

**UCL CHAMBER MUSIC CLUB**

*If you love music then why not join us?*



**UCL**

**TUESDAY 9 DECEMBER 2008, 6pm-7pm**

The North Cloister, Wilkins Building  
Main Campus

**UCL Chamber Music Club**  
presents

**A CHRISTMAS CONCERT**

**UCL Singers**  
**UCL Chamber Music Club Orchestra**

*Messe de minuit pour Noël*  
Marc-Antoine Charpentier

*Christmas Concerto*  
Giuseppe Torelli

**English carols by UCL alumni**  
**Roger Beeson & Gustav Holst**

**Carols for audience, choir and orchestra**

**[www.ucl.ac.uk/chamber-music](http://www.ucl.ac.uk/chamber-music)**

# PROGRAMME

## I. Carol for audience, choir and orchestra.

### *In the Bleak Midwinter*

Music: Gustav Holst (orch. Bill Tuck)

Text: Christina Rossetti

**In the bleak midwinter, frosty wind made moan,  
Earth stood hard as iron, water like a stone;  
Snow had fallen, snow on snow, snow on snow,  
In the bleak midwinter, long ago.**

**Angels and archangels may have gathered there,  
Cherubim and seraphim thronged the air;  
But His mother only, in her maiden bliss,  
Worshipped the beloved with a kiss**

**What can I give Him, poor as I am?  
If I were a shepherd, I would bring a lamb;  
If I were a Wise Man, I would do my part;  
Yet what I can I give Him: give my heart.**

Holst's well-known carol, which begins *In the bleak midwinter*, first appeared in 1905 (H73 no.1); its text is taken from a posthumously published collection of poems by Christina Rossetti (1830-94), *The Poetical Works of Christina Georgina Rossetti* (1904).

Gustav Theodore Holst (1874-1934) was an English composer who studied at the Royal College of Music, and was then, for nearly 20 years, a music teacher at St Paul's Girls School in Hammersmith. Most of his music is highly original, being well known for an unconventional use of metre and haunting melodies, typical of which is his most famous work, the orchestral suite *The Planets* (first performed 1918).

Of particular interest to this evening's audience will be Holst's association with UCL, which arose as a direct consequence of his well-known interest in Hindu mysticism and spirituality. This interest resulted in the composition of several works set to translations of Sanskrit texts: *Sita* (1899-1906), a three-act opera based on an episode in the *Ramayana*; *Sāvitrī* (1908), a chamber opera based on a tale from the *Mahabharata*; 4 groups of hymns from the *Rig Veda* (1908-14); and *Two Eastern Pictures* (1909-10), and *The Cloud Messenger* (1913), from poems by Kalidasa.

The texts of these last three works were translated from Sanskrit by Holst himself, but in order to make these translations, Holst had enrolled here at UCL, as a 'non-matriculated' student, in order to study that language. Student records in the UCL archives show that on 14 January 1909 he paid 5 guineas for Sanskrit classes during the spring and summer terms of that year. The UCL records also show that during this time he moved from 23 Grena Road in Richmond, to 10 The Terrace in Barnes. On 19 October 1909, he re-enrolled at UCL for the autumn term, and we see that he paid 3 guineas "special fee" for his Sanskrit classes of "2 hours a week". The records end at this point, and so it seems that Holst only spent one year as a student at UCL; apparently this was sufficient for his purpose.

## 2. Three carols for unaccompanied choir; settings of English 15h-century texts

### **Gustav Holst, from *Four Old English Carols*, 1907 (H82)**

***Jesu Thou the Virgin Born*  
*Lullay Mine Lyking Lullay***

### **Roger Beeson**

***There is a Child* (2008)**

Roger Beeson (b.1945) is from Leicester, and studied Music at Sheffield University, gaining the BMus and PhD.. He joined the Music staff at Kingston Polytechnic (later University) in 1977; in 2002 he took early retirement from his post as Principal Lecturer and Course Director of the BMus Honours degree course. He performs regularly as a pianist and harpsichordist and is active as a composer, especially of brass, woodwind and choral music. In 2003 he joined UCL as a part-time student on the MA course in Philosophy, and graduated in 2005. He retains his association with UCL through the Chamber Music Club, of which he is currently the Secretary. His carol *There is a Child* was specially written for tonight's performance, its première.

### 3. Music for string orchestra

#### Giuseppe Torelli

##### **Concerto in forma di Pastorale per il Santissimo Natale**

(Concerto Grosso in G minor, op.8 no.6)

Grave-Vivace | Largo | Vivace

The most famous 'Christmas' concerto of the Italian Baroque is undoubtedly Arcangelo Corelli's (performed at last year's UCL CMC Christmas concert), but that is by no means the only example. In late seventeenth- and early eighteenth-century Italy there seems to have been something of a vogue for composing such works, and one of the earliest is the three-movement concerto performed here, which appeared soon after Torelli's death, in a collection of his concertos (his opus 8) called *Concerti grossi con una pastorale per il SS Natale*.

The defining feature of all these Italian Christmas pieces was the inclusion of a 'pastoral' movement intended to depict, in a stylised fashion, the shepherds 'abiding in the field' on Christmas night. In Torelli's work the pastoral scene is set almost immediately. The opening bars create 'night', then the shepherds are introduced— a rather livelier lot than Corelli's – suggested by drones and dotted rhythms in 12/8 time, evoking (perhaps) these rustics dancing to hurdy-gurdy or bagpipe music. The second movement is written in a rhetorical style (could this be the angel appearing to the shepherds?), and here some listeners may be reminded of Vivaldi; the gigue-like third movement is in spirited and festive mood.

The violinist and composer Giuseppe Torelli (1658-1709) is now seen as having made a major contribution to the development of the Italian instrumental concerto (both concerto grosso and solo concerto). Although he was born in Verona, Torelli spent much of his early career in Bologna before moving to German-speaking lands, working at first for the Margrave of Brandenburg-Ansbach, then setting off for Vienna, apparently seeking court employment there. However, Torelli's search was unsuccessful and by 1701 he was again working in Bologna, where he died.

### 4. Music for choir and orchestra

#### Marc-Antoine Charpentier

##### **Messe de minuit pour Noël (H9)**

Introit (flutes) | Kyrie eleison | Gloria in excelsis Deo | Credo in unum Deum |

Offertoire (instrumental) | Sanctus | Benedictus | Agnus Dei

Almost until the end of the nineteenth century a considerable variety of liturgical practices existed in Catholic worship, not only between nations, but also within nations. In Britain we have only to think, for example, of the pre-Reformation Sarum, Bangor and Norwich rites; three co-existing, but quite independent, liturgical traditions. Thus, in parts of France in the seventeenth and eighteenth centuries, particularly in Paris, it became accepted practice that during musical church services, sections of sung liturgical texts could be replaced by purely instrumental passages. Such is the case with Charpentier's *Messe de minuit pour Noël*, where, in the Kyrie, for example, Charpentier indicates the replacement of text and music with purely instrumental music, either keyboard solos or orchestral interludes.

In order to emphasise the work's seasonal title, Charpentier not only makes distinctive use of two flutes - a flute being this period's timbral (and pictorial) icon *par excellence* of shepherds - but also draws heavily on the melodies of twelve popular French Christmas carols, using them to accompany the Latin-mass text at various points, in the following order (the spelling is Charpentier's): *Joseph est bien marié; Or nous dites Marie; Une jeune pucelle; Une vierge pucelle; Les bourgeois de chastre; Ou s'en vont ces guays bergers; Vous qui desirez sans fin; Voicy le jour solomnel de Noël; A la venue de Noël; Laissez paître vos bestes; O Dieu que n'estois je en vie; A minuit fut fait un resveil*. Music composed with the interpolation of well-known, often secular tunes can be found in all Latin liturgical traditions.

Marc-Antoine Charpentier (1643-1704), a Parisian composer, was overtaken for Louis XIV's patronage by the Italian-born Jean-Baptiste de Lully (Giovanni Battista di Lulli). Notwithstanding, Charpentier's contemporaries seem to have recognised him not only as a talent of the first rank, but also for being reliable and highly productive. Charpentier served a number of aristocratic employers, as well as providing music for playwrights such as Molière (Jean-Baptiste Poquelin), and sacred liturgical music for the Parisian Jesuits, both at the Collège de Louis-le-Grand and at the church of St Paul-St Louis.

After his death Charpentier was soon forgotten, not least because in his day, without access to the royal monopoly on printing that was controlled by Lully and his heirs, he was unable to issue his music in print. Today, however, we can acknowledge Charpentier as one of the most gifted and versatile French composers of his time, thanks to the fact that he assiduously catalogued and kept fine copies of his

completed manuscripts, which survive in the Bibliothèque Nationale de Paris. A complete set of facsimiles can be found in the excellent Senate House Music Library, here in London.

## 5. Carol for audience, choir and orchestra

### **Deck the Hall with Boughs of Holly**

Music: Welsh trad. (collected by Parry Ddall, Rhiwabon a.k.a. John Parry c.1710-82; orch. Bill Tuck)

Text: John Ceiriog Hughes (1832-87), *Nos Galan* (tr. *New Year's Eve*); first English version in *The Franklin Square Song Collection* (1881), ed. J. P. McCaskey.

**Deck the hall with boughs of holly: *fa-la-la-la-la, la-la, la, la,***  
**'Tis the season to be jolly: *fa-la-la-la-la, la-la, la, la.***  
**Don we now our gay apparel: *fa-la-la, la-la-la, la, la, la.***  
**Troll the ancient Yuletide carol: *fa-la-la-la-la, la-la, la, la.***

**See the blazing Yule before us: *fa-la-la ...***  
**Strike the harp and join the chorus: *fa-la-la ...***  
**Follow me in merry measure: *fa-la-la ...***  
**While I tell of Yuletide treasure: *fa- la-la ...***

**Fast away the old year passes: *fa-la-la ...***  
**Hail the new, ye lads and lasses: *fa-la-la ...***  
**Sing we joyous all together: *fa-la-la ...***  
**Heedless of the wind and weather: *fa-la-la ...***

## PLEASE STAY AND JOIN US FOR SEASONAL REFRESHMENTS

### **The performers**

The UCL Singers is run as an occasional performing group of the UCL Chamber Music Club (UCL CMC). It is - to use current Arts Management-speak - a work-place choir, attracting singers from across the entire UCL community of staff, former staff, students and alumni, and runs on mutual goodwill and a shared love of performing music. There are no fees and no auditions, and participants do not need to belong to the UCL CMC. The only pre-requisite is that participants must buy their own music, and be prepared to make a regular commitment to attend rehearsals at lunchtime or after office hours. In exactly the same terms, the UCL Chamber Music Club Orchestra is a work-place band that draws upon an equally wide UCL constituency.

### **Singers** (\* indicates a soloist)

**Sopranos:** Sally Al-Zaidy (BMA); Jackie Etheridge (Scandinavian Studies, alumna); Dr. Susanna Flett\* (Psychology & Language Sciences); Rachel Griffith (Information Systems); Mona Hess (Museums & Collections); Hazel Ingrey (Library Services); Professor Valerie Isham (Statistical Sciences); Dr. Deborah Pollard (Information Systems); Ying Zhu (Statistical Sciences); Gillian Weber\* (Library Services). **Altos:** Pei-Lin Chua (Anthropology, alumna); Dr. Roberta Donato (UCL Ear Institute); Jill House\* (Psychology & Language Sciences); Nora Lucke (Information Systems); Liz Mooney (Finance); Catherine Pease-Watkin (Bentham Project); Anne Skinner (Human Resources); Jane Spender\* (Academic Staff Common Room); Julie Wang (Surgery & Interventional Science). **Tenors:** Chris Knell (Geography); Dr. Jeremy White\* (Safety Services); Dr. Margaret Jackson-Roberts (Queen Mary, University of London). **Basses:** Barry Creasy (City University, alumnus); Dr. Hermann Cuntz\* (Wolfson Institute); John Kelsey (The Bartlett School of Construction and Project Management); Dr. Phillip Inglesant (Computer Science); Professor David Miller (Physics & Astronomy); Christopher Pluntke\* (Electronic & Electrical Engineering); Professor Roland Rosner (Information Systems); Laknath S. R. Seneviratne (Laws); Jurgen Strohmeier (History). **Director:** Dr. Andrew Pink (Office of the Vice Provost, Academic & International).

### **Orchestra**

**Violins:** Aneal Choudhury (Registry); Lucy Cox (Anthropology); Dr Bronwen Evans, leader (Psychology & Language Sciences); Shaghayegh Parsa (Physics & Astronomy); Jonathan Savage (History); Anna Smail (English). **Viola:** Stephen Cadywold (Scandinavian Studies); Kathryn Lewis (Information Systems). **Cello:** Dr Ardis Butterfield (English); **Double Bass:** Professor Mark McCarthy (Epidemiology & Public Health); **Bassoon:** Hauke Tschach (Computer Science); **Flutes:** Dr Bill Tuck (formerly Computer Science); Dr Francesca Perlman (London School of Hygiene & Tropical Medicine); **Percussion:** Dr Barbara Segal (Royal Academy of Dance); **Harpichord/Director:** Dr Roger Beeson (Philosophy, alumnus).

Programme and notes: Andrew Pink