

London Concord Singers - Malcolm Cottle, conductor
St. Mary's Church, Cadogan Street, Chelsea
Thursday 29th March 2007

Programme

Orlando di Lasso (1532-1594)

Orlande de Lassus

Missa Bell' Amfitritit' Altera

Lassus was a Franco-Flemish composer and legend holds that as a choirboy with an uncommonly beautiful voice he was thrice kidnapped from his birthplace for service elsewhere. It is not certain, however, that he was ever a chorister in Mons. His first known position was in the service of Ferrante Gonzaga, who passed through the Low Countries in 1544 on his way to Italy. Lassus spent the next decade in Italy, at first with Gonzaga, later in the service of Constantino Castrioto of Naples. By 1553 he was choirmaster at St. John Lateran in Rome, remaining there for a year, then returning to his homeland and settling briefly in Antwerp. His career from 1556 was centred in Munich at the court chapel of Duke Albrecht V of Bavaria, as *maestro di cappella* from 1563, with duties that included some travel in Germany, Flanders, France, and Italy. While employed at Munich, he came to know both Andrea and Giovanni Gabrieli, each of whom spent time in the musical establishment he directed. His accomplishments brought formal recognition from Emperor Maximilian II, the French king Charles IX, and Pope Gregory XIII.

Lassus's production of over 2,000 works in nearly every Latin, French, Italian, and German vocal genre known in his time places him among the most prolific and versatile composers of the era. A close connection between text and music, in both small- and large-scale respects, is perhaps the single most prominent characteristic of his output.

Lassus's **Missa Bell' Amfitritit' Altera** was not published during his lifetime; it comes from a Munich court manuscript dated 1583. The mass is presumed to be based on a madrigal, but this has not been identified. The title refers to the sea goddess Amphitrite, so commentators suspect that the mass may have some link to Venice. Though the mass is written for two choirs, Lassus tends to avoid strict antiphonal effects in the Venetian

manner; instead he enjoys the interplay between a variety of different groups of voices from within the choir. The way Lassus interweaves voices from the two different choirs suggests that he probably did not use a great deal of spatial separation between the choirs. Our limited visual evidence of the composer's own performances tends to back this up. Three sections of the mass (Christe Eleison, Crucifixus and Benedictus) are written for just four voices and are tonight taken by soloists.

Kyrie

Kyrie Eleison *Lord Have Mercy*
Christe Eleison *Christ Have Mercy*
Kyrie Eleison *Lord Have Mercy*

Gloria

Gloria in excelsis Deo, *Glory to God on high.*
Et in terra pax hominibus bonae *And on earth peace to men of good will.*
voluntatis.
Laudamus te, *We praise You.*
Benedicimus te, *We bless You.*
Adoramus te, *We adore You.*
Glorificamus te, *We glorify You*
Gratias agimus tibi propter magnam *We give You thanks for Your great Glory.*
gloriam tuam,
Domine Deus, Rex caelestis, Deus *Lord God, heavenly King,*
Pater omnipotens. *God the Father almighty.*
Domine fili unigenite, Jesu Christe, *Lord Jesus Christ, the only-begotten Son.*
Domine Deus, Agnus Dei, Filius *Lord God, Lamb of God, Son of the*
patris, *Father.*
Qui tollis peccata mundi, miserere *You take away the sins of the world, have*
nobis. *mercy on us.*
Qui tollis peccata mundi, suscipe *You take away the sins of the world,*
deprecationem nostram. *receive our prayer.*
Qui sedes ad dexteram Patris, *Enthroned at the Father's right hand, have*
miserere nobis. *mercy on us.*
Quoniam tu solus sanctus, *For You alone are Holy One.*
Tu solus Dominus, *You alone are the Lord.*
Tu solus Altissimus, Jesu Christe, *You alone are the Most High, Jesus*
 Christ.
Cum Sancto Spiritu in gloria Dei *With the Holy Spirit, in the glory of God*
Patris. Amen. *the Father. Amen.*

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium;
Et in unum Dominum, Jesum
Christum, filium Dei unigenitum,
et ex Patre natum ante omnia
saecula;
Deum de Deo, Lumen de Lumine,
Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri,
per quem omnia facta sunt;
Qui propter nos homines
et propter nostram salutem
descendit de caelis
et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est;
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est;
et resurrexit tertia die,
secundum Scripturas;
et ascendit in caelum,
sedet ad dexteram Patris;
et iterum venturus est cum gloria,
iudicare vivos et mortuos,
cujus regni non erit finis;
Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patri Filioque procedit;
qui cum Patre et Filio
simul adoratur et conglorificatur;
qui locutus est per Prophetas;
Et unam sanctam catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum,
et expecto resurrectionem
mortuorum,
et vitam venturi saeculi. Amen.

Credo

*I believe in one God,
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
born of the Father before all ages;

God of God, light of light,
true God of true God;
begotten not made;
being of one substance with the Father;
by whom all things were made.
Who for us men,
and for our salvation,
came down from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary; and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And the third day he rose again
according to the Scriptures;
and ascended into heaven.
He sits at the right hand of the Father;
and he shall come again with glory
to judge the living and the dead;
and his kingdom shall have no end.
And I believe in the Holy Ghost,
the Lord and giver of life,
who proceeds from the Father and the
Son, who with the Father and the Son
is adored and glorified;
who spoke by the Prophets.
And in one holy Catholic
and apostolic Church.
I confess one baptism
for the remission of sins.
And I await the resurrection of the dead,
and the life of the world to come. Amen.*

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis

*Holy, Holy, Holy,
Lord God of Sabaoth
Heaven and earth are full of your Glory
Hosanna in the Highest.
Blessed is he who comes in the name of
the Lord.
Hosanna in the Highest*

Agnus Dei

Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
dona nobis pacem.

*Lamb of God, who takes away the sins
of the world, have mercy upon us.
Lamb of God, who takes away the sins
of the world, have mercy upon us.
Lamb of God, who takes away the sins
of the world, grant us peace.*

INTERVAL

Sergey Rakhmaninov (1873-1943) Vsenoshchnoye bdeniye [All-night vigil] 'Vespers'

In his bohemian youth, Rakhmaninov was little touched by the spiritual message of religion. However, the services to which he was taken as a young boy left an indelible mark on his music. The Russian Orthodox Church laid down that, in order to avoid jarring intervals between adjacent notes, liturgical music should move by adjacent steps in the scale, and it is in the gently undulating contours of many of Rakhmaninov's most characteristic melodies that its influence is most pervasive.

In later life, Rakhmaninov took a more serious view of religion and renewed his interest in liturgical music. The fruits of this interest were the *Liturgy of St. John Chrysostom* of 1910 and the *All-night Vigil* of 1915 (commonly known in the West as the *Vespers*, though in fact this is a misnomer).

The *All-night Vigil* was written in less than two weeks at the beginning of 1915, at a time when Rakhmaninov was composing little. The work was prompted by a performance of the *Liturgy* in 1914, which seems to have convinced him that the style in which it was cast was unsatisfactory.

Whereas in the *Liturgy* he used wholly his own musical material, in the *All-night Vigil*, Rakhmaninov turned to traditional ancient plainchants. In fact the work was dedicated to the memory of Stepan Smolensky, a former Director of the Moscow Synodal School.

The traditional chants were written down, not in Western notation, but using a series of signs ('znameni') hence the name znamenny chant. The chants that Rakhmaninov chose are five znamenny chants, two Greek chants, two Kiev chants and six of his own invention which he described as 'conscious counterfeits'.

In the pattern of worship of the Russian Orthodox Church the vigil is the service observed on the eve of holy days. In churches it is celebrated on Saturday evening, but in monasteries it begins at 6pm and finishes at 9am the next morning. It therefore embraces the offices of both Vespers and Matins.

In the service, the 15 numbers of Rakhmaninov's setting would not be sung consecutively but would be separated by prayers, litanies, readings and antiphons for a particular feast day. The variable parts of the service would use traditional musical settings.

Since the Vigil demonstrates an absolute unity of style, Rakhmaninov's choice of chants is of interest only to specialists. What is perhaps more interesting to all is their treatment by the composer not as untouchable antiques, but as thematic material to be moulded with great plasticity.

A feature of all Russian Orthodox Church music is the constant repetition of the melody of a piece. In the *Vigil* the structure of each motet evolves naturally from the infinitely varied repetition of the brief diatonic substance of the chant, with subtle changes to outline, rhythm, harmony and vocal orchestration.

VESPERS

1) Invitatory

Original Chant

This is a summons to the faithful to come and worship God.

Amen.

Come let us worship The King, our God.

Come, let us worship and bow down

Before Christ himself, our King and God.

Come, let us worship and bow down before Him.

2) Verses from Psalm 104

Greek Chant

The psalm of introduction. The Greek Chant is sung by the Alto soloist against men's voices. In the service this is followed by the Great Litany.

Bless the Lord, O my soul,
blessed art Thou, O Lord.

O lord my God, Thou art very great.

Blessed art Thou, O Lord.

Thou art clothed with honour and majesty.

Blessed art Thou, O Lord.

The waters stand upon the mountains.

Marvellous are Thy works, O Lord.

The waters flow between the hills.

Marvellous are Thy works, O Lord.

In wisdom hast Thou made all things.

Glory to Thee, O Lord, who hast created all!

3) Verses from Psalms 1-3

Original Chant

The narrative is given mainly to the Altos and Tenors and is interspersed with Alleluias for the whole choir. In the service, this is followed by the small litany.

Blessed be the man who walks not in the company of the wicked.

Alleluia, alleluia, alleluia.

For the Lord knows the ways of the righteous,

and the way of the wicked shall perish.

Alleluia, alleluia, alleluia.

Serve the Lord with fear

and rejoice in Him with trembling. Alleluia

Blessed are all who rely on him. Alleluia

Arise, O Lord, save me, O my God. Alleluia

Salvation is of the Lord,

and Thy blessing is upon Thy people. Alleluia.

Glory to the Father and to the Son and to the Holy Spirit.

Now and ever and unto ages of ages. Amen. Alleluia.

Glory to Thee, O Lord. Alleluia.

Glory to Thee, O Lord. Alleluia.

Glory to Thee, O Lord.

4) Vesper Hymn

Kiev Chant

The Tenors start by singing, in unison, the simple Kiev Chant in its ancient form and gradually all the other voices join in. The Tenor soloist picks out the line 'we praise the Father, Son and Holy Ghost'. In the service, this is followed by versicles, responses and prayers.

Gladsome Light of the holy glory of the Immortal one.

The Heavenly Father, holy and blessed.

O Jesus Christ.

Now that we have come to the setting of the sun and behold the light of evening, we praise the Father, Son and Holy Spirit. Thou art worth at every moment to be praised in hymns by reverent voices.

Son of God, Thou art the Giver of Life;

Therefore all the world glorifies Thee.

5) Nunc Dimittis

Kiev Chant

This was Rakhmaninov's favourite number. The Tenor solo sings over pairs of rocking chords in the choir. In the service, this is followed by readings and prayers.

Lord, now let Thy servant depart,

According to Thy word, in peace.

For my eyes have seen Thy salvation.

Thou has prepared before the face of all people,

A light to illuminate the Gentiles,

And the glory of Thy people Israel.

6) Ave Maria

Original Chant

In the Ave Maria, the dynamics rise above *piano* only once. On this quiet note of meditation, the service of Great Vespers ends, concluding with a Blessing.

Virgin Mother of God, rejoice!

Blessed Mary,

God is with you.

Blessed art thou among women

And blessed the fruit of your womb

For you have borne the Saviour

Of our souls.

MATINS

7) Gloria

Znamenny Chant

Matins opens with a marvellous setting of the Gloria. This is followed in the service by a versicle.

Glory to God in the highest and on earth peace,

Good will toward men.

Glory to God in the highest and on earth peace,

Good will toward men.

O Lord, unseal my lips

And my mouth shall proclaim Thy praise.

O Lord, unseal my lips

And my mouth shall proclaim Thy praise.

8) Laudate Dominum (verses from Psalms 135, 136)

Znamenny Chant

Setting the words 'Praise by the name of the Lord' with Alleluias set between the verses.

Praise the name of the Lord,

Praise Him, ye servants of the Lord.

Alleluia, alleluia, alleluia.

Blessed be the Lord from Zion

Who dwells in Jerusalem.

Alleluia, alleluia, alleluia.

Give thanks to the Lord,

For He is good, and everlasting his mercy.

Alleluia, alleluia, alleluia.

Give thanks to the Heavenly God,

For His mercy is everlasting.

Alleluia, alleluia, alleluia.

9) Resurrection Hymn

Znamenny Chant

The chorus re-tells the story of the resurrection in one of the most elaborate items in the setting. After this in the service, the small litany, versicles and a Gospel reading would follow.

Blessed art Thou, O Lord, teach me Thy statutes.

The assembly of angels was amazed, beholding Thee among the dead.

Thou destroyed the citadel of death, O Saviour,

And raised Adam with Thyself, and freed all from hell.

Blessed art Thou, O Lord, teach me Thy statutes.

"Why do you, women, dilute the myrrh with your tears?"

The radiant angel in the tomb cried to the myrrh-bearers.

"Look at the tomb, and understand, the Saviour has risen from the tomb!"

Blessed art Thou, O Lord, teach me Thy statutes.

Very early in the morning, the myrrh-bearers ran to your grave,

But the angel appeared to them, and said:

"The time for sorrow has ceased.

Do not weep, but tell the apostles about the Resurrection."

Blessed art Thou, O Lord, teach me Thy statutes.

As the sorrowful myrrh-bearers

Neared Thy tomb, O Saviour, the angel said unto them:

"Why do you seek the living among the dead?"

As God He has risen from the tomb.

Glory be to the Father, and to the Son, and to the Holy Spirit.

We worship the Father, and His Son, and the Holy Spirit.

Holy Trinity, one in essence,

With the Seraphim, we cry: "Holy, holy, holy art Thou, O Lord!"

Now and ever and unto ages of ages, Amen.

By giving birth to the Giver of Life, O Virgin,

Thou has delivered Adam from his sin.

Thou hast given Eve joy instead of sadness:

The God-man born of Thee has restored to life

Those who had fallen from it.

Alleluia, alleluia, alleluia, glory to Thee, O Lord.

Glory to God in the highest, and on earth peace, good will toward men.
We praise thee, we bless Thee, we worship Thee, we glorify Thee,
We thank Thee, for Thy great glory.

O Lord, heavenly King, God the Father almighty,
O Lord, the only-begotten Son,
Jesus Christ and the Holy Spirit, O Lord God, Lamb of God,
Son of the Father, who takest away the sin of the world,
Have mercy on us: take away the sin of the world,
Accept our prayer.

Thou who sittest at the right hand of the Father, have mercy on us.
For Thou alone art holy,
Thou alone art the Lord, Jesus Christ,
In the glory of God the Father. Amen.

Every day I will bless Thee and praise thy name
Forever and unto ages of ages.
Vouchsafe, O Lord, this day to keep us without sin.

Blessed art Thou, O Lord, God of our fathers,
And praised and glorified is Thy name forever. Amen.

Let Thy mercy, O Lord, be upon us, as we rely upon Thee.
Blessed art Thou, O Lord, teach me Thy statutes.

Blessed art Thou, O Lord, teach me Thy statutes.
Lord, Thou has been our refuge from generation to generation.

I uttered: "Lord, have mercy on me, heal my soul,
For I have sinned against Thee.
Lord, I have fled to thee, teach me to do Thy will.
For Thou art my God,
For Thou art the fountain of life.
In Thy light we shall see light.
Continue Thy mercy on those who know Thee."

Holy God, Holy Mighty, Holy Immortal have mercy on us.

Glory to the Father, and to the Son, and to the Holy Spirit,
Now and ever and unto ages of ages, Amen.
Holy Immortal have mercy on us.
Holy God, Holy Mighty, Holy Immortal have mercy on us.

10) Veneration of this cross

Original Chant

A call to worship and praise

Having beheld the resurrection of Christ,
let us worship the holy Lord Jesus,
the only Sinless One.

We venerate Thy Cross, O Christ,
and we hymn and glorify Thy holy resurrection,
for Thou art our God, and we know no other than Thee.

We call on Thy name.

Come, all you faithful,

let us venerate Christ's holy resurrection.

For behold through the cross joy has come into all the world.

Ever blessing the Lord, let us praise his resurrection,
for by enduring the cross for us,

He has destroyed death by death.

11) Magnificat

Original Chant

In the magnificat, dramatic outbursts are contrasted with interludes
of quiet meditation. In the service, prayers would follow.

My soul magnifies the Lord,
and my spirit rejoices in God my Saviour.

Refrain: More honourable than the Cherubim and more glorious beyond compare
than the Seraphim, without defilement Thou gavest birth to God the Word,
true Theotokos, we magnify Thee.

For He has regarded the lowliness of His handmaiden.
For behold, from henceforth all generations will call me blessed.

For He who is mighty has done great things for me, and holy is His name,
and His mercy is on those who fear Him from generation to generation.

He has put down the mighty from their thrones, and has exalted those of low
degree.

He has filled the hungry with good things and the rich He has sent empty away.

He has helped His servant Israel, in remembrance of His mercy, as He spoke to our
fathers,
to Abraham and to his posterity forever.

12) Gloria

Original Chant

In this movement, some verses from the Te Deum and Psalm 90 are appended to the words Gloria in Excelsis Deo.

Glory to God in the Highest and on earth peace, Good will toward men.
We praise Thee, we bless Thee, we give thanks to Thee for Thy great glory.
Lord Heavenly King, God the Father almighty. O Lord the only-begotten Son, Jesus Christ and the Holy Spirit.
O Lord God, Lamb of God, Son of the Father, who takes away the sins of the world, have mercy upon us. Thou who takest away the sin of the world, receive our prayer. Thou who sittest on the right hand of the Father, have mercy upon us.
For Thou alone art holy, Thou alone art the Lord, Jesus Christ, to the glory of God the Father. Amen.

Every day I will bless Thee and praise Thy name forever and ever.
Vouchsafe, O Lord, to keep us this day without sin.
Blessed art Thou, O Lord, God of our fathers, and praised and glorified is Thy name forever. Amen.

Let Thy mercy, O Lord, be upon us, as we have set our hope on Thee.
Blessed art Thou, O Lord, teach me Thy statutes.
Lord, Thou has been our refuge from generation to generation.
I said: "Lord, have mercy on me, heal my soul, for I have sinned against Thee. Lord I flee to Thee, teach me to do Thy will, for Thou art my God; for with Thee is the fountain of life, and in Thy light we shall see light.
Continue Thy mercy on those who know Thee."

Holy God, Holy Mighty, Holy Immortal, have mercy on us.

Glory to God the Father and to the Son and to the Holy Spirit both now and ever and unto ages of ages. Amen.

Holy Immortal, have mercy on us,
Holy God, Holy Mighty, Holy Immortal, have mercy on us.

13) Resurrection Hymn

Znamenny Chant

Both resurrection hymns emphasize the significance of the Resurrection in the worship of the Orthodox Church.

Today salvation has come to the world.
Let us sing to Him who rose from the dead, the Author of our life.
Having destroyed death by death, He has given us the victory and great mercy.

14) Resurrection Hymn Znamenny Chant

Thou didst rise from the tomb and burst the bonds of Hades!
Thou didst destroy the condemnation of death, O Lord, releasing all mankind from the snares of the enemy,
Thou didst show Thyself to Thine apostles, and didst send them forth to proclaim Thee;
and through them Thou hast granted Thy peace to the world, O Thou who art plenteous in mercy.

15) Theotokion

Greek Chant

Finally, in radiant animation, the *Vigil* closes with the Theotokion, a brief hymn of joy to the Mother of God.

To Thee, the victorious leader of triumphant hosts,
we Thy servants, delivered from evil,
offer hymns of thanksgiving, O Theotokos!
Since Thou dost possess invincible might, set up free from all calamities,
so that we may cry to Thee: "Rejoice, O unwedded Bride!"

Malcolm Cottle has been conductor of the London Concord Singers since their founding in 1966. He also currently is Musical Director of St. Mary's Roman Catholic Church, Cadogan Street, Chelsea, Musical Director of Southgate Progressive Synagogue, and Assistant Musical Director to the Alyth Choral Society.

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. 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. He also 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!'

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 three 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.

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 and in Summer 2007 they will be performing in Basel.

London Concord Singers:

Soprano 1: Alison Cross*, Maggie Jennings, Sonia Matossian*, Diana Maynard, Rowena Wells*

Soprano 2: Bozenna Borzyskowska, Merrie Cave, Victoria Hall*, Pia Huber, Sylvia Kalisch

Alto 1: Tricia Cottle, Gretchen Minerva Cummings, Helen Ford, Ruth Sanderson*, Györgyi Valenti-Ferrinho

Alto 2: Caroline Hill* +, Valerie MacLeod, Maggie Menzies*, Jill Tipping, Dorothy Wilkinson

Tenor 1: Michael Dickinson*, Stephen Finch, Margaret Jackson-Roberts* +

Tenor 2: Andrew Horsfield, Robert Hugill*, Philip Schöne

Bass 1: Brian Chadwick, David Firshman, John McLeod, John Penty*

Bass 2: Bob Cole, Nico Ferrinho, Pete Lazonby, Colin Symes*

* Lasso soloists

+ Rakhmaninoff soloists

Dates for your diary

Thursday 12th July 2007, 7.30pm

**LONDON CONCORD SINGERS
SUMMER CONCERT**

St. Cyprian's Church,
Glentworth Street, London (near Baker Street tube)

Saturday 4th August 2007, 8.00pm

**LONDON CONCORD SINGERS
SUMMER CONCERT**

Basler Münster,
Basel, Switzerland