

Londinium CITY VOICES

Madeleine Lovell
conductor

Tuesday, 31 July 2007

William Byrd

Laudibus in Sanctis

Mass for Five Voices: Kyrie
Gloria

Domine Non Sum Dignus

Mass for Five Voices: Credo
Sanctus
Benedictus
Agnus Dei

Interval

Benjamin Britten

Hymn to St Cecilia

Michael Tippett

Plebs Angelica

Edward Elgar

Angelus

Deep in My Soul

O Wild West Wind!

Please ensure that all watch alarms, pagers and mobile phones are switched off.

The Church of St Mary le Bow, Cheapside (www.stmarylebow.co.uk)

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londinium

Londinium was formed in 2005, with the intention of bringing together singers with a passion for music and who seek to communicate its true emotion through their musical and textual interpretation. We perform in London's beautiful City churches primarily, although not exclusively, from renaissance and baroque *a capella* repertoire.

We hope you will enjoy this evening's concert. If so, please do visit our website <http://www.londinium-voices.org.uk> to find out more about us, and join Friends of Londinium for free email notification of forthcoming concerts and activities. Singers who wish to audition are welcome and may also contact us through the website.

Madeleine Lovell

Madeleine Lovell is Musical Director of the St. George's Chamber Orchestra, the Lea Singers and Aylesbury Festival Choir. She has conducted many choirs and orchestras around the UK, most recently preparing the BBC Symphony Chorus for a performance of Mahler's *Third Symphony*.

Having studied music at King's College, Cambridge - graduating with a double starred first in 1999 - Madeleine received an M. Phil in Musicology from Cambridge in 2000, and spent a further two years researching comic opera. She has a Masters in singing from the Guildhall School of Music and Drama, where she studied with Sarah Pring. As a conductor she has received tuition from, among others, Sian Edwards, Diego Masson, Bob Chilcott (in a masterclass with the BBC Singers), George Hurst, Denise Ham and Rodolfo Saglimbeni. Madeleine attended the 2005 Dartington International Summer School Advanced Conducting Course (where her studies were funded by a D'Oyly Carte Bursary), performing excerpts from Stravinsky's *The Rake's Progress*.

In February 2007 Madeleine conducted *Die Fledermaus* with Alternative Opera in Tunbridge Wells. The production was reviewed by Antony Craig for Gramophone magazine, who wrote: "Madeleine Lovell ... marshalled all her forces with skill and finesse." She has a busy schedule of concerts as conductor and pianist, including with the St. George's Chamber Orchestra, which The Daily Telegraph has dubbed a 'bright new ensemble'.

soprano

Clare Arthurs, Chris Banks, Fiona Clark, Cathryn Fergie, Lucy Myers, Helen Statham

alto

Peter Morley, Jamie Patterson, Alison Shiers, Jan Thornton, Frances Watson

tenor

Geir Andreassen, Simon James, Andrew Mackie, Kevin Rainey

bass

Marcus Daniels, Mark Hillier, David Stocks, Maurice Wren

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The Rector & staff of St Mary le Bow.*

Tonight's programme is a celebration of music and singing, and of music written in the English Catholic tradition. Byrd's deeply felt Latin *Mass for Five Voices* is the centrepiece of the first half, which is opened by his motet *Laudibus in sanctis*, speaking of voices and instruments, not just to be celebrated for their own sake, but as instruments of holy praise. Britten's setting of Auden's *Hymn to Saint Cecilia*, the patron saint of music and musicians, begins the second half, followed by Tippett's *Plebs Angelica*, which ends with a vision of paradise. It is the 150th anniversary year of the birth of Elgar, who was also a Roman Catholic. *Angelus* is a work written in the Catholic tradition; it is however followed by secular songs from Opus 53, the concert concluding with his evocative setting of Shelley's poem *O Wild West Wind!*

William Byrd (1543 – 1623)

Byrd became a Gentleman of the Chapel Royal in 1570 and from 1575 served jointly, with Thomas Tallis, as its organist. He was at the heart of the development of English music and became one of the greatest of English composers. As a Roman Catholic, Byrd was regularly accused of recusancy (ie refusing to attend Church of England services as required by law) from 1585 onwards. Nevertheless he was in the favour of Elizabeth I and protected by powerful friends at Court, possibly Elizabeth herself, from paying the heavy fines imposed on recusants in the later Elizabethan period.

Despite this it took considerable courage to set and publish Latin texts at a time when the requirement was for services to be entirely in English. Byrd's *Mass for Five Voices* (1594-5) is unusual in having two tenor parts, and is one of three masses he published around this time for use by recusant chapels. Unsurprisingly it contains some of Byrd's most deeply expressive music containing a range of emotion, including the defiance of adversity to be felt in the setting of the "Et resurrexit" passage in the Credo, and concluding with the peace of the moving *Agnus Dei*.

The *Mass* is interspersed with two motets from *Cantiones Sacrae (II)* of 1591. Some of Byrd's most magnificent motets are to be found in *Cantiones Sacrae* (they were so successful that some were translated and sung in English). The celebratory character of *Laudibus in sanctis* contrasts with the beautiful setting of *Domine non sum dignus* which speaks of the healing power of God.

Benjamin Britten (1913 – 1976)

Benjamin Britten started writing music whilst still a child, and at the age of 12 began studying composition with Frank Bridge. He became friends with W.H. Auden, and the *Hymn to Saint Cecilia* is a setting of Auden's words, which were written for Britten to set. In 1942 Britten was on the brink of writing his great opera *Peter Grimes*, but had been preoccupied with the way forward for his music and in his life; the piece was written while he was on board ship back to England, having been in America when war broke out in 1939, and conveys a joyful resolution.

Like *Plebs Angelica*, *Hymn to St Cecilia* contains a musical homage to composers such as Purcell, who influenced Britten. When published, Auden's poem was dedicated to Britten, whose birthday was St Cecilia's Day and the *Hymn* was first performed on that day (22nd November) in 1942.

St Cecilia was a third century virgin and martyr who was said to be so close to heaven that she could hear the singing of angels; feeling her prayers insufficient she invented the organ and consecrated it to the service of God, thus becoming the patron saint of music and musicians. The chorus tells Auden's imaginative version of the legend and then becomes Music itself ("I cannot grow; I have no shadow..."). The final stanza addresses music's relation with mankind, and has been interpreted in many ways; perhaps it is Auden telling Britten that everything in life is necessary for and must become the subject of music: "O wear your tribulation like a rose."

Michael Tippett (1905 – 1998)

Tippett has very much his own voice as a composer – he had little sympathy with modernity and was in some respects a neo-romantic, but his music is notably complex and demanding. When he began studying at the Royal College of Music in 1923 he found, to his surprise, that there was little interest in English music and decided to explore it for himself. He developed a passion for early English music, and became a particular champion of Purcell.

The motet *Plebs Angelica* for double choir was influenced by Purcell's vocal works, and is regarded as Tippett's most overt gesture of homage to English composers of previous generations. An impassioned plea to the angelic host, then to the archangels Michael, Gabriel and Raphael, ends in a vision of the paradise to which the angels are asked to take us.

Edward Elgar (1857 – 1934)

Elgar is another of the very few Roman Catholics among the major English composers. Like Byrd, much of his sacred music was written within the Protestant tradition, but *Angelus* (1909) is a genuinely Catholic work, written during his apprenticeship at St George's Church, Worcester, although by then his religious views were undergoing a change towards a kind of humanism. This memorable setting has a repeated figure like an echoing bell on the words "Ave, Mary!" sung by the altos and tenors against the other sections of the choir.

Elgar wrote part-songs virtually throughout his career and they show another, very accomplished, side from the music for which he is better known. Written in Rome, in December 1907, the songs from Opus 53 – *Deep in my Soul* and *O Wild West Wind!* - are vividly descriptive settings of the poems by Byron and Shelley.

Next Concert

Tuesday 30th October 2007, 7.30pm; St Mary-le Bow, Cheapside, London.
JOY & SADNESS – to include ALLEGRI MISERERE

Part One – G. Gabrieli: *Jubilate Deo*, works by Monteverdi & Willaert, Allegri: *Miserere*.
Part Two – Debussy: *Trois Chansons*, Howells: *Requiem*, R. Strauss: *Die Göttin im Putzzimmer*.

Laudibus in sanctis

Laudibus in sanctis dominum in celebrate supremum,
Firmamenta sonent inclinata facta Dei:
Inclinata facta Dei cantate sacraque potentis
Voce
Potestatem saepe sonate manus
Magnificum Domini cantet tuba martia nomen
Pieria Domino concelebrate lira.
Laude Dei resonent resonantia tympana
sumi
Alta sacri resonent organa
lauda Dei
Hunc arguta canant tenui psalteria corda
Hunc agili laudet laeta chorea pede
Concave divinas efundant cymbala laudes
Cymbala dulcisona laude repleta Dei.
Omne quad ethereis in mundo vescitur auris.
Haleluja canat tempus in omne Deo.

Mass for 5 Voices - Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Gloria

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.

Domine non sum dignus

Domine non sum dignus
ut intres sub tectum meum:
Sed tantum dic verbum
et sanibitur puer meus.

Praise the Lord most high

Praise the Lord most high with praises in his sanctuary:
Let the firmament resound God's celebrated works:
Sing the celebrated works of God, and in a voice of
holy might
Sound forth often the power of his hand.
Let the martial trumpet sing the Lord's splendid name:
Together praise the Lord with the Pierian lyre.
Let resounding drums sound to the praise of God
most high:
Let high organs sound to the praise of God most
holy.
To whom skilful psalteries sing with subtle string,
To whom let joyful dance give praise with nimble foot.
Hollow cymbals pour out divine praises,
Sweet-sounding cymbals full of the praise of God.
All on earth that is fed by the air of heaven
Sings halleluia in eternity to God.

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

Glory to God on high,
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 takes away the sins of the world,
have mercy on us.
Who takes away the sins of the world,
receive our prayer.
Who sits at the right hand of the Father,
have mercy on us.
For Thou alone art holy;
Thou alone art The Lord;
Thou alone art most high,
O Jesus Christ, together with the Holy Spirit,
in the glory of God the Father.
Amen.

Lord I am not worthy

Lord, I am not worthy
that thou shouldst enter under my roof:
but say the word,
and my servant shall be healed.

Mass for 5 Voices - Credo

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 coelis.
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 coelum:
Sedet ad dexteram 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 simul adoratur 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 ventura saeculi.
Amen.

Sanctus

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

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei

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

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.
Born of the Father before all ages.
God of God, Light of Light,
True God of true God.
Begotten, not made, consubstantial 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 spirit, of the virgin
Mary: and was made man.
He was crucified also for us,
suffered under Pontius Pilate, and was buried.
And on the third day rose again, according to Scripture,
And ascended into Heaven.
He sits at the right hand of the Father,
Whence He will come again with glory
To judge both the living and the dead.
And of His kingdom there shall be no end.
And in the Holy Spirit,
The Lord and Giver of life:
Who proceeds from the Father and the Son;
Who together with the Father and the Son is no less
adored and glorified,
And Who spoke through the prophets.
And in one, holy, Catholic and Apostolic
Church.
I confess one baptism for the remission
of sins.
And I expect 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 filled with Thy glory.
Hosanna in the highest!

Blessed is He Who comes in the Name of the Lord.
Hosanna in the highest!

Lamb of God, Who takes away the sins of the world,
have mercy on us.
Lamb of God, Who takes away the sins of the world,
have mercy on us.
Lamb of God, Who takes away the sins of the world,
grant us peace

Hymn to St. Cecilia

I

In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

II

I cannot grow;
I have no shadow
To run away from,
I only play.

I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.

All you lived through,
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

III

O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.

O cry created as the bow of sin
Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still
Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow
About the fortress of their inner foe.

O wear your tribulation like a rose.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

Plebs Angelica

Plebs angelica,
Phalanx et archangelica principans turma,
Virtus Uranica.
Ac potestas almiphona,
Dominantia numina divinaque subsellia,
Cherubim aetherea,
Ac Seraphim ignicomma.
Vos, O Michael coeli satrapa,
Gabrielque vera dans verba nuntia,
Atque Raphael vitae vernula,
Transferte nos in Paradisicolas.

Angelus

Ave, Mary! Ave Mary!
Sancta Maria, mater Dei;
Ora pro nobis, mater Dei;
Ora pro nobis, sancta Maria!

Look down, O queen,
On thy children lowly bending,
O pray for us to thy Son
In joy unending;

He once was weak, and a babe on earth
(The angel told of the wondrous birth;)
He now on high in his Godhead dwells;
We plead through thee, with the sweet, blest bells.

Ave, Mary! Ave Mary!
Sancta Maria, mater Dei;
Ora pro nobis, mater Dei;
Ora pro nobis, sancta Maria!

Through thee He came to us sinners,
Peace bestowing
Through thee our prayer now ascends,
With firm hope glowing,

To Him, who once was a babe on earth
(The angel told of the wondrous birth;)
And now on high in His Godhead dwells;
We raise our hymn with the sweet blest bells.

Angelic host,
Phalanx and squadron of the Prince-Archangels,
Uranian power,
Strength of the gracious word.
Spirits that have dominion,
Cherubim, Divine tribunal of the air,
And Seraphim with flaming hair.
And you, O Michael, Prince of Heaven,
And Gabriel, by whom the word was given,
And Raphael, born in the house of Life,
Bring us among the folk of Paradise.

Deep in My Soul

Deep in my soul that tender secret dwells
Lonely and lost to light for evermore.
Save when to thine my heart responsive swells,
Then trembles into silence as before

There, in its centre a sepulchral lamp
Burns the slow flame, eternal, but unseen;
Which not the darkness of despair can damp,
Though vain its ray as it had never been.

O Wild West Wind!

O wild west wind!
Make me thy lyre, even as the forest is:
What if my leaves are falling like its own?
The tumult of thy mighty harmonies
Will take from both a deep autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe,
Like wither'd leaves, to quicken a new birth;
And, by the incantation of this verse,
Scatter, as from an unextinguish'd hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawaken'd earth
The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?