

# Cantabile

CHAMBER CHOIR – LEEDS

PRESENTS

VIVALDI

# GLORIA

*MASS in G*

**SCHUBERT**

ST. EDMUNDS, ROUNDHAY, LEEDS  
SATURDAY 28<sup>TH</sup> NOVEMBER 2015

CANTABILE ARE DELIGHTED TO WELCOME MUSICIANS FROM THE ORCHESTRA OF LEEDS CATHEDRAL AND BEN MORRIS, ORGAN SCHOLAR OF YORK MINSTER WHO JOIN US IN THIS EVENING'S PERFORM.

VIOLIN I	Tom Rowan-Young
VIOLIN II	Jordan Garbutt
VIOLA	Sophia Dignam
CELLO	Cara Janes
OBOE	Michael Sluman
TRUMPET	Daniel Mills



ORGAN	Ben Morris
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THIS PERFORMANCE HAS BEEN MADE POSSIBLE BY THE GENEROUS BEQUEST OF HENRY TICKNER. HENRY SANG WITH CANTABILE FROM THE CHOIR'S INCEPTION IN 2007 UNTIL HIS DEATH IN 2014. HIS EXPERIENCE, EXPERTISE, ENTHUSIASM AND TIRELESS WORK ON BEHALF OF THE CHOIR ARE GREATLY MISSED.

## **MASS No. 2 IN G**

**FRANZ SCHUBERT**

1797 - 1828

### **KYRIE ELEISON**

Lord have mercy on us...

Chorus & Trio: Ann, Lynn, Karen

### **GLORIA**

Glory to god in the highest...

Chorus & Soli: Ann, Trevor

### **CREDO**

I believe in one God...

Chorus

### **SANCTUS**

Holy, holy, holy, Lord God of Hosts...

Chorus

### **BENEDICTUS**

Blessed is he who comes in the name of the Lord...

Quartet: Ann, Phil, Tom, Sandi

### **AGNUS DEI**

Lamb of God...

Chorus & Soli: Ann, Tom, Sandi

In the spring of 1815, at the age of 18, Schubert wrote this 'little' Mass for his Parish Church in Lichtental, a suburb of Vienna. The second of his six settings of the Mass, Schubert composed this work in a period of less than a week. Originally modestly scored for strings and organ, Schubert later added trumpets and timpani and his brother added parts for woodwind to augment the strings. However, it is the original setting that we present this evening.

In this work Schubert achieves extraordinary effects with the most economical of means. The intensity of this sacred work is mainly found in its simplicity and in Schubert's ability to find musical expression for a modest, personal faith.

The work is lyrical, tender and gently moving. Only the Gloria and Sanctus strike a more declamatory note but this soon subsides into the peaceful contemplation of the final Agnus Dei.

**IF YOU FEEL YOU WOULD LIKE TO SHOW YOUR APPRECIATION OF THIS EVENING'S PERFORMANCE PLEASE SAVE YOUR APPLAUSE UNTIL THE CONCLUSION OF THE AGNUS DEI.**

## THE LAMB

JOHN TAVENER

1944 - 2013

In this setting of William Blake's poem Tavener evokes the child-like directness of the text through the simplest of means. The music alternates between passages of spare, sinuous polyphony and rich harmony. This musical framework seems to encapsulate and amplify the questioning nature of Blake's text.

Blake's poem was first published in 1789 as one of his 'Songs of Innocence and of Experience'. This publication included illustrations by Blake and the texts were intended to be sung, although Blake's original melody for 'The Lamb' has been lost. John Tavener's setting of the poem, composed from seven notes, was written in a single afternoon and was inspired by Blake's words and his three-year-old nephew, Simon, to whom the work is dedicated.

*Little lamb who made thee?  
Dost thou know who made thee?  
Gave thee life, and bid thee feed by the stream and o'er the mead;  
Gave thee clothing of delight, softest clothing, woolly bright;  
Gave thee such a tender voice, making all the vales rejoice?  
Little lamb who made thee?  
Dost thou know who made thee?*

*Little lamb, I'll tell thee,  
Little lamb, I'll tell thee;  
He is called by thy name, for he calls himself a lamb.  
He is meek, and he is mild, he became a little child.  
I, a child, and thou a lamb; we are called by his name.  
Little lamb, God bless thee!  
Little lamb, God bless thee!*

## **NORTHERN LIGHTS**

**OLA GJEILO**

Born 1978

Ola Gjeilo's setting of words 'Pulchra es amica mea' from the Song of Solomon is inspired by Gjeilo's sighting of the aurora borealis in his native Norway. He writes of this experience:

*Looking out from the attic window that Christmas in Oslo, over a wintery lake under the stars, I was thinking about how this 'terrible' beauty is so profoundly reflected in the northern lights which, having grown up in the southern part of the country, I have only seen once or twice in my life. It is one of the most beautiful natural phenomena I've ever witnessed, and has such a powerful, electric quality..... both mesmerizing and terrifying....'*

*Thou art beautiful, O my love,  
sweet and comely as Jerusalem,  
terrible as an army set in array.  
Turn away thy eyes from me,  
for they have made me flee away.*

## **O RADIANT DAWN**

**JAMES MacMILLAN**

born 1959

James MacMillan's musical influences are wide-ranging, from hard-edged modernism to experimental mysticism, from Bach to Wagner, however all is infused with a sense of his Celtic musical heritage. In this advent anthem his shimmering harmonies are a perfect musical expression of the 'radiant dawn' of the title. James MacMillan composed *O Radiant Dawn*, one of his 'Strathclyde Motets', for his choir at St. Columba's, Maryhill, Glasgow in 2007.

## **INTERVAL**

## **GLORIA**

**ANTONIO VIVALDI**

1678 – 1741

### **GLORIA**

Glory to God in the highest...

Chorus

### **ET IN TERRA**

And on earth, peace to all mankind...

Chorus

### **LAUDAMUS TE**

We praise Thee...

Soprano Duet: Hazel, Jane

### **GRATIAS AGIMUS TIBI**

We give Thee thanks...

Chorus

### **DOMINE DEUS, REX COELESTIS**

Lord God, King of heaven...

Soprano Solo: Jane

### **DOMINE FILI UNIGENITE, JESU CHRISTE**

Lord Jesus Christ, the only-begotten Son...

Chorus

### **DOMINE DEUS, AGNUS DEI**

Lord God, lamb of God...

Alto Solo & Chorus: Wendy

### **SUSCIPE DEPRECATIONEM NOSTRAM**

Receive our prayer...

Chorus

### **QUI SEDES AD DEXTERAM PATRIS**

Who sittest at the right hand of the Father...

Alto Solo: Ruth

### **QUONIAM TU SOLUS SANCTUS**

Thou alone art holy...

Chorus

### **CUM SANCTO SPIRITU**

Come Holy Spirit...

Chorus

The exact date of composition of the Gloria is unclear, though it is likely that the work was written in 1715 whilst Vivaldi was priest and music teacher at the Ospedale Della Pieta in Venice. This was a charitable institution responsible for the care and education of 'foundlings' (often the illegitimate offspring of wealthy merchants and noblemen). Here, only female wards would take part in musical activities so it is likely that this setting of the Gloria was written for the girls and young women of the Ospedale who first performed it.

After Vivaldi's death the work was neglected until, in the late 1920's, it was re-discovered in a pile of forgotten Vivaldi manuscripts. Alfredo Casella produced a less than authentic edition that was performed in Sienna In 1939 but it wasn't until 1957, with the rising interest in Baroque music, that the now familiar original version was published and given its first modern performance. Since then, the infectious joy and vitality of this work has ensured its place in the choral repertoire.



**Cantabile** is a chamber choir based in Chapel Allerton, Leeds. We're a small group of experienced and enthusiastic singers who enjoy the challenge of performing a varied repertoire spanning six centuries and including works by contemporary composers. We're dedicated to making a beautiful sound together in a choir where every voice counts.

For more information about Cantabile and details of future performances including:

**MUSIC for CHRISTMAS**

Saturday 19<sup>th</sup> December 2015.

3.30 – 4.30pm

The Cellarium, Fountains Abbey

**POETRY in MUSIC**

Saturday 14<sup>th</sup> May 2016

7.30pm

St Edmunds, Roundhay, Leeds

Please visit our website:

[www.cantabile-choir-leeds.org.uk](http://www.cantabile-choir-leeds.org.uk)

