

*Musical Director
Roy Rashbrook*

A SACRED SYMPHONY

*Motets for Voices
and Instruments
By Schütz, Gabrieli
and Bruckner*

*The English Cornett &
Sackbut Ensemble*

*Guest Conductor
Dale Chambers*

**Saturday 19 March 2005
Holy Trinity Church
Guildford
at 7.30pm**

The Chantry Singers

The Chantry Singers is a chamber choir based in Guildford which regularly performs three concerts a year. The choir was formed in 1983 by Tim Vennell, then deputy music director at the Royal Grammar School Guildford, who went on to conduct it for the next ten years.

His successors Peter Coulson, Andrew Wilson and Sarah Baldock carried forward his policy of alternating the unaccompanied repertoire with performances of major works. Throughout, the accent has been on a variety of musical styles from a variety of musical ages. Away from home the choir has sung services in several cathedrals, notably Rochester, Salisbury and St. George's Chapel Windsor.

Joanna Marsh was guest conductor for the choir's concert in December 2002 and directed the choir until the summer of 2004.

We are delighted to welcome Roy Rashbrook as our musical director from September 2004.

Sopranos

Sylvia Coghill
Beryl Disley
Fiona Linford
Jennifer Nicholas
Claire Rennison
Sally Thomas
Sue Trumble
Pat Turner
Margaret Vine
Elisabeth Willis
Frances Worpe

Altos

Shirley Aston
Michelle Bowles
Alyson Furness
Jean Matthews
Shirley Neish
Catherine Nunn
Chris Reddin
Vicki Shore

Tenors

Geoff Disley
Tony Kemp
Hugh Walker

Basses

John Hart
Mike Lodge
Tony Morden
Richard Plokhaar
James Tickle
Mike Trumble
John Trundle

Next Concerts

A Song of Summer
St Nicolas Church
Guildford
25 June 2005

The Messiah
Holy Trinity Church
Guildford
15 October 2005

English Cornett & Sackbut Ensemble

Fiona Russell & Paul Sharp - cornetts
Emily White, Andrew Harwood-White
& Tom Lees - sackbuts & trombones

The Chantry Singers
Guest Conductor Dale Chambers

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## *Programme*

*Heinrich Schütz - Two motets*  
*Jauchzet dem Herren alle Welt*  
*Aus der Tiefe ruf ich, Herr, zu Dir*

*The English Cornett & Sackbut Ensemble*  
*Johann Hermann Schein (1586 - 1630)*

*Padouana Gagliarda*  
*from Banchetto Musicale (1617)*

*Heinrich Schütz - Three motets*  
*Cantate Domino*  
*Die Himmel erzählen*  
*Selig sind die Toten*

## *Interval*

*Anton Bruckner - Six motets*  
*Locus iste*  
*Os Justi*  
*Ave Maria*  
*Christus Factus est*  
*Afferentur regi*  
*Ecce Sacerdos*

*The English Cornett & Sackbut Ensemble*  
*Cornetto soloist - Fiona Russell*  
*Cipriano de Rore (1516 - ~1565)*  
*Anchor che col partire*  
*from Motteti, madrigali et canzoni*  
*francese...diminuiti per sonare con ogni*  
*sorti di Stromenti (1591)*

*Giovanni Gabrieli*  
*Jubilate Deo*

## Giovanni Gabrieli (~1554 - 1612)

Although Gabrieli, as an Italian, may appear at first glance to be the outsider in this programme, his first musical post was actually in Munich and his influence was felt much more strongly in Germany than in his native country. In 1585, he became his uncle Andrea Gabrieli's successor as organist of S. Marco in Venice, whose antiphonal choirs of voices and instruments were justly famous. *Jubilate Deo*, however, dates from the period after 1605, when the death of Doge Grimani resulted in cutbacks to the lavish musical resources. The motet, written in a fairly simple madrigalian style, is scored for eight part choir. It was, however, fairly usual in music of this kind to mix instruments and voices according to what was available, Gabrieli himself leaving no clear instructions as to how this should be carried out. Here, as in the Schütz motets, cornets both double and augment the sopranos while the sackbuts follow the altos, tenors and basses.

## Heinrich Schütz (1585 - 1672)

Schütz was not only arguably the greatest German composer of the 1600s, but the first to acquire international stature, thus grounding the musical lineage that includes Bach, Beethoven, Brahms, Bruckner, Buxtehude and some composers with names starting with other letters! Heinrich Schütz was born near Leipzig and studied first at Kassel and then with Giovanni Gabrieli in Venice. After Gabrieli's death, Schütz returned to Germany, serving for most of the rest of his life at the Dresden court. Throughout this time he produced a huge number of published works, mostly for use in the Lutheran church, but many of his 500 or so works are only really beginning to be appreciated now.

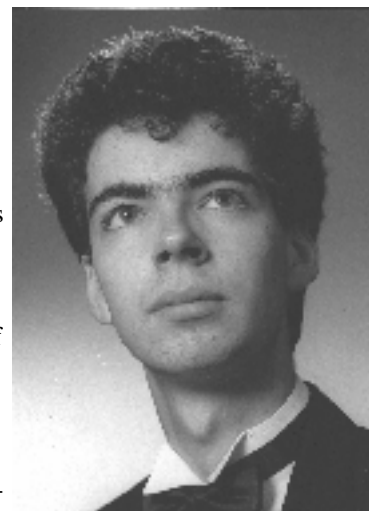
In terms of style, Schütz really anticipates Bach some hundred years later, in that he achieves a uniquely personal merging of the "old" north German and Netherlands style of learned counterpoint with its interweaving of imitative vocal lines, with the newer techniques and styles developed in Italy, including the combining and contrasting of voices and instrumental groups. Schütz became the master of both styles, combining them with a very precise and sympathetic understanding and setting of the biblical texts of which he was so fond.

The first two motets are antiphonal, i.e. they make great use of question and answer phrases alternating between instrumentalists and singers. In *Jauchzet* particularly, this antiphonal exchange, together with the dancing triple-time metre, helps to capture the joyfulness of the text. *Selig sind die Toten* manages to combine a variety of textures, from fully chordal writing, often with one voice part set soloistically against the others, to imitative counterpoint. In the section *und ihre Werke folgen ihnen nach* (and their works follow after them) the words are brought vividly to life through their setting in short phrases which follow each other and overlap to create a seamless yet busy texture. When we get to *Sie ruhen* (They rest), however, Schütz sets these words in uncluttered, long chords.

## Anton Bruckner (1824 - 1896)

Approximately two hundred years separate Bruckner from Schütz, being at almost opposite ends of the great lineage of Austro-German composers mentioned above. Of course, Bruckner's musical and harmonic style are vastly different to that of Schütz, but certain parallels can be drawn. Bruckner makes similar use of antiphony in *Ave Maria*, this time with the lower voices answering the upper voices on *Sancta Maria*. He combines chordal writing with interweaving lines of counterpoint in *Os Justi* and accompanies voices with a small brass

**Dale Chambers** was born in Oxford, beginning his musical education as a chorister at Salisbury Cathedral and continuing with studies at the University of Surrey and the Royal College of Music. He is a singer as well as conductor and has sung regularly with many groups both here and abroad, including the Choir of the Age of Enlightenment, and the choirs of St. Paul's Cathedral and Westminster Abbey. He has conducted the Guildford Singers, The Horniman Singers and the Stoneleigh Choral Society as well as making numerous guest appearances in the South-East. Dale is delighted, once more, to be working with The Chantry Singers and The English Cornett & Sackbut Ensemble.



**The English Cornett and Sackbut Ensemble** was formed in 1993 by the leading young specialists on early brass instruments from London's music colleges. The group has since played at many major music festivals in the UK including Bath, Spitalfields, Warwick & Leamington and York. Appearances have also been given in the Wigmore Hall, St. John's Smith Square and the Purcell Room in London. They have also given concerts in France, Israel (twice with the assistance of the British Council) and Canada as well as being featured on BBC Radio 3 and 4 and BBC Scotland.

Following the success of their first CD, *Accendo*, released in 2001 with three 5 star awards, ECSE have been a part of some exciting and diverse recordings, including a live BBC Radio 3 broadcast from St. James's Palace with His Majesty's Chapel Royal Choir and a world premiere recording with Emma Kirkby and the Armonico Consort of Francesco Scarlatti's *Miserere*. The *Madrigal in Venice*, a collaborative recording with I Fagiolini of Andrea Gabrieli's madrigals has also received further 5 star awards. Later this year sees the release of their next CD on the Duex-Elles label of German renaissance music.

Playing instruments that so naturally compliment the human voice, the English Cornett and Sackbut Ensemble have regularly accompanied the country's leading professional chamber choirs, including I Fagiolini, the Dunedin Consort, Trinity Baroque and the Armonico Consort. In addition to their work with ECSE, the members are also regular performers with leading period instruments groups such as The Gabrieli Consort, The English Baroque Soloists, The King's Consort, and Tafelmusik, as well as providing music for the plays at the reconstructed Shakespeare's Globe on London's Bankside.



## Christus Factus est

Christus factus est pro nobis obediens usque ad mortem autem crucis.

Propter quod et Deus exaltavit illum, et dedit illi nomen quod est super omne nomen.

*Christ was made obedient for us, even unto death on the cross. Therefore has God exalted Him highly, and given Him a name above all names.*

*(Gradual for Holy Week)*

## Afferentur regi

Afferentur regi virgines post eam: proximae ejus afferentur tibi in laetitia et exultatione:

adducentur in templum regi Domino.

*The virgins that be her fellows shall be brought to the King: they that bear her company shall be brought with joy and gladness and shall enter the palace of the Lord the King.*

*(Psalm 45:15)*

## Ecce Sacerdos

Ecce sacerdos magnus, qui in diebus suis placuit Deo. Ideo jurejurando fecit illum Dominus crescere in plebem suam. Benedictionem omnium gentium dedit illi, et testamentum suum confirmavit super caput ejus.

Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.

*Behold a great priest, who in his days pleased God. Therefore, by an oath, the Lord made him increase among his people. He gave him the blessing of all nations, and confirmed his covenant upon his head.*

*Glory be to the Father ...*

*(The Common of a Confessor Bishop)*

## Jubilate Deo

Jubilate Deo omnis terra, quia sic benedicetur homo qui timet Dominum.

Deus Israel jungat vos et ipse sit vobiscum.

Mittat vobis auxilium de sancto, et de Sion tueatur vos.

Benedicat vobis Dominus ex Sion, qui fecit caelum et terram.

Servite Dominum in laetitia.

*O be joyful in the Lord, all ye lands, for thus shall the man be blessed who fears the Lord.*

*May the God of Israel unite you and be with you.*

*May he send help from the sanctuary and strengthen you out of Sion.*

*The Lord that made heaven and earth give you blessing out of Sion.*

*Serve the Lord with gladness.*

*Adapted from Psalms 100, 128, 20 and 134.*

## A word from our Musical Director

Unfortunately, when I was invited to take on the conducting duties of The Chantry Singers, I had already been engaged by The King's Consort to take part in a tour of England, Spain and Switzerland which coincided with this concert. Luckily, Dale Chambers was on hand to take over and it is with great pleasure and gratitude that we welcome him back.

*Roy Rashbrook*

consort in *Ecce sacerdos magnus* and *Afferentur regi*. However rooted in antiquity it may be though, Bruckner's musical language is uniquely his own.

Anton Bruckner was born near Linz in Austria, the son of a church organist. He quickly took up the violin and organ himself and was already able to deputise for his father as organist at the age of 10. His entire career can be characterised as a combination of immense skill coupled with great self-doubt. He did not consider himself ready to work as a serious composer until he had completed many courses in strict harmony, counterpoint and eventually composition (exercises only - "free" composition was banned by his tutor) in Vienna. It was not until he was in his late thirties that he was released from this ban, resulting in an outflowing of deeply felt religious and symphonic music.

## Texts and Translations

### Jauchzet dem Herren, alle Welt

Jauchzet dem Herren, alle Welt! Dienet dem Herren mit Freuden; kommt vor sein Angesicht mit Frohlocken!  
Erkennt, daß der Herre Gott ist: Er hat uns gemacht, und nicht wir selbst, zu seinem Volk und zu Schafen seiner Weide.  
Gehet zu seinen Toren ein mit Danken, zu seinen Vorhöfen mit Loben; Danket ihm, lobet seinen Namen!  
Denn der Herr ist freundlich, und seine Gnade währet ewig und seine Wahrheit für und für.

Ehre sei dem Vater ...

*Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness, come into his presence with singing!  
Know that the Lord is God: it is he that made us, and not ourselves, we are his people, and the sheep of his pasture.  
Enter into his gates with thanksgiving, and into his courts with praise: be thankful to him, bless his name!  
For the Lord is good, his mercy is everlasting, and his truth endures forever.*

*Glory be to the Father ...*

*(Psalm 100)*

### Aus der Tiefe ruf ich, Herr, zu dir

Aus der Tiefe ruf ich, Herr, zu dir, Herr, höre meine Stimme, laß deine Ohren merken auf die Stimme meines Flehens!  
So du willst, Herr, Sünde zurechnen, Herr, wer wird bestehen?  
Denn bei dir ist die Vergebung, daß man dich fürchte.

Ich harre des Herren; meine Seele harret, und ich hoffe auf sein Wort.

Meine Seele wartet auf den Herren von einer Morgenwache bis zur andern.

Israel, hoffe auf den Herren!

Denn bei dem Herren ist die Gnade und viel Erlösung bei ihm, und er wird Israel erlösen aus allen seinen Sünden.

Ehre sei dem Vater und dem Sohn und auch dem heiligen Geiste  
wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit  
Amen

*Out of the depths I call to you, O Lord: Lord, hear my cry.  
Let your ears be attentive to my cry for mercy!  
If you kept a record of our sins, Lord, who could stand their  
ground?  
But forgiveness is with you, that you may be revered.*

*I await the Lord, my soul awaits, and I place my hope in his  
word.  
My soul awaits the Lord more than they that watch for the  
morning;  
Israel, place your hope in the Lord.*

*For in the Lord is much mercy, and with him is plenteous re-  
demption;  
And he shall redeem Israel from all its sins.*

*Glory be to the Father and to the Son and to the Holy Ghost  
as it was in the beginning, is now and ever shall be, world  
without end  
Amen*

*(Psalm 130)*

## **Cantate Domino**

Cantate Domino canticum novum; laus ejus in ecclesia sancto-  
rum.  
Lætetur Israel in eo qui fecit eum, et filiæ Syon exultent in rege  
suo.  
Laudent nomen ejus in tympano et choro:  
in psalterio psalant ei.

*O sing ye to the Lord, sing ye a new song; His praise is in the  
company of his saints.  
Let all Israel rejoice now in him who made us, let the children  
of Zion rejoice and praise Jehovah.  
Let them praise Him forever, with tymbrel and harp and danc-  
ing.*

*(Adapted form Psalm 98)*

## **Die Himmel erzählen die Ehre Gottes**

Die Himmel erzählen die Ehre Gottes, und die Feste verkündi-  
get seiner Hände Werk.  
Ein Tag sagt's dem andern, und eine Nacht tut's kund der an-  
dern.  
Es ist keine Sprache noch Rede, da man nicht ihre Stimme  
höre.  
Und ihr Schall gehet aus in alle Lande, und ihre Rede an der  
Welt Ende.  
Er hat der Sonne eine Hütte in derselben gemacht;  
und die selbige gehet heraus wie ein Bräutigam aus seiner  
Kammer  
und freuet sich, wie ein Held zu laufen den Weg.  
Sie gehet auf an einem Ende des Himmels und läuft um bis  
wieder an das selbige Ende,  
und bleibt nichts vor ihrer Hitz verborgen.

Ehre sei dem Vater ...

*The heavens declare the glory of God; and the firmament  
shows his handywork.  
One day tells another, and one night certifies another.  
There is neither speech nor language where their voices are  
not heard.*

*Their sound is gone out into all lands, and their words into the  
ends of the world.  
He has set a tabernacle for the sun,  
which comes as a bridegroom out of his chamber and rejoices  
as a hero to run his race.  
It rises at one end of the heaven and moves across to the end of  
it again,  
and nothing can hide from its heat.*

*Glory be to the Father ...*

*(Psalm 19:1-7)*

## **Selig sind die Toten**

Selig sind die Toten, die in dem Herren sterben, von nun an.  
Ja, der Geist spricht: Sie ruhen von ihrer Arbeit,  
und ihre Werke folgen ihnen nach.

*Blessed are the dead who die in the Lord from now on.  
Yes, the Spirit says that they may rest from their labours;  
and their works follow after them.*

*(Revelation 14:13)*

## **Locus iste**

Locus iste a Deo factus est inestimabile sacramentum irrepre-  
hensibilis est.  
*This dwelling is God's handiwork; a mystery beyond all price  
that cannot be spoken against.*

*(From the Mass for the Dedication of a Church)*

## **Os Justi**

Os justi meditabitur sapientiam, et lingua ejus loquetur ju-  
dicium.  
Lex Dei ejus in corde ipsius, et non supplantabuntur gressus  
ejus. Alleluja.

*The mouth of the just is exercised in wisdom, and his tongue  
shall be talking of judgement. The law of God is in his heart:  
and his steps shall not be supplanted. Alleluia.*

*(Psalm 37:30-31)*

## **Ave Maria**

Ave Maria gratia plena Dominus tecum. Benedicta tu in  
mulieribus et benedictus fructus ventris tui, Jesus.  
Sancta Maria, mater Dei, ora pro nobis peccatoribus, nunc et in  
hora mortis nostrae. Amen.

*Hail Mary, full of grace, the Lord is with you. Blessed are you  
among women and blessed is the fruit of your womb, Jesus.  
Holy Mary, mother of God, pray for us sinners, now and at the  
hour of our death. Amen.*