

**London Concord Singers  
Conductor Malcolm Cottle**

**Thursday 12<sup>th</sup> July 2007  
St. Cyprian's Church**

**PROGRAMME**

**Walton – Set me as a seal upon thine heart**

**Tallis – If ye love me**

**Tallis – Salvator Mundi II**

**Rheinberger – Mass: Kyrie**

**Rheinberger – Mass: Gloria**

**Howells – Requiem**

**INTERVAL**

**Rheinberger – Mass: Credo**

**Rheinberger – Mass: Sanctus/Benedictus**

**Rheinberger – Mass: Agnus Dei**

**Tallis – Miserere Nostris**

**Tallis – Salvator Mundi I**

**Tallis – Alleluia**

**Walton – Cantico del Sole**

**Stanford – 3 Motets Opus 38**

**Justorum animæ**

**Beati quorum via**

**Coelos ascendit hodie**



### Walton (1902–1983) ~ Set me as a seal upon thine heart

Considering that Walton was a chorister at Christ Church Cathedral in Oxford, it is surprising that he wrote relatively little choral music; though, of course, this corpus does include such spectacular items such as **Belshazzar's Feast**.

In 1938 Walton was 2 years into his 13 year relationship with Alice Wimborne, wife of the steel magnate Viscount Wimborne. For the wedding of Alice Wimborne's son, Ivor Guest, Walton wrote the motet **Set me as a seal upon thy heart**. It seems strange to us that Alice Wimborne's young lover should write a motet for her son's wedding. After all Walton was approximately Ivor Guest's age and 20 years younger than Alice. But the Wimborne's marriage seems to have been an accommodating one and both led rather separate lives. An interesting coda to this is that Ivor Guest's grandson, the present Lord Wimborne, is engaged to the singer Grace Jones who is 16 years Lord Wimborne's senior.

Walton set a few lines, not quite adjacent, from Chapter 8 of Solomon's Song of Songs, and moved them around cleverly within the motet to suit his musical purposes. (John Ireland also used the last two lines in his equally accomplished anthem *Greater love hath no man*.) The result, with its beautifully judged part-writing, gently registering dissonance, and a final melismatic cadence as exquisite as any extended Amen from Renaissance times, must be one of the truly perfect wedding presents any couple ever received.

*Set me as a seal upon thine heart, as a seal upon thine arm: for love is strong as death. Many waters cannot quench love, neither can the floods drown it.*  
(Song of Songs, 8:6-7)

### Thomas Tallis (1505–1585) ~ If ye love me • Salvator Mundi II

Thomas Tallis was extremely long lived, with his musical career stretching through the reigns of four monarchs (Henry VIII, Edward VI, Mary I and Elizabeth I). More importantly, this period also covered immense religious change. Unlike some of his contemporaries, Tallis was adept at changing his style to suit his current employer.

Tallis started out as organist at Dover priory in the early 1530's. After its Dissolution he moved around rather a lot, as various places of employment were Dissolved, eventually he ended up in the Chapel Royal in around 1543 and there he stayed until his death. Tallis's earliest liturgical works partake of

the florid nature of mid-Tudor church music. But as Henry's reign moved to its close, the style simplified, perhaps as Archbishop Cranmer and the protestant reformers gained the upper hand in the church politics of Henry's reign.

Under Edward VI these reformers gained the complete upper hand and Tallis was the first musician to write for the new Anglican Liturgy. Under Cranmer's influence the prevailing style was simpler and much aligned towards projecting the text. Thomas Tallis's **If ye love me** is a classic example of this style.

The text is taken from 'The King's Primer'. Henry VIII and Archbishop Cranmer's wish to make the liturgy available to the people in the vernacular took its first step with the publication of 'The King's Primer' in 1545. A primer was a book for the use of the laity and not strictly a service book. Its contents were used by Cranmer to promote Protestant reform within existing, traditional forms. This was the prelude to the first English prayer book in 1549.

Under Elizabeth I, the Chapel Royal continued to thrive and composers were allowed to write Latin motets for her services, which were significantly more elaborate than in some of the Cathedrals.

**Salvator Mundi (II)** most likely started out life as an instrumental fantasia. It probably started as a two-voiced canon, before going into five parts as *When Jesus went into Simon the Pharisee's house*. Finally the Latin words were added and the non-canonic voices were substantially re-composed. In this version, the two voices in canon are the soprano and 2<sup>nd</sup> tenor.

### If ye love me

*If ye love me, keep my commandments, and I will pray the Father, and he shall give you another Comforter, that he may abide with you forever; e'en the Spirit of truth.* (John 14)

### Salvator Mundi

*Salvator mundi, salva nos, qui per  
Crucem et sanguinem redemisti nos,  
auxiliare nobis, te deprecamur  
Deus noster.*

O Saviour of the world, save us, thou who  
hast redeemed us by thy cross and blood;  
help us, we beseech thee,  
our God.



**Josef Rheinberger (1839–1901) ~ Mass in E flat, Opus 109  
(Kyrie, Gloria)**

Rheinberger was born in Vaduz, Liechtenstein, the son of the Prince of Liechtenstein's Swiss treasurer. He started organ lessons at age five and made such startling progress that at seven he was an organist in Vaduz and writing his own music. In 1851 his father sent him to Munich for further study and he made Munich his permanent home. From 1853 he was organist at a number of churches, displaying a prodigious talent. He also wrote music extensively, writing some 100 works in the 1850's, most of which he was highly critical of and did not release. His first public works were his piano pieces, Opus 1, which appeared in 1859. He was taken onto the staff of the Munich Conservatoire and from 1864 to 1877 he conducted the Munich Oratorioverein, giving performances of many choral works, especially those by Handel. For a time he also worked as a coach at the Court Opera and so was eyewitness to the uproar and feuds which were created by Richard Wagner's stay in Munich—a stay which culminated in the premiere of *Tristan und Isolde*.

His lasting fame came from his teaching, which was rigorous and based strictly on the classical tradition. The many contemporary scholars that he coached included Wilhelm Furtwangler and the Engelbert Humperdinck. When teaching, he was strictly impartial when it came to his contemporaries, but in fact he disliked the music of Liszt and Wagner.

As a composer, some of his most outstanding and individual work is contained in his 20 organ sonatas. He also made significant contributions to sacred music. His **Mass in E flat** was written in 1878 and was dedicated to Pope Leo XII. It dates from a period when the composer had started to reject the ideals of the Cecilian movement. This movement placed church music firmly within the liturgy, the composer suppressing musical individuality in favour of clear text and extraneous artistic gestures. This mass, for double choir, reflects Rheinberger's new found freedom in composing sacred music. Using two choirs, the composer evokes late Venetian choral writing in his antiphonal use of the choirs. The Gloria and Credo generally follow many of the Cecilian tenets, however, with clear and straightforward setting of the texts, though Rheinberger does allow himself a little word painting.

**1) Kyrie**

Kyrie Eleison  
Christe Eleison  
Kyrie Eleison

Lord have mercy  
Christ have mercy  
Lord have mercy

**2) Gloria**

*Gloria in excelsis Deo*  
*Et in terra pax hominibus bonae voluntatis.*  
*Laudamus te. Benedicimus te.*  
*Adoramus te. Glorificamus te.*  
*Gratias agimus tibi propter magnam gloriam tuam.*  
*Domine Deus, Rex caelestis, Deus Pater omnipotens.*  
*Domine Fili unigenite, Jesu Christe;*  
*Domine Deus, Agnus Dei, Filius Patris.*  
*Qui tollis peccata mundi, miserere nobis.*  
*Qui tollis peccata mundi, suscipe deprecationem nostram.*  
*Qui sedes ad dexteram Patris, miserere nobis.*  
*Quoniam tu solus Sanctus.*  
*Tu solus Dominus,*  
*Tu solus Altissimus, Jesu Christe, Cum Sancto Spiritu in gloria Dei Patris. Amen.*

Glory be to God on high  
And in earth peace, goodwill towards men.  
We praise thee, we bless thee,  
We worship thee, we glorify thee  
We give thanks to thee, for thy great glory.  
O Lord God, heavenly King, God the Father Almighty.  
O Lord, the only begotten Son Jesus Christ;  
O Lord God, Lamb of God, Son of the Father,  
Thou that takest away the sins of the world, have mercy upon us.  
Thou that takest away the sins of the world, receive our prayer.  
Thou that sittest at the right hand of God the Father, have mercy upon us.  
For thou only art holy;  
Thou only art the Lord;  
Thou only art most high, Jesus Christ, with the Holy Ghost in the glory of God the Father. Amen.

**Herbert Howells (1892–1983) ~ Requiem**

Howells was born in Gloucestershire and announced his intention of being a composer quite early on. The youngest of six children, his family were not wealthy and it was only thanks to a benefactor that he studied with Brewer at Gloucester Cathedral. In 1912 he went on to study at the Royal College of Music, where his principal teachers were Stanford and Charles Wood. He was a brilliant and gifted student; after only a few weeks at college his *Mass in the Dorian Mode* was performed at Westminster Cathedral, thanks to Stanford's recommendation. Ill health caused his early career to be truncated, but in 1936 he took over from Gustav Holst at St. Paul's Girls School.

He was deeply affected by the losses and human waste in the first World War and much of his music echoed this. His **Requiem** for unaccompanied voices was completed in 1932. Howells seems to have intended the work for Kings College, Cambridge, but there is no record of it ever having been sent



there. Whilst writing it his son, Michael, made his mark on it thus adding a note. Howells intended the piece to follow in the tradition of Tudor Polyphony and developed on from techniques that he had learned with Charles Wood. It also has similarities to the little known *Requiem* by Walford Davies. In 1935, Howells's feelings of loss intensified when Michael, then aged nine, died of Polio. This affected Howells so deeply that an underlying sense of transience and a profoundly elegiac tone affected all of his subsequent works.

After Michael's death, Howells drew on the material from the *Requiem* when he wrote his *Hymnus Paradisi*; a work written to help overcome his intense grief. *Hymnus Paradisi* was written mainly in 1938 but it was not until the 1950's that Howells was persuaded to allow the work to be performed. But Howells let the associated **Requiem** remain a purely private work and the work was not performed until 1980. The manuscripts were identified and reassembled by John Littlejohn of the Royal College of Music.

The **Requiem** is not a traditional requiem mass. Instead Howells conflates a series of English Psalm settings with the words of the Latin introit, *Requiem in aeternam* which appears in 2 different settings. At the time of the premiere of *Hymnus Paradisi* in the 1950's, Howells wrote about its genesis, and this article sheds some light on the earlier **Requiem** as well: 'For text, I sought immemorial prose; but I used only two lines from the Latin Requiem Mass ... knowing that one of them—'et lux perpetua luceat eis'—would govern the work—especially that one word 'lux', 'light'. Light indeed touches all but one of the six movements. 'Blessed are the dead' alone stands outside—and yet is inside of—that same light. Even the gravest verse of the 23rd Psalm reflects it ... the 121st Psalm, 'I will lift up mine eyes unto the hills', blazes with it. [All] the movements are settings of Latin and English texts. These are drawn from the psalms, and the 'Missa pro defunctis', and the Book of Common Prayer, and are immemorial reflections upon the transient griefs and indestructible hopes of mankind. All are appropriate to the mood and purpose of the Requiem'.

### 1) **Salvator Mundi**

O Saviour of the world, who by thy cross and thy precious blood hast redeemed us, save us and help us, we humbly beseech thee, O Lord.

### 2) **Psalm 23**

The Lord is my shepherd: therefore can I lack nothing. He shall feed me in a green pasture: and lead me forth beside the waters of comfort. He shall convert my soul: and bring me forth in the paths of righteousness for his name's sake. Yea, though I walk in the valley of the shadow of death, I will fear no evil: thy rod and thy staff comfort me. Thou shalt prepare a table before me against them

that trouble me: thou hast anointed my head with oil, and my cup shall be full. But thy loving kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

### 3) **Requiem Aeternam (1)**

<i>Requiem aeternam dona eis.</i>	Eternal rest grant unto them.
<i>Et lux perpetua luceat eis.</i>	And let light perpetual shine upon them.
<i>Requiem aeternam dona eis, Domine.</i>	Eternal rest grant unto them, O Lord.

### 4) **Psalm 121**

I will lift up mine eyes unto the hills: from whence cometh my help. My help cometh even from the Lord: who hath made heaven and earth. He will not suffer thy foot to be moved: and he that keepeth thee will not sleep. Behold, he that keepeth Israel: shall neither slumber nor sleep. The Lord himself is thy keeper: he is thy defence upon thy right hand; so that the sun shall not burn thee by day, neither the moon by night. The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul. The Lord shall preserve thy going out and thy coming in: from this time forth and for evermore.

### 5) **Requiem Aeternam (2)**

(Text as movement 3)

### 6) **I heard a voice from heaven**

I heard a voice from heaven, saying unto me, write, from henceforth blessed are the dead which die in the Lord: even so saith the Spirit, for they rest from their labours.

## Josef Rheinberger ~ Mass in E flat (Credo, Sanctus, Benedictus, Agnus Dei)

### 3) **Credo**

<i>Credo in unum Deum,</i>	I believe in one God
<i>Patrem omnipotentem,</i>	The Father Almighty,
<i>factorem caeli et terrae,</i>	Maker of heaven and earth,
<i>visibilem omnium et invisibilem.</i>	And of all things visible and invisible:
<i>Et in unum Dominum Jesum Christum,</i>	And in one Lord Jesus Christ,
<i>Filium Dei unigenitum,</i>	the only-begotten Son of God,
<i>et ex Patre natum ante omnia saecula.</i>	Begotten of his Father before all worlds,
<i>Deum de Deo, lumen de lumine,</i>	God of God, Light of Light,
<i>Deum verum de Deo vero,</i>	Very God of very God,
<i>genitum, non factum,</i>	Begotten, not made,
<i>consubstantialem Patri:</i>	Being of one substance with the Father,
<i>per quem omnia facta sunt.</i>	By whom all things were made;



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 Patre 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.

### 3) Sanctus and Benedictus

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

Osanna in excelsis.

### 4) Agnus Dei

Agnus Dei qui tollis peccata mundi,  
Miserere nobis  
Agnus Dei qui tollis peccata mundi,  
Dona nobis pacem.

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.  
And was crucified also for us under  
Pontius Pilate.  
He suffered and was buried,  
And the third day he rose again  
according to the Scriptures,  
And ascended into heaven,  
And sitteth on the right hand of the Father.  
And he shall come again with glory  
to judge the living and the dead:  
Whose kingdom shall have no end.  
And I believe in the Holy Ghost,  
The Lord and giver of life,  
Who proceedeth from the Father  
and the Son,  
Who with the Father and the Son together  
is worshipped and glorified,  
Who spake by the Prophets.  
And I believe in one holy catholic and  
apostolic Church.  
I acknowledge one Baptism for the  
remission of sins.  
And I look for the Resurrection of the dead,  
And the life of the world to come. Amen.

Holy, holy, holy,  
Lord God of Hosts:  
Heaven and earth are full of thy glory.  
Glory be to thee, O Lord Most High.  
Blessed is he that cometh in the name of  
the Lord.  
Hosanna in the highest.

Lamb of God, who takest away the  
sins of the world, Have mercy upon us.  
Lamb of God, who takest away the  
sins of the world, Grant us thy peace.

## Thomas Tallis ~ Miserere • Salvator Mundi II • Alleluya

**Salvator Mundi (I)** is cast in ABB form which was becoming the standard form for English anthems. Stylistically, commentators have suggested that this piece marks the start of Tallis's final period musically. A period where voices did not sing continuously and where the composer moved away from imitation and canon in search of new methods of promoting unity, continuity and contrast.

Like both the **Salvator Mundi** settings, the 7-voiced **Miserere Nostri** comes from Tallis and Byrd's 1575 publication *Cantiones Sacrae*. This publication arose as a result of Byrd and Tallis's petition to Queen Elizabeth, which resulted in her giving them a monopoly on publishing music. Each composer contributed 17 motets to the collection, which was a financial failure; they had to petition the Queen for more money again in 1577. **Miserere Nostri** is a complex academic exercise in canons, whereby the 1<sup>st</sup> and 2<sup>nd</sup> sopranos are in canon, the alto and 1<sup>st</sup> tenor are a canon in augmentation (where one line has consistently longer note values than the other) and the two bass parts are an inversion of the alto/1<sup>st</sup> tenor canon. The miracle is that the piece does not sound contrived, but flows elegantly and naturally, a testament to Tallis's genius.

### Miserere Nostri

*Miserere nostri, Domine,* Have mercy on us, O Lord.

### Salvator Mundi

*Salvator mundi, salva nos,  
qui per crucem et sanguinem  
redemisti nos,  
auxiliare nobis, te deprecamur,  
Deus noster.* O Saviour of the world, save us,  
thou who by thy cross and blood  
hast redeemed us;  
help us, we beseech thee,  
our God.

### Alleluya

*Alleluya*

## Walton (1902–1983) ~ Cantico del Sole

In the last decade of his life, Walton's health was in decline and he found composition increasingly difficult. He attempted, and failed, to write a third symphony for Andre Previn. But amongst the works that he did complete were a group of liturgical choral music, including the motet **Cantico del Sole**, an anthem, *The Twelve* (1964–5), a *Missa brevis* (1965–6), a *Jubilate Deo* (1971–2), a *Magnificat* and *Nunc dimittis* (1974) and the *Antiphon* (1977). Walton



was aware of the struggle and the danger of repeating or recycling his earlier ideas. In an interview in the Times in November 1976 he said: 'If one's not careful one tends to become repetitious; an idea comes into your head and you find it's the same one you had ten years ago'.

In **Cantico del Sole**, Walton sets the entirety of St. Francis of Assisi's prayer in Medieval Latin. It was by far the longest text that Walton set relative to the time taken to perform it. Whilst the writing in the main Vivo section is imaginative and lively, by the end of the piece it seems to some that Walton fell into a routine dispersal of the text. Walton himself was critical of his own work, and said in a letter to Malcolm Arnold, that it was 'deplorably dull and unexciting'. But with the benefit of hindsight, we can see the work as a lively summation of Walton's achievements in choral writing.

The motet was commissioned by Lady Mayer (wife of the philanthropist Sir Robert Mayer) for the 1974 Cork International Choral Festival. It was first performed at University College, Cork in April 1974 by the BBC Northern Singers conductor Stephen Wilkinson.

*Altissimu, onnipotente, bon Signore.  
tue so le laude, la gloria e l'honore et  
onne benedictione.  
Ad te solo, altissimo se confano.  
et nullu homo; ène dignu te  
mentovare.*

*Laudato sie, mi Signore, cun tutte le  
tue creature spetialmente messor lo  
frate sole, lo qual jorna et allumini  
noi per loi.  
Et ellu è bellu e radiante cun grande  
splendore de te, altissimo, porta  
significatione.*

*Laudato si', mi Signore, per sora  
luna e le stelle.  
in celu l'ai formate clarite et  
pretiose et belle.*

*Laudato si', mi Signore, per  
frate vento et per aere  
et nubilo et sereno et onne  
tempo*

Most High, all powerful, good Lord,  
Yours are the praises, the glory, the  
honour, and all blessing.  
To You alone, Most High, do they  
belong, and no man is worthy to  
mention Your name.

Praise be You, my Lord, with all your  
creatures, especially Sir Brother Sun,  
Who is the day and through whom you  
give us light.  
And he is beautiful and radiant with  
great splendor, and bears a likeness of  
You, Most High One.

Praise be You, my Lord, through Sister  
Moon and the stars,  
in heaven you formed them clear and  
precious and beautiful.

Praised be You, my Lord, through  
Brother Wind, and through the air,  
cloudy and serene, and every kind of  
weather

*per lo quale a le tue creature dai  
sustentamento.*

*Laudato si', mi Signore, per sor'  
acqua, la quale è multo utile et humile  
et pretiosa et casta.*

*Laudato si', mi Signore, per  
frate focu, per lo quale ennallumini la  
nocte et ello è bello et  
iocundo et robustoso et forte.*

*Laudato si', mi Signore, per sora  
nostra matre terra,  
la quale ne sustenta et governa  
et produce diversi fructi con  
coloriti fiore et herba.*

*Laudato si', mi Signore, per quelli che  
perdonano per lo tuo amore  
et sostengo infirmitate et tribulatione,  
beati quelli,  
che sosterranno in pace  
ca da te, altissimo, sirano  
incoronati.*

*Laudato si', mi Signore, per sora  
nostra morte corporale da la quale  
nullu homo vivente po scappare,  
guai a quelli che morrano ne le  
peccata mortali,  
beati quelli che trovarà ne le tue  
sanctissime voluntati  
ca la morte secunda  
nol farrà male.*

*Laudate et benedicete mi Signore  
et rengratiate  
et serviteli cun grande humilitate.*

**Francesco di Assisi (c.1181-1226)  
Assisi Codex**

through which You give sustenance to  
Your creatures.

Praised be You, my Lord, through Sister  
Water, which is very useful and  
humble and precious and chaste.

Praised be You, my Lord, through  
Brother Fire, through whom you light  
the night and he is beautiful and  
playful and robust and strong.

Praised be You, my Lord, through Sister  
Mother Earth,  
who sustains us and governs us  
and who produces varied fruits with  
coloured flowers and herbs.

Praised be You, my Lord, through those  
who give pardon for Your love,  
and bear infirmity and  
tribulation, blessed are those  
who endure in peace  
for by You, Most High, they shall be  
crowned.

Praised be You, my Lord, through our  
Sister Bodily Death, from whom  
no living man can escape.  
Woe to those who die in  
mortal sin.  
Blessed are those whom death will find  
in Your most holy will,  
for the second death  
shall do them no harm.

Praise and bless my Lord,  
and give Him thanks  
and serve Him with great humility.

**Translation by: Regis J. Armstrong,  
OFM.**



## Sir Charles Villiers Stanford (1852-1924) ~ 3 Motets, Opus 38

Stanford wrote nine operas, seven symphonies, thirty large-scale works for chorus and orchestra, three piano concertos, two violin concertos, eight string quartets and many songs. He was also highly regarded as a teacher by such pupils as Vaughan Williams and Herbert Howells. He received great acclaim during his lifetime, but the years from 1911 to his death in 1924 were the days of his increasing neglect. Styles and techniques of composition were changing rapidly and Stanford could not accept these developments other than as 'ephemeral', after which sanity would prevail. It is only recently that such works as his symphonies have come to be re-evaluated. During his centenary year, Vaughan Williams's commented that if Stanford had been born German or Italian, his operas would have been highly valued (Vaughan Williams also went on to comment that he noticed that Covent Garden were celebrating the Centenary not with performances of *Seamus O'Brien*, Stanford's most successful opera, but with Bellini's *Norma*).

But it is in the area of church music where Stanford's music has had its most enduring success. He swept away the empty conventions and complacencies which had debased English music since Purcell. He enriched cathedral music with a whole series of works—Anthems, Motets, Services—many of which have remained in the repertory, without his losing sight of the needs of amateur singers by whom the music would be most frequently performed.

Stanford's Motets, Opus 38, were published in 1905, but were written at various times in the previous 20 years. The first, **Justorum animae** dates from 1888, shortly after Stanford was appointed professor of Music at Cambridge. **Beati quorum via** possibly dates from a few years later. They were written for the choir of Trinity College, Cambridge, where Stanford was organist from 1874 to 1892. Under Stanford, the standard of the college chapel choir rose enormously and in addition to these motets, he wrote a number of pieces for them including his *Service in B flat*, Opus 10 and the anthem *The Lord is my shepherd*.

The motets betray their different origins in the styles and forces for which they are written. **Justorum animae** is based on a simple hymn like melody and written for 4-part choir. **Coelos ascendit hodie** is a lively 8-part setting written for two antiphonal choirs. Finally, **Beati quorum via**, written for 6-part choir, is one of the most beautiful sacred pieces that Stanford ever wrote.

### 1) **Justorum animae**

*Justorum animae in  
manu Dei sunt, et non tanget illos  
tormentum malitiae.  
Visi sunt oculis insipientium  
mori, Illi autem sunt in pace.*

The souls of the righteous are in the hand of God; there shall no torment or malice touch them.  
In the sight of the unwise they seem to die, but they are in peace.

### 2) **Beati quorum via**

*Beati quorum via integra est:  
qui ambulant in lege Domini.*

Blessed are the undefiled who walk in the law of the Lord.

### 3) **Coelos ascendit hodie**

*Coelos ascendit hodie Jesus Christus  
Rex gloriae, Alleluia!*

Today Jesus Christ, the King of Glory, has ascended into the heavens, Alleluia!

*Gubernat coelum et terram, Alleluia!*

He sits at the Father's right hand, ruling heaven and earth, Alleluia!  
Now are David's songs fulfilled, Alleluia!

*Jam finem habent omnia, Patris  
Davidis carmina, Alleluia!*

Now is the Lord with his Lord, He sits upon the royal throne of God in this His greatest triumph, Alleluia!

*Jam Dominus cum Domino,  
sedet in Dei solio, Alleluia!*

*In hoc triumpho maximo, Alleluia!*

*Benedicamus Domino, Alleluia!*

Let us bless the Lord, Alleluia!  
Let the Holy Trinity be praised,  
Let us give thanks to the Lord, Alleluia! Amen.

*Laudatur Sancta Trinitas,*

*Deo dicamus gratias,*

*Alleluia! Amen.*



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## Dates for your Diary

**Saturday August 4<sup>th</sup>, 4.30pm**

Basler Münster, Basel, Switzerland

Motets by Tallis, Walton and Byrd



**Saturday August 4<sup>th</sup>, 8.00pm**

Basler Münster, Basel, Switzerland

Music by Rheinberger, Howells, Walton, Stanford and Elgar



**Sunday August 5<sup>th</sup>, 9.30am**

Mariastein Monastery, Basel, Switzerland

Rheinberger: Mass in E flat, motets by Byrd and Peter Phillips



**Thursday 13<sup>th</sup> December, 7.30pm**

Grosvenor Chapel, South Audley Street, Mayfair

Christmas Concert

**Malcolm Cottle** was chorister of St. Paul's Cathedral and sang at the Coronation in 1953. He is currently Musical Director of St. Mary's Roman Catholic Church, Cadogan Street, Chelsea. 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 been conductor of the London Concord Singers since their founding in 1966.

He has worked in theatre as Musical Director at Sheffield Playhouse, Nottingham Playhouse, Wyvern Theatre, Swindon and Swan Theatre, Worcester. He currently 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** 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.

**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 this year they will be performing in Basel, giving concerts in the Basler Münster as well as singing mass at Mariastein monastery.



## London Concord Singers:

- Soprano 1: Alison Cross\*, Victoria Hall<sup>†\*</sup>, Maggie Jennings,  
Diana Maynard, Sonia Matossian, Rowena Wells
- Soprano 2: Bozenna Borzyskowska, Merrie Cave, Hilary Glover, Pia Huber
- Contralto 1: Tricia Cottle\*, Sally Prime, Ruth Sanderson
- Contralto 2: Caroline Hill, Valerie Macleod, Jill Tipping, Dorothy Wilkinson
- Tenor 1: Steve Finch, Andrew Horsfield, Margaret Jackson-Roberts<sup>†\*</sup>,  
Phillip Schöne
- Tenor 2: Katie Boot\*, Robert Hugill, Chris Penty
- Bass 1: John McLeod\*, John Penty
- Bass 2: David Firshman, Colin Symes

⊕ Soloists for Walton's Set me as a seal upon thine heart

† Soloist for Rheinberger's Mass

\* Soloists for Howells's Requiem

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## Singers Wanted

We are always keen for new singers to join the choir. If you are interested, then please speak to one of the singers tonight or contact the Hon. Secretary, Robert Hugill.

Telephone: 020 7374 3600

Email: [info@londonconcondsingers.org.uk](mailto:info@londonconcondsingers.org.uk)

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## Join our Mailing List

Just send an email to

[info@londonconcondsingers.org.uk](mailto:info@londonconcondsingers.org.uk)

and we will add you to our mailing list, sending you regular information about our concerts. We are happy to send mailings as emails or real leaflets in envelopes, just let us know your name and address.

London Concord Singers  
36 Torrens Road, London, SW2 5BT