

NEWBURY CHORAL SOCIETY

Music at Douai



Saturday July 3, 2004

NEWBURY CHORAL SOCIETY

120th Season

Frances Bourne: Mezzo Soprano

Edward Price: Baritone

Jonathan Cohen: 'Cello

Mark Williams: Organ

Conductor: Leo Hussain

Programme

Elgar: Give unto the Lord
Ave Verum

Spirit of the Lord

Bach: Suite no.5 for 'cello

Jonathan Cohen - 'cello

Durufié: Requiem

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| Give unto the Lord Ave Verum Corpus Spirit of the Lord | Edward Elgar (1857 – 1934) |
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Although both Elgar and Duruflé were Roman Catholics, the inspiration for Elgar's choral music did not stem from Gregorian plainsong but from the broader palette of the Anglican and English Catholic tradition. Born in Broadheath, Worcester, Elgar's father William was a piano tuner and organist and at an early age the young Edward assisted his father in tuning pianos and when a little older deputised for him as organist. Elgar was involved in a multiplicity of local music-making and as a competent violinist played in many local bands and orchestras as well as being involved in the Three Choirs Festival and other musical events at Hereford and Worcester Cathedrals. In 1859 his father opened a music shop and later while working there, Elgar took every opportunity to study the scores of the major symphonic and choral works. Indeed his music owes much to his detailed studies of Beethoven's symphonies. Elgar himself said " that Mozart and Beethoven having attained the highest plane of emotional expressiveness , were the best models for study"

Much has been made of Elgar's lack of a formal music education (e.g. he did not study at either a music college or university) and he did not acquire the formal training that Duruflé would have acquired at the Paris Conservatoire. A lack of a formal music education need not imply musical ignorance and there is little doubt that in Elgar's case he was able to develop his musical talents free of the constraints or inhibitions which a formal music education would have imposed. A combination of talent, independent study, experience as a performer, exposure to a wide variety of musical styles and the urge to compose combined to create one of the finest composers of the late nineteenth and early twentieth centuries.

The motet *Ave Verum* is an early work of Elgar's (Opus 2 No. 1, published in 1902) and is a moving intercession to the crucified Christ whereas *Give unto the Lord* (*Psalm 29*) written for a festival at St. Paul's Cathedral in 1914 is Elgar at his most robust, creating a paean to the might and awesomeness of God.

It was during a lesson while a student at Littleton House, Worcester that Elgar first conceived the idea of composing a religious work based on the young Apostles and the foundation of Christianity. However it was not until 1902 (and after the first performance of *The Dream of Gerontius* at Birmingham in 1900) that *The Apostles* was composed. Intended to be the first work in a trilogy *The Apostles* focuses largely on the betrayal, trial and execution of Jesus. *The Spirit of the Lord* is an excerpt from the opening prologue to that work and exhibits clear affinities with *Gerontius*.

Diane Knill

Give unto the Lord

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 is 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,
 Strippeth the forests, and strippeth the forests bare.
 In His temple doth ev'ry one speak of His glory.
 Worship the Lord in the beauty of holiness
 In His temple doth ev'ry one speak of His glory.
 The Lord sitteth above the waterflood;
 And the Lord remaineth a King for ever;

Ave verum corpus

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| Ave verum corpus natum ex Maria Virgine, | Hail true Body born of the Virgin Mary: |
| Vere passum , immolatum In cruce pro homine. | Which truly suffered and was sacrificed on the cross for mankind: |
| Cuius latus perforatum Vero fluxit sanguine; | From whose pierced side flowed a wave of blood: |
| Esto nobis praegustatum, Mortis, in examine. | Grant that we may taste you throughout our life. |
| O clemens, O pie, O dulcis Jesu, Fili Mariae. | O gentle, O blessed, O sweet Jesus, Son of Mary. |

The Spirit of the Lord

The Spirit of the Lord is upon me, because He hath anointed me to preach the Gospel to the poor:
He hath sent me to heal the broken-hearted, to preach deliverance to the captives and recovering
of sight to the blind, to preach the acceptable year of the Lord,
To give unto them that mourn a garland for ashes, the oil of joy for mourning, the garment of praise
for the spirit of heaviness;
That they might be called trees of righteousness, the planting of the Lord, that He might be
glorified.
For as the earth bringeth forth her bud, as the garden causeth the things that are sown in it to
spring forth;
So the Lord God will cause righteousness and praise to spring forth before all the nations.
The Spirit of the Lord is upon me, because He hath anointed me to preach the Gospel.

Cello Suite No. 5 in C minor, BWV 1011 Johann Sebastian Bach (1685 - 1750)

- Prelude and fugue**
- Allemande**
- Courante**
- Sarabande**
- Gavottes I and II**
- Gigue**

By the end of the 17th century, the use of basso continuo to provide a harmonised accompaniment realised from a figured bass was the norm. Pieces of chamber music for an unsupported solo instrument were a comparative rarity. But while he was director of music at the court of Prince Leopold of Anhalt-Cöthen, Bach felt the need to contribute to this part of the repertoire, leaving us with more than a dozen works, variously called sonatas, suites and partitas, for unaccompanied violin, cello, and (in one case) flute. He evidently saw the enterprise as a challenge and took the opportunity to produce works of the greatest richness and complexity - works, which are in fact classics of their type.

Such indeed are the six cello suites, composed about 1720, probably for Christian Ferdinand Abel and for the use of gamba and cello players attached to the musical establishment of Prince Leopold. The only manuscript we have for them is the fair copy written out by Bach's second wife Anna Magdalena, so the exact circumstances of their composition and purpose are unknown. One interesting suggestion is that this suite in C minor and the last one in D major were planned separately from the others and may not have been part of the original project. Nos 5 and 6 are markedly more difficult to play than the others. Like its immediate successor, the fifth suite requires more multiple stopping of the strings than is found in suites 1 to 4. It is also somewhat longer in duration.

Bach used the terms suite and partita more or less interchangeably. By his time, the suite had crystallised into a set of dance movements, sometimes introduced by a prelude. The stock contents of a suite were the stately allemande, the brisk courante, the dignified sarabande with its measured 3/2 time signature, and the sprightly gigue. Between the sarabande and gigue it became customary to insert a number of other dance movements. In his fifth cello suite, Bach begins with an extended prelude and fugue and interpolates two gavottes before the gigue.

Programme Note supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies

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| Requiem Op 9 | Maurice Duruflé (1902 - 1986) |
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From the age of 10 when he became a chorister in Rouen Cathedral, Maurice Duruflé was influenced by Gregorian chant and liturgical music, an influence which persisted throughout his life as a composer. Leaving Rouen when 17 Duruflé moved to Paris where he studied organ with Tournemire and Louis Vierne before entering the Paris Conservatoire where he studied composition with Paul Dukas and came under the influence of the music of Fauré, Debussy and Ravel. From 1929 – 1931 he assisted Vierne at Notre Dame Cathedral and in 1930 became organist at St. Etienne du Mont, an appointment he shared from 1953 with his wife Marie-Madeleine Chevalier. Duruflé also held appointments at the Paris Conservatoire and was Director of the Gregorian Institute there as well as Professor of Harmony from 1943. A brilliant organist, Duruflé gave numerous performances in France and Germany as well as in the United States. Concerts included the premieres of Louis Vierne's *Sixth Symphony* and Poulenc's *Organ Concerto (1939)*. He also recorded Saint-Saen's *Third Symphony* and took part in performances of Honegger's *King David* and Faure's *Requiem*.

In 1947 Duruflé was invited by his publishers Durand & Cie in Paris to compose a setting of the Latin Requiem Mass for choir and orchestra. The work which received its first performance in 1947 was subsequently also scored for small orchestral forces and later for chorus and organ. Peaceful and reverential with short exciting climaxes, the Requiem is imbued with Gregorian themes. Duruflé himself wrote of the Requiem, " this Requiem is entirely composed on the Gregorian themes of the Mass for the Dead.....As a general rule, I have above all sought to enter into the particular style of the Gregorian themesThis Requiem is not an ethereal work which sings detached from worldly anxiety. It reflects, in the unchangeable form of the Christian prayer, the anguish of man facing the mystery of his last ending". Duruflé's Requiem brings therefore not a message of hell fire and suffering but offers radiant optimism to those with faith in the resurrection.

Diane Knill

Requiem

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Domine Jesu Christe, Rex gloriae, libera animas
omnium fidelium defunctorum de poenis inferni et
de profundo lacu;
libera eas de ore leonis; ne absorbeat eas tartarus,
ne cadant in obscurum. sed signifer sanctus
Michael repraesentet eas in lucem sanctam quam
olim Abrahae promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus. Tu
suscipe pro animabus illis quarum hodie memoriam
facimus.
Fac eas, Domine, de morte transire ad vitam. Quam
olim Abrahae promisisti et semini ejus.

Sanctus, sanctus, sanctus, Dominus Deus
Sabaoth. Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis. Benedictus qui venit in nomine
Domini. Hosanna in excelsis.

Pie Jesu, Domine, dona eis requiem.
Pie Jesu, Domine, dona eis requiem sempiternam.

Agnus Dei, qui tollis peccata mundi, dona eis
requiem. Agnus Dei, qui tollis peccata mundi, dona
eis requiem sempiternam.

Lux aeterna luceat eis, Domine, cum sanctis tuis in
aeternum: quia pius es. Requiem aeternam dona
eis, Domine; et lux perpetua luceat eis: quia pius es.

Libera me, Domine, de morte aeterna in die illa
tremenda; quando coeli movendi sunt et terra; dum
veneris judicare saeculum per ignem. Tremens
factus sum ego, et timeo, dum discussio venerit
atque ventura ira, quando coeli movendi sunt et
terra.

Dies illa, dies irae, calamitatis et miseriae, dies
magna et amara valde, dum veneris judicare
saeculum per ignem.
Requiem aeternam dona eis Domine, et lux
perpetua luceat eis.

In paradisum deducant te angeli,
in tuo adventu suscipiant te martyres,
et perducant te in civitatem, sanctam Jerusalem.
Chorus angelorum te suscipiat et cum Lazaro
quondam paupere aeternam habeas requiem.

Eternal rest grant them, O Lord;
and may perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer;
to Thee all flesh shall come.

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

O Lord Jesus Christ, King of Glory, deliver the souls
of all the faithful departed from the pains of hell
and from the bottomless pit.
Save them from the lion's jaws, that hell may not
engulf them, that they may not fall into darkness,
but let Saint Michael the standard-bearer lead
them into the holy light which Thou of old didst
promise to Abraham and to his seed.
Sacrifices and prayers of praise to Thee, O Lord,
we offer. Do Thou receive them on behalf of those
souls whom this day we commemorate.
Grant them, O Lord, to pass from death unto life,
which Thou of old didst promise to Abraham and
to his seed.

Holy, holy, holy, Lord God of Sabaoth,
Heaven and earth are full of Thy glory.
Hosanna in the highest. Blessed is he who cometh
in the name of the Lord. Hosanna in the highest.

Blessed Jesu, O Lord, grant them rest.
Blessed Jesu, O Lord, grant them eternal rest.

O Lamb of God, that takest away the sins of the
world, grant them rest. O Lamb of God, that takest
away the sins of the world, grant them eternal rest.

Let everlasting light shine on them, O Lord, with Thy
Saints for ever: for Thou art merciful. Eternal rest
grant them, O Lord; and may perpetual light shine
upon them: for Thou art merciful.

Deliver me, O Lord, from everlasting death on that
dread day when the heavens and earth shall quake:
when Thou shalt come to judge the world by fire. I
am seized with trembling and am afraid until the
day of reckoning shall arrive and the wrath to
come, when the heavens and earth shall quake.
That day, a day of wrath, calamity and misery, a
great and exceedingly bitter day, when Thou shalt
come to judge the world by fire.
Eternal rest grant them. O Lord, and may
perpetual light shine upon them.

May the angels receive thee in paradise:
at thy coming may the martyrs receive thee
and bring thee into the Holy city, Jerusalem.
May the choir of angels receive thee and with Lazarus,
once a beggar, may thou have eternal rest.

Frances Bourne was born in Harrow and began studying singing as a chorister at Trinity College, Cambridge. She continued her training at the Royal Academy of Music where she was awarded many prizes including the David Kelly oratorio prize in the National Mozart Competition.

Since graduating in 2000, Frances has performed extensively on the oratorio platform under conductors such as Sir John Eliot Gardiner, Trevor Pinnock and Sir Roger Norrington in prestigious concert halls in the UK and abroad. In recital, she has performed in venues as varied as Chelmsford Cathedral and the National Portrait Gallery, and in community projects around the country as a member of the Live Music Now! Scheme. She has recently been on tour in Spain with The Sixteen.

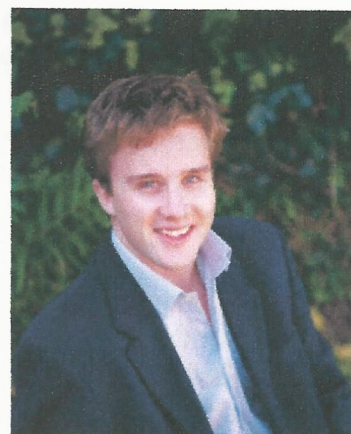
In opera, recent performances include the title role in *Oreste* (Handel) at the Linbury Studio Theatre, Covent Garden, Dorabella in *Così fan tutte* (Mozart) in Cambridge, and Puck in *Oberon* (Weber) in the Chatelet Theatre, Paris and the Barbican Concert Hall in London, under Sir John Eliot Gardiner.

Forthcoming performances include the *Nelson Mass* (Haydn) and Rachmaninov *Vespers* both in St John's, Smith Square, London, *B minor Mass* (Bach) with the Northern Sinfonia in Sheffield City Hall and *St Matthew Passion* (Bach) with The Sixteen, under Harry Christophers. She will also play the role of Cherubino in Mozart's *The Marriage of Figaro* with Eastern Opera.



Edward Price was a member of the choirs of Clare and King's College, Cambridge before joining the BBC Singers in 2001.

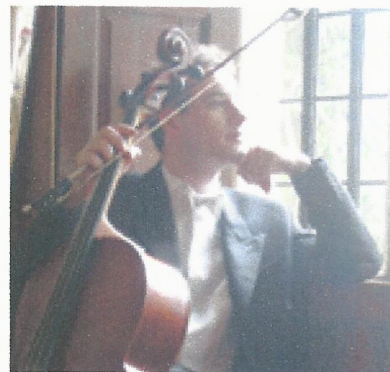
As a soloist, Edward has performed throughout the UK, recent performances including the world première of *Sea Changes* by Janet Wheeler with the Saffron Walden Choral Society, Berlioz's *L'Enfance du Christ* in the Cambridge Festival, Mozart's *Requiem* at the Fairfield Halls, Croydon, Bach's *St Matthew Passion* in St John's, Smith Square and at the Leith Hill Vaughan Williams Festival, Haydn's *Creation* in Norwich and Chepstow, and *Messiah* with the BBC Singers and Concert Orchestra in the chapel of King's College Cambridge. Overseas Edward has performed Strauss' *Deutsche Motette* in Tallinn, MacMillan's *Seven Last Words from the Cross* in Rotterdam and Utrecht and Haydn's *Nelson Mass* in Sydney Opera House with the Choir of King's College Cambridge.



In February 2002 Edward performed Schubert's *Die Schöne Müllerin* in the prestigious Martindale Sidwell Memorial Recital in Hampstead, London and followed this with a recital of Schumann and Wolf in May 2003. In February 2004 Edward was invited to take place in the Young Songmakers Almanac masterclasses run by Graham Johnson.

Operatic roles include The Count in *Le Nozze di Figaro*, Cold Genius in *King Arthur*, Ruffiack in *Le Grand Macabre*, and Narumov in *The Queen of Spades*.

Jonathan Cohen is rapidly developing a reputation as one of Britain's finest and most versatile young cellists. With wide-ranging interests in solo and chamber music, baroque, classical and contemporary performance, he is in increasing demand for concerts and festivals throughout the U.K. and Europe. In addition to his studies with Emma Ferrand at the Royal Northern College of Music, Jonathan also participated in master classes with Ralph Kirshbaum, Steven Isserlis, Colin Carr, Steven Doane and Anner Bylisma, with whom he made a specialised study of the Bach Suites. Having spent a year at the Royal Northern College, he left to take up a place to read music at Clare College, Cambridge, graduating in June 2000.



In 2001, Jonathan worked with the Philharmonia as Guest Principal Cello. He has also worked with the London Chamber Orchestra as Principal Cello. He has toured as a guest with the Chamber Orchestra of Europe. Jonathan has also worked with the Classical Opera Company and The King's Consort, both with whom he has appeared at the Wigmore Hall. He has performed this year with the Orchestra of the Age of Enlightenment and the Gabrieli Consort and Players. As a recitalist, Jonathan has given concerts in the UK and America, and works with pianist Huw Watkins. He has recently recorded the works of Glazunov and Rachmaninov for cello and piano with pianist Leslie Howard. A regular participant at the Open Chamber Music Seminars at Prussia Cove, Jonathan is making a particular speciality of chamber music, and has recently become a member of the London Haydn Quartet, a classical ensemble. Jonathan also played as a guest with the Fitzwilliam Quartet, touring the US in February 2001.

Jonathan has a strong commitment to performing and commissioning new music. He gave the first performance of *Isles*, a concerto for cello and chamber orchestra by Pande Shahov in Macedonia. Jonathan is the cellist of the Oxford Contemporary Music Group and as a guest member of the Composer's Ensemble he has appeared at the Almeida, Hoxton and Bath Festivals. As a musical director, he both plays and conducts with his group the Picander Ensemble.

Jonathan has received sponsorship and gratefully acknowledges support from the Martin Musical Fund, the Hattori Foundation, the Graucob Fund, the Mercers' Livery Company, the Bonham Carter Trust, and from the Simon Yates - Kevin Roon Foundation.

Mark Williams was educated in his hometown of Bolton in Lancashire, before going on to spend a year as Organ Scholar of Truro Cathedral in Cornwall. In 1997 he took up the organ scholarship at Trinity College, Cambridge, where he was also later awarded an academic scholarship. Whilst at Trinity, Mark was involved in a number of recordings with the renowned chapel choir under the direction of Dr Richard Marlow, and toured the United States, Far East, and several European countries during his time as an undergraduate. In July 2000, at the age of 21, he was appointed Assistant Sub-Organist of St Paul's Cathedral, the youngest person to be awarded a post previously held by Christopher Herrick, John Scott and Martin Baker amongst others. In January 2001 he also took up the post of Director of Music at St Paul's Cathedral School, one of London's leading preparatory schools. Increasingly in demand as a recitalist,



Mark has appeared as a soloist, accompanist and continuo player throughout London and the UK and has worked with the London Mozart Players, the Hanover Band, Florilegium, the City of London Sinfonia and the King's Consort. He has given recitals in France, Germany and in several venues across the United States. Future appearances include recitals in London, Edinburgh, the Three Choirs Festival in Gloucester, Portland Oregon, Ulm Minster in Germany, Seattle and Kansas City.

Leo Hussain began his musical training as a chorister at King's College, Cambridge in 1986. He then moved to Eton as a music scholar which was where he first developed an interest in conducting, directing the school orchestra in, among other things, a performance of Brahms' *Academic Festival Overture*. While at Eton, he also directed many chamber groups, including an acclaimed concert of Purcell's verse anthems and fantasias.

He returned to Cambridge in 1997 to read music, and spent nine months singing in King's College Choir. A conductor of the Cambridge University Symphony Orchestra for the years 1998-2000 (principal 1999-2000), rehearsal conductor for Cambridge University Chamber Orchestra (1999-2000) working with Jane Glover and Peter Stark, and principal conductor of the St John's College Music Society (1997-2000). He was much in demand as a director of groups all around Cambridge — projects included Grieg's *Piano Concerto* with King's College Music Society and the Raleigh Music Society, Barber's *Violin Concerto* and Dvorák's *Seventh* and *Eighth Symphonies* with the Cambridge University Symphony Orchestra, Duruflé's *Requiem* with the University Bach Society, two concerts of English string music with the St John's College Music Society, a programme of French choral music with the University Chamber Choir, of which he was assistant conductor (1998-99), and working as assistant conductor to Stephen Cleobury on a festival performance of Goehr's *The Death of Moses* (2000). He also conducted a highly acclaimed concert of twentieth century music (which included Elgar's *Cello Concerto* and Shostakovich's *First Symphony*) in February 2000. Leo was the founding musical director of the Kettle's Yard Ensemble, which specialises in contemporary music and in the year 1999-2000, he worked with Andrew Parrott, the Kettle's Yard Ensemble and John Woolrich on a concert of the latter's music.



After Cambridge, he studied for three years with Colin Metters at the Royal Academy of Music where he took part in masterclasses with, among others, George Hurst, Sir Colin Davis, Mark Wigglesworth, Kenneth Kiesler, Nicholas Cleobury and Sir Peter Maxwell Davies. At the Royal Academy of Music, concerts have included work with the vocal faculty, composition department and the string orchestra. In the last twelve months Leo has conducted the Academy Symphony Orchestra in the South Bank Kurtag Festival, conducted a performance of British Youth Opera's production of *Le Nozze di Figaro* in the Queen Elizabeth Hall, Prokofiev's *Peter and the Wolf*, and Britten's *Serenade* (with Richard Watkins) as a charity concert at the Academy, an evening of Baroque music at the St Jude's Proms, and the Ashover Festival in 2003. 2004 will include English Touring Opera's Spring Season (*Figaro* and *A Midsummer Night's Dream*) and concerts with the Southbank Sinfonia.

Leo's other musical activities include work as an accompanist (concerts in London, Windsor, Cambridge, Swansea and at the Wigmore Hall with artists that include Michael George and Julie Kennard), as a composer/arranger and as a repetiteur and conductor for companies such as Cambridge University Opera Society, Riverside Opera and British Youth Opera. He was the holder of the Bob Harding Bursary as assistant conductor of the Havant Symphony Orchestra for 2002-2003, and took up the post of Principal Conductor of Newbury Choral Society in January 2004.

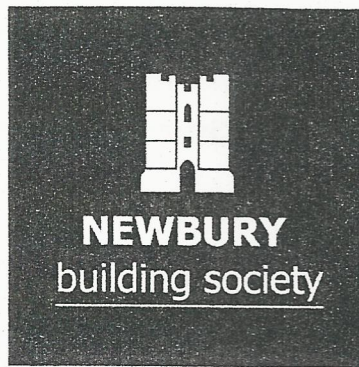
The
Cecilia
Consort

Musical Director
Janet Coxwell

Palestrina – Missa Papae Marcelli
Victoria – Officium Defunctorum

Saturday 16 October 2004

St Nicolas' Church, Newbury



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NEWBURY BAROQUE SINGERS
20th November 2004 Mozart Requiem
St Nicolas Church, Newbury

BASINGSTOKE CHORAL SOCIETY
(2004 - 5 Season)

27th November 2004 Beethoven *Mass in C* and *Symphony No. 2*
Haydn Motet – *Insanae et vanae curae*

9th April 2005 Mozart *Requiem*
Eine Kleine Nachtmusik

FORTHCOMING EVENTS

December 11, 2004 St Nicolas Church, Newbury
7.30 pm Handel *Messiah*

April 9, 2005 Corn Exchange, Newbury
7.45 pm Cherubini *Requiem in C minor*
Mozart *Misericordias Domini K222*

July 2, 2005 Douai Abbey, Woolhampton
7.45 pm Tavener *Elizabeth Full of Grace*
Svyati
Rutter *Feel the Spirit*

Conductor: Leo Hussain



Newbury Choral Society is affiliated to Making Music, which represents and supports amateur performing societies throughout the UK

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The Newbury Choral Society is very grateful for the financial assistance which has been provided by:

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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 Newbury Methodist Church Hall. If you are interested in joining the Choral Society and would like more information:

telephone the Secretary, Jeremy Wright, on 01635 37657,
e-mail: jeremy.wright@microfocus.com or
visit our website: <http://www.mealnor.demon.co.uk/ncs/>

Newbury Choral Society has provided the finest choral music for Newbury citizens for 120 years. If you or your company would like to support this thriving Society and contribute to its splendid musical programme please contact **Jeremy Wright**.