



QUEEN'S PARK
SINGERS

An die Musik

Sunday 28th November 2021
St Anne's Church, Salisbury Road



An die Musik

Vocal masterpiece from the German-Austrian tradition

Queen's Park Singers,
Music Director **Oliver Till**

Accompanist **Hamish Brown**

With members of the **Big Top Chorus,** Music Director **Mary Phillips**

Welcome to tonight's concert of music from the German speaking world.

As we emerge from the still present covid crisis we have rediscovered the joy of coming together to learn and perform music. Our music is from the 17th to the 20th centuries. As it speaks to us across the centuries it is still as fresh and relevant as when first composed and affirms faith in future of humanity whatever the difficulties we face.

We are indebted as always to our conductor Oliver Till for his vision and hard work and to the talented accompanists who have joined us this term, and to Mother Christine and the staff at St Anne's for their kind hospitality.

Monica Healy
Chair

Programme

Brahms	<i>Song of Destiny</i>
Clara Schumann	<i>Ich stand in dunklen Träumen</i>
Mendelssohn	<i>I waited for the Lord †</i>
Schoenberg	<i>Natur</i>
Bruckner	<i>Locus iste*</i>
J.S. Bach	<i>Agnus Dei from Mass in B minor</i>
Rheinberger	<i>Abendlied</i>
Clara Schumann	<i>Der Mond kommt still gegangen</i>
Mendelssohn	<i>Lift thine eyes †</i> <i>Ave Maria</i>

* Queen's Park Singers with members of the Big Top Chorus

† members of the Big Top Chorus

There will be a brief interval after *Locus iste*. We regret that we will not be offering refreshments after the concert. We respectfully ask audience members to wear face coverings during the performance unless exempt.

Johannes Brahms (1833 – 1897) *Song of Destiny*

Brahms's *Song of Destiny* (*Schicksalslied*) sets words by the German romantic poet Friedrich Hölderlin, sung here in an English version by the Reverend John Truthbeck, who was a chaplain to Queen Victoria and translated the texts of several of the great German choral works into English. Written in 1868, the work was first performed in October 1871, almost exactly 150 years ago.

Far in yon region of light, where pleasures fail not,
Wander the spirits blest,
Breathed on by airs of glory, bright and divine,
Like a harp when a master hand wakes it from silence.
Free from care, like a babe that is sleeping,
Are they in heaven that dwell;
Pure and lowly as half-opened blossoms,
In those fields of light they ever bloom;
And in bliss are their eyes still gazing
On clearness, calm and eternal.
But man may not linger, and nowhere finds he repose;
We stay not, but wander, we grief-laden mortals,
Blindly from one sad hour to another,
Like water from cliff ever dropping,
Blindly at last do we pass away

Clara Schumann (1819 – 1896) *Ich stand in dunklen Träumen*

Originally for high voice and piano, this is one of three songs that Clara Schumann composed as a Christmas present for her husband, Robert in 1840, the year of their marriage, and later published as one of her *Six Songs* op. 13. It is a setting of a poem by Heinrich Heine. This version for four-part choir was arranged by Queen's Park Singers' accompanist, Hamish Brown.

Ich stand in dunklen Träumen	<i>I stood darkly dreaming</i>
Und starrte ihr Bildnis an,	<i>And stared at her picture,</i>
Und das geliebte Antlitz	<i>And that beloved face</i>
Heimlich zu leben begann.	<i>Sprang mysteriously to life.</i>
Um ihre Lippen zog sich	<i>About her lips</i>
Ein Lächeln wunderbar,	<i>A wondrous smile played,</i>
Und wie von Wehmutstränen	<i>And as with sad tears,</i>
Erglänzte ihr Augenpaar.	<i>Her eyes gleamed.</i>
Auch meine Tränen flossen	<i>And my tears flowed</i>
Mir von den Wangen herab –	<i>Down my cheeks,</i>
Und ach, ich kann's nicht glauben,	<i>And ah, I cannot believe</i>
Dass ich dich verloren hab!	<i>That I have lost you!</i>



Felix Mendelssohn (1809 - 47) *I waited for the Lord*

I waited for the Lord is a section of Mendelssohn's sacred "symphony-cantata" *Lobgesang* (Hymn of Praise). It sets words from Psalm 40. Originally scored for soloists with chorus, tonight it is performed by members of the Big Top Chorus with a semichorus from Queen's Park Singers.

I waited for the Lord, he inclined unto me, he heard my complaint.

Arnold Schoenberg (1874 – 1951) *Natur*

Natur is the first of Schoenberg's *Six Orchestral Songs* op. 8. Originally for soprano and orchestra, it has been arranged for mixed choir by our Music Director, Oliver Till. The piano accompaniment is a reduction of the orchestral score by Schoenberg's pupil, Anton Webern.

Nacht fließt in Tag und Tag in Nacht,
der Bach zum Strom, der Strom zum Meer –
in Tod zerrinnt des Lebens Pracht,
und Tod zeugt Leben licht und hehr.

*Night flows into day, and day into night,
the brook to the river, the river to the sea
life's splendour dissolves into death,
and death engenders light and noble life.*

Und jeder Geist, der brünstig strebt,
dringt wie ein Quell in alle Welt,
was du erlebst, hab ich erlebt,
was mich erhellt, hat dich erhellt.

*And every spirit that ardently strives,
Flows like a spring through all the world –
what you experience, I have experienced,
what gave light to me, gives light to you.*

All' sind wir eines Baums Getrieb,
ob Ast, ob Zweig, ob Mark, ob Blatt –
gleich hat Natur uns alle lieb,
sie, unser aller Ruhestatt.

*We are all the growth of one tree,
be it branch or twig or sap or leaf,
Nature loves us all equally,
she, the resting place of us all.*

Anton Bruckner (1824 - 1896) *Locus iste*

Locus iste is a Latin hymn for the dedication or rededication of a church. Bruckner composed his setting for the dedication of a votive chapel at the cathedral of Linz.

Locus iste a Deo factus est,
inaestimabile sacramentum,
irreprehensibilis est.

*This place was made by God,
a priceless sacrament;
it is without reproach.*

Johann Sebastian Bach (1685 - 1750) *Agnus Dei* from *Mass in B minor*

The final section of Bach's monumental B minor mass begins with a gentle alto solo, sung tonight by the alto section of the choir. This is followed by a stately chorus on the words *Dona nobis pacem*, "Give us peace".

Agnus Dei	<i>Lamb of God</i>
qui tollis peccata mundi	<i>who takes away the sins of the world</i>
miserere nobis.	<i>have mercy on us.</i>

Agnus Dei	<i>Lamb of God</i>
qui tollis peccata mundi	<i>who takes away the sins of the world</i>
dona nobis pacem.	<i>Give us peace.</i>

Josef Rheinberger (1839 – 1901) *Abendlied*

Abendlied (Evening song) is a setting for eight-part chorus of words from the Gospel according to St Luke (24:29). The same text is alluded to in the well-known English hymn *Abide with me*.

Bleib bei uns,	<i>Abide with us,</i>
denn es will Abend werden,	<i>for it is toward evening,</i>
und der Tag hat sich geneiget.	<i>and the day is far spent.</i>

Clara Schumann *Der Mond kommt still gegangen*

This is another song from Clara Schumann's Six Songs op. 13, arranged for four-part choir by Queen's Park Singers accompanist, Hamish Brown. The words are by the German romantic poet Emanuel von Geibel.

Der Mond kommt still gegangen	<i>The moon rises silently</i>
Mit seinem gold'nen Schein.	<i>With its golden glow.</i>
Da schläft in holdem Prangen	<i>The weary earth then falls asleep</i>
Die müde Erde ein.	<i>In beauty and splendour.</i>

Und auf den Lüften schwanken	<i>Many thousand thoughts of love</i>
Aus manchem treuen Sinn	<i>From many faithful minds</i>
Viel tausend Liebesgedanken	<i>Sway on the breezes</i>
Über die Schläfer hin.	<i>Over those who sleep.</i>

Und drunten im Tale, da funkeln	<i>And down in the valley there shine</i>
Die Fenster von Liebchens Haus;	<i>The windows of my sweetheart's house;</i>
Ich aber blicke im Dunklen	<i>But in the darkness I gaze</i>
Still in die Welt hinaus.	<i>Silently out into the world.</i>



Felix Mendelssohn *Lift thine eyes*

Lift thine eyes is a from Mendelssohn's great oratorio *Elijah*. Scored for female chorus *a cappella*, it is a setting of words from Psalm 121.

*Lift thine eyes, O lift thine eyes to the mountains, whence cometh help.
Thy help cometh from the Lord, the Maker of heaven and earth. He hath said,
thy foot shall not be moved. Thy Keeper will never slumber*

Ave Maria

Ave Maria is one of three choral pieces that Mendelssohn published under the title *Kirchenmusik* (sacred music) in 1830. Like Bach's *B Minor Mass*, it stands out as the one overtly Roman Catholic composition by an otherwise ardently protestant composer.

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui,
Iesus.
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 in the hour of our death.
Amen.*



Felix Mendelssohn



Queen's Park Singers are a friendly choir based in Queen's Park London NW6. Our aim is to sing to a standard that gives pleasure to our audiences and is rewarding for us. Our repertoire ranges from choral music from the Tudor period to works by contemporary composers. We often perform with a chamber orchestra.

We usually give three concerts each season, in November/December, March/April and June. We welcome new members who share our aims. If you would like to sing with us please contact membership@queensparksingers.org.uk or via the contact form on our website: www.queensparksinger.org.uk.

Soprano

Gabrielle Crockatt
Adrienne Fresko
Hinda Golding
Lizzie Howard
Jo Hurley
Kornelia Mund
Una O'Gara
Katy Payne
Elisa Pettinelli
Barrett
Stella Ruszczyński
Kathryn Worth

Alto

Josephine
Alexander
Katrina Cannon
Rachel Donnison
Helen Dymond
Jill Forgham
Monica Healy
Katherine Lawson
Denise O'Reilly
Carey Smith
Evelyn Velleman
Jenny Walsh

Tenor

Cathie Hammond
Glyn Jones
Julie Krausz-
Rogerson
Anke Lueddecke
Maria Phelan
Colin Porter
Amanda Robinson

Bass

Philip Alexander
John Clegg
Marc Fresko
Mark Hine
Simon Judge
Adam Ritchie
Peter Weigall

Members of the **Big Top Chorus**

1st Soprano

Ava Beech-Jones
Evie Morris
Connie Mottram
Maïa Mutawi

2nd Soprano

Kate Gielgud
Jenny MacDonald
Katy Payne

Alto

Katherine Lawson
Fiona Werge

For your Diary...

Sunday 27 March 2022

Rachmaninoff *Spring* op.20
Stravinsky *Symphony of Psalms*

Rachmaninoff colourfully depicts nature's awakening in his early cantata *Spring*. This work features material originally penned for his famous *Piano Concerto No. 2*, and coincidentally was written after a period where he felt 'paralysing apathy' after the critical failure of his first symphony.

Contrastingly, **Igor Stravinsky's** response to Psalms 39, 40 and 150, written in south-east France in 1930, is a unique combination of ancient and modernist sounds, and also perhaps his most catchy work?

Sunday 26 June 2022

Handel *Dixit Dominus*

Georg Friedrich Händel, a budding 22-year-old operatic composer from Halle (central Germany) arrived in Rome in 1707, however all opera performances were forbidden by Pope Clement XI...

The result was a fantastic collection of cantatas and oratorios, of which *Dixit Dominus* is the most often performed. An excellent showpiece for all the singers and orchestral musicians, it features some highly virtuosic displays, and vivid choral word painting which clearly demonstrate why it is regarded as one of Handel's finest works.

