

ORLANDO CONSORT & UNIVERSITY CHAMBER CHOIR

Saturday 25 March 2023, 7.30pm

Djanogly Recital Hall

PROGRAMME

Gaudens gaudebo

Plainchant

Gloria from the *Messe de Notre Dame*
Scattered Rhymes, Part 1
Ipsa vivere mihi reddidit / Que ch'infinita

Guillaume de Machaut (c.1300-1377)
Tarik O'Regan (b.1978)

Ave regina celorum (I)

Guillaume Dufay (b.c.1400-1474)

Ave regina celorum

Johannes Ockeghem (d.1497)

Ave regina celorum

Alonso Lobo (1555-1617)

Nes qu'on porroit

Machaut

Scattered Rhymes, Part 2
Desiderio nimis officit / Se mai foco per foco

O'Regan

Interval

Versa est in luctum

Francisco de Peñalosa (c.1470-1528)

Versa est in luctum

Lobo

Ne quier – Quant Theseus
Scattered Rhymes, Part 3
Sepe refero cursum / Se lamentar augelli

Machaut
O'Regan

Ego flos campi

Clemens non Papa (1510-1556)

Maria Magdalene

Francisco Guerrero (1529-1599)

PROGRAMME NOTES

Scattered Rhymes

This concert is the final UK performance given by the Orlando Consort, 35 years after the group was formed, and the members are delighted to be collaborating once again with Lakeside Arts and musicians from the University. Elements of this concert recall an event in 2007 – very similar forces performing individually and in partnership, both in medieval and Renaissance music and in Tarik O'Regan's stirring 'Scattered Rhymes'.

Scattered Rhymes ('Rime sparse', as Petrarch describes his work in the first poem of the *Canzonere* sequence) represents an interlacing of two fourteenth-century texts which each toy with the ambiguities of intertwining sensuous and divine love. One stemming from England and one from the influences of Papal Avignon, these texts and this composition are designed to be framed by Machaut's *Messe de Notre Dame* (circa 1364), both contemporaneously and geographically.

The journey upon which Petrarch (1304 – 1374) takes his reader in the *Canzonere* which is, on one level, an obsessive, fifty-year love story concocted from poems and diary-like prose (he later went back and removed the latter from the manuscript, leaving only the poetry). Yet, looked at in another way it is a sort of *bildungsroman*, or developmental biography (not too dissimilar to St Augustine's *Confessionum*), in which we see his life and thoughts develop and, concurrently, the maturing of the style in which these events are described.

In 1327, Petrarch's eyes fell upon Laura, a beautiful young woman in the congregation of Sainte-Claire d'Avignon, whom some scholars, perhaps somewhat too eagerly, believe to be Laura de Noves, a direct ancestor of the Marquis de Sade. This is where Petrarch's story and this composition begin. From the complete *Canzonere*, I have chosen three poems which highlight his lifelong obsession with this woman whom he knew only by sight; these are sung by the four soloists. I have paired each of his sonnets with a stanza from an anonymous poem, found in a fourteenth-century collation of English love songs (held in the British Library since 1831), whose author, a kindred spirit, seems to comment upon Petrarch's plight; his words are sung by the main chorus here.

Musically, *Scattered Rhymes* is built up entirely from tiny fragments found in the Machaut mass: peculiarly rich 'scrunches' and false relations mixed with open fifths, fourths and syncopated, accented plainchant-like motifs. Adopting a technique I first used in a composition called *I sleep, but my heart waketh*, the perpetually shifting patterns heard here form a surface dormancy underneath which the harmonic and textural development takes place throughout the work. Petrarch's own *ostinato* of obsession is recreated by dint of repeated rhythmic cells.

Note by Tarik O'Regan

In this performance, the Orlando Consort will also present two songs by Machaut from a collection known as *Le Voir Dit* (the True Tale); in an echo of Petrarch's text, Machaut tells of his doomed infatuation with a young lady many years his junior.

The University Chamber Choir and the Consort will also feature two beautiful Latin texts that inspired composers from both the early and later years of the Renaissance – *Ave regina celorum* and *Versa est in luctum* – before uniting to perform Francisco Guerrero's stunning *Maria Magdalene*.

ORLANDO CONSORT

Matthew Venner countertenor

Mark Dobell tenor

Angus Smith tenor

Donald Greig baritone

Formed in 1988 by the Early Music Network of Great Britain, the Orlando Consort rapidly achieved a reputation as one of Europe's most expert and consistently challenging groups performing repertoire from the years 1050 to 1550. Their work successfully combines captivating entertainment and fresh scholarly insight and the unique imagination and originality of their programming together with their superb vocal skills has marked the Consort out as the outstanding leaders of their field. The Consort has performed at many of Britain's top festivals (including the BBC Proms and the Edinburgh International Festival) and in 19 European countries, the USA and Canada, South America, Singapore and Japan.

The Consort's impressive discography for Saydisc, Metronome, Linn, Deutsche Grammophon and Harmonia Mundi USA includes a collection of music by John Dunstaple and 'The Call of the Phoenix', which were selected as Early Music CDs of the Year by Gramophone Magazine; their CDs of music by Compère, Machaut, Ockeghem, Josquin, Popes and Anti-Popes, Saracen and Dove and Passion have also all been short-listed. Machaut's Messe de Notre Dame and Scattered Rhymes, an outstanding new work by British composer Tarik O'Regan and featuring the Estonian Philharmonic Chamber Choir, was short-listed for a BBC Music Magazine Award.

The Consort is currently pursuing an epic project to record all the songs of Guillaume de Machaut for Hyperion; the first release (*Le Voir Dit*) was selected by New York Times critics as one of their favourite classical CD releases of 2013 and has since been followed by 8 much-praised recordings. Also on the Hyperion label are an anthology of music by Loyset Compère, a survey of 14th-century English music, songs by Guillaume Dufay, and a survey of Florentine Renaissance music.

The Consort's performances also embrace the spheres of contemporary music and improvisation. To date they have performed over 30 world premières and they have created striking collaborations with the jazz group Perfect Houseplants and, for a project exploring historic Portuguese and Goan music (generously supported by the National Centre for Early Music), the brilliant tabla player Kuljit Bhamra. The Consort is privileged to perform not only in grand modern settings, including New York's Carnegie Hall, the new Boulezsaal in Berlin, and at the Salzburg Festival, but also in stunning historical settings such as the Alcazar in Seville, the Baptistery of St John adjacent to Florence Cathedral, and at the Odeon of Herodes Atticus in Athens. The group continues to enjoy a busy international schedule that includes performances of its critically acclaimed soundtrack of music from Joan of Arc's lifetime that accompanies Carl Theodor Dreyer's silent film masterpiece *La Passion de Jeanne d'Arc*.

CALUM FRASER

Calum Fraser is a versatile conductor who specialises in choral and operatic repertoire. He studied at The University of Manchester and with Simon Halsey, Adrian Partington and Sarah Tenant-Flowers. Calum is currently the Director of Music at St Leonard's Church in Streatham and Musical Director of Streatham Choral, with whom recent concerts have included Handel's *Messiah* at Cadogan Hall. He is Director of Choirs and a conducting tutor at The University of Nottingham, with whom he travelled to Malaysia in 2016 and directed orchestral performances in Ningbo and Zhejiang, China, in 2017. Calum is also a founding Musical Director of Scottish professional chamber choir Caledonian Voices and the founding Artistic Director of Magnetic Opera. Previously, he was Musical Director of Farnham & Bourne Choral Society, Winterbourne Opera and Opera'r Ddraig and worked with ensembles including St George's Singers and Ad Solem. Calum has appeared in masterclasses with leading conductors including Richard Bonyngue and Eric Whitacre.

SAM GRIMES

Sam is an MRes music student studying composition. For his final third-year portfolio he composed a mass which was performed by the student choir Viva Voce of which he is joint conductor. In addition to his role as Assistant Conductor of University Chamber Choir, Sam conducts the student-run orchestra University Sinfonia.

UNIVERSITY CHAMBER CHOIR

Calum Fraser Director

Sam Grimes & Rosalind Helsby Assistant Conductors

Rob Challinor Repetiteur

Anna Gould & Amaia Robertson Nogues Arts Administration Trainees

University Chamber Choir, directed by professional conductor Calum Fraser, was founded in 2016. Chamber Choir provides opportunities for singers to perform challenging repertoire to a high standard, performing alongside University Choir, University Philharmonia as well as performing concerts on its own. Membership is by invitation following an audition and singers are also members of University Choir.

Soprano

Becky Brundrett-Hall

Jessica Clarke

Isabel Dumpleton

Anna Gould

Rebecca Hughes

Sophie Lagden

Elizabeth McShane

Annabel Rumble

Donna Smith

Alice Tune

Alto

Lucy Blick

Esme Bloodworth

Rosalind Helsby

Kalilah Pampam

Marina Serdar

Franka Zlatic

Tenor

Benjamin Ball

Jacob Crabtree

Chris Ma

Tom Morris

Bass

Samuel Boobier

Sam Grimes

Benjamin Richards

Peter Saunders