

Thanks to

Rehearsal accompanist: Ken Williams
Tech crew manager: Dave Benny
Video director: Dawn Slaughter & Alistair Slaughter
Video engineer: Damien Giromella
Audio engineer: Ron Keefe
Cameras: Eleanor Britton, Kane Ray, and Zubin Dalal, Ali Smith and Alistair Slaughter
FOH manager: Jenny Shepherd
Door Margaret and Roy Burton
Bar Mary Zajdler and Jane Salisbury
Box office: Molly Thomas

The vicar and congregation of St Matthew's Church

NEXT CONCERT

Sunday 1st July 2012 7.30pm
Howard Goodall Eternal Light: A Requiem
Finzi Lo the full final sacrifice

Sing and be inspired!

We welcome new singers. Ideally you can read music and sight-read a simple line. You've probably sung on and off all your life.

Term dates: 12th April to 5th July
7.30pm to 9.30pm

St Matthew's Concert Choir

Musical Director: Phiroz Dalal

Sunday 25th March 2012

ST MATTHEW'S CHURCH



MOZART Venite Populi
SCHUBERT Mass in G
GIBBONS O Clap your hands
BYRD Mass for Five Voices

Wolfgang Amadeus Mozart (1756-1791)
Venite Populi (1776)
Accompanist: Ken Williams

The sacramental offertory Venite Populi was composed for an Ascension Day service in 1776, and is a rare example of Mozart's writing for double chorus. It features several stylistic traits dating back to the Italian Baroque including antiphonal echo effects & highly contrasted rapid-fire counterpoint tossed back and forth between the two choruses.

Franz Schubert (1797-1828)
Mass No. 2 in G (1815)
Accompanist: Ken Williams
Soprano: Helen Dawson
Tenor: Colin Smith
Baritone: Gareth Bevan

Schubert wrote this simple but charming setting of the Mass in 1815 for his local church in Liechtenthal, a suburb of Vienna. He was just 18 years old. This youthful work is a fine example of Schubert's lyrical skill, heard to particularly fine effect in the *Kyrie* and *Benedictus*. The setting owes its formal plan to Mozart's and Haydn's short Viennese Masses, especially in the *Sanctus* where a weighty opening section is followed by a lively, vigorous fugue. The *Gloria*, too, displays a contrast of mood but here a lyrical central section is framed by music of great fire. The *Credo* opens and closes quietly with the *Crucifixus* section providing a more forceful episode. The *Agnus Dei*, with its choral pleas interspersing the soloists' phrases, brings the work to a peaceful conclusion. This author of this programme note is unknown it was supplied through Making Music's programme note service.

Orlando Gibbons (1583-1625)
O Clap your hands (1622)

Gibbons was Organist of the Chapel Royal and a Doctor of Music of the University of Oxford but is best known as Organist of Westminster Abbey from 1623. He was among the finest of the English composers of the Renaissance Period and came from a large family of musicians none of whom achieved the high level of notoriety achieved by Orlando. O clap your hands dates from 1622 and is written in eight parts, it is a dramatic and majestic setting of Psalm 47 and is one of the most impressive anthems of a composer noted for his Anglican church compositions.

William Byrd (1543-1623)
Mass for 5 Voices (1590s)

The five-part Mass was written in the 1590s. Byrd is known to have been a tenaciously loyal Catholic in a country which was more or less militantly Protestant. He could have been sent to the stake for his beliefs. It took some courage, therefore, to set & publish Latin texts at all at that time. Byrd published three Mass-settings between c.1593 and c.1595 separately, in very small books and without any title-pages. The music itself is deeply expressive. Its emotional range extends from a darkness which is almost hopeless - in the four-part *Agnus Dei* - to a fierce defiance in adversity at 'Et resurrexit' in the five-part *Credo*. During the course of these pieces Byrd clearly explored every feeling a man may have when he is fighting for something he passionately believes in, with his back to the wall.