



**UCL Singers**

The Church of Christ the King  
Gordon Square, London, WC1

**Wednesday 23 March 2005**

5.30pm-6.15pm

***Messe Basse***

Gabriel Fauré

***Ave Verum Corpus***

Edward Elgar, Camille Saint-Saëns

Gabriel Fauré, William Byrd

Wolfgang Mozart

The Trustees of the Catholic Apostolic Church respectfully  
ask us all to observe the tradition of the community here  
that there is **no** applause.

## Programme

1. Elgar - *Ave verum* (1886-87)
2. Fauré - *Kyrie* from *Messe Basse* (1881)
3. Saint-Saëns - *Ave verum*. (1865)
4. Fauré - *Sanctus* from *Messe Basse*
5. Mozart - *Ave verum* (1791).
6. Fauré - *Benedictus* from *Messe Basse*
7. Fauré - *Ave verum* (1895)
8. Fauré - *Agnus Dei* from *Messe Basse*
9. Byrd - *Ave verum* (1606, revised 1610)

## Texts

*Ave verum corpus natum de Maria Virgine  
vere passum immolatum in cruce pro homine  
cuius latus perforatum fluxit aqua et sanguine  
esto nobis praegustatum mortis in examine  
o Jesu dulcis o Jesu pie o Jesu fili Mariae*

(Hail, true body, born of the Virgin Mary  
offered and broken on the cross for all humanity  
from whose pierced side flowed blood and water  
be present with us when we die  
oh sweet Jesus, oh merciful Jesus, oh son of Mary).

This poem has been attributed to the French Pope Innocent VI (*d* 12 September 1362). Although the text is short, just five lines long, it covers the whole Biblical narrative of Christ: Incarnation, Eucharist, Passion, and Last Judgement.

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*Kyrie eleison, Christe eleison, Kyrie elsison* (Lord have mercy, Christ have mercy, Lord have mercy.)

*Sanctus, sanctus, sanctus, dominus deus sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis* (Holy, Holy, Holy Lord God of Hosts. Heaven and earth are filled with your glory. Hosanna in the highest.)

*Benedictus qui venit in nomine domini. Hosanna in excelsis*  
(Blessed is he Who comes in the name of the Lord. Hosanna in the highest.)

*Agnus dei, qui tollis peccata mundi, miserere nobis. Agnus dei, qui tollis peccata mundi, miserere nobis. Agnus dei, qui tollis peccata mundi, dona nobis pacem.*  
(Lamb of God you take away the sin of the world, have mercy on us, Lamb of God you take away the sin of the world. Grant us peace.)

A Low Mass (Fr. *Messe basse*) is the simplest order of the Mass and was the version most widely used in the western Church until recent times.

## **The UCL Singers**

**Soprano:** Leslie Bell, *Development & Corporate Communications Office*; Dr Sally Cairns, *Civil and Environmental Engineering*; Susan Carr, *Italian*; Jackie Etheridge, *Scandinavian Studies*; Rachel Griffith, *Information Systems*; Dr Polly Jones, *Centre for Advanced Teaching and Learning*; Janet Percival, *Library*; Ann Smith, *Library – School of Slavonic and Eastern European Studies*; Julie Voce, *Information Systems*; Sally Al-Zaidy, *British Medical Association*.

**Alto:** Purba Choudhury, *Development & Corporate Communications Office*; Milan Angelo Fernando (also singing tenor), *Clinical Sciences*; Jill House, *Phonetics & Linguistics*; Marion Kuipers, *Information Systems*; Kathryn Lewis, *Management Systems*; Nora Lucke, *Information Systems*; Anne Wilson, *Human Resources*.

**Tenor:** Milan Angelo Fernando, *Clinical Sciences*; Jack Foster, *Finance*; Chris Knell, *Geography*; Dr Jeremy White, *Safety Services*.

**Bass:** Barry Creasy, *Qualifications and Curriculum Authority*; Andrew Kingsmill, *Clinical Sciences*; Chris Sherlaw-Johnson, *Mathematics*; Professor Roland Rosner, *EISD*.

**Conductor:** Andrew Pink, (UCL Vice-Provost's Office) studied organ and choral conducting on the Advanced Post-graduate Performers Course at The Royal Academy of Music, London. He works part-time at UCL and is a part-time AHRB-funded doctoral student in the Music department at Goldsmiths College pursuing an interest in the music and the lives of eighteenth-century London musicians.

**Organ:** Andrew Tait studied piano (principal study), viola, and organ at the Guildhall School of Music & Drama, London, both as an undergraduate and as a graduate student. He then spent a year at the Liszt Academy in Budapest. He is currently enrolled part-time on the M.Mus performers course (piano) at Trinity College of Music, London and is also Head of Music at St Augustine's School, Kilburn, and Director of Music at All Saints Church, Notting Hill.

## Composer biographies

**William Byrd** (*b* London, c1540; *d* Stondon Massey, Essex, 4 July 1623), despite living through a period of bloody and vengeful internecine strife between English Christians, managed to retain his Catholic allegiance and continuous employment as a musician to the Protestant English Crown. He was not only one of the musicians of the Chapel Royal but was also charged with supervising all music printing across the realm during his latter years.

After 1590 Byrd had started work on a great scheme to provide a complete sequence of music for Catholic services. His three famous masses were printed separately between c1593 and c1595 while two large books of *Gradualia* appeared in 1605 (volume 1) and 1607 (volume 2).

The political and religious climate may well have appeared favourable in early 1605 but things very soon changed with the Gunpowder Plot - there is a record of someone being arrested for possessing Byrd's *Gradualia* - and so Byrd temporarily withdrew the first volume and stored the pages. In 1607 he - perhaps rather defiantly? - issued the second volume of *Gradualia* and then in 1610 re-issued both with new title-pages. Byrd's *Gradualia* setting of *Ave verum corpus* presents to the eye a solid, contrapuntal exercise from late renaissance England but presents to the ear a remarkable ecstatic, devotional miniature that is fluid, concise and timeless.

**Sir Edward William Elgar** (*b* Broadheath, Worcester, 2 June 1857; *d* Worcester, 23 February 1934) wrote his *Ave verum corpus* for the Catholic church of St George in Worcester where he was the organist and choirmaster from 1885-1889. The straightforward music is typical of Catholic parish music in England in what is often termed 'the Catholic Emancipation period'. It reveals that Elgar's hallmark style of a simple yet noble and immediately attractive melody was present from his earliest days as a composer.

**Gabriel Urbain Fauré** (b Pamiers, Ariège, 12 May 1845; d Paris, 4 November 1924) was, in January 1874, appointed deputy choirmaster for Camille Saint-Saëns (who was both organist **and** choirmaster) at the church of *La Madeleine* in Paris. When Saint-Saëns resigned in April 1877 Fauré became choirmaster. Throughout his life Fauré's favoured time for composition was during his summer holiday and it was during a holiday in 1881 at Villerville on the Normandy coast that he wrote the touching *Messe basse* for female voices. On 27 March 1883 he married Marie Fremiet and to support his family Fauré spent most of his time giving piano and harmony lessons, and in what he increasingly felt were the 'tedious and futile activities' of organizing the daily service at *La Madeleine*; a task he referred to as his 'mercenary job'. Nonetheless his music for *La Madeleine* during this period has all the languorous sensuality that typifies Fauré's secular music of the same period.

(Charles) **Camille Saint-Saëns** (b Paris, 9 October 1835; d Algiers, 16 December 1921) like many French composers of his time wrote not only secular music in all its forms, but he was also a church musician – being for many years the organist and choirmaster at the fashionable and elite Parisian church of *La Madeleine* where Gabriel Fauré was his assistant. Saint-Saëns was a proponent of 'art for art's sake' and his views on expression and passion in art conflicted with the prevailing Romantic aesthetic. In his memoirs *Ecole buissonnière* he wrote: "He who does not get absolute pleasure from a simple series of well-constructed chords, beautiful only in their arrangement, is not really fond of music", a sentiment given perfect expression in his setting of *Ave verum corpus*.

**(Johann Chrysostom) Wolfgang Amadeus Mozart** (*b* Salzburg, 27 Jan 1756; *d* Vienna, 5 Dec 1791) wrote his setting of *Ave verum corpus* in June 1791 in the last year of his short life; the same period as his *Requiem*. The music was written in the spa town of Baden where Mozart had gone to try the mineral waters in a futile attempt to get relief from the painful illness that would shortly kill him. This short motet seems to have been a purely personal gesture by Mozart and not written for any particular patron or place. It was published immediately on Mozart's return to Vienna in the flurry of publishing activity that marked his final year.

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#### **What is The Catholic Apostolic Church?**

The founding of the Catholic Apostolic Church was inspired by the teaching of Edward Irving (1792-1834) who was originally a minister of the protestant Church of Scotland in London from 1822. He was, however, increasingly convinced of the imminent Second Coming of Christ. Irving became a leading advocate of Millennial views and so to prepare for the expected millennial Apocalypse, and led by Irving, twelve new 'apostles' were appointed by ministers of seven churches at a solemn ceremony in London in 1835. These churches had come into being when a number of 'charismatic' congregations (including Irving's) had been expelled from their various denominations. Then came a prophetically inspired decision not to replace 'apostles' when they died. The deaths of the 'apostles' as the years passed guaranteed the eventual demise of the main body since only 'apostles' could ordain priests. With the death of the last surviving 'apostle' in 1901 such ordinations stopped and inevitably a steady decline began. The last priest died in 1971; thus all Catholic Apostolic sacraments ceased. The Church is now run by its lay members and a board of trustees.

### **The Building**

If the Catholic Apostolic Church at the corner of Gordon Square had been finished it would now be one of the finest - as it already is one of the largest - Gothic Revival churches in London. It was built in 1850-1854 by the architect John Raphael Brandon (1817-1877]. The church is cruciform in shape and its interior is confident and lofty; an admirable specimen of an Early English style with a graceful triforium in the aisle roof. The fixtures and fittings are of the best quality and there are two richly-decorated chapels, one of them containing the altar at which Irving, the church's founder, was wont to officiate. There is fine stained glass in the windows, and a magnificent organ.

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### **Sine qua non**

Andrew Kingsmill, *Clinical Sciences* & Dr Roger Beeson *Philosophy* - rehearsal pianists; Peter Cadley, *UCL Bloomsbury Theatre* - rehearsal space; Julia Abbott & Anne-Marie Duffy, *Office of the Vice-Provost International & Academic* - front of house; the Choral Public Domain Library - music; and not least the Trustees of the Catholic Apostolic Church.

Contact Anne Wilson (*Human Resources*) or Dr Jeremy White (*Safety Services*) if you would like to sing with the UCL Singers in a future event

If you enjoy classical music why not find out about the UCL Chamber Music Club? It is open to all students and staff at UCL and UCLH and since 1952 has run a series of free, public concerts throughout each year.

For further details visit [www.ucl.ac.uk/chamber-music](http://www.ucl.ac.uk/chamber-music)