

Newbury Choral Society

(114th Season)



David Whitehead Organ

Octet

Brass Ensemble

Conductor Robert Barsby

Programme

Beatus Vir

In Ecclesiis

Canzon à 8(1615)

Nun danket alle Gott

Toccata in D minor

Gloria

God be in my head

Monteverdi

Gabrieli

Gabrieli (Brass Ensemble)

Pachelbel

Buxtehude (Organ Solo)

Rutter

arr. Rutter

Douai Abbey, Sunday 4th July 1999, 7.45 pm

David Whitehead was educated in Bath, where at the age of sixteen he gained his Associateship of the Royal College of Organists, and held the post of Organ Scholar and then Acting Assistant Organist at Bath Abbey. He went on to study organ, trumpet and accompaniment at the Royal College of Music.

In his second year while studying with Richard Popplewell, he was awarded an Organ Scholarship at St. Paul's Cathedral and the Temple Church. He graduated in 1993 and turned to teaching, choir training and accompanying, starting in London where he was organist at St James' Muswell Hill and Head of Music at Lyndhurst House Preparatory school. He is currently Assistant Director of Music and Organist at Pangbourne College in Berkshire.

His performing career has included broadcasts and recitals at many English Cathedrals, the Royal Festival Hall and performances/recordings in music festivals in Jersey, Holland and Luxembourg. In 1996 he recorded a CD of trumpet and organ music with the trumpeter Philippe Shartz in Luxembourg, which reached the top 10 classical radio charts.

Octet. It was thanks to the Newbury Weekly News that Octet was formed. Five years ago, Matthew Smallwood, the director of the group, returning home to Newbury after finishing his music degree in Cambridge, wrote to the NWN asking for local singers aged between 16 to 25 to help him form the chamber choir. Thus the eight voices of Octet were born, since when they have been delighting Newbury and the surrounding area with their youthful and varied style of singing. Octet has sung at some of Newbury's most prestigious venues including the Corn Exchange and St Nicolas and St George's Churches and has taken part in other exciting projects including open air concerts and recording backing vocals for a professional CD. Recently they have started singing at weddings.

Finding the right venue is essential for such a small group of singers. For the last four Christmas concerts, Octet has performed in the Great Hall at Brockhurst School, where the acoustic is ideally suited to the group. For many people, this concert marks the start of Christmas. Octet has built up a large repertoire over the years ranging from Renaissance to Close Harmony. They have recently returned from Brive, France where they sang a series of concerts to critical acclaim.

Robert Barsby received his musical training at the Royal Academy of Music where his principal studies were piano, organ and singing. After graduating from the Royal Academy he became a Lay Clerk in Southwell Minster and began his teaching career. He taught for several years at St. Johns College, Johannesburg, South Africa and also at Felsted School, Essex before taking up his present appointment in 1978 as Director of Music at Pangbourne College. At both Felsted and Pangbourne Robert Barsby has been the Conductor of their large and flourishing choral societies. His school choirs have been on many prestigious tours at home and abroad and they have established an enviable reputation. Robert Barsby conducted the Newbury Choral Society for the first time in 1992 and is now the Society's Principal Conductor.

Born in Cremona in 1567 **Monteverdi** spent most of his musical career in the service of the Dukes of Mantua, moving in 1613 to become Director of Music at St. Marks, Venice. The son of a chemist who practised as a barber surgeon, Monteverdi began his musical training at an early age and demonstrated his precocious ability as a composer when only fifteen by publishing his first motets. He was regarded by his contemporaries as a revolutionary composer who had an astonishing ability for innovation, open mindedness and more than an inclination towards the newest and most contemporary musical ideas. The now largely forgotten composer and church dignitary Giovanni Artusi after hearing several of Monteverdi's madrigals condemned them as "harsh and little pleasing to the ear.... deformations of the nature and propriety of true harmony, far removed from the object of music..." Monteverdi cared little for Artusi's opinions and he continued to expand music's parameters by admitting a wider range of dissonance and more freedom in rhythmic expression. As a composer he was a dominant influence in the decline of the polyphonic style of music writing in the seventeenth century.

**Beatus Vir Claudio Monteverdi
(1567 – 1643)**

Beatus vir qui timet Dominum, in mandatis eius volet nimis.

Potens in terra erit semen eius: generatio rectorum benedicetur

Gloria et divitiæ in domo eius: et justitiæ eius manet in sæculum sæculi.

Exortum est in tenebris lumen rectis: misericors et miserator et justus.

Jucundus homo qui miseratur et commodat, disponet sermones suos in iudicio:

Quia in æternum non commovebitur. In memoriam æterna erit justus:

Ab auditione mala non timebit: paratum cor eius sperare Domino.

Confirmatum est cor eius, non commovebitur donec despiciat inimicos suos.

Dispensit, dedit pauperibus: justitia eius manet in sæculum sæculi: cornu eius exaltabitur in gloria.

Peccator videbit et irascetur, dentibus suis fremet et tabescet; desiderium peccatorum peribit.

Gloria . . .

Blessed is the man that feareth the Lord, that delighteth greatly in His commandments.

His seed shall be mighty upon earth: the generation of the upright shall be blessed.

Wealth and riches shall be in his house: and his righteousness endureth for ever.

Unto the upright there ariseth light in the darkness: he is gracious, and full of compassion, and righteous.

A good man sheweth favour, and lendeth: he will guide his affairs with discretion.

Surely he shall not be moved for ever: the righteous shall be in everlasting remembrance.

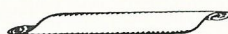
He shall not be afraid of evil tidings: his heart is fixed, trusting in the Lord.

His heart is established, he shall not be afraid, until he see his desire upon his enemies.

He hath dispersed, he hath given to the poor; his righteousness endureth forever; his horn shall be exalted with honour.

The wicked shall see it and be grieved; he shall gnash with his teeth and melt away; the desire of the wicked shall perish.

Gloria . . .

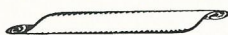


Giovanni Gabrieli (1557 - 1612) was a contemporary of Monteverdi although it seems unlikely that they ever met. Gabrieli spent his entire life in Venice and died the year before Monteverdi took up his appointment as Maestro di cappella at St. Marks. Although Gabrieli's overall musical style can be described as polyphonic, it is startlingly original. His *Sacrae Symphoniae* of 1597 for example includes motets for 16 voices which are extremely bold, difficult and chromatic. Gabrieli's influence extended further than Venice to composers such as Michael Praetorius and Heindrich Schultze.

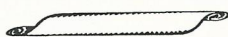
In Ecclesiis Giovanni Gabrieli

In ecclesiis benedicite Domino, Alleluia.
 In omni loco dominationis benedic anima mea
 Dominum, Alleluia.
 In Deo salutari meo et gloria mea,
 Deus auxilium meum et spes mea in Deo
 est, Alleluia.
 Deus noster, te invocamus, te laudamus,
 te adoramus;
 libera nos, salva nos, vivifica nos, Alleluia.
 Deus adjutor noster in æternum,
 Alleluia.

In the congregations, bless ye the Lord, Alleluia.
 In every place of the dominion bless, O my soul,
 the Lord, Alleluia.
 In God my salvation and my glory;
 God is my help and my hope is in God,
 Alleluia.
 Our God, we invoke thee, we praise thee, we
 worship thee;
 free us, keep us safe, grant us life, Alleluia.
 God our helper in eternity,
 Alleluia.



Canzon à 8 (1615). Giovanni Gabrieli



Johann Pachelbel was born at Nuremberg in 1653 and after a period studying at St. Stephen's in Vienna was organist variously in Stuttgart, Eisenach and Nuremberg where he died in 1706. His place in musical history rests in his fine chorale writing of which *Nun danket alle Gott* with its simple harmonic structure and linear counterpoint is one of the best known examples. His chorales exerted a profound influence on J.S.Bach.

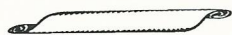
Nun danket alle Gott Johann Pachelbel

Nun danket alle Gott, der große Dinge tut an
 allen Enden;
 Der uns von Mütter Leibe an lebendig erhält
 und tut uns alles Guts.
 Er gebe uns ein fröhlich Herz und verleihe
 immerdar Friede zu unsern Zeiten in Israel,
 und daß seine Gnade stets bei uns bleibe,
 und erlöse uns solange wir leben.
 Nun danket alle Gott, mit Herzen, Mund, und
 Händen, der große Dinge tut an uns und allen
 Enden,
 Der uns von Mütter Leib und Kindesbeinen an
 unzählig viel zugut und noch jetzund getan.

Now thank we all our God who hath done
 wondrous things for all men living.
 Who from our mother's arms hath blessed us
 richly always, and still is ours today.
 God make our hearts ever joyful, send us lasting
 peace always, peace to His people Israel and
 grant that His rich grace abideth. Lord redeem
 Thou us while we here do sojourn.
 Now thank we all our God with heart and hands
 and voices, Who wondrous things hath done, in
 whom His world rejoices;
 Who from our mother's arms hath blessed us on
 our way with countless gifts of love, and still is
 ours today.

Organ Solo – David Whitehead

Tocatta in D minor. **Dietrich Buxtehude**
(c. 1637-1707)



John Rutter is one of the late twentieth century's most accessible composers. Born in 1945 he was a chorister at Highgate School and studied music at Clare College Cambridge and composition with Vaughan Williams. The latter's influence can be seen in Rutter's unaffected and straightforward style of composition which is devoid of the atonal clashes and chord clusters characteristic of contemporary classical music in the latter half of the twentieth century.

The Gloria was written in 1974 for performance by the Voices of Mel Olson in Omaha Nebraska on the composer's first visit to the United States. Although Rutter later orchestrated the Gloria, tonight's performance is nearer to the original version which was scored for brass, organ, percussion and soloists. The Latin text is drawn from the Ordinary for the Mass and the work is written in three movements based on Gregorian chants.

Gloria John Rutter

GLORIA

Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis.

Laudamus Te, benedicimus Te, adoramus Te, glorificamus Te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex cœlestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris, Qui tollis peccata mundi, miserere nobis.

Quoniam Tu solus sanctus. Tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

GLORIA

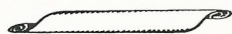
Glory to God in the highest, and on earth peace to men of good will.

We praise Thee, we bless Thee, we adore Thee, we glorify Thee.

We give Thee thanks for Thy great glory.

O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only-begotten Son! O Lord God, Lamb of God, Son of the Father, Who takest away the sins of the world, have mercy upon us.

For Thou only art holy. Thou only art Lord. Thou only, O Jesus Christ, art most high, together with the Holy Ghost, in the glory of God the Father. Amen.



God Be In My Head (arr Rutter)

God be in my head and in my understanding.
God be in my eyes and in my looking.
God be in my mouth and in my speaking.
God be in my heart and in my thinking.
God be at my end and at my departing.

Sarum Primer, 1527

Brass Ensemble

Trumpets

Richard Powell
Mark Kessell
Andy Smetz
David Gray

Trombones

Harry Ledger
Nick Kershaw
David Alderson

Tuba

Ivan Berez

Percussion

Keith Bartlett

Timpani

Sue Whitting

FORTHCOMING CONCERTS

January 29, 2000

Mozart:

Mass in C minor

(At the Corn Exchange)

April 10, 2000

East meets West – Japanese and British
Choral Music

(At United Reformed Church Hall)

25

June 25, 2000

Monteverdi

Vespers

(At Douai Abbey, Woolhampton)

Newbury Choral Society gratefully acknowledges support from
West Berkshire Council
Southern Arts

DO YOU ENJOY SINGING? THEN WHY NOT JOIN US?

Membership of Newbury Choral Society is open to all who enjoy choral singing, can read music, and can promise a regular commitment. The Society meets regularly on Monday evenings at 7.30 pm at the United Reformed Church Hall, Cromwell Place, Newbury (opposite Marks and Spencer). If you are interested in joining the Choral Society and would like more information, telephone the Secretary on Newbury 40542. Rehearsals for the next concert begin on Monday 13th September, 1999 at 7.30 pm.

Newbury Choral Society has provided the finest choral music for Newbury citizens for over 110 years. If you or your company would like to support this thriving Society and contribute to its splendid musical programme please contact Diane Knill on 01635 40542