occasional support from horns and trombones, opens with women alone, the men then take over. They combine in the 'Christe Eleison' section and build to an impassioned climax built on descending scales. The quiet opening theme then returns with all voices now together.

The Gloria opens in C major with the bassoons playing an arpeggio-like figure which provides the momentum for the whole movement except the beautiful Qui Tollis section. The movement ends with a great fugal 'Amen'.

The Credo, also in C major is built on a one bar phrase, which the woodwind and choir alternate, later joining together in unison with the brass providing harmony. There is a beautiful Adagio 'Et incarnatus est' which is followed by the declamation of 'Et resurrexit'. This, in turn, is followed by a return to the opening theme at 'Et in Spiritum Sanctum'.

The centrepiece of the Mass is the Sanctus which Bruckner opens with a quotation from Palestrina's *Missa Brevis*, sung by the first altos. The first half of the movement is built on a perpetual chain of two-part canons evolved from this fragment.

Another quotation opens the Benedictus. This time it is, more predictably, from Bruckner's great hero, Wagner, from the Prelude to *Tristan*. It is a short, chromatic five-note phrase on which the whole movement is based.

The Agnus Dei is an impassioned plea for mercy, with a tremendous growth of tension on the word 'Miserere', with voices entering on successively higher notes. The work ends more calmly with a gesture to the classical tradition by introducing a figure from the Kyrie.

LONDON CONCORD SINGERS was formed in 1966 and, for a small ensemble performs a very wide and ambitious range of choral music, both in English and other languages. They have appeared at all three South Bank concert halls in London as well as the Royal Albert Hall and St John's, Smith Square. The choir has travelled widely in search of experience and last year made a short trip to Holland. In the past they have visited Switzerland and Yugoslavia and have been invited to Japan in 1986.

CANONBURY WIND PLAYERS was formed in 1976, and a year later they invited Francis Roads to become their musical director, which he remains to this day. They have given more than 80 concerts including appearances at the Thaxted and Cockermouth Festivals. They have also played at St John's, Smith Square and the Purcell Room. Many of their performances are given in aid of charities for whom they have raised a considerable sum of money.

Malcolm Cottle studied as a boy chorister at St Paul's Cathedral Choir School, singing at the Coronation and touring the USA. More recently, as well as conducting London Concord he has worked as repetiteur with the New Opera 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 London Concord Singers would welcome friends wishing to subscribe to increase the activities of the group. Anyone requiring further details or who wish to be placed on the mailing list please contact Malcolm Cottle telephone 226 1392.

The NFMS supports these concerts with funds made available by the Arts Council of Great Britain.

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