

Rodolfus Choir**Ralph Allwood, conductor****Clive Driskill-Smith, organ****Tim Lowe, cello****7.30pm****Oundle School Chapel***Loquebantur, variis Linguis***Thomas Tallis**
(c.1505-1585)

It has been suggested that the fast and rich part-writing in this seven-part responsory for Pentecost represents the apostles speaking excitedly in tongues.

*As one who has slept***John Tavener** (b. 1944)

John Tavener provides the following note: 'As the great Orthodox liturgical texts ring out on Great and Holy Saturday, the Resurrection of Christ is already happening. Liturgical vestments change in front of our eyes from black to silver, and the Church waits with anticipation until midnight to proclaim that Christ is Risen'.

'So, therefore, the mood of *As one who has slept*, taken from the great liturgy of St Basil on Easter Saturday morning, is full of awe, silence and expectation. The atmosphere is deeply solemn as we stand before the greatest mystery of our salvation. Christ has descended into Hades, and been trampled down death by death; and to those in the tomb, He has given life'.

*Flourish***Francis Grier** (b. 1955)

Francis Grier composed *Flourish* in 1990. Based on the organ's reed stops, it is ebullient, explosive and energetic.

Bless the Lord, O my soul **Jonathan Dove** (b. 1959)

This piece was commissioned by the Eton Old Choristers Association. The organ part is quite virtuosic, beginning with a fanfare suggesting a heavenly vision which provokes the choir into a wordless cry of wonder; in contrast their first words are hushed and awestruck.

*Sancte Deus***Thomas Tallis**

It is sometimes suggested that this unusually episodic but powerful setting was written as the last piece to be sung in Waltham Abbey before its destruction at the Dissolution in the 1530's.

*Litanei auf das Fest alle Seelen***Franz Schubert**
(1797-1828)

Schubert composed this simple but powerfully expressive solo melody as a Litany for All Souls' Day. The words he set are by Johann Georg Jacobi and are concerned with the forgotten souls whose unfulfilled lives ended in sadness.

*Ich bin der Welt abhanden gekommen***Gustav Mahler** (1860-1911)

This is an arrangement by Clytus Gottwald of one of Mahler's settings of poems by Rückert, normally sung by mezzo-soprano accompanied by orchestra. The translation of the text reads: 'I have become lost to the world, where I used to waste a lot of time; it has heard nothing of me for so long, it may well think that I have died. I do not care much whether it believes me to be dead. I cannot even gainsay it, for really, I am dead to the world. I am dead to worldly tumult, and am at peace in a quiet place. I live alone in my heaven, in my love, in my songs.'

Interval*O sacrum Convivium***Thomas Tallis**

A motet in celebration of the Communion and, effectively, of Tallis's beloved Roman Catholic faith.

*The Voice of my Beloved***Francis Grier**

Francis Grier's setting of this text from the *Song of Songs* was written in 1991 for the wedding of Andrew and Deborah Mackay in Salisbury Cathedral. It is an attempt to respond to the extraordinary mixture of voluptuousness, languidity, desire and excitement evoked by the text.

*Scherzetto Op. 108***Joseph Jongen** (1873-1953)

While Director of the Brussels Conservatory, Joseph Jongen composed the *Scherzetto* for organ. The character is light, the style concise and the harmonies French.

*Svyati***John Tavener**

John Tavener writes: 'I began to write *Svyati* in early 1995: while sketching it, I learned that John Williams, father of Jane, my dear friend and publisher, was dying. I could not refrain from dedicating it to Jane and to the memory of her father.'

'The text is in Church Slavonic, and is used at almost every Russian Orthodox service, perhaps most poignantly after the congregation have kissed the body in an open coffin at an Orthodox funeral. The choir sings as the coffin is closed and borne out of the church, followed by the mourners with lighted candles; the cello represents the Priest or Ikon of Christ. As in Greek drama, choir and priest are in dialogue with each other. Since the cello represents the Ikon of Christ, it must be played without any sentiment of a Western character, but should derive from the chanting of the Eastern Orthodox Church.'

*Te lucis ante terminum***Thomas Tallis***The Twelve***William Walton** (1902-1983)*O when the Saints***arr. John Rutter** (b.1945)

Ralph Allwood is Precentor and Director of Music at Eton College. Whilst Director of Music at Uppingham School he founded the annual summer courses for young singers which now flourish as the Eton Choral Courses; he has also conducted choral courses around the world. As a founder-director of the National Children's Music Theatre, Ralph Allwood conducted some of their musicals for television and two productions for the Edinburgh International Festival.

Clive Driskill-Smith was a music scholar at Eton College, followed by an organ scholarship at Winchester Cathedral; he later became Assistant Organist at Winchester College for a year. Clive graduated from Christ Church, Oxford in 1999 with a First Class Honours degree in Music, and with the MPhil in 2001.

Winner of top prizes in the Calgary International Organ Competition and the Royal College of Organists' Performer of the Year Competition, Clive is currently Sub-Organist of Christ Church Cathedral in Oxford.

Tim Lowe was a chorister at York Minster before becoming a music scholar at Eton College. He started learning the cello with this mother at the age of five. Tim is sub-principal of the National Youth Orchestra and has been with the orchestra for four years. He is now learning the cello with Melissa Phelps.

The **Rodolfus Choir** comprises young people up to the age of 25 chosen from present and past members of the Eton Choral Courses for prospective choral scholars. Each year the three or four courses attract some 200 students aged between 16 and 20, and of these maybe a dozen are invited to join the choir as places become vacant.

Many of the singers are choral scholars; several are at music college, some still at school, and many hope to make their career in music. Since its foundation in 1983 the choir has toured France, Italy and Austria and has appeared at several English festivals, including Harrogate, Norwich and the Three Choirs Festival in Gloucester.

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