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RACHEL PODGER violin
VOCES8 vocal ensemble



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A GUARDIAN ANGEL

***Drop, drop, slow tears* – Orlando Gibbons (1583-1625)**

Pater Noster – Chant

Passacaglia ‘Guardian Angel’ in G minor for
solo violin – Heinrich von Biber (1644-1704)

Angelus ad Virginem – Chant arr. VOCES8

Angelus ad Pastores Ait á8 – Hieronymus Praetorius (1560-1629)

Passaggio rotto, Fantasia, Movimento incognito (from Other Ayrns, Preludes
Allemandes, Sarabands) – Nicola Matteis (c.1650-1714)

Denn er hat seinen engeln beföhlen über dir – Felix Mendelssohn (1809-1847)

***O nata lux* – Thomas Tallis (c.1505-1585) arr. VOCES8**

Die Himmel erzählen – Heinrich Schütz (1585-1672)

***Domine non secundum peccata nostra* – James Macmillan (b 1959)**

INTERVAL

***When David heard* – Thomas Tomkins (1572-1656)**

Partita for Flute in A minor BW1013 (in G): I. Allemande – J.S. Bach (1685-1750)

Adoramus te, Christe – Claudio Monteverdi (1567-1643)

Partita for Flute in A minor BW1013 (in G): II. Corrente – J.S. Bach

The Three Kings – Jonathan Dove (b 1959)

Partita for Flute in A minor BW1013 (in G): III. Sarabanda – J.S. Bach

Angelus Domine descendit – Giovanni Gabrieli (c.1554/1557-1612)

Partita for Flute in A minor BW1013 (in G): IV. Bouree Anglaise – J.S. Bach

***Antiphon for the Angels* (New Commission) – Owain Park (b 1993)**

First performance at ICC

PROGRAMME NOTES



'We should pray to the angels, for they are given to us as guardians.'

Saint Ambrose

As spiritual beings, angels are considered divine intermediaries between heaven and earth. Over the ages they have inspired artistic flights from musicians and writers, enshrining them in art. Saint Ambrose is traditionally credited with promoting antiphonal voices in sacred music, calls and responses uniquely explored in *A Guardian Angel*.

The title of this collaborative programme is taken from the engraving that precedes Biber's *Passacaglia* in the *Rosary Sonatas*. Published in 1681, it contains unprecedented complexity and technical challenges. The *Passacaglia* is the only unaccompanied movement and is preceded tonight by the affirming *Pater Noster* (Our Father), and devotional hymn *Drop, Drop Slow Tears*; the angelic call of the violin achieving only a distant answer from the mortal voices.

In response to Biber's vision the singers narrate the visitation of the Angel Gabriel at the Annunciation. The chant *Angelus ad Virginem* is elaborated upon by Hieronymus Praetorius in the resplendent setting of *Angelus ad Pastores Ait*. Praetorius uses two antiphonal choruses, passing the music back and forth to create a great sense of the joy of this text. This celebration is continued with the violin music of Nicola Matteis, a Neopolitan who by repute was 'certainly never mortal man exceeded on that instrument, he had a stroke so sweet, and made it speak like the voice of a man.' (John Evelyn's Diary 19th November 1674).

Angels were summoned by God to protect Elijah in the wilderness in a story famously set by Felix Mendelssohn and represented in the chorus *Denn er hat seinen engeln beföhlen über dir* (For he shall give his Angels watch over thee). Also scored for antiphonal choirs, Mendelssohn casts the upper four voices in angelic resemblance, with the lower quartet providing warm reassurance. Thomas Tallis's *O Nata Lux* depicts Elijah and Moses appearing with Jesus at the Transfiguration. Tallis sets the highest scored line, taken by the violin and soprano in unison, consistently elevated above the accompanying choir to depict the illuminated radiance of Jesus and the prophets; Schütz develops this theme demonstrating the wonders of heaven in the motet *Die Himmel erzählen die Ehre Gottes*.

MacMillan's *Domine non secundum peccata nostra* re-focuses the soul's search for mercy. It employs a subdued refrain in which the violin picks at themes, seemingly aiming to guide the singers as it becomes more complementary to the sung melody. Intervening episodes see the violin fall silent and the choir projects greater force into the work. The guiding voice of the violin returns in a solo passage bringing peace and contentment before the final refrain.

Duration: approx. 50 minutes

INTERVAL

(Coffee, tea and bar facilities available in the Winter Garden)

The text of *When David Heard* offered composers an opportunity to explore deeply emotive musical form whilst still maintaining the text as the focal point. Tomkins' setting is widely regarded as the most heart-wrenching presentation of the story of David mourning the death of his son Absalom. Pining vocal lines cut through the choral texture and the voice of the violin, taking the role of the second voice in this five-voice anthem, is set as a plaintive relief. Masterpieces though they are, Bach's oft performed Six Sonatas and Partitas for solo violin are not isolated achievements. A 1720 copy of the violin works included the manuscript for his *Partita for solo flute BWV 1013* and its inclusion, coupled with various unidiomatic passages and that it is unaccompanied, means that it could equally well have been for violin. 'Borrowing' is in the spirit of the era and Rachel has made the flute partita her own.

Interspersed between the Partitas, VOCES8 explores themes of the miracle of Christ's birth and resurrection. Monteverdi's pained *Adoramus te, Christe* gives way to the expectant and jubilant celebration of Jesus's arrival in the tale of *The Three Kings*. Dove uses a gentle lullaby to narrate the Epiphany story; the old and frail King brings the most radiant gift of gold with the work exploding into life depicting its glittering glory. The Angel rolls away the stone to reveal the resurrection of Christ in Gabrieli's triumphant *Angelus Domini Descendit*; the jubilant 'Alleuia' resounds with a sense of deep reassurance.

Bringing the concert to a rounded close, Owain Park's new work, *Antiphon for the Angels* amalgamates words by two ancient authors; the original Latin and English translation of a text by Hildegard von Bingen is concluded with a choral reinvention using St Ambrose's prayerful *Behold the radiant sun departs*.

Antiphon for the Angels was commissioned by Rachel Podger and VOCES8 for 'A Guardian Angel' tour in 2018, being first performed on 27 March 2018 at St George's, Bristol.

Duration: approx. 45 minutes

© Notes provided by the Artists

A Guardian Angel includes works by three 20th century composers who are possibly less well known to the audience than the more established ones.

James MacMillan is the pre-eminent Scottish composer of his generation and was awarded a Knighthood in 2015 having first attracted attention with the acclaimed BBC Proms premiere of *The Confession of Isobel Gowdie* in 1990. James casts his net wide in terms of influences: from Celtic folk music to the hard-edged modernism of Harrison Birtwistle; from the radically experimental mysticism of Olivier Messiaen to the darkly humanist symphonic narratives of Dmitri Shostakovich. Interpreters include soloists Evelyn Glennie, Colin Currie, Jean-Yves Thibaudet and Vadim Repin, conductors Leonard Slatkin, Sir Andrew Davis, Marin Alsop and Sir Donald Runnicles, choreographer Christopher Wheeldon and stage director Katie Mitchell.

Jonathan Dove is one of the most performed living opera composers and few, if any, contemporary composers have so successfully or consistently explored the potential of opera to communicate, to create wonder and to enrich people's lives. His compositions demonstrate an innate understanding of the individual voice and his confident optimism makes him the natural choice as the composer for big occasions. Dove has also made a serious commitment to community development through innovative musical projects such as *Tobias and the Angel*, a 75-minute opera written in 1999, bringing together children, community choirs, and professional singers and musicians in a vivid and moving retelling of the Book of Tobit. He won the 2008 Ivor Novello Award for classical music and was made a Commander of the British Empire (CBE) in 2019.

The compositions of **Owain Park** are published by Novello, and have been performed internationally by ensembles including the Tallis Scholars and the Aurora Orchestra. He became a chorister at St Mary Redcliffe Church, also taking up the organ and the trumpet, finding a love for improvisation in both. His organ playing took him to Wells Cathedral and then to Trinity College, Cambridge where he studied orchestration with John Rutter. His own vocal consort, The Gesualdo Six, tour extensively around the world with their interpretation of renaissance and contemporary music. In the UK during 2023 they are touring 'Secret Byrd' celebrating the 400 year legacy of William Byrd.

RACHEL PODGER violin

Rachel Podger, widely considered the greatest living British Baroque violinist, was born to a British father and German mother. Both parents performed in the Monteverdi Choir under Sir John Eliot Gardiner in the early 1970s before the family moved to Kassel, Germany, where Rachel and her brother grew up. She was educated at a Rudolf Steiner school and returned to UK as a teenager to study at the Guildhall School of Music and Drama. By the time she arrived there her heart was already set on period performance. She recalls singing in a performance of Bach's Christmas Oratorio in Kassel at 14 years old, as being the defining moment. 'It was exhilarating for me, and even at 14, I had the sense of music that was complete. I think it was at that performance that I thought this is what I want to do.' In her first week at the Guildhall, Rachel wrote a letter to the Director asking for Baroque lessons, but was told that it was too soon in the course to take them, so she 'just kind of did it on the side'. During her studies she co-founded the Palladian Ensemble and Florilegium and worked with period instrument ensembles such as the New London Consort and London Baroque.

Rachel has established herself as a leading interpreter of the Baroque and Classical periods. She was leader of the Gabrieli Consort, the English Concert and in 2004 took up guest directorship of the Orchestra of the Age of Enlightenment. Since then she has enjoyed countless collaborations with orchestras all over the world. She has toured extensively with fortepianist Gary Cooper with whom she recorded the complete Mozart sonatas. Rachel is founder of her own ensemble, Brecon Baroque, and Artistic Director of the Brecon Baroque Festival, which brings together top-flight period musicians to the Brecon Beacons.

As an inspired educator Rachel is passing on her learning to students at conservatoires on both sides of the Atlantic. Known for her easy manner and ready laugh there is no doubt that among Baroque violinists Rachel Podger sits at the top of the tree. Trevor Pinnock described her playing thus: 'She prepares everything meticulously... she is always responsive to the music so that her music-making is a constant on-going dialogue between her, her music and her partners.'

When not touring, teaching or recording, she lives with her string player/teacher husband and two daughters, Rebecca and Carys.

VOCES8 vocal ensemble

Co-founded by brothers, Paul and Barnaby Smith, the a cappella ensemble, **Voces8**, has performed at many notable venues since its inception in 2005, including prestigious concert halls in London, Hamburg, Paris, Vienna, Tokyo, Beijing, Sydney, St Petersburg, Singapore and Mexico City. Welcoming the return to touring after the Covid restrictions, Voces8 has performed over 100 concerts in UK, Europe, Israel, and the USA. The pandemic provided this versatile group with the impetus to nurture a new audience community providing them with a chance to engage with classical music in new ways. Pioneering initiatives include ventures such as *Live from London* digital festivals and the *Voces8 Digital Academy*. *Live from London* has delivered 5 digital festivals to date, broadcasting 70 concerts and selling 150,000 tickets in over 75 countries. In so doing it has won praise for its collaborative approach to artists, press and audiences around the world. Passionate about education, the *Voces8 Foundation* promotes music education for all and engages in outreach work which reaches up to 40,000 people a year. The *Voces8 Digital Academy* is an online choral programme for high schools, colleges and individuals featuring live interaction with members of the ensemble, live and recorded lectures and video resources for performance of music from the Renaissance to the present day. Voces8 runs annual workshops and masterclasses and awards 8 annual scholarships a year through its Scholars Initiative.

Voces8 is heard regularly on albums, international television and radio. The ensemble is a Decca Classics artist and it also releases projects under its own label, Voces8 Records. The latest release is *The Lost Birds* by composer Christopher Tin. It has been nominated for a Grammy at the 2023 Awards. In the concert hall Voces8 has premiered works from 18 composers including Jonathan Dove, Roderick Williams, Paul Smith, Alec Roth, Philip Stopford, and Owain Park, and is proud to be working with Roxanna Panufnik, the group's composer in residence.

Over the years Voces8 has performed its extensive repertoire in both a cappella concerts and in collaboration with leading musicians, orchestras, conductors and soloists. One such collaboration is the Guardian Angel Project with Rachel Podger. Scheduled to perform for us in December 2020, but postponed until this season due to lockdown, we greatly appreciated the special podcast that the artists created for ICC. Tonight's long anticipated programme by this wonderful collaboration has been adapted for Easter!

Compiled by Sarah Warnes

CLUB NOTES

77TH SEASON 2023-24

We are pleased to let you know the dates and artists that have been booked for next season. Once again it provides a wonderfully balanced programme of concerts including the not often heard string sextet, return of a few favourites, a debut in Ilkley for Kitty Whately and the young up and coming Lumas Winds and Maxwell Quartet.

IMPORTANT NOTICE

NEW CONCERT START TIME

7:30 PM

11 Oct 2023 **Piatti Quartet & friends** (string sextet)

8 Nov 2023 **Kitty Whately** (mezzo-soprano) and
Joseph Middleton (piano)

13 Dec 2023 **Septura** (brass ensemble)

10 Jan 2024 **Benjamin Grosvenor** (piano)

14 Feb 2024 **Lumas Winds** (wind quintet)

13 Mar 2024 **Hélène Clément** (viola) and
Alasdair Beatson (piano)

17 Apr 2024 **Maxwell Quartet** (string quartet)

8 May 2024 **Katya Apekisheva** and
Charles Owen (piano duo)

NEXT CONCERT

WEDNESDAY 3 MAY 2023

8:00pm

NORIKO OGAWA and PETER DONOHOE pianos



Milhaud

Scaramouche, op 165b

Debussy

En blanc et noir

Ravel

La Valse

Rachmaninov

Suite no. 1 op 5 (nos. 1&2)

Rachmaninov

Symphonic dances, op 45

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A Guardian Angel

We should pray to the angels, for they are given to us as guardians.

Saint Ambrose

Drop, drop, slow tears

Drop, drop, slow tears
And bathe those beautiful feet
Which brought from Heaven
The news and Prince of Peace.

Cease not, wet eyes,
His mercy to entreat;
To cry for vengeance
Sin doth never cease

In your deep floods
Drown all my faults and fears;
Nor let His eye
See sin, but through my tears.

Music by Orlando Gibbons

Pater Noster

Pater Noster, qui es in caelis,
sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua,
sicut in caelo et in terra.
Panem nostrum quotidianum da nobis
hodie,
et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus
nostris.
Et ne nos inducas in tentationem,
sed libera nos a malo.
Amen.

Our Father

Our Father, who art in heaven,
hallowed be thy name.
Thy kingdom come.
Thy will be done,
on earth as it is in heaven.
Give us this day our daily bread,

and forgive us our trespasses,
as we forgive those who trespass against
us.
And lead us not into temptation,
but deliver us from evil.
Amen.

Plainchant

Angelus ad Virginem

Angelus ad Virginem
Sub intrans in conclave,
Virginis formidinem
Demulcens, inquit: Ave!
Ave! Ave regina virginum;
Caeli terraeque Dominum
Concipies
Et paries intacta
Salutem hominum;
Tu porta caeli facta,
Medela criminum.

Quomodo conciperem
Quae virum non cognovi?
Qualiter infringerem
Quod firma mente vovi?
Spiritus Sancti gratia
Perficiet haec omnia;
Ne timeas,
Sed gaudeas, secura
Quod castimonia
Manebit in te pura
Dei potentia.

Ad haec virgo nobilis
Respondens inquit ei:
Ancilla sum humilis
Omnipotentis Dei.
Tibi caelesti nuntio,
Tanti secreti conscio,
Consentiens,
Et cupiens videre
Factum quod audio;
Parata sum parere,
Dei consilio.

Angelus disparuit
et statim puellaris
uterus intumuit
vi partus salutaris.

The angel came to the Virgin

The angel came to the Virgin,
entering secretly into her room;
the Virgin's fear
calming, he said, "Hail!
Hail, queen of virgins:
you will conceive the Lord of heaven and
earth
and bear him, still a virgin,
to be the salvation of mankind;
you will be made the gate of heaven,
the cure of sins."

"How can I conceive,
When I have never known a man?
How can I transgress
resolutions that I have vowed with a firm
mind?"
"The grace of the Holy Spirit
shall do all this.
Do not be afraid, but rejoice
without a care, since your chastity
will remain in you unspoilt
through the power of God."

To this, the noble Virgin,
replying, said to him,
"I am the humble maidservant
of almighty God.
To you, heavenly messenger,
and bearer of such a great secret,
I give my consent,
and wishing to see
done what I hear,
I am ready to obey
the will of God."

The angel vanished,
and at once the girl's
womb swelled
with the force of the pregnancy
of salvation.

Qui circumdatus utero
novem mensium numero
hinc exiit
et inicit conflictum
affigens humero
cruce[m] qua[m] dedit ictum
hosti mortifero.

Eia mater Domini,
Quae pacem redidisti
Angelis et homini,
Cum Christum genuisti:
Tuum exora filium
ut se nobis propitium
Exhibeat,
Et deleat peccata:
Praestans auxilium
Vita frui beata
Post hoc exilium

Angelus ad Pastores Ait

Angelus ad pastores ait: annuntio vobis
gaudium magnum,
quia natus est vobis hodie Salvator mundi.
Alleluia.
Parvulus filius hodie natus est nobis, et
vocabitur Deus fortis.
Alleluia.

Denn er hat seinen engeln beföhlen über dir

Denn er hat seinen engeln beföhlen über
dir,
daß sie dich behüten auf allen deinen
Wegen,
daß sie dich auf den Händen tragen
und du deinen Fuß nicht an einen Stein
stoßest.

He, protected by the womb
for nine months in number,
left it
and began the struggle,
fixing to his shoulder
a cross, with which he dealt the blow
to the deadly Enemy.

Hail, Mother of our Lord,
who brought peace back
to angels and men
when you bore Christ!
Pray your son
that he may show favour to us

and blot out our sins,
giving us help
to enjoy a blessed life
after this exile.

The angel said to the shepherds

The angel said to the shepherds: 'I bring
you tidings of great joy,
for the Saviour of the world has been
born to you today.'
Alleluia.
A tiny son is born to us today, and he
shall be called Mighty God.
Alleluia.

Music by Hieronymus Praetorius

For he shall give his angels charge over thee

For he shall give his angels charge over
thee:
to keep thee in all thy ways.

They shall bear thee in their hands:
that thou hurt not thy foot against a
stone.

Music by Felix Mendelssohn

Chant

O nata lux

O nata lux de lumine,
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.
Qui carne quondam contegi
Dignatus es pro perditis,

Nos membra confer effici
Tui beati corporis.

Die Himmel erzählen

Die Himmel erzählen die Ehre Gottes,
und die Feste verkündiget seiner Hande
Werk.

Ein Tage sagt's dem andern,
und eine Nacht tut's kund der andern.

Es ist keine Sprache noch Rede,
da man nicht ihre Stimme höre.
Ihre Schnur gehet aus in alle Lande,
und ihre Rede an der Welt Ende.
Er hat der Sonne eine Hütte in derselben
gemacht;

und die selbige gehet heraus
wie ein Bräutigam aus seiner Kammer,
und freuet sich, wie ein Held
zu laufen den Weg.

Sie gehet auf an einem Ende des
Himmels
und läuft um bis wieder an dasselbige
Ende,
und bleibt nichts vor ihrer Hitz'
verborgen.

Ehre sei dem Vater und dem Sohn
und auch dem Heil'gen Geiste,
wie es war im Anfang, jetzt und
immerdar,
und von Ewigkeit zu Ewigkeit. Amen.

O light born

O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.
Thou who once deigned
to be clothed in flesh
for the sake of the lost,
grant us to be members of
thy blessed body.

Music by Thomas Tallis

The heavens describe

The heavens describe the glory of God,
and the firmament proclaims the work
of His hands.

One day tells it to another,
and one night makes the next aware of
it.

There is no speech or language
in which their voice is not heard.
Their tale is sent forth into all the lands,
and their story to the ends of the earth.

He has made a tabernacle for the sun
within them;
and it goes forth
like a bridegroom out of his chamber,
and rejoices like a hero
to run its course.

It emerges from one end of heaven
and circles around again to the same
point,
and nothing remains hidden from its
heat.

Glory be to the Father and to the Son
and also to the Holy Spirit,
as it was in the beginning, is now and
always,
and for ever and ever. Amen.

Music by Heinrich Schütz

Domine non secundum peccata nostra

Domine, non secundum peccata nostra,
quae fecimus nos:
neque secundum iniquitates
nostras retribuas nobis.
Domine, ne memineris
iniquitatum nostrarum antiquarum:
cito anticipent nos
misericordiae tuae,
quia pauperes facti sumus nimis.
Adjuva nos, Deus salutaris noster:
et propter gloria nominis tui,
Domine, libera nos:
et propitius esto peccatis nostris,
propter nomen tuum.

O Lord, repay us not according

O Lord, repay us not according
to the sins we have committed,
nor according
to our iniquities.
O Lord, remember not
our former iniquities:
let Thy mercies
speedily prevent us,
for we are become exceeding poor.
Help us, O God, our Saviour:
and the glory of Thy Name,
O Lord, deliver us:
and forgive our sins
for Thy Name's sake.

Music by Sir James Macmillan

INTERVAL

When David heard

When David heard
that Absalom was slain,
he went up to his chamber,
over the gate, and wept;
and thus he said:
O my son, Absalom my son,
Would God I had died for thee,
Absalom my son,
O my son, Absalom my son.

Music by Thomas Tompkins

Adoramus te, Christe

Adoramus te, Christe,
et benedicimus tibi:
quia per sanctam crucem
tuam redemisti mundum.

We adore thee, O Christ

We adore thee, O Christ,
and we bless thee:
because by thy holy cross
thou hast redeemed the world.

Music by Claudio Montiverdi

The Three Kings

O balow, balow lalay.

The first king was very young,
With doleful ballads on his tongue

He came bearing a branch of myrrh
Than which no gall is bitterer,
Gifts for a baby King.

The second king was a man in prime,
The solemn priest of a solemn time,
With eyes downcast and rev'rent feet
He brought his incense sad and sweet,
Gifts for a baby King.

The third king was very old,
Both his hands were full of gold,
Many a gaud and a glittering toy,
Gifts for a baby King.

Music by Jonathan Dove

Angelus Domine descendit

Angelus Domini
descendit de coelo
et accedens revolvit lapidem
et sedit super eum
et dixit mulieribus:
Nolite timere
scio enim quia
crucifixum quaeritis.
Iam surrexit—
venite et videte locum
ubi positus erat Dominus.
Alleluia.

The Angel of the Lord came down

The angel of the Lord
came down from heaven
and approaching rolled away the stone
and sat on it
and said to the women:
Do not be afraid,
for I know that you seek
the one who was crucified.
He has already risen—
come and see the place
where the Lord was laid.
Alleluia.

Music by Giovanni Gabrieli

Antiphon for the Angels

Music by Owain Park

Hildegard of Bingen: Original Latin text

Barbara Newman: English translation

St. Ambrose: Behold the radiant sun departs

St. Ambrose:

I. Behold the radiant sun departs
In glory from our sight,
But, O our God, possess our hearts
With Thy celestial Light.

Barbara Newman:

II. Spirited light! on the edge
of the Presence your yearning
burns in the secret darkness,
O angels, insatiably
into God's gaze.

Hildegard of Bingen:

III. O gloriosissimi lux vivens angeli,
qui infra divinitatem
divinos oculos
cum mistica obscuritate
omnis creature aspicitis
in ardentibus desideriiis,
unde numquam
potestis saciari.

Barbara Newman:

IV. Perversity
could not touch your beauty;
you are essential joy.
But your lost companion,
angel of the crooked
wings – he sought the summit,
shot down the depths of God
and plummeted past Adam –
that a mud-bound spirit might soar.

Commissioned by Rachel Podger and VOCES8 for 'A Guardian Angel' tour, 2018

First performed on 27 March 2018 at St George's, Bristol by Rachel Podger and VOCES8.

PROGRAMME

***Drop, drop, slow tears* – Orlando Gibbons**

Pater Noster – Chant

Passacaglia 'Guardian Angel' in G minor for solo violin – Heinrich von Biber

Angelus ad Virginem – Chant arr. VOCES8

Angelus ad Pastores Ait á8 – Hieronymus Praetorius

Passaggio rotto, Fantasia, Movimento incognito (from *Other Ayr*s, Preludes, Allemandes, Sarabands) – Nicola Matteis

Denn er hat seinen engeln beföhlen über dir – Felix Mendelssohn

***O nata lux* – Thomas Tallis arr. VOCES8**

Die Himmel erzählen – Heinrich Schütz

***Domine non secundum peccata nostra* – James Macmillan**

INTERVAL

***When David heard* – Thomas Tomkins**

Partita for Flute in A minor BW1013 (in G): I. Allemande – J.S. Bach
Adoramus te, Christe – Claudio Monteverdi

Partita for Flute in A minor BW1013 (in G): II. Corrente – J.S. Bach
The Three Kings – Jonathan Dove

Partita for Flute in A minor BW1013 (in G): III. Sarabanda – J.S. Bach
Angelus Domine descendit – Giovanni Gabrieli

Partita for Flute in A minor BW1013 (in G): IV. Bouree Anglaise – J.S. Bach

***Antiphon for the Angels (New Commission)* – Owain Park**