

## A CHRISTMAS CONCERT

Tuesday 15 December 2009, 6pm – 7pm

The North Cloister, Wilkins Building, Main Campus

### PROGRAMME

George Frederick Handel (1685-1759)  
*Sinfonia and Gavotte, from Atalanta* (1736)

Katie Hodges, Russell Gilmour, Bill Tuck, natural trumpets  
 Stephen Burke, kettle drums

The trumpets used by Purcell, Handel and other composers of the Baroque period had no valves, vents, or keys of any kind – they were played purely by means of altering lip and air pressure to produce the different notes of the harmonic series. Such ‘natural’ trumpets, played held in one hand while standing in a suitably ‘heroic’ pose, were particularly valued for their ability variously to evoke the character of godliness, kingship, power, and warfare. The skill required to play these instruments was rare and highly valued, and performers, such as the Shore brothers (favourites of Purcell) and Valentine Snow (Handel’s favourite), achieved great renown and considerable wealth in their day. Recent years have seen an increasing interest in rediscovering the secrets of the true natural trumpet, and now there are a small but growing number of gifted young performers who have mastered the technique; Katie Hodges and Russell Gilmour are already among the leading exponents in Britain. The kettle drums are the natural trumpets’ natural ally, played tonight in their eighteenth-century form by Stephen Burke, who is the guest principal percussionist for a number of Europe’s leading Baroque and modern orchestras. Handel’s opera *Atalanta* was composed in 1736 for the official celebrations of the marriage of Frederick, Prince of Wales, eldest son of King George II, and Princess Augusta of Saxe-Gotha. [Bill Tuck]

A selection of music from  
*Messiah* (1741)

Gillian Weber, soprano & Ed Davison, bass  
 UCL Chamber Music Club Orchestra and UCL Singers  
 directed by Andrew Pink

1. Overture (grave, allegro) | 4. Chorus: And the glory of the Lord | 10. Bass solo: For behold, darkness shall cover the Earth | 11. Bass solo: The people that walked in darkness have seen a great light | 12. Chorus: For unto us a child is born | 13. Orchestra: Pifa | 14-16 Soprano solo: There were shepherds abiding in the fields | 17. Chorus: Glory to God in the highest | 18. Soprano: Rejoice greatly O daughter of Zion | 44. Chorus: Hallelujah

Handel’s *Messiah* needs little introduction. It was composed in just a few weeks in 1741, and first performed in Dublin the following year. The work did not receive universal approval in its early years, although by the 1750s it was annually performed to packed audiences, under Handel’s direction, at the chapel of the London Foundling Hospital, in what is now Coram’s Fields, to raise money for the Hospital. Since then *Messiah* has become perhaps the world’s most widely performed choral work. This year marks the 250<sup>th</sup> anniversary of Handel’s death. [Andrew Pink]

Gustav Holst (1874-1934)  
 - UCL alumnus, year of 1909 -  
*In the bleak midwinter* (1906)  
 orchestration by Andrew Pink

UCL Chamber Music Club Orchestra, UCL Singers and the audience

In the bleak mid-winter 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 mid-winter long, long ago

Our God heav'n can not hold him, nor earth sustain,  
 Heav'n and Earth shall flee away when He comes to reign.  
 In the bleak mid-winter a stable place sufficed  
 The Lord God Almighty, Jesus Christ.

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.

Words, 1872, by Christina Rossetti (1830-94)

It was a century ago, in January 1909, that Gustav von Holst (as he was then known) enrolled for twelve months as a non-matriculated student at UCL to take classes in Sanskrit, a language he had already been attempting to teach to himself. The results of Holst's studies in Sanskrit are: *Sita* (1899-1906), a three-act opera; *Sāvitri* (1908), a chamber opera; 4 groups of choral *Hymns from the Rig Veda* (1908-14); *Two Eastern Pictures* (1909-10) and *The Cloud Messenger* (1913). That Holst should have enrolled at UCL to study Sanskrit may be a surprise to many, but it should not be forgotten that for nearly one hundred years, from its foundation in the 1820s, UCL pioneered the teaching of a wide range of non-European languages until the creation of the School of Oriental Studies - now the School of Oriental and African Studies - when all such teaching and associated cultural resources were steadily transferred there from UCL. [Andrew Pink]

Henry Purcell (1659-1695)  
*Sonata in D, for trumpet and strings*  
 1. [Allegro], 2. Adagio, 3. [Presto]

Katie Hodges, trumpet; Bronwen Evans and Michael Duchen, violins;  
 Kathryn Lewis, viola; Teresa Buchsel, violoncello;  
 Mark McCarthy, double bass; Roger Beeson, harpsichord

Little is known of the origins of this work, but it may have been the overture to Purcell's setting, now lost, of Matthew Prior's *For the New Year, to the Sun*, an ode in praise of William and Mary, 'set by Dr. Purcell, and sung before Their Majesties on New-Year's Day, 1693/4.' It has the characteristic fast-slow-fast structure of the Italian *sinfonia*. The lively outer movements contain some idiomatic writing for both the natural trumpet and the strings; the slow movement, for strings alone, is brief but remarkably expressive, with some characteristically Purcellian turns of harmony. This year marks the 350<sup>th</sup> anniversary of Purcell's birth. [Roger Beeson]

Ralph Vaughan Williams (1872-1958)  
*Fantasia on Christmas Carols* (1912)

Ed Davison, bass  
 UCL Chamber Music Club Orchestra and UCL Singers  
 directed by Andrew Pink

Vaughan Williams's inspiration was often fired by English folk music, not least in this *Fantasia on Christmas Carols*, which is dedicated to the great English folk-song collector Cecil Sharpe (1859-1924). The *Fantasia*, like much of Vaughan Williams's choral music was first written for performance by the amateur musicians of Dorking's Leith Hill Music Festival. He was the Festival's music director and chief conductor from its founding in 1905 almost until his death, a fine example of Vaughan Williams's passionate and practical advocacy for the widest possible participation in British music-making. In the *Fantasia* Vaughan Williams uses four traditional English carols: three to be sung by the choir and bass soloist - *This is the truth sent from above* (Herefordshire carol), *Come all you worthy gentlemen* (Somerset carol), *On Christmas night all Christians sing* (Sussex carol) - the fourth, *There is a fountain* (Herefordshire carol), is woven into the orchestra. [Andrew Pink]

Gustav Holst  
*Personent hodie* (1917)  
 melody, German, c.1360  
 orchestration by Andrew Pink

UCL Chamber Music Club Orchestra, UCL Singers and the audience

1. (*all voices*)

*Personent hodie, voces puerulae,  
 laudantes jucunde,  
 qui nobis est natus,  
 summo deo datus.  
 Et de vir-, vir-, vir-,  
 et de vir-, vir-, vir-,  
 et de virgineo ventre procreatus.*

2. (*women's/treble clef voices*)

*In mundo nascitur, pannis involvitur,  
 praesepi ponitur,  
 stabulo brutorum,  
 rector supernorum.  
 Perdidit, -dit, -dit, -dit,  
 perdidit -dit. -dit, -dit,  
 perdidit spolia princeps infernorum.*

3. (*men's/bass-clef voices*)

*Magi tres venerunt, parvulum inquirunt,  
 parvulum inquirunt, stellulam sequendo,  
 ipsum adorando.  
 Aurum, thus, thus, thus,  
 aurum, thus, thus, thus,  
 aurum, thus et myrrham  
 ei offerendo.*

4. (*all voices*)

*Omnes clericuli, pariter pueri,  
 cantent ut angeli,  
 advenisti mundo, laudes tibi fundo.  
 Ideo, -o, -o,  
 ideo, -o, -o,  
 ideo gloria in excelsis deo.*

words, *Piae cantiones* (Finland, 1582)

--- HAVE A MERRY CHRISTMAS AND A HAPPY NEW YEAR ---

The performers are

**UCL SINGERS:** Professor Rosemary Ashton (English), Rachel Cooper (Information Systems Division), Barry Creasy (City University, alum.), Ed Davison, (English), Jackie Etheridge (Scandinavian Studies, alum.), Jack Foster (Finance), Jo Gambell (Cancer Trials Centre), Dr. Shazeen M. Hasan (Ophthalmology), Mona Hess (Civil, Environmental, and Geomatic Engineering), Gillian Hogg (Examinations), Jill House (Psychology and Language Sciences), Hazel Ingrey (Library Services), Professor Valerie Ishan (Statistical Science), Dr. Margaret Jackson-Roberts (City University), James Kelly (Bartlett, Architecture), John Kelsey (Bartlett, Construction and Project Management), Chris Knell (Geography), Sarah Kok (Institute of Child Health Cardiac Unit), Dr. Ying Li (Institute of Neurology), Kathryn Metzenthin (English), Professor David Miller (formerly Physics and Astronomy), Professor Marilyn Monk (Institute of Child Health), Liz Mooney (Finance), Catherine Pease-Watkin (Laws, Bentham Project), Dr. Andrew Pink (Office of the Vice-Provost, Academic & International), Dr. Deborah Pollard (Information Systems Division), Professor Roland Rosner (formerly Computer Science, & Information Systems Division), Laura Schulz (Cancer Institute), Shen Yiyang (Psychology and Language Sciences), Jane Spender (Academic Senior Common Room), Aleksandra Svonja (Slavonic and East European Studies), Julie Wang (Surgery and Interventional Science), Dr. Lisa Wainer (Security and Crime Science), Eleanor Walter (Information Studies), Andrew Watson (Library Services). Gillian Weber, (Library, Archive and Information Studies), Dr. Jeremy White, (formerly Safety Services), Ying Zhu (Statistical Science).

**UCL CHAMBER MUSIC CLUB ORCHESTRA:** Kaori Abe (School of Oriental and African Studies), Liz Aspinall (UCL Union), Dr. Roger Beeson (Philosophy, alum.), Teresa Buchsel (Laws), Stephen Burke (Guildhall School of Music and Drama, alum.), Stephen Cadywold (Slade School of Art), Dr. Bronwen Evans, leader (Psychology and Language Sciences), Lucy Cox (Anthropology), Professor Michael Duchen (Cell and Developmental Biology), William Fitzmaurice (Psychology, alum.), Ross Gilmour (Royal Northern College of Music), Dr. Helen Green (Open University), Daniel Heanes (Medical Physics and Bioengineering), Katie Hodges (Schola Canorum, Basel), Outi Jokiharju (Italian), Dr. Nisha Jones (Mathematics), Ross Kelway (UCL Union), Kathryn Lewis (Information Systems Division), Henry Linscott (Greek and Latin), Professor Mark McCarthy (Epidemiology and Public Health), Frank Penter (Bloomsbury Theatre), Dr. Francesca Perlman (London School of Hygiene and Tropical Medicine), Danchen Shao (Economics), Dr. Bill Tuck (formerly Mathematics), Shi Yi Wang (Pharmacology), Kate Willson (Information Studies), Martin Wooley.

The UCL Singers is a workplace choir that is run under the aegis of the UCL Chamber Music Club (UCL CMC) and is open to everyone who works or studies at UCL. Singers do not have to belong to UCL CMC to join the choir (although this is encouraged), there is no membership fee, and there are no auditions, but singers are expected to provide their own music, and make a commitment to the lunchtime rehearsal schedule. Similarly the UCL Chamber Music Club Orchestra is a workplace ensemble, drawn largely (but not exclusively) from the membership of the UCL CMC.

Quite rightly, making music at UCL must play second fiddle to the demands of work and study, and so tonight is probably the first time that all the performers have been all together in the same place at the same time. However, even now, there may be some still missing ... !

The first UCL CMC concert of the Spring term 2010 will take place on  
Thursday 14 January 2010 at 5.30 pm, in the Haldane Room.

For details of all UCL Chamber Music Club activities see  
[<www.ucl.ac.uk/chamber-music>](http://www.ucl.ac.uk/chamber-music)