

THE CHANTRY SINGERS

Organist - Christopher Mabley

Conductor - Timothy Venvell

present

A CONCERT OF CHORAL AND ORGAN MUSIC

in

Holy Trinity Church, Guildford

on

Saturday, 3rd March, 1984

at 7.30 p.m.

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

P R O G R A M M E

1. Ascendit Deus PHILIPS
When David Heard TOMKINS
Rejoice in the Lord PURCELL
2. Scherzo GIGOUT
3. Five Negro Spirituals: TIPPETT
 Steal Away
 Nobody Knows
 Go Down, Moses
 By and By
 Deep River

INTERVAL OF TEN MINUTES

4. Eternal Father STANFORD
Ave Maria BRUCKNER
5. They Can't Take That Away From Me GERSHWIN
Oh, Peter Go Ring-A Dem Bells arr. CLEMENTS
6. Toccata MUSHEL
7. I Will Love Thee, O Lord, My Strength
... KALINNIKOFF
- Blest Pair of Sirens PARRY

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The Chantry Singers

Sopranos

Jean Woolhead
Pat Turner
Guen Wheeler
June Hoare
Helen Carter
Penny Anchor
Sue Poole
Penny Deamer
Jane Hawkins
Helen Chillingworth
Jo Murrelle

Tenors

Matthew Potten
John McElroy
Roy Wright
Iain Murdoch

Altos

Judy Davies
Jean Matthews
Penelope Gordon
Sarah Roberts
Jo Willcox
Vicki Shore
Jennifer May
Margaret Jackson
Rose-Ann Yates
Jane Perry
Willi Jaundrili
Angela Doughty

Basses

Gordon Elsey
Tony Morden
Ranald Spiers
Peter Hoare
Matthew Fitter
Mervin Lloyd

Soloists: Jean Woolhead (soprano)
Andrew McGregor (alto)
Andrew Crookall (tenor)
Adrian Peacock (bass)

PROGRAMME NOTES

for A Concert of Choral and Organ Music by

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The origins of even the "English" madrigal are essentially Italian and PETER PHILIPS (c.1565-c.1635) was one of those English composers who studied on the Continent. His "Ascendit Deus" (from the collection "Cantiones Sacrae", 1612) sets the Psalm 47, v.5: "God has ascended amid shouts of joy, the Lord amid the sounding of trumpets". In 5 voices, the piece employs word-painting in several places, for instance: the rising figure on "Ascendit" at the opening and the trumpet-like effect at "in voce tubae".

THOMAS TOMKINS (1572-1656) was a pupil of Byrd and an adept madrigalist. "When David Heard" is a lament dating from about 1616. Written in 5 parts, it is contrapuntal throughout (the parts moving independently).

HENRY PURCELL (1659-1695) became organist of Westminster Abbey in 1679 and in 1682 of the Chapel Royal also. Most of his anthems date from the reign of Charles II including that which we hear tonight, "Rejoice in the Lord" (1682-85). This is a verse anthem in which soloists and chorus alternate. It was nicknamed the "Bell Anthem" during Purcell's lifetime because of the bell-like descending scales in the introduction.

A friend of Saint-Saëns and of Fauré, EUGÈNE GIGOUT (1844-1925) became Professor of Organ at the Conservatory of Paris on the intervention of Fauré. He is best known as a composer for his organ works, many of which make use of Gregorian modes.

MICHAEL TIPPETT (b.1905) trained at the Royal College of Music and was awarded a C.B.E. in 1959 and an Hon. D.Mus. from Cambridge five years later. The "Five Negro Spirituals" were written for his oratorio "A Child of Our Time" (première 1944) in which they are inserted at several points rather in the manner of Bach's chorales in his Cantatas and Passions. However, Tippett stipulated that they should not be referred back to this work when they are being performed independently: "The sound of these songs when sung thus is quite different from their original settings in the oratorio. They become, as it were, the huge voice of a crowd of folk singing together". Each Spiritual is short, using simple harmonies often to achieve an organ-like effect.

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Also associated with the Royal College of Music is CHARLES V. STANFORD (1852-1924) who was Professor of Composition there from 1883. Stanford studied in Britain and Germany and amongst the many British composers whom he taught is numbered Vaughan Williams. He was knighted in 1901. His motet, "Eternal Father", Op.135 No.2, was written in 1913 for 6 voices, using as a text a sonnet by Robert Bridges (Sonnet No.79 from "The Growth of Love"). The central section is in triple time.

The music of ANTON BRUCKNER (1824-1896) is in form and style at once Classic and Romantic, and not devoid of some Wagnerian influence. A church musician, his Catholicism is demonstrated here in his choosing of the text "Ave Maria". At the start of this piece the higher and lower voices alternate, coming together on the word "Jesus". Note the use of pedal notes in the bass under "ora pro nobis peccatoribus".

GEORGE GERSHWIN (1898-1937) was a jazz-pianist and composer who first came prominently before the public with his "Rhapsody in Blue". "They Can't Take That Away From Me" is arranged here by Janet Wheeler.

The Negro Spiritual "Oh, Peter Go Ring-A Dem Bells" is heard tonight in an arrangement by John Clements. Its distinctive rhythms are dictated by the words.

GEORGY MUSHEL (b.1909) is a Soviet composer who has been the Professor of Music at Tashkent Conservatory. A native of Uzbekistan, he has studied its folk music in some depth and has done much to establish Uzbek music as a recognised genre. Himself a painter, he often uses the visual arts in conjunction with, or to inspire, his music, and in 1944 was awarded the title Honoured Art Worker of the Uzbek SSR. His principal compositions for the organ are contained within the "Six Organ Pieces" of 1971.

Another Soviet composer, V. S. KALINNIKOFF (or Kalinnikov, 1866-1901) is known mainly for his symphonies, and was recommended by Tchaikovsky for the conductorship at Maliy Theatre in 1892. His brother Viktor was Professor of Music at the Philharmonic School of Moscow and was also a composer - mostly of choral music. "I Will Love Thee" is a short expressive anthem with some effective use of octave doubling in the soprano line at the climax. The text, unusually perhaps for a Soviet composer, is from Psalm 18, v.1,2 & 50.

C. HUBERT H. PARRY (1848-1918) held a number of illustrious positions during his career, including that of Professor of Music at Oxford in 1900. A very prolific composer, he wrote many works for English festivals of which "Blest Pair of Sirens" is considered to be one of the finest. It is a setting in 8 parts of Milton's Ode, "At A Solemn Music", and was written originally for the Bach Choir, London, in 1887, to whom - with C. V. Stanford - it is dedicated.

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