



Programme

Concert in aid of

St Saviour's
church building fund

TIMOTHY VENVELL conductor

Saturday 28th September
1985

£3 (Students & O.A.P.s £2)

I. Chor. 4. s. 6. vel 7. voi

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Venite, exultemus
Dño:

Jubilamus //
Deo salutari nr̄e

I. Chor. 4. s. 6. vel 7. voi

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I. Chor. 4. s. 6. vel 7. voi

I. Chor. 4. s. 6. vel 7. voi

Praelude Dño qui

ET TERRA

habitat in

TE DEUM in C Major

Haydn

Most of Haydn's choral music now performed is in the form of the mass, but he also wrote a number of miscellaneous pieces for use in the liturgy on festival occasions. Tonight's work is one of two Te Deum's composed. It is thought to have been written for the Empress of Austria in 1798, and is scored for 4-part chorus and the usual classical orchestra.

With the exception of a slow, quiet passage in C minor, the piece relies on vigorous themes for its exuberant effect, helped along by a liberal use of trumpets and drums. The work draws to a conclusion with an attempt at a fugue, which is never fully developed, but is rather drastically interrupted by some startling harmonic side-steps before a final C major flourish. The text is the Latin form of the English Te deum which may be found on Page VII in the psalters in the pews.

Tim Venvell

Brandenburg Concerto No. V - J.S. Bach (168501750)

Allegro - Affetuso - Allegro

Michael Cox - Flute. Sally Dewey - Violin

Penelope Cave - Harpischord

In 1721, Bach presented Christian Ludwig, Margrave of Brandenburg with careful copies of six of his concertos. Although they were previously played at Cothen, where he was challenged to write for a group of accomplished musicians, and probably never performed by the Margrave, who had insufficient musical resources, we now know them as the Brandenburg Concertos. The 5th in the set, scored for solo flute, violin and harpsichord, has been described as 'in effect, among the finest concertos in history to be written for the keyboard'. Much has been

written on the extraordinary cadenza for solo harpsichord in the first movement but it was Isaiah 40: 25-31 which put it in perspective for me. The central movement is scored exclusively for the three solo instruments and described by Wilfred Mellers in his book 'Bach and the Dance of God' as Passion music: 'A free canon 3 in one'. The last gigue-like movement brims over with joy. The violin opens, gathering in the other instruments to join in the dance.

Penelope Cave

SEA PICTURES - Elgar

Elizabeth Harley - Contralto

1. Sea Slumber Song
2. In Haven (Capri)
3. Sabbath Morning at Sea
4. Where Corals Lie
5. The Swimmer.

The Englishness that is peculiar to Elgar's compositions is undoubtedly responsible for their limited appeal on the musical stage world-wide, and yet, at the same time, the reason for their popularity in England, and there can be few works of Elgar's more English than the two we hear tonight. The 'Sea Pictures', a cycle of five songs for contralto and orchestra, is a comparatively early work in the composer's orchestral output, although he was already 42 at the time of its first performance at the Norwich Festival in 1899. Although Elgar lacked that innate genius for setting the English language that belonged to Purcell, the 'Sea Pictures' were an essential addition both to the actual value of his output and the growth of his reputation, and it is not difficult to see why. If Elgar's settings of the poems will not

always bear the closest scrutiny, the beauty of the musical ideas and their orchestral handling leaves little desire to subject them to that sort of criticism, and he sufficiently comes under the spell of the words to produce music completely sympathetic to their mood.

GIVE UNTO THE LORD - Elgar

Equally English, although in a different way, is Elgar's setting of Psalm 29 which concludes the concert. This was written for the Sons of the Clergy Festival at St. Paul's Cathedral in 1914, and is one of many big anthems written for this and the Three Choirs Festival by English church composers of that era. There is little doubt, however, that Elgar's genius transcends the medium to produce a work of taut dimensions and dramatic power, without ever verging into the realms of the bombastic. From the wonderful text of Psalm 29 (see the Psalters in the pews) Elgar produces a four-part structure; a majestic opening is followed by a period of energetic activity ('the God of glory thundereth' and 'breaketh the cedars'); this subsides to a section of calm ('In his temple') before the opening returns even more emphatically pompous than before.

Tim Venvell

The Chantry Players - Leader, Andrew Thurgood

The Chantry Singers

Ex Collegio

The Chantry Singers' next concert will be at 8.00 p.m. on Saturday, 30th November, at St. Saviour's Church, when they will perform largely unaccompanied music suitable for the season of Advent.

New members are always welcome - ring Guildford 574923. A fair standard of sight-reading is expected.