

He, watching over Israel (Elijah)

He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

Songs without words

Christel Wiens, piano

Mendelssohn's Songs Without Words are typical of the short lyrical piano pieces popularly written during the Romantic period. The title seems to have originated with him, after which other composers wrote similar sets of pieces. Mendelssohn did not wish for his Songs to be interpreted too literally, and had this to say: "What music I love expresses to me, is thought not too INDEFINITE to put into words, but on the contrary, too DEFINITE."

The set to be played today has been chosen, not only for their beautiful lyricism, but also for the varied moods, shadings and colourings Mendelssohn brings to the basic tempo marking "Andante".

Andante con moto op. 19b

Un poco agitato, ma andante op.102

Andante espressivo op.30

Lauda Sion

Mendelssohn's setting of Lauda Sion was written and premiered in 1846, at the same time that he was intensely involved in composing his oratorio, Elijah. The text, by St. Thomas Aquinas, was written at the request of Pope Urban IV, and Mendelssohn's setting quotes the original Gregorian chant used for this text in the fifth movement, and uses the head motif of the same chant at the opening, and elsewhere throughout the work. The musicologist Joseph Stevenson comments of this work, 'As a composer of religious music, Mendelssohn is chiefly associated with his two large oratorios, so dear to his Victorian English contemporaries. This work, a wonderful blend of Romantic musical taste at its best with the tradition of church music going back to the Renaissance, deserves to be at least as well-known.'

I

LAUDA Sion Salvatorem, lauda ducem et pastorem, in hymnis et canticis. Quantum potes, tantum aude: quia maior omni laude, nec laudare sufficis.

ZION, to Thy Saviour sing, to Thy Shepherd and Thy King!

Let the air with praises ring! All thou canst, proclaim with mirth, far higher is His worth than the glory words may wing.

II

Laudis thema specialis, panis vivus et vitalis hodie proponitur. Quem in sacrae mensa cenae, turbae fratrum duodenae datum non ambigitur.

Lo! before our eyes and living is the Sacred Bread life-giving, theme of canticle and hymn. We profess this Bread from heaven to the Twelve by Christ was given, for our faith rests firm in Him.

III

Jessica Willingham, soprano

Sit laus plena, sit sonora, sit iucunda, sit decora mentis iubilatio. Dies enim solemnis agitur, in qua mensae prima recolitur huius institutio.

Let us form a joyful chorus, may our lauds ascend sonorous, bursting from each loving breast. For we solemnly record how the Table of the Lord with the Lamb's own gift was blest.

IV

Quartet

Dawn King, Margaret Terry, Martin Houtman, Stephen King
In hac mensa novi Regis, novum Pascha novae legis, phase vetus terminat. Vetustatem novitas, umbram fugat veritas, noctem lux eliminat. Quod in coena Christus gessit, faciendum hoc expressit in sui memoriam.

On this altar of the King this new Paschal Offering brings an end to ancient rite. Shadows flee that truth may stay, oldness to the new gives way, and the night's darkness to the light. What at Supper Christ completed He ordained to be repeated, in His memory Divine.

V

*Docti sacris institutis, panem, vinum in salutis consecramus
hostiam. Dogma datur christianis, quod in carnem transit panis,
et vinum in sanguinem. Quod non capis, quod non vides,
animosa firmat fides, praeter rerum ordinem. Sub diversis
speciebus, signis tantum, et non rebus, latent res eximiae.*

Wherefore now, with adoration, we, the Host of our salvation,
consecrate from bread and wine. Words a nature's course derange,
that in Flesh the bread may change and the wine in Christ's own
Blood. Does it pass thy comprehending? Faith, the law of light
transcending, leaps to things not understood. Here beneath these
signs are hidden priceless things, to sense forbidden; signs, not
things, are all we see.

VI

Jessica Willingham, soprano

*Caro cibus, sanguis potus: manet tamen Christus totus sub utraque
specie. A sumente non concisus, non confractus, non divisus:
integer accipitur.*

Flesh from bread, and Blood from wine, yet is Christ in either sign,
all entire confessed to be. And whoe'er of Him partakes, severs not,
nor rends, nor breaks: all entire, their Lord receive.

VII

Quartet

Jessica Willingham, Lydia Harper,
Anthony Varahidis, Phillip Penney

*Sumit unus, sumunt mille: quantum isti, tantum ille: nec sumptus
consumitur. Sumunt boni, sumunt mali: sorte tamen inaequali,
vitae vel interitus. Mors est malis, vita bonis: vide paris sumptionis
quam sit dispar exitus. Fracto demum sacramento, ne vacilles, sed
memento tantum esse sub fragmento, quantum toto tegitur. Nulla
rei fit scissura: signi tantum fit fractura, qua nec status, nec
statura signati minuitur. Ecce Panis Angelorum, factus cibus
viatorum: vere panis filiorum, non mittendus canibus.*

Both the wicked and the good eat of this celestial Food: but with
ends how opposite! With this most substantial Bread, unto life or

death they're fed, in a difference infinite. Nor a single doubt retain,
when they break the Host in twain, but that in each part remain
what was in the whole before; For the outward sign alone may
some change have undergone, while the Signified stays one, and
the same forevermore. Hail! Bread of the Angels, broken, for us
pilgrims food, and token of the promise by Christ spoken,
children's meat, to the evil denied!

VIII

Quartet

Dawn King, Margaret Terry, Martin Houtman, Stephen King
*Bone pastor, panis vere, Jesu, nostri miserere: Tu nos pasce, nos
tuere, Tu nos bona fac videre in terra viventium. Tu qui cuncta scis
et vales, qui nos pascis hic mortales: tuos ibi commensales,
coheredes et sodales fac sanctorum civium. Amen.*

Jesus, Shepherd mild and meek, shield the poor, support the weak;
help all who Thy pardon sue, placing all their trust in You: fill
them with Your healing grace! Source of all we have or know,
feed and lead us here below. Grant that with Your Saints above,
sitting at the feast of love we may see You face to face. Amen.

Interval

Judge me, O God

Judge me, O God, and plead my cause against an ungodly nation:
O deliver me from deceitful and unjust men. For thou art the God
of my strength: why dost thou cast me from Thee? Wherefore
mourn I because the enemy sorely oppresseth me? Send out thy
light and thy truth, Lord: O let them lead me; and bring me unto
thy holy hill, and to thy dwelling place. And then will I go unto the
altar of God, the God of my joy: I praise thee upon the harp will, O
my God. O my soul, why art thou cast downward, and why art thou
disquieted within me? Hope in the Lord: for I will praise him, who
is the health of my countenance, and my God. (Psalm 42)

Organ Sonata #1 in F minor

William Maddox, organ

Although known primarily as a composer, Felix Mendelssohn was an organist of the first rank, and did much to revive the public's knowledge of the organ works of J. S. Bach through a series of organ recitals in the 1830s. Mendelssohn's six organ sonatas were written originally as individual movements between 1843 and 1845, and the offer of publication by the English firm of Messrs. Coventry and Hollier moved him to assemble these individual works into these collections, conveniently titled 'sonatas', but in reality suites. The sonatas require the use of an organ with a full pedalboard, which was still a rarity in England at the time, and although they looked forward to a time when more instruments would have 'German pedals', they also included in each sonata a quiet Adagio or Andante within the grasp of most parish musicians. One small warning: the third movement begins as quietly as the second movement ended, but be prepared for a surprise!

Allegro moderato, e serio

Adagio

Andante recitativo

Allegro assai vivace

Motets

Mendelssohn's six Motets, Opus 79 were written between 1843 and 1846 for the Choir of the Cathedral in Berlin. The three presented today are sung in the original German texts.

*Frohlocket, ihr Völker auf Erden, und preiset Gott!
Der Heiland ist erschienen, den der Herr verheißen.
Er hat seine Gerechtigkeit der Welt offenbaret. Halleluja!*
Rejoice, ye people of the earth, and praise God!
The redeemer is come, whom the Lord has promised.
He has revealed his justice to the world. Hallelujah!

*Ein Gebet Moses, des Mannes Gottes. Herr Gott, du bist unsere
Zuflucht für und für. Ehe denn die Berge worden und die Erde und
die Welt geschaffen worden, bist du, Gott, von Ewigkeit zu
Ewigkeit,*

Lord, thou hast been our refuge: from one generation to another.
Before the mountains were brought forth, or ever the earth and the
world were made: thou art God from everlasting, and world
without end. (Psalm 90, vss. 1, 2)

*Herr, gedenke nicht unsrer Übeltaten, und erbarme dich unseres
Elends. Herr, der du unser Heiland bist, stehe uns bei, erlöse uns
und vergib uns unsere Sünden um der Herrlichkeit deines Names
willen. Hallelujah!*

Lord, remember not our wrongdoings, and have mercy on us in our
affliction. Lord, who are our Saviour, help us, redeem us and
pardon our sins, for the sake of your glorious name. Hallelujah!

Dawn King, Jessica Willingham, Renée Salewski, Kathleen Wilson,
soprano; Margaret Terry, Lydia Harper, alto; Martin Houtman,
Anthony Varahidis, tenor; Stephen King, Philip Penney, bass

Grant us Thy peace

Grant us Thy peace, Almighty Lord, O Source of ev'ry blessing!
We cannot keep Thy saving Word, unless Thy peace possessing.
Thy peace O give by which we live.

Please join us at a reception in Cameron Hall
All are most welcome

We express our thanks to
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