

EX COLLEGIO CANTABRIGIENSI

presents

SPEM IN ALIUM
& OTHER CHORAL
MASTERPIECES

Tim Horton, Director
Charles Harrison, Organ

Stephen Hogg, Countertenor
Robert Marson, Baritone

on

Friday 13th August, 8pm
& Saturday 14th August, 8pm
in Greyfriars Kirk, Edinburgh



Programme: 20 pence

PROGRAMME

Spem in alium

Thomas Tallis (c.1510-1585)

Much speculation surrounds the question of why Tallis decided to write a motet in forty parts. The oldest extant manuscript is in fact of the English version Sing and Glorify intended for performance at the coronation of James I's son Henry as Prince of Wales, and it is perhaps this royal connection that fostered the belief that the Latin version had been composed for the 40th birthday of Elizabeth I in 1573. Contemporary accounts of the preparations for the coronation, however, recall that the piece had been composed at the behest of the Duke of Norfolk, Thomas Howard, in response to a work of similar proportions by the Italian Alessandro Striggio. Whether the Duke specifically commissioned Tallis or just laid down a general challenge to the English composers of the day, and whether it was first performed in the gallery of Arundel House in the Strand, as one diarist relates, or, as seems more likely, the octagonal banquet hall of Arundel Castle, with each of the eight choirs standing along one wall, remain open questions. That all forty voices enter together for the first time in bar forty of modern editions is, of course, purely coincidental! - *CJ*

Organ solo: Toccata in F BWV 540

Johann Sebastian Bach (1685-1750)

Among Bach's longest single movements, this brilliant Toccata shows Bach responding to innovations in organ design, in keyboard temperament, and in playing techniques. It is conceived on a grand scale: alternating sections of two-part canon in the manuals and virtuosic pedal solo serve as an introduction. (The pedal solos call for a top F, available on only the newest organs.) What follows makes full use of the tonal possibilities allowed by new thinking in keyboard temperament. Whereas earlier keyboard music was limited to a small number of closely-related keys, now instruments were tuned to allow any key to be visited without aural discomfort. Especially daring are the many interrupted cadences: just as we feel a conclusion draws near, Bach takes an unexpected turn, launching into a new and surprising tonal direction with renewed energy.

Although organ compositions on a similar scale had been known for about a century, their length was achieved by alternating sections of free fantasia material with stricter fugal forms (*stylus fantasticus*). Here, however, is a through-composed work, where development, rather than contrast, sustains our interest. The composer revealed here is thoroughly 'modern', fusing elements of earlier styles into a new and spacious musical architecture. - *CH*

Ave Maria

Robert Parsons (c.1528-1572)

Like many of his contemporaries, Parsons set sacred texts in both English and Latin according to the liturgical convictions of the monarch of the day. This motet is one of only a handful of Parsons' Latin works that survive complete and is one of only two settings of the Ave Maria surviving from sixteenth-century England. Setting these words, with their unequivocally Catholic associations, would presumably have been to nail one's colours to the mast a little too permanently in the turbulent religious climate of Tudor England, and it is interesting to note that Parsons hedges his bets by not including the final lines, which address Mary as the Mother of God and solicit her intercessions. Without this conclusion, the text barely goes beyond the angel's salutation of Luke 1:28 and would as such also have been palatable to Protestant factions. - *CJ*

Laudibus in sanctis

William Byrd (c.1543-1623)

By the time the *Cantiones sacrae* were published in 1589 and 1591, the puritan element of the Reformation had gained sufficient momentum to more or less force music out of the church. While the Chapel Royal may have constituted an exception in this respect, there can be no doubt that the majority of Byrd's compositions were intended for performance in the home, where singing in Latin

would have been commonplace in educated circles. While many of the other texts in the second volume focus on exile and dispossession and would, as such, have been particularly relevant to the recusant Catholics of the day, *Laudibus in sanctis*, a setting of a paraphrase of Psalm 150, is relentlessly joyful in character and displays many of the compositional characteristics of the madrigals alongside which it would have been sung. - *CJ*

Lamentations of Jeremiah

Alonso Lobo (c.1555-1617)

Despite having been considered an equal by his contemporary, Tomas Luis de Vitoria, little is known about the Spanish composer Alonso Lobo. He spent much of his life in and around Seville, where he was first a choirboy and, from 1591, assistant to Francisco Guerrero at the cathedral. After a spell as maestro de capilla at Toledo cathedral (1593-1603), he returned to the same post in Seville. This passage from the Lamentations constitutes the first lesson at the Tenebrae on Holy Saturday. - *CJ*

INTERVAL - 15 minutes

Requiem

Maurice Duruflé (1902-1986)

- I. Introït
- II. Kyrie
- III. Domine Jesu Christe
Baritone solo – Robert Marson
- IV. Sanctus
- V. Pie Jesu
Countertenor solo – Stephen Hogg

- VI. Agnus Dei
- VII. Lux aeterna
- VIII. Libera me
Baritone solo – Robert Marson
- IX. In Paradisum

Duruflé was immersed in the Solesmes school of Gregorian chant from an early age at the cathedral in Rouen. When the publishers Durand commissioned the Requiem in 1947, he had already begun work on a suite for solo organ on the Gregorian themes of the mass for the dead, and this formed the basis of what was to become his first choral work. The combination of the centuries-old melodies with the early modern harmonies of the day results in a composition that, despite the proportions of the orchestra it employs, never seeks to emulate the drama of nineteenth century settings of the text. Indeed, following Fauré, Duruflé chooses to emphasise the miracle of forgiveness and reconciliation rather than the horror of judgement by setting the Pie Jesu as a separate movement and omitting the sequence *Dies irae* completely. - *CJ*

Programme notes - Chris Johns, Charles Harrison

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Tim Horton is Organist and Director of the Choir at the Royal Military Chapel (the Guards Chapel), London. In amongst a busy schedule of services and extra events, the choir has recently recorded twice on the EMI label, with the Band of the Grenadier Guards, and broadcast live on BBC Radio 3's *Choral Evensong*. Before this, Tim held posts at Sheffield Cathedral, Abbots Bromley School, and as Organ Scholar at Jesus College, Cambridge.

Tim is Musical Director of the Croydon Bach Choir, before which appointment, he was Music Director of the Guildford Chamber Choir. He has conducted much of the standard choral repertoire. He is also Founder and Musical Director of the English Singers, and has worked on a freelance basis with many other choirs, amongst them the Vasari Singers, the Joyful Company of Singers, and the Brighton Festival Chorus.

As an organist, he has given many recitals and was a prize-winner at ARCO and FRCO diplomas, gaining the highest marks of the session in both. Tim also works in music education and as a composer and arranger.

Charles Harrison pursues a busy career as a soloist, conductor, continuo player, and teacher.

A top prize winner in two international organ competitions, Charles performs extensively in Britain and Ireland, and has toured Denmark, Finland and Poland. Concerto work has included performances with the Irish Chamber Orchestra and the Ulster Orchestra, both broadcast by the BBC. During the BBC's Music Live festival earlier this year, Charles appeared as a harpsichordist with the cellist, Stephen Isserlis, and as an organist with the BBC Singers.

Charles has worked in Guildford and Carlisle Cathedrals, at St George's Church in Belfast (where he was also on the staff of the Queen's University) and last year moved to Lincoln Cathedral to take up the post of Assistant Director of Music, where he directs the choir of boys and men.

Stephen Hogg was born in Glasgow. He has recently completed "The Knack" – a performance course run by English National Opera, which culminated in his taking the lead role in a newly composed opera, "A Very Private Beach" by Julian Grant. He is a member of the professional choir of St Mary's Church, Bourne Street, London and sings regularly with the choir of St Paul's Cathedral as well as occasional work with other cathedral and church choirs. Solo performances have included Mozart's Requiem, Orff's Carmina Burana, Bernstein's Chichester Psalms, Pergolesi's Stabat Mater and Handel's Messiah and Birthday Ode for Queen Anne. Recent engagements have included appearances as The Sorceress in Purcell's Dido and Aeneas, Vivaldi solo cantatas and the Zelenka Lamentations.

Robert Marson received his early musical training as a Junior Exhibitioner at the Royal Academy of Music. Later, while studying mathematics at Cambridge University, he was a Choral Exhibitioner at Jesus College and had singing lessons with Nigel Wickens. On leaving Cambridge, he moved to Tewkesbury, where he sang in the Abbey's professional choir and set up a computer software business. He followed this with five years as a Vicar Choral of Wells Cathedral, for the last two of which he was the Vicar Principal. In 2002 he moved to Bristol. He has appeared as a soloist with various choral societies and in song recitals and operatic roles. He currently studies singing with Nicholas Powell, formerly of the Royal Northern College of Music.

Ex Collegio Cantabrigiensi is made up of former members, men and women, of the Chapel Choirs of Jesus College, Cambridge and the present group spans some fifteen years' membership of those choirs. Ex Collegio has sung extensively in English Cathedrals and has given concerts in many parts of the country and abroad. The choir is conducted in rotation by former Organ Scholars of Jesus College.

*For more information about Ex Collegio, please visit the website <http://www.excoll.org.uk>,
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Ex Collegio 2004

Pamela Abbott	Mark Dourish	Robert Marson	Nicola Rogers
Susan Acland-Hood	Lucy Elwell	Emily Mitchell	Edward Seymour
Clare Arthurs	James Featherstone	Greg Morris	Charlie Stagg
Duncan Aspden	Charles Harrison	Duncan Moss	Nick Wakelin
Victoria Beale	Will Hay	Keiron Nash	David Walder
Emma Bissett	Andrew Hetherington	Jason Orringe	Louise Walder
Philip Blackledge	Stephen Hogg	Joy Palfery	Amanda Woodd
Matthew Bullen	Tim Horton	Richard Palfery	Charles Woodd
Sally Burlington	Isabella Image	Nicholas Pegge	Andrew Wright
Alex Churchill	Chris Johns	Claire Rawlinson	Clare Wright
Tim Clarke	Graham Kirk	Johannes Reinschke	
Sally Dixon	Susan Lawrence	Christophe Rhodes	