



*The Chantry
Singers*



*A Celebration of
European
Sacred Music*

Nicholas O'Neill - Organ

Musical Director

Roy Rashbrook

Saturday

11 March 2006

Holy Trinity

Church

Guildford

at 7.30pm



Next Concert

Saturday 3 June

7.30 pm

*Saint Nicholas' Church
Guildford*

"My Spirit Sang All Day"

*Romantic Songs for Voices
and Piano
including music by Brahms,
Stanford, Elgar, Finzi
and Fauré.*

PROGRAMME

Monteverdi : Cantate Domino

*Kodaly : Missa Brevis Introitus
(Organ)*

*Grieg : Ave Maris Stella
Poulenc : Salve Regina*

*Kodaly : Missa Brevis
Kyrie & Gloria*

*Alain : Variations sur un theme de
Clement Jannequin*

*Monteverdi : Christe Adoramus Te
Lotti : Crucifixus*

Kodaly : Missa Brevis - Credo

*Mendelssohn : Richte mich, Gott
Verleih' uns Frieden*

*****Interval*****

Victoria : O Quam Gloriosum

*Kodaly : Missa Brevis Sanctus
Benedictus*

*Reger : Introduction and Passacaglia
in D minor*

*Rachmaninov : Bogoroditsye Dyevo
Rossini : O Salutaris Hostia
Fauré : Cantique de Jean Racine*

Kodaly : Missa Brevis - Agnus Dei

Kodaly : Ite Missa Est (Organ)

Elgar : Give unto the Lord

Roy Rashbrook (conductor) read music at Goldsmith's College, London and studied singing at the Guildhall School of Music and Drama, going on to perform as a tenor soloist with some of Britain's leading orchestras including the City of London Sinfonia, the Orchestra of the Age of Enlightenment and the London Mozart Players. He is a member of the choirs of the King's Consort and Saint Paul's Cathedral, with whom he makes regular concert appearances, recordings and radio and television broadcasts, both at home and abroad. He has also recently sung on the soundtracks of the films *Chronicles of Narnia* and *The Da Vinci Code*.

As a conductor, Roy has worked with several choirs and ensembles, including the Choral Societies of Surrey Heath & Swindon, The Goldsmiths' Chorus, The University of London Union Chorus, The Hanover Singers, Candlelight Opera and Hart Voices of Fleet, Hampshire. Roy Rashbrook joined The Chantry Singers as Musical Director in September 2004.

*Programme notes - Roy Rashbrook & John Bawden
(M.D. Fareham Philharmonic Choir)*

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 Venvell, 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

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

Altos

Shirley Aston
Michelle Bowles
Mary-Rose Brennan
Judy Davies
Alyson Furness
Jean Matthews
Shirley Neish
Catherine Nunn
Chris Reddin
Vicki Shore
Julia Slater

Tenors

Geoff Disley
David De Winter
Jo Huddleston
Tony Kemp
Roger Smy
Hugh Walker

Basses

John Hart
Mike Lodge
Tony Morden
James Tickle
Mike Trumble

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis. dona nobis pacem.

Lamb of God, you take away the sins of the world; Have mercy on us. Grant us peace.

Elgar: Give unto the Lord

Having been brought up in the Roman Catholic faith, and with a father who for many years was a church organist in Worcester, it is unsurprising that the church was to play an important part in Elgar's musical development, and that he would go on to write a number of religious works intended for liturgical performance.

This great anthem dates from late in Elgar's career, when he had already written most of his masterpieces, and was commissioned to mark the two hundredth anniversary of the festival of the Sons of the Clergy at St Paul's Cathedral in 1914. It is an exuberant work, in which the drama of the text (Psalm 29) is represented most vividly. The majesty of the opening section leads into the wild altercation between voices during the breaking of cedars and stripping of forests. There then follows a magically solemn representation of the Lord's Temple, in which Elgar makes great use of chromatic harmony.

Give unto the Lord, O ye mighty, give unto the Lord glory and strength,

Give unto the Lord the glory due unto his name; worship the Lord in the beauty of holiness.

The voice of the Lord is upon the waters: the God of glory thundereth; it is the Lord that ruleth the sea.

The voice of the Lord mighty in operation; the voice of the Lord is full of majesty;

The voice of the Lord breaketh the cedars; yea, the Lord breaketh the cedars of Lebanon.

Yea: the voice of the Lord divideth the flames of fire;

Yea: the voice of the Lord shaketh the wilderness and strippeth the forests bare.

In his temple doth every one speak of his glory.

Worship the Lord in the beauty of holiness.

The Lord sitteth above the waterflood; and the Lord remaineth a King for ever;

The Lord shall give strength unto his people; the Lord shall give his people the blessing of peace.

Nicholas O'Neill (Organ) is a composer, conductor, accompanist and lecturer living in London. Head of Musical Techniques and a Contextual Studies lecturer at Trinity College of Music, he is also an award winning composer, Organist of St George's RC Cathedral, Southwark and Brighton College, and an active organ recitalist, recently performing at Westminster Cathedral. He is Assistant Musical Director of the Occam Singers and the Parliament Choir, and has recently been involved with the Malcolm Sargent Festival Choir. A Fellow of the Royal College of Organists and an Honorary Fellow of the Academy of Saint Cecilia, he is also keyboardist with rock band JEBO, whose first album is scheduled for release early in 2006.

Monteverdi: Cantate Domino

By the age of twenty four, Claudio Monteverdi was already an established composer when he left his home town of Cremona to serve as a string player at the court of Duke Vincenzo Gonzaga in Mantua. In 1613 he was appointed director of music at St. Mark's, Venice. It was shortly after this that his colleague Giulio Cesare Bianchi asked him to contribute a number of motets to a collection he was publishing, of which *Cantate Domino* is one.

The motet sounds like a sacred madrigal, with relatively short phrases, expressive use of dissonance, and playful echoing between the six parts. The lively triple metre would have been enough to set even the strictest religious foot tapping.

Cantate Domino canticum novum: cantate et benedicite nomine ejus. Quia mirabilia fecit.

Cantate et exultate et psallite. Psallite in cithara et voce psalmi: quia mirabilia fecit.

Sing to the Lord a new song, sing and bless His name for He has worked wonders.

Sing, exult and make music with lute and voice, for He has worked wonders.

Grieg: Ave maris stella

Edvard Grieg was born, died, and spent most of the intervening time in Bergen on the west coast of Norway, apart from a period of study at the Conservatory of Music in Leipzig, and a couple of years in Copenhagen. Oh yes, and eight years in Oslo working as a private teacher and public conductor. He also went to Rome for a year in 1870. In 1884-85, he built the villa, "Trolldhaugen" ("The Troll's Hill"), six miles south of Bergen where he lived till his death in 1907. His body was buried in the face of the cliff overlooking his home.

Although most famous for his piano concerto and his suite of music for Ibsen's play *Peer Gint*, he also wrote a large number of songs, mostly for his wife, Nina Hagerup. It was one of these that Grieg then rescored for choir, substituting the text for this excerpt from an 8th century Latin hymn. The poetic image of Mary as a star, guiding mortal souls across the sea of life must have held special significance for Grieg, living as he did so close to the North Sea.

Ave maris stella, Dei Mater alma, Atque semper Virgo, felix caeli porta.

Solve vincula reis: Profer lumen caecis, Mala nostra pelle, Bona cuncta posce.

Vitam praesta puram, Iter para tutum, Ut, videntes Jesum, Semper collaetemur.

Sit laus Deo Patri, Summo Christo decus, Spiritui Sancto; Tribus honor unus. Amen.

Hail, star of the ocean, Loving mother of God, Ever sinless virgin, Happy gate of heaven.

Break the sinners' chains, Bring light to the blind, Drive away our evils, Ask for good.

Keep life pure, Make the journey safe, So that, seeing Jesus, We may rejoice evermore.

Praise to God the Father, Glory to Christ, To the Holy Spirit, One honour to all three. Amen.

Poulenc: Salve Regina

Poulenc was born in Paris in 1899. His mother was a talented amateur pianist and music formed an integral part of family life. Largely self-taught (although he later sought the guidance of Charles Koechlin), his first major successes as a composer came at the age of eighteen, and within two years the critic Henri Collet had named Poulenc as one of 'Le Groupe des Six', an analogy with the Russian Five.

The key to Poulenc's style lies in his genius for melody and unique, sometimes eccentric harmonic progressions. This motet contains plenty of both, whilst also illustrating the blend of cheekiness and solemnity to be found in much of his music.

Salve Regina, Mater Misericordiae, Vita, dulcedo, et spes nostra, Salve!
Ad te clamamus, exsules filii evae, Ad te suspiramus, gementes et flentes,
In hac lacrimarum valle. Eja ergo, Advocata nostra, Illos tuos misericordes oculos ad nos converte
Et Jesum, benedictum fructum ventris tui, Nobis, post hoc exilium, ostende,
O clemens, O pia, O dulcis Virgo Maria.

*Hail Holy Queen, Mother of mercy, our life, our sweetness and our hope!
To thee do we cry, poor banished children of Eve, to thee do we send up our sighs,
Mourning and weeping in this valley of tears.
Turn, then, o most gracious advocate, thine eyes of mercy and after this our exile
Show unto us the blessed fruit of thy womb, Jesus.
O clement, o loving, o sweet Virgin Mary.*

Kodály: Missa Brevis

This Mass was originally composed in 1942 as an organ Mass but was later re-scored for soloists, mixed chorus and organ. It was first performed in 1945 immediately following the final siege of Budapest, in the only undamaged part - the cloakroom of the Budapest Opera House, where the composer and his wife had been sheltering during the last desperate days of World War II. All the usual elements of the Mass are present: *Kyrie, Gloria, Credo, Sanctus, Benedictus* and *Agnus Dei* but these are framed by an *Introitus* and *Ite, missa est*. Although the mass reflects Kodály's great expertise in choral writing, it does not contain any of the Hungarian folk elements usually so prevalent in his work.

Kyrie

Kyrie eleison, Christe eleison, Kyrie eleison

Lord have mercy, Christ have mercy, Lord have mercy

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis,
laudamus, benedicimus te, adoramus te, glorificamus te.

*Glory to God in the highest and on earth peace to men of goodwill.
We praise You. We bless You. We adore you. We glorify You.*

Bogoroditsye Dyevo, raduissya, blagodatnaya Mariye, Gospod Toboyu.
Blagoslovyenna Tyi vzhenakh, i blagoslovyen Plod chryeva Tvoyego,
yako Spassa rodila yessi dush nashikh.

*Hail Mary, Full of grace, The Lord is with thee.
Blessed art thou amongst women, And blessed is Jesus,
The fruit of thy womb
Holy Mary, Mother of God, Pray for us sinners
Now and in the hour of our death, Amen.*

Rossini: O Salutaris Hostia

Born into a musical family, Rossini began his operatic career when, at 18, he wrote a one-act comedy for Venice. Further commissions followed, from Bologna, Ferrara and La Scala, Milan. In this way, he started a pattern of work which would see him compose as many as five operas a year, nearly all comic, and nearly all wildly successful. He could switch musical styles at the drop of a hat, from the crystalline melodies, arresting harmonic inflections and colourful orchestration of his more serious operas to the sentimental, the patriotic, the absurd and the sheer lunatic. He settled in Paris and married the soprano Isabella Colbran.

And then, silence. At 37, Rossini retired from opera. He left Paris in 1837 to live in Italy, but suffered prolonged and painful illness there. Isabella died in 1845 and ten years later he returned to Paris where his health and humour soon returned, and with it his urge to compose, though not opera. Instead, he wrote a quantity of pieces that he called *Péchés de vieillesse* (sins of old age) including the graceful and economical *Petite messe solennelle* (1863) and *O salutaris Hostia* (1857). The intimate opening is immediately contrasted with the expansive Neapolitan harmonies used at *bella premunt hostilia*, representing the oppression and hostility in the text. The piece concludes quietly with a gracious dotted rhythm that seems to have stepped straight from the operatic stage.

O salutaris Hostia, Quae coeli pandis ostium,
Bella premunt hostilia, Da robur, fer auxilium.

*O victim and salvation who opens wide the gate of heaven,
We are oppressed by savage wars, give us your strength,
bring us your aid.*

Fauré: Cantique de Jean Racine

The *Cantique* is a setting of words by the 17th century dramatist and poet Jean Racine. It was Fauré's first significant composition, written in 1865 whilst he was in his final year at the École Niedermeyer, the 'École de musique religieuse et classique'. He submitted the piece for the composition prize, and won, though it was only published eleven years later, with a full orchestral version following in 1906. Fauré went on to write a good deal of religious music – most notably the *Requiem*, written in 1888 – but of the shorter sacred pieces it is the *Cantique* that has particularly captured the affections of choirs and audiences.

Victoria: O quam gloriosum

Another example of a reputation built on quality rather than quantity is that of Victoria, who has long been regarded as Spain's greatest renaissance composer despite an output which is entirely in one genre – Latin church music. He began his musical life as a choirboy at Avila Cathedral, going on to study at the Jesuit Collegio Germanico in Rome. He was ordained priest in 1575 and, despite growing fame throughout Europe due to his compositions, he accepted the King's offer to become chaplain to his sister Maria who was living in retirement near Madrid. He remained there till his death in 1611.

The opening of *O quam gloriosum* is an unusually static and chromatic chord progression which depicts the mystery of transfiguration. Each musical phrase perfectly illustrates the relative text, from the ascending melodies of "gaudent" (rejoice), through the simple, uncluttered texture of "amicti stolis albis" (clad in white robes) to the page and a half of descending phrases following on from each other during "sequuntur Agnum" (follow the lamb).

O quam gloriosum est regnum, in quo cum Christo
gaudent omnes Sancti.
Amicti stolis albis, sequuntur Agnum, quocumque ierit.

*O how glorious is the kingdom in which all the saints
rejoice with Christ.
Clad in robes of white they follow the Lamb wherever he
goes.*

Sanctus & Benedictus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth: Pleni
sunt caeli et terra gloria tua. Hosanna in excelsis. Bene-
dictus qui venit in nomine Domini: Hosanna in excelsis.

*Holy, holy, holy Lord, God of power and might; Heaven
and earth are full of your glory. Hosanna in the highest.
Blessed is he who comes in the name of the Lord. Ho-
sanna in the highest.*

Rachmaninov: Bogoroditsye Dyevo - Ave Maria

Rachmaninov is famous to millions because of his romantic piano music. His third concerto became the cornerstone of the film *Shine* and the slow movement of his second concerto provides nearly all the music for Eric Carmen's 1970s hit *All by Myself*. Less well known is his setting of the all-night vigil service for the Russian Orthodox Church, largely because after its initial success in Moscow in 1915 it was never heard beyond performances during services held in secret, due to communist suppression. Shortly after the 1917 revolution, Rachmaninov and his family escaped to New York, where he established a successful career as an international pianist (though he was never again to perform in Russia).

Towards the end of his life, Rachmaninov acknowledged this motet to be among his very best compositions. In accordance with strict Orthodox practice, the music is based on traditional chants, although the *Ave Maria* is one movement where the chant is what Rachmaninov called a "conscious counterfeit".

Gratias agimus tibi, propter magnam gloriam tuam,
Domine Deus, Rex coelestis, Deus Pater omnipotens,
Domine Fili unigenite, Jesu Christe, Domine Deus, Ag-
nus Dei, Filius Patris.

*We give you thanks for Your great glory. Lord God,
Heavenly King,
Almighty God the Father, Lord Jesus Christ, only Son of
the Father;
Lord God, Lamb of God, Son of the Father,*

Qui tollis peccata mundi, miserere nobis, suscipe depre-
cationem nostram;
qui sedes ad dexteram Patris, miserere nobis.

*You take away the sins of the world; have mercy on us;
receive our prayer;
You sit at the right hand of the Father; have mercy on us.*

Quoniam tu solus Sanctus, tu solus Dominus, tu solus
Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen. For you
alone are holy,

*You alone are the Lord, You alone are the Most High,
Jesus Christ,
with the Holy Spirit, in the glory of God the Father.
Amen.*

Monteverdi: Christe, adoramus te

Another of Monteverdi's madrigalian motets, probably originating in Venice. This time, instead of the jaunty rhythms of *Cantate Domino*, the music is declamatory, adopting the natural speech rhythms of the text. Monteverdi also reveals the pain of the cross through his use of rising chromatic phrases.

Christe, adoramus te et benedicimus tibi, quia per sanc-
tam crucem tuam redemisti mundum.

*We adore you, O Christ, and we bless you, because by
your holy cross you have redeemed the world.*

Lotti: Crucifixus

Lotti was a successful composer and musician during his lifetime, rising to the position of *Maestro di Cappella* at S. Marco in Venice. Among his prolific output there is a large quantity of church music that was admired for its contrapuntal mastery and elegance. So it is sad to relate that alongside Albinoni, Pachelbel, Gerry Rafferty and even Allegri, his fate is to be remembered for one masterpiece alone. Neither the whole Mass, nor even the complete Credo movement (of which this is a fragment) get performed these days - only these 41 bars. It makes one wonder what awaits Lloyd-Webber in the future.

Crucifixus etiam pro nobis sub Pontio Pilato: passus, et
sepultus est.
*He was crucified for us under Pontius Pilate: He died
and was buried.*

Credo

Credo in unum Deum, Patrem omnipotentem, factorem
coeli et terrae, visibilia omnium, et invisibilia.
Et in unum Dominum Jesum Christum Filium Dei uni-

genitum. Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt. Qui propter nos homines et propter
nostram salutem descendit de coelis.

*I believe in one God, the Father, the Almighty, maker of
heaven and earth, Of all that is seen and unseen.
I believe in one Lord Jesus Christ, the only Son of God,
eternally begotten of the Father.
God from God, Light from Light, True God from True God;
begotten, not made; of one being with the Father;
through Him all things were made. For us men, and for our
salvation, He came down from heaven;*

Et incarnatus est de Spiritu Sancto ex Maria Virgine: et
homo factus est.
Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sep-
ultus est.

*By the power of the Holy Spirit He became incarnate from
the Virgin Mary and was made man.
For our sake He was crucified under Pontius Pilate, He suf-
fered death and was buried.*

Et resurrexit tertia die, secundum Scripturas. Et ascendit in
coelum: sedet ad dexteram Patris.
Et iterum venturus est cum gloria iudicare vivos et mortuos:
cujus regni non erit finis.

*On the third day He rose again in accordance with the
Scriptures;
He ascended into heaven, and is seated at the right hand of
the Father.
He shall come again in glory to judge both the living and
dead,
and His kingdom shall have no end.*

Et in Spiritum Sanctum, Dominum et vivificantem: qui ex
Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglorificatur: qui
locutus est per Prophetas.

*I believe in the Holy Spirit, the Lord, the giver of life, Who
proceeds from the Father and the Son;
with the Father and the Son He is worshipped and glorified;
He has spoken through the prophets.*

Et unam sanctam catholicam et apostolicam Ecclesiam. Con-
fiteor unum baptismum in remissionem peccatorum.
Et exspecto resurrectionem mortuorum. Et vitam venturi
saeculi. Amen.

*I believe in one holy, catholic and apostolic Church, I ac-
knowledge one baptism for the forgiveness of sins,
and I look for the resurrection of the dead, and the life of
the world to come. Amen.*

Mendelssohn: Richte Mich Gott & Verleih' uns Frieden

Born in Hamburg in 1809, Mendelssohn grew up in a distin-
guished intellectual, artistic and banking family in Berlin.
His family converted from Judaism to Christianity in 1816,
taking the additional name 'Bartholdy', and Felix began
studies in the piano with Ludwig Berger and theory and
composition with Zelter, producing his first pieces in 1820.

His instrumental music, while deftly crafted, has some-
times been criticised for a lack of the romantic emotional
power and pain of his contemporaries. Whatever the case,
the same certainly cannot be said of his choral music,
much of which dates from the few years before his un-
timely death in 1847.

Having said that, *Verleih' uns Frieden* actually dates back
to the first flush of public success Mendelssohn enjoyed
in 1831 with such undisputed masterpieces as *A Midsum-
mer Night's Dream*. Although scored for full, four part
choir, they are only fully utilized in the last verse, singing
with great warmth of expression.

Dating from 1844, *Richte mich, Gott* begins with the stern
contours of the first section, in which the male voices
alternate with chromatically tense harmony of the upper
voices in four parts. Thereafter, God's light is symbolized
with the massive full choir entry in F major to the text
Sende Dein Licht, followed by a closing chorale.

Richte mich, Gott

Richte mich, Gott, und führe meine Sache wider das un-
heilige Volk
und errette mich von den falschen und bösen Leuten.
Denn du bist der Gott meiner Stärke; Warum verstösst
du mich?
Warum lässest du mich so traurig geh'n, wenn mein
Feind mich drängt?
Sende dein Licht und deine Wahrheit, dass sie mich leiten
zu deinem heiligen Berge, und zu deiner Wohnung.
Dass ich hineingehe zum Altar Gottes, zu dem Gott,
der meine Freude und Wonne ist, und dir, Gott, auf der
Harfe danke, mein Gott.
Was betrübst du dich, meine Seele, und bist so unruhig in
mir?
Harre auf Gott! Denn ich werde ihm noch danken,
dass er meines Angesichts Hülfe, und mein Gott ist.

*Do me justice, O God, and fight my fight against a faith-
less people;
from the deceitful and impious man rescue me.
For you, O God, are my strength. Why do you keep me so
far away?
Why must I go about in mourning, with the enemy op-
pressing me?
Send forth your light and your fidelity; they shall lead me
on
and bring me to your holy mountain, to your dwelling
place.
Then will I go in to the altar of God, the God of my glad-
ness and joy;
Then will I give you thanks upon the harp, my God
Why are you so downcast, O my soul? and why do you
sigh within me?
Hope in God! Then I will again give him thanks,
In the presence of my saviour and my God.*

Verleih' uns Frieden

Verleih' uns Frieden gnädiglich, Herr Gott, zu unsern
Zeiten;
Es ist doch ja kein andrer nicht, der für uns könnte stre-
iten,
Denn du, unser Gott, alleine.

*Grant us merciful peace, O Lord!
For there is no-one else to protect us in our time of strife
except you, the one and only God.*