

St Andrew's Church Barnt Green

7.30 p.m. Saturday 9th April 2011

Spring Concert

A selection of Choral Anthems, motets and organ music

Conductor Steven Cowperthwaite
Jonathan Kingston Organ.
Frank Stubbs Trumpet

50p



The Gloria we perform tonight is one of two that Vivaldi wrote and they are very similar to each other. We are not sure of the exact occasion for which Vivaldi wrote either Gloria or when precisely they were written, or first performed. We do know that both fell into two hundred years of obscurity. The Gloria we perform today was unveiled at a concert in 1939

and has become one of the most popular of all choral-orchestral works.



Anton Weidinger reputedly had developed a keyed trumpet which could play chromatically throughout its entire range. Before this the trumpet was commonly valveless and could only play a limited range of harmonic notes by altering lip pressure. These harmonic notes were clustered in the higher registers. So, previous trumpet

concertos could only play melodies at very high pitches (e.g. Bach's Brandenburg Concerto No. 2). Haydn's concerto includes melodies in the lower register, exploiting the capabilities of the new instrument.



A typical Mass service draws its musical texts from two sources: a group of texts that are repeated at every service (the "Ordinary") and a group of texts whose meaning is specifically applicable to that week or that service (the "Propers" which include graduals, antiphons, and responsories). The gradual *Christus factus est* is used as part of the Mass services

during Holy Week, on Maundy Thursday, and its text comes from Philippians 2:8-9. This is Bruckner's third setting of this text, completed in 1884. It was dedicated to Father Otto Loidl of the Benedictine Monastery of Kremsmünster, who was also the dedicatee of the *Locus iste* some 15 years before which we also sing tonight.



Widor was born in Lyon, to a family of organ builders, and initially studied music there with his father, titular organist of Saint-François-de-Sales. The French organ builder Aristide Cavallé-Coll, reviver of the art of organ building, was a friend of the Widor family; he arranged for the talented young organist to study in Brussels in 1863 with Jacques-Nicolas Lemmens for organ technique

and with the elderly François-Joseph Fétis, director of the Brussels Conservatoire, for composition. After this term of study Widor moved to Paris, where he would make his home for the rest of his life. At the age of 24 he was appointed assistant to Camille Saint-Saëns at Église de la Madeleine.

In January 1870 Widor was appointed as "provisional" organist of Saint-Sulpice in Paris, the most prominent position for a French organist. The organ at St-Sulpice was Cavallé-Coll's masterwork: the instrument's spectacular capabilities proved an inspiration to Widor. He remained as organist at St-Sulpice for nearly 64 years, until the end of 1933

Widor's symphonies can be divided into three groups. The first four symphonies comprise Op. 13 (1872) and are more properly termed "suites" (Widor himself called them "collections.") They represent Widor's early style. Widor made later revisions to the earlier symphonies. Some of these revisions were quite extensive.



Durufé was born in Louviers, Eure. In 1912, he became chorister at the Rouen Cathedral Choir School. In 1927, Louis Vierne nominated him as his assistant at Notre-Dame. Durufé became titular organist of St-Étienne-du-Mont in Paris in 1929, a position he held for the rest of his life. Ubi caritas is a text to accompany the washing of the feet on Maundy Thursday, commemorating Christ's action in washing

his disciples' feet on the night he was betrayed. The plainsong melody is set in the alto part, with a simple syllabic accompaniment from the other voices.



The Five Mystical Songs are a composition by Ralph Vaughan Williams, written between 1906 and 1911. The work sets four poems by George Herbert, from his 1633 collection *The Temple: Sacred Poems*. While Herbert was a priest, Vaughan Williams himself was an agnostic, which did not prevent his setting of verse of an overtly religious inspiration. The work

received its first performance on 14 September 1911, at the Three Choirs Festival in Worcester, with Vaughan Williams conducting.

Several possibilities of performance were offered: for baritone, optional SATB chorus, and orchestra; for baritone and TTBB chorus (unaccompanied); for baritone and piano; or baritone, piano, and string quintet. Their first performance used the first, fuller option. Antiphon is a triumphant hymn of praise sung only by the chorus. It is also sometimes performed on its own, as a church anthem for choir and organ: "Let all the world in every corner sing".



Jean-Joseph Mouret (April 11, 1682, Avignon - December 22, 1738, Charenton-le-Pont) was a French composer whose dramatic works made him one of the leading exponents of Baroque music in his country. Mouret's name survives today thanks to the popularity of the *Fanfare-Rondeau* from his first *Suite de symphonies*.

Mouret composed mainly for the stage, but also wrote airs, divertissements, cantilènes, motets, and instrumental works (sonatas, fanfares). Among his other compositions, the two *Suites de symphonies* (1729) deserve special mention. The first suite, renowned for its *Masterpiece Theatre* theme, is entitled "Fanfare for trumpets, timpani, violins, and oboes" and dedicated to the son of the Duchess of Maine, the Prince of Dombes. The *Concert Spirituel*, conducted by Mouret himself, gave the premier performance of this suite.



The Coronation Anthems are four anthems composed by George Frideric Handel using texts from the King James Bible, to be played at the coronation of the British monarch. They are Zadok the Priest (HWV 258), My Heart Is Inditing (HWV 259), The King Shall Rejoice (HWV 260) and Let Thy Hand Be Strengthened (HWV 261).

The text of Zadok is derived from the biblical account of the anointing of Solomon by Zadok and Nathan and the people's rejoicing at this event. These words have been used in every English coronation since that of King Edgar at Bath Abbey in 973 and Handel's setting has been used at every coronation since 1727.



I was glad (Latin incipit, Laetatus sum) is an introit commonly used in the Anglican church, and also used as an anthem traditionally sung at the coronation of British monarchs. Its most famous setting was written in 1902 by Sir Hubert Parry, which only sets verses 1–3.6.7.

Parry was born in Bournemouth, the youngest of six children of Thomas Gambier Parry (1816–1888) of Highnam Court, Gloucestershire, a painter, art collector and inventor of the "spirit fresco" process. Parry grew up at Highnam Court with his surviving siblings, Clinton, Lucy and half brother Charles.

From this upper-middle class background, Parry was sent to Twyford Preparatory School in Hampshire and Eton, where his interest in music was encouraged and developed. He took music lessons with Sir George Job Elvey, the organist of St George's Chapel, Windsor, and composed many prentice works.



Herbert Whitton Sumsion (14 January 1899 – 11 August 1995) was an English musician who was organist of Gloucester Cathedral from 1928 to 1967. Through his leadership role with the Three Choirs Festival, Sumsion maintained close associations with major figures in England's 20th-century musical renaissance, including Edward Elgar, Herbert Howells, Gerald Finzi, and

Ralph Vaughan Williams.

Sumsion's music speaks in a fresh and distinctive voice that is appealing to both performers and listeners. His harmonic language is sturdy and conventional, yet often tinged with modality, and his melodic style is fluid and elegant. In the organ and choral works Sumsion displays a fondness for parallel thirds in the accompaniment, detached bass lines, and the descending minor third in the melody.



Marc-Antoine Charpentier composed his grand polyphonic motet *Te Deum* (H. 146) in D major probably between 1688 and 1698, during his stay at the Jesuit Church of Saint-Louis in Paris, where he held the position of musical director.

Those of you who watch the Eurovision Song Contest will recognise the theme from the opening prelude, which for many years has been the signature tune for that competition.

Sea Songs

"Home! Sweet Home!" (also known as "Home, Sweet Home") is a song that has remained well-known for over 150 years. Adapted from American actor and dramatist John Howard Payne's 1823 opera *Clari, Maid of Milan*, the song's melody was composed by Englishman Sir Henry Bishop with lyrics by Payne.

"Rule, Britannia!" is a British patriotic song, originating from the poem "Rule, Britannia" by James Thomson and set to music by Thomas Arne in 1740.[1] It is strongly associated with the Royal Navy, but also used by the British Army.

Spanish Ladies is a traditional English sea shanty, describing a voyage from Spain to the Downs. Its story is that of ships in fog (and therefore unable to determine their latitude by sighting) trying to find the entrance to the English Channel, between the dangers of Ushant to the south and the Isles of Scilly to the north. The sandy bottom is a good sign - and there is always the added reassurance of the width of the entrance, thirty-five leagues. A discussion in Arthur Ransome's novel *Peter Duck* notes that the succession of headlands on the English shore suggests a ship tacking up-channel, identifying a new landmark on each tack.

When Sir Henry Wood wrote his *Fantasia on British Sea Songs* in 1905 a version of this shanty became the third movement. The *Arethusa* of the title is a frigate of the Royal Navy, named HMS *Arethusa*, which was captured from the French Navy in 1759. According to Greek mythology, the nymph *Arethusa*, for whom the ship was named, was transformed by *Artemis* into a fountain.

See, the conquering hero comes is from *Judas Maccabaeus* an oratorio in three acts composed in 1746 by George Frideric Handel based on a libretto written by Thomas Morell.

- Programme
- Vivaldi Gloria Extracts
1. Gloria
 2. Et in Terra pax
 3. Gratias Agimus Tibi
 4. Propter Magnam Gloriam
 5. Domine Fili Unigenite
 6. Quoniam Tu Solus Sanctus
 7. Cum Sancto Spiritu

Trumpet: Haydn trumpet concerto (1st movement)

Bruckner: Locus Iste

Bruckner: Christus Factus est Pro Nobis

Organ: Widor: FINALE from Organ Symphony No. 2

Durufié: Ubi Caritas

Vaughan-Williams: Antiphon

Interval

Trumpet: Mouret: Sinfonies de Fanfares

Handel: Zadok the Priest

Parry: I was Glad

Organ: Sumsion: Ceremonial March

Sea Songs:

The saucy Arethusa: Spanish Ladies:

Home Sweet Home: See the Conquering Hero Comes

Trumpet: Charpentier: Te Deum

Rule Britannia

Next Concert:

'Songs from the Shows' including refreshments.

Saturday June 18th 2011 St Andrew's Church Barnt Green.

Tickets £8.00 from choir members or TEL: 0121 445 2344