

A CONCERT OF
CHORAL AND ORGAN MUSIC

given by

THE CHANTRY SINGERS

Organist - Peter Wright
Conductor - Timothy Venvell

in
Holy Trinity Church, Guildford
on
Tuesday, 28th June, 8.00p.m.

1983

Admission by Programme £1.50
Students and O.A.P.'s 50p

P R O G R A M M E

1. Cantate Domino PITONI
Ave Verum PHILIPS
Cantate Domino SCHÜTZ

2. Fantasia Chromatica SWEELINCK

3. Jehova quam multi sunt hostes mei PURCELL
Crucifixus LOTTI
The Heavens are telling the glory of God
(from The Creation) HAYDN

INTERVAL OF TEN MINUTES

4. Ecce Sacerdos BRUCKNER
Afferentur regi
Christus factus est
5. Organ Sonata No.1 in G - Allegro ELGAR
6. I know my soul hath power
to know all things PARRY
Give unto the Lord ELGAR

The Chantry Singer' next concert will be in late November. Anyone interested in auditioning for the choir should contact the conductor at Guildford 39069.

GIUSEPPE OTTAVIO PITONI (1657-1743)

Pitoni spent most of his creative career as maestro di cappella of the Collegio di San Marco, Rome, although meanwhile was engaged by various other churches including St. Peter's in 1719. His study of Palestrina is reflected in his own works at a time when most of his Italian contemporaries were introducing into the church elements from opera (orchestral accompaniments, da capo arias, accompanied recitative). Cantate Domino, in 4 voices, is almost entirely homophonic (all voices moving simultaneously), imitative entries appearing only towards the end of the piece at "Exultent".

PETER PHILIPS (c.1560-c.1640)

Although Philips has been claimed as one of the finest English composers of the period, he spent most of his creative life in the Netherlands. His contributions to musical collections include 19 pieces for the Fitzwilliam Virginal Book. Philips' first publication of sacred music (1612) is the "Cantiones Sacrae" for 5 voices, from which the motet, Ave Verum, illustrates his skill in imitative writing. After opening homophonically, imitative entries begin at "immolatum in cruce" - a gradually descending line which is the most prominent melodic shape in the motet. The homophonic texture returns only at "in mortis examine".

HEINRICH SCHÜTZ (1585-1672)

Schütz, who studied under Gabrieli in Venice, brought the Italian style to the electoral chapel in Saxony of which, from 1617, he was director. He uses an elaborate contrapuntal style (voices moving independently) in "Cantiones Sacrae" (1625) - a collection of motets to Latin words for 4 voices and continuo which fuses elements from a variety of forms. Word painting is evident throughout the collection and is illustrated in Cantate Dominum

by, for example, the extended phrase of rapid quavers on the word "Cantate" ("sing"). The text is taken from Psalm 149, vv. 1-3.

JAN PIETERZOOM SWEELINCK (1562-1621)

Sweelinck was a Dutch composer who gained fame for his virtuosity as an organist at Oude Kerk, Amsterdam. One of his most lasting achievements is his development of the variation technique, explored in variations on secular and sacred works (including one by Peter Philips). The organ works, baroque in manner, contain some of the earliest examples of independent pedal playing. The Fantasia Chromatica is a fugue-like work, using the opening theme as the basis of the entire work with new thematic material being supplied by countersubjects.

HENRY PURCELL (c.1659-1695)

Purcell, organist at Westminster Abbey and to the Chapel Royal, served the church at a time when secular musical methods were being imported from France by Charles II through Pelham Humphrey. Jehovah, quam multi, "one of the most dramatic works of the Restoration", is a setting of Psalm 3 for 5 voices dating from the early 1680's. The choral passages are interspersed with solo sections for Tenor and Bass. The section "Ego cubui et dormivi", opening unexpectedly in Bb after D major cadence, has been described as depicting the head nodding to sleep..... More energy is apparent in the final chorus, however, "Jehovah est salus".

ANTONIO LOTTI (1667-1740)

After tuition by Legrenzi, Lotti took up a post as second organist at St. Mark's, Venice, in 1692, later being promoted to first organist and then to maestro di cappella. Although progressive in stage music, Lotti and many of his contemporaries adhered

in church music to a dignified contrapuntal texture which had its roots in Palestrina. Nowhere is this better illustrated than in the eight-part Crucifixus from a "Credo" composed at Dresden. This captivating work needs no further introduction.

FRANZ JOSEPH HAYDN (1732-1809)

It was visiting London (1790 and 1794) and hearing Handel's music that inspired Haydn to write an oratorio. Hence "The Creation", based on von Swieten's adaptation of Milton's "Paradise Lost", for three soloists, chorus and orchestra, first performed in 1798. Haydn says of its composition, "I knelt down every day and prayed God to strengthen me for my work". The Heavens are telling employs homophonic and contrapuntal techniques in both the choral and the solo passages, and is based melodically, for the most part, on the second opening phrase, "the wonder of His work".

ANTON BRUCKNER (1824-1896)

The Wagnerian Bruckner studied composition and orchestration under Otto Kitzler and counterpoint under Sechter, whose influence can be heard in "Afferentur regi". The fervent Roman Catholicism of the Counter-Reformation is also evident in his music. Ecce Sacerdos, based on Ecclesiasticus 43, vv.16 and 27, was written to celebrate the thousandth anniversary of the Diocese of Linz in 1885, and is an example of Bruckner's homophonic choral writing at its finest, using three trombones to emphasise the text. Note the remarkable juxtaposition of unrelated harmonies (beginning at "Ideo jurejurando") and the use of material based on plainsong. Afferentur regi, the text based on Psalm 45, vv.14-15, was first performed at Linz in 1861. It shows a mastery of complex contrapuntal writing, and there is a characteristic leap in the bass part to a low pedal A at "et exultatione". Christus factus est, arranged for four-part chorus in 1884, was written for a liturgical festival in Linz in 1868/9.

SIR EDWARD ELGAR (1857-1934)

Elgar's varied musical background ranged from the Catholic liturgical tradition to the Worcester Glee Club. One of many honours signifying the official recognition awarded him was his knighthood in 1904. The Sonata No.1 (Op.28), first published in 1896, is dedicated to C. Swinnerton Heap and was first performed at Worcester. Sometimes referred to as Elgar's third symphony (although not chronologically) it fully exploits the orchestral resources of the (late) Romantic English Cathedral organ. The first movement, heard tonight, is in straightforward sonata form.

SIR C. HUBERT H. PARRY (1848-1918)

Parry held many illustrious posts during his career, including Director of the Royal College of Music and Professor of Music at Oxford University. The "Songs of Farewell" are a series of six motets on religious themes and demonstrate Parry's scrupulous observance of verbal rhythm. The second motet, I know my soul hath power to know all things (1916), may be likened to a controlled choral recitative in which the silences are as important as the notes. Note the harmonic colouring and the use of voices converging from harmony to unison.

ELGAR - GIVE UNTO THE LORD

The anthem Give unto the Lord (Op.74) is a smaller piece than its immediate predecessors (including two symphonies) although the original accompaniment to the four-part chorus includes organ and orchestra. The work, a setting of Psalm 29, was written for the Festival of the Sons of Clergy, held at St. Paul's Cathedral, and is dedicated to Sir George Martin, M.V.O. Many of the distinguishing traits of Elgar's melodies can be heard in this anthem, including wide leaps and flexible tempi. As in Parry's motet, unison phrases are used to notable effect.

The Chantry Singers

Sopranos

* Jean Woolhead
Pat Turner
June Hoare
Penny Anchor
Carol Davies
Helen Carter
Carole French
Rosemary Munro
Sue Poole
Guen Wheeler
Alison Munro
Carolyn Dean
Wendy Fuller

Tenors

* Matthew Potton
Christopher Mabley
John McElroy
Roy Wright

Altos

Judy Davies
Penelope Gordon
Jean Matthews
Peter French
Vicki Shore
Margaret Peat
Jennifer May
Willi Jaundrill
Gabrielle Mabley

Basses

* Adrian Peacock
John Trundle
Roger Jackson
Philip Mabley
Tony Morden
Ian Gray
Peter Hoare

* Soloist