

WINCHESTER CATHEDRAL  
Saturday, December 16th, at 7.30 pm

# CHRISTMAS CONCERT

William Kendall, Donald Sweeney  
Waynflete Singers  
Winchester Cathedral Choir  
London Cornett and Sackbut Ensemble

MARTIN NEARY

## Favoriti

Russell Brandon, Stephen Layton (*trebles*)  
Winchester Cathedral Choristers  
Michael Liley, Keith Ross (*counter-tenors*)  
William Kendall, Humphrey Clucas, Stuart Hartley (*tenors*)  
Noel Osborne, Donald Sweeney, Norman Peate, John Davies (*basses*)

## Instrumentalists

Christopher Hirons, David Woodcock (*violins*)  
Robert Hope Simpson (*viola*)  
Jane Ryan (*cello*)  
Ian Gammie (*violone*)  
Catherine Smith (*oboe d'amore*)  
Theresa Caudle, Jeremy West (*cornetts*)  
Sue Addison, Paul Nieman, Martin Pope (*sackbuts*)  
Andrew van der Beek (*dulcian*)  
James Lancelot (*organ*)

*Programme price 20p*

## PROGRAMME NOTES BY MARTIN NEARY

Tonight's concert is built around two very different settings of the Magnificat. The first half ends with a recently reconstructed Magnificat for double choir by Monteverdi; and the second half opens with the first concert performance of Jonathan Harvey's innovatory Evening Canticles, commissioned by the Southern Cathedrals Festival.

The programme begins with three motets by Heinrich Schütz. The six-part *Hodie Christus natus est*, which was probably written about 1610 during the composer's first visit to Venice, combines grand theatrical gestures with a basically simple structure – an alleluya refrain separating the verses. Although not specified in the original score, it is more than likely that the vocal parts would have been doubled by an instrumental ensemble, if available, as is the case this evening.

The two other motets come from the collection called *Geistliche Chormusik* which appeared in 1648, the year of the Treaty of Westphalia. Schütz dedicated it to the choir of St. Thomas's, Leipzig, in gratitude to the town Council of Leipzig for preserving this genre of protestant church music despite the difficulties caused by the Thirty Years War. *Also hat Gott die Welt geliebt* (God so loved the world . . .) is deceptively simple yet exudes a quite unusual warmth. In *Ein Kind ist uns geboren* (For unto us a child is born) Schütz shows again his remarkable fusion of words and music. Who else could make the tongue twister 'Und er heist Wunderbar, Rat, Kraft, held' not only fall so naturally, but also have such a musical effect?

In contrast to his pupil, Schütz, Giovanni Gabrieli left a substantial amount of instrumental music to be performed as a prelude to the service or at the elevation of the Host. CANZON XIV, which is scored for two five part 'choirs' and continuo, abounds in antiphonal effects and some splendidly deep sonorities from the second group.

Of the four Magnificats by Monteverdi available in his two great anthologies of church music (1610 & 1640) the one to be performed this evening is the least well known. The main reason for this neglect is the fragmentary state of the work in Magni's part books. Not only are there many inaccuracies, there are, the editors of tonight's reconstruction contend, two missing voice parts – the alto and bass of the second choir.

The work has been handed down with only six vocal parts: Choir I Soprano, Alto, Tenor, Bass and Choir II only Soprano and Tenor; and that is how it has sometimes been performed and even recorded. But the musicological detective work of John Steele and Denis Stevens really gives conclusive proof that there were two missing parts. As they say, it is inconceivable that Monteverdi would have deliberately omitted two voices from the second choir (all his eight-part double choir psalms are for exactly paired groups of equal voices), and there is the strongest evidence in the duets following the three statements of 'Fecit potentiam'. The first and third for soprano and tenor make perfectly good musical sense as they stand, whereas the middle duet patently lacks its second bass part. As Denis Stevens has written: 'How disappointed chamber music lovers would be if the lovely duet for cellos in the first movement of Schubert's C Major quintet were played by only one cello.'

Supplying missing voices though for a work by any composer, let alone Monteverdi is a daunting task; and when they discovered that each had been working independently on an edition, the two scholars very sensibly decided to collaborate – and, I think, with great success.

For this setting, Monteverdi has adopted a most effective formal scheme, contrasting massive tutti of both choirs with numerous more delicate and florid duets; as in the soprano duet 'Quia respexit' answered by first and second violins, and in the jubilant Gloria Patri. Apart from the double chorus, with optional parts for sackbuts and dulcian, the work is scored for string quintet and continuo. In tonight's performance the Magnificat will be preceded by the Antiphon *Tribus miraculis* (2nd Vespers, Epiphany).

Just as we can now see that Monteverdi and his contemporaries changed the whole structure of musical form in the early 1600s, it may well be that in the course of time Jonathan Harvey's Magnificat and Nunc Dimittis will be regarded as a landmark in twentieth century church music. As a preface to the first performance, he wrote:

"Anyone who knows both the world of avant-garde music and the world of Anglican church music cannot fail to be struck by the sad fact that much exciting music of spiritual import hasn't a hope of entering those time-honoured and notoriously conservative portals. Or has it? The vision of our great cathedrals as once again the spearhead of all that is adventurous, imaginative and sacred in our torn culture helped me to write this piece, by no means 'adventurous' by avant-garde standards, but certainly exploiting vocal possibilities rarely if ever encountered in liturgical anglican Evening Canticles before. It embodies a hope."

As his note implies, the composer has not refrained from introducing 'contemporary' effects such as vocal clusters and aleatory devices into his settings. For example, in the Nunc Dimittis, at the word *light* the trebles, in turn, break *pianissimo* into free rhythm; and an irresistible cacophony develops as the lower voices join in, on a seemingly never-ending *crescendo*, until cut off by full organ – 'the only sound loud enough to stop it'. The organ part itself adds a dramatic, at times a vivid, commentary, but none of these effects submerges the melodic lines on which the Canticles are constructed, melodic lines, albeit frequently shifting syllable by syllable from one part to another.

The Magnificat and Nunc Dimittis were first performed at Evensong in Winchester Cathedral on 29 July 1978. The baritone soloist then, and for whom the part was specifically written, was tonight's soloist, Donald Sweeney, a member of the Winchester Cathedral Choir since 1961.

J. S. Bach composed his cantata, no. 121, *Christum wir sollum loben schon* for Christmas Monday. The opening chorus is in the style of the then old-fashioned motet; the lower voices entering one by one, with the first line of the chorale (breaking into florid phrases on the word *loben* (praises)) before the sopranos sing the chorale melody itself. The scoring of this movement is unusual, with oboe d'amore, cornetts and sackbuts doubling the string and voice parts. Elsewhere in the Cantata Bach's instrumentation is as delightful as ever. The very tuneful tenor aria has a lovely oboe d'amore *obbligato*, while a vivacious string motif accompanies the baritone solo for 'John's joyful leaping'. This joyful mood of thanksgiving radiates through the whole work which ends, after a brief soprano fanfare up to top B, with the chorale (Praise, honour and thanks to thee be said).

This concert is being broadcast live by the B.B.C. Please turn the pages silently.

Applause is welcome at the end of each half, and after the Magnificat and Nunc Dimittis.

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The Waynflete Singers gratefully acknowledge financial assistance from Southern Arts.

### Hodie Christus natus est

### Heinrich Schutz (1585–1672)

Hodie Christus natus est.  
Alleluja.

Hodie Salvator apparuit.  
Alleluja.

Hodie in terra canunt angeli, laetantur  
archangeli. Alleluja.

Hodie exultant justi dicentes:  
Gloria in excelsis Deo, et in terra pax  
hominibus bonae voluntatis.  
Alleluja.

*On this day Christ the Lord is born.  
Alleluja.*

*On this day the Saviour appeareth.  
Alleluja.*

*Today on earth the angels sing, archangels  
rejoice. Alleluja.*

*Today the righteous triumph, saying:  
Glory to God in the highest and on earth  
peace, goodwill to all men.  
Alleluja.*

### Also hat Gott die Welt geliebt

### Heinrich Schutz

Also hat Gott die Welt geliebt, dass er  
seinen eingeboren Sohn gab, auf dass alle  
die an ihn glauben nicht verloren werden  
sondern das ewige Leben haben.

*God so loved the world that he gave  
his only begotten Son, that whosoever  
believeth in him should not perish but  
have everlasting life. (John 3, v 16).*

### Ein Kind ist uns geboren

### Heinrich Schutz

Ein Kind ist uns begoren, ein Sohn ist  
uns gegeben. Welches Herrschaft is auf  
seiner Schulter, und er heisst  
Wunderbar, Rat, Kraft, Held, ewig Vater,  
Friedefürst,

auf dass seine Herrschaft gross werde  
und des Friedes kein Ende auf dem  
Stuhle David und seinem Königreiche,  
dass ers zurichte und stärke  
mit Gericht und Gerechtigkeit von nun  
an bis in Ewigkeit.

Solches wird tun der Eifer des Herren  
Zebaoth.

*For unto us a child is born, unto us a  
son is given: and the government shall be  
upon his shoulder: and his name shall be  
called Wonderful, Counsellor, the mighty  
God, the everlasting Father, the Prince of Peace.*

*Of the increase of his government and  
peace there shall be no end, upon the  
throne of David, and upon his kingdom  
to order it and to establish it with  
judgement and with justice from  
henceforth even for ever.*

*The zeal of the Lord of Hosts will  
perform this. (Isaiah 9, vv6, 7.)*

Canzon XIV a 10

Giovanni Gabrieli (1557–1612)

Magnificat

Claudio Monteverdi (1567–1643)

Magnificat anima mea Dominum: et exsultavit  
spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae:  
ecce enim ex hoc beatam me dicent omnes  
generationes.

Quia fecit mihi magna qui potens est:  
et sanctum nomen eius.

Et misericordia eius a progenie in progenies  
timentibus eum.

Fecit potentiam in brachio suo: dispersit  
superbos mente cordis sui.

Deposuit potentes de sede et exaltavit  
humiles.

Esurientes implevit bonis: et divites  
dimisit inanes.

Suscepit Israel puerum suum, recordatus  
misericordiae suae. Sicut locutus est ad patres  
nostros, Abraham et semini eius in saecula.

Gloria Patri, et Filio et Spiritui Sancto:  
sicut erat in principio et nunc, et semper,  
et in saecula saeculorum. Amen.

*My soul doth magnify the Lord: and my  
spirit hath rejoiced in God my Saviour.*

*For he hath regarded the lowliness of his  
handmaiden: for behold from henceforth all  
generations shall call me blessed.*

*For he that is mighty hath magnified me:  
and holy is his Name.*

*And his mercy is on them that fear him:  
throughout all generations.*

*He hath shewed strength with his arm: he  
hath scattered the proud in the imagination  
of their hearts.*

*He hath put down the mighty from their  
seat: and hath exalted the humble and meek.*

*He hath filled the hungry with good things:  
and the rich he hath sent empty away.*

*He remembering his mercy hath holpen his  
servant Israel: as He promised to our  
forefathers, Abraham and his seed forever.*

*Glory be to the Father, and to the Son and  
to the Holy Ghost: as it was in the beginning  
is now and ever shall be: world without end.  
Amen.*

INTERVAL OF FIVE MINUTES

*Members of the audience are requested not  
to leave their places.*

Magnificat and Nunc Dimittis

Jonathan Harvey (b. 1939)

*first broadcast performance*

My soul doth magnify the Lord..

Lord, now lettest thou thy servant depart  
in peace: according to thy word.

For mine eyes have seen thy salvation

Which thou hast prepared before the face  
of all people

To be a light to lighten the Gentiles:  
and to be the glory of thy people Israel.

Glory be to the Father, and to the Son  
and to the Holy Ghost: as it was in the  
beginning is now and ever shall be, world  
without end. Amen.

**Christmas Cantata No. 121**  
**Christum wir sollen loben schon**

- 1 Chorus  
Christum wir sollen loben schon,  
Der reinen Magd Marien Sohn,  
So weit die liebe Sonne leucht't  
Und an aller Welt Ende reicht.
- 2 Aria  
O du von Gott erhöhte Kreatur,  
Begreife nicht, nein, nein, bewund're nur:  
Gott will durch Fleisch des Fleisches  
Heil erwerben.  
Wie gross ist doch der Schöpfer aller Dinge,  
Und wie bist du verachtet und geringe,  
Um dich dadurch zu retten vom Verderben.
- 3 Recitative  
Der Gnade unermesslich Wesen hat sich den  
Himmel nicht zur Wohnstatt auserlesen,  
weil keine Grenze sie umschliesst.  
Was Wunder, dass all hier Verstand und Witz  
begricht? ein solch' Geheimnis zu ergründen,  
wenn sie sich in ein keusches Herz ergiesst  
Gott wählet sich den reinen Leib zu einem  
Tempel seiner Ehren, um zu den Menschen  
sich mit wundervoller Art zu kehren.
- 4 Aria  
Johannis freudenvolles Springen erkannte  
dich, mein Jesu, schon.  
Nun da ein Glaubensarm dich hält, so will  
mein Herz von der Welt zu deiner Krippe  
brünstig dringen.
- 5 Recitative  
Doch wie erblickt es dich in deiner Krippe?  
Es seufzt mein Herz: mit bebender und fast  
geschlossen'ner Lippe bringt es sein dankend  
Opfer dar. Gott, der so unermesslich war,  
nimmt Knechtsgestalt und Armuth an. Und  
weil er dieses uns zu gut gethan, so lass'  
ich mit der Engel Chören ein jauchzend  
Lobund Danklied hören.
- 6 Choral  
Lob, Ehr' und Dank sei die gesagt,  
Christ, gebor'n von der reinen Magd,  
Sammt Vater und dem heil'gen Geist  
von nun an bis in Ewigkeit.

**Johann Sebastian Bach (1685–1750)**

- 1 Chorus  
*Lord Christ, son of the Virgin Mary,  
we should indeed sing thy praises  
wherever the sun shines  
from one end of the world to the other.*
- 2 Aria  
*O thou creature, exalted by God,  
Understand not, no, only marvel:  
God will redeem us through the flesh of  
his Body.  
How great is the creator of all and  
how art thou despised and rejected to  
save mankind from destruction.*
- 3 Recitative  
*Mercy's immeasurable being has not  
confined itself to Heaven as its dwelling  
because no frontier encloses it.  
What mystery is it, exceeding all  
comprehension, that God chose the  
Virgin's pure heart and body in such a  
wonderful way as a temple worthy of  
exaltation to bear his Son.*
- 4 Aria  
*John's joyful leaping already  
acknowledges you, Lord Jesus.  
Now since such faith is holding you,  
my heart longs ardently to draw near  
to worship you in your cradle.*
- 5 Recitative  
*Yet what do we see in your crib?  
My heart sighs: with trembling and  
tightly closed lips, it brings a  
thankoffering. God, so infinite, takes  
on his servant's form and poverty.  
And because He has done this for us  
for our good, so may I hear with the  
choirs of angels a resounding hymn  
of praise and thanksgiving.*
- 6 Choral  
*Praise, honour and thanks to Thee,  
O Christ, born of a pure Virgin,  
And to the Father and to the Holy Ghost,  
now and for evermore.*