

London Concord Singers
Conductor – Malcolm Cottle
Organist – James Hearn

Thursday 6th April, 2006
St. Michael's Church, Chester Square

Programme

Ralph Roseingrave – Bow down thine ear
Duarte Lobo – Missa Pro Defunctis: *Introit, Kyrie, Gradual*
Alonso Lobo – Credo quod Redemptor
Duarte Lobo – Missa Pro Defunctis: *Offertory, Sanctus, Agnus Dei, Communion*
Duarte Lobo – *Audivi vocem de caelo*
Sven-David Sandström/Henry Purcell – Hear my prayer

Interval

Daniel Roseingrave – O Lord, Thou art become gracious
Gabriel Jackson – O Sacrum Convivium
Mary Jane Leach – Song of Sorrows
Vagn Holmboe – Domine Libera Animam Meam

Ralph Roseingrave (c.1695 – 1747) – Bow down thine ear

Ralph Roseingrave was the son of Daniel Roseingrave. Ralph took over from his father at Christ Church Cathedral in 1719 and succeeded to his father's appointment at St. Patrick's Cathedral in 1727 when his father died. He held both posts in tandem until his death. The Gloria from Purcell's *Nunc Dimittis* in G minor was written by Mr. Roseingrave Jr. This is probably Ralph Roseingrave, but it might be his elder brother Thomas who was also an organist. **Bow down Thine ear** is a full Anthem for choir and organ setting Psalm 86.

Bow down Thine ear

Bow down thine ear, O Lord, and hear me for I am poor and in misery.

Preserve Thou my soul for I am holy.

My God save thy servant that putteth his trust in Thee.

Be merciful unto me O Lord, for I will call daily upon Thee.

Comfort the soul of thy servant,

For unto Thee, O Lord, do I lift up my soul.

For thou, O Lord, art good and gracious

And of great mercy to all them that call upon Thee.

Give ear, O Lord, unto my prayer

And ponder the voice of my humble desires. Amen.

Duarte Lobo (c.1565 – 1646) **Missa Pro Defunctis; Audivi vocem de caelo**

Lobo was born in Alcáçovas, Portugal, and is known to have studied with Manuel Mendes in Évora, but details of his life are rather sparse. His first position was *maestro de capilla* of the Cathedral in Évora. By 1594 he was occupying a similar position at the cathedral in Lisbon. He acquired an international reputation and published several volumes of church music in Antwerp.

Lobo was part of the remarkable golden age of Portuguese polyphony. Ironically, this period coincided with the years of Spanish rule in Portugal (1580 to 1640). Though King Philip II of Spain (and Portugal) patronised Portuguese musicians, the major patrons of Portuguese sacred music were the members of the ducal house of Braganza, notable Cardinal Henrique and Duke João (who became King John 4th of Portugal in 1640). It is perhaps significant that a number of the composers associated with this late flowering of Portuguese polyphony should all have studied at Évora Cathedral under Manuel Mendes; two other composers of Requiems, Cardoso and Magalhães, studied in Evora. Stylistically Lobo's Requiems belong to a group of Portuguese Requiem masses that were influenced stylistically by Victoria's Requiem and it may have been Mendes who introduces his pupils to Victoria's work. Victoria uses little imitative counterpoint and uses the chant as a starting point for simple sonorous chords. It is exactly these aspects which seem to have influenced Lobo and his compatriots when composing their Requiem masses.

Our knowledge of Lobo's work is limited because much of his music was destroyed in the Lisbon earthquake of 1755. He wrote 2 surviving Requiem Masses, each one published as part of a book of masses—the first in 1621, the second in 1639. The Requiem Mass of 1639 is for 6 voices and that of 1621 is for 8 voices. Tonight we are performing the 1621 Requiem Mass. Though written for 8 voices, it is not strictly a double choir work, but there are antiphonal moments. Generally the texture is simple and homophonic, with a strongly directed bass line, with frequent short thinning out of the vocal lines. Lobo adds some lively contrapuntal treatment in the Gradual and the Offertory. The music can often look nothing on paper, but in performance it has great dignity and atmosphere, entirely suitable for the solemn Catholic rites of a funeral or a memorial.

In the 16th and 17th centuries, the Requiem Mass was frequently published with one or more funeral motets. We are including Lobo's *Audivi vocem do caelo* a 6-part motet originally published in the 1621 book of masses.

This performance of Lobo's Requiem is dedicated to the memory of Claire Victoria, who was killed in a car crash last June at the age of 22. She was the grand-daughter of Marian Nedoma, who for some years sang as an alto with Concord.

Introit: Requiem Aeternam

Grant them eternal rest, O Lord, and let perpetual light shine upon them. To thee is due a song of praise, O God, in Sion, and to thee a vow shall be paid in Jerusalem; grant my prayer; to thee all flesh shall come.

Grant them eternal rest, O Lord, etc.

Kyrie

Lord have mercy, Christ have mercy Lord have mercy

Gradual: Requiem Aeternam

Grant them eternal rest, O Lord. He shall be justified in everlasting memory, and shall not fear evil reports.

Offertory: O Domine Jesu Christe

O Lord Jesus Christ, King of glory, deliver the souls of the departed from the torments of Hell and from the deep abyss:

Free them from the mouth of the Lion and do not let Tartarus swallow them up, nor let them fall into darkness, but may the sign-bearer, St. Michael, lead them into the holy light which you promised to Abraham and his seed.

(Lobo omits the setting of the Hostias).

Sanctus, Benedictus

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

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

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

Communion: Lux Aeterna

Let eternal light shine upon them, O Lord, with Thy saints forever, for Thou art merciful.

Rest eternal grant them, O Lord; and let light perpetual shine upon them.

Audivi Vocem Caelo

I heard a voice from heaven say to me, blessed are the dead who died in the Lord.

Alonso Lobo (c.1555 - 1617) Credo quod Redemptor

Lobo sang as a choirboy at Seville Cathedral and went on to study at Osana University and by 1591 he was a canon there. In 1591 he assisted Guerrero at Seville Cathedral and was appointed *Maestro de capilla* at Toledo Cathedral in 1593. He moved to Seville Cathedral in 1603. His music combines the smooth contrapuntal technique of Palestrina with the intensity of Victoria. He published a volume of masses and motets in 1602 and left a considerable body of work in manuscript. No secular or instrumental compositions by him are known to survive.

Credo quod Redemptor

For I know that my redeemer liveth, and that he shall stand at the latter day upon the earth:

And in my flesh shall I see God, my saviour.

Sven David Sandström (born 1942) / Henry Purcell – Hear my prayer

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. Henry Purcell's *Hear my prayer* is the surviving torso of a longer verse anthem and is written for unaccompanied 8-part choir.

Sven-David Sandström studied at Stockholm University and then went on to study composition with Ligeti and with Nørgård. He was appointed to the State College of Music in Stockholm in 1980. His music uses microtonality, serialism and aleatoric devices.

"I have deliberately tried to create interest and debate about my works; they have sparked first-page debates in newspapers several times and a number of academic papers and theses have addressed my works and their reception. My aim is to compose music that is truly new, to make a footprint in the artistic cement." Sven-David Sandström.

Sandström has taken the surviving torso of *Hear my prayer* and produced his own completion. He retains almost all of the Purcell, but the texture gradually disintegrates as Purcell's final bar approaches. Sandström then rebuilds the work in an entirely new and effective manner using themes altered from Purcell's original.

Hear my Prayer, O Lord.

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

Daniel Roseingrave (c.1650 – 1727) – Lord, thou art become gracious

Daniel Roseingrave was an English organist who held a number of organist posts in England. He may have been a pupil of Purcell or John Blow. Manuscripts of his music exist in Purcell's hand and his music bears some resemblance to that of Blow.

There was a thriving musical scene in Dublin in the 18th century, after all Dublin was the second largest English speaking city in the world. Many foreign musicians visited and often settled there and in 1698 Daniel Roseingrave moved there after having held posts at Gloucester, Winchester and Salisbury Cathedrals. He became the organist of Christ Church Cathedral, Dublin, a post which he held in tandem with the same post at St. Patrick's Cathedral, Dublin. He left the Christ Church post in 1719, when he was succeeded by his son, but retained the St. Patrick's post until his death.

In 1699, Daniel Roseingrave and Robert Hodge (his predecessor at St. Patrick's Cathedral) were ordered to appear before the Dean and Chapter of St Patrick's because they *"lately gave each other very scurrilous language in Christ Church, Dublin, and afterwards went to the tavern and there fought."* Roseingrave as *"the first and chief aggressor"* was fined £3 and required to apologise to Hodge whose fine was a mere 20s. He is also reputed to have cut off a colleague's ear with his sword during a service at Christ Church. Roseingrave had also been in trouble for violent behaviour during his time at Gloucester Cathedral.

Lord Thou art become Gracious is a verse Anthem for choir and organ setting Psalm 85. It received its first performance in modern times in Dublin in 2001 when it was performed by Fishamble Voices, directed by Brian MacKay. This is probably its first English performance since the composer's day.

Lord Thou art become Gracious

Lord thou art become gracious unto thy land, thou hast turned away the captivity of Jacob. Thou hast forgiven the offence of thy people, and covered all their sins. Thou hast taken away all thy displeasure and turned away thyself from thy wrathful indignation.

Turn us then, O God our Saviour, and let thine anger cease from us.

I will hearken what the Lord will say concerning me;

For he shall speak peace unto his people and to his saints that they turn not again.

For his salvation is nigh them that fear him that glory my dwell in our land.

Mary Jane Leach (born 1949) – Song of Sorrows

Mary Jane Leach is a composer/performer originally from Vermont, but has lived in New York since the 1970's. In her work she is very interested in exploring the physicality of sound, working with the timbres of instruments and creating combination, difference and interference tones. These are tones not actually sounded by the performers, but acoustic phenomenon arising from Leach's manipulation of intonation and timbre. She uses these techniques in many of her works to create otherworldly sounds.

She is much influenced by early music, being inspired by both polyphony and by modal harmonies. In her early compositional career, Leach experimented with recording herself multi-tracked on an 8-track tape. Only when her work became popular did she adapt the work for live players, but this early influence is still felt since much of her choral music is divided into 8 parts.

For many years, Leach has had an ongoing interest in the myth of Ariadne. This has resulted in a number of works starting with *Ariadne's Lament* and *Song of Sorrows*, and continuing more recently with *O Magna Vasta Creta* and *Call of the Dance*—works in which she sought to re-create a “pre-Hellenic Ariadne”. In *Song of Sorrows* Leach bases her work on Monteverdi's *Lamento d'Ariana*, the glorious sole survivor from his opera *Ariana*. The original impetus for Leach's Ariadne project was her love of Monteverdi's *Lamento*. *Song of Sorrows* is a meditation on Monteverdi's work. Leach uses disquieting shifts between major and minor to disturb the strong tonality of the piece, with strong chords being suddenly supplanted by distantly related ones. Leach uses Monteverdi's madrigal as a source of pitch and syllables for *Song of Sorrows*.

Song of Sorrows

Ah, He does not answer

What am I saying? What am I imagining?

My tongue is speaking, yes,

Oh my Theseus,

Yes, I would tell you now

That you are still mine,

Although you have left me,
cruelly

Miserable, oh what am I asking

He does not answer

Oh, Deaf as a serpent

Is he to my lament.

Instead I am deserted

He leaves me dying.

Hunger speaks for me, the voice
is sorrow,

Abandoned and sad.

He leaves me dying,

In vain is my weeping, in vain my
cry for succour.

Alas, Wretched Ariadne. Alas!

Text by Ottavio Rinuccini and
Mary Jane Leach, translation by
Mary Jane Leach

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South Grove, Highgate N6

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Gabriel Jackson (born 1962) – O Sacrum Convivium

Gabriel Jackson was born in Bermuda. He spent 3 years as a chorister at Canterbury Cathedral and went on to study composition at the Royal College of Music. His music has been widely performed and broadcast throughout Europe and the USA. He has a strong involvement with the visual arts and has written pieces based on the works of artists Richard Long, Ian Hamilton Finlay and Robert Mapplethorpe. Jackson won the Liturgical category in the inaugural British Music Awards in 2003.

"I try to write music that is clean and clear in line, texture and structure; my pieces are made of simple melodies, chords, drones and ostinatos. They are not about conflict and resolution; even when animated, they are essentially contemplative. I like repetition and 'ritualised' structures. Many of my pieces reflect an interest in mediaeval techniques and ideas—I am particularly drawn to the ecstatic, panconsonant music of the early Tudor period. I am religious by temperament, though not by belief, and several pieces are an attempt at a spiritual response to the great technological miracle of our time—powered flight." - Gabriel Jackson

O Sacrum Convivium was commissioned by Andrew Millington for the 1990 Guildford and Portsmouth Cathedrals Festival. The text is the Antiphon at Second Vespers for the Feast of Corpus Christi. The text is taken from the first stanza of a poem by St. Thomas Aquinas.

O Sacrum Convivium

O Sacred Banquet, in which Christ is received, the memory of his passion is renewed, the mind is filled with grace and a pledge of future glory is given to us.

Vagn Holmboe (1909 – 1996) – Domine Libera Animam Meam

Holmboe studied music at the Royal Danish Academy of Music in Copenhagen, going on to further study in Berlin and Romania, where the folk music was a great inspiration. He went on to teach at the Royal Danish Academy of Music, resigning in 1965 in order to devote himself to composition.

His music is notable for its logic and clarity, for the neo-classicism of its inspiration; the music of Haydn was a great influence on him. He avoided originality for originality's sake. He wrote a great deal of music for a cappella chorus including the *Liber Canticorum*. In diary entries for 1951, Holmboe mentions the idea of a number of *libri musicale* of which the first motet, *Non est memoria Opus 54* was already written. It took Holmboe more than 30 years to complete this great collection of motets, *Liber canticorum* or The Book of Songs. The majority of motets were written in the 1950's, but the sequence of pieces was not completed until 1984. For most of this period, Vagn Holmboe treated the collection as "a place to take refuge in for contemplation". Thus *Liber Canticorum* should not be seen as a single piece, rather it is a collection with the works differing markedly in vocal layout, orchestration and length. But there is something solid and coherent about the selection of Latin texts, musical textures and techniques, so it must be seen as something

more than a mere collection, perhaps the closest analogy would be with Bach's *Art of Fugue*.

There are 34 movements in *Liber Canticorum* spread over 17 opus numbers gathered into 5 volumes. Volume I consists of a cycle of motets in its own right, being 5 multi-movement pieces. Volume V consists of only 1 movement, Volumes Va and Vb each consist of a 3-movement motet; these are the most performed pieces in the cycle. The scoring is as unpredictable as the layout of volumes. The compositional structure varies from simple 4-part movements to highly demanding double-chorus pieces with dividing within the parts, calling for significant choral resources. Stylistically, the different movements reference plainchant, modality, free-flowing atonal focus and even a genuine 12-note row. There has been little research into Vagn Holmboe's vocal music and the creation of *Liber Canticorum* has not been documented in detail and the music has not all been fully explored; however it remains a significant monument in Danish music.

Domine Liber Animam Meam, written in 1953, comes from the 2nd volume of *Liber Canticorum*. The work is in 2 movements. The text of the 1st movement comes from Psalm 120 and that of the 2nd from Psalm 69.

1. *Deliver my soul, O Lord, from lying lips and from a deceitful tongue.*
2. *Long banished here among the enemies of peace, for peace I labour, and their cry is still for battle.*

Future London Concord Singers concerts:

Thursday 13th July 2006, 7.30pm

St. Mary's Roman Catholic Church,
Cadogan St., Chelsea, London SW3

Saturday 29th July 2006, 7.00pm

Lutheran Cathedral of the Blessed Virgin Mary,
Toom Kooli 6, Tallin, Estonia