



Temple Music

Monday 12th July

7.00pm

Temple Church

Temple Singers: A Venetian Choral Journey

Thomas Allery *director*

Gabrieli *Plaudite omnis terra*

Gabrieli *Jubilate deo*

Monteverdi *Laudate Dominum terzo*

Cozzolani *Laetatus Sum*

Marenzio *super flumina*

Ricercar *del primo tono*

Schütz *Deutsches Magnificat - Meine Seele erhebt den Herren*

Brahms *Unsere Väter hofften auf dich*

Hassler *O sacrum convivium*

de Lassus *Kyrie from Missa Bell' Amfitrit' altera*

Lotti *Crucifixus*

Praetorius *Tota pulchra es*

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BIOGRAPHIES

Thomas Allery

Thomas Allery is Assistant Director of Music at Temple Church. Here, he works alongside Roger Sayer in training the choristers, focussing especially on teaching the junior choristers, and in teaching musicianship skills. He is often seen directing the church's professional adult choir, the Temple Singers at services and concerts.

Outside of Temple Church, Thomas enjoys a varied career spanning work as an organist, harpsichordist and teacher. Thomas is also organist of St Mary-le-Bow Church, Cheapside.

Having studied at Oxford University and the Royal College of Music, Thomas recently completed an Artist Diploma in harpsichord at the Guildhall School of Music and Drama where he studied with James Johnstone and Carole Cerasi. From 2014 – 19 Thomas was Director of chapel music at Worcester College, Oxford and was also assistant organist of Magdalen College.

Thomas is in regular demand as a continuo player on organ and harpsichord, for chamber music and orchestral repertoire. He is the regular continuo player of award winning chamber ensemble, Ensemble Hesperii. With this group, he has performed at numerous leading UK festivals, presenting the programme 'The Pheasant's Eye' which showcases Scottish Baroque Music with highland dance. In 2014-15, Thomas was a Junior Fellow in Harpsichord and Continuo at the Royal College of Music and was a Britten-Pears young artist as a continuo player, performing Bach cantatas under the direction of Philippe Herreweghe at Snape Maltings, in 2019. He is currently undertaking research into historical continuo treatises from the seventeenth and eighteenth centuries, and exploring how they can be used in keyboard education today. He is organ tutor at City of London School and Radley College, and teaches basso continuo at the Royal College of Music.

Temple Singers

The Temple Singers is an established professional vocal ensemble, founded in 2006, which contributes extensively to the liturgical and concert life of the Temple Church. The ensemble varies in size according to the needs of different types of choral repertoire, and performs at Sunday and Wednesday services in the church. In addition it has participated in fully-staged productions of Dido and Aeneas and The Fairy Queen in Middle Temple Hall, and concert performances of music by composers including Brahms, Handel, Purcell and Rossini, and often joins the Temple Church Choir to sing at special services and concerts.

Soprano

Eloise Irving
Katy Hill
Lizzie Weisberg

Alto

Will Towers
David Allsopp
Tom Williams

Tenor

Sam Jenkins
Jack Granby
Rory Carver

Bass

Al Merry
Michael Hickman
Mike Burke

Charles Andrews *organ*
William Carter *theorbo*
Joseph Crouch *cello*
Mark Wilson *dulcian*

Thomas Allery *director*

PROGRAMME NOTE

The city of Venice was a hub of musical invention, where composers and artists from across Europe came to witness new-fashioned musical phenomena and hone their compositional craft. Venetian choral music reveals a unique relationship between music and architecture, with dialogue effects and multiple choirs performing across the great expanses of sacred spaces. Beginning and ending with magnificent twelve part motets by Giovanni Gabrieli and Hieronymus Praetorius, this programme features the works of native Italian composers of this school, alongside the finest Flemish and German composers who exported the style abroad. Two works by Giovanni Gabrieli (1554 – 1612) begin the programme. *Plaudite Omnis Terra* draws text from psalms 66, 67 and 68. It was published in Venice in 1597 and comes his collection *Sacræ Symphoniæ*. The twelve voices in the choir are split into three choirs of four voices, originally placed in St Mark's Basilica in different galleries. The choirs each sing short interjections of text, overlapped with each other and supported by the thorough bass played by the continuo group.

Alongside Gabrieli, Monteverdi (1547 – 1643) is surely the most famous 'maestro di cappella' of St Mark's Basilica (1613 – 43). Across his oeuvre, we see Monteverdi exploring what we now consider to be different styles, from the earlier polyphonic style, to a later idiom which we might describe as more 'baroque'. He clearly enjoyed employing basso continuo forces, and is of course well known for his striking word setting, especially in his sacred works and motets. *Laudate Dominum* is a setting from his *Selva morale e spirituale* dated from 1640 and features an effervescent duet for two sopranos which is supported by chordal writing for the lower voices of the choir. Monteverdi's performances would often have featured instruments doubling the vocal lines to reinforce the effects of the blocks of harmony. Here we hear Monteverdi truly enjoying employing the forces for contrast: once an idea has been established, a new gesture takes the listener to the next one.

Chiara Margarita Cozzolani (1602 – 1678) was a nun and became abbess of the convent of Santa Radegonda in Milan. She was a prolific composer. Her setting of psalm 122, '*I was Glad*', is one of her Vesper psalms. The energy of the piece is infectious and features a sequence of florid duets and solo lines interspersed with bold sections for full choir, acting as a refrain.

Heinrich Schutz (1585 – 1672) studied with Giovanni Gabrieli in Venice in his early years, and also knew Monteverdi from his travels. Published in Dresden in 1671, his arresting setting of the *Magnificat* makes full use of the eight voice double choir, with one choir often entering not in dialogue but in reinforcement of the text of the previous. This is truly an example of how the Venetian style of writing spread across Europe from teacher to pupil, and was adopted and moulded from country to country. Brahms was a great admirer of Schutz and had a huge interest in early music. His *Op. 109* motets for double choir were published in 1890, in response to his recognition by the city of Hamburg as an honorary citizen. Even in a different era, we can hear a response to the compositional voices of the past, and in particular that of Schutz. In *Unsere Väter hofften auf dich* and other choral works, we hear his use of the double choir forces, with the second choir here answering the first with a florid response. Hans Leo Hassler (1554 – 1612) was one of the first German born composers to study in Italy. Moving to Italy in the later Sixteenth Century, he would have experienced the Venetian school of writing at its peak. Hassler studied alongside Giovanni Gabrieli under the tutelage of Andrea Gabrieli. After his studies, he spent much of his life as a 'kappelmeister' in his

native Germany, and would have played a role in spreading the compositional language of the Italian style. The Eucharistic text *O Sacrum convivium* is set in seven voices, a combination of forces often reserved for setting mystical texts, here used with great effect to find many different combinations.

Lassus' (1532 – 94) *Missa Bel Amfitrit altera* comes from a manuscript dated 1583. It is a so-called parody mass setting, which is based on a motet, although in this case the original motet is unidentified. In the kyrie from this mass, we only hear the true Venetian style dialogue between the choirs in the third section, with the middle section being set for just four voices. The opening section is more polyphonic in style, here showing how different techniques of composition are made part of a composer's individual voice.

Antonio Lotti (1667 – 1740) made his career in Venice, with a spell in Dresden. He was employed at St Mark's, rising up through the ranks to become 'maestro' there. Bach, Handel and Zelenka were known to have owned copies of some of Lotti's works, and it is through him that Venetian style was able to move across generations as well as countries.

Praetorius' (1560 – 1629) twelve part setting of *Tota Pulchra es*, with the famous text from song of songs. Each choir begins with an extended section for itself, demonstrating the older style of polyphonic writing. This material is handed between the choirs, before we hear the choirs combining to form rich twelve part textures, where the language is less polyphonic, but rather chordal.

With thanks to Matthew Power for his assistance in the preparation of this programme.

Thomas Allery *director*



ONE ESSEX COURT

TEXTS AND TRANSLATIONS

Gabrieli **Plaudite omnis terra**

Plaudite omnis terra,
Alleluja.
Benedicant Dominum omnes gentes
collaudantes eum,
Alleluja.
Quia fecit nobiscum Dominum
misericordiam suam,
Alleluja.
Et captivam duxit captivitatem,
admirabilis et gloriosus in secula,
Alleluja

Make a joyful noise all ye lands,
alleluia.
Let all the people praise thee,
alleluia.

For God is merciful
unto us,
alleluia.
He has led captivity captive,
wonderful and glorious for ever,
alleluia.

Gabrieli **Jubilate deo**

Jubilate Deo omnis terra,
quia sic benedicetur homo qui timet
Dominum.
Deus Israel conjungat vos
et ipse sit vobiscum,
mittat vobis auxilium de sancto
et de Sion tueatur vos.
Benedicat vobis Dominus ex Sion,
qui fecit caelum et terram.
Servite Domino in laetitia!

Let every land praise God,
as the man who fears the Lord is blessed.

May the God of Israel bind you together
and himself be with you,
may he send you help from his holiness
and watch over you from Sion.
The Lord blessed you out of Sion,
he who made heaven and earth.
Serve the Lord with joy!

Monteverdi **Laudate Dominum terzo**

Laudate Dominum omnes gentes
Laudate eum, omnes populi
Quoniam confirmata est
Super nos misericordia eius,
Et veritas Domini manet in aeternum.

Praise the Lord, all nations;
Praise Him, all people.
For He has bestowed
His mercy upon us,
And the truth of the Lord endures forever.

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum.
Amen.

Glory to the Father and to the Son and to
the Holy Spirit,
as it was in the beginning, is now, and
forever,
and for generations of generations.
Amen.

Cozzolani **Laetatus Sum**

Laetatus sum in his quae dicta sunt
mihi:
in domum Domini ibimus.
Stantes erant pedes nostri:
in atriis tuis Ierusalem.
Ierusalem quae aedificatur ut civitas:
cuius participatio eius in idipsum.
Illuc enim ascenderunt tribus, tribus
Domini:
testimonium Israel
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio:
sedes super domum David.

Rogate quae ad pacem sunt Ierusalem:
et abundantia diligentibus te.
Fiat pax in virtute tua:
et abundantia in turribus tuis.
Propter fratres meos et proximos meos:
loquebar pacem de te.
Propter domum Domini Dei nostri:
quaesivi bona tibi.

Gloria Patri et Filio :
et Spiritui Sancto.
Sicut erat in principio et nunc et semper:
et in secula seculorum. Amen.

Marenzio **super flumina**

Super flumina Babylonis illic
sedimus et flevimus, cum recordaremur
Sion.
In salicibus in medio ejus suspendimus
organa nostra:
quia illic interrogaverunt nos, qui
captivos duxerunt nos, verba cantionum;
et qui abduxerunt nos: Hymnum cantate
nobis de canticis Sion.
Quomodo cantabimus canticum Domini
in terra aliena?

I rejoiced at the things that were said to
me:
We shall go into the house of the Lord.
Our feet were standing:
in thy courts, O Jerusalem.
Jerusalem, which is built as a city:
that is compact together.
For thither did the tribes go up, the tribes
of the Lord:
the testimony of Israel,
to praise the name of the Lord.
Because their seats have sat in
judgment:
seats upon the house of David.
Pray ye for the peace of Jerusalem:
And abundance for them that love thee.
Let peace be in thy strength:
and abundance in thy towers.
For the sake of my brothers and my
neighbors:
I spoke peace of thee.
For the sake of the house of the Lord our
God:
I have sought good things for thee.
Glory be to the Father and to the Son :
and to the Holy Spirit.
As it was in the beginning, now, and for
ever:
world without end. Amen.

Upon the rivers of Babylon,
there we sat and wept: when we
remembered Sion:
On the willows in the midst thereof we
hung up our instruments.
For there they that led us into captivity
required of us the words of songs.
And they that carried us away, said:
Sing ye to us a hymn of the songs of
Sion.
How shall we sing the song of the Lord
in a strange land?

Si oblitus fuero tui, Jerusalem, oblivioni
detur dextera mea.

Adhæreat lingua mea faucibus meis, si
non meminero tui;

si non proposuero Jerusalem in
principio lætitiæ meæ.

Memor esto, Domine, filiorum Edom,
in die Jerusalem: qui dicunt: Exinanite,
exinanite usque ad fundamentum in ea.

Filia Babylonis misera! beatus qui
retribuet tibi retributionem tuam quam
retribuisti nobis.

Beatus qui tenebit, et allidet parvulos
tuos ad petram.

If I forget thee, O Jerusalem, let my right
hand be forgotten.

Let my tongue cleave to my jaws, if I do
not remember thee:

Remember, O Lord, the children of
Edom, in the day of Jerusalem:

Who say: Rase it, rase it, even to the
foundation thereof.

O daughter of Babylon, miserable:
blessed shall he be

who shall repay thee thy payment which
thou hast paid us.

Blessed be he that shall take and dash
thy little ones against the rock.

Organ solo: Ricercar del primo tono

Schütz Deutsches Magnificat - Meine Seele erhebt den Herren

Meine Seele erhebt den Herren,
und mein Geist freuet sich Gottes,
meines Heilandes;
denn er hat die Niedrigkeit seiner Magd
angesehen.

Siehe, von nun an werden mich selig
preisen alle Kindeskind;
denn er hat große Ding an mir getan,
der da mächtig ist und des Name heilig
ist.

Er übet Gewalt mit seinem Arm
und zerstreuet, die hoffärtig sind in ihres
Herzens Sinn.

Er stößet die Gewaltigen vom Stuhl
und erhöhet die Niedrigen.
Die Hungerigen füllet er mit Gütern
und lässet die Reichen leer.
Er denket der Barmherzigkeit und hilft
seinem Diener Israel auf,
wie er geredt hat unsern Vätern,
Abraham und seinem Samen ewiglich.
Ehre sei dem Vater und dem Sohn und
auch dem Heiligen Geiste,
wie es war im Anfang, jetzt und
immerdar
und von Ewigkeit zu Ew
igkeit, Amen.

My soul doth magnify the Lord:
and my spirit rejoiceth in God my
Saviour.

For he hath regarded the lowliness of
his hand-maiden.

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
throughout all generations.

He hath strength with his arm:
he hath scattered the proud
in the imagination of their hearts.

He hath put down the mighty from their
seat:
and hath exalted the humble and meek.
He hath filled the hungry with good
things:
and the rich he hath sent empty away.
He remembering his mercy
hath holpen his servant Israel
as he promised to our forefather
Abraham and to his seed for ever.

Brahms **Unsere Väter hofften auf dich**

Unsere Väter hofften auf dich;
und da sie hofften, halfst du ihnen aus.
Zu dir schrieen sie und wurden errettet;
sie hofften auf dich und wurden nicht zu
Schanden,'
Der Herr wird seinem Volk Kraft geben;
der Herr wird sein Volk segnen mit
Frieden.

Hassler **O sacrum convivium**

O sacrum convivium, in quo Christus
sumitur;
recolitur memoria passionis ejus;
mens impletur gratia;
et futurae gloriae nobis pignus datur.
(Alleluia)

Panem de caelo praestitisti eis
Omnem delectamentum in se
habentem.

de Lassus **Kyrie from Missa Bell' Amfitrit' altera**

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lotti **Crucifixus**

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.

Praetorius **Tota pulchra es**

Tota pulchra es amica mea et macula
non est in te.
Favus distillans labia tua mel et lac sub
lingua tua
odor unguentorum tuorum super omnia
aromata.
Surge propera, amica mea.
Veni de Libano, veni coronaberis.

In thee have our fathers hoped,
they have hoped, and thou hast
delivered them.
They cried to thee, and they were
saved,
they trusted in thee, and were not
confounded.
The Lord will give strength to his people,
the Lord will bless his people with
peace.

O sacred banquet, wherein Christ is
received;
the memorial of his passion is renewed;
the soul is filled with grace;
and a pledge of future glory is given to
us.
(Alleluia)

You gave them bread from heaven
Containing in itself all sweetness.

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

He was crucified also for us,
under Pontius Pilate
he suffered and was buried.

Thou art all fair, my love; there is no
spot in thee.
Thy lips drop as the honeycomb: honey
and milk are under thy tongue,
the smell of thine ointments is better
than all spices.
Arise and hasten, my love.
Come from out of Lebanon.

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