

**THE LENTHALL CONCERTS
SEASON 2007-2008**

**The North Cotswold
Chamber Choir
directed by Jonathan Leonard**



Music of the Russian Church

Wednesday, November 7th 2007

THE LENTHALL CONCERTS: COMING NEXT

Wednesday, December 5th 2007
7.30pm

**Michael Bochmann (violin) and
Michael Blackmore (piano)**

Programme to include:

Spring sonata in F	Beethoven
Sonata No. 3 in C minor op 45	Grieg
Nigun	Bloch
The Dancing Doll	Poldini
Londonderry Air	Arranged Kreisler
La Ronde des Lutins	Bazzini

The popular duo return with a varied programme and some mystery guests

THE LENTHALL CONCERTS

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Thanks also to Burford School and Community College for the continued use of the venue.

The Burford Singers

Mozart

*Coronation Mass
Exsultate Jubilate*

Richard Blackford
Mirror of Perfection

The Cotswold Chamber Orchestra

leader: Kate Bailey

Elizabeth Watts - soprano Catherine Hopper - mezzo
Sean Clayton - tenor William Berger - bass

Conductor: Brian Kay
7.30pm Sunday 25th November 2007

Burford Parish Church

Tickets reserved at £15.00 (students £7.50);
Unreserved £10.00 (students: £5.00)
from The Red Lion Bookshop, 122 High Street,

WITNEY WINTER CONCERTS

Friday, November 9th 7.30pm

Wood Green School

Thomas Gould

(violin)

John Reid

(piano)

Sonata in B (posthumous)	Delius
Suite for violin and piano	Britten
Three Night Pictures (première)	Graham Williams
Sonata	Ravel
Sonata in A	Franck

Thomas Gould was winner of The Philip and Dorothy Green Award for Young Concert Artists (violin) 2006
Tickets £9/£7.50 (Schoolchildren £1)
from Music Stand, High Street;
C Greenway (Antiques), Corn Street; or at the door
Lenthall Members receive a further concession of £1.00.

Programme

Come, let us worship
from *All Night Vigil, Op.37*

In the Orthodox Church, it is said that the mind should enter the heart; and there is no better illustration of the meaning of this phrase than Rachmaninov's sublime sacred work, the All-Night Vigil. Rachmaninov composed the work in a mere two weeks during January and February of 1915, while touring Russia giving concerts to support the war effort. The work is known variously as Vespers, the Vesper Mass, All Night Vigil, Combined Prayer Service, and Songs of the Church. It bears these various names only in English translation, however, for it was composed for a service in the Russian Orthodox Church which does not correspond closely to those in other Christian traditions. The Church refers to it as the Combined Prayer Service; it combines texts from two of the canonical hours of the Office, the Vespers of one day with the Matins of the next, and uses them in an All-Night Vigil.

Unlike many setters of liturgical texts, Rachmaninov seems sincerely to have expected this music to be used by the Church. This is somewhat surprising, for his earlier attempt at church music, the Liturgy of St. John Chrysostom (1910), was banned by the ecclesiastical authorities as exhibiting a "spirit of modernism" and being "too self-consciously musical." Furthermore, Rachmaninov was no churchman, and he could expect little financial compensation: neither work had been commissioned.

Priidite, poklonimsya

Amin'.

Priidite, poklonimsya Tsarevi nashemu Bogu.

Priidite, poklonimsya i pripadem Khristu Tsarevi nashemu Bogu.

Priidite, poklonimsya i pripadem samomu Khristu Tsarevi i Bogu nashemu.

Priidite, poklonimsya i pripadem Emu.

Come, let us worship

O come, let us worship God our King.

O come, let us worship and fall down before Christ our King and God.

O come, let us worship and fall down before Christ Himself, our King and God.

O come, let us worship and fall down before him.

Sergei Rachmaninov
(1873-1943)



Rachmaninov

Otche nash (The Lord's Prayer)

(1861- 1906)

Born in Novgorod, Arensky studied composition at the St Petersburg Conservatory with Rimsky-Korsakov. In 1895 he became Director of the Imperial Court Chapel in St Petersburg, which may have occasioned the writing of one of his few liturgical works, the *Four sacred choruses from the Liturgy of St John Chrysostom*. *Otche nash* is No. 3 of the set.

Antony Arensky



Arensky

Otche nash, Izhe yesi na nebesekh, da svatisa ima
Tvoye, da priydet Tsarstvi Tvoye, da budet vola Tvoya,
yako na nebesi ina zemli. Chleb nash nasushchni dazhd nam dnes, i ostavi nam
dolgi na sha, yakozhe i mi ostavlayem dolzhnikom nashim. I ne vedi nas
voiskusheni, no isbavi nas ot lukavago. Amin.

*Our Father, who art in heaven, hallowed be thy name, Thy kingdom come, Thy will
be done, on earth as it is in heaven. Give us this day our daily bread, and forgive us
our trespasses, as we forgive those who trespass against us. And lead us not into
temptation, but deliver us from evil. Amen*

Izhe kheruvimi

(The Cherubic Hymn)



Glinka

Mikhail Glinka

(1804-57)

Glinka is acknowledged as the founding father of the Russian national school of composition. His *Cherubic Hymn* dates from 1837, the year the Tsar appointed him Kapellmeister to the imperial chapel in recognition of the success of his opera *The Life of the Tsar*. However, Glinka did not find the post congenial, and resigned after two years.

Izhe kheruvimi, tina obrazuyushe.
I zivotvoryashchay Troitse, Trisvatuyu pyes pripevayusche.
Fsakoye nine zhityeskoye, Otozim popecheniye. Amin.
Yako da Tsarye fsek podimem. Angelskimi nevidimo dorinosema chinmi, Alliluya.

*Let us join our voices with the angels: Holy, Holy, Lord of hosts. Blessed Trinity, we
praise thee, as we sing our thrice holy hymn to thee. Now as we draw near thy
throne of grace let our hearts cast off earthly care. Amen.*

*Glory be to God in the highest: with the angelic host above we worship thee and
praise thee. Alleluia.*

Excerpts from *The Liturgy of St John Chrysostom*

Piotr Tchaikovsky

(1840-93)

*"There is nothing like entering a church on a Saturday, standing in the semi-darkness with
the scent of incense wafting through the air, lost in deep contemplation searching for an answer
to those perennial questions, wherefore, when, whither and why?"*

These words, from one of Tchaikovsky's own letters, sum up the spirit behind the glorious *Liturgy of St John Chrysostom*, Op 41. The work is steeped in the Orthodox tradition, the choral writing provides that sense of transparency and simplicity demanded by the text, and the resulting ambience is rich in the manner familiar to Western listeners from works such as Rachmaninov's *All Night Vigil*.

The word 'Liturgy' is used in the Orthodox Church specifically to mean the Eucharistic service - what in the West would be called the Mass. There were in the early Church a number of Liturgies, but nowadays there are four forms in use in the eastern Church: the Liturgy of St John Chrysostom (the usual form on Sundays and weekdays), the Liturgy of St Basil the Great (used ten times a year), the Liturgy of St James, the Brother of the Lord (used on St James's Day, 23 October, in only a few places in the world), and the Liturgy of the Presanctified, used on Wednesdays and Fridays in Lent and the first three days of Holy Week. The Liturgy is always sung.

The setting of the Liturgy, which Tchaikovsky began in 1878 was a product of a deep emotional link which he had with Orthodox worship; while he was not a regular churchgoer, he was profoundly attached to the rituals and music of the Orthodox Church. Though the work even today is still often considered as being too 'Western', in spirit it is truly Russian. The choral writing is in general characterized by simplicity and transparency, as is demanded by the primacy of the text in Orthodox worship. Indeed, the composer was acutely aware of the necessity to imbue any attempt at composing for the Church with the correct liturgical ambience, and therefore places great reliance on the richness of the choral sound itself, without resorting to any extended contrapuntal elaboration or harmonic abstruseness.

Izhe kheruvimi (*The Cherubic Hymn*) text as for Glinka setting

Tebe payom (We sing to Thee)

Te be payom, Tebe blagoslovim, tebe благодарим, Господи, Imolimitsya Bozhe nash.

To thee we sing great praise, We give thanks for Thy grace, evermore, We pray to Thy name O Lord our God.

Otche nash (*The Lord's Prayer*) text as for Arensky setting

Khavlitye (O praise Him)

Khavlitye Gospoda snebes, khavlitye Yego vishnikh. Alliluya.

O praise Him, praise the Lord in heaven, O sing ye praises to the Lord, O praise Him in the highest. Alleluia.

Dostoyno yest (Hymn to the Virgin)

Dostoyno yest yakovo istinu blazhiti Tya, Bogoroditsu, priznoblahenuyu i pryeneropochnyuyu, i Mater Boganashego; chestnyeshuyu kheruvim i slavneshuyu byez sravnjeniya serafim; Byez istleniya Bogaslova rozhdshuyu, sushchuyu Bogoroditsu, Tya vylechayem. I vsyekh, ivysa.

How worthy art thou to be glorified, Blest Virgin whom God hath sanctified; His will through thee was done, Holiest and purest One, of Thee our Saviour Christ was born; Above all the cherubim, and excelling in glory all the bright seraphim; Blessed Virgin and Mothr of God's Holy Child, Maiden most pure and undefiled, We sing thy praises. Amen.

Interval

Blazhen muzh (Blessed is the man)
from *All Night Vigil*

Sergei Rachmaninov

Blazhen muzh, izhe ne ide na sovet nechestivkh. Alliluya.

Yako vest' Gospod' put' preavednykh, i put' nechestivkh pogibnet. Alliluya.

Rabotaite Gospodevi so strakhom i raduutesya Emu s trepotom. Alliluya.

Blazheni vsi nadeyushchisya Nan'. Alliluya.

Voskresni, Gospodi, spasi mya, Bozhe moj. Alliluya.

Gospodne est' spasenie, i na lyudekh Twoikh blagoslovenie Twoe. Alliluya.

Slava Ottsu, i Synu i Svyatomu Dukhu, i nyne I prisno i vo veki vekov. Amin'. Alliluya. Slava Tebe, Bozhe.

Blessed is the man that hath not walked in the counsel of the ungodly. Alleluia.

For the Lord knoweth the way of the righteous, and the way of the ungodly shall perish. Alleluia.

Serve ye the Lord with fear, and rejoice in Him with trembling. Alleluia.

Blessed are all that have put their trust in Him. Alleluia.

Arise, O Lord, save me, O my God. Alleluia.

Salvation belongeth unto the Lord, and thy blessing is upon thy people. Alleluia.

Glory be to the Father, and to the Son, and to the Holy Ghost, now and ever, and unto ages of ages. Amen. Alleluia. Glory to thee, O God.

Pater Noster

Igor Stravinsky

(1882-1971)

Young Igor Stravinsky's religious upbringing was strict and certain, but as he grew into adulthood and entered the circle of the Parisian avant-garde he gradually lost all interest in the Russian Orthodox religion of his childhood. During the 1920s, however, something woke his latent Christian faith, and he marked the event with a series of religious compositions. The first of them (and, in fact, the first religious composition Stravinsky ever penned) is this austere a cappella setting of the Pater Noster text that dates from 1926. A simple, homophonic style prevails, winding in, around, and through traditional harmonies in a chant-like style that, while not authentically Russian Orthodox, is a good approximation of the manner.

Text as for Arensky setting

Otche nash (The Lord's Prayer)

John Tavener was received into the Russian Orthodox Church in 1977, and his works since then have almost exclusively reflected his faith. Tavener composed this version of the Lord's Prayer in 1982, revising it slightly in 1993 when he produced an English-language version. The piece is marked "very still and quiet throughout, with unchanging serenity" and, like the Stravinsky *Pater Noster*, creates a distinct atmosphere in a short space of time and within a simple musical structure.

Text as for Arensky setting



John Tavener

When Jesus Christ was yet a child Piotr Tchaikovsky

This well-known piece of Christmas music is taken from the *Chansons pour la Jeunesse*, Op.54, published in Moscow in 18383. It is also known as *The Crown of Roses*. The melody was used by Arensky in his *Variations on a theme of Tchaikovsky*.

Bogoroditsye Dyeko (Rejoice, o Virgin Mother of God)

Arvo Pärt
(b1935)

Arvo Pärt composed this short, exuberant hymn to the Virgin in 1990.

Bogoróditse dyévo, raduisya,
Blagodatnaya Mariye
Gospod s Toboyu.
Blagoslovenna Ty v zhenakh,
I blagosloven plod chreva Tvoyevo,
Yako Spasa rodila yesi dash nashikh.



Rejoice, O Virgin Mother of God, Mary full of grace; the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, for thou hast borne the Saviour of our souls.

Arvo Pärt

Bogoroditsye Dyeko (Rejoice, o Virgin Mother of God) Sergei Rachmaninov from All Night Vigil

By way of contrast to the previous piece by Pärt, Rachmaninov's setting of this section of the Liturgy (the Orthodox Church equivalent of the Ave Maria) is mellifluous and passionate.

Text as for Pärt setting

The Cherubic Hymn from The Liturgy of St John Chrysostom

Sergei Rachmaninov

John of Antioch was chosen as Bishop of Constantinople in 398 A.D., largely on the reputation of his devotional and inspiring sermons (the Greek soubriquet 'Chrysostom' means 'golden-mouth'). Despite opposition to his attempts to reform the lives and morals of the citizens by the Empress Eudora (and his eventual exile by her in 404 A.D.), John became regarded as a father of the early church, and was canonized shortly after his death. Among his surviving works are his radiant sermon for Easter day, a prayer ('...when two or three are gathered together in Thy name...') and his version of the Orthodox liturgy. In fact, it is probable that the 'Liturgy of St John Chrysostom' is actually a later adaptation of two earlier liturgies – those by St. Basil and St. James – and merely dedicated to the reforming patriarch who began the process of change. For many centuries, however, the 'Chrysostom Liturgy' has been the most used version of the liturgy in the Orthodox Church, and when Russia adopted the Orthodox faith in the 10th century, the Liturgy, (translated into Church Slavonic) was adopted too.

Rachmaninov's setting of *The Liturgy of St. John Chrysostom*, written in 1910, was the first of three major choral works, the others being *The Bells* (1913) and the *All-night Vigil*. The composer had just returned from a harrowing tour of the United States, and he settled down, at his recently-inherited estate at Ivanovka, to a period of steady Russian-inspired composing. Although history marks Rachmaninov down as not being particularly religious, it is clear from his letters to friends and colleagues, and from the nature of the work (it is a complete setting of the Liturgy, including responses to prayers for priests/deacons) that he intended the work to be used in church rather than just as a concert piece (Tchaikovsky's 1878 setting of The Liturgy had been condemned by the church authorities as being too frivolous). In a letter to his friend Morozov, Rachmaninov wrote: 'I have long thought about the Liturgy, and I have long aimed at it. I took it up rather by chance and immediately got carried away. After that, I finished it very quickly. Not for a long time...have I written anything with such pleasure'. In fact the piece

was composed in an astonishingly short time – less than three weeks.

Unlike *The All-night Vigil* (which contains several movements based on traditional Orthodox Znamenny chant), *The Liturgy* is entirely free-composed and contains no extraneous material. For guidance on the content of the work, Rachmaninov turned to Alexander Kastalsky, director of the Moscow Synodal School (a religious foundation); it was the choir of the school that gave the piece its first (secular) performance on 25 November 1910. Alas, once again, the church authorities were unimpressed, and felt that Rachmaninov's setting was not suitable for church use, and so it was probably never performed in a religious context – as a teacher of religion at the Synodal School remarked: '...absolutely wonderful, even too beautiful, but with such music it would be difficult to pray; it is not church music'.

Text as for Glinka setting

*Programme note by Barry Creasy,
Chairman, Collegium Musicum of London*

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The North Cotswold Chamber Choir

Sopranos

Ruth Allington
Catherine Berry
Gina Bochmann
Clare Camping
Harriet Raitt
Rachel Slade

Altos

Philippa Furlong
Caroline Long
Shauni McGregor
Kate Smith

Tenors

Alistair Bovill
Paul Cann
Chris Howell
Steve Neasham

Basses

David Clover
Giles Dawson
Chris Holmes
Peter Jeffreys
John Kay

Jonathan Leonard

Jonathan Leonard began his musical training in Bristol where he was Organ Scholar at the Cathedral. While there at the age of 15 he also directed a 40-strong choir of boys and men in a local parish church. When he was 17 he was awarded the Licentiate of the Guildhall School of Music for Organ Performance.

He studied music at Durham University, specialising in baroque performance practice and early 20th century opera. He was Organ Scholar of University College, conducted the University Chamber choir and occasionally played french horn in chamber ensembles. During his time at Durham he gained the Fellowship of the Royal College of Organists having won the Sawyer, Durrant and Samuel Baker prizes for ARCO.

As a recitalist he has performed in cathedrals throughout the country, broadcast for the BBC and performs regularly as a continuo player. He has a broad range of teaching experience, from producing Britten operas with junior choirs to conducting most of the major choral repertoire with school choral societies. He even found time to learn the double bass.

He is currently Director of Music at St Luke's Church, Chelsea where he has been instrumental in expanding the repertoire and activities of the choir and has established a prestigious concert series. He is much in demand as a choral director, having taken choirs to most European countries and made several well-received recordings.



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