

London Concord Singers

conductor Malcolm Cottle

St. Cyprian's Church, London, NW1

15th July 2004

Heinrich Schütz (1585 - 1672)

Francisco Guerrero (1528 - 1599)

Christobal Morales (c.1500 - 1553)

Christobal Morales (c.1500 - 1553)

Christobal Morales (c.1500 - 1553)

Robert Parsons (c.1535 - 1572)

Orlando Gibbons (1583 - 1625)

Rich. Furner

Interval

Tomas Luis de Victoria (1548 - 1611)

Robert Hugill (1955 -)

Frederic Mompou (1893 - 1987)

Pablo Casals (1876 - 1973)

Paul Ben Haim (1907 - 1984)

Cantate Domino

Ave Virgo Sanctissima

Simile est Regnum Coelorum

Peccantem me quotidie

Ecce sic benedicetur

Ave Maria

O Clap Your Hands

Magnificat and Nunc Dimittis

Missa *Simile est Regnum Coelorum*

Deus in Adjutorium

Vida Interior

O Vos Omnes

6 Ladino Songs

Heinrich Schütz (1585 - 1672)

Cantate Domino

Heinrich Schütz's training was sponsored by Landgrave Moritz of Hessen so in 1609 Schütz was able to make a 3 year visit to Venice at the Landgrave's expense. Whilst in Venice he 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. 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, settings of Latin texts which were a tribute to his former teacher Giovanni Gabrieli.

Cantate Domino sets words from Psalm 149 and comes from Schütz's *Cantiones Sacrae*, Opus 4 of 1625. The *Cantiones Sacrae* consists of 40 motets which can be seen as spiritual madrigals, counterparts to Schütz's *Secular Madrigals* Opus 1. The publication was dedicated to an Imperial Official and the texts come from a popular Lutheran prayerbook.

*Sing to the LORD a new song,
his praise in the assembly of the saints.
Let Israel rejoice in their Maker;
let the people of Zion be glad in their King.
Let them praise his name with dancing
and make music to him with tambourine and harp.*

Psalm 129

Francisco Guerrero (1528 - 1599)

Ave Virgo Sanctissima

Guerrero was the greatest representative of the Andalusian school of composers in the second half of the 16th century. He started out as a child singer at Seville Cathedral and became a pupil of his brother Pedro, going on to study with Christobal Morales. He directed music at Jaén cathedral in 1546-8, and was a singer at Seville cathedral in 1550. In 1554 he succeeded Morales as choirmaster at Malaga cathedral, but he returned to Seville the following year to direct the music there. He travelled

to Rome in 1581-4 and made a pilgrimage to the Holy Land in 1588-9. Guerrero achieved great celebrity both inside and outside Spain, and he was able to have many of his works published in France, Italy and Flanders. He wrote some 20 masses and 100 motets. He said that the only thing he sought in his music was to enlighten souls and not to win flattery.

Ave Virgo Sanctissima is one of Guerrero's most famous compositions. It was first published in 1566 and was so popular that Guerrero was regarded as the quintessential composer of the perfect Marian motet. It is a five part motet in which there are two Superius (Soprano) parts in perfect canon at the unison. It was printed twice in Guerrero's lifetime, once in the *Liber primus missarum* 1566 (Paris) and in the 1570 *Motteta Francisci Guerreri* (Venice).

Hail, Holy Virgin, most blessed Mother of God, bright star of the sea. Hail, ever glorious, precious pearl, beautiful as the lily, shining and giving perfume as the rose.

Christobal Morales (c.1500 - 1553)

Simile est Regnum Coelorum

Morales was born in Seville around 1500. There is no evidence as to whether he sang at Seville cathedral, but if he trained as a chorister there then his influences would have included Pedro de Escobar and Francisco de Penalosa; certainly Morales' compositional technique resembles that of Penalosa. By 1522, Morales was an organist at Seville Cathedral and in 1526 he moved to Avila as *maestro di capilla*. By 1531 he had resigned, having already taken leave of absence, and until 1534 we have no record of his whereabouts. By late 1534 he was in Rome as chaplain to the Imperial Ambassador to the Holy See and in 1535 he joined the Papal chapel. Morales' membership of the chapel coincides with the increase in the number of singers from 24 to 33. By 1545 he was given leave of absence due to ill health and he probably returned to Seville. Guerrero states that he studied with Morales in Seville when he, Guerrero, was 18. Morales was appointed *maestro di capilla* at Toledo but had to resign due to ill health. He moved to a post on Marchena but was dogged by ill health and died in 1553. Judging by the restlessness of his career and also from the tone of the official documents which refer to him, Morales was something of a perfectionist and not an easy man to work with. He was probably also rather conscious of his superior skills as a composer. His style is original in a marked degree. Many contrapuntal devices invented by him came into general use after his time. Among his compositions are numerous masses for four, five, and six voices, settings of the "Lamentations" for four and six voices and settings of the "Magnificat" for four and six voices. There are some 88 motets with secure attributions to Morales, the majority being for 4 voices.

"For the kingdom of heaven is like a landowner who went out early in the morning to hire laborers for his vineyard. He went out about the third hour and saw others standing idle in the marketplace, and said to them, "You also go into the vineyard, and whatever is right I will give you."

Matthew 20

Christobal Morales (c.1500 - 1553)

Peccantem me quotidie

Each day do I sin, yet not repent thereof

The fear of death overwhelmeth me

For in hell there is no redemption

Have pity on me, O God, and save me.

Taken from the Responsory from the Office of the Dead, 3rd Nocturne, 7th lesson

Christobal Morales (c.1500 - 1553)

Ecce sic benedicetur

Behold, thus shall the man be blessed that feareth the Lord.

May the Lord bless thee out of Sion: and mayest thou see the good things of Jerusalem all the days of thy life.

And mayest thou see thy children's peace upon Israel

Psalm 127 (128) vv 4-6

Robert Parsons (c.1535 - 1572)

Ave Maria

Parsons is one of those composers whose career spans the reigns of Henry VIII, Edward VI (reigned 1547 – 1553), Mary I (reigned 1553 – 1558) and Elizabeth I (reigned 1558 – 1603) when the state religion in England iterated between virulent Catholicism and reformed Protestantism before settling on the 'third way' of Elizabeth I with the founding of the Anglican church as we know it. His surviving English music includes a First and Second Service from a period when English composers were just starting to develop the concept of a Service. The first service sets the text of the 1549 prayer book so probably dates from early in the reign of Elizabeth's I, before she had settled on using the 1552 text, and was probably written for the Chapel Royal. By 1563 we know that Parsons was a Gentleman of the Chapel Royal.

Parsons' *Ave Maria* is one of a group his of surviving Latin settings. It must be admitted that much of Parsons music survives in fragmentary format and that dating his motets is rather tricky, so we cannot be truly certain which of his Latin pieces was written for Queen Mary. Currently scholars think that *Ave Maria* dates from the late 1560's. It is known that Latin texts were still being set by Chapel Royal composers under Elizabeth I but the *Ave Maria* text is rather unusual for an English motet of the

time. It has been speculated that the text relates to Mary, Queen of Scots who fled to England in 1568 and that, like Byrd, Parsons may have been a crypto-Catholic.

*Hail Mary full of grace, the Lord is with thee.
Blessed art thou among women and blessed is the fruit of thy womb. Amen.*

Orlando Gibbons (1583 - 1625)

O Clap Your Hands

Gibbons was born in Oxford, the fourth son in a family of musicians. He was a chorister at King's College, Cambridge, where one of his brothers was Master of the Choristers. His eldest brother, Edward, had a place at Exeter Cathedral and the Cathedral still possesses some of his compositions. Another brother, Ellis, had two madrigals published in 1601 in 'The Triumphs of Oriana'. Gibbons later became a Gentleman of the Chapel Royal, serving both the Chapel Royal and Westminster Abbey as organist. He died at the age of 42 at Canterbury Cathedral whilst awaiting the arrival of the new Queen, Henrietta Maria. Gibbons was one of the first major English choral composers whose schooling had all taken place since England had become Protestant. His English anthems are highly polished and amongst the finest in the repertory.

Rich. Furner

Magnificat and Nunc Dimittis

This charming pair of settings were written in the 1960's when the composer was in his mid-teens.

Interval

Tomas Luis de Victoria (1548 - 1611)

Missa *Simile est Regnum Coelorum*

The 7th of 11 children Victoria was born in Avila, Spain and sang as a choirboy in the cathedral. When his voice broke he was sent to study at the Jesuit Collegio Germanico in Rome; in 1565 he was enrolled there as a singer. Whilst at the Collegio Germanico he possibly came under the influence of Palestrina who was teaching at the near by Seminario Romano. In 1569 Victoria moved to Santa Maria di Monserrato, singing in the choir and playing the organ. The church has a strong Spanish connection; two Spanish popes are buried there. In 1571 he took up an additional position as a tutor at the Collegio Germanico. His first book of motets was published around this time. By 1573 Victoria was maestro di capella at the Collegio. The student body sang some masses at the adjacent church, giving Victoria the opportunity to write motets and masses for them. In 1575 Victoria took minor orders in the church and joined a community for priests trained in singing and music and in 1578 got his first appointment, at San Girolamo dell Cariata. He was there for 8 years and during this time published 5 volumes of compositions. Victoria's income from the church would have been tiny and he depended on a number of wealthy Spanish patrons. In 1583 he published two volumes of Masses. *Missa Simile est Regnum Coelorum* is included in this publication, though it had probably been written in 1576.

The Masses were dedicated to King Philip II of Spain and in the printed dedication, Victoria expresses a wish to return to Spain. This wish was to be granted when King Philip appointed Victoria as chaplain to his sister, Empress Maria, who lived in retirement in a community of nuns in Madrid. Victoria would spend the remainder of his working life here.

Written comparatively early in his career, *Missa Simile est Regnum Coelorum* is similar in architecture to many of Victoria's other masses. It is a parody mass; for its thematic material it uses music taken from another piece, in this case the motet *Simile est Regnum Coelorum* by Victoria's friend, Guerrero. The themes are used symmetrically, so for instance the opening of the *Agnus Dei* recapitulates the opening of the *Kyrie*.

Kyrie

Lord have mercy; Christ have mercy; Lord have mercy

Gloria

Glory to God in the highest, and peace on earth to men of good will. We praise Thee, We bless Thee, We adore Thee, We glorify Thee, We give Thee thanks for Thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord Jesus Christ, only begotten Son, Lord God, Lamb of God, Son of the Father, Thou who takest away the sins of the world, have mercy on us; Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy on us. For Thou alone art the Holy One, Thou alone art the Lord, Thou alone art the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

Sanctus

*Holy, Holy, Holy Lord God of Sabaoth,
Heaven and earth are full of thy glory,
Hosanna in the Highest.
Blessed is he that cometh in the name of the Lord,
Hosanna in the Highest.*

Agnus Dei

O Lamb of God, who takest away the sins of the world, have mercy upon us.

O Lamb of God, who takest away the sins of the world, have mercy upon us.

O Lamb of God, who takest away the sins of the world, grant us thy peace.

Robert Hugill (1955 –)

Deus in Adjutorium

I sing regularly in the Latin mass choir at St. Mary's Roman Catholic Church, Cadogan Street, Chelsea so that plainchant and polyphony are a regular part of my diet. This motet sets the text of the Introit (the plainchant used at the start of the Latin mass) for the 18th Sunday in Ordinary Time which this year falls on 1st August 2004, the date that London Concord Singers are singing mass at Barcelona Cathedral, so this motet was written for that occasion at Malcolm Cottle's request. The motet is part of **Tempus per Annum**, an on-going sequence of motets that I am writing which aim to set all of the Introit texts for all the Sundays and major festivals.

In September 2003, Malcolm Cottle conducted the Salomon Orchestra in a concert at the Tabernacle Arts Centre in Notting Hill which included the first performances of three of my orchestral works (*Jacob and the Angel, a short prelude, toccata and a kind of fugue, Postcards from the Fitties*). In June 2004, the choir *FifteenB*, conductor Paul Ayres, performed a programme of sacred music at the Chelsea Festival which included the premieres of 6 of my motets. I am currently working on my second opera *The Weekend*, based on the novel of the same name by Peter Cameron and plan to give the work in concert form in early 2005.

RCH

Incline unto my aid, O God: O Lord, make hast to help me: Let my enemies be confounded and ashamed, who seek my soul. Let them be turned backward and blush for shame, show desire evils to me.

Psalm 69.2-4

Frederic Mompou (1893 - 1987)

Vida Interior

A shy, thoughtful man, Mompou's music is imbued with the sights and sounds of his native Catalonia. He studied the piano at Barcelona Conservatoire, giving his first public concert at the age of 15 before going on to study privately in Paris where he remained until 1941. A quiet, timid man, he made a number of important friendships including Francis Poulenc and Miro, the Catalan painter. Mompou is best known for his deceptively simple piano music and songs. *Vida Interior* is one of only a handful of choral pieces that he wrote; it was conceived for the Monastery of Montserrat in Catalonia and dates from 1966. It is a setting of a poem by Pedro Masaveu.

INNER LIFE

At last, Lord, I know where I find thee

Thy kingdom, thou sayest rooted in my breast

Dig deep into the spoils the thirsting soul

(which) In thee heads out to sea.

Seek the depth, the pinnacle and the centre

That is to renounce the world which in thee breathes

To live in the shadows, as the lowly drudge,

And to sense the trace of the encounter.

You are here, Lord, eternal silence

Thy voice alone entraps my very core

Changed in thee, happy, glorious and strong,

I am the sword that drives off the beast of hell,

Mirror in which your deeds are reflected,

And I am thy love eternally to thee desire.

Pablo Casals (1876 - 1973)

O Vos Omnes

Casals is best known for his formidable cello playing, memorable for its beauty of tone and intellectual strength. Casals wrote music in a variety of genres including concertos, orchestral pieces, songs as well as a group of sacred choral music. He wrote an early *Missa da Gloria* in 1892; *O Vos Omnes* probably dates from 1932 and like some of his other sacred choral music, was conceived for the Monastery of Montserrat.

Is it nothing to you, all ye that pass by? Behold, and see if there be any sorrow like unto my sorrow.

Lamentations

Paul Ben Haim (1907 – 1984)

6 Ladino Songs

In 1492 the Jews were expelled from Spain and they took with them the Spanish dialect that they spoke. Those who found refuge in Western Europe preserved links with Spain and their language tended to incorporate changes which reflected the changes in the Spanish language, but most of these communities were wiped out by the Nazis. Those Jews who fled to Eastern Europe found refuge within the Ottoman Empire. There they formed a close knit community with few links to Spain, so their dialect was preserved into the 20th century reflecting the Spanish of the 15th century, rather than Spanish of the present day, with additions from Hebrew and other languages. The language is now known as Ladino or Djudeo Espanol. The name Ladino is a corruption of Latin and was used to describe the language in order to differentiate it from Turkish. Ladino possesses its own literature, the classic of work being *Me-am Lo'ez*, a monumental work of biblical commentary and talmudic tradition written for the layman. The first volume was published in 1730 in Constantinople. Today there are less than 50,000 to 80,000 people in Israel with some degree of passive Ladino knowledge. The number of actual Ladino speakers is far fewer.

Paul Ben Haim was one of the 20th century's most prominent Israeli composers. He was born Paul Frankenberger in Munich. After training at the Munich Academy of Arts he became assistant conductor to Walter and Knappertsbusch but by 1931 he had abandoned conducting and devoted himself to composition. In 1933 he emigrated to Tel Aviv and changed his name to Ben Haim. His music is late romantic in style with Oriental/Mediterranean overtones and he can be seen as having something in common with composers like Vaughan Williams, Bartok and Kodaly, whose style can be seen as nationalist as it owes something to their use of the folksongs from their native country.

<p>1. La Rosa <i>The rose bloom In the month of May But my soul's full of gloom Suffering in Love.</i></p> <p><i>The nightingales sing And are sighing in love, The passion will kill me, Multiply my pain.</i></p> <p><i>Come faster, oh dove, Come faster to me, Come faster, my soul Because I shall die</i></p>	<p>2. Yo M'enamori <i>I fell in love with an air, The air of a woman, A beautiful woman, Beauty of my heart.</i></p> <p><i>I fell in love with a night The moonlight deceives me If it had been day I would in love not be bound.</i></p> <p><i>If another time I shall fall in love, This will be by sunlight And will be by day.</i></p>	<p>3. En el Vergel de la Reina <i>In the orchard of the Queen There grew up a handsome youth. The root is of gold, The foundation of crystal.</i></p> <p><i>Sitting at the window In the light of the moon The Queen embroiders Some work of her hands</i></p> <p><i>On the deck of a boat There sat a fine young man Who sang of romance To please the waves of the sea.</i></p> <p><i>He throws a glance at the window That looks out to sea, When he sees her at the window, He would wish to take her with him.</i></p>
<p>4. Avre este abajour <i>Open the shutters, dear Open your window. To see your brown face, I'd give God my soul.</i></p> <p><i>I have passed near your door, dear I have found it closed. The lock I have kissed As I would kiss your cheek.</i></p> <p><i>If you were to forget me Your beauty you'd lose. No youth would regard you, So rather die in my arms.</i></p>	<p>5. Tres hermanicas eran <i>They were three little sisters White and pink, Oh branches in bloom. They were three little sister, Three little sisters they are.</i></p> <p><i>Two of them were married, White and pink, Oh branches in bloom. Two of them were married, One has lost herself.</i></p> <p><i>The father in shame, White and pink, Oh branches in bloom The father in shame, Sent her to Rhodes.</i></p> <p><i>In the middle of the way White and pink, Oh branches in bloom In the middle of the way A castle arose.</i></p> <p><i>A man came to know it White and pink, Oh branches in bloom A man came to know it, Drowned himself in the sea.</i></p>	<p>6. Punched, punched <i>Prick, prick, the perfume rose, Love makes suffer, suffer badly, You are not made for me, Hasten to leave me alone.</i></p>

Dates for your Diary

We have an exciting season of concerts coming up including our visit to Barcelona in the summer and a celebration of the music of John Tavener in Chelsea in October.

We hope that we might see you at some of these concerts. Alternatively, you might like to sing with us. We always welcome new voices, just speak to our musical director of one of the choir members if you are interested.

Saturday July 31st 2004

9pm, Church of St. Maria del Pi, Barcelona

Britten

Five Flower Songs

Ben Haim

Six Ladino Songs

Music by Schutz, Morales, Casals, Mompou, Parsons, and Byrd

Sunday 1st August 2004

6pm, Barcelona Cathedral

Sung Mass

Music by Vittoria, Hugill, Gibbons, Morales, Gurrero and Schutz

Wednesday 13th October 2004

8pm

St. Mary's Church, Cadogan Street, Chelsea

Music by John Tavener

including Svyati, Song for Athene, the Lamb

Thursday 16th December 2004

7.30pm

St. Mary's Church, Cadogan Street, Chelsea

Christmas Concert
