



Chairman's notes

Here we are at the start of a New Year and with another session for St Mary's Singers kicking off. This session we have our traditional more serious concert in St Mary's Church. We have a young soloist joining us to sing the Mendelssohn and we have a string orchestra which I'm arranging through the family friend who has found us players for the last couple of similar concerts. The major work this time is a new one by our usual standards which I didn't know at all. I wasn't altogether sure about it when I first heard it but it is definitely growing on me. I don't know about you but whatever my initial reservations about a piece, I can only think of about one thing I've ever sung that I haven't enjoyed by the time I've performed it.



of you who don't know the form that this concert will be performed once in the church on the evening of Saturday 10th April 2010 and there will be a rehearsal with the orchestra during that afternoon. If you haven't ever performed with an orchestra I promise that you will find it really thrilling.

By the standards of the last two or three years this is a fairly quiet one for us. No 40th birthday, no German visit so we can concentrate on the concerts in themselves. It is planned to visit our twin choir in

Langenlonsheim in 2011 and I have suggested to them that the Spring Bank Holiday week would suit us

but I have no reply yet. I hope you will want to come—it is a riotous experience.

So on with the show...

Liz Smith

There are more details elsewhere but can I alert those

Dates for you diary

Saturday 10 th April	St Mary's Church, Potton	Spring Concert Rehearsal: 2:00 – 5:00 pm Concert: 7:30 pm
Wednesday 14 th April	St Mary's Hall	Workshop evening 7:45 – 9:45 pm
Friday & Saturday 2 nd & 3 rd July	St Mary's Church	'Music for a Summer Evening' including the first performance of Bedfordshire Folk Song Suite (11 songs) by Douglas Coombes
Wednesday 1 st September	St Mary's Hall	Annual General Meeting
Friday & Saturday 10 th & 11 th December	Dunton Parish Church	Christmas Concerts at 7:00 pm

On other pages

Concert report
p2

Music for this session
p2

The Armed Man
P3

Other music
P5

Choirs and Singers
P7

Record Reviews?
P7

Rehearsal schedule
p8

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Hallelujah: Concert report

Hallelujah! Another successful collaboration between St Mary's Singers, led by Douglas Coombes, and Gamlingay Village College Choir, led by Yvonne Gray. They raised the roof of the School hall on Friday and Saturday evenings and also the spirits of the large audience, some of whom had come from as far away as Wellingborough.

I was amazed by the breadth and depth of the programme, which included traditional English Christmas carols and modern compositions, some popular songs and a couple of unexpected African and South American numbers.

The grand finale was the Hallelujah chorus, from Handel's Messiah, always spectacular and planned to be part of the BBC's project with their TV series "The Choir". The contrast between the richness of the adults' sound and the energy of the

youngsters certainly made for an entertaining live performance.

The most memorable moments for me were the dramatised songs performed by Eileen Tomlinson and Kim Gutteridge with Eloise Grist, a very talented twelve year old, and also Roger Catt with Jarrod Warner. This last was delightfully comical as the high notes proved a challenge for nine year old Jarrod but his grimaces fitted the shepherd boy he was playing. The skill and dedication of both directors shows through in the sense of fun and unity displayed by all involved in these shows. With ages present from 9 to 90, it was a truly intergenerational evening!

Charlotte Wylam

Music for this session



The Armed Man: A Mass for Peace
Karl Jenkins

Jesu joy of man's desiring
Johann Sebastian Bach

Music from The Greatest Choral Classics

Locus iste
Anton Bruckner (P.62)

Ave Verum
Edward Elgar (P.67)

Hear my prayer
Felix Mendelsohn (P.149)

Ave verum corpus
Mozart (P.172)

God so loved the world
John Stainer (P.218)

Pronunciation guide and translation

Pronunciation guide and translation of the mass movements

N.B. “e” – as in *men, met* – not to be sung as a diphthong as in *Day (Day-ee)*
“o” - like the “o” in *Off*

Kyrie

Ky - ri - e e - le - i - son, Chris - te e - le - i - son.

Kee-ree-ay ay-lay-ee-zohn, Kree-stay ay-lay-ee-zohn.

Lord have mercy upon us, Christ have mercy upon us

Sanctus

Sanc - tus Do - mi - nus De - us Sa - ba - oth

Sahngk-tooce Doh-mee-nooce Day-ooce Sah-bah-oht

Holy, Lord God of Hosts

Ple - ni sunt cae - li et tair-rah glo - ri - a tu - a.

Play-nee soont chay-lee ate tair-rah glaw-ree-ah too-ah.

Heaven and earth are full of thy glory.

Ho - san - na in ex - cel - sis.

Oh-zahn-nah een ek-shel-seece.

Hosanna in the highest.

Benedictus

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Bay-nay-deek-tooce kwee vay-neet een noh-mee-nay Doh-mee-nee.

Blessed is he that cometh in the name of the Lord

Agnus Dei

A - gnus De - i, Qui tol - lis pec - ca - ta mun - di,

Ah-nyooce Day-ee, Kwee tol-leece pek-kah-tah moon-dee,

Lamb of God, who takest away the sins of the world,

Mi - se - re - re no - bis.

Mee-zay-ray-ray noh-beece.

Have mercy upon us.

A - gnus De - i, Qui tol - lis pec - ca - ta mun - di,

Ah-nyooce Day-ee, Kwee tol-leece pek-kah-tah moon-dee,

Lamb of God, who takest away the sins of the world,

Do - na no - bis pa - cem.

Doh-nah no-beece pah-chaim.

Grant us peace.

Other music for the concert

Jesu, Joy of Man's Desiring

This is the 10th movement of Bach's cantata 147 *Herz und Mund und Tat und Leben* (*Heart and Mouth and Deed and Life*). The cantata was written in Leipzig for the Visitation of the Blessed Virgin Mary, and was first performed on 2 July 1723. One of its most famous transformations came in a transcription by the English pianist Myra Hess (1890–1965) for piano solo which was published in 1926. The chorale melody which Bach uses was composed in 1642, by the German violinist and composer John Schop (1590-1667). A *Chorale* is a type of German metrical hymn-tune for congregational use.

Locus Iste

Locus Iste was written by the Austrian composer Anton Bruckner (1824–1896) in 1869 for the dedication of the votive chapel of Linz cathedral.

Lo - cus is - te a De- o fac - tus est,

Loh – cus ees-tay ah Day-oh fahc-tooce aist,

I - nae-sti - ma - bi - le; sa - cra - men - tum; I - rrep - hen - si - bi - lis est

ee-nay-stee-mah-bee-lay; sah –crah main-toom; ee-rayp- hain-see-bee leece aist

This place was made by God, a priceless sacrament; beyond reproach.

Ave verum corpus (Elgar)

The eucharistic hymn, *Ave verum corpus* dates from the 14th century and has been attributed to three Popes, Innocent III, IV and VI. A number of composers have set this including William Byrd (1543–1623, Wolfgang Amadeus Mozart (1756–1791) – see below – and Edward Elgar (1857–1934). When Elgar was 15 he was apprenticed to a Worcester solicitor, William Allen. In 1887, Allen died, and for the funeral the composer wrote a choral setting of *Pie Jesu*. In 1902 Elgar used the music for *Ave verum corpus*. In 1907, from fragments of earlier anthems he wrote an *Ave Maria* and an *Ave Maria Stella* and with the *Ave verum corpus* he sent the three works to Novello's his publisher with the note: 'They are tender little plants, so treat them kindly whatever is their fate.' The three works were published as his Opus 2.

A - ve ve - rum cor - pus, na - tum, Ex Ma - ri - a Vir - gi - ne,

Ah-vay vay-room kawr-pooce nah-toom aix Mah-ree-ah Veer-jee nay

Ve - re pas - sum, I - mmo - la - tum, In cru - ce pro ho - mi - ne.

Vay-ray pah-soom, ee – moh-lah-toom, Een kroo-chay proh oh-mee-nay.

Cu - jus la - tus per - fo - ra - tum Ve - ro flu - xit san - ghui - ne

Koo-yooce lah-tooce pair –faw-rah-toom Vay-rah floo-kseet sahn-gooee-nay

E - sto no - bis prae - gu - sta - tum, mor - tis in ex - a - mi - ne,

Ay-stoh no-beece pray – goo - stah-toom, mawr-teece een eix-ah-mee-nay

O cle - mens, O Je - su, Fi - li Ma - ri - a.

Oh clay-mains, Oh Jay-zoom Fee-lee Mah-ree-ah.

Hear my prayer

Felix Mendelssohn-Bartholdy (1809-1847) finished *Hear My Prayer* (Hör' mein Bitten) on January 25, 1844, and published in Berlin, with no date. The piece is arranged for soprano solo with four-part mixed chorus and organ accompaniment. Douglas has scored the work for strings and keyboard for this performance. The text was originally in English, written by William Bartholomew (1793-1867), an English publisher, and is based on verses from Psalm 55. Bartholomew provided the English translation of *Elijah*. The work is famous for the final section *O for the wings of a dove* (*O könnt' ich fliegen*). *Hear my prayer* was first performed at Crosby Hall, Bishopsgate Street, London on January 8, 1855. The composer called his work 'a trifle.'

Ave verum corpus (Mozart)

Wolfgang Amadeus Mozart (1756–1791) composed his setting of *Ave verum corpus* (K.618) in 1791 for his friend Anton Stoll who at the time was chorus-master of the parish church in Baden, near Vienna. Composed to celebrate the feast of Corpus Christi, the autograph is dated 17 June 1791. It was first performed in Baden at the Feast of Corpus Christi. The work is scored for choir, strings and organ.

A - ve ve - rum cor - pus, na - tum de Ma - ri - a Vir - gi - ne,

Ah-vay vay-room kawr-pooce nah-toom day Mah-ree-ah Veer-jee nay

Ve - re pas - sum, i - mmo - la - tum, in cru - ce pro ho - mi - ne:

Vay-ray pah-soom, ee - moh-lah-toom, een kroo-chay proh oh-mee-nay:

Cu - jus la - tus per - fo - ra - tum un - da flu - xit san - ghui - ne

Koo-yooce lah-tooce pair -faw-rah-toom oon-dah floo-kseet sahn-gooee-nay

E - sto no - bis prae - gu - sta - tum, in mor - tis ex - a - mi - ne

Ay-stoh no-beece pray-goo-stah-toom, een mawr-teece aix-ah-mee-nay

God so loved the world

This famous and beautiful chorus comes from *The Crucifixion* by John Stainer (1840–1901). Stainer was an outstanding choir trainer and organist who became a professor of music at Oxford University in 1889. Arthur Sullivan said of Stainer, "He is a genius." Although Stainer composed a great deal of religious music, he is mainly known today for his cantata *The Crucifixion* which is still performed frequently around the world at Easter time. The work is scored for Tenor and Baritone soloists, choir and organ, with a libretto compiled by the Rev. William Sparrow-Simpson, Succentor and Librarian at St. Paul's. The work is dedicated to William Hodge, assistant sub-organist at St Paul's Cathedral and organist and choirmaster at Marylebone Parish Church. The work was first performed at Marylebone church in February 1887, conducted by the composer, with Hodge at the organ. The chorus, *God so loved the world*, can be said to be the central core of the cantata.

Comments to and about choirs and singers

“I want you to sound like 22 women having babies without chloroform!” – [John Barbirolli](#) (1899–1970) rehearsing the chorus in *Sinfonia Antartica* by Vaughan Williams.

“You’re singing about Angels and Archangels not Gold Flake and players!” – [John Barbirolli](#)

“Now, ladies and contraltos (!), if you look to your parts, you’ll see where the gentlemen (!) and tenors come in.” – [Thomas Beecham](#) (1879–1961)

“There is not any music of instruments whatsoever comparable to that which is made of the voices of men, where the voices are good, and the same well sorted and ordered.” – [William Byrd](#) (1543–1623) *Psalms, Sonets and Songs*, 1588

“The lewd trebles squeak nothing but bawdy and the basses roar blasphemy” – [William Congreve](#) (1670–1729) *The Way of the World* 1700

“The common singing-men in cathedral churches are a bad society, and yet a company of good fellows, that roar deep in the choir, deeper in the tavern!” – [John Earle](#) (1601?–1665) *Microcosmographic*, 1628

“Choristers bellow the tenor, as it were oxen; bark a counterpart, as it were a kennel of dogs; roar out a treble. As it were sort of bulls; and grunt a bass, as it were a number of hogs!” – [William Prynne](#) (1600–1669) *Histriomasti*, 1632

“Sing with your voices, and with your hearts, and with all your moral convictions, sing the new songs, not only with your tongue, but with your life!” – St. Augustine (354–430)

“Let the singing singers with vocal voices, most vociferous, in sweet vociferation, out-vociferise e’en the sound itself!” – [Henry Carey](#) (c1690–1743) *Chrononhotonthologos*, 1734

“Swans sing before they die – ’twere no bad thing should certain persons die before they sing!” – [Samuel Coleridge](#) (1772–1834)

“A vile, beastly, rottenheaded, foolbeggotten, brazenthroated, pernicious, pig-gish, screaming, tearing, roaring, perplexing, splitmecrackle, chrashmewiggle insane ass of a woman is practising howling below-stairs with a brute of a singing-master so horribly, that my head is nearly off.” – [Edward Lear](#) (1812–1888) written in a letter, 1859

The Shortest Reviews

The Guinness Book of Records gives [Alexander Woolcott](#)’s Broadway review of *Wham!* as the shortest review. It merely said, “Ouch!”

However an even shorter review appeared in the early 20th century. At the Duchess Theatre in London, a show opened called *A Good Time*. Next day a critic wrote, ‘No!’

Rehearsal Schedule

January 20	Benedictus & Agnus Dei (A.M.); Locus Iste; Hear my Prayer (P.164–171); Ave verum corpus (M.)
January 27	Sanctus & Hymn Before Action (A.M.); Ave verum (E.); Locus Iste; Hear my Prayer (P.152–161)
February 3	Kyrie & Agnus Dei (A.M.) Locus Iste; Hear my Prayer (P.162–171); God so loved the world
February 10	Sanctus & Benedictus (A.M.); Jesu Joy; God so loved the world; Ave verum (E.)
February 17	Agnus Dei & Hymn Before Action (A.M.); Jesu Joy; Hear my Prayer (P.152–161); Ave verum corpus (M.)
February 24	Kyrie, Sanctus & Benedictus (A.M.); Hear my Prayer (P.162–171); Locus Iste; Ave verum (E.); God so loved the world
March 3	Agnus Dei & Hymn Before Action (A.M.); Jesu Joy; Ave verum corpus (M.); Hear my Prayer (P.162–171)
March 10	Kyrie, Sanctus & Benedictus (A.M.); Ave verum (E.); Ave verum corpus (M.); Hear my Prayer (complete)
March 17	Agnus Dei & Hymn Before Action (A.M.); Locus Iste; God so loved the world; Jesu Joy
March 24	Armed Man complete; Hear my Prayer complete
March 31	Tidying up session
April 7	Full Programme
Saturday April 10 th	In St. Mary's Church Potton Rehearsal 2.00 pm Concert 7.30 pm
N.B.	About half way through the session we will be looking at the <i>Bedfordshire Folk Song Suite</i>