



CHOIR of the 21st Century

Patron: Sir Peter Maxwell Davies

To *P*oland and Bach Again

Saturday 21 March 2009 at 7.30pm

Grosvenor Chapel, Mayfair

CHOIR OF THE 21ST CENTURY

Howard Williams *conductor*

Bartosz Jacubczak *organ*

The Choir of the 21st Century
Registered Charity No 1090286
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To *P*oland and Bach Again

Mikołaj Zieleński (ca. 1550-post 1616) *Magnificat à 12*

Jan of Lublin (fl. 16th century)

From the Jan of Lublin Tablature

Conradus

Hayduczkÿ (Heyduck's dance)

Ad novem saltus

Alia super duos saltus

Jeszcze Marczyne (Martin Again)

Italica

Zygmunt Noskowski (1846-1909)

Veni Creator in F

Jan of Lublin

From the Jan of Lublin Tablature

Rex

Bona cat

Ferdinandi

Zaklalam szÿa Tharnem

(I Pricked Myself with a Thorn)

Corea super duos saltus

Schephczyk ydzÿe po ulÿczy szÿdelka noszacz

(The Shoemaker goes along the Street carrying Awls)

Andrzej Panufnik (1914-1991)

Song to the Virgin Mary

INTERVAL

Krzysztof Penderecki (born 1933)

Stabat Mater

Nikolaus Bruhns (1665-1697)

Praeludium in E minor

Johann Sebastian Bach (1685-1750)

Motet: Jesu, meine Freude

With special thanks to the *P*olish Cultural Institute for their help

Mikołaj Zieleński (ca. 1550-post 1616) was a “kapellmeister” and organist at the court of the primate Wojciech Baranowski in Lowicz, though it is not known from when and for how long he was in this position. Also unknown are the dates of his birth and death. (However, Baranowski was a primate from 1608 until 1615.) Some suggested that Zieleński studied in Venice but there is no proof of that even though his works were published there. Zieleński’s preserved compositions are *Offertoria totius anni* and *Communiones totius anni*, together 122 works which were published by Vincentius in Venice in 1611. The collection of *Offertoria* is made up of 56 compositions. The first 44 are based on offertorium texts, the others consisting of two communions, one magnificat, and nine different religious texts. Except for the *Magnificat* which is for 12 voices (three choirs for four voices) all the other compositions are for eight or seven voices.

The first edition of *Offertoria totius anni* contains eight books for voices and one score for organ which contains the extreme voices of each choir (*Cantus et Bassus Primi et secundi chori*, in the *Magnificat* as well as *Cantus et Bassus tertii chori*). The books for voices, which were known to exist in Wrocław until 1939 were partially lost during World War II. The parts which still exist – *Cantus primi chori*, *Tenor primi chori*, *Altus secundi chori*, *Tenor secundi chori* – can be found in the University library in Wrocław. One copy of *Partitura pro organo* (the only one known) is in the Museum Czartoryski in Krakow. The other copy of *Cantus primi chori* is in the Jagiellonian University in Kraków.

Zieleński is widely regarded as the best Polish composer before Chopin. Szymon Starowolski, a historian contemporary to Zieleński, classified him as a member of a group of Polish composers who had been educated in Rome: *in media Roma exercitati*. This could certainly help locate the fundamental source of his development as a composer. Whether he spent his formative years studying in Rome or Venice, one can certainly hypothesize as to the range of the Italian music masters under whom he had studied or whose music became familiar to him. It is quite certain that Zieleński studied the work of Palestrina and became familiar with the music of Andrea and Giovanni Gabrieli, the two most eminent representatives of the Venetian school.

Magnificat

*Magnificat anima mea Dominum:
Et exultavit spiritus meus in Deo, salutari meo
Quia respexit humilitatem ancillae suae:
Ecce enim ex hoc beatam
Me dicent omnes generationes.
Quia fecit mihi magna qui potens est:
Et sanctum nomen ejus.
Et misericordia ejus a progenie in progenies
Timentibus eum.
Fecit potentiam in brachio suo:
Dispersionem superbos mente cordis sui.
Deposuit potentes de sede,
Et exaltavit humiles.
Esurientes implevit bonis:
Et divites dimisit inanes.
Suscepit Israel, puerum suum,
Recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio et in saecula saeculorum.
Amen.*

My soul magnifies the Lord,
and my spirit rejoices in God my Saviour;
for He has regarded the humility of His
handmaiden; for behold, henceforth all
generations shall call me blessed.
For He who is mighty has done great things,
and holy is His name;
and His mercy is from generation to
generation, for those who fear Him.
He has shown might with His arm, He has
scattered the proud in the conceit of their
hearts. He has put down the mighty from
their thrones, and has exalted the lowly.
He has filled the hungry with good things,
and the rich He has sent away empty. He
has helped His servant, Israel in
remembrance of His mercy. Even as He
spoke to our fathers, to Abraham and to His
posterity for ever. Glory be to the Father,
and to the Son, and to the Holy Ghost.
As it was in the beginning is now and ever shall be.
Amen.

Jan of Lublin (fl. 16th century) – The *Tabulatura Ioannis de Lyublyn Canonic[orum] Reg[ul]ariu[m] de Crasnyk 1540* is a large manuscript of organ music compiled between 1537 and 1548 by Jan of Lublin (Jan z Lublina), a Polish monk at the monastery of Kraśnik about 150 kilometres south-east of Warsaw. This is the biggest organ tablature in the world (more than 350 compositions and a theoretical treatise) and one of the earliest, although the first extant example of keyboard tablature was English – the *Robertsbridge Codex* from about 1360. As the various Latin and Polish titles suggest, it contains preludes, keyboard versions of motets and chansons (some attributed to named German, Italian, French or Polish composers), and dances.

Tablature is a system of notation using letter-names rather than notes on staves. Pitches are denoted by letter names written in script, durations by flags (much like modern notation), and octave displacement by octave lines drawn above a letter. There was some variation in the notation of accidentals. Portions of J.S. Bach's *Orgelbüchlein* are written in tablature, as are a great many of the surviving manuscripts of the organ works of Buxtehude.

Zygmunt Noskowski (1846-1909) – composer, teacher and conductor – was one of the leading figures in Polish music during the late 19th century and the first decade of the 20th. He was a teacher of all the important composers of the next generation, and is considered today to be the first Polish symphonic composer. He was closely linked to the choral scene for his whole adult life. He headed the Warsaw Music Society from 1880, leading the society's choral activities – directing the mixed choir, children's choir and men's choir – until his retirement in 1902.

Unfortunately, Noskowski's music has become difficult to access. Although most was published during his lifetime and some posthumously, it did not continue in print beyond the original editions. While his orchestral and stage works are the least available today, the smaller forms – solo voice, choral, piano works – were more often published, by Polish and some German houses, by independent printings and in journal supplements, but his sacred music had never been fully published until the recent collection by Triangel Publications (Warsaw), upon which the present North American edition is based. The *Veni Creator* in F, his most extended choral work, was enclosed in his manual on counterpoint published in 1907. In 1926 the Music Society brought out his much shorter *Veni Creator* in E and he composed a third setting in D flat for male voice choir.

This eight-part *Veni Creator* was a prize-winner in the Carillon music competition in Brussels in 1893, in which Noskowski won eight prizes and the overall Grand Prix. The manuscript is in the collection of the Warsaw Music Society.

The organ part contributes a solemn introduction, after which it is restricted to occasional vocal doubling. Thereafter the double choir writing gives rise to some interesting textual counterpoint both between the choirs and within each, most notably in the 'Deo Patri sit gloria'.

Veni Creator

*Veni, Creator Spiritus,
mentes tuorum visita,
imple superna gratia
quae tu creasti pectora.*

*Qui diceris Paraclitus,
altissimi donum Dei,
fons vivus, ignis, caritas,
et spiritalis unctio.*

*Tu, septiformis munere,
digitus paternae dexterae,
Tu rite promissum Patris,
sermone ditans guttura.*

Come, Holy Spirit, Creator blest,
and in our souls take up Thy rest;
come with Thy grace and heavenly aid
to fill the hearts which Thou hast made.

O comforter, to Thee we cry,
O heavenly gift of God Most High,
O fount of life and fire of love,
and sweet anointing from above.

Thou in Thy sevenfold gifts are known;
Thou, finger of God's hand we own;
Thou, promise of the Father, Thou
who dost the tongue with power imbue.

*Accende lumen sensibus:
infunde amorem cordibus:
infirma nostri corporis
virtute firmans perpeti.*

Kindle our sense from above,
and make our hearts o'erflow with love;
with patience firm and virtue high
the weakness of our flesh supply.

*Hostem repellas longius,
pacemque dones protinus:
ductore sic te praevio
vitemus omne noxium.*

Far from us drive the foe we dread,
and grant us Thy peace instead;
so shall we not, with Thee for guide,
turn from the path of life aside.

*Per te sciamus da Patrem,
noscamus atque Filium;
Teque utriusque Spiritum
credamus omni tempore.*

Oh, may Thy grace on us bestow
the Father and the Son to know;
and Thee, through endless times confessed,
of both the eternal Spirit blest.

*Deo Patri sit gloria,
cum Sancto Spiritu Paraclito,
ejus quae soli Filio,
Nunc et per omne saeculum.
Amen.*

Now to the Father and the Son,
who rose from death, be glory given,
with Thou, O Holy Comforter,
henceforth by all in earth and heaven.
Amen.

Andrzej Panufnik was born in Warsaw in 1914. He was a son of a well-known violin maker and began composing at the age of nine. After completing his theory and composition studies at the Warsaw Conservatory, he studied conducting under Felix Weingartner at the Vienna Academy of Music; he subsequently studied in Paris and London (1938-39). He spent the wartime years in Warsaw appearing as pianist at both officially organized as well as underground events. He formed a piano duo with his friend, composer Witold Lutosławski; together they performed a number of two-piano arrangements of works from the standard repertoire, risking arrest when concerts were banned by the Nazis. Panufnik served as the conductor of the Kraków Philharmonic Orchestra and (in 1946-47) director of the Warsaw Philharmonic. He was invited as guest conductor to Germany (Berlin Philharmonic), France, and England (London Philharmonic). He was also pressurized to take up positions such as music director of the Polish Army Film Unit, as well as Vice President of the Composers' Union and membership of the Polish Committee for the Defence of Peace. In 1950 he was appointed Vice President of the UNESCO International Music Council. In 1953 he headed the official Polish cultural delegation to China, where he was personally received by Chairman Mao.

Panufnik's early scores were burnt during the Warsaw Uprising (only three of them were later reconstructed). In the post-war years he won many awards at domestic and foreign competitions for composers: First prizes at the Szymanowski Competition in 1947 (for *Nocturne*), the 1949 Chopin Competition (*Sinfonia Rustica*), and the 1952 Helsinki Olympic Games-related competition (*Heroic Overture*). In 1949 he received the Order of the Banner of Labour, First Class from the Polish People's Republic; however, as he could not come to terms with communist-imposed constraints on creative liberties, he decided to remain in London where he travelled on official business in 1953. This enabled him to continue his conducting career as head of the City of Birmingham Symphony Orchestra. In 1959 he withdrew from this position to commit himself entirely to composing.

Meanwhile, in his native Poland his name was deleted from all records and publications. His pieces were not performed there again until 1976. In 1990, after a 36-year-absence, he visited Poland as guest of the Warsaw Autumn Festival, where the programme included 11 of his pieces, three of them performed under his baton (Symphony No. 10, *Harmony* and Violin Concerto). In 1990 he was honoured with a knighthood. Panufnik died at Twickenham on 27 October 1991. His wife, Lady Panufnik, is the renowned photographer Camilla Jessel; his daughter Roxanna is a celebrated composer.

Song to the Virgin Mary for chorus *a cappella* or six solo voices was first written in 1949 but revised 20 years later. Dedicated to the composer's wife, the work is supposedly inspired by the oldest of Polish hymns, the *Bogurodzica* (Mother of God). The Gregorian chant *Bogurodzica* had already in the 15th century become a hymn sung by Polish knights going into battle, and also accompanied the coronation ceremonies of the first Jagiellonian kings. It regained its position as a national hymn in the 19th century and has held it to the present day. While Panufnik makes use of the chant in his *Sinfonia Sacra* (1963), the *Song to the Virgin Mary* does not in fact contain anything either musically

or textually in common with the *Bogurodzica*. With a different plainchant being clearly audible throughout, and an anonymous Latin text being used, the link might best be seen as conceptual, and evocative of the iconic Polish Hymn while sharing its subject matter.

Song to the Virgin Mary

*Maria! Maria! Tu luna pulchrior, Tu stellis purior,
Tu sole clarior, Maria:
Te sonent omnia Laudum praeconia,
Hymni et cantica, Maria.*

Mary! Thou art more beautiful than the moon,
purer than the stars, brighter than the sun:
To Thee are proclaimed all the Praises,
hymns and songs.

*Maria! Maria! Tu coeli gloria, De stirpe regia,
Tu patris filia, Maria:
Te omne canticum, Collaudat coelicum,
Melos angelicum, Maria.*

Mary! Thou glory of heaven, by royal lineage
daughter of the father:
To Thee are sung all hymns, heavenly praise and
angelic songs.

*Maria! Maria! O castum lilium, Ora convallium,
Pro nobis Filium, Maria:
Sint pura menticus, Corda clientibus,
Te invocantibus, Maria.*

Mary! O chaste lily,
pray for us to Thy son:
Let pure thoughts enter the hearts of thy subjects,
who call to thee.

*Maria! Maria! Imple formidine, Cor paenitudine,
Amaritudine, Maria:
Cordis contritio, Haec est perfectio,
Atque refectio, Maria.*

Mary! Fill our fearful,
repentant and bitter hearts
with contrition
and the food of perfection.

*Maria! Maria! Hic in exilio, Adsis auxilio,
Cum tuo Filio, Maria:
Inter pericula, Et mortis spicula,
Sonet haec vocula, Maria.*

Mary! Here in our exile bring us help
through thy Son:
Let thy voice sound through our peril
and through the pain of death.

*Maria! Maria! Mater altissimi, Sponsa sanctissimi,
Thronus celsissimi, Maria:
Post tot pericula, Fracta navicula,
Sis nobis portula, Maria.*

Mary! Most exalted Mother,
most holy bride enthroned on high:
With our ship broken after so much peril,
be thou our harbour.

*Maria! Maria! Lingua cum langueat, Ut loqui nequeat,
Cor verbu suppleat, Maria:
In morte optimum, Ad te sit ultimum,
Vitae suspirium, Maria.*

Mary! Our tongues languish so that we cannot
speak. Grant us speech through thy soul:
Death is preferable, in which at last we find the
breath of life with Thee, Mary.

Anon.

🌀 INTERVAL – 15 MINUTES 🌀

Krzysztof Penderecki was born in 1933, and studied composition at the Academy of Music in Kraków, where he was later to become a lecturer and Rector. In 1959 he achieved the unusual distinction of winning the first, second and third prizes at the Polish Composers' Union Competition with *Strophes*, *Emanations* and *Psalms of David* (this being possible as all works were submitted anonymously). In 1961, his *Threnody for the Victims of Hiroshima* for 52 strings received an award at the UNESCO International Rostrum of Composers in Paris. He received the Prix Italia twice – the second being in 1972 for his *St Luke Passion*. Penderecki now holds no fewer than 17 honorary doctorates from universities throughout the world, and he has been very active as a conductor.

After being a leading representative of the avant-garde in the 1960s, Penderecki himself regarded his *Stabat Mater for three mixed a cappella choruses* as the beginning of a period in which he abandoned the avant-garde and worked

towards a link between the modern and the traditional: making use of 12-note processes and new sonoristic techniques at the same time as Gregorian chant, quasi-Renaissance and even Bach. The *Stabat Mater* was among the first open expressions of Christian faith in Poland since the Second World War, and Penderecki was to incorporate it into the more comprehensive expression of faith which was the *St Luke Passion* (1964).

Penderecki's *Stabat Mater* is based on just six of the original 20 verses of Latin text. The melodic line of the central theme hovers around the main note in a typically slow manner. The sequence develops in several phases reaching its climax in the dramatic, repeated plaintive cry 'Christe'. Afterwards, the early prayerful, litany-like motifs return and lead to the closure on the words 'Paradisi gloria' with a powerful, clear sound of the D major triad.

Stabat Mater

*Stabat Mater dolorosa
Juxta crucem lacrymosa
Dum pendebat Filius.*

The sorrowful mother was standing
in tears beside the cross on which
her Son was hanging.

*Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?*

Who is there who would not weep,
were he to see Christ's mother
in such great suffering?

*Eia, Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.*

Come then, mother from whom
all love springs, make me understand
the meaning of your sorrow that may mourn with you.

*Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.*

Make my heart
burn with love of Christ, my God,
that he may look on me with favour.

*Christe, cum sit hinc exire
Da per Matrem me venire
Ad palmam victoriae.*

When it is time, Lord Christ,
for me to leave this world, give me
through your mother's prayers the palm of victory.

*Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.*

When my body is dead,
grant that my soul be given
the glory of paradise.

Nikolaus Bruhns (1665-1697) was born and spent most of his life in Schleswig-Holstein, northern Germany, studying organ and composition in Lübeck with Buxtehude. He was also a skilled violinist, in which regard he was known to play trio sonatas with himself – managing both upper parts on the violin while filling in the bass on the organ pedals! His extant works amount to just five organ works and 12 sacred vocal and instrumental works. His organ *Praeludia* are modelled on those of his teacher Buxtehude, and are fine examples of the North German organ school. This in turn owed much of its identity to the Hanseatic League – the commercial and cultural area centred on Lübeck itself and taking in the Netherlands and the northern parts of Germany and Poland. Thus was the influence of the Polish organ tablature felt within north German organ music, transferring to that of J.S. Bach.

Johann Sebastian Bach (1685-1750) along with some of his 16th- and 17th-century predecessors, used the term motet fairly loosely, sometimes linking liturgical texts with a few verses of a psalm or with a complete psalm. Many of these longer settings, by 16th-century composers such as Josquin, Willaert and Lasso, take choral writing to an almost symphonic level through their formal organization and imaginative vocal distribution. After a period in which the *concertato* motet flourished (using contrasting groups of singers and instruments), with 17th-century composers including Giovanni Gabrieli, Monteverdi, Schütz and Alessandro Scarlatti, Bach's motets return to the *a cappella* manner, though they often included instrumental doubling of the voice parts and the use of an organ continuo. The longest and best-known of Bach's five authenticated motets, *Jesu, meine Freude*, was composed in Leipzig sometime before 1735. Its text is based on a strict alternation of verses of the hymn by Johann Franck from which the motet takes its name, and a biblical text drawn from Romans 8:1-2 and 9-11. Such a juxtaposition of texts is

a typical feature of the Lutheran motet, but it is rarely crafted into so symmetrical a form as here. An interesting comparison, incidentally, is with Buxtehude's earlier setting for three soloists and instruments, which sets the chorale text only.

Scholastic thought suggests that it may be a work of several layers of development, the earliest possibly dating back to Bach's pre-Leipzig period. This notion comes from the lack of any apparent relationship between the biblical text and the chorale, normally a carefully considered matter in the Lutheran motet. The possibility is also there that it may not have been written with any specific event in mind, having been intended by Bach more as an exercise. If so, one can only wonder at the overall impact of text and music. With its alternating of Johann Franck's chorale with extracts from Romans 8, all of which mention Christ together with the Holy Spirit, the motet's structure oscillates between Christian poetry and biblical responses.

Jesu, meine Freude

1. *Jesu, meine Freude, meines Herzens Weide,
Jesu, meine Zier,
ach wie lang, ach lange ist dem Herzen bange,
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebbers werden.*

Jesus, my joy, my heart's pasture,
Jesus, my jewel.
Oh, for how long has this anxious heart
longed for You!
Lamb of God, my Bridegroom,
apart from You, nothing on Earth
will be dearer to me.
2. *Es ist nun nichts
Verdammliches an denen,
die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.*

There is therefore now no
condemnation to them
who are in Christ Jesus,
who wander not after the flesh,
but after the Spirit. *Romans 8, v. 1*
3. *Unter deinem Schirmen bin ich vor den Stürmen
aller Feinde frei.
Laß den Satan wittern, laß den Feind erbittern,
mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.*

Under your shelter, I am free from the storms
of all the devils.
Let Satan threaten, let the fiend rage,
Jesus stays by me.
Even though lightning cracks and flashes,
even though sin and hell scream,
Jesus will protect me.
4. *Denn das Gesetz des Geistes,
der da lebendig machet in Christo Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.*

For the law of the Spirit
which gives life in Christ Jesus
has set me free from the law
of sin and death. *Romans 8, v. 2*
5. *Trotz dem alten Drachen, Trotz des Todes Rachen,
Trotz der Furcht dazu!
Tobe, Welt, und springe ich steh hier und singe
in gar sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummen,
ob sie noch so brummen.*

Defy the old Dragon, defy the jaws of death,
defy fear as well!
Rage, oh world, and quake, here I stay,
singing in perfect peace!
The might of God holds me;
earth and abyss shall be silent,
however much they growl.
6. *Ihr aber seid nicht fleischlich,
sondern geistlich,
so anders Gottes Geist in euch wohnt.
Wer aber Christi Geist nicht hat,
der ist nicht sein.*

You, however, live not by the flesh,
but by the Spirit,
since the law of God has made a home in you.
Indeed, anyone who does not have the Spirit of Christ
does not belong to Him. *Romans 8, v. 9*

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|---|---|
| <p>7. <i>Weg mit allen Schätzen! Du bist mein Ergötzen, Jesu, meine Lust! Weg, ihr eitlen Ehren, ich mag euch nicht hören, bleibt mir unbewußt! Elend, Not, Kreuz, Schmach und Tod soll mich, ob ich viel muß leiden, nicht von Jesu scheiden.</i></p> | <p>Away with all wealth! You are my delight, Jesus, my pleasure! Away, you vain glories, I don't want to hear you, I remain unaware of you! Distress, misery, the cross, disgrace and death: however much I suffer, they must not part me from Jesus.</p> |
| <p>8. <i>So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.</i></p> | <p>But when Christ is in you, the body is dead because of the will of sin; but the Spirit is alive because of the will of righteousness. <i>Romans 8, v. 10</i></p> |
| <p>9. <i>Gute Nacht, o Wesen, das die Welt erlesen, mir gefällt du nicht! Gute Nacht, ihr Sünden, bleibet weit dahinten, kommt nicht mehr ans Licht! Gute Nacht, du Stolz und Pracht! Dir sei ganz, du Lasterleben, gute Nacht gegeben.</i></p> | <p>Good night, oh reality, which has chosen the world, you do not please me! Good night, you sins, stay far behind me, do not come into the light! Good night, haughtiness and splendour! And to you, life of iniquity, a special good night!</p> |
| <p>10. <i>So nun der Geist des, der Jesum von den Toten auferwecket hat, in euch wohnt, so wird auch derselbige, der Christum von den Toten auferwecket hat, eure sterbliche Leiber lebendig machen, um des willen, daß sein Geist in euch wohnt.</i></p> | <p>And if the Spirit of Him who raised Jesus from the dead has made His home in you, then He who raised Christ Jesus from the dead will give life to your own mortal bodies through His Spirit living in you. <i>Romans 8, v. 11</i></p> |
| <p>11. <i>Weicht, ihr Trauergeister, denn mein Freudenmeister, Jesu, tritt herein. Denen, die Gott lieben, muß auch ihr Betrübten lauter Zucker sein. Duld ich schon hier Spott und Hohn, dennoch bleibst du auch im Leide, Jesu, meine Freude.</i></p> | <p>Give way, you spirits of sadness, for Jesus, my master of joy is entering in. Those who love God must accept their sadness as pure sugar. Though I suffer mockery and derision here, yet even in my sorrow shall You, Jesus, remain my joy.</p> |

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The Performers



CC21 performing at Grosvenor Chapel (photo: Ray Saper, Nov 08)

The **Choir of the 21st Century** is an innovative chamber choir, formed at the beginning of the new millennium to create performances with a 21st-century perspective. It is made up of some of London's most experienced amateur singers, and performs three to four concerts a year. The choir's repertoire is deliberately broad, both sacred and secular, to reflect the depth and richness of the choral music which is our heritage.

The choir has appeared at venues including St John's, Smith Square, Cadogan Hall and St James's, Piccadilly, and has given concerts for the English Music Festival, the English-Speaking Union, the European Union of Women and the National Children's Orchestra. Recent concerts have included works by composers as diverse as Lassus, Purcell, Buxtehude, Britten, Schubert, Peter Maxwell Davies and Philip Glass. Last season's concerts included both a sell-out performance of Bach's *Christmas Oratorio* in the English Chamber Orchestra's Cadogan Hall series, and a concert of *Signposts to the 21st Century*. This season has already included two concerts featuring Hungarian music, the first for the Szeged Society at Jesus College, Cambridge, and the second at today's venue, Grosvenor Chapel.

The choir's recordings on the SOMM label include both the Elgar and Kodály versions of *The Music Makers* (with the Oxford Orchestra da Camera) and Philip Glass's *Another Look at Harmony – Part IV* with Christopher Bowers-Broadbent (organ), both critically acclaimed. The Glass CD was recommended by *Gramophone* magazine and described by the *All Music Guide* as "wonderfully engaging".

July sees the first results of a major commission from composer Edward Cowie, whose *Four Seasons for a cappella* choir will be launched by CC21 with a performance of *Summer*. This will be the first stage of a major project which will result in the entire work, his *Four Seasons*, coming to fruition in 2011. This is already exercising our planning brains, and the imminent launch this July will represent a very important addition to the *a cappella* choral repertoire.

Sopranos

Frances Allberry
Elaine Close
Carolynne Cox
Jan Hart
Nicola Ichnatowicz
Nicola Johnstone
Gaby Molloy
Chloe Morgan
Miranda Rogers
Jill Shutt
Hilary Todd

Altos

Gill Blenkinsop
Alex Brougham
Rosemary Burch
Penny Burton
Philippa Dodds John
Louise Gowman
Virginia Harding
Kate Jackson
Kate Kermode
Isabel Nisbet
Alison St-Denis

Tenors

Colin Bex
Peter Birts
Philip Cartledge
Nigel Eastman
Andrew Evans
Larry Howes
Alan Jolly
John Perry
Ian Priest
Paul Renney
Ben Revill

Basses

David Barnard
Graham Cooper
Richard Evans
Philip Gowman
Martin Johnson
Richard Lea
Douglas Lee
Anthony Leigh
Chris Moore
Nigel Press
James Priest



Bartosz Jakubczak was born in Sanok, Poland. He graduated with honours from the Frederic Chopin Academy of Music in Warsaw in the class of Professor Andrzej Chorosiński, and undertook postgraduate studies with the highest honours at the Royal Academy of Music, London, where he studied with David Titterington. During his studies in London he was a fellow of the Georg Solti Foundation. He received many prizes at the Royal Academy of Music, among others the Peter le Huray award and a special prize granted by the distinguished English organist, Peter Hurford. He has also participated in courses conducted by Marie-Claire Alain, Susan Landale, Kei Koito and Wolfgang Zerer.

In 2002 Bartosz was awarded the Prix de la Presse in the Bach Competition in Lausanne. In the same year he made his recital debut at the Royal Festival Hall in London. He has participated in many UK festivals including the Spanish Baroque Music Festival, London Handel Festival, London Bach Festival, Dartington International Summer School and Spitalfields Festival, and he has given concerts in Switzerland, the Czech Republic, Germany, Hungary and Poland. In June 2005 he gave a lecture on English Organ Music of the 17th and 18th centuries during the National Scientific Session in the Warsaw Academy, where he currently serves as assistant in the Department of Organ and Harpsichord. Bartosz has been Artistic Director of the International Organ and Chamber Music Festival *Ars Musica* in Iwonicz, Poland, since 2006.

Howard Williams has conducted most of the leading orchestras of the UK, as well as the Austrian Radio Symphony, Bavarian Radio Symphony, Swedish Radio Orchestra, Belgian Radio Orchestra, Netherlands Radio Philharmonic, Symphony and Chamber Orchestras, Slovak Philharmonic, Orchestre National de Lyon, Orchestre de Strasbourg, Orchestre Symphonique de Montpellier, Orchestre de Picardie, RTE Symphony Orchestra, Dublin, and the Portuguese National Symphony Orchestra. Howard studied music at Oxford and Liverpool Universities and conducting at the Guildhall School of Music and Drama, London. After joining English National Opera as répétiteur and then Chorus Master he went on within a short while to conduct 11 operas for ENO, thus laying the foundations for his operatic repertoire of more than 70 works.



Following his appointment in 1989 as Artistic Director and Principal Conductor of the Pécs Symphony Orchestra, making him the first British conductor ever to hold such a position in Hungary, Howard devoted a significant amount of his time to working with the leading symphony orchestras in that country, including frequent appearances with the Hungarian National Philharmonic, Hungarian Symphony Orchestra and Hungarian Radio Orchestra. For his services to new Hungarian music, Howard has been the recipient of an *Artisjus* award, and in 1997 was honoured with the Bartók medal for services to Hungarian music abroad. Later this year he makes his debut with the Budapest Philharmonic.

On leaving Pécs in 2000, Howard was created Permanent Guest Conductor by the orchestra – now renamed the Pannon Philharmonic. In the same year he was appointed to the new post of Head of Conducting at the Royal Welsh College of Music and Drama in Cardiff, as well as becoming Artistic Director of the Oxford Orchestra da Camera.

Through his close involvement with singers and singing he has developed a strong and continuing association with choirs both with and away from the orchestra. The list of those would be too long to summarize, but includes the choirs of Austrian Radio and of Bavarian Radio, the Hungarian State Choir, French Army Male Voice Choir, Leeds Festival Chorus and BBC Singers. For more information, take a look at: www.howardwilliams.com

CC21 CDs on sale this evening @ £10 each:
Elgar & Kodály: The Music Makers
Philip Glass: Another Look at Harmony Part IV

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- Opportunities to meet the conductor and choir
- Support of one concert or new commission per season (Benefactors)

**For further information, contact Jill Shutt at friends@cc21.org.uk
or pick up a Friends' leaflet at this evening's concert**

CC21's next concert

Saturday 11 July 2009 at 8.00 pm

Grosvenor Chapel, Mayfair

Music for a Summer's Evening

Featuring 'Summer' by Edward Cowie (World Premiere)

*A new work commissioned by CC21 and supported by the
RVW Trust and the Benefactor Friends of CC21*

*We do hope you will be able to join us and do tell your friends!
For further information, contact info@cc21.org.uk*