



**White Rock
Concerts
*Presents***

**THE SCHOLARS
OF LONDON**



Friday, October 16, 1998



White Rock Concerts

A message from the President

Dear Concert Members:

It gives me great pleasure to greet you once again at the start of a new season for White Rock Concerts. As you know, we are virtually sold-out this season, which is a good sign that we are offering a series of events with broad musical appeal to our community.

It is also proof - if we needed any - that White Rock Concerts is the entertainment bargain of the century. Nowhere else in the lower mainland can you attend five such distinguished events for so comfortably inexpensive a membership.

We are, after all, a membership organization. We spend no more than we raise each year through our subscriptions, and now that we are close to capacity, we are able to judge quite accurately what musical events we can bring to White Rock.

Our Artistic Director is already hard at work planning an exciting season for 99-2000, the first of our Millennium Concert Programmes. Watch for news about future concerts in the printed programmes to come.

As members of the Society, we invite your comments and your input. All of us on the Executive Committee are wearing discreet badges, and we would be delighted to discuss with you any matters pertaining to White Rock Concerts.

Enjoy tonight's concert! Remember . . . it is only taking place because of you.

Sincerely,

Roland Harvey, President
WHITE ROCK CONCERTS

THE SCHOLARS OF LONDON

Kym Amps, *Soprano* Angus Davidson, *Counter tenor*
Robin Doveton, *Tenor* David van Asch, *Bass*

Programme

Alma redemptoris mater Giovanni da Palestrina (1525-1594)
Super flumina
Dum aurora finem daret

"Pange, lingua" Mass Josquin Desprez (1440-1521)
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Intermission

Spanish Madrigals

Marfira, por vos muero Anon. (c.1520)
Has visto? Pedro Ruimonte (1565-1627)
Con que la lavaré Juan Vásquez (c. 1500-1560)
Más vale trocar Juan del Encina (1468-c.1530)

Shakespeare Songs

It was a lover and his lass Thomas Morley (1557-1602)
Orpheus and his lute George Macfarren (1813-1887)
Over hill, over dale J.L. Hatton (1808-1886)
When daisies pied Robin Doveton
Hey ho, the wind and the rain *arr. Robin Doveton*

British Folk Songs

As I walked out (traditional English) *arr. Robin Doveton*
The banks O'Doon (traditional Scottish)
The Ashgrove (traditional Welsh)
Oh no John, no! (traditional English)

THE SCHOLARS OF LONDON

Kym Amps, *Soprano* Angus Davidson, *Counter tenor*
Robin Doveton, *Tenor* David van Asch, *Bass*

Since their professional debut in 1970, the Scholars of London have given some two thousand concerts in more than fifty countries, a record which can be rivaled by few chamber music ensembles. They have performed in many of the world's most famous concert halls, from New York's Lincoln Center, London's Royal Festival Hall and the Sydney Opera House to smaller, more intimate venues such as Wigmore Hall in London and the Brahmsaal in Vienna.

The name "scholars" derives from the fact that the original members of the group all won scholarships to Cambridge University to sing in the famous choir of King's College Chapel. Thus the Scholars of London began as an all-male ensemble, but as early as 1972 the group changed to include a female voice, adding a new dimension to both sound and repertoire. David van Asch and Robin Doveton are both founding members while Kym Amps and Angus Davidson joined the group in 1983 and 1986 respectively.

But the Scholars don't only work together as a quartet. The Scholars Baroque Ensemble was formed in 1987 for the performance with period instruments of such great works as Bach's "St. John Passion," and Handel's "Messiah," among others, which they have recorded on the Naxos label. The ensemble works without director, and their sparkling performances have been acclaimed by critics and audiences alike.

THE SCHOLARS OF LONDON compact discs will be available for sale in the lobby during intermission and at the end of the performance.

THE SCHOLARS OF LONDON

Programme Notes

Giovanni da Palestrina (1525-1594)

Palestrina is known as the greatest composer of the age of contrapuntal composition for unaccompanied chorus. He was made choirmaster of the Julian Chapel at the Vatican while in his 20s. He published a book of Masses dedicated to the Pope in 1554, the first ever so dedicated by an Italian. Palestrina occupies a unique position in musical history. He stands at the peak of the long slope that had led up from simpler choral music to the perfections of the unaccompanied choral music of Byrd, Lassus, himself and others. In front of him awaited the glories of the orchestrally accompanied Passions and Masses of Bach and the oratorios of Handel.

Josquin Desprez (1440-1521)

Born in the Netherlands, probably in 1440, Desprez was one of the most learned, able and sensitive contrapuntists of the fifteenth century. He served the Pope in Rome from 1486 to 1499 and there was very influential in the development of the Italian Choral School. Like many musicians of the Netherlands, he took orders and died in 1521 a Canon of Conde. He left a number of masses, motets and secular songs, all of which were lost until the late eighteenth century when music historian Charles Burney discovered them.

Thomas Morley (1557-1602)

Morley was organist at St. Paul's Cathedral, London, and a Gentleman of the Chapel Royal. A friend of William Shakespeare, Morley composed songs for some of his plays. He was granted a monopoly of music printing by Elizabeth I's government in 1598. In 1597, he wrote *Plaine and Easie Introduction to Practicall Musicke* which was popular for two hundred years, and is now one of the best sources for sixteenth century musical composition and performance. He wrote church and instrumental music, lute songs and many of the finest madrigals of the great madrigal period.

George Macfarren (1813-1887)

Trained at the Royal Academy of Music, London, Macfarren became a professor and eventually the principal of that institution. He was and enormously successful composer, producing operas, oratorios, festival cantatas, orchestral and other instrumental music. Sadly, much of his work is now forgotten as are his textbooks on harmony and counterpoint once in universal use in Britain. Later in life he was completely blind, yet his tremendous accomplishments under such duress were rewarded as he was knighted four years before his death in 1887.

John Liptrot Hatton (1808-1886)

During the latter 1800s Hatton was a theatre conductor and composer in London. He was a versatile musician developing a reputation as a pianist and vocalist as well. He toured several times in the United States, often keeping his audience guessing as to whether or not he would play one of Bach's fugues or perhaps one of his own comic songs instead. By his death in 1886 he had written some three hundred solo songs.

Madrigals

Madrigals first took form in the late thirteenth, early fourteenth centuries when, in Italy, the term was applied to secular unaccompanied vocal compositions for two or three voices. The madrigal was enthusiastically adopted across Europe, especially in England, and, to a lesser extent, in Spain as well. Spain had few composers of the madrigal. Their greatest composer of the day, Tomas Victoria (1549-1611) wrote none, despite his long residence in Italy, apparently because of a religious scruple as to the secular use of music.

Our Next Concert -

THE CHINOOK DUO

Friday, November 27, 1998



Meet your Executive Committee

- Roland Harvey, *President*
George Zukerman, *Artistic Director*
Lyn Harlton, *Secretary*
Doreen Harvey, *Treasurer*
Emerson Reid, *Membership Chairman*

Board Members:

- Erika Bennedik
Martha Gambrel
Ron LeGeer
Olive Moffett
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The Handel Society presents

HAYDEN: St. Cecilia Mass
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Regina Coeli
SCHUBERT: Magnificat

SATURDAY, NOVEMBER 14TH, 1998, 8 pm
PEACE PORTAL ALLIANCE CHURCH
(Corner of King George Hwy. & 152nd St.)

SOLOISTS: Erica Northcott, soprano: Georgia Jane Young, alto
Angus Stewart, tenor: Eric Hominick, bass
Conductor: JOHAN LOUWERSHEIMER

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