

**A CONCERT ON THE EVE  
OF  
WORLD AIDS DAY**

**LONDON CONCORD SINGERS**

**CONDUCTOR - MALCOLM COTTLE  
FRENCH HORN - PATRICK CLEMENTS**

**7.30PM  
THURSDAY NOVEMBER 30TH 1995**

**CORPUS CHRISTI CHURCH  
MAIDEN LANE, COVENT GARDEN**

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RICHARD RODNEY BENNETT      AND DEATH SHALL HAVE NO DOMINION  
PATRICK CLEMENTS (French Horn)

Commissioned by the New York City Gay Men's Chorus and their conductor, Gary Miller, this stirring work creates a powerful impression with its unusual combination of male voices and French Horn. The latter punctuates the texture with a series of cadenza-like passages.

Like many of the big American gay choruses, NYGMC commissions contemporary music to sing alongside their repertoire of show songs and popular standards. This work was written for them in 1986 and is dedicated to the memory of Paul Jacobs. London Concord Singers and Patrick Clements gave the first British performance of the work in 1988.

Richard Rodney Bennett is perhaps best known for his film scores (including **Murder on the Orient Express**), but his work ranges from the jazz ballet **Jazz Calendar** (1968, choreography Frederick Ashton, design Derek Jarman), the full length ballet **Isadora** (choreography Kenneth Macmillan), through serious orchestral music and opera (**The Mines of Sulphur** and **Victory**) to exercising his talents as a cabaret performer.

ROBERT C. HUGILL      MEMORARE  
Cantata for unaccompanied choir and French Horn  
PATRICK CLEMENTS (French Horn)

Why a cantata for chorus and French Horn that takes AIDS as its subject? This is probably best answered by a little history. My cantata **Vocibus Mulierum - Women's Voices** was first performed in November 1994. It examines the relationship between women and the Church and uses a soloist singing English texts over the choir's singing of Latin Marian hymns.

After this performance I wished to write something similar on the subject of the Church and AIDS. Whilst searching for the right texts, I discovered and fell in love with Psalm 22 in the Authorised Version. The decision to set the Psalm in English meant that a soloist singing different words over the top would have been untidy and confusing, so I abandoned a vocal soloist and set the Ancient and Modern texts in alternation. At about the same time, Concord were talking of reviving the Richard Rodney Bennett performed tonight, so this gave me the idea of using a French Horn solo. This, incidentally, removed any balance problems that there might have been with a vocal soloist.

The Lord Alfred Douglas poem appealed to me because of its extended musical metaphors and the obvious application of its message to the devastation of the artistic community by AIDS, particularly in the United States. The poem **Memorare** I had initially discarded, but I realised that its ending would give me a similar effect to the end of **Vocibus Mulierum**. By deliberately setting none of the comforting words from the Psalm and finishing with the uplifting final verse of **Memorare** I hoped to create the message that for many AIDS sufferers, and their bereaved, support and comfort comes mainly from within their own community rather than from the outside world and the Church. If this message seems rather unChristian then it probably reflects my own rather idiomatic faith and a general mistrust of the Anglican and Roman Catholic Church hierarchies.

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The first movement is a passacaglia-like march preceded by a slow introduction. In the introduction the chorus mainly mutter in unison, interrupting the soloist. In the march a rhythmic eight-bar figure is repeated with a new voice added each time. Apart from the high sopranos, each part sings the same thing over and over again so the interest comes from the gradual accretion of ideas as the voices come in. This movement was written after a weekend driving round Sussex listening to the Michael Nyman band on the car CD player !

The second movement is a sort of slow movement. Its characteristic feel arose from my desire to use the alto part as the melody line in many places and the added intent to keep all parts moving, rather than my usual more static attitude to the underlying parts.

The third movement is intended as a somewhat malign scherzo, though the middle section is mainly rhapsodic with long irregular bars. The final section fails totally to recover from this; the opening music tries to return, but is constantly interrupted by more rhapsodic sections. The setting of this text was influenced by Vaughan Williams' setting of the same and similar words in his opera **The Pilgrim's Progress**, though the result is probably far from that work.

The final movement opens with another long Horn solo. This is followed by a bare setting of the first verse. With the second verse a slow march starts, depicting the steady tread of the candlelight march around the poet. With the final verse the music of the opening starts to return in modified format, but is interrupted by a triumphant melody on the Horn (accompanied by the choir) in C major. This is taken up by the choir and the coda remains in this triumphant key whilst the marchers get steadily further away.

Each movement is dedicated to one of my friends, lost over the last few years. But the piece is also dedicated to other friends who, though HIV positive, are still here.

Long may they remain so.

Robert C. Hugill

## INTERVAL

**MALCOLM WILLIAMSON**

**REQUIEM FOR A TRIBE BROTHER**

Composer's note: No composer in today's world can detach himself from national and international tragedies and this inevitably affects his music. It does, however, happen that a bereavement close to the composer can impel him to set the words of the Requiem Mass.

In the case of my Requiem two circumstances coincided. One was the premature death of an Australian Aboriginal friend, Vivian Walker, an immensely gifted playwright and an eloquent spokesman for the rights of his people. After his death his family asked me to write a Requiem for him.

The other circumstance was the excitement which I experienced from the work of Peter Broadbent and the Joyful Company of Singers, a team as deeply satisfying as I could wish.

The music contains elements of Aboriginal music folded into my personal style and tailored to the special strengths evident in the work of Peter Broadbent and his chorus. More broadly, I have tried to reflect both the personal sense of loss in a troubled world and the optimism felt by

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the Aboriginal people when one of their number goes into the eternal Dreaming. My Requiem is intended both for the concert hall and for liturgical use in this time of plague and pestilence.

Vivian nominated me his tribe brother. In Aboriginal mysticism this special relationship implies that we shall be together after death in the Dreaming.

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Malcolm Williamson, the Master of the Queen's Musick, was born in Sydney in 1931. His works include the operas **Our Man In Havanna** (1963, Sadler's Wells) based on the novel by Graham Greene, **The Violins of St. Jacques** (1966, Sadler's Wells) based on the novel by Patrick Leigh Fermor, and **English Eccentrics** (1964, Aldeburgh Festival) based on the book by Edith Sitwell.

For the Australian Bicentennial year, 1988, he composed two major choral orchestral works, **The True Endeavour** and **The Dawn is Hand**, based on writings of two Australians - the historian Manning Clarke and the poet Oodgeroo Noonuccal, formerly known as Kath Walker.

For the 1995 proms he wrote **A Year of Birds**, a symphonic song cycle to poems by Iris Murdoch, and he is planning a new chamber opera with a libretto by Myfanwy Piper.

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**REQUIEM FOR A TRIBE BROTHER** is dedicated to Kabul of the Tribe Noonuccal - Vivian Walker. It was commissioned by the Joyful Company of Singers with funds provided by the Holst Foundation. The first concert performance was at St. John's Smith Square, London, 11 October 1992. The first liturgical performance was on 24 November 1992, celebrated at the Church of Our Lady of Victories in London for the Catholic Stage Guild AIDS mass.

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**LONDON CONCORD SINGERS** was founded in 1966 by Malcolm Cottle. The choir rehearses regularly in Covent Garden and presents 3 or 4 concerts per year, usually in central London. The choir's eclectic repertoire ranges from the 16th Century to the present day and most seasons we present a significant amount of contemporary music. Last summer we performed Alfred Schnittke's challenging Choral Concerto and have previously performed music by such varied composers as John McCabe, Michael Ball, Francis Poulenc, Kenneth Leighton, John Joubert, Benjamin Britten and Giles Swayne. This year the choir again won a Performing Rights Society Enterprise Award in recognition of the amount of music by contemporary British composers that we perform.

Our next concert is on **Thursday 21st December** at 7.30pm in St. Cyprian's Church, Glentworth Street, near Baker street. We will be presenting a programme of popular carols with motets by J.S.Bach, Palestrina and Bruckner. In March<sup>28</sup> 1996 we will be presenting a programme of music associated with the Virgin Mary with composers ranging from Palestrina and Liszt to Arvo Pärt, Panufnik and Giles Swayne. For our final concert of the season we will present a double bill of Hanns Eisler's cantata **Die Mutter** and Rossini's **Petite Messe Solonnelle**.