

LONDON CONCORD SINGERS

conductor Malcolm Cottle

William Byrd - Laudibus in Sanctis

Henry Purcell - Hear my Prayer

Heinrich Schütz - Ach, Herr, du Schöpfer aller Ding'

Heinrich Schütz - Singet dem Herrn

Giovanni Gabrieli - O Jesu Dulcissime

Giovanni Gabrieli - Timor et Tremor

Giovanni Gabrieli - Freuet euch

Arvo Pärt - Seven Magnificat Antiphons

Rihards Dubra - Ave Maria

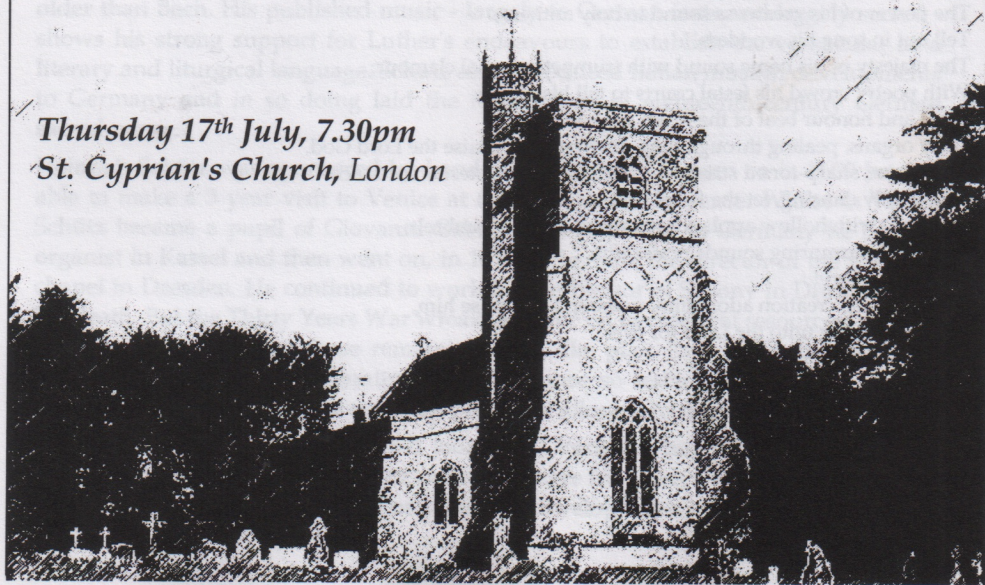
Rihards Dubra - Oculos non vidit

Rihards Dubra - Gloria Patri

Ralph Vaughan Williams - Five English Folk Songs

Thursday 17th July, 7.30pm

St. Cyprian's Church, London



William Byrd (c.1539 - 1623) *Laudibus in Sanctis* (sung in Latin)

Born in London at the end of 1539 or early 1540, William Byrd was the foremost composer of the Elizabethan age and among the three or four English composers since the Renaissance who have stood unequivocally as equals with their continental contemporaries, a master of keyboard music and the madrigal as well as Latin and English church music. He was a chorister in the Chapel Royal under Queen Mary. This was a time when the ornate polyphony of the early Tudor church was reinstated under composers such as William Mundy, Robert Parsons, Robert White and Thomas Tallis. Byrd probably studied with Thomas Tallis. He was appointed organist of Lincoln Cathedral in 1563 and to the prestigious post of "Gentleman of Her Maiesties Chappell", co-organist with Tallis, in 1569. But little is really known of Byrd during Elizabeth's reign. He remained throughout his life a dedicated Roman Catholic, but he received some forbearance regarding his religion - witness his continuing relationship with his celebrated protestant mentor, Tallis, and their joint venture as England's sole authorised music publisher. Byrd's two volumes of *Gradualia* were published during the reign of James I, his intent being to provide music for all the mass propers of the church. Byrd's first set of Latin motets (*Cantiones Sacrae*) were published jointly with Tallis in 1575. He went on to publish his second volume in 1589 and a third in 1591. This last volume essentially represented a re-cycling of items which had not found their way into the 1589 volume. It is from this last volume that tonight's motet, *Laudibus in Sanctis* comes. The motet is an exuberant setting of an extended Latin paraphrase of Psalm 150.

Laudibus in Sanctis

Praise the Lord among his holy ones; praise the Lord in the Highest
Heavens, declare the glorious works of the Lord Almighty.

Tell of his works in singing.

The power of his greatness sound in holy anthems.

Tell out in song his wonders.

The majesty of his name sound with trumpets martial clamour;

With poetry crowd his festal courts to tell his praise.

Laud and honour beat of the drum resound to him.

Lofty organs, pealing through long drawn aisles, praise the Lord God.

Praise him, sharp-toned strings of psalteries in sweetest accordance.

And lustily dancing, let the festal rout give praise.

Resonant with hollow applaudings strike the loud timbrels;

or in soft murmuring sounds praise him.

To him be glory!

Let the whole creation adore him, worship and praise him,

Hallelia singing unto the Lord for ever.

Henry Purcell (1659 - 1695) *Hear my Prayer* (sung in English)

Our knowledge of the facts of Purcell's life are limited. He was a chorister in the Chapel Royal until his voice broke in 1673, and he was then made assistant to John Hingeston, whom he succeeded as organ maker and keeper of the king's instruments in 1683. In 1677 he was appointed composer-in-ordinary for the king's violins and in 1679 succeeded his teacher, Blow, as organist of Westminster Abbey. It was probably in 1680 or 1681 that he married. From that time he began writing music for the theatre. In 1682 he was appointed an organist of the Chapel Royal. His court appointments were renewed by James II in 1685 and by William III in 1689, and on each occasion he had the duty of providing a second organ for the coronation. The last royal occasion for which he provided music was Queen Mary's funeral in 1695. Before the year ended Purcell himself was dead; he was buried in Westminster Abbey on 26 November 1695.

Tonight we are singing one of Purcell's loveliest compositions. Almost certainly it was originally written as part of a verse anthem but now exists simply as a beautiful fragment.

Hear my Prayer

Hear my Prayer O Lord and let my crying come unto thee.

Heinrich Schütz (1585 - 1672)

Ach, Herr, du Schöpfer aller Ding (sung in German)

Singet dem Herrn (sung in German)

Choirboy, law student, pupil of Gabrieli, fan of Monteverdi, Heinrich Schütz was twenty-one years younger than Shakespeare and would have been a hundred years older than Bach. His published music - largely to German texts and largely sacred - shows his strong support for Luther's endeavours to establish the vernacular as a literary and liturgical language. Schütz also introduced Italian musical developments to Germany and in so doing laid the foundations of eighteenth-century German sacred music.

Heinrich Schütz was sponsored by Landgrave Moritz of Hessen so in 1609 he was able to make a 3 year visit to Venice at the Landgrave's expense. Whilst in Venice Schütz became a pupil of Giovanni Gabrieli. On returning to Germany he became organist in Kassel and then went on, in 1617, to become the director of the Electoral chapel in Dresden. He continued to work for the Elector of Saxony in Dresden until his death. But the Thirty Years War wreaked havoc on his musical resources. Singers' numbers dwindled and those remaining lived like pigs. Even after the war's end Schütz was finding his ingenuity and forbearance so tested that, for instance, his *Symphoniae sacrae III* could be read as a plea to be allowed to retire.

In 1628 Schütz undertook a second journey to Venice, where Claudio Monteverdi was now the leading figure. Schütz remained there for about a year, to escape the 30 year's war and to keep abreast of new musical developments.

Whilst in Venice Schütz published the first of his three sets of *Symphoniae Sacrae*, a set of settings of Latin texts which was a tribute to his former teacher Giovanni Gabrieli. **Ach, Herr, du Schöpfer aller Ding** is a setting of the 9th verse of Martin Luther's "Vom Himmel hoch da komm her" which was published in 1535. **Singet dem Herrn**, a setting of Psalm 98, comes from his set of Psalms of David, written for the Lutheran church and published in 1619, whilst he was in Dresden. In 1617, shortly after employing Schütz, the Elector had ordered a series of major compositions for services marking the centenary of Martin Luther's Protestant Reformation. Schütz was able to produce music on a grand scale, using 16 singers and even more instrumentalists. It is likely that **Singet dem Herrn** was produced for this occasion. A motet for double-chorus, **Singet dem Herrn** reflects the poly-choral techniques of Schütz's teacher, Gabrieli. It alternates passages of eight-part polyphony with more homophonic sections in which the choruses alternate, singing antiphonally.

Ach, Herr, du Schöpfer aller Ding

Ah, Lord, who hast created all,
How weak art Thou, how poor and small,
That Thou dost choose Thine infant bed
Where humble cattle lately fed!

Singet dem Herrn

Sing a new song to the Lord;
for he has done marvellous things.
His mercy is in his right hand
and his holy arm.

The Lord has made known his salvation,
for the nations
He has revealed his saving justice.
He remembers his mercy and his truth
for the house of Israel;

All the world has seen
the salvation of our God.

Make a joyful noise unto the Lord, all the earth:
make a loud noise, and rejoice, and sing praise!

Praise the Lord with harp;
with the harp and the voice of a psalm!
With trumpets and the sound of cornet
make a joyful noise before the Lord, the King.

Let the sea roar, and all that it holds,
the world, and they that dwell in it.
Let the floods clap their hands,
let the hills be joyful together before the Lord,
for he comes to judge the earth;
he shall judge the world with righteousness,
and the nations with equity.

Glory to the Father and to the Son and to the Holy Ghost
Now and forever shall be. Amen.

Giovanni Gabrieli (c.1553/1556 - 1612)

O Jesu Dulcissime (sung in Latin)

Timor et Tremor (sung in Latin)

Freuet euch (sung in German)

As the main trading post between the East and West, Venice was a rich and prosperous city, guarded by powerful fleet. Its citizens enjoyed political stability and a high standard of living with a corresponding ability to impress foreign dignitaries. This was reflected in the ceremonial aspects of public life in which all classes mixed and where the religious and the temporal co-existed. Processions were held on important civil and religious occasions, usually beginning in the Piazza and proceeding into the Basilica of St. Mark, the private chapel of the Doges. They were governed by protocol dating back to the fifteenth century. One of the most important customs was that at least six silver trumpets should play at such events, ensuring the necessity of instrumental music to accompany all great celebrations. St. Mark's had a tradition of formal music making dating back to the 13th century, but the appointment, as maestro di capella, of the Flemish musician Adrien Willaert (c.1490-1562) significantly raised the profile of the musical establishment.

Giovanni Gabrieli almost certainly had lessons with his uncle Andrea (who had studied in Munich with Orlando di Lasso). He also worked in Munich at the Court of Duke Albrecht and like his uncle, studied with Orlando di Lasso. Giovanni probably left Munich in 1579 on the death of Duke Albrecht. He deputised as organist at St. Mark's in 1584 and in 1584 was appointed second organist and composer following the resignation of the previous incumbent, Claudio Merulo (1533 - 1604). In the same year he became organist at the Scuola Grande di San Rocco, a part-time appointment, retaining both positions until his death in 1612.

Giovanni Gabrieli's time spent as a colleague of his uncle was short as his uncle died a year after his appointment. The need for a successor to continue the grand style of composition must have led the authorities to offer Giovanni the position. He immediately began to edit and publish his uncle's *Concerti*, often written for divided choirs (*cori spezzati*) of voices and instruments, which greatly influenced his compositional style. But Giovanni's genius was to fully realise the potential of this spatial technique and to carry it even further than his uncle. He was granted permission to hire free-lance singers and players in order to enlarge the virtuoso ensemble which had already been permanently established in 1567. Giovanni Gabrieli developed his multi-choral technique to its limits. He was followed at St. Mark's by Claudio Monteverdi (1567 - 1643) who ushered in a new era of music making. It is likely that after this the works of both Gabrieli remained unperformed until their rediscovery in the 20th century. **Jesu mi dulcissime** is a non-liturgical nativity hymn. **Timor et Tremor** is a setting of words from the psalms and has some brilliant word-painting in the opening section. **Freuet Euch** is a German version of 'Hodie Completi sunt', the words of which come from the Antiphon for the Second Vespers of the Feast of Pentecost.

O Jesu mi dulcissime

O my sweetest Jesus,
I worship you resting in the stable.
O most beloved child,
I worship you lying in the manger.
O Christ, most kindly King,
I worship you sleeping in the hay
and reigning in heaven.
O marvellous kindness of God,
O matchless love.
Christ is given,
Jesus is born,
Given by the Father,
Born of the virgin mother.
O divine Offspring,
we humans worship you here
that we may revere you in heaven

Timor et Tremor

Fear and horror overcome me, the shadows fall upon me, have pity on me O Lord, have pity on me, I confide my soul to you.
Hear my prayer, O God, for you are my refuge and my powerful aid, Lord; I have called upon you and I will not be confounded.

Freuet Euch

Today the forty days are completed, alleluia:
Today the Holy Ghost has appeared in fire to the disciples,
and He has given them the gifts of his graces:
He has sent them into the whole world to prophesy and give witness:
whoever believes and is baptized will be saved, alleluia.

Arvo Pärt (1935 -) - 7 Magnificat Antiphons (sung in German)

For a cappella choir

1. O Wisdom
2. O Adonai
3. O Shoot of the Root of Jesse
4. O Key of David
5. O Morning Star
6. O King of All Nations
7. O Emmanuel

Pärt was born in Paide, Estonia in 1935. Living in the old Soviet Union, Pärt had little access to what was happening in contemporary Western music but, despite such isolation, the early 1960s in Estonia saw many new methods of composition being brought into use and Pärt was at the forefront; his *Nekrolog* of 1960 was the first Estonian composition to employ serial technique. He continued with serialism through to the mid 60s but ultimately tired of its rigours.

In the late 1960's, after abandoning serialism, Pärt suffered a severe creative crisis, as the stylistic problems which he had been experiencing came to a head. Forced into a drastic re-examination of his work, he almost completely withdrew from composition for several years. During this time he studied Gregorian chant and the music of medieval composers including Josquin, Machaut and Ockeghem. When he finally began to compose fluently once again it was as though he had been purged, or had cast off an old skin. His new style marked a radical change from his previous work, Pärt called his new style 'tintinnabuli'.

In spite of its apparent simplicity this tintinnabuli technique has proved to be a remarkably fertile source, from which Part has created numerous works of purity, clarity, precision and immediacy, each composition having its own quite distinctive character. Clearly, in developing the tintinnabuli style Pärt has also discovered his most personal and eloquent form of expression.

The austerity and disarming simplicity of Pärt's tintinnabulist works have led to a common criticism that this music is naïve and washed-out; "it's all the same, just a sea of A minor triads and precious silence", one hears; or, as *The New Yorker* recently wrote, "Aural pillows that you can sink into". But what could be more impassioned and dramatic in late-twentieth-century music than the centrally placed 'O Key of David' in the **Seven Magnificat Antiphons**, with its ecstatically pleading multiple layers of closely packed harmony? Or the fortissimo exclamation of the seventh antiphon - "O Emmanuel, our king and teacher" - where repeated blocks of A major are transfigured by simple-suspensions in the middle parts?

It is ultimately Pärt's finest achievement that he can deliver intense, direct, sometimes sensual emotion with the barest and simplest of materials - perhaps analogous to the Norman and early-Gothic church architecture for which he exhibits such affinity. Stone and glass; structure and space; eloquence through simplicity.

The **Seven Magnificat Antiphons** date from 1988 (revised 1991). Composed for the RIAS Berlin Chamber Choir, these settings of the Antiphons which are sung on the seven days leading up to Christmas Eve are among the most piercingly beautiful of Pärt's recent works. They also show that simplicity of language in no way precludes a wide expressive range.

1 O Wisdom

O Wisdom, sprung from the mouth of the Most High, you encircle the earth from one end to the other, with strength and gentleness you order all things: O come and open up for us the way of wisdom and understanding.

2 O Adonai

O Adonai, Lord and Ruler of the house of Israel, you appeared to Moses in the burning bush and gave him the law on the mountain: O come and free us with your strong arm.

3 O Shoot of the Root of Jesse

O Shoot of the Root of Jesse, planted as a Sign for the nations, the rulers of the earth are struck dumb before you, the nations cry to you for help: O come and save us, rise up, do not tarry.

4 O Key of David

O Key of David, Sceptre of the house of Israel, you open, and no-one can close, you close and no power is able to open: O come and open the prison of darkness and the chains of death.

5 O Morning Star

O Morning Star, Radiance of pure light, shining Sun of Righteousness: O come and let your light shine on those who sit in darkness and in the shadow of death.

6 O King of all the Nations

O King of all the Nations, their expectations and longing, Corner-stone keeping the building together: O come and save humanity, which you have fashioned out of earth!

7 O Immanuel

O Immanuel, our King and Teacher, Hope and Salvation of the nations: O come, hasten and come to our aide, our Lord and our God.

INTERVAL

Rihards Dubra (1964 -)

Ave Maria (sung in Latin)

Oculos non vidit (sung in Latin)

Gloria Patri (sung in Latin)

Rihards Dubra was born in 1964 and studied music theory and composition at the Emils Darzins Music College and the Latvian Music Academy with Juris Karlsons, in 1997 he completed his musical education in LMA with a Masters degree in composition. For several years he was an organist at Mater Dolorosa catholic church in Riga. He is one of founders and leaders of the group "Schola Cantorum Riga" (Initially "Schola Gregoriana Riga"). He works as music theory and composition teacher at Jurmala Music College.

Dubra's main creative interests lie in symphonic music, organ music and large-scale works for voice or choir with accompaniment. However, irrespective of his choice of playing force, his music always expresses his faith in God. "As faith is the only purity in this world, I cannot imagine anything better than to write only sacred music". These feelings are clearly apparent in works such as his chamber symphony *Sitivit Anima Mea*, *Mother of God Watched for organ*, *Lux Confessionis* for violoncello and organ, *Oratio* for marimba and mixed choir and many others. But the majority of his works draw upon the main elements of traditional Catholic Church music: masses, cantatas (*Angelus Domini*, *Cantata in Nativitati Domini*, *Canticum Fratris Solis*) and motets with texts from Holy Scriptures and liturgy

The basis of Rihards Dubra's style is the unification of minimalism and neo-romantic melodies with the intonation, form and philosophy of Gregorian, Medieval and Renaissance music.

"My music is often meditative; I like to stop for a moment and to check it for some time. This is not possible with life, but music allows us to achieve the impossible - light, longing and eternity speak to us feeling every moment..."

Ave Maria

Hail Mary, full of grace the Lord is with thee

And blessed is the fruit of thy womb, Jesus.

Holy Mary, mother of God

Pray for us sinners now and in the hour of our death

Oculos non vidit

Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love him

Gloria Patri

Glory be to the Father, Son and Holy Spirit

As it was in the beginning

Now and ever shall be world without end

Alleluia, Amen

Ralph Vaughan Williams (1872 - 1958) 5 English Folk Songs (sung in English)

Vaughan Williams's **5 English Folk Songs** were written 1913, the same year as the London Symphony, and as such can be regarded as early works. Very much a late starter, it was only when he reached his 40's that Vaughan Williams crystallised his mature style. The effect of lessons with Ravel (RVW commented that he went to Paris for a little French polishing and Ravel (3 years Vaughan Williams's junior) said that he was the only one of his pupils that did not just try and copy Ravel's musical style) combined with his work on the English Hymnal and his discovery of the music of Thomas Tallis and his contemporaries was to create Vaughan Williams's distinctive voice. Very much a late starter, it was only when he reached his 40's that RVW crystallised his mature style, and few works survive from before 1910.

5 English Folksongs was almost certainly written for a competitive music festival, though exact details seem to have been lost. The first London performances (of numbers 1, 3 and 5 only) were given by the Guys Hospital Music Society conducted by W. Denis Browne at a concert in the Physiological Theatre of Guy's Hospital in May 1914.

Vaughan Williams collected his first folksong ('Bushes and Briars') in 1903 and he went on to collect around 800. He arranged many of them for performance, but generally as solo songs. This set is his only arrangement of folk songs for choir. The first song, 'The Dark Eyed Sailor' is also known as 'Fair Phoebe' The words for the second song 'Spring time of the Year' are taken from a long ballad called 'Lovely on the Water'. For this song, Vaughan Williams set just the first two verses of the ballad. The words for the fourth song, 'The Lover's Ghost' (or 'Well met, my own true love') have been amplified from two broadside versions of the songs. The final song is a version of the Gloucester Wassail song.

1. The Dark Eyed Sailor

It was a comely young lady fair,
Was walking out for to take the air;
She met a sailor all on her way,
So I paid attention to what they did say.

Said William, "Lady, why walk alone?
The night is coming and the day near gone."
She said, while tears from her eyes did fall,
"It's a dark-eyed sailor that's proving my downfall."

"It's two long years since he left the land;
He took a gold ring from off my hand,
We broke the token, here's part with me,
And the other lies rolling at the bottom of the sea."

Then half the ring did young William show,
She was distracted midst joy and woe.
"O welcome, William, I've lands and gold
For my dark-eyed sailor so manly, true and bold."

Then in a village down by the sea,
They joined in wedlock and well agree.
So maids be true while your love's away,
For a cloudy morning brings forth a shining day.

2. The Spring Time of the Year

As I walked out one morning,
In the springtime of the year,
I overheard a sailor boy,
Likewise a lady fair.

They sang a song together,
Made the valleys for to ring,
While the birds on spray
And the meadows gay
Proclaimed the lovely spring.

3. Just as the Tide was Flowing

One morning in the month of May,
Down by some rolling river,
A jolly sailor, I did stray,
When I beheld my lover,
She carelessly along did stray,
A-picking of the daisies gay;
And sweetly sang her roundelay,
Just as the tide was flowing.

O! her dress it was so white as milk,
And jewels did adorn her.
Her shoes were made of the crimson silk,
Just like some lady of honour.
Her cheeks were red, her eyes were brown,

Her hair in ringlets hanging down;
She'd a lovely brow, without a frown,
Just as the tide was flowing.

I made a bow and said, Fair maid,
How came you here so early?
My heart, by you it is betray'd
For I do love you dearly.
I am a sailor come from sea,
If you will accept of my company
To walk and view the fishes play,
Just as the tide was flowing.

No more we said, but on our way
We'd gang'd along together;
The small birds sang, and the lambs did play,
And pleasant was the weather.
When we were weary we did sit down
Beneath a tree with branches round;
For my true love at last I'd found,
Just as the tide was flowing.

4. The Lover's Ghost

Well met, well met, my own true love;
Long time I have been absent from thee;
I am lately come from the salt sea,
And 'tis all for the sake, my love, of thee.

I have three ships all on the salt sea,
And one of them has brought me to land,
I've four and twenty mariners on board,
You shall have music at your command.

The ship wherein my love shall sail
Is glorious for to behold,
The sails shall be of shining silk,
The mast shall be of the fine beaten gold.

I might have had a King's daughter,
And fain she would have married me,
But I forsook her crown of gold,
And 'tis all for the sake, my love, of thee.

5. Wassail Song

Wassail, Wassail, all over the town,
Our bread it is white and our ale it is brown;
Our bowl it is made of the green maple tree;
In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his right eye,
Pray God send our master a good Christmas pie,
A good Christmas pie as e'er I did see.
In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his right horn,
Pray God send our master a good crop of corn,
A good crop of corn as e'er I did see,
In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his long tail,
Pray God send our master a good cask of ale,
A good cask of ale as e'er I did see,
In the Wassail bowl we'll drink unto thee.

Come, butler, come fill us a bowl of the best;
Then I pray that your soul in heaven may rest;
But if you do bring us a bowl of the small,
May the Devil take butler, bowl and all!

Then here's to the maid in the lily white smock,
Who tripp'd to the door and slipp'd back the lock;
Who tripp'd to the door and pull'd back the pin,
For to let these jolly Wassailers walk in.

Following this concert we are taking the programme on tour to France as follows:

Saturday July 26th 2003, 3.00pm Rheims Cathedral, France
Music by Schütz, Byrd, Purcell, Vilette, Vaughan Williams

Sunday July 27th 2003, 11:15pm, Basilica of St. Remi, Rheims, France
Motets by Pierre Vilette as part of sung mass

Sunday July 27th 2003, 6.00pm Rheims Cathedral, France
Music by Gabrieli, Byrd, Purcell, Pärt, Dubra and Vaughan Williams
This concert is part of the 'Flâneries Musicales d'Eté de Reims', a massive 100 event music festival presented annually in the city.

Our next concert in London:

Music for Christmas

Thursday 11th December 2003, 7.30pm

Grosvenor Chapel

South Audley Street

Mayfair