

Tuesday 13th July

Salisbury Cathedral Choir
(girl choristers and lay vicars)

Simon Lole, conductor
David Halls, organ

7.30pm
Oundle School Chapel

All wisdom cometh from the Lord Philip Moore (b.1943)
Philip Moore’s anthem was written for the fiftieth anniversary of Lanesborough School, Guildford, the school that provides the boys for Guildford’s cathedral choir. It sets words from Ecclesiasticus and Psalm 119. Full of rhythmic vitality, with a most moving bass solo in the middle, it ends very gently with a plainchant motif.

Missa Brevis Kenneth Leighton (1929-1988)
Kyrie; Gloria; Sanctus; Benedictus; Agnus Dei
The *Missa Brevis* in D is Leighton’s Opus 50 and was written for the choir of Liverpool Cathedral. It is entirely unaccompanied and displays his love of driven rhythms and taut harmonies. Full of contrasting textures, it is a little gem.

Organ Solo
Prelude and Fugue in A, BWV 536 J S Bach (1685-1750)
Two slightly differing versions of this piece exist in manuscript sources probably some distance removed from the composer. Various details suggest it to be an early work such as the broken chords at the beginning, a characteristic of major-key preludes by Buxtehude. The charm of the Prelude is balanced by a smoothly flowing fugue in triple time.

See, see the word is incarnate
Orlando Gibbons (1583-1625)
Ave verum Orlando de Lassus (1532-1594)
O Clap your hands Orlando Gibbons

See, see the word is one of Gibbons’s finest compositions. A verse anthem, it encompasses the whole liturgical year.

Lassus’s *Ave Verum* was first published in 1582 and is set for six unaccompanied voices. A particular feature is the use of contrasting voices, setting the upper against the lower.

Gibbons’s setting of Psalm 47, *O Clap your hands*, is probably his finest piece. It is written for double choir and is full of glorious melody and vibrant rhythms.

Interval

Geistliches Lied Johannes Brahms (1833-1897)
Abendlied Josef Rheinberger (1839-1901)
Written in 1856, *Geistliches Lied* is full of sumptuous melodies and rich harmonies. The composition is effectively a double canon in the voice parts.

Rheinberger’s *Abendlied* (Evensong) is the third of a set of unaccompanied pieces published in 1873. It is full of expression and wonderful suspensions which propel the music forward in a most delightful way.

Hymne à la Vierge Pierre Villette (1926–1998)
Vinea mea electa Francis Poulenc (1899-1963)
O salutaris hostia PierreVillette
Villette’s *Hymn to the Virgin* was written in 1954. It sets words by Roland Bouheret in a strophic manner with a short chorus following each verse. Effectively in only four parts, the composer uses additional voices from time to time to fill out his glorious harmonies. The final *Amen* could be taken from a Hollywood movie!

By contrast, Poulenc’s *Vinea me electa* is a more taut and intense piece. It is very typical of Poulenc: the use of short phrases and silences, beautiful melodic lines and dissonant harmonies. The words are taken from the Matins responsory for Maundy Thursday.

The Eucharistic hymn *O Salutaris* is also set simply – using up to six voices at times. Written in 1957, it is very easy on the ear and moves seamlessly through various modulations.

Two Organ Solos
Prelude on ‘East Acklam’ Francis Jackson (b.1917)
Francis Jackson was for many years Organist of York Minster, and his numerous compositions for the church and organ have earned him much respect and many awards. He now lives in East Acklam, near Malton in Yorkshire. His lovely tune was composed for Harvest, with words by Fred Pratt Green which begin ‘For the fruits of his creation, thanks be to God’.

Jig (from Five Dances, Op. 179) John Gardner (b.1917)
Much of Gardner’s life has been spent as an educationalist, as Director of Music at Repton, a tutor at Morley College, Director of Music at St Paul’s Girls’ School and Professor of composition at the Royal College of Music. *Five Dances*, written in 1986, are some of only a very few pieces he has composed for organ. They are dedicated to Catherine Ennis, organist at the church of St Lawrence Jewry, London.

The Lord is my Shepherd Lennox Berkeley (1983-1989)
Valiant for truth Ralph Vaughan Williams (1872-1958)
Te Deum, Collegium Regale Herbert Howells (1892-1983)

Lennox Berkeley’s treatment of Psalm 23 is quite sublime. It is very melodious, but forever turning little unexpected corners as it flows easily along.

Valiant for truth is an extended, unaccompanied setting of a famous text by John Bunyan. Rather unusually opening with and featuring a counter-tenor solo, it is full of vitality and intensity as well as mellifluous melodies typical of Vaughan Williams.

Herbert Howells’s setting of the great hymn *Tè Deum Laudamus* for King’s College, Cambridge has to be one of the finest of the genre. Full of power, rich harmonic language and long phrasing, the music is a perfect companion to the words and has rightly become a favourite for singers and listeners alike.

Simon Lole began his musical education as a chorister at St Paul’s Cathedral in London. After reading music at King’s College, University of London, Simon returned to St Paul’s as Organ Scholar and a teacher at the Choir School.

Since September 1997 Simon has been Director of Music and Master of the Choristers at Salisbury Cathedral. Under his direction the choir has broadcast on radio and has featured on BBC TV’s live Midnight Mass and ‘Songs of Praise’ Christmas special. This year Simon has taken the cathedral choir on tours to France and Sweden.

The Girl Choristers
Salisbury Cathedral established the first girls-only cathedral choir in the UK with the girl choristers singing Evensong for the first time on October 7, 1991, directed by Richard Seal.

Each week the eighteen choristers, aged 9-13 years, sing Evensong on Monday and Wednesday evenings and share the four weekend services equally with the boy choristers.

They have made numerous appearances on television and radio, including BBC radio 3’s Choral Evensong, ‘In Tune’ and ‘On Air’ and Howard Goodall’s Channel 4 documentary series ‘Choir Works’. They have also sung during the Christmas Midnight Mass transmitted live from Salisbury Cathedral, and at many high profile concerts including the Proms, a reception at Downing Street and the Diploma Ceremony of the RCO, by invitation of Dame Gillian Weir.

The Lay Vicars
Stephen Abbott, Andrew Stewart, alto
Hugh Hetherington, Chris Hobkirk, tenor
Rory Waters, John Robinson, bass

The six men in Salisbury Cathedral Choir sing eight services a week with either the boy or girl choristers. They are all professional singers and soloists in their own right. As a group they also sometimes perform as The Sarum Clerks, usually in a more light-hearted style.



Richard Pohle, The Times

David Halls was Organ Scholar at Worcester College, Oxford and then at Winchester Cathedral before moving to Salisbury, where in 2000 he took up the position of Organist and Assistant Director of Music of Salisbury Cathedral.



Richard Pohle, The Times

Film

Buena Vista Social Club (u)
Wim Wenders, director 1999

9.30pm
Stahl Theatre, West Street

Buena Vista Social Club is the story of how in 1996 guitarist/composer Ry Cooder went to Cuba with a tape of some *son* music, interested in making a record. What he hadn’t realised was that many of the aged musicians who created the musical idiom that intrigued Cooder (one of them ninety years old, still smoking cigars) were still alive, living in obscurity. The album he made with them, entitled ‘Buena Vista Social Club’ after the nightspot where they enjoyed their glory days before Castro’s revolution, won them a host of new fans around the world.

When Cooder embarked on a second project with the same musicians, he took along the film director Wim Wenders, who interviewed the resurgent veterans and filmed them in the studio and in concerts in Amsterdam and New York. The main attraction of the resulting documentary is its springy, soulful music, and it is impossible not to be charmed by the performers. Although known as Cuba’s Nat King Cole, Ibrahim Ferrer was reduced to shoe-shining in the period before Cooder tracked him down. The dapper guitarist Compay Segundo, who was in his nineties when the film was shot, speaks of his eagerness to father a sixth child.



Ry Cooder in Cuba