

ST. ANNE'S CHURCH, BRONDESBURY

THURSDAY JUNE 19th 1986

L O N D O N C O N C O R D S I N G E R S

Conductor: Malcolm Cottle

Timor et tremor

Giovanni Gabrieli

Fear and trembling have come upon me, and darkness spreads over me. Have mercy on me Lord, for in you I confide my soul. Lord, hear my prayer, for you are my refuge and my strong help. O Lord, I cry to you, do not confound me.

Adoramus te Domine

Claudio Merulo

We adore you, Lord, Jesus Christ, who by your Holy Cross has redeemed the world.

Tonight's programme starts with motets by two of the great school of composers to be involved with St. Mark's Church in Venice. Merulo was born at Correggio in 1533. He was appointed one of the two organists at St. Mark's in 1557 where he stayed until 1584 when he was succeeded by Giovanni Gabrieli, probably one of the greatest influences in European music at the time, since one of his pupils was Heinrich Schutz, from whom there is a direct line through to Bach. 'Timor et tremor' is a six part lenten motet, written almost in the style of a madrigal, using what must have been very daring effects for the time in a piece of sacred music, as in the opening passage where the word 'timor' has a rest between its two syllables, and the voices produce a trembling effect on "tremor".

Ascendit Deus

Peter Philips

God is gone up with a merry noise, and the Lord with the sound of the trumpet. Alleluia.
The Lord hath prepared his seat in heaven. Alleluia

O Clap your hands together

Orlando Gibbons

2 Ascentiontide motets by English composers. Peter Philips was born in England in 1561 and died in 1628. Little is known of him, but it is certain that he held important musical positions in the Spanish Netherlands, including that of organist of the Royal Chapel at Brussels. Gibbons was born in 1583. He was a choir-boy at King's College, Cambridge, and at twenty-one, organist of the Chapel Royal of James I. Later he became organist of Westminster Abbey as well. Travelling with Charles I on his journey to meet his bride, Henrietta Maria, at Dover, Gibbons suffered an apoplectic fit at Canterbury where he died, and was buried in the Cathedral there.

Three Latin Motets

Charles Villiers Stanford

1. Justorum Anima - The souls of the just are in the hand of God, and the torment of malice shall not touch them, in the sight of the unwise they seemed to die, but they are in peace.
2. Coelos ascendit hodie - Today, Christ Jesus the King of Glory has ascended into the heavens. Alleluia!
He sits at the Father's right hand, ruling heaven and earth. Alleluia!
Now are David's songs fulfilled, now is the Lord with his Lord. Alleluia!
He sits upon the royal throne of God, in this his greatest triumph. Alleluia!
Let us bless the Lord: let the Holy Trinity be praised, let us give thanks to the Lord. Alleluia, Amen.
3. Beati quorum via - Blessed are the undefiled in the way, who walk in the law of the Lord.

Stanford was born in 1852, the son of a Dublin Legal Official, who was himself a keen amateur musician. At 18 he went to Trinity College, Cambridge, where he became organist. He also conducted the University Musical Society, through whom he introduced many new works to England, particularly those of Brahms with whom he later became friendly. The three Latin motets were written in 1905, curiously, not for a church occasion, but to be sung in Hall at Trinity College on Gaudy Days (feast days).

The Blue Bird

Stanford

The Blue Bird, described by Derek Hill as "an example of perfection in choral writing" is, justifiably, Stanford's most popular secular choral composition, with the choir providing a picture of the still calm of the lake, while the Soprano soloist, representing the bird, soars blissfully above.

Three Shakespeare Songs

Ralph Vaughan Williams

1. Full Fathom Five
2. The cloud capp'd towers
3. Over hill, over dale.

This most English of composers owed more than a passing debt to Impressionism, as is clearly shown in this late work, composed when he was nearly eighty. This is particularly evident in No.1 where the opening chord is a close relation to the Westminster chime, and the evocative chordal accompaniment adds a real 'frisson' to the echoing sea-knell: "Hark, now I hear them, Ding, dong, bell."

Four Madrigals by Sir Thomas Wyatt

Thea Musgrave

1. With serving still.
2. Tanglid I was in love's snare.
3. At most mischief
4. Hate whom ye list

The madrigal was a very popular art form during the 16th and early 17th centuries. In her Four Madrigals, Thea Musgrave has recaptured the essence of the style using a 20th century framework of harmony and rhythm. The words, a particularly important ingredient, are by Sir Thomas Wyatt (1503-1542). There is use of imitation, independence of parts, false relations, etc. Particularly pleasing is the way the composer combines standard madrigal conventions, such as the characteristic cadence points, with her own 20th century idiom.

INTERVAL

20 minutes A glass of wine will be available during the interval.

Mass for two four-part choirs

Frank Martin

1. Kyrie
2. Gloria
3. Credo
4. Sanctus/Benedictus
5. Agnus Dei

Martin was born in Geneva in 1890, the tenth and last child of a Calvinist pastor. His first teacher of composition was Joseph Lauber, a truly Swiss product of two civilizations: German, as a pupil of Hegar and Rheinberger, and French, through Massenet. As a result of this, Martin has always been receptive to difference influences, initially Franck, Faure and Ravel, later embracing serialism as propounded by the Viennese school of Schoenberg and Webern, eventually combining this is tonality to create his own individual style.

Although written in 1922 when the composer was thirty two years old, the mass must be regarded as an early work and displays those early French and German influences, combining typical French melodic fluidity with German richness of harmonic texture.

The London Concord Singers 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 variety of backgrounds, and none are full time musicians. The choirs range of activities is equally varied, it has recorded with the London Symphony Orchestra, and performed in most of the major London concert halls, as well as giving concerts all round the country, and performing cabaret engagements. The group has travelled widely and won prizes at home and abroad. Foreign trips include Montreux, Dubrovnik and Holland.

Malcolm Cottle sang as a boy with the choir of St. Paul's Cathedral singing at the Coronation of the Queen and touring the USA with them. He has worked widely in Opera, Ballet and Theatre as pianist and musical director. He has also been for many years organist of both Christ Church, Mayfair and the North London Progressive Synagogue.