

# London Concord Singers

Conductor Malcolm Cottle

## Concord Christmas Cracker

21<sup>st</sup> December 2006

### Programme

**Johannes Brahms (1833–1897) — Es ist das Heil uns kommen her,**  
Opus 29, No. 1

**Boris Ord (1897–1961) — Adam lay ybounden**

**The Angel Gabriel**

**Johannes Brahms (1833–1897) — O Heiland, reiss die Himmel auf,**  
Opus 74, No. 2

**Arr. John Rutter (born 1945) — Quem Pastores Laudavere**

**Francis Poulenc (1899–1963) — Quem vidistis pastores dicite**  
(Quatre Motets pour le Temps de Noel)

**Francis Poulenc (1899–1963) — O Magnum Mysterium**  
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obediens**

**Arr. Charles Wood (1866–1926) — Ding Dong! Merrily on High**

**Franz Gruber (1787–1863) — Silent Night**

**Francis Poulenc (1899–1963) — Videntes Stellam**  
(Quatre Motets pour le Temps de Noel)

**Francis Poulenc (1899–1963) — Hodie Christus Natus est**  
(Quatre Motets pour le Temps de Noel)

**Johannes Brahms (1833–1897) — Es ist das Heil uns kommen her,**  
Opus 29, No. 1

If it is true that the reputation of almost every composer fluctuates in the decades following their death, then it is also true that in a few instances their renown is such that they were not only widely regarded as great composers during their lifetime, but also they have been thus considered ever since. It is into this latter category that Johannes Brahms belongs yet an important part of his output remains little known, even amongst enthusiasts for his art. This is his choral music, which comprises a significant proportion of his work, and which is mainly known through three works: Ein deutsches Requiem, the Alto Rhapsody and the first set of Liebeslieder Walzer. In many ways, this is a surprising state of affairs, for Brahms was enamoured of the voice throughout his life, and he wrote an imposing body of choral music.

**Es ist das Heil uns kommen her** is based on a chorale with a text by Paul Speratus (1484 – 1551). The chorale melody was first recorded in the 15<sup>th</sup> century and then used by Speratus for his text, printed in 1523. Brahms presents his own harmonisation of the chorale melody, setting just one verse of Speratus's poem. This is followed by an extended fugue for five voices which is introduced by the tenor, followed by alto, soprano and second bass. The first bass enters with the longer notes of the chorale. As the fugue develops, new subjects are derived from each line of the chorale, whilst the first basses continue to spell out the chorale melody. Nominally in E major, the work is actually rather modal. It was written in 1860, the year after Brahms premiered his first piano concerto.

Es ist das Heil uns kommen her	<i>Salvation has come to us</i>
Von Gnad und lauter Güten,	<i>from grace and sheer kindness</i>
Die Werke helfen nimmermehr,	<i>Works never help,</i>
Sie mögen nicht behüten,	<i>they cannot protect us.</i>
Der Glaub sieht Jesum Christum an	<i>Faith looks towards Jesus Christ</i>
Der hat g'nug für uns all' getan,	<i>Who has done enough for all of us.</i>
Er ist der Mittler worden.	<i>He has become our mediator.</i>

**Boris Ord (1897–1961) — Adam lay ybounden**

Born Bernhard Ord at Clifton, Bristol, Ord was the organist and choirmaster at Kings College, Cambridge from 1927 to 1957. (During the war, whilst Ord served in the RAF, Harold Darke deputised for him.) Ord played an important role in the revival of early music at Cambridge, notably with stagings of Handel oratorios and performances with the Cambridge Madrigal Society. Whilst choirmaster at Kings he widened the choir's repertoire, including much Tudor polyphony. His only

published piece is this setting of the anonymous 15<sup>th</sup> century words **Adam lay ybounden**. It was written in 1957 for the Service of Nine Lessons and Carols at Kings College.

Adam lay ybounden, Bounden in a bond;  
Four thousand winter Thought he not too long.  
And all was for an apple, An apple that he took,  
As clerkes finden Written in their book.

Ne had the apple taken been, The apple taken been,  
Ne had Our Lady A-been heavené queen.  
Blessed be the time That apple taken was.  
Therefore we moun singen, *Deo gracias!*

**The Angel Gabriel**

The original of this carol was a Basque one, *Birjina gaztettobat zegoen* which was collected and published in the late 19<sup>th</sup> century. English writer Sabine Baring-Gould (1834–1924), who wrote *Onward Christian Soldiers*, translated the carol into English. He was attracted to it because as a child he had spent a winter in the Basque country. The original was probably based on the 13<sup>th</sup> or 14<sup>th</sup> century Latin hymn, *Angelus ad Virginem*.

1. The angel Gabriel from heaven came  
His wings as drifted snow his eyes as flame  
"All hail" said he "thou lowly maiden Mary,  
Most highly favoured lady," Gloria!
2. "For now a blessed mother thou shalt be,  
All generations laud and honour thee,  
Thy Son shall be Emanuel, by seers foretold  
Most highly favoured lady," Gloria!
3. Then gentle Mary meekly bowed her head  
"To me be as it pleaseth God," she said,  
"My soul shall laud and magnify His holy name."  
Most highly favoured lady. Gloria!

**Johannes Brahms (1833–1897) — O Heiland, reiss die Himmel auf,**  
Opus 74, No. 2

Brahms's two motets Opus 74 were published in 1878, with a dedication to his friend the music historian, Philipp Spitta. The second of these, **O Heiland, reiss die Himmel auf**, was probably written in 1863. It sets a

rhyming German translation of a Latin hymn and presents a series of variations on the chorale melody, finishing with a melismatic Amen.

O Heiland, reiß die Himmel auf, Herab, herauf vom Himmel lauf, Reiß ab vom Himmel Tor und Tür, Reiß ab, was Schloss und Riegel für.	<i>O Saviour, tear open the heavens, Flow down to us from heaven above; Tear off heaven's gate and door, Tear off every lock and bar.</i>
O Gott, ein Tau vom Himmel gieß, Im Tau herab o Heiland fließ, Ihr Wolken brecht und regnet aus, Den König über Jakobs Haus.	<i>O God, a dew from heaven pour; In the dew, O Saviour, downward flow. Break, you clouds, and rain down The king of Jacob's house.</i>
O Erd schlag aus, schlag aus o Erd. Daß Berg und Tal grün alles werd',	<i>O earth, burst forth, burst forth, O earth, So that mountain and valley all become green;</i>
O Erd, herfür dies Blümlein bring, O Heiland, aus der Erden spring.	<i>O earth, bring forth this little flower; O Saviour, spring forth out of the earth.</i>
Hie leiden wir die größte Not, Vor Augen steht der bittere Tod, Ach komm, führ uns mit starker Hand Von Elend zu dem Vaterland.	<i>Here we suffer the greatest distress; Before our eyes stands bitter death. Ah, come lead us with your powerful hand From this misery to our Father's land.</i>
Da wollen wir all' danken dir, Unserm Erlöser für und für, Da wollen wir all' loben dich, Je allzeit immer und ewiglich.	<i>Therefore we all want to thank you, Our Redeemer, for ever and ever. Therefore we also want to praise you At all times, always, and forever.</i>
Amen.	<i>Amen.</i>

#### Arr. John Rutter (born 1945) — Quem Pastores Laudavere

The tune for this carol comes from a manuscript dated 1410 that was found by R.R. Terry at the German abbey of Hohenfurth. The carol was published in a number of 16<sup>th</sup> and 17<sup>th</sup> century books. The song was traditionally sung, line by line, by four separate groups of choir boys.

This arrangement was done in 1970 by John Rutter. Rutter studied music at Clare College, Cambridge and was Director of Music there from 1975 to 1979. Rutter co-edited a number of the Carols for Choirs anthologies, from which this arrangement is taken. His style is eclectic, including French and English choral traditions; both his arrangements and his original compositions are extremely popular.

1. Quem pastores laudavere, Quibus angeli dixere, Absit vobis iam timere, Natus est rex gloriae.	To him whom the shepherd praised, Being told by the angels: 'Now let fear be banished from you: The King of Glory is born'
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2. Ad quem magi ambulabant, Aurum, thus, myrrham portabant, Immolabant haec sincere Nato regi gloriae.	To him to whom the wise men journeyed, Carrying gold, frankincense and myrrh And offered these things sincerely To the victorious Lion
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3. Christo regi, Deo nato, Per Mariam nobis dato, Merito resonet vere Laus, honor et gloria.	To Christ the King, born of God, Given to us through Mary, Let resound right worthily 'Praise, honour and glory'.
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#### Francis Poulenc (1899–1963) — Quem vidistis pastores dicite (Quatre Motets pour le Temps de Noel)

The French composer Francis Poulenc only undertook formal musical training with Charles Koechlin in 1921, by which time he had already become identified with Les Six, the six French composers of the circle of Jean Cocteau, including Honegger, Auric and Milhaud. He was the most famous of Les Six, and the one who found it easiest to stick to Jean Cocteau's ideals of simplicity. He came from the same family that started the French agrochemical giant Rhône-Poulenc. In his earlier musical life Poulenc was something of a dandy and an aesthete and his music rather reflects this.

A highly complex man, Poulenc first suffered serious bouts of depression in the late 1920's, at about the same time as he became aware of his homosexuality. He was permanently affected by the death in 1930 of Raymonde Linossier, the only woman he ever wanted to marry. His letters testify to the complexity of his emotional life which was bound up with his creativity. Subject to manic depression, Poulenc always rebounded from depression into phases of enthusiasm.

In 1935 he suffered a stunning loss: an automobile accident killed Pierre-Octave Ferroud, a friend, colleague, and musical advocate. This event brought a new depth to his work. A pilgrimage to the shrine of the Black Virgin of Rocamadour in 1936 revived the Catholic faith of his childhood. His group of four Christmas Motets, *Quatre Motets pour le Temps de Noël* were written between 1951 and 1952. *Quem Vidistis Pastores* sets a responsory from Christmas morning,

Quem vidistis, pastores, dicite, annunciate nobis, in terris quis apparuit? Natum vidimus et choros angelorum collaudantes Domino. *Whom did you see, shepherds, tell us, proclaim to us: who has appeared on the earth? We saw the newborn child and choirs of angels praising the Lord.*

Dicite quidnam vidistis, et annunciate Christi Navitatem *Proclaim what you have seen and announce the Nativity of Christ.*

**Francis Poulenc (1899–1963) — O Magnum Mysterium**  
(Quatre Motets pour le Temps de Noel)

O magnum mysterium et admirabile sacramentum ut animalia viderent Dominum natum jacentem in praesepio. *O great mystery and wonderful sacrament, that animals see the Lord born, lying in a manger.*

Beata virgo cujus viscera meruerunt portare Dominum Christum. *Blessed virgin whose womb was worthy to bear Lord Christ.*

*Responsory from Christmas Matins*

**Edward Woodall Naylor (1867–1934) — Vox dicentis: Clama**

Naylor was born in Scarborough; his father, John Naylor, was organist at York Minster. Edward Naylor gained a choral scholarship to Emmanuel College, Cambridge, and studied at the Royal College of Music between 1888 and 1892. He spent eight years as organist of St. Michael's Church, Chester Square, London, and St. Mary's Church, Kilburn, London. He returned to Cambridge in 1898 where he became an assistant master at the Leys School and organist of Emmanuel College until his death. It was during this period in Cambridge when Naylor wrote many of his choral works.

Naylor's output includes opera (his opera *The Angelus* was performed at Covent Garden in 1909), substantial pieces for choir and orchestra (including a Requiem influenced by Verdi), part-songs, orchestral music and chamber music. But a large part of his output was devoted to sacred music, including a number of anthems and settings of Evensong and Matins.

**Vox Dicentes, Clama** was written in 1911 for King's College, Cambridge. It is a vigorous setting, in Latin, of the 6 verses from Isaiah chapter 40, part of the Epistle for St. John the Baptist's day.

Vox dicentis: Clama: et dixi: Quid clamabo? Omnis caro foenum, et omnis gloria eius quasi flos agri. Vere foenum *The voice said, Cry. And he said, What shall I cry? All flesh is grass, and all the goodness*

est populus. Exsiccatum est foenum et cecidit flos: verbum autem Domini nostri manet in aeternum. *thereof is as the flower of the field. Man is withered as the grass; as the grass withereth, the flower fadeth: but the word of our God shall stand for ever.*

Super montem excelsum ascende tu, qui evangelizas Sion: exalta in fortitudine vocem tuam, qui evangelizas Jerusalem: exalta, noli timere. Dic civitatibus Judae: Ecce Deus vester. *O Zion, that bringest good tidings, get thee up into the high mountain; O Jerusalem, that bringest good tidings, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!*

Ecce Dominus Deus in fortitudine veniet, et brachium ejus dominabitur: ecce merces ejus cum eo, et opus illius coram illo. *Behold, the Lord God will come with strong hand, and his arm shall rule for him: behold, his reward is with him, and his work before him.*

Sicut pastor gregem suum pascet, in brachio suo congregabit agnos, et in sinu suo levabit, foetas ipse portabit. *He shall feed his flock like a shepherd: he shall gather the lambs with his arm, and carry them in his bosom, and shall gently lead those that are with young.*

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**INTERVAL**

**Anton Bruckner (1824–1896) — Virga Jesse**

Born in Austria, Bruckner was the son of a village schoolmaster and organist, with whom he first studied and for whom he could deputise when he was ten. His father died in 1837 and at the age of thirteen he was sent as a chorister to the St. Florian monastery, where he studied organ, violin and theory. He became a schoolmaster-organist, holding village posts, but in 1845 returned to teach at St. Florian, becoming organist there in 1851. During these years he had written masses and other sacred works. In 1855 he undertook a counterpoint course in Vienna with the leading theorist, Simon Sechter; the same year he was appointed organist at Linz Cathedral. He continued his studies almost to the age of 40, but more crucial was his contact, in 1863, with Wagner's music — first **Tannhäuser**, then **Tristan und Isolde**. These pointed to

new directions for him, as the Masses in d Minor, e Minor and f Minor, and Symphony no.1, all written in 1864-8, show.

In 1868 he moved to Vienna where he lived for the next 28 years, eventually succeeding Simon Sechter as professor of counterpoint and harmony at the Conservatoire. During the years 1879 to 1887 he was working on his 6<sup>th</sup> to 8<sup>th</sup> symphonies. The text of **Virga Jesse** comes from the Greater Alleluia for the Feast of the Annunciation. The motet dates from 1885 and is musically related to the 8<sup>th</sup> symphony.

Virga Jesse floruit: Virgo Deum et  
hominem genuit: pacem Deus  
reddidit, in se reconcilians ima  
summum. Alleluja.

*The rod of Jesse hath blossomed: a  
virgin hath brought forth One Who  
was both God and man: God hath  
given back peace to men, reconciling  
the lowest with the highest to  
Himself. Alleluia.*

### Gustav Holst (1874–1934) — In the Bleak Midwinter

Holst was born in Cheltenham though his father, Adolph von Holst, was Swedish in origin. (Gustav Holst dropped the von whilst he was a student). Adolph von Holst was an accomplished pianist and was determined that his son would be as well, despite Gustav suffering from neuritis in his hands; in fact Gustav was a weak and sickly child. After failing to gain a scholarship to music college he held a series of jobs as organist and choir master until his father was impressed enough to borrow money to send him to the Royal College of Music. There he studied under Stanford and became great friends with Ralph Vaughan Williams.

Holst's hymn, **In the Bleak Midwinter**, setting words by Christina Rossetti, was written in 1905, the year that Holst became Director of Music at St. Paul's Girls School. The hymn was specifically written for congregational singing. Holst was a great advocate of writing music for the masses, so when his friend Vaughan Williams was asked to be the editor of a new hymnal (The English Hymnal) Holst contributed some new hymns. Holst's 3 new hymns were all based on folk tunes that he had collected. **In the Bleak Midwinter** uses a tune collected in Crantham, the village where Holst was staying at the time.

In the bleak mid-winter  
Frosty wind made moan,  
Earth stood hard as iron,  
Water like a stone;  
Snow had fallen, snow on snow,  
Snow on snow,  
In the bleak mid-winter  
Long ago.

2. Our God, Heaven cannot hold Him  
Nor earth sustain;  
Heaven and earth shall flee away  
When He comes to reign:  
In the bleak mid-winter  
A stable-place sufficed  
The Lord God Almighty,  
Jesus Christ.

3. Enough for Him, whom cherubim  
Worship night and day,  
A breastful of milk  
And a mangerful of hay;  
Enough for Him, whom angels  
Fall down before,  
The ox and ass and camel  
Which adore.

### Benjamin Britten (1913–1976) — A Hymn to the Virgin

**A Hymn to the Virgin**, written when Britten was just 16, is a work of astonishing complexity, maturity and power. His musical gifts had become apparent at an early stage and in the school holidays he had had compositions lessons from Frank Bridge and piano lessons from Harold Samuel. Though he studied at the Royal College of Music with Benjamin and Ireland, he found the atmosphere uncongenial and Frank Bridge remained a strong influence. Bridge was definitely not an establishment composer; his slightly eccentric, rather forward thinking attitude would have a strong impression on Britten. As important as Bridge's actual teaching, was the help and emotional support that he gave to the young Britten.

In later life he would defend Ireland and express his gratitude. But Ireland was strict, demanding firm grounding in harmony, counterpoint

4. Angels and archangels  
May have gathered there,  
Cherubim and seraphim  
Thronged the air,  
But only His mother,  
In her maiden bliss,  
Worshipped the Beloved  
With a kiss.

5. What can I give Him,  
Poor as I am?  
If I were a shepherd  
I would bring a lamb,  
If I were a wise man  
I would do my part,  
Yet, what I can, I give Him,  
Give my heart.

*Christina Rossetti  
(1830–1894)*

and fugue; Ireland would also turn up late for lessons or appear drunk. Britten found the general attitude of the students "amateurish and folksy". A further influence on the young Britten was the impressive array of concerts that he managed to attend in London, hearing music by Mahler, Schoenberg, Berg, Walton and Stravinsky.

The text **A Hymn to the Virgin** comes from The Oxford Book of English Verse but in order to make the piece more understandable, Britten modernised the spellings. Britten sets the work for 2 choirs; choir 1 is full and sings the English words, choir 2 is a semi-chorus which sings the Latin words.

Of one that is so fair and bright, *Velut maris stella*,  
Brighter than the day is light, *Parens et puella*:  
I cry to thee, thou see to me,  
Lady, pray thy Son for me, *Tam pia*,  
That I may come to thee *Maria*.

All this world was forlorn, *Eva peccatrice*,  
Till our Lord was y-born, *De te genetrix*.  
With *ave* it went away  
Darkest night and comes the day, *Salutis*;  
The well springeth out of thee, *Virtutis*.

Lady, flow'r of ev'ry thing, *Rose sine spina*,  
Thou bare Jesu, Heaven's King, *Gratia divina*:  
Of all thou bear'st the prize,  
Lady, queen of paradise, *Electa*:  
Maid mild, mother *es Effecta*.  
*Anonymous c.1300*

#### Arr. Robert Lucas Pearsall (1795–1856) — In Dulci Jubilo

In 1837, Robert Lucas de Pearsall arranged this 14<sup>th</sup> Century German/Latin macaronic carol, *Nun singet und seid fro*, by Blessed Heinrich Suso (1295–1366). Pearsall trained as a barrister, but illness forced him to convalesce abroad and he remained in Germany and Switzerland until his death. Whilst convalescing he developed his interest in composing and wrote a number of highly admired part-songs. He wrote the following note about this arrangement:

'The original melody employed, as a *Cantus firmus*, in the following composition, is to be found in an old German book published in the year 1570, which, from its title and contents, appears to have contained the

ritual of the Protestant Congregations of Zweibrueken and Neuburg. Even there it is called "a very ancient song for Christmas-eve" so that there can be no doubt that it is one of those old Roman Catholic melodies that Luther, on account of their beauty, retained in the Protestant Service. It was formerly sung in processions that took place on Christmas-eve, and is so still in those remote parts of Germany where people yet retain old customs. The words are rather remarkable, being written half in Latin and half in the upper German dialect. I have translated them to fit the music and endeavoured to preserve, as much as I could, the simplicity of the original. Of the melody there can be but one opinion; namely, that which in spite of religious animosity, secured it the approbation of the Protestant reformers, and that of the German people during many centuries. The music in the following passages was written for the Choral Society at Carlsruhe, and was performed there in the Autumn of 1834'.

1. In dulci jubilo  
Let us our homage show:  
Our heart's joy reclineth  
In praesepio;  
And like a bright star shineth  
Matris in gremio,  
Alpha es et O!

3. O patris caritas,  
O Nati lenitas!  
Deeply were we stained  
Per nostra crimina:  
But Thou for us hast gained  
Coelorum gaudia.  
O that we were there!

2. O Jesu parvule,  
I yearn for thee alway!!  
Here me, I beseech Thee,  
O Puer optime;  
My prayer let it reach Thee,  
O princeps gloriae!  
Trahe me post te!

4. Ubi sunt gaudia,  
If that they be not there?  
There are Angels singing  
Nova cantica;  
There the bells are ringing  
In Regis curia.  
O that we were there!

#### Anton Bruckner (1824–1896) — Christus Factus est

**Christus factus est** dates from 1884, just after Bruckner's 7<sup>th</sup> symphony and the *Te Deum*.

Christus factus est pro nobis  
obediens usque ad mortem, mortem  
autem crucis. Propter quod et Deus  
exaltavit illum, et dedit illi nomen,  
quod est super omne nomen.

*Christ became obedient for us, even  
unto death, death upon the cross.  
Because of this, God raised him and  
bestowed on him the name which is  
above all names.*

Gradual for Maundy Thursday

### Arr. Charles Wood (1866–1926) — Ding Dong! Merrily on High

The tune of this carol first appeared as a dance tune in the book *Orchesographie* written by Johan Tabouret (1519–93) under the pseudonym Thoinot Arbeau. (Presumably he took a pseudonym because he was a Canon of Langres cathedral.) It was called *Branle de l'Officiel*; a branle (or brawl) was a dance popular with servants (or men and women of gentle birth masquerading as shepherds and shepherdesses.) The English words were written by George Radcliffe Woodward in the early 20<sup>th</sup> century; Woodward was the author of several carol books and was particularly interested in rehabilitating 16<sup>th</sup> century dance tunes.

Charles Wood was born in Armagh (in present-day Northern Ireland) and studied at the Royal College of Music and Cambridge University. He went on to teach at Cambridge, becoming professor of music in 1924. He is now best known for his Anglican Church music. He also wrote eight string quartets and co-edited three books of carols.

1. Ding Dong! merrily on high  
In heav'n the bells are ringing  
Ding, dong! verily the sky  
Is riv'n with angel singing  
Gloria, Hosanna in excelsis

3. Pray ye dutifully prime  
Your matin chime, ye ringers  
May ye beautifully rime  
Your evetime song, ye singers  
Gloria, Hosanna in excelsis.

2. E'en so here below, below  
Let steeple bells be swungen  
And i-o, i-o, i-o  
By priest and people be sungen  
Gloria, Hosanna in excelsis

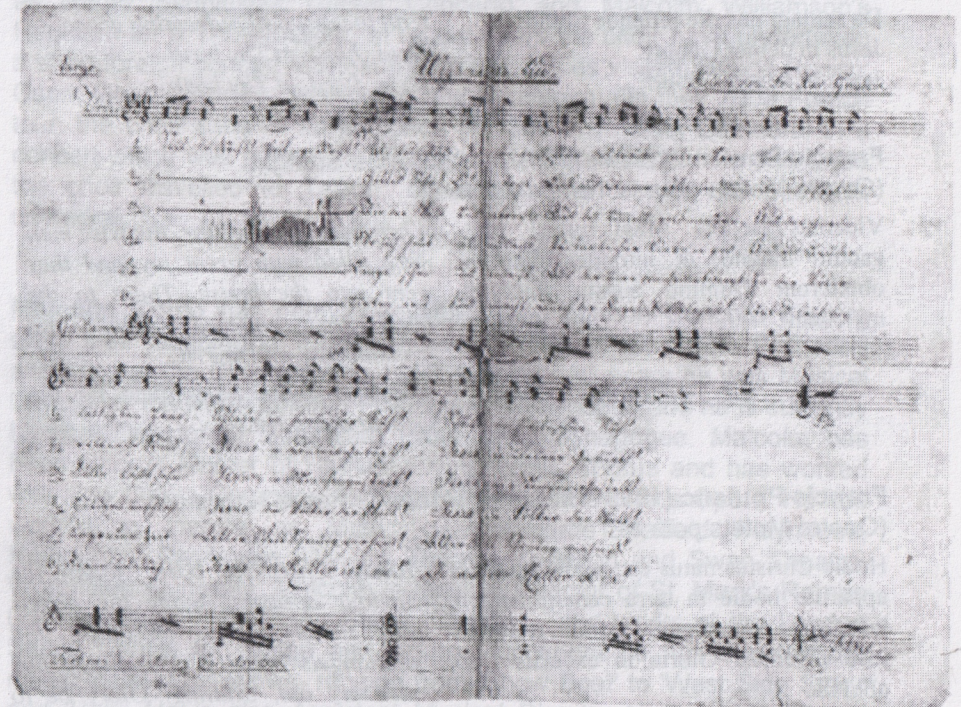
### Franz Gruber (1787–1863) — Silent Night

The music to **Silent Night** was written in 1818. Franz Gruber, at the time deputy organist of the parish of St. Nicola of Oberndorf in Austria, set to music a poem which the curate, Joseph Mohr, had written two years earlier. At Mohr's request, Gruber set the piece for two voices and guitar. Many stories have grown up around the composition of the piece. It seems that the church organ was unusable which is why Mohr requested a setting for voices and guitar. The carol was first performed at midnight mass on Christmas Eve 1818 with Mohr singing the tenor part and Gruber the bass; the church choir did the refrains of each verse and Mohr played the guitar.

The son of a linen weaver, Gruber studied music secretly and took lessons from the local organist in Burghausen, Austria. He became a

teacher and for most of his working life ran his teaching and organist careers in parallel. We know so much about the origins of the carol because of the growing awareness in copyright issues in the mid 19<sup>th</sup> century. If **Silent Night** had been written 50 years earlier it would probably be credited as a folksong such was the piece's remarkable popularity. In 1833 it was published in a sheet music booklet called '4 Genuine Tiroler Songs'. But in 1854 the Royal Prussian Court Chapel requested that St. Peter's Salzburg investigate the origins of the carol. The composer's son made a deposition that established his father's authorship of the music. It is perhaps worth noting that the traditional version of the piece is slightly different to the original, errors in copying meant that the version which was widely distributed lacked a few of Gruber's original notes.

The church for which the carol was written no longer exists. It was closed due to flooding in 1903, and later demolished in 1906. A new church had been built in 1904.



Arrangement of the carol written out in 1821 by Joseph Mohr, author of the words.

1. Stille Nacht! Heilige Nacht!  
Alles schläft; einsam wacht  
Nur das traute heilige Paar.  
Holder Knab im lockigen Haar,  
Schlafe in himmlischer Ruh!  
Schlafe in himmlischer Ruh!

2. Stille Nacht! Heilige Nacht!  
Hirten erst kundgemacht  
Durch der Engel Alleluja,  
Tönt es laut bei Ferne und Nah:  
Jesus der Retter ist da!  
Jesus der Retter ist da!

3. Stille Nacht! Heilige Nacht!  
Gottes Sohn, o wie lacht  
Lieb' aus deinem göttlichen Mund,  
Da schlägt uns die rettende Stund.  
Jesus in deiner Geburt!  
Jesus in deiner Geburt!

1. *Silent night, holy night,  
All is calm all is bright,  
'Round yon virgin Mother and Child,  
Holy infant so tender and mild,  
Sleep in heavenly peace.  
Sleep in heavenly peace.*

2. *Silent night, holy night,  
Shepherds quake at the sight.  
Glories stream from heaven afar,  
Heav'nly hosts sing Alleluia;  
Christ the Saviour is born.  
Christ the Saviour is born*

3. *Silent night, holy night,  
Son of God, love's pure light.  
Radiant beams from Thy holy face,  
With the dawn of redeeming grace,  
Jesus, Lord, at Thy birth;  
Jesus, Lord, at Thy birth.*

**Francis Poulenc (1899–1963) — Videntes Stellam**  
(Quatre Motets pour le Temps de Noel)

Videntes stellem Magi gavisunt  
gaudio magno: et intrantes domum  
obtulerunt Domino aurum thus et  
myrrham

*When they saw the star, the wise men  
were filled with great joy and they  
went into the house. There to the  
Lord they offered gold, and  
frankincense and myrrh.*

Antiphon to the Magnificat for the  
Octave of the Nativity

**Francis Poulenc (1899–1963) — Hodie Christus Natus est**  
(Quatre Motets pour le Temps de Noel)

Hodie Christus natus est: hodie Salvator  
apparuit: hodie in terra canunt Angeli,  
laetantur Archangeli: hodie exultant  
justi dicentes: Gloria in excelsis Deo,  
alleluia.

*Today Christ is born: today the  
Saviour appears: today the angels  
sing songs to men on earth, and  
archangels bring praise: today just  
men cry out, exulting: Glory be to  
God on high, alleluia.*

Antiphon to the Magnificat for the 2<sup>nd</sup>  
Vespers of Christmas.

**London Concord Singers** was established in 1966 by the conductor, Malcolm Cottle and he has remained the Musical Director ever since. The choir became a registered charity in 1996. The choir rehearses weekly in Central London and gives 3 main concerts per year with a repertoire ranging widely from Renaissance to Contemporary. Concert programmes tend to concentrate on unaccompanied music and are known for their eclecticism. The choir celebrated its 40<sup>th</sup> Anniversary in November 2006 with a concert at St. Giles Cripplegate

**London Concord Singers** have given a number of world, UK and London premieres of works by composers such as John Rutter, Andrzej Panufnik, Richard Rodney Bennett, John McCabe, Kenneth Leighton and Michael Ball, as well as pieces specially written for the choir. The choir has also given performances of major contemporary pieces such as Alfred Schnittke's Choral Concerto and Malcolm Williamson's Requiem for a Tribe Brother. In recent years the choir have undertaken a short foreign concert tour each summer; places visited include Rouen, Caen, Ghent, Bruges, Strasbourg and Barcelona. On their 2003 French tour, the choir sang to an audience of 1300 in Rheims Cathedral in a concert which was part of the *Flâneries Musicales d'Été*. In July 2006 the choir travelled to Tallinn, Estonia, to perform in the Lutheran cathedral.

**Malcolm Cottle** has been conductor of the London Concord Singers since their founding in 1966. He was chorister of St. Paul's Cathedral and sang at the Coronation in 1953. For over 35 years he was Musical Director of the North London Progressive Synagogue and he is currently Musical Director of Southgate Progressive Synagogue. Malcolm has been Chorus Master of Hatfield Philharmonic Chorus and has worked with New Opera Company, Beaufort Opera and Orpheus Opera. He has worked in theatre as Musical Director at Sheffield Playhouse, Nottingham Playhouse, Wyvern Theatre, Swindon and Swan Theatre, Worcester. Currently, Malcolm is Musical Director of St. Mary's Roman Catholic Church, Cadogan Street, Chelsea, and works at the London Studio Centre for Dance and Drama, for whom he has directed the music for several shows, ranging from 'Show Boat' to 'West Side Story' and 'Hair!' He is also Assistant Musical Director to the Alyth Choral Society.



## London Concord Singers:

**Sopranos:** Merrie Cave, Alison Cross<sup>+</sup>, Victoria Hall<sup>o</sup>, Pia Huber, Sonia Matossian, Diana Maynard, Sarah Moyses, Rowena Wells\*<sup>o</sup>, Kate Worth.

**Contraltos:** Tricia Cottle<sup>+</sup>, Gretchen Minerva Cummings, Caroline Hill<sup>o</sup>, Valerie Macleod, Laurel Mittenenthal, Sally Prime, Ruth Sanderson<sup>o</sup>, Jill Tipping, Dorothy Wilkinson.

**Tenors:** Steve Finch, Robert Hugill<sup>+o</sup>, Margaret Jackson-Roberts\*<sup>o</sup>, Phillip Schöne.

**Bass:** John McLeod<sup>+</sup>, John Penty<sup>o</sup>, Colin Symes<sup>o</sup>.

\* soloists in **Naylor: Vox Dicentis: Clama**

+ soloists in **Britten: Hymn to the Virgin**

o soloists in **Pearsall: In Dulci Jubilo**

We continue our  
**40<sup>th</sup> Anniversary Season**  
with our next Concert on

**Wednesday 28<sup>th</sup> March 2007,**  
**7.30pm**

St. Cyprian's Church, Glentworth Street,  
London NW1 6AX  
(Near Baker Street Tube)

Tickets will be available in advance  
from Islington Music (020 7354 3195)  
at the reduced price of £9 (conc. £5).  
Tickets on the door will cost £10 (conc. £6)