

'Sing to the Lord'

J S Bach Singet dem Herrn ein neues Lied
Komm, Jesu, komm

Jonathan Harvey

Forms of Emptiness
I Love the Lord

Kerry Andrew

Dusk Songs

Joyful Company of Singers

Peter Broadbent – conductor

Thursday 21st March 2019 at 8pm
St James's Church
Paddington



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When we formed as a young choir in 1989, we set out to sing challenging music to the highest standards. Now, as an experienced choir, we recognise the value and energy that young talent continues to bring to music-making, and so we have set up a fund with two aims:

- to commission new music from young composers for performance by JCS and other choirs;
- to provide a bursary to engage young choral conductors and singers to work with JCS.

If you would like to support our performances and the rising generation of excellence in choral music, please consider becoming a Friend of JCS or making a separate donation to the JCS.

To know more, either talk to one of the JCS singers this evening, or use the contact form on www.jcos.co.uk or send an email to friends@jcos.co.uk.

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PROGRAMME

Singet dem Herrn ein neues Lied BWV 225 Johann Sebastian BACH (1685-1750)

I love the Lord

Jonathan HARVEY (1939-2012)

Forms of Emptiness

INTERVAL (20 minutes)

Komm, Jesu, komm BWV 229

Johann Sebastian BACH

Dusk Songs

Kerry Andrew (b.1978)

1. O nata lux
2. Opening Prayer
3. Crisoda liom a cadal
4. Before the ending of the day
5. Nunc dimittis
6. Hail, gladdening light
7. Response: We will lay us down in peace
8. O lux beata Trinitas

PROGRAMME NOTES

Much scholarship and research has gone into investigating the history and background of Bach's Motets. Relatively little is known about the actual occasions for which these works were written. It is sufficient to say that, as with any musical form that he used, Bach raises the level of technical control and intensity of spiritual involvement to a new peak. The two motets in tonight's programme owe something to earlier examples, and yet both are very different in structure and approach.

Singet dem Herrn ein neues Lied (1727) is written for double choir and the astonishing opening movement is very much like an orchestral concerto in its *ritornello* structure, where the main theme appears in a number of different keys interspersed with modulating episodes. The text for this comes from Psalm 149. The similarity to a concerto is seen again in the second movement, a more peaceful central section where the second choir sings a verse of the chorale *Nun lob, mein Seel* and portrays a confident belief in God's power and comfort as the believer comes to his death. Each phrase of the chorale is answered by the first choir singing what is described as an *Aria*, with a text which calls on God to help and protect the believer and is a reassurance of the blessing of God. The final movement, a setting of words from Psalm 150, begins with an energetic and antiphonal section in 4 time before uniting the two choirs in a 3/8 dance with echoes of the "*pleni sunt coeli*" of the B minor Mass. Mozart heard this motet in 1789 and became immediately excited, crying out at the end "Now this is something one can learn from!"

Komm, Jesu, komm (1731?) makes use of two verses of a chorale but no Biblical verse or other text. The first sections of this motet are for double chorus. The text in the opening section is typified by a yearning for Christ because of the bitterness of life, and is set in a simple, homophonic style in triple time with much antiphonal contrast. This is followed by a short contrapuntal section in four time before an extended section in 6/8 time affirming Christ as "the Way, the Truth and the Life" which alternates between homophonic style and exuberant polyphony. In the final section the text speaks of the death and ascent to Heaven of the soul. The reassurance of the Lutheran faith is mirrored in the choice of a simple four-part harmonization of the chorale tune which ends this motet. This motet is an example of the balancing of homophony and polyphony that was characteristic of the chorale motets of the late Baroque period.

Jonathan Harvey was one of the most important composers of his generation, perhaps more admired in mainland Europe than in the UK, but greatly loved by musicians as a deeply spiritual and immensely kind man.

In ***I love the Lord***, written for Martin Neary and the choir of Winchester Cathedral where Harvey's son was a chorister, a group of solo voices reiterate the title words, on or close to the G major triad which dominates the piece. The intensity rises until the words "*O Lord I beseech thee deliver my soul*" with passionate melisma from two Soprano soloists, then gradually subsides until the final *ppp* repeat of the opening words.

Forms of Emptiness is concerned with spiritual expression in a wider sense. The text is a setting of words from the Buddhist *Heart Sutra* in Sanskrit and in translation, and three poems by E. E. Cummings. The poems all have an emphasis

on the here and now, on "catching the joy as it flies", whereas the chant of the *Heart Sutra* acts as a "ground" from which the "forms of emptiness" briefly emerge, and against which they are seen as transient, scarcely real. In setting the piece for three choirs, all of which sing in different keys and - at times - at different speeds, and in quoting from and alluding to many different musical styles and influences (including Palestrina and Messiaen) and by adding the spoken voice, the composer seems to summarise all his choral writing up to that point (1986) in reaching out beyond the conventional spiritual experience of the Western world.

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The final work in the programme is by **Kerry Andrew** who has kindly permitted an abbreviated version of the collection.

*draw down the clouds
before the first plush hours
of sweetened hushsleep
swim in the candlelight
as night paints upon night
bury your dusksongs deep*

Kerry has written...

Dusksongs was commissioned by the York-based choir, The Ebor Singers, in 2006, with the aim of providing a reflective work from the Western Church liturgy that might be compared to the large-scale compositions written for the Eastern Church, where music and ritual are fused into a timeless expression of prayer. *Dusksongs* was premiered by the Ebor Singers at York Minster in 2006 and was subsequently released by them on Boreas Music (www.boreasmusic.com). It is dedicated to my father, Malcolm.

This commission was prompted by the desire to provide for the liturgy and choirs a work that might be compared to the large-scale compositions written for the Eastern Church (such as the All-Night Vigil) where music and ritual are fused into a timeless expression of prayer. The service that comes closest to this in the Western tradition is Compline, a composite liturgy which draws from elements of Roman Catholic Vespers and Compline, which themselves have roots in the shared liturgical heritage of the Western and Eastern churches.

I was immediately drawn to the idea of setting these last, meditative prayers uttered before sleep. Having a profound fascination with non-Western vocal styles, I have thrown in various influences, from pentatonic overlapping phrases of the Central African Pygmies to a Norwegian folk scale, the harmony found in the female choirs of Bulgaria to Byzantine chant. I have also always been interested in the idea that Christianity was for many centuries preached in Europe in an oblique language, before the liturgy was eventually translated into the vernacular, so I decided to combine Latin and English (as well as a little Ancient Greek and Scottish Gaelic) in several of the pieces, often with the latter acting as a concurrent or emerging translation.

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Singet dem Herrn

Singet dem Herrn ein neues Lied,
die Gemeinde der Heiligen sollen ihn loben,
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem
Könige,
sie sollen loben seinen Namen in Reigen,
mit Pauken und mit Harfen sollen sie ihm
spielen.

Wie sich ein Vat'r erbarmet
Gott, nimm dich ferner unser an...
üb'r seine junge Kinderlein
Gott, nimm dich ferner unser an,
so thut der Herr uns allen
Gott, nimm dich ferner unser an,
So wir ihn kindlich fürchten rein.
Gott, nimm dich ferner unser an,
Er kennt das arm' Gemächte,
Gott, nimm dich ferner unser an,
Gott weiss, wir sind nur Staub,
denn ohne dich ist nichts gethan
Mit allem unsern Sachen.

Gleich wie das Gras vom Rechen,
Gott, nimm dich ferner unser an,
ein Blum' und fallend Laub !
denn ohne dich ist nichts gethan
mit allen unsern Sachen;
Der Wind nur drüber wehet,
Gott, nimm dich ferner unser an,
So ist es nicht mehr da.
Drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's ferner machen.

Also der Mensch vergehet
sein End', das ist ihm nah'.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt.
Lobet den Herrn in seinen Thaten,
Lobet ihn in seiner grossen Herrlichkeit.
Alles was Odem hat, lobe den Herrn,
Halleluja!

*Sing unto the Lord a new song.
And his praise in the congregation of the saints.
Let Israel rejoice in Him that made him:
Let the children of Zion be joyful in their King.
Let them praise His name in the dance:
Let them sing praises unto him with the timbrel
and harp.*

*As a father shows pity
God preserve us evermore...
For his young children,
God preserve us evermore...
So does the Lord for all those
God preserve us evermore...
Who show Him pure and childlike fears.
God preserve us evermore...
He knows our feeble powers,
God preserve us evermore...
God sees we are but dust.
For without Thee nothing is achieved
Of all our strivings.
As grass before the reaper
God preserve us evermore...
A flower, a falling leaf
For without Thee nothing is achieved
Of all our strivings.
The wind has only to blow
God preserve us evermore...
And it is no more.
Be Thou our protector and our light,
And leave us not without hope,
Thus make us more like Thee.
So will man pass away,
His end is near.
Happy the man who firmly and steadfastly
Puts his trust in Thee and in Thy grace.
Praise the Lord for his mighty acts:
Praise him according to His excellent greatness.
Let everything that hath breath praise the Lord.
Halleluja!*

I love the Lord

I love the Lord, because he hath heard my voice and my supplications
Because he hath inclined his ear unto me,
Therefore will I call upon him as long as I live.
The sorrows of death compassed me, and the pains of hell got hold upon me:
I found trouble and sorrow.
Then called I upon the name of the Lord:
O Lord I beseech thee, deliver my soul.
Return unto thy rest, O my soul; the Lord hath dealt bountifully with thee.
For thou hast delivered my soul from death, mine eyes from tears, and my feet from falling.
I will walk before the Lord in the land of the living. (Psalm 116 vv 1-4, 7-9)

Forms of Emptiness Words by by E. E. Cummings and from the *Heart Sutra*

!hope
faith!
!life
love!

to eyes) drift
bells glide
seethe
glow

bells cry bells
(the sea of the sky is
ablaze with their
voices) all

(undering proudly
humbly overing)
all bright all
things swim climb minds

shallbe and was
are drowned by
prodigious a
now of magnificent

(down
slowly swoop wholly
up
leaping through merciful

sound (which
makes this
whenworld squirm

sunlight) to
burst
in
a thunder of oneness
dream
!joy
truth!
!soul

turns
houses to
people and streets
into faces and cities

From *73 Poems* (No.69)

silence

– is
a
looking

bird: the

turn
ing; edge, of
life

(inquiry before snow)

seeker of truth

follow no path
all paths lead where

truth is here

from *45 Poems* (No.40)

how many moments must (amazing each
how many centuries) these more than eyes
restroll and stroll some never deepening beach
Locked in foreverish time's tide at poise,
love alone understands: only for whom
I'll keep my tryst until that tide shall turn;
and from all selfsubstracting hugely doom
treasures of reeking innocence are born.
Then, with not credible the anywhere
eclipsing of a spirit's ignorance
by every wisdom knowledge fears to dare,
how the (myself's own self who's) child will dance!
and when he's plucked such mysteries as men
do not conceive – let ocean grow again

from 73 Poems (No.71)
E. E. Cummings Reproduced by permission

Om namo Bhagaratyai Arya-Prajñāparam itāyai !

Árya - Avalokiteśvaro bodhisattvo gambhīrām
prajñāpāra-mitā-caryām
caramano vyavalokayati sma:
pañca - skandhās tamś ca svabhāvaśūnyan paśyati sma:
iha Śariputra rūpam śūnyatā sūnyataiva rūpam, rūpan na prithak
sūnyatā sūnyatayā na prithag rūpam,
yad rūpam sā śūnyatā ya śūnyatā tad rūpam;
evam eva vedanā - samjñā - samskāra - vijñānam.

prajñāpāramitā mahā- mantra mahā- vidyā- mantra

'nuttara - mantra'

samasama - mantreh, sarva - dukha - praśamanah, satyam amithyatvat.
prajñāpāramitāyām ukto mantrah, tadyathā: gate gate paragate
para samgate bodhi svahā. iti prajñāpāramitā - hridayam samāptam.
gate gate paragate para samgate bodhisvaha.

(From *Buddhist Scriptures - The Heart Sutra*)

Komm, Jesu, komm

1. Choral

Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwindt je mehr und mehr,
ich sehne mich nach deinem Friede;
der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben,
du bist der rechte Weg,
die Wahrheit und das Leben.

1. Chorus

*Come, Jesus, come, my body is weary,
my strength wanes more and more,
I long for Your peace;
the sour path becomes too difficult for me!
Come, come, I will yield myself to You,
You are the true path,
truth and life.*

2. Arie

Drum schließ ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

2. Aria

*Therefore I enclose myself in Your Hands
and say goodnight to you, world!
Even though my lifetime rushes to its end,
my spirit is nevertheless prepared.
It shall float with its Saviour,
since Jesus is and remains
the true path to life.*

"Komm, Jesu, komm" Paul Thymich 1684/1697

Dusksongs

1. O NATA LUX (Roman Catholic Hymn)

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

*O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.*

*Thou who once deigned to be clothed in flesh
for the sake of the lost,
grant us to be members
of thy blessed body.*

(Hymn, Lauds, Feast of the Transfiguration)

2. OPENING PRAYER

ENGLISH:

The Lord Almighty grant us a quiet night
and a perfect end. Amen.

LATIN:

*Noctem quiétam, et finem perféctum
concédat nobis Dóminus omnípotens. Amen.*

Compline Blessing (*Liber Usualis*)

3. CRIOSDA LIOM A CADAL (Celtic Prayer)

Criosda liom a cadal,
Criosda liom a dusgadh,
Criosda liom a caithris,
Gach la agus oidhche,
Gach aon la is oidhche.

*Christ with me sleeping,
Christ with me waking,
Christ with me watching,
Every day and night,
Each day and night.*

(Celtic Prayer, from the *Carmina Gadelica*)

4. HYMN

Before the ending of the day,
Creator of the world, we pray,
that with thy wonted favour thou
wouldst be our guard and keeper now.

*Te lucis ante términum,
Rerum Creátor, póscimus,
Ut pro tua cleméntia
Sis praesul et custódia.*

From all ill dreams defend our eyes,
from nightly fears and fantasies;
tread under foot our ghostly foe,
that no pollution we may know.

*Procul recédant sómnia,
Et nóctium phantásmata;
Hostémque nostrum cómprime,
Ne polluántur córpora.*

O Father, that we ask be done,
through Jesus Christ thine only Son,
who, with the Holy Ghost and thee,
doth live and reign eternally. Amen.

*Præsta, Pater piíssime,
Patrique compar Unice,
Cum Spíritu Paráclito
Regnans per omne sæculum. Amen.*

Compline Hymn (c.8th Century)

5. NUNC DIMITTIS

ENGLISH:

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.

LATIN:

*Nunc dimíttis servum tuum, Dómine,
secúndum verbum tuum in pace:
Quia vidérunt óculi mei salutáre tuum,
Quod parásti ante fáciem ómnium populórum,
Lumen ad revelatiónem géntium,
et glóriam plebis tuæ Israel.
Glória Patri, et Fílio,
et Spíritui Sancto.
Sicut erat in princípío, et nunc, et semper,
et in sæcula sæculórum. Amen.*

6. HAIL GLADDENING LIGHT (Orthodox Hymn)

Hail, gladdening Light, of His pure glory poured,
Who is immortal Father, heavenly blest;
Highest and holiest—Jesus Christ our Lord!
Now are we come to the sun's hour of rest;
All times are ordered in Thy Word alone,
Therefore the day and night Thy glories own.
The lights of evening now around us shine;
We hymn Thy blest humanity divine;
Worthiest art Thou at all times to be sung,
By grateful hearts, with undefiled tongue,
Son of our God, Giver of life, alone!
Therefore shall all the worlds Thy glories own.

(From Greek Orthodox All-Night Vigil (Vespers); translated from the Greek by John Keble
(1834))

7. RESPONSES (Cantor / Choir)

We will lay us down in peace and take our rest;
For it is thou, Lord, only that makest us dwell in safety.

8. O LUX BEATA TRINITAS

O lux beata Trinitas
Et principalis unitas,
Iam sol recedit igneus,
Infunde lumen cordibus.
Te mane laudum carmine,
Te deprecemur vespere,
Te nostra supplex Gloria
Per cuncta laudet saecula.
Deo Patri sit Gloria,
Eiusque soli Filio,
Cum Spiritu Paraclito,
Et nunc et in perpetuum. Amen.

*O Trinity, blessed light
And principal unity,
Now that the fiery sun recedes,
Pour thy light into our hearts.
Thee we praise with song in the morning,
Thee we beseech in the evening,
Thee let our suppliant glory praise
Through all ages.
To God the Father be glory,
And to his only Son,
With the Spirit, the Paraclete,
Both now and forever. Amen.*

(St Ambrose, Hymn, Sunday Vespers)

Peter Broadbent is the founder conductor of the **Joyful Company of Singers** and one of Britain's leading choral conductors. He has conducted the London Mozart Players, Divertimenti Chamber Orchestra, the English Chamber Orchestra, the City of London Sinfonia, the Royal Philharmonic Orchestra, the Southern Sinfonia, the Guildford Philharmonic Orchestra, Apollo Voices and the BBC Singers, broadcasting frequently on BBC Radio 3 and Classic FM.

Engagements outside the UK include concerts with the Debrecen Philharmonic Orchestra and Kodály Chorus in Hungary, a broadcast with the National Chamber Choir in Dublin and a European tour with the World Youth Choir in 2006. He gives workshops and master classes throughout Europe and is Director of Training for the Association of British Choral Directors.

In 2007 he was presented with the Pro Cultura Hungarica Award by the Hungarian Ministry of Culture for his services to Anglo-Hungarian musical relations, and last year was presented with the Knight's Cross of the Hungarian Order of Merit

JOYFUL COMPANY OF SINGERS

One of Europe's most prominent chamber choirs, the **Joyful Company of Singers** is known for its virtuosity and intensity of spirit, as well as for an astoundingly wide repertoire, ranging from the 16th Century to the present day, including many first performances. Formed in 1988 by conductor Peter Broadbent, the choir first came to prominence when it won the Sainsbury's Choir of the Year competition in 1990. Since then it has maintained its profile in the music world, winning an impressive list of national and international competitions leading to many invitations to perform. Concert appearances include most of the leading UK festivals and regular concert tours in Europe, broadcasting in many countries as well as on BBC and Classic FM. A discography of over 25 CDs includes Rachmaninov's *All-night Vigil* on Nimbus – '*beautifully characterized and shaped by Peter Broadbent*' (International Record Review).

The JCS has also instituted a Youth Fund to encourage the development of young choral conductors, singers and composers. The first composition competition was won by young Australian composer Chris Williams and in 2016 the JCS co-commissioned the major work *Dancing Star* from Toby Young along with Bristol Choir Exultate and Strathclyde University Chamber Choir. In addition, we have funded four Fellowships for young conductors to work with the choir.

SOPRANOS

Amanda Abbitt *
Felicitas Biskup
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Sarah Intrieri † ‡
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Peter Murphy
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BASSES

Kevin Bailey
Tim Bull
William Ellis †
Jonathan Lane ‡
David Lowe
Andy Mackinder *
Garrod Stephen
Christopher Williams ‡

Alicia Cropley (Speaker)

† Soloist in *I love the Lord*

‡ Soloist in *Forms of Emptiness*

§ Sub-conductor in *Forms of Emptiness*

* Soloist in *Dusksongs*



The next JCS performances will be:

'Lux Aeterna'

Songs from darkness to light – Sånger från mörker till ljus.

The JCS visits Northern Sweden to sing works by Purcell, Mendelssohn, Rachmaninov, Poulenc, Rehnquist and others.

- Kalix Church 25 May at 4pm
- Luleå Cathedral 25 May at 7.30pm
- Råneå Church 26 May at 11am (Sunday Service - högmässogudstjänst)
- Överkalix Church 26 May at 3pm

Two Romantics

Brahms – *Liebeslieder Walzer* / *Weltliche a Cappella Gesänge*

Schubert – *Fantasie in F minor* / *Partsongs*

with Nigel Clayton & Francesca Leonardi (Piano Duet)

- Thursday 20 June at 7.30pm
- St. Bartholomew-the-Great Church, Cloth Fair, London EC1A 7JQ

St. Marylebone Festival

Vaughan Williams – *Mass in G minor* / *Partsongs*

Along with: *On Wenlock Edge* / *Blake Songs*

- Tuesday 23 July at 7.30pm
- St. Marylebone Church, London NW1 5LT

JCS Photo – Carol Hartfree

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