

# **London Concord Singers**

## **Conductor Malcolm Cottle**

**Thursday, March 25<sup>th</sup>, 2010**  
**7.30 pm**

### **PROGRAMME**

Thomas Weelkes – When David heard  
Zoltan Kodály – Jézus és a Kufárok  
Thomas Tomkins – When David heard  
Giacomo Meyerbeer – Psalm 91

### **∞ interval ∞**

Robert Ramsey – When David heard  
Romuald Twardowski – O salutaris Hostia  
Cecilia McDowall – I know that my redeemer liveth  
Eric Whitacre – When David heard  
Romuald Twardowski – Lauda Sion

**Programme Price £1.50**

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### THOMAS WEEBKES (1576–1623) ~ When David heard

Weelkes seems to have been talented from quite a young age. In 1597 he published his first volume of madrigals, evidently written some years earlier, and further volumes followed in 1598 and 1600. He completed his degree at New College Oxford in 1602 and took up a position at Chichester Cathedral. By 1608 he had some sort of link to the Gentlemen of the Chapel Royal as well. He got into trouble in Chichester for heavy drinking and bad behaviour. He was "noted and famed for a common drunkard and notorious swearer and blasphemer", and at one point was dismissed for bad language during services. Though reinstated, his unruly behaviour continued until his death.

In addition to madrigals he wrote a considerable amount of music for the Anglican liturgy, much of it for evensong. In 1612 Henry, Prince of Wales, eldest son of King James 1<sup>st</sup>, died unexpectedly; the resulting outpouring of grief gave rise to numerous artistic memorials. In all likelihood Weelkes's setting of **When David heard** was written at this time. Most of Weelkes's Anglican sacred music was in the form of the verse anthem. But **When David heard** is not a verse anthem, it is written for 6 unaccompanied voices without soloists and is closer to a sacred madrigal.

*When David heard that Absalom was slain he went up into his chamber over the gate and wept, my son, my son, O Absalom my son, would God I had died for thee!*  
II Samuel 18:33

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### ZOLTAN KODÁLY (1583 – 1625) ~ Jézus és a Kufárok (Jesus and the Traders)

Kodály's father was a station master with Hungarian railways so Zoltan spent the first 18 years of his life living in the Hungarian countryside. His father played the violin and his mother sang thus acquainting him with Classical masterpieces as well as the local folk traditions. Whilst still at school he had orchestral compositions performed. He studied Hungarian and German at Budapest University and took instruction at the Academy of

Music. In 1905 he began collecting Hungarian folksongs and in 1906 he was awarded a PhD for his study of Hungarian folksong. Contact with Bartók was initially over methods of collecting folksongs, but this developed into a real friendship. As a result of a small scholarship he spent six months in Paris and Berlin, a period which included his encounter with Debussy. By 1908 he was lecturing and teaching. After the first war his position became difficult as a result of the revolution and then the fall of the republic. He had to stop teaching and the war silenced his international career.

All this changed with the premiere in 1923 of **Psalmus Hungaricus**, written to mark the 50<sup>th</sup> anniversary of the founding of Budapest. Following the performance of the work in Switzerland in 1926, his international career revived. He remained in Hungary during the 2<sup>nd</sup> World War and was much involved with the post-war re-construction.

Choral music was central to Kodály's output and he wrote an extensive body of work for mixed choir, male and female voices and for teaching. **Jézus és a Kufárok** (Jesus and the Traders) is a setting of the Biblical text describing Jesus's clearing of the temple. It is a large-scale motet, written in 1934, and in it Kodály creates a highly dramatic scene, alternating vivid word-painting with homophonic sections to give a wide variety of textures.

*Elközelge husvét és fölméne  
Jézus Jéruzsálembe a  
templomba.  
És ott találá ökrök, juhok,  
galambok árusait, És ott  
terpeszkédtek a pénzváltók.  
És kötélből ostort fonván kihajtá  
őket a templomból, Mind az  
ökröket, mind a juhokat, mind  
kihajtá. Kavarog a barom, szalad  
a sok juh, Szalad a sok árus,  
kavarog a barom.*

As the feast approached, then Jesus went up and entered into Jerusalem, and into the Temple. And found in the Temple those that sold oxen and sheep and doves. And found there the changers of money sitting. And when He had made a scourge of small cords He drove them all out of the Temple. He drove out the oxen, He drove out the sheep, all who bought and sold there.

És a pénzváltók pénzét  
szerteszórá, És asztalaikat  
feldönté. És a pénzváltók sok  
pénzét szerteszórá, És kötélből  
ostort fonván kihajtá őket a  
templomból.

És a galambok árusinak mondá:  
Vigyétek el ezeket innét! Né  
tégyétek atyám házáat  
kereskédés házává! Amazoknak  
mondá: Írva vagyon: az én  
házam imádságnak háza minden  
népek közt. Ti pedig mivé  
tettétek? Rablók barlangjává!

Hallván ezt a főpapok és  
írastudók, El akarák őt vesztetni,  
mert félnek vala tőle,  
Mivelhogy az egész sokaság  
rajta csugg vala nép  
úgy hallgatá Őt!

He drove them out and he  
poured out the changer's money  
and overthrew their tables.  
And when He had made a  
scourge of small cords He drove  
them all out of the Temple.

And to them that sold doves he  
said: Take these things hence,  
make ye not My Father's house a  
house of merchandise. And He  
said unto them: Is it not written:  
My house shall be called of all  
nations the house of prayer?  
What have ye made it? A den of  
robbers!

When the scribes and chief  
priests heard Him, they did fear  
Him. Then they did seek to  
destroy Him, for that all the  
people were very attentive to  
hear Him.

### THOMAS TOMKINS (1572–1656) ~ When David heard

Tomkins was born in St. Davids, Pembrokeshire, where his father was a vicar choral and organist. Three of Thomas's brothers also became musicians. During Thomas's youth his father moved to Gloucester to become a minor canon and at some point Thomas studied with William Byrd. He studied at Magdalen College, Oxford, but by 1596 he was organist at Worcester Cathedral where he married the widow of his predecessor. From the early 1600's he was associated with the Chapel Royal where he was a Gentleman Extraordinary, being required to attend only for special occasions.

Tomkins wrote madrigals, keyboard music, consort music and sacred music, all in a conservative style which was almost old-fashioned, ignoring as it did the rising tide of Baroque idiom. He

was a highly prolific composer of verse anthems. Like that of Weelkes, Tomkins's **When David heard** is a full anthem which is almost a sacred madrigal. It was published in 1622 in an anthology of secular songs.

### GIACOMO MEYERBEER (1791–1864) ~ Psalm 91

Soloists: Victoria Hall, Gretchen Cummings, Margaret Jackson-Roberts, Colin Symes

Meyerbeer was born in Tasdorf, near Berlin, into a wealthy Jewish family; his given name was Jacob Liebmann Beer. His early musical training was with a pupil of Albrechtsberger and with Clementi. Meyerbeer made his public debut in 1801, playing Mozart's D Minor Piano Concerto. He studied with Salieri and Zelter before going on to study in Italy. There he changed his first name to Giacomo and added the Meyer to his name. His early operas were all performed in Italy but he became well known when **Robert le Diable** was produced in Paris in 1831. He produced a series of grand operas for Paris including, **La muette de Portici**, **Les Huguenots** (1836), **Le Prophete** (1849) and **L'Africaine** (1865). He identified as Jewish throughout his life and was buried in the Jewish cemetery in Berlin. His output includes some Jewish liturgical music and a limited amount of sacred music for Christian worship.

In 1840, with the accession of King Friedrich Wilhelm IV of Prussia, Meyerbeer accepted the post of GeneralMusikDirektor of Prussia. He resigned in 1846 because of constant disputes with the Intendant. However he remained director of the Royal Court Music and it was King Friedrich Wilhelm who asked him to write his setting of **Psalm 91**. This grand setting, in German, for two four-part choirs was premiered in Berlin Cathedral in 1853.

*Wer unter dem Schirm des  
Höchsten sitzt und unter dem  
Schatten des Allmächtigen  
bleibet, der spricht zu dem  
Herrn: meine Zuversicht und  
meine Burg, mein Gott auf den  
ich hoffe. Denn er errettet mich*

He who dwells in the shelter of  
the Most High will rest in the  
shadow of the Almighty. I will  
say of the Lord, "He is my refuge  
and my fortress, my God, in  
whom I trust." Surely He will  
save me from the fowler's snare

*vom Strick des Jägers und von  
der schädlichen Pestilenz, mein  
Gott auf den ich hoffe.*

*Er wird dich mit seinen Fittichen  
decken und deine Zuversicht  
wird sein unter seinen Flügeln.  
Seine Wahrheit ist Schirm und  
Schild. Daß du nicht erschrecken  
müsstest vor dem Grauen des  
nachts, vor den Pfeilen die des  
Tages fliegen, vor der Pestilenz,  
die im Finstern schleicht, vor  
der Seuche, die im Mittag  
verderbet.*

*Ob tausend fallen zu deiner  
Seiten und zehntausend zu  
deiner Rechten, so wird es doch  
dich nicht treffen. Ja, du wirst  
mit deinen Augen deine Lust  
sehen und schauen, wie es den  
Gottlosen vergolten wird.*

*Denn der Herr ist deine  
Zuversicht, der Höchste ist deine  
Zuflucht. Es wird dir kein Übels  
begegnen, und keine Plage wird  
zu deiner Hütte sich nahen.  
Denn er hat seinen Engeln  
befohlen über dir, daß sie dich  
behüten auf allen deinen Wegen,  
daß sie dich auf Händen tragen,  
daß du deinen Fuß nicht an  
einen Stein stoßest. Denn er hat  
seinen Engeln befohlen über dir.*

*Auf den Löwen und Ottern wirst  
du gehen, und treten auf den  
jungen Löwen und Drachen. Er  
begehret meiner, so will ich ihm*

and from the deadly pestilence,  
my God in whom I trust.

He will cover you with his  
feathers, and under his wings  
you will find refuge; his  
faithfulness will be your shield  
and rampart. You will not fear  
the terror of night, nor the arrow  
that flies by day, nor the  
pestilence that stalks in the  
darkness, nor the plague that  
destroys at midday.

A thousand may fall at your side,  
ten thousand at your right hand,  
but it will not come near you.  
You will only observe with your  
eyes and see the punishment of  
the wicked.

If you make the Most High your  
dwelling—even the Lord, who is  
my refuge—then no harm will  
befall you, no disaster will come  
near your tent. For He will  
command his angels concerning  
you to guard you in all your  
ways; they will lift you up in  
their hands, so that you will not  
strike your foot against a stone.  
For He will command His angels  
concerning you to guard you.

You will tread upon the lion and  
the cobra; you will trample the  
great lion and the serpent.  
"Because he loves me," says the

*aus helfen. Er kennet meinen  
Namen, darum will ich ihn  
schützen. Er ruft mich an, so will  
ich ihn erhören. Ich bin bei ihm  
in der Not; ich will ihn heraus  
reißen und zu Ehren bringen.  
Ich will ihn sättigen mit langem  
Leben und will ihm zeigen mein  
Heil.*

Lord, "I will rescue him; I will  
protect him, for he  
acknowledges my name. He will  
call upon me, and I will answer  
him; I will be with him in  
trouble, I will deliver him and  
honour him. With long life will I  
satisfy him and show him my  
salvation."

### ∞ interval ∞

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#### **ROBERT RAMSEY (1590– 644) ~ When David heard**

Ramsey studied at Cambridge, where he graduated in 1616. He was organist at Trinity College, Cambridge, from 1628 to 1644. He wrote three works as obituary tributes to Henry, Prince of Wales, leading commentators to suggest that Ramsey might have known the Prince. His music reflected the early influence of the Italian baroque, and his dialogues approach small scale operas or oratorios. Like Tomkins and Weelkes, his setting of **When David heard** is in the idiom of the sacred madrigal.

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#### **ROMUALD TWARDOWSKI (BORN 1930) ~ O Salutaris Hostia**

Romuald Twardowski is a Polish composer with Lithuanian and Ukranian roots. He studied at the State Conservatory in Vilnius, Lithuania before graduating from the State Higher School of Music in Poland. In 1963 he travelled to Paris to study with Nadia Boulanger. After this he returned to Poland and has been firmly based there ever since. His early style was heavily dissonant with thick textures, but Twardowski has withdrawn most of his early music. His later style is more melodic. His output includes a range of music including operatic and dramatic works as well as choral cycles and orchestral pieces. His operas **Cyrano de Bergerac** (1963) and **Lord Jim** (1976) were important in the development

of post-war Polish opera. His orchestra work **Antifone per tre gruppi d'orchestra** (1961) won 1st prize at the Polish Young Composers competition. In 1963 he took 2nd place in the UNESCO International Composers meeting in Paris, in 1966 his **Sonetti di Petrarca per tenore solo e due cori a cappella** received 1st prize at the International Composers' Competition in Prague, and in 1965 and 1973 he received 1st prize in the International Composers' Competition in Monaco.

Though a Roman Catholic, Twardowski has written sacred music for both the Roman Catholic and the Orthodox Liturgies. **O Salutaris Hostia** is a setting of a Eucharistic Hymn written by St. Thomas Aquinas. In France it was commonly used to replace the Benedictus during Mass.

*O salutaris Hostia, quae caeli  
pandis ostium: Bella premunt  
hostilia; da robur, fer auxilium.  
Uni trinoque Domino sit  
sempiterna Gloria: Qui vitam  
sine termino nobis donet in  
patria. Amen.*

O salutary Host, who expands  
the door of the sky,  
Hostile wars press, give  
strength, bear aid.  
To the Lord One in Three, may  
there be sempiternal glory;  
for life without end he gives to  
us in our homeland. Amen.

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### **CECILIA McDOWALL (born 1951) ~ I know that my redeemer liveth**

Cecilia McDowall was educated at Edinburgh and London Universities, later continuing her studies at Trinity College of Music. The winner of several major composition awards, she has a distinctive style which speaks directly to listeners, instrumentalists and singers alike. Her output has been described as having a "freshness, brightness and fidelity" about it, combining flowing melodic lines and occasionally astringent harmony with rhythmic vitality.

Her music has been commissioned and performed by leading choirs, including the BBC Singers, and ensembles and at festivals nationwide. She was short-listed for the British Composer Awards in the Liturgical category in 2005, and in the Making Music

category in 2005 and 2008. Dutton Epoch released a CD of her choral work in the autumn of 2004 (CDLX 7146) and a CD of orchestral and chamber music in autumn 2005 (CDLX 7159). *Three Antiphons* have been recorded by an international trumpet ensemble consisting of players from the Berlin Philharmonic and Vienna Philharmonic and were released on the Brass Classics label recently. Works for flute and piano duo and wind ensemble have been recorded by Ensemble Lumière on the Deux-Elles label (DXL1033) (*Piper's Dream*, 2002) and include the specially commissioned *Arctic Circle* (for wind quintet and piano).

**I know that my redeemer liveth** was written for Robin Kimber and the Epsom Choral Society to provide a work to complement the Brahms **Requiem**. McDowall chose to set the same words which Handel used in **Messiah** because when the **Requiem** was first performed in 1868 the conductor, Karl Reinthaler added Handel's aria **I know that my redeemer liveth** to the concert.

*I know that my redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead and become the first fruits of them that sleep.*

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### **ERIC WHITACRE (born 1970) ~ When David heard**

Soloist: Katy Boot

Whitacre trained initially at the University of Nevada, Las Vegas, where he studied choral conducting and composition, the latter with avant-garde Ukrainian composer Virko Baley. Whitacre then went on to study at the Julliard School of Music with David Diamond and John Corigliano. He initially was known more for his works for concert band than for his choral works.

Whitacre's music is distinctive from his use of particular chords notably seventh or ninth chords with suspended seconds and fourths. His style can be related to that of fellow American Morten Lauridsen, but in such works as **When David heard**, there are also distinct echoes of Arvo Pärt. Like Lauridsen, some of Whitacre's choral works have gained immense popularity around the world. His published works have sold well over 750,000

copies to date. As part of the National Youth Choir of Great Britain's anniversary celebrations in May 2008, Whitacre was commissioned for a piece for the choir and the Kings Singers to be performed in Symphony Hall, Birmingham.

**When David Heard** was commissioned by the Barlow Endowment for the Arts for the Brigham Young Singers, and is dedicated to Dr. Ronald Staheli. It was premiered in March 1999. Though the work has sections in 11 parts, it is most notable for Whitacre's use of silence and for the simplicity of materials with which he creates such a powerful work.

*"As I set out to write 'When David Heard' I decided that my first and most principal musical motive would be silence. The text (one single, devastating sentence) is from the Bible (II Samuel, 18:33). Setting this text was such a lonely experience, and even now just writing these words I am moved to tears. I wrote maybe 200 pages of sketches, trying to find the perfect balance between sound and silence, always simplifying, and by the time I finished a year later I was profoundly changed. Older, I think, and quieted a little. I still have a hard time listening to the recording."*

- Eric Whitacre

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### ROMUALD TWARDOWSKI ~ **Lauda Sion**

**Lauda Sion** is a sequence written by St. Thomas Aquinas for the Feast of Corpus Christi. The full text runs to 24 verses, but here Twardowski sets only the first.

*Lauda Sion Salvatorem  
Lauda duces et pastorem  
In hymnis et canticis.*

Sion lift up thy voice to thy  
Saviour; praise thy King and thy  
Shepherd with hymns and song.

**Our next concert is on 15<sup>th</sup> July.  
Join our mailing list or see our website for more  
details: [www.londonconcondsingers.org.uk](http://www.londonconcondsingers.org.uk)**

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### London Concord Singers

- Soprano: Merrie Cave, Alison Cross, Bozena Borzyskowska, Pam Feild, Hilary Glover, Victoria Hall, Pia Huber, Maggie Jennings, Diana Maynard, Rowena Wells
- Alto: Tricia Cottle, Gretchen Cummings, Caroline Hill, Valerie MacLeod, Sally Prime, Ruth Sanderson, Jill Tipping, Dorothy Wilkinson
- Tenor: Katie Boot, Steve Finch, Andrew Horsfield, Robert Huggill, Margaret Jackson-Roberts, Phillip Schöne
- Bass: Michael Derrick, John McLeod, John Penty, Christopher Slack, Colin Symes

**London Concord Singers** was established in 1966 by the conductor, Malcolm Cottle, and he has remained the Musical Director ever since. In 1996 the choir became a registered charity. They rehearse weekly in Central London and give three main concerts per year with a repertoire ranging from Renaissance to Contemporary. Concert programmes tend to be 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, Barcelona, and Tallinn. 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 2007 they performed in Basel, giving concerts in the Basler Münster and singing mass at Mariastein monastery. In 2008 they performed in Verona and Bardolino, and last year they travelled to Antwerp where they sang two concerts and Mass in the Cathedral. This year the choir will travel to Boppard, on the Rhein.

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## Malcolm Cottle

Malcolm Cottle was a 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 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 1966.

Malcolm 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.

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## Join our Mailing List

Just send an email to **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

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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.

Tel: 020 7374 3600

Email: **info@londonconcondsingers.org.uk**

Programme notes by Robert Hugill.