



# WrittleSingers

Registered charity no: 1056334

Musical Director  
Christine Gwynn

*Soprano*

Jane Atkinson, Gwendoline Johnstone, Michèle Marshall,  
Catherine Reeve, Jean Rose, Helen Sismey

*Alto*

Audrey Cassidy, Sarah Cuff, Sue Hirst, Sophie Richards

*Tenor*

Martin Atkinson, Alan Flower, Martin Mason, Graham Reeve

*Bass*

Peter Brisley, Martin Clarke, Steven Clews, John Cockcroft,  
Andrew Taylor

Writtle Singers is a friendly mixed-voice chamber choir which aims to perform an exciting variety of music to the highest standard and provide enjoyment for both singers and audience. Based in the village of Writtle where we rehearse on Monday evenings in the historic church of All Saints, our members come from all over Essex and beyond. Our repertoire is varied, and recent concerts have included Gabriel Jackson's *To the Field of Stars*, the *Messe Solennelle* by Langlais, and Duruflé's *Requiem*, along with works by composers from Weelkes and Wilbye through to contemporaries such as Janet Wheeler.

Why not come and sing with us? We would welcome new members in all voice parts. For more information, email [info@writtlesingers.org](mailto:info@writtlesingers.org) or ring our musical director, Christine Gwynn, on 01708 688572.



## Laurence Lyndon-Jones organ



Laurence Lyndon-Jones is Assistant Organist and Director of the Girls' Choir at Chelmsford Cathedral. Before his appointment at Chelmsford, Laurence was Assistant Director of Music at Coventry Cathedral. Laurence has given recitals at numerous venues in Oxford as well as at Chelmsford, Chester, Coventry, Ely, Hereford, Lichfield, Liverpool, St Albans, and St Edmundsbury Cathedrals. He has toured abroad as both a soloist and accompanist, and has played recitals at Würzburg Cathedral, St. Catherine's church in Hamburg, the Frauenkirche in Dresden.

In August 2015 Laurence gave a recital at the Festival Europäische Kirchenmusik Schwäbisch Gmünd which was broadcast live on SWR2, and in November appeared as a soloist with the DSO-Berlin at the Berliner Philharmonie. As an orchestral organist, Laurence has performed with Canzona, the City of Birmingham Symphony Orchestra, the English String Orchestra, the Orchestra of the Age of Enlightenment, the Royal Liverpool Philharmonic Orchestra, and the Southbank Sinfonia. Laurence is also composer of choral music and in 2015 his piece *Rorate Caeli* reached the final of the New Music for St Paul's composition competition. Laurence is a Fellow of the Royal College of Organists and an Associate of Trinity College London.

The next concert from Writtle Singers

## Summer Concert

Saturday 7th July 2018, 7:30pm

All Saints' Church, Writtle

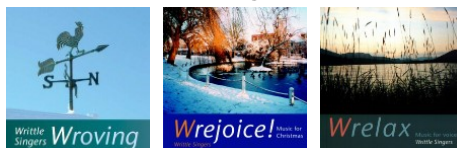
Look at our website for more details of this  
and of concerts later in the year -  
[www.writtlesingers.org](http://www.writtlesingers.org)

Concert tickets can also be purchased from our website

Stay in touch with news of Writtle Singers on-line:

- ➡ visit our website [www.writtlesingers.org](http://www.writtlesingers.org)
- ➡ find Writtle Singers on Facebook
- ➡ join our mailing list  
email [info@writtlesingers.org](mailto:info@writtlesingers.org)

## Writtle Singers CDs



*Wroving* ~ music from our travels

*Wrejoice!* ~ Christmas music

*Wrelax* ~ soothing music

All three CDs are available to buy tonight, price £7 each

Buy 2 or more CDs for only £5 each

For further copies of our CDs, visit our website ~ [www.writtlesingers.org](http://www.writtlesingers.org)

## Friends of Writtle Singers

We are most grateful to our Friends for their continuing support.

Glyn Buckmaster, John Buckmaster, Pamela Butt, Keith Byatt,  
Alistair Fiddes, Heather Gwynn, Jenny Haxell, Brian Marsh,  
Vera Mason, Graham Reeve, Pamela Rose, Paul Tarrant, Liz Tiplin

To find out more about the benefits of our Friends scheme,  
please ring Martin Mason on 01277 657774.

# WrittleSingers

Conductor: Christine Gwynn

Organist: Laurence Lyndon-Jones

## KODÁLY

LAUDES ORGANI

## LISZT

MISSA CHORALIS

Saturday 24th March 2018

7:30pm

All Saints' Church  
Writtle



# KODÁLY LISZT

Franz Liszt



Zoltán Kodály

Thank you for joining us tonight for this programme by two towering figures of Hungarian musical life.

Franz Liszt conjures for many the image of a colourful virtuoso pianist composing extraordinary instrumental music; this is but one, albeit rich, facet of a very varied life, that embraced teaching, conducting, a considerable amount of choral writing and, towards the end, extraordinarily innovative compositions that explored sound-worlds more usually associated with the early decades of the 20th century.

Of Hungarian extraction, Liszt spent much of his working life abroad, including key formative years in Paris. In 1861, the middle-aged Liszt made a trip to Rome in the hope of ironing out some quite considerable wrinkles in his plans for marriage. Things did not go according to plan; instead he remained in Rome, soon taking minor holy orders! Somewhat appalled by the state of church music he resolved to instigate improvements and reforms, turning to both plainchant and the sacred polyphonic compositions of the renaissance for inspiration. In the *Missa Choralis* the contours of plainsong are often evident albeit cloaked in romantic harmonies and textures.

As well as mass settings and two large-scale oratorios, Liszt composed many shorter pieces for liturgical use: each half of the concert opens with one of his lyrical settings of Latin hymns to the Virgin Mary. In the second half we also hear Liszt as keyboard composer, but for organ rather than piano, in his *Fantasie und Fuge über das Thema B-A-C-H*. In Germanic musical notation "H" is the name of the note we in the UK think of as "B"; "B" is reserved for our "B flat" – hence the possibility of spelling Bach's name in musical pitches, one that tantalised Liszt, among others.

Kodály's and Liszt's lives overlapped by four years but in many ways they inhabited quite different musical worlds; where Liszt included elements of folk-melody within his compositions, they were largely subsumed into music of substantially Austro-Germanic romantic style and structure. Kodály, on the other hand, belonged to a new generation of composers, including Bartók and Janáček, who researched and immersed themselves in various folk traditions, absorbing elements of rhythm, metre and harmony into freshly-forged musical language.

Zoltán Kodály was a champion of choral music as composer, conductor and educator, developing the world-renowned Kodály system, still widely and successfully used to impart understanding of music and musical notation to students of all ages. *Laudes Organi* was composed in response to a commission for the National Convention of The American Guild of Organists in 1966; it proved to be Kodály's last completed composition before his death aged 84 the following year.

It is a hymn of praise for chorus and organ - in praise of organs, music and musicians. A fantasia on a Sequence from a 12th century manuscript in Engelberg Monastery, Switzerland, it is striking and bold, full of modern colour and invention. The Latin text of the sequence pays homage to the medieval Italian musical theorist Guido d'Arezzo, father of modern musical notation and the sol-fa system upon which, some 900 years later, Kodály had developed his own remarkable contribution to music education.

## Ave Maria s.38 Franz Liszt 1811-1886

Ave Maria, gratia plena,  
Dominus tecum;  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus  
Sancta Maria, mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace,  
the Lord is with thee;  
blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, mother of God,  
pray for us sinners,  
now and at the hour of our death. Amen.

## Missa Choralis s.10 Franz Liszt

*Kyrie ~ Gloria ~ Credo ~ Sanctus ~  
Benedictus ~ Agnus Dei*

~ INTERVAL ~

Refreshments will be served  
at the back of the church

## Ave Maris Stella s.34 Franz Liszt

Ave maris stella,  
Dei Mater alma,  
atque semper Virgo,  
felix caeli porta.

Sumens illud Ave  
Gabrielis ore,  
funda nos in pace,  
mutans Hevae nomen.

Solve vincula reis,  
profer lumen caecis  
mala nostra pelle,  
bona cuncta posce.

Monstra te esse matrem:  
sumat per te preces,  
qui pro nobis natus,  
tulit esse tuus.

Virgo singularis,  
inter omnes mites,  
nos culpis solutos,  
mitis fac et castos.

Vitam praesta puram,  
iter para tutum:  
ut videntes Iesum  
semper collaetemur.

Sit laus Deo Patri,  
summo Christo decus,  
Spiritus Sancto,  
tribus honor unus. Amen.

Hail, star of the sea,  
blessed Mother of God  
and ever Virgin,  
happy gate of heaven.

Receiving that Ave  
from the mouth of Gabriel,  
establish us in peace,  
changing the name of Eve.

Loosen the chains of sinners,  
give light to the blind,  
drive away our ills,  
obtain for us all good things.

Show thyself a mother  
may he hear thy prayers  
Who, born for us,  
was willing to be thy Son.

Virgin above all others,  
meeker than all,  
make us free from sin,  
meek and pure.

Obtain for us a pure life,  
make safe our path,  
That seeing Jesus  
we may ever rejoice with thee.

To God the Father be praise,  
glory to Christ on high,  
honour to the Holy Spirit,  
one in three. Amen.

## Fantasie und Fuge über das Thema B-A-C-H s.260 Franz Liszt

*Laurence Lyndon-Jones, organ*

## Laudes Organi Zoltán Kodály 1882-1967

Audi chorum organicum  
Instrumentum musicum  
Modernorum artificum  
Documentum melicum  
Canentem ludere amabiliter  
Ludentem canere laudabiliter  
Docens breviter, leniter  
Utiliter, dulciter, humiliter  
Ideo persuadeo hic attendere  
jubeo commoneo haec apprehendere  
mentifigere humiliter.

Musice! Milites te habiles  
Usus exercites artem usites  
Habilem corpore te prebeas  
Facilem pectore te exhibeas  
Folibus provideas  
Bene flautes habeas  
Istare praetereas  
Diligenter caveas  
His prae habitis  
Sonum elice  
Doctis digitis  
Modum perfice  
Neumis placitis.

Gravis chorus succinat  
qui sonorus buccinat  
vox acute concinat  
choro chorus succinat  
diafonico modo et organico.  
Nunc acutas moveas  
nunc ad graves redeas  
modo lyrico  
nunc per voces medias  
transvolando salias,  
saltu melico  
manu mobili,  
delectabili, cantabili.

Tali modulo,  
mellis aemulo  
placens populo;  
qui miratur  
et laetatur  
et cantatur  
et laudatur  
Deo sedula  
qui regnat in saecula.

Huius artis praeceptor  
secum Deus det Guidoni  
Vitam aeternalem.

Fiat Amen.

Listen to the chorus of the pipes  
The musical instrument  
The melodious proof  
of modern skills,  
Singing admirably through playing,  
playing admirably through singing.  
Leading concisely, gently  
profitably, sweetly, humbly.  
So I advise you to stand still here  
and ask you urgently to listen to it  
with humble attention.

Musice! May you even use soldiers  
and armies in the cause of art.  
By your appearance, show yourself easy to master;  
By your character, reveal yourself easy to accomplish.  
May you give us the lungs  
to control our breath well;  
May your influence spread abroad,  
diligently fostered.  
Using these qualities,  
coax a tune  
from nimble fingers  
perfect a melody  
with pleasing sounds.

The chorus sings with deep tone,  
sonorous like a trumpet call;  
the high sounds ring forth;  
one chorus resounding with another  
in discord and harmony.  
Now ring out the high notes  
now return to the low ones  
in a lyrical melody;  
Now, through the middle registers,  
soar like lightning  
in a melodious leap  
of your agile hand,  
pleasing and tuneful.

With such a melody,  
sweet as honey,  
you please your audience  
who marvel  
and rejoice  
and sing  
and praise  
and serve God  
who rules in eternity.

To the master of this art  
may God, to Guido,  
grant eternal life.  
So be it, Amen.