

Choir of Trinity College, Cambridge

Director Richard Marlow
Organist Mark Williams

8pm
Oundle School Chapel

The Programme

Where does the uttered music go? **William Walton**
(1902-1983)

The first performance of this work was given by the BBC Chorus and the Theatre Revue Chorus under Leslie Woodgate in St Sepulchre's Church, High Holborn, on 24th April 1946 as part of the celebrations surrounding the unveiling of a stained glass window in memory of Sir Henry Wood. Walton had been asked to set some lines by the then poet laureate, John Masefield but, as he found the original choice unworkable, Masefield wrote a new poem entitled *Sir Henry Wood*, and opening 'Where doest the uttered music go?' This solved the problem, and the result was a setting which The Times called, 'a noble piece of music worthy of the occasion and sure to survive its occasion'.

Le Banquet Céleste **Olivier Messiaen** (1908-1992)
(organ)

Although *Le Banquet Céleste* for organ was written in 1928, when Messiaen was still a pupil of Paul Dukas at the Paris Conservatoire, it looks very much to the future, for it adopts the second mode of limited transposition, a device which divides the octave into four equal intervals of a minor third, subdivided into a semitone and a tone. This 'mode' was to feature prominently in Messiaen's later work, but to the composer it was just 'a very charming, tender, sweet and springlike piece, which has nothing objectionable about it.'

O Sacrum Convivium **Olivier Messiaen**

Surprisingly for a composer who was a devout Catholic and worked as organist at La Trinité in Paris, Messiaen wrote only one choral work for liturgical use. Composed in 1937, at about the time when he founded the group *La Jeune France*, and joined the staff of the *Schola Cantorum*, *O Sacrum Convivium* is today a classic of the modern repertoire with its luminous texture and gentle but irregular rhythms. Its juxtaposition with *Le Banquet Céleste* is particularly appropriate, for both works adopt F sharp as their tonal centre.

Veni Creator Spiritus (1984) **Richard Marlow** (b.1939)

This Whitsuntide anthem for solo soprano and double choir is based on the traditional plainsong melody *Veni Creator Spiritus*. Verses of the hymn, sometimes quoting the melody in inversion or retrograde motion, alternate with chord clusters whose pitches follow through the

notes of successive phrases of the hymn-tune. Plainsong and clusters eventually combine, rounded off by an Amen whose four chords sound simultaneously the notes of each hymn phrase in turn.

Ubi caritas et amor **Maurice Duruflé** (1902-1986)

The first of four motets, 'Sur des Thèmes Grégoriens' which Duruflé published as his Op 10 in 1960, *Ubi caritas et amor* is a simple, homophonic and largely syllabic setting in which the Gregorian chant can clearly be heard at the beginning in the alto part. Frequent changes of time signature then allow him to recreate the expressive freedom of plainsong during the remainder of the work. This beautiful motet was heard by a world-wide audience last month when it was performed at the wedding of the Earl and Countess of Wessex.

Prelude and Fugue on the name of ALAIN, Op 7
(organ) **Maurice Duruflé**

Jehan Alain's violent death as a soldier in 1940 robbed music of a composer of immense potential, and several of his colleagues were so shocked that they composed musical tributes to him. Among these are *Chant Héroïque* by Jean Langlais, and Maurice Duruflé's *Prelude and Fugue, Op. 7*, an organ work which dates from 1942 and in which both movements begin with a theme which is a musical translation of the letters of Alain's name. Duruflé takes the tribute further, however, by quoting the plainsong-like theme from the beginning of Alain's Litanies, in the *Prelude's* reflective conclusion. By contrast, the *Fugue* is a contrapuntal tour-de-force which ends in a brilliant blaze of D major.

Mass in G **Francis Poulenc** (1899-1963)

To Poulenc this concise setting of the Mass was 'harmonically speaking, my most complex *a capella* work'. Written in memory of his father, the score was completed in August 1937 but not performed until the *Chanteurs de Lyon* included it in a programme at the Dominican Chapel in Paris in May 1938. The *Kyrie*, Poulenc said, is in 'an almost savage style', and as there is no *Credo*, the powerful setting of the *Gloria* is followed directly by the *Sanctus's* 'carillon of voices'. The *Benedictus* is more subdued, but the *Agnus Dei*, 'which begins with a soprano solo in the high register ... symbolises the Christian soul, confident of a life after death'.

Interval

Requiem, Op 9 **Maurice Duruflé**

The *Requiem* was the first work which Maurice Duruflé composed after taking over from Dupré as Professor of Organ at the Paris Conservatoire in 1943, and is today his most popular composition. In the 19th century, settings of the *Requiem Mass* (by Berlioz and Verdi, for instance), inclined towards the grandiose, concentrating on extreme portrayals of the *Apocalypse*. By contrast, Duruflé's *Requiem*, written in 1947, presents a gentler vision,

illuminated by a pure personal faith, and incorporates the traditional plainsong melodies from the *Mass for the Dead* in a web of impressionistic and sensuous harmonies. The atmosphere is one of consolation rather than dread, a mood well expressed by his compatriot Fauré: 'a very human feeling of faith in eternal rest'.

The Performers

'The College of the Holy and Undivided Trinity' was founded in 1546 by King Henry VIII, although Trinity's choral associations reach back to the early fourteenth century.

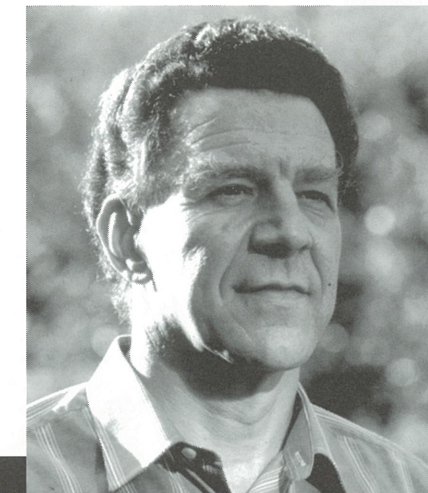
Trinity's mixed choir, comprising up to thirty choral scholars who study a wide range of academic subjects, was formed by the present Organist and Director of Music, Richard Marlow, in 1982, a few years after the admission of women undergraduates to the College.

In addition to regular chapel services and concerts in London and Cambridge, the choir sings recitals and services during some summer vacations in various parish churches, mostly in the north of England, of which the College is patron. At least three foreign tours take place each year; these have included visits to Japan, Namibia, South Africa, Taiwan and Zimbabwe, as well as several European countries and the United States.

Richard Marlow was organ scholar and later research fellow of Selwyn College, Cambridge, studying with Thurston Dart. After teaching at Southampton University, he returned to Cambridge in 1968 as Fellow and Director of Music at Trinity College. A year later Dr Marlow founded the Cambridge University Chamber Choir, which won critical acclaim worldwide for its enterprising and stylish performances. He disbanded this group in 1989 to devote more time to the recently formed mixed choir of Trinity College, whose many broadcasts, recordings and foreign tours have established its reputation internationally.

Mark Williams is a second-year music student at Trinity College, where he holds both an academic scholarship and the organ scholarship. A Fellow of the Royal College of Organists, Mark has given recitals nationally and internationally, and enjoys regular work as a continuo player, accompanist and répétiteur. He has played the organ in broadcasts and recordings made by Trinity College Choir, most recently in the *Duruflé Requiem*.

Richard Marlow



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