



Bach to Bernstein

Harp: Isabel Harries
Percussion: Luke Taylor

Conductor: Jack Apperley
Accompanist: Paul Ayres

Saturday 30th June, 2018
at 7.30pm

St John the Divine, Richmond,
TW9 2NA

Registered Charity No 1112448

Lobet den Herrn	Johann Sebastian Bach (1685 - 1750)
Lute suite in Eb minor	Johann Sebastian Bach
Chichester Psalms	Leonard Bernstein (1918 – 1990)

Interval

West Side Story (medley)	Leonard Bernstein (arr. Thomas)
Four Chorale Preludes from Das Orgelbüchlein	Johann Sebastian Bach
Jesu meine Freude	Johann Sebastian Bach
Make our Garden Grow (from Candide)	Leonard Bernstein (arr. Page)

Programme notes by Jane Purser

Concordia Voices are grateful to Tiffin School for their loan of percussion instruments for this concert.

Bach motets

The word motet derives from the French “mot” meaning word, or saying and originally referred to a sacred unaccompanied choral composition in Latin sung liturgically in the Roman Catholic church. This form reached its peak in the Renaissance works of Palestrina. By Bach's time motets had developed into a freer style and were sung in German to Biblical texts. Six of Bach's motets survive and are thought to have been written for the funeral services of prominent members of the congregation during his time as cantor of the Lutheran Thomaskirche in Leipzig between 1723 and 1728.

Each of the motets (apart from *Lobet den Herrn*) consists of several movements of varying textures including chorales, fugues and free choruses but there are no arias or recitatives. 18th Century Lutherans regarded death as a blessed release from the pain and suffering of the world and this is reflected in the works. Not at all funereal in character, Bach's settings contain music that is often radiant, celebratory and vividly expressive.

Lobet Lobet den Herrn, alle Heiden, BWV 230 Johann Sebastian Bach

Lobet den Herrn is a setting of the complete Psalm 117. The composition date is uncertain and it has been suggested that it was written before the composer's tenure in Leipzig, possibly originally as part of a cantata. This work differs from Bach's other motets in that there is only one movement, albeit in three distinct sections; also the scoring is for four vocal parts with an added independent organ accompaniment. From the fanfare-like opening arpeggios and the wide-leaping intervals to the dancing finale in triple metre, the writing is very much instrumental in style.

Lobet den Herrn, alle Heiden,
und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Alleluja!

Praise the Lord, all nations,
and praise Him, all peoples!
For His grace and truth
rule over us for eternity.
Alleluja!

Lute Suite No. 1 BWV 996

Johann Sebastian Bach

- i. Prelude
- ii. Allemande
- iii. Courante
- iv. Sarabande

Chichester Psalms

Leonard Bernstein

This year we celebrate the Centenary of the birth of Leonard Bernstein, charismatic composer, conductor, lecturer, pianist, author and activist. Born in Massachusetts to Russian-Jewish immigrants, he excelled at school, graduated from Harvard University in 1939, then furthered his studies at the Curtiss Institute of Music in Philadelphia. Bernstein quickly rose to fame as assistant conductor of the Boston and New York Philharmonic Orchestras, MD of the New York City Symphony Orchestra (1945) and the New York Philharmonic Orchestra (1958). In addition to a busy conducting schedule, he found time to compose, his works embracing a range of genres including a Mass, three symphonies, a ballet, operas, a film score, numerous chamber pieces, solo works and the musicals *Candide* (1956), *On the Town* and *West Side Story* (1957). Bernstein's compositional techniques were as diverse as his choice of genres, incorporating popular and jazz elements into serious music and formal elements into popular works.

In 1964, Bernstein took a sabbatical from conducting to focus on composition, specifically the exploration of 12-tone music - a style he ultimately rejected. While struggling to write a musical called *Skin of our Teeth* (ultimately abandoned) and also coming to terms with the death of Kennedy and that of a close friend, he was invited by Walter Hussey, the Dean of Chichester to compose a work for the cathedral music festival. Hussey wrote "I hope you will feel quite free to write as you wish and will in no way be inhibited by the circumstances. I think many of us would be delighted if there was a hint of *West Side Story* about the music." The result was *The Chichester Psalms*, given its first performance on July 15th 1965 in New York under the direction of its composer, followed by its British premiere in Chichester on July 31st, conducted by the organist and Master of Choristers, John Birch.

Bernstein took Walter Hussey at his word. The work is a combination of modernist techniques (influenced by Stravinsky) with a jazzy, contemporary style. We even

hear a “recycling” of an abandoned number from *West Side Story* as well as some adapted material from the unfinished *Skin of Our Teeth*. The *Chichester Psalms*, inspired by both the Christian choral and Jewish liturgical traditions, is sung in Hebrew by a mixed choir and treble soloist. Originally scored for brass instruments, two harps and an array of percussion for five players, Bernstein also arranged a reduced accompaniment for organ, solo harp and percussion.

Each of the three movements incorporates one complete psalm with a shorter section from another, with supporting or contrasting texts and musical material. The work opens majestically with a setting of an extract from Psalm 108, followed by the complete text of Psalm 100 sung to jazzy, dancing music in 7/4. Movement 2 combines two contrasting texts, that of Psalm 23 in its entirety and an extract from psalm 2. After a simple chord introduction, the soloist sings the words of Psalm 23 set to a melody with a slightly bluesy feel and accompanied by the harp. The women's voices then take up the soloist's melody but the tranquillity is shaken by a brutal interjection from the tenors and basses. (It is this music that was originally written for the warring gangs in *West Side Story*.) Sopranos and altos return, instructed to continue as if “blissfully unaware” of threat, until peace and harmony are gradually restored. A dissonant, fiery organ introduction opens the final movement, which then gives way to the chorus singing a peaceful and lilting setting of Psalm 131. The work concludes with an extract from Psalm 133, the choir singing a cappella and in the style of a Lutheran chorale. The music is hushed and reverential, truly reflecting the sentiments of the text.

I Psalm 108, vs. 2 :

Urah, hanevel, v'chinor urah!
A-irah shaḥar !

Awake, psaltery and harp:
I will rouse the dawn! Psalm 100

Hari'u l'Adonai kol ha'arets.
Iv'du et Adonai b'simḥa
Bo'u l'fanav bir'nanah.
Du ki Adonai Hu Elohim.
Hu asanu v'lo anahnu.
Amo v'tson mar'ito.
Bo'u sh'arav b'todah,
Ḥatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam ḥas'do,
V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know that the Lord, He is God.
He made us, and we are his.
We are His people and the sheep of His pasture.
Come unto His gates with thanksgiving,
And into His court with praise.
Be thankful unto Him and bless His name.
the Lord is good, His mercy everlasting
And His truth endureth to all generations.

II Psalm 23

Adonai ro-i, lo eḥsar.

Bin'ot deshe yarbitseini,
Al mei m'nuḥot y'nahaleini,
Naf'shi y'shovev,
Yan'ḥeini b'ma'aglei tsedek,
L'ma'an sh'mo.

Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.

Shiv't'cha umishan'techa
Hemah y'naḥamuni.

Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayaḥ.

Ach tov vaḥesed Yird'funi kol
y'mei ḥayai
V'shav'ti b'veit Adonai
L'orech yamim.

Psalm 2, vs. 1-4:

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yaḥad
Al Adonai v'al m'shiḥo.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'ḥak, Adonai
Yil'ag lamo!

The Lord is my shepherd, I shall not want.

He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.

Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.

Thy rod and Thy staff
They comfort me.

Thou preparest a table before me
In the presence of my enemies,
Thou anointest my head with oil,
My cup runneth over.

Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

III Psalm 131

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimenu.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, vs. 1:

Hineh mah tov,
Umah na'im,
Shevet aḥim
Gam yaḥad

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Interval

West Side Story Medley

Leonard Bernstein (Arr. Len Thomas)

West Side Story is arguably Bernstein's most acclaimed work. Completed in 1957, this American musical was the result of a collaboration between Bernstein, the choreographer Jerome Robbins and Stephen Sondheim – the latter making his debut as a lyricist.

The story is an up-date of *Romeo and Juliet* set in 1950's New York, and highlights the rivalry between two gangs, the American “Jets” and the immigrant Puerto Rican “Sharks”. The ill-fated lovers are Tony, an American, and Maria, the sister of the leader of the the “Sharks”.

Tonight, we sing a medley of the well-loved songs from the musical, arranged for mixed choir by Len Thomas.

Four Chorale Preludes from Das Orgelbüchlein Johann Sebastian Bach

Jesu, meine Freude (BWV 610)

Gott, durch deine Güte (BWV 600)

Ich ruf zu dir, Herr Jesu Christ (BWV639)

Komm, Gott Schöpfer, heiliger Geist (BWV631)

Jesu Meine Freude

Johann Sebastian Bach

Jesu Meine Freude has been called a “priceless treasure” of choral music and is Bach's longest and most complex motet. In eleven relatively short movements, the music is based on the chorale melody *Cruger* (1653), set to words by Johann Franck and interspersed with text from St Paul's Epistle to the Romans: Chapter 8. The six verses of the chorale are ardent expressions of faith, praising Jesus and longing for His comforting spirit.

The movements form a symmetrical arch; the opening and closing chorales are musically identical, the second and penultimate movements are very similar dramatic choruses and there is a correspondence between the fourth and the eighth using, respectively, upper and lower voices in trios. At the centre is a lyrical five-part fugue. All the chorale settings are in E minor, with the exception of number nine, *Gute Nacht, o Wesen*, a poignant movement in A minor in which the altos are given the cantus fermus.

In Bach's music, the stark contrasts between the images of heaven and hell are vividly conveyed resulting in a motet of uncommonly wide dramatic range.

1.

Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier!

Jesus, my joy,
my heart's pasture,
Jesus, my treasure!

Ach wie lang, ach lange,
ist dem Herzen bange
und verlangt nach dir!

Ah, how long, ah long
has my heart suffered
and longed for you!

Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebers werden.

God's lamb, my bridegroom,
besides You on earth
nothing shall be dearer to me.

2.

Es ist nun nichts Verdammliches an
denen, die in Christo Jesu sind, die
nicht nach dem Fleische wandeln,
sondern nach dem Geist.
(Romans 8:1)

Now there is nothing damnable in those
who are in Christ Jesus, who do not walk
after the way of the flesh, but after the
way of the Spirit.

3.

Unter deinen Schirmen
Bin ich für den Stürmen
Aller Feinde frei.
Laß den Satan wittern,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken,
Jesus will mich decken.

Under your protection
I am safe from the storms
of all enemies.
Let Satan rage,
let the enemy fume,
Jesus stands with me.
Whether now it thunders and flashes,
whether sin and Hell terrify,
Jesus will protect me.

4.

Denn das Gesetz des Geistes, der da
lebendig machet in Christo Jesu, hat
mich frei gemacht von dem Gesetz der
Sünde und des Todes.
(Romans 8:2)

For the law of the spirit, which gives life
in Christ Jesus,
has made me free from the law of sin and
death.

5.

Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht dazu!
Tobe, Welt, und springe;
ich steh hier und singe
in gar sichrer Ruh!
Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummen,
ob sie noch so brummen.

Defiance to the old dragon,
defiance to the vengeance of death,
defiance to fear as well!
Rage, world, and attack;
I stand here and sing
in entirely secure peace!
God's strength holds me in watch;
earth and abyss must fall silent,
however much they might rumble.

6.

Ihr aber seid nicht fleischlich, sondern
geistlich, so anders Gottes Geist in
euch wohnt. Wer aber Christi Geist
nicht hat, der ist nicht sein.

You, however, are not of the flesh, but
rather of the Spirit, since the Spirit of God
lives otherwise in you. Anyone, however,
who does not have Christ's Spirit, is not
His.

(Romans 8:9)

7.

Weg mit allen Schätzen,
du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muß leiden,
nicht von Jesu scheiden.

Away with all treasures,
you are my delight,
Jesus, my joy!
Away, you vain honours,
I don't want to listen to you,
remain unknown to me!
Misery, want, torture, shame and death
shall, although I must suffer much, never
part me from Jesus.

8.

So aber Christus in euch ist, so ist der
Leib zwar tot um der Sünde willen; der
Geist aber ist das Leben um der
Gerechtigkeit willen.

However if Christ is in you, then the body
is dead indeed for the sake of sin; but the
spirit is life for the sake of righteousness.

(Romans 8:10)

9.

Gute Nacht, o Wesen,
Das die Welt erlesen!
Mir gefälltst du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben!

Good night, existence
that cherishes the world!
You do not please me.
Good night, sins,
stay far away,
never again come to light!
Good night, pride and glory!
To you utterly, life of corruption,
be good night given!

10.

So nun der Geist des, der Jesum von
den Toten auferwecket hat, in euch
wohnet, so wird auch derselbige, der
Christum von den Toten auferwecket
hat, eure sterblichen Leiber lebendig
machen, um des willen, daß sein Geist
in euch wohnt.
(Romans 8:11)

Therefore now since the Spirit of Him
who raised Jesus from the dead dwells in
you, that same who raised Christ from
the dead will make your mortal bodies
living, for the sake of His spirit that dwells
in you.

11.

Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
muß auch ihr Betrüben
lauter Zucker sein.
Duld' ich schon hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.

Hence, you spirits of sadness,
for my Master of joy,
Jesus, comes here.
For those who love God,
even their troubles
must be pure sugar.
Though I endure mockery and shame
here already, nevertheless you stay with
me even in sorrow, Jesus, my joy.

Make our Garden Grow (Candide)

Leonard Bernstein (Arr. Page)

In 1953, Bernstein started to compose a comic operetta based on Voltaire's satirical novella, *Candide* (1759). The story chronicles the misadventures of the protagonist, Candide, and his sweetheart, Cunegonde who are individually beset by many trials and tribulations before finally being reunited..

First performed on Broadway in 1956 to mixed reviews, Bernstein's *Candide* suffered a high turnaround of writers and lyricists, with different versions of the show appearing over forty-four years. *Make Our Garden Grow* is the final and uplifting song in which the couple sing of their modest goal to build a simple life together.

Isabel Harries

Isabel is currently studying for her masters at the Royal Academy of Music and is generously supported by the Craxton Memorial Trust, Mario Lanza Educational Foundation, Mansel Thomas Trust and the Milford Haven Port Authority Scholarship. In July 2016, Isabel graduated from the Royal College of Music. Prior to this, Isabel studied at Chetham's School of Music and on the junior programme at the Royal Welsh College of Music and Drama.

Isabel has played in major venues across the UK, including the Royal Albert Hall, Royal Festival Hall, Cadogan Hall, Wigmore Hall and the Bridgewater Hall. She has played under notable conductors including Bernard Haitink, Vladimir Jurowski and Semyon Bychkov and has played for several members of the Royal Family and many other VIPs.

Isabel is one half of the Solva Duo, with RCM flautist Catherine Hare. Highlighted performances include recitals at the Royal Albert Hall, the V&A Museum, the Royal Academy of Arts Summer Exhibition, St. Davids Cathedral Festival and more recently at Windsor Castle and Chelsea Flower Show!

Alongside her studies, Isabel has several private pupils as well as teaching harp and piano at Rupert House School, Henley on Thames.

Luke Taylor

Luke graduated from the Royal Birmingham Conservatoire in 2017 and is currently working towards an MA in Orchestral Percussion & Timpani at the Royal Academy of Music. His studies are supported by a Countess of Munster Musical Trust Derek Butler award.

He has performed with a wide range of orchestras including the City of Birmingham Symphony Orchestra, the Royal Philharmonic Concert Orchestra and following an audition last December, the Philharmonia orchestra. He has also been recorded for a BBC Radio 3 broadcast of Verdi's Requiem.

In 2017 he successfully auditioned for the Britten-Pears Orchestra, which performed Stravinsky's Rite of Spring under Marin Alsop at Royal Festival Hall. He is looking forward to joining them again in August for Prokofiev's Romeo & Juliet. Following a successful audition in May, Luke has been awarded a prestigious MMSF Percussion Fellowship with the Philharmonia Orchestra, which will commence in September. Past courses include the LSO Percussion Academy (2017), the CBSO training scheme and the CBSO Youth Orchestra.

Jack Apperley

Jack Apperley is currently studying for a Masters in Choral Conducting at the Royal Academy of Music under Patrick Russill after graduating from the University of Birmingham where he was mentored by Simon Halsey.

Jack has been the Music Director of Concordia Voices, a chamber choir based in Hampton Hill, since January 2017. He also directs two workplace choirs, for John Lewis and the Royal College of Physicians. Until December 2017 he was the conductor of the Christchurch Hill Primary School Choir, Hampstead, preparing the ensemble for internal and external events within the local community.

In addition to his studies at the Royal Academy of Music, Jack is an assistant to Simon Halsey and the London Symphony Chorus. This culminated in Jack standing in as Chorus Master for a performance of John Adam's oratorio *El Niño* in Paris with the London Symphony Orchestra, conducted by the composer.

Whilst at Birmingham, Jack was the Conductor of the University of Birmingham Music Society Chamber Choir between 2014 -2016, performing repertoire from

Thomas Tallis to Jonathan Harvey. The group now has a strong reputation within the University and performs more regular concerts at prestigious events. As part of the University of Birmingham Summer Festival of Music, Jack was the conductor of the Summer Festival Voices with whom he conducted a performance of Purcell's *The Tempest*. He was also the conductor of Summer Festival Sinfonia and was appointed Assistant Conductor of the Summer Festival Opera, Britten's *Albert Herring*.

Paul Ayres

Paul was born in London, studied music at Oxford University, and now works freelance as a composer & arranger, choral conductor & musical director, and organist & accompanist. He has received over one hundred commissions, and his works have been awarded composition prizes in Canada, Croatia, New Zealand, Poland, Russia, Spain, Switzerland, the UK and the USA. Paul particularly enjoys "re-composing" classical works (Purcell, Bach, Handel, Fauré) and "classicizing" pop music (jazz and show tunes, The Beatles, Happy Hardcore).

Paul conducts City Chorus and London College of Music Chorus (at the University of West London), accompanies Concordia Voices, and is associate accompanist of Crouch End Festival Chorus. He has led many music education workshops for children, and played piano for improvised comedy shows and musical theatre.

Please visit www.paulayres.co.uk to find out more.

Concordia Voices

Concordia Voices is a well-established chamber choir of about 36 mixed voices and is currently directed by Jack Apperley. Our regular accompanist is the composer and arranger Paul Ayres.

The choir performs regularly in south-west London where it is based. We have also toured abroad and to other locations in the UK as well as taking part in local musical events. Concordia Voices enjoy performing music from a wide repertoire ranging over 4 centuries and the choir has a keen interest in performing the work of contemporary composers, including Jonathan Dove, James MacMillan, Morten Lauridsen, John Tavener and Naji Hakim.

Concordia Voices rehearse on Sunday evenings from 7pm to 9pm in Hampton Hill. We are a small, friendly choir and new singers are warmly welcome. If you are interested in joining us please contact our secretary for more information at, secretary@concordiavoices.org or visit our web site for information on how to join the choir. www.concordiavoices.org

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Jackie Allen	Lindsey Baldwin	Colin Flood	Alan Baldwin
Lynda Beament	Rebecca Bevan	Clive Hall	Adam Brown
Dorothy Ford	Julie Hall	Brian Leathard	Philip Congdon
Viviane Hardy	Ramani Leathard	Paddi Sutton-Coulson	Vince Daly
Anusha Hesketh	Jane Newman		Chris Edwards
Prill Hinckley	Barbara Orr		Martin Hinckley
Julia Lavery	Jane Purser		Christopher Johnson
Margaret Lord	Anne Rowett		Tim Rowett
Rosie Oxborrow	Janet Taylor		
Ruth Parker	Shelagh Testar		
Heloise Plumley			
Fiona Rowett			
Helen Sugiyama			

Future Concerts

Saturday, 24th November 2018, St John the Divine, Richmond

A Concert for Peace to mark the centenary of the signing of the Armistice, in collaboration with Richmond Shakespeare Society; to include readings and a performance of the Duruflé Requiem in an acclaimed arrangement by William Petter for organ, horn, trumpet and cello.

Duruflé - Requiem

Barber - Agnus Dei

Harris – Bring Us O Lord God

Rheinberger – Abendlied

Saturday, 23rd March, 2019

A Voice from Heaven

To include works by

Gibbons, Weelkes and others