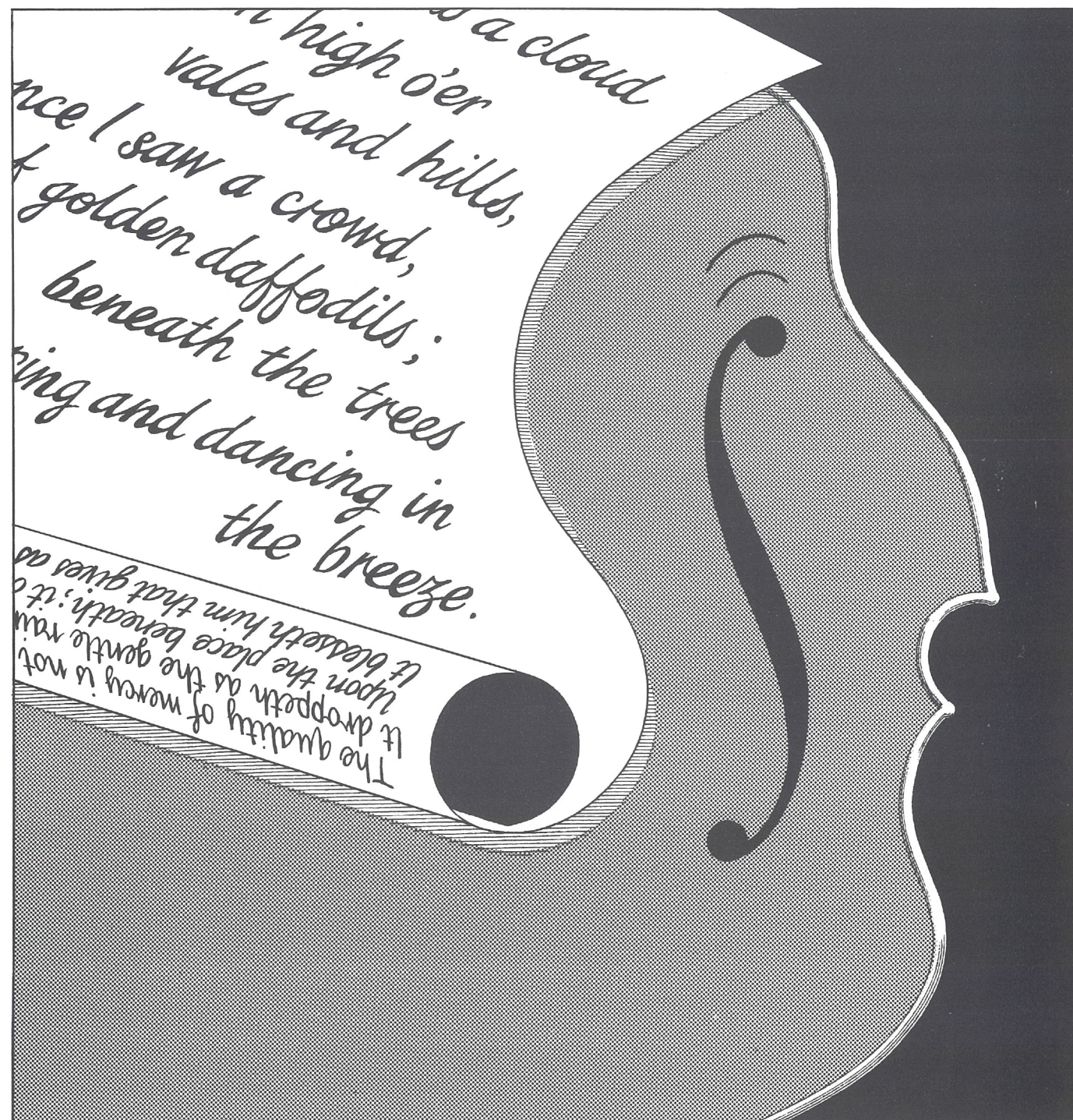


Who would have thought computers had a part to play in the Arts?



"I think, therefore IBM."



The Choir of St John's College, Cambridge

Oundle School Chapel 7.30pm

Rorate coeli	William Byrd 1543-1623
O Lord, in Thy wrath	Orlando Gibbons 1583-1625
Sing joyfully unto God	John Mundy d 1630
O nata lux	Thomas Tallis 1505-1585
Alleluia, I heard a voice	Thomas Weelkes c1575-1623
Organ – Prelude and Fugue in G BWV 541	J. S. Bach
Three Motets:	Anton Bruckner 1824-1896
Os justi meditabitur sapientiam	
Locus iste a Deo factus est	
Christus factus est pro nobis	

INTERVAL

Lo, the full, final sacrifice	Gerald Finzi 1901-1956
Organ – Allegro risoluto from Symphonie II	Louis Vierne 1870-1937
Messe Solennelle	Jean Langlais b 1907

Kyrie; Gloria; Sanctus; Benedictus; Agnus Dei

William Byrd composed notable music both for the Catholic church and the Anglican rite. His output includes Masses, Latin motets, pieces for virginals and madrigals. The motet 'Rorate coeli' falls into three main sections, the first being repeated. A native of Cambridge, Orlando Gibbons composed a wealth of music for the Anglican Church. His penitential anthems are particularly striking, and 'O Lord, in Thy wrath', for six voices, is a fine example of his noble style of composition. A joyful and extrovert anthem, John Mundy's work is a series of choral commentaries on the text interspersed with an independent organ accompaniment to several bass solos. Often called the 'father of English church



St John's College, one of the oldest of the University of Cambridge, received its charter in 1511. From that time until the present the College Choir has sung the daily services in the College Chapel during the University Term.

The Choir is made up of 16 Choristers and four Probationers who are aged nine to 13 years. Boys are elected after a voice

trial, becoming boarders at the College School.

Alto, Tenor and Bass parts are sung by students elected as Choral Scholars. Many have become professional singers.

St John's College Choir has sung at festivals and in churches and cathedrals around the world. Its repertoire is comprehensive, ranging from 15th century music to contemporary.

music', Tallis' music remains a great deal in modern use. An evening hymn of great beauty, 'O nata lux' shows his ability to make a simple direct appeal. Thomas Weelkes was fond of massive choral effects and his music is marked by a characteristic vivacity.

In the past few years the church music of Bruckner has become extremely popular. A convinced and practising Catholic, his passionate faith shines through his music. These motets illustrate his lush style. Every note is significant and the inner meaning of the text precisely illuminated.

Finzi's anthem is a setting of 'Hymn for the Bless'd Sacrament', a translation of St. Thomas Aquinas by Richard Crawshaw. The work opens in hushed expectancy with poignant, gentle dissonances. The third stanza sounds a bright ceremonial note before the mood of the opening returns.

Jean Langlais, the blind French organist and composer made a notable contribution to the Catholic choral liturgy. This Mass, composed without a Credo and written for choir and organ, is in Langlais' distinctive, harmonic style.

Bach's Prelude and Fugue in G is one of the happiest works he penned for the organ. The prelude is a flamboyant affair, alternating solo arpeggio lines with sections for the organ tutti. The fugue subject is dominated by repeated notes; the possible tedium of such repetition is relieved by a driving dynamism.

The first movement of Vierne's Second Symphony for organ is a masterpiece of truly symphonic writing for the organ. The opening subject is characterised by a dotted figure containing a rising sixth interval which plays an important part in the developing thematic unification of the work. Then follows a contrasting theme with even quavers in step-like movement. The development section, in which both themes are combined, ensues. Dominant seventh chords for the surrounding keys of D and F are sounded before the music plunges back into E minor for the final section.

Organist is Andrew Nethsingha who also accompanies the choir.

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Dr George Guest has been director since 1951. Born in Bangor, Wales, he was a chorister at Bangor Cathedral and later at Chester Cathedral. An organ scholar at St John's, he was a university lecturer in music from

1956 to 1982 and professor of harmony and counterpoint at the Royal Academy of Music in London from 1960 to 1961. Under his direction the choir has made more than one hundred recordings.

Tonight's Twilight Recital
Caryl Thomas, harp Yarrow Art Gallery, 9.55pm
See pages 22 and 23 for programme details.