

LONDON CONCORD SINGERS
Conductor : Malcolm Cottle

25th. ANNIVERSARY SEASON

St. GEORGES CHURCH, BLOOMSBURY

Thursday 9th. April, 1992

Jesus and the Traders

Kodaly

Kodaly's *Jesus and the Traders* is a powerful, dramatic treatment of the well known Gospel incident in the Temple at Jerusalem, when Christ overthrew the tables of the merchants and moneychangers. The urgent, restless music evokes the anger and turbulence of the moment. The effect is achieved very largely by aggressive contrapuntal writing, punctuated by calmer moments of narrative. The piece is divided into several fairly short sections.

As the feast approached, Jesus went to Jerusalem to the temple.

*And there he found those that sold oxen and sheep and doves,
and the changers of money sitting.*

*And when he had made a scourge of small cords, he drove them all
out of the temple, and the sheep and the oxen;*

And poured out the changers' money, and overthrew the tables;

And said to them that sold doves, Take these things hence.

*And he taught, saying to them: Is it not written, My house shall
be called of all nations the house of prayer? but you have made
it a den of robbers!*

*And the scribes and chief priests heard it, and sought how they
might destroy him: for they feared him, because all the people
was astonished at his doctrine.*

Officium Defunctorum

Vittoria

Having spent some twenty years in Rome, Vittoria returned to Madrid where he became choirmaster and chaplain to the Dowager Empress Maria, Philip II's sister and widow of Maximilian II. The Empress died in 1603 and Vittoria wrote his great six part Requiem for her memorial service, held at the Church of St. Peter and St. Paul (where Madrid Cathedral now stands).

The work could be said to be a Requiem for an Age - the end of Spain's golden century, the end of Renaissance music, the last work, indeed, of Vittoria himself, for he published no more before his death in 1611.

Vittoria includes in his setting, in addition to the the Requiem Mass itself, two motets and one of the great Latin texts for the ceremony of Absolution which follows the Mass (*Libera me*).

Motet: Taedet animam meum... My soul is weary of life, I will leave my complaint upon myself; I will speak in the bitterness of my soul. I will say unto God: Do not condemn me; show me wherefore thou contendest with me. Is it good unto thee that thou shouldst oppress, that thou shouldst despise the work of thine hands, and shine upon the counsel of the wicked? Hast thou eyes of flesh? or seest thou as man seest? Are thy days as the days of man? are thy years as man's days, that thou enquirest after mine iniquity, and searchest after my sin? Thou knowest that I am not wicked; and there is none that can deliver me out of thine hand.

Mass for the Dead

Introit: Requiem aeternam... Eternal rest give to them, O Lord: and let perpetual light shine upon them. A hymn shall be given to thee O God, and to thee shall a vow be performed in Jerusalem. Eternal rest.....

Kyrie eleison... Lord have mercy. Christ have mercy. Lord have mercy.

Gradual: Requiem aeternam... Eternal rest give to them, O Lord: and let perpetual light shine upon them. The righteous shall be had in everlasting remembrance. He shall not be afraid of evil tidings.

Offertory: Domine Jesu Christe... O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful from the pains of hell and from the deep pit: deliver them from lion's mouth, that hell may not swallow them up, nor they fall into darkness; but may thy holy standard bearer, Michael, lead them into the holy light: which thou didst promise to Abraham and to his seed. Sacrifices and prayers we offer to thee in praise, O Lord: receive them for those souls for whom we make memorial this day: let them, O Lord, pass from death to life, which thou didst promise to Abraham.

Sanctus... Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei... Lamb of God, who takes away the sins of the world, grant them rest.

Lamb of God, who takes away the sins of the world, grant them rest.

Lamb of God, who takes away the sins of the world, grant them rest eternal.

Communion: Lux aeterna... Let eternal light shine on them, O Lord, with thy Saints for ever, for thou art merciful. Eternal rest give to them, O Lord, and let perpetual light shine upon them, with thy Saints for ever, for thou art merciful.

May they rest in peace. Amen.

Motet: Versa est in luctum... My harp is tuned to mourning and my music into the voice of those that weep. Spare me, Lord, for my days are nothing.

Absolution: Libera me, Domine... Deliver me, O Lord, from eternal death on that awful day; when the heavens and the earth shall be moved; when thou shalt come to judge the world by fire. Trembling has come upon me, and I fear exceedingly because of thy wrath and the judgement to come. When the heavens and the earth shall be moved. That day, the day of wrath, of sore distress, and of all wretchedness, that great and exceeding bitter day. When thou shalt come to judge the world by fire. Eternal rest give to them, O Lord, and let perpetual light shine on them. Deliver me, O Lord, from eternal death in that awful day; when the heavens and the earth shall be moved; when thou shalt come to judge the world by fire.
Lord have mercy.
Christ have mercy.
Lord have mercy.

I N T E R V A L

Sept Chansons

Poulenc

The seven *chansons* are something of a turning point in Poulenc's artistic development. Before 1936 most of his music had been light-weight, witty and urbane, the music of the salon and music hall. It is with this - his first venture into unaccompanied choral writing - that the more serious side of Poulenc's nature emerges, brought out by the somewhat abstract poems of Guillaume Apollinaire and Paul Eluard, although it must be admitted that, as with most of his music, the music hall is not very far away.

Mass for two choirs

Martin

Frank 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 civilisations: German, as a pupil of Hegar and Rheinberger, and French through Massenet. As a result of this, Martin has always been receptive to different influences, initially Cesar Franck, Faure and Ravel, he later embraced serialism as propounded by the Viennese school of Schoenberg and Webern, eventually combining this with tonality to create his own individual style.

Although written in 1922, when the composer was 32 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. Martin sets the usual five sections of the Mass.

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