

Newbury Baroque  
presents

# *Baroque & Romantic*

A programme of music by German composers

*with*

**Melanie Rothman**    *Oboe*

**Imogen Lambert**    *Recorder*

**Lucy Andrews**    *'Cello*

**Stephen Holmes**    *Organ & Harpsichord*

*and the*

## **Newbury Baroque Singers**

**Musical Director: Edward Lambert**

Andover, St Mary's Church, Friday 3 March 2006 at 7.30pm  
Newbury, St Nicolas' Church, Saturday 4 March 2006 at 7.30pm

With practical considerations usually to the fore when devising concert programmes, it is sometimes a daunting task to identify a suitable theme for an evening's entertainment. Certainly, tonight we celebrate some rarely performed but wonderful masterpieces of German choral music.

Our main work is by Liszt, born in what today is part of Hungary, but whose native language was German; and although he worked for much of his later life in Budapest, it must be remembered that this city was part of the Austro-Hungarian Empire. In fact, Liszt became almost synonymous with the New German School of the 19<sup>th</sup> Century, at the opposite extreme (so it was perceived) to Brahms. With his sense of history, Brahms deferred to Bach and Beethoven, while Liszt and Wagner were at the avant garde of all that was progressive and revolutionary. Probably the greatest piano virtuoso of all time, Liszt was also a great conductor, and when he settled in the important cultural centre of Weimar in middle life he fashioned the court orchestra into a great ensemble. More importantly, he used his position there, and the great influence he enjoyed as a world-player, to promote modern music. His relationship with the Grand Duke must have held great promises to begin with, but Liszt became disillusioned and departed 13 years later.

His partner by this time was Carolyne von Sayn-Wittgenstein, wife of a prince. So wealthy was she in her own right, however, that her affairs assumed national importance back in Russia. An annulment of her marriage was not going to be granted easily. She appealed to the Pope and in 1861 Liszt joined her in Rome where their wedding was to take place. Due to political and financial manoeuvrings by the Princess' relations it never took place and Liszt found himself absorbing the sights and sounds of Rome. He became fascinated with music of the Church, particularly the *a cappella* style of Palestrina and with plainsong, which he researched in depth. Various miseries in his life – two children had died and his only surviving daughter, Cosima, deserted her husband for none other than Wagner himself – led him to a two-year retreat in a Dominican monastery. Here, he wrote the *Missa Choralis* in early 1865; he took the tonsure and entered the lower orders of the priesthood in April. After that, he was known as the Abbé Liszt.

So what about our concert's theme that we were looking for? Well, this Mass was intended to return liturgical music to a simpler, purer style of expression purged of the excesses of harmony, counterpoint and drama that had characterised many mass settings for two or three hundred years. Some of Liszt's beautiful melodies are drawn directly from plainchant, but certainly all of them seem inspired by it. Liszt looked back into a distance hardly explored by other composers before and the result is a piece that is strikingly original. One of the most distinctive passages is the *Benedictus*; the music assumes a rapt stillness of magical simplicity floating over a long pedal note. At other times, he does not shy away from dramatic contrasts that gives the work its pace and variety - characteristics that were all contemporary and forceful. Even some of the harmony is decidedly late nineteenth century and, in its occasional ambivalence, foreshadows the impressionism of some of Liszt's late masterpieces. This duality - both the chromaticism and the simplicity of the work - was to influence Wagner as he wrote *Parsifal* some years later.

Baroque composers of the 17<sup>th</sup> century were the first to acquire this sense of historical perspective. The counter-Reformation had produced a re-evaluation of the role of liturgical music. Avoiding the influence of dance, refined into the purity and simplicity that Liszt admired, the music of Palestrina and others became the models that later composers revered. But there was also a new exuberant, declamatory style which seemed to strike the opposite course, and many composers moonlighted between the two. Praetorius inherited the hymn-like liturgy of the Reformation, but was also influenced by the new Italian style; he travelled around the German states a great deal, and in Dresden met Schütz, the greatest German composer of the 17<sup>th</sup> century, who continued this crossing-over between styles. Schütz enjoyed word-setting, illustrating words and phrases in a manner that was definitely *not* Palestrina, but at the same time using counterpoint in a way that was *so* old-fashioned!

And, of course, the new style was all about instruments. By the time of Telemann, there was a whole new industry of playing wind, strings, brass and keyboard. He established a journal in which he published for the burgeoning domestic market all manner of pieces for just about everything: probably the most prolific composer of all time, he was also an innovator, and links the late Baroque to the emerging Classical style.

## *Michael Praetorius*

(1571-1621)

### **Missa Brevis**

Kyrie

Gloria

## *Georg Philip Telemann*

(1681-1767)

### **Sonata in a minor for oboe and continuo**

## *Heinrich Schütz*

(1585-1672)

### **Magnificat**

My soul doth magnify the Lord,  
And my spirit hath rejoiced in God my Saviour.  
For he hath regarded the low estate of his handmaiden:  
for, behold, from henceforth all generations shall call me blessed.  
For he that is mighty hath magnified me; and holy is his name.  
And his mercy is on them that fear him from generation to generation.  
He hath shewed strength with his arm;  
he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seats,  
and hath exalted the humble and meek.  
He hath filled the hungry with good things;  
and the rich he hath sent empty away.

He hath holpen his servant Israel, in remembrance of his mercy;  
As he promised to our fathers, to Abraham, and to his seed for ever.  
Glory be to the Father, and to the Son, and to the Holy Spirit.  
As it was in the beginning, is now and ever shall be,  
World without end. Amen.

*Georg Philip Telemann*

**Sonata in f minor for alto recorder and continuo**

*Georg Philip Telemann*

**Das Wort ward Fleisch**

And the Word became flesh and dwelt among us, and we have seen his glory,  
as of the only begotten Son of the Father, full of grace and truth. (John 1:14)

Interval 20 minutes

# *Franz Liszt*

(1811-1886)

## **Missa Choralis**

*with organ interludes taken from Liszt's **Via Crucis***

### ***Kyrie***

Lord, have mercy. Christ, have mercy. Lord, have mercy.

### ***Gloria***

Glory be to God on high, and on earth peace, good will towards men.

We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

### ***Credo***

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, Only begotten Son of God, Begotten of his Father before all worlds. God of God, light of light, Very God of very God. Begotten, not made, being of one substance with the Father: by whom all things were made.

Who for us men and for our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary: And was made man.

And was crucified also for us under Pontius Pilate: suffered, and was buried.

And the third day He rose again according to the scriptures. And ascended into heaven, and sitteth at the right hand of the Father And He shall come again with glory to judge the living and the dead: His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord and giver of life: Who proceedeth from the Father and Son. Who with the Father and Son together is worshipped and glorified:

Who spake by the Prophets. And in one holy catholic and apostolic church.

I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead And the life of the world to come. Amen.

### ***Sanctus***

Holy, holy, holy Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.

### ***Benedictus***

Blessed is he who comes in the name of the Lord, Hosanna in the highest.

### ***Agnus Dei***

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, give us peace.

## *Newbury Baroque Singers*

Rachel Bowey, Deborah Cox, Karine Crumsie, Charlotte Farquharson,  
Wendy Holmes, Rachel Lambert, Roz London, Jill Pearson, Rhian Rees,  
Johan Teece, Beryl White, Diana Whitehead

Jackie Appleford, Margaret Baker, Judy Creek, Helen Douglass,  
Kay Douglass, Nerolie de Lavis-Trafford, Rosemary McDonald,  
Kate Munro

Richard Foster, Chris Gwynn, John Long, Jeremy Wright

Andrew Davis, Christopher Fallows, Grahame Foulkes, Richard Goodwin,  
Ivan Johnson, Paul Kelley

The Newbury Baroque Singers are very grateful to the principals of  
**Thorngrove School**, Highclere, for the provision of rehearsal facilities.

New members welcome: rehearsals Tuesday evenings at 7.30,  
Thorngrove School, Pantings Lane, Highclere

### *Next concert*

Newbury, Saturday 17 June 2006

*Purcell*

**Funeral Music for Queen Mary**

*Holst*

**Choral Hymns from the Rig Veda**

*Edward Lambert*

**Concerto Cubico**

*Leonard Bernstein*

**Chichester Psalms**

with Angus White (*treble*), Michael Buchanan (*trombone*), Jenny Broome (*harp*),

Rosemary Toll (*percussion*), Stephen Holmes (*organ*)

conducted by **Stephen Westrop** (*by permission of the Royal Opera House*)