

# *The Chantry Singers*

PRESENT A CONCERT OF

## *MOTETS*

*by Victoria, Poulenc  
Bruckner & Stanford  
&*

*Organ Music  
by Howells, Handel &  
Mendelssohn*

*Holy Trinity Church  
Saturday 4 December 1999  
8.00pm*

*Conductor & Organ: Andrew Wilson*

**Motet O Quam Gloriosum** **Victoria**  
(c.1548-1611)

**Mass O Quam Gloriosum** **Victoria**  
-Kyrie  
-Gloria  
-Credo

**Psalm Prelude Set 2, No.2 (Psalm 139 v11)** **Howells**  
*"Yea, the darkness is no darkness with Thee, but  
the night is as clear as the day: the darkness and  
light to Thee are both alike."*  
(1893-1983)

**Mass O Quam Gloriosum**  
-Sanctus  
-Benedictus  
-Agnus Dei

**Sonata No.2 in C minor Op.65, No.2** **Mendelssohn**  
*(Grave - Adagio - Allegro maestoso e vivace - Fugue)*  
(1809-1847)

**Quatre Motets pour le temps de Noel** **Poulenc**  
-O Magnum Mysterium  
-Quem Vidistis Pastores Dicite  
-Videntes Stellam  
-Hodie Christus Natus Est  
(1899-1963)

.....  
**I N T E R V A L**  
.....

**Four Motets** **Bruckner**  
-Ave Maria  
-Locus Iste  
-Os Justi  
-Christus Factus Est  
(1824-1896)

**Overture to the 'Occasional Oratorio'** **Handel**  
*(Grave - Allegro - Adagio - March)*  
(1685-1759)

**Three Motets, Op.38** **Stanford**  
-Justorum Animae  
-Caelos Ascendit  
-Beati Quorum Integra Est  
(1852-1924)

Most of the choral music in tonight's programme belongs to the genre church musicians refer to as the motet. This form originated in the 13<sup>th</sup> century and among its earliest exponents were Guillaume de Machaut, Josquin Despres and Jean de Ockeghem. In its strictest definition the motet is an unaccompanied sacred piece sung in Latin, though the term is the accepted one for pieces which were secular in nature and in other languages (Parry's *Songs of Farewell*) and works which use some form of continuo accompaniment (JS Bach's six motets). In the Roman Catholic liturgy, the motet was usually sung somewhere near the receiving of the elements in the Eucharist service. Thomas Luis de Victoria was born in Avila, Spain around 1548 but travelled to Rome to become a priest in 1565 and could possibly have been a pupil of Palestrina. He held a number of posts in churches in Rome before returning to Spain in 1596 where he took up the post of Organist and Choirmaster at the convent of Descalzas Reales in Madrid until he died in 1611. Along with Palestrina he is regarded as one of the supreme contrapuntists of his day, his music having a dramatic vigour and colour which reflect his nationality. He only wrote church music, but this included 44 motets, 10 masses as well as settings of psalms and Marian antiphons. Many masses written around this time were based on pre-existing music. A paraphrase mass was one based on a pre-existent melody, usually plainsong and a parody mass was one based on a motet or madrigal. Composers would take complete polyphonic passages from a motet and build them into the texture of individual sections of the mass. This would give the music in the mass a sense of unity. Victoria parodied his own motet *O quam gloriosum* in the mass of the same name.

Francis Poulenc lived most of his life in Paris where he worked and became a member of the group of composers known as *Les Six*. Much of his early output is characterised by the witty and almost trivial tones of the *joie de vivre* that was apparent in much of French (and in particular Parisian) social life in the 1920's. It is evident in works such as the internationally acclaimed ballet *Les Biches* for the choreographer Diaghilev. The death of a friend in a car accident brought about a profound change in Poulenc's outlook on life and a renewal of his religious convictions. From then on, much of his music took on more of a serious nature. The *Four Christmas Motets* depict three scenes in the Christmas story; the child in the manger, the visit of the wise men and the shepherds leaving the scene, and the fourth motet is a celebration of the birth of Jesus. The first three motets are quite restrained; the unfolding of the great mystery in the first motet portrayed by low chords in the three lowest voices, the wise men are represented by sonorous diatonic chords before more adventurous harmony is reserved for the word *myrrh*. In contrast, the last motet is characterised by joyful syncopated rhythms which convey the joyful mood of the celebration with the words "Glory to God in the highest, alleluia", reminiscent of the outer movements of his *Gloria* written in 1959.

Anton Bruckner was born in Vienna and showed early promise both as an organist and composer. He then studied in Linz and after a short time in school teaching he began to lecture at the university in Vienna. At the same time he was in constant demand as an improviser on the organ receiving prestigious invitations to play at Notre-Dame in Paris and the Albert hall in London. The bulk of his output is his symphonies, but he also produced a body of music for the Roman Catholic church including five masses, a *Te Deum*, a *Requiem* and a number of shorter motets. *Ave Maria* was written in 1861 and marked Bruckner's debut as both a composer and conductor. It contrasts the higher and lower voices at the start before they join in 8-parts in praise of Mary. *Locus iste* is probably the most well known of his motets. Much of its popularity is because of its simple ternary form structure and the uncomplicated presentation of the text. The text comes from the Mass for the Dedication of a Church. Simple chordal passages at the start and end frame a more imitative and chromatic central section. *Os justi* is a setting of verses 30-31 from Psalm 37. Bruckner dedicated the motet to Ignaz Traumihler who was a supporter of the Cecilian movement within the church. They sought a return to the unchromatic and unaccompanied style of composers such as Palestrina after it appeared that much church music was becoming much grander and on a more symphonic scale. *Christus factus est* is probably Bruckner's most effective setting. He takes the gradual intended for Maundy Thursday in Holy Week and sets it with increasing harmonic tension as the piece works towards its climax at "*quod est super omne nomen*". For these words "a name which is above every name", each voice reaches into the highest points of its register before the movement ends in stillness.

Along with Parry, the Irish composer Charles Stanford played an important role in the renaissance of English music towards the end of the 19<sup>th</sup> century. Although primarily remembered today as being a very influential teacher (his pupils include Vaughan-Williams, Holst, Bridge, Ireland and Howells) and for his church music, his operas and orchestral music are gradually coming back into fashion. Much of it reflects his huge admiration for Brahms and the fact that he studied in Leipzig and Berlin. His church music includes settings of the Magnificat and Nunc Dimittis as well as settings for the communion service and a number of anthems. He composed his Three Motets, Op.38 whilst he was Professor of Music at Cambridge University from 1887-1924 and dedicated them to Alan Gray and the choir of Trinity College, Cambridge. *Iustorum animae* opens and ends softly but with more animation and modulation in the central section for the words "and the torment of malice". *Caelos ascendit* makes full use of the antiphonal possibilities of two choirs in the setting of a text intended for Ascension Day. *Beati quorum* is the most well known of the three and its lilting simplicity and tranquility make it one of the best examples of the motet to emanate from any of the European cultures.

The organ music in tonight's programme all has an English connection. Herbert Howells studied under Stanford at the Royal College of Music and then taught there himself, combining the job with the post of Director of Music at St. Paul's Girls School in London where he followed Holst. His mature style is a fusion of many of his teachers and contemporaries including Elgar, Vaughan Williams, Walton and Parry. He wrote six psalm preludes for organ and they are all written in an improvisatory manner as meditations on the spirit of the texts on which they are based. The second prelude from the second set is dedicated to William Harris who was, at that time, Organist of St. George's Chapel, Windsor.

Although not English himself, Mendelssohn made a number of important visits to England, and it was as a result of those visits he was commissioned to write a number of oratorios in English. The most famous of these was the commission he received to write *Elijah* in 1845 for the Birmingham Music Festival. In 1844 he was invited by the London publishing house of Coventry and Hollier to write a set of organ 'voluntaries'. In due course the composer produced his *Six Sonatas for Organ Op.65*. In certain respects, these have affinities with the English voluntary in its later manifestations as seen, for example, in those of William Russell, where the term is used to describe what is in effect a suite of several contrasting movements. Another inspiration was Mendelssohn's love of Bach's organ music (he was among the first to play it in Britain). The *Second Sonata* from the set begins with a rather austere 'Grave' in C minor, followed by a wistful 'Adagio'. The invigorating 'Allegro' is capped by a well-wrought and powerful fugue.

Handel was born in Germany and lived in Italy before commencing his long stay in England in 1710. The practice of transcribing instrumental music for the organ dates back to before Bach's time. However, its golden period was in the nineteenth century when advances in organ technology had added a sufficient variety of stops to the organ's battery to make them capable of reproducing an 'orchestral' sound. The art became very unpopular in the second half of this century, but recently the organ transcription has undergone something of a renaissance with almost anything becoming a target for the transcriber (including the whole of Mahler's Fifth Symphony as recorded by David Briggs recently!). The *Occasional Oratorio* dates from 1746 and was written amidst a fervour of nationalistic pride after the defeat of the invading Scottish army under the Duke of Cumberland at Culloden. (One aria even quotes from *Rule Britannia*.) The overture is in the usual 'military' key of D major and has four movements; an opening 'Grave' section written for the revival of the oratorio *Deborah* in 1744 and a more robust and fugal 'Allegro' which (not unusually for Handel), makes use of themes from the music of his contemporaries, in this case Telemann's *Musique de Table*. After a newly

composed 'Adagio' in B minor, Handel concludes the overture with a stirring 'March'.

.....

**Andrew Wilson** was born and educated in Leeds. He went on to study at Edinburgh university where he gained a First Class degree and won the prize for organ performance. Since leaving Edinburgh, he has spent time at Cardiff University studying for an MA in Eighteenth Century Music and in particular, English oratorio of the period, and has given recitals in Cambridge, Ipswich, Glasgow and Edinburgh. He is currently Assistant Director of Music at the Royal Grammar School in Guildford, having previously held a similar position in Ipswich, and accompanies the University of London Chamber Choir, with whom he has made a number of recordings. At present he conducts the Chantry Singers and the Guildford Chorale and Sinfonia, a youth choir and orchestra based in Guildford with whom he undertook a recent tour of Western France, and examines for GCSE and A-level. Tonight's concert is his last with the Chantry Singers before he takes up the post of Director of Music at the Royal Grammar School, Worcester in January 2000.

.....

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

Kyrie eleison. Christe eleison.  
Kyrie eleison.

Gloria in excelsis Deo et in terra pax hominibus bonae  
voluntatis. Laudamus te. Benedicimus te. Adoramus  
te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, rex coelestis, Deus Pater omnipotens,  
Domine Fili unigenite, Jesu Christe, Domine Deus,  
agnus Dei, Filius Patris, qui tollis peccata mundi,  
miserere nobis; qui tollis peccata mundi, suscipe  
deprecationem nostram; qui sedes ad dexteram Patris,  
miserere nobis.

Quoniam tu solus sanctus. Tu solus Dominus. Tu solus  
altissimus, Jesu Christe.

Cum sancto spiritu in gloria Dei Patris. Amen.

Credo in unum Deum, Patrem omnipotentem,  
factorem coeli et terrae, visibilium omnium et  
invisibilium.

Et in unum Dominum, Jesum Christum, Filium Dei  
unigenitum 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 caelis.  
Et incarnatus est de Spiritu Sancto ex Maria virgine et  
homo factus est. Crucifixus etiam pro nobis sub Pontio  
Pilato, passus et sepultus est.

Et resurrexit tertia die secundum scripturas. Et  
ascendit in caelum, sedet ad dexteram Dei Patris, et  
iterum venturus est cum gloria judicare vivos et  
mortuos, cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem, qui  
ex Patre Filioque procedit; qui cum Patre et Filio  
simuladoratur et conglorificatur; qui locutus est per  
Prophetas. Et unam sanctam catholicam et apostolicam  
ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum et vitam  
venturi saeculi. Amen.

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria ejus.  
Hosanna in excelsis.

Benedictus, qui venit in nomine Domini.  
Hosanna in excelsis.

*O how glorious is the kingdom where, with Christ  
rejoice all the saints!  
Dressed in white robes they follow the Lamb  
wherever he goes.*

*Lord, have mercy. Christ, have mercy.  
Lord, have mercy.*

*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.*

*We give you thanks for your great glory.  
Lord God, King of heaven, God the Father almighty,  
Lord God, lamb of God, Son of the Father; who takest  
away the sins of the world; have mercy upon us; who  
takest away the sins of the world, receive our prayer;  
who sitteth at the right hand of the Father, have mercy  
on us.*

*For you are holy. You only are the Lord. You are most  
high, Jesus Christ. With the Holy Spirit, in the glory of  
God the Father. Amen.*

*I believe in one God, the Father almighty, Maker of  
heaven and earth and of all things visible and  
invisible.*

*And in one Lord Jesus Christ, the only-begotten Son of  
God, begotten of the Father before all worlds. God of  
God, Light of Light, very God of very God, begotten  
not made, being of one substance with the Father, by  
whom all things were made. Who for us men and for  
our salvation came down from heaven.*

*And was incarnate by the Holy Ghost of the Virgin  
Mary and was made man. And was crucified also for  
us under Pontius Pilate. He suffered and was buried.*

*And the third day he rose again according to the  
scriptures. And ascended into heaven. And sitteth on  
the right hand of the Father. And he shall come again  
to judge the quick and the dead; whose kingdom shall  
have no end.*

*And I believe in the Holy Ghost, the Lord and Giver of  
Life, who proceedeth from the Father and the Son,  
who with Father and the Son is worshipped and  
glorified, who spake by the Prophets. And I believe in  
one Catholic and Apostolic church.*

*I acknowledge one baptism for the remission of sins.  
And I look for the Resurrection of the dead, and the  
life of the world to come. Amen.*

*Holy, Holy, Holy Lord God of hosts. Heaven and earth  
are full of Thy glory.  
Hosanna in the highest.*

*Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.*

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

**O magnum mysterium, et admirabile sacramentum,**  
**ut animalia viderent Dominum natum jacentem in**  
**praesepio. Beata virgo, cujus viscera meruerunt**  
**portare Dominum Christum.**

**Quem vidistis pastores dicite: annuntiate nobis in**  
**terris quis apparuit: Natum vidimus et chorus**  
**Angelorum collaudantes Dominum.**

**Videntes stellam Magi gavisii sunt gaudio magno: et**  
**intrans domum obtulerunt Domino aurum thus et**  
**myrrham.**

**Hodie Christus natus est: hodie Salvator apparuit:**  
**hodie in terra canunt angeli, laetantur archangeli:**  
**hodie exsultant justii dicentes: Gloria in excelsis Deo,**  
**alleluia.**

**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.**

**Locus iste a Deo factus est inestimabile**  
**sacramentum irreprehensibilis est.**

**Os justii meditabitur sapientiam, et lingua ejus**  
**loquetur judicium. Lex Dei ejus in corde ipsius et non**  
**supplantabuntur gressus ejus. Alleluia.**

**Christus factus est pro nobis obediens usque ad**  
**mortem, mortem autem crucis. Propter quod et Deus**  
**exaltavit illum et dedit illi nomen, quod est super**  
**omne nomen.**

**Justorum animae in manu Dei sunt, et non tanget**  
**illos tormentum malitiae. Visi sunt oculis insipientium**  
**mori, illi autem sunt in pace.**

**Coelos ascendit hodie, Jesus Christus Rex gloriae,**  
**Alleluia. Sedet ad Patris dexteram, Gubernat coelum et**  
**terram, Alleluia. Jam finem habent omnia, Patris**  
**Davidis carmina, Alleluia. Jam Dominus cum Domino,**  
**Sedet in Dei solio, Alleluia. In hoc triumpho maximo,**  
**Benedicamus Domino, Alleluia. Laudatur Sancta**  
**Trinitas, Deo dicamus gratias, Alleluia. Amen.**

**Beati quorum via integra est, qui ambulant in lege**  
**Domini.**

*Lamb of God, who takest away the sins of the world,*  
*have mercy upon us. Lamb of God, who takest away*  
*the sins of the world, grant us peace.*

*O great mystery and wonderful sacrament, that*  
*animals should see the new-born Lord lying in a*  
*manger. Blessed is that Virgin, whose womb deserved*  
*to bear Christ our Lord.*

*Shepherds, whom did you see? Speak, tell us, who has*  
*appeared on the earth? We saw a new-born child, and*  
*choirs of angels giving praise to God.*

*The wise men, when they saw the star, rejoiced with*  
*exceeding great joy: and, when they were come into*  
*the house, they presented unto the Lord gold,*  
*frankincense, and myrrh.*

*Today Christ is born: today the Saviour has appeared:*  
*today angels sing upon the earth, the archangels*  
*rejoice: today the righteous are glad and say: Glory to*  
*God in the highest, alleluia.*

*Hail, Mary, full of grace; the Lord is with thee.*  
*Blessed art thou amongst women, and blessed is the*  
*fruit of thy womb, Jesus. Holy Mary, Mother of God,*  
*pray for us sinners, now and at the hour of our death.*

*This dwelling is God's handiwork; a mystery beyond*  
*all price that cannot be spoken against.*

*The mouth of the just is exercised in wisdom, and his*  
*tongue will be talking of judgement: the law of God is*  
*in his heart. Alleluia.*

*Christ for us became obedient unto death, even the*  
*death of the cross. Wherefore God also hath highly*  
*exalted him and given him a name which is above*  
*every name.*

*The souls of the just are in the hand of God, and the*  
*torment of malice shall not touch them. In the sight*  
*the unwise they seemed to die, but they are in peace.*

*Today Jesus Christ, the King of Glory, has ascended*  
*into the heavens, Alleluia! He sits at the Father's right*  
*hand, ruling heaven and earth, Alleluia! Now are*  
*David's songs fulfilled, now is the Lord with his Lord,*  
*Alleluia! He sits upon the royal throne of God, in this*  
*his greatest triumph, Alleluia! Let us bless the Lord:*  
*let the Holy Trinity be praised, let us give thanks to the*  
*Lord, Alleluia! Amen.*

*Blessed are the undefiled in the way, who walk in the*  
*law of the Lord.*