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If you would like information about becoming a 'Friend'  
please contact: **Mrs. M. Fitch** (Tel: 01767 - 315318)

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The Choral Society always welcomes new members.  
It rehearses on Tuesday evenings at St. Andrew's Church,  
Biggleswade at 8.00 p.m.

If you would like to join us, please come along to a rehearsal  
or contact: **Mrs. M.V. Heaps** (Tel: 01462 - 700462).

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We would like to take this opportunity to thank  
**Mrs. Anne Wright** who has accompanied the rehearsals, and  
the **Ladies from the Badminton Club** for their help with interval refreshments.

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**DATES FOR YOUR DIARY**

Saturday, 7<sup>th</sup> April, 2001 - 7.30 p.m.

Sandy Parish Church  
Bring and Sing '*Olivet to Calvary*'

Saturday, 19<sup>th</sup> May, 2001 - 7.30 p.m.

'*Olde Tyme Music Hall*' - Langford Village Hall

BIGGLESWADE & DISTRICT CHORAL SOCIETY

# CONCERT

On

Saturday, 24<sup>th</sup> March at 7.30pm

In

Trinity Methodist Church, Biggleswade

*Programme:*

*Haydn's: "Little Organ Mass" J. S. Bach: "St. Luke's Passion"*

*Albinoni: "Adagio for Organ & Strings"*

*And music by Bruckner & Elgar*

With

Peggy Handscombe	~	Soprano
Jack Cornwell	~	Tenor
Leslie King	~	Baritone
Chris Hills	~	Organ

The Beverley Septet

Leader: Ian Smith

Conductor

HOWARD PARKHOUSE

Programme 50p (including interval drink)

## PROGRAMME

### 'AVE VERUM CORPUS'

*E. Elgar*

'Hail, true body'. These words of unknown author and date have been frequently set by numerous composers – Byrd, Cherubini, J. Wesley, Elgar and Mozart. The latter two are performed tonight.

Elgar's setting was composed in 1887 and was one of his earliest works.

Mozart composed his setting in June 1791, six months before his death.

### 'LOCUS ISTE'

*A. Bruckner*

### 'AVE VERUM CORPUS'

*W.A. Mozart*

### 'ADAGIO for ORGAN and STRINGS'

*T. Albinoni*

Tomaso Albinoni (1671-1750) was an Italian composer and violinist. He wrote prolifically and was much admired by Bach, who wrote keyboard fugues on themes by him. Adagio for Organ and Strings is probably Albinoni's best-known work, thanks to Remo Giazotti, a twentieth century Italian musicologist. A skeleton manuscript was found in a Dresden library after the Second World War, and from this Giazotti constructed this piece, using two first violin fragments and a figured bass by Albinoni. Giazotti also added an eight bar introduction.

### 'LITTLE ORGAN MASS' (Kleine Orgelmesse)

*F.J. Haydn*

*Kyrie – Gloria – Credo – Crucifixus –  
Sanctus – Benedictus – Agnus Dei.*

Franz Joseph Haydn (1732 – 1790) was in friendly contact with the Order of the Brothers of Mercy, both in Vienna and with the Eisenstadt convent and it was to these that he dedicated his *Missa brevis*. It is thought that the work was written for the Eisenstadt convent and that Haydn played the solo part himself. The work is scored for strings (no violas), organ, soprano soloist and choir.

The *Missa brevis* form was popular in Austria and South Germany in the mid-eighteenth century; the text was radically shortened by having two or more parts singing different words simultaneously; this process usually being reserved for the Gloria and Credo sections. On the other hand, it was quite customary for other

movements – especially the Benedictus – to be fully expanded. The Benedictus introduces two features new to this mass: an extended organ solo and a soprano solo. Musically this is the high point of the work; it is also the explanation of the title 'Kleine Orgelmesse', under which the work has become famous.

## ◇◇◇◇INTERVAL◇◇◇◇

### 'ST. LUKE PASSION'

*attrib. J.S. Bach*

It is believed that J.S. Bach composed five settings of the story of the Passion of our Lord, of which those according to St. Matthew and St. John are frequently performed and rank among the greatest and most inspired compositions of any composer. The St. Luke Passion, however, (a copy of which exists in Bach's own handwriting) is very different in character, and nowhere is it definitely stated to be his own work. Some musicians (including Sir Hubert Parry) claim that it is not the work of Bach. It fails to rise to the heights of the afore-mentioned Passions, as it is on a much smaller scale and simpler in character, but nevertheless it contains much that suggests the hand of the young Bach. The recitatives are tuneful and expressive and the short choruses are dramatic and effectively constructed. Chapters 22 and 23 of St. Luke's Gospel form the basis for the text.

Some of the Chorales have been used by Bach in his St. Matthew Passion or in other works in somewhat different form and harmonised in a more characteristic style; and it is those versions we will be using tonight. The Chorales were originally included in the Passions to give the congregation an opportunity of taking their own part in the service by joining in the melody, the choir supplying the harmonies.

*Instrumentalists: Ian G. Smith, Anita Jennings, Hannah Perry, Nicholas Quinn,  
Rebecca Bentley, Jo Bell.*



The Biggleswade and District Choral Society is a member of the  
National Federation of Music Societies.

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Registered Charity No. 29982581

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**PLEASE NOTE** THAT THE USE OF TAPE AND VIDEO  
RECORDERS IS **NOT ALLOWED**. PLEASE ALSO ENSURE THAT  
ALL MOBILE 'PHONES ARE SWITCHED OFF. **THANK YOU.**