

FUTURE CONCERTS

26 May 2012 7.30pm at Queen Charlotte Hall, Richmond

The choir will be showcasing, as part of the RACC Gala Classical Concert, music by Arvo Pärt, Which was the Son of... and Vilette, O Sacrum Convivium

30 June 2012 7.30pm at Landmark Arts Centre, Teddington

BACH : Nun ist das Heil (Cantata no 50)
BACH : Ich hatte viel Bekümmernis (Cantata no 21)
BACH : Magnificat

Brandenburg Baroque Soloists

8 December 2012 7.30pm at Landmark Arts Centre, Teddington

MONTEVERDI : Vespers

Brandenburg Baroque Soloists

23 March 2013 at St Mary's Church, Twickenham

As well as music for choir and organ by PARRY, ELGAR, BRITTEN, LEIGHTON and PANUFNIK, a new specially commissioned work by IAIN FARRINGTON will be featured. It is planned to take this programme on tour.

Summer 2013 at Landmark Arts Centre, Teddington

Italian and English Renaissance music including the 40-part motets by STRIGGIO and TALLIS

Winter 2013

HAYDN : Harmonie Messe

MAHLER : Veni Creator Spiritus



TCS is affiliated to Making Music, which represents and supports amateur performing and promoting societies throughout the UK

Twickenham Choral Society is a registered charity, number 284847

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Beatitudes

ARVO PÄRT: *Which was the Son of...*

ARVO PÄRT: *The Beatitudes*

JEHAN ALAIN: *Litanies organ solo*

NAJI HAKIM: *Gloria*

PIERRE VILLETTE: *O Sacrum Convivium*

PIERRE VILLETTE: *Tu es Petrus*

LOUIS VIERNE: *Final from First Symphony organ solo*

JEAN LANGLAIS: *Messe Solennelle*

Conductor: Christopher Herrick *Organ:* Iain Farrington

ARVO PÄRT: *b. September 1935*

Which was the Son Of... and **The Beatitudes**

Arvo Pärt, born in Paide in Estonia in 1935, is particularly well known for his composition of sacred music. *The Beatitudes* and *Which was the Son of...* are examples of his later minimalist works, often compared to those of John Tavener and Henryk Górecki, from whom he took inspiration. His style was influenced by early church music and Gregorian chant. He developed a new compositional technique employed in both of today's pieces, which he called 'tintinnabulation', which takes its name from the sound of bells. This technique involves the triadic movement of one voice (i.e. doh, me, soh) combined with diatonic motion (i.e. the notes of the scale) in another. This leads to slow, contemplative, meditative compositions, of which *The Beatitudes* is a prime example.

Which was the Son of... is set to a very unusual choice of scriptural passage from St Luke's Gospel, the Genealogy of Christ, essentially a list of 76 of Jesus' ancestors, reaching further back into the Old Testament until eventually arriving at "...Seth, which was the son of Adam, which was the son of God." To the reader, this text might seem dull but in Pärt's hands, it comes to life. Each name is given individuality and portrays a miniature tableau of their role in the Bible as a whole. As we progress further and further into the past, the texture becomes fuller and richer, so that the voices are singing in full eight-part texture by the time Jacob, Isaac and Abraham are reached.

The great moment of resolution, however, happens at the very end, when all eight parts, now moving against one another, after a general pause, land unified on an open fifth chord on the word **God**. This portrays the implied meaning behind the genealogy: the origination of God, not only for Christ, but all that came before and after.

The Beatitudes takes its text from one of the best-known parts of Matthew's Gospel, the Sermon on the Mount. Pärt reflects this spoken style by writing his rhythms in speech patterns, lengthening the syllables that in normal speech would be lengthened. The homophonic, hymn-like texture also gives the impression of one voice. Structurally *The Beatitudes* is a palindrome, that is, it is split into two mirror-image parts, separated by a monumental climax, which is the only part of the piece where the choir is accompanied by full organ.

In the first part, the choir is accompanied only by held organ pedal notes and the music steadily rises in pitch and volume to the central climax. This is most clearly heard in the pedal parts, which rise by a semitone each time. As well as rising in pitch, the first few notes are so low and quiet as to be almost inaudible; the organ rises into the texture through the first part. At the centre of the piece, the organ comes to life, accompanying the choir's final phrase. The second part, which the organ plays without the choir, consists of 'falling', with the sound of the organ gradually decreasing, to fade away into inaudibility again at the very end. Furthermore, the harmonies in the choir follow a six-part pattern which is repeated four times, each time moving up a whole tone. The organ part follows this chord pattern and the pedal note sequence in the first part exactly backwards, ending on a chord of F minor, the key in which the piece began.

Notes by Peter Lidbetter

Which was the Son of...

And Jesus himself began to be about thirty years of age,
being (as was supposed) the son of Joseph,
which was the son of Heli, Matthat, Levi, Melchi, Janna, Joseph,
.... Mattathias, Amos, Naum, Esli, Nagge, Maath, Mattathias,
.... Semei, Joseph, Juda, Joanna, Rhesa, Zorobabel, Salathiel,
.... Neri, Melchi, Addi, Cosam, Elmodam, Er, Jose, Eliezer,
.... Jorim, Matthat, Levi, Simeon, Juda, Joseph, Jonan, Eliakim,
.... Melea, Menan, Mattatha, Nathan, David, Jesse, Obed, Booz,
.... Salmon, Naasson, Aminadab, Aram, Esrom,.....Phares, Juda,
.... Jacob, Isaac, Abraham, Thara,Nachor, Saruch, Ragau, Phalec,
.... Heber, Sala, Cainan, Arphaxad, Sem, Noe, Lamech, Methusala,
.... Enoch, Jared, Malele-el, Cainan, Enos, Seth, Adam,
which was the son of GOD: Amen

St Luke, Chapter 3

The Beatitudes

Blessed are the poor in spirit, for theirs is the kingdom of heaven.

Blessed are they that mourn, for they shall be comforted.

Blessed are the meek, for they shall inherit the earth.

Blessed are they which do hunger and thirst after righteousness, for they shall be filled.

Blessed are the merciful, for they shall obtain mercy.

Blessed are the pure in heart, for they shall see God.

Blessed are the peacemakers, for they shall be called the children of God.

Blessed are they which are persecuted for righteousness' sake,
for theirs is the kingdom of heaven.

Blessed are ye, when men shall revile you, and persecute you,
and shall say all manner of evil against you falsely, for my sake.

Rejoice and be exceeding glad, for great is your reward in heaven,
for so persecuted they the prophets which were before you.

St Matthew, Chapter 5

Following the coolly austere music of Arvo Pärt, the remainder of tonight's programme is the product of the French musical tradition centred on Paris. Much of the music of 20th century France was dominated by composers who were organists. From the legacy of Fauré, Franck and Widor a strong line of composers emerged who drew much of the inspiration for their music from the Roman Catholic liturgy – settings of the Mass and other religious texts. In contrast to the Anglican tradition of choir and organ working together as one unit, in France the work was divided. At the west end of French churches stood the *Grand Orgue* at which the *Titulaire* presided (the most important musical post) while the choir would be positioned at the east end of the building with the *Orgue de Choeur*.

JEHAN ALAIN: 1911-1940

Litanies (organ solo)

Alain was born into a musical family studying the organ first with his father, then with Marcel Dupré at the Paris Conservatoire, where he also studied composition with Paul Dukas. His composing spanned a little over a decade, from 1929 to his battlefield death in 1940; however, in those years he wrote piano and chamber music, choral music – including a Requiem Mass – and organ music of striking originality which was taking French music in fascinating new directions. Had he lived longer, it is likely that Alain would have made his mark on 20th-century music as indelibly as did his near-contemporary Olivier Messiaen who survived military service.

Alain is best remembered for his organ music and *Litanies* of 1937 is his most popular piece. As with much of his music, there are influences from dance, baroque music and jazz although the idea on which *Litanies* is based is simple. After a declamatory, recitative-like opening, the right hand initiates a brisk, obsessively recurring 'prayer' theme, while the left hand articulates a second, chordal invocation. There are brief contrasting sections, the whole building in an immense final cadence.

One of the most original of 20th century pieces for the organ, *Litanies* gives us an idea of the strength of Alain's genius and tragically lost potential.

NAJI HAKIM: b. 1955

Gloria

This performance is being given in the presence of the composer.

Hakim is a Lebanese-French organist and composer. He was introduced to the organ at school in Beirut and on moving to Paris in 1975 – initially to study engineering – he continued his organ studies, and later composition study, with Jean Langlais before entering the Paris Conservatoire. There, with continuing encouragement from Langlais, he excelled, obtaining seven first prizes, and went on to win many more prestigious prizes for organ performance, improvisation and composition.

He was appointed titular organist of the Basilique du Sacré-Cœur, Paris in 1985 and succeeded Olivier Messiaen at the Église de la Sainte-Trinité, Paris, in 1993 – a post he held until 2008. since when he has devoted his time to composition.

Although he has composed in many genres, Hakim is best known for his organ and choral music. The Gloria was commissioned by the Bach Choir in 2002 and first performed at the Al Bustan Festival in Hakim's native Beirut, conducted by David Hill. In Roman Catholic liturgy - and now Anglican liturgy - the Gloria (Latin for 'Glory to God in the highest') is sung or recited in the Mass after the Kyrie. It has been and still is sung to a wide variety of plainchant melodies – one of the most familiar to be heard this evening in the Langlais. Hakim's setting this evening, however, is really intended for concert/secular not liturgical use. Indeed, as the introduction to the piece provided in the score notes, the melody is predominantly of a popular character, with a harmonic language whose tonality is expanded by diatonic or oriental modes.

The themes are mainly based on melodies from the childhood of the composer and refer to Maronite or Roman liturgical sources or to a profane theme by Glazounov [from 'The Seasons']. The orchestral texture of the organ writing is developed with a certain independence from the vocal parts as in Hakim's Messe Solennelle. This is no heavy-weight 21st century musical challenge but an exuberant working of the text with French élan, perhaps even echoes of Vierne's Finale from 100 years earlier. The text and translation are to be found as part of the Mass setting by Langlais.

*Interval during which wine and soft drinks will be available.
Toilets are in the Market Place.*

PIERRE VILLETTE: 1926-1998

O Sacrum Convivium and Tu es Petrus

Pierre Villette is a little-known figure in this country. He was born into a musical family in 1926 near Rouen and after early studies with Duruflé he entered the Paris Conservatoire in 1941. Pierre Boulez was a fellow student but their careers followed very different paths. Not interested in the avant-garde direction taken by Boulez, Villette's music is rooted – like Messiaen's – in a strong personal faith and draws on early music, especially Gregorian chant which he had sung as a child combined with some of the harmonic language of Poulenc and Messiaen whom he greatly admired.

He was organist in Passy in the 1950s and after a period running the family business he became Director of the Conservatoire in Besançon (and later, a similar post in Aix-de-Provence). This allowed little time for composition hence the corpus of his works is relatively small. Villette focussed more on intimate and small-scale works; in his catalogue of 81 opus numbers choral music features most strongly.

The Motet O Sacrum Convivium dates from 1959. The text is a Latin prose honouring the Blessed Sacrament and has often been set, not least by Messiaen in 1937 – his only sacred a cappella choral work. Villette's setting is in eight parts and betrays the influence of Messiaen but is much more dense with luscious chordal sequences (with plenty of added sixths) creating a sensuous mood.

In the same year, 1959, Villette was commissioned to write the motet *Tu es Petrus* to mark the enthronement of the Archbishop of Besançon (*Tu es Petrus* being the Gospel for an episcopal enthronement). This is a very much more straightforward setting, given this evening in the four-part and organ version. At the opening is a grand statement of the theme and, after a short reflective organ interlude, the motet builds to a declamatory conclusion.

O sacrum convivium,
in quo Christus sumitur:
recolitur memoria passionis eius;
mens impletur gratia,
et futurae gloriae nobis pignus datur.

O sacred banquet,
in which Christ is received,
the memory of His Passion is renewed,
the mind is filled with grace,
and a pledge of future glory given to us.

From the Roman Missal

Tu es Petrus, et super hanc Petram
Aedificabo Ecclesiam meam,
Et porta in inferi non prevalebunt
adversus eam.

Thou art Peter, and on this Rock
I will build My church,
And the gates of hell will not prevail against it,
St Matthew Chapter 16

LOUIS VIERNE: 1870-1937

Finale from First Symphony (organ solo)

Vierne was born in Poitiers and was nearly blind from birth. But he was discovered to have an unusual gift for music from an early age and gained admission to the Paris Conservatoire where his teachers were Franck and Widor. It was from Widor that Vierne learnt virtuoso organ technique and from 1892 he served as Widor's assistant organist at the church of Saint-Sulpice in Paris.

Of all the great fin de siècle French organists, Vierne's compositions are perhaps the most idiomatic for his chosen instrument and went on to inspire most of the great Parisian organist-composers who followed him. His harmonic language is romantically rich, often passionate, but not as sentimental as that of his early mentor César Franck. The First Organ Symphony was published in 1899 (followed by another five until 1930); the symphony's finale is probably Vierne's most popular piece. The triumphant principal theme opens with a prominent leap of a fourth on the pedals beneath broken chords that recall the tolling of bells, the whole still showing the influence of Widor.

A year later in 1900, Vierne was appointed organist at Notre-Dame in Paris, a post he held until his death at the console – Maurice Duruflé at his side – at the end of his 1750th recital.

JEAN LANGLAIS: 1907-1991

Messe Solennelle

Langlais was blind from childhood and won a scholarship to the National Institute for Blind Children in Paris (returning later as a teacher for 40 years). Like Alain, he went on to the Paris Conservatoire studying organ with Dupré (himself a pupil of Vierne), winning the coveted premier prix, and composition with Dukas. Tournemire helped him to master the subtleties of the Gregorian paraphrase and in 1945 Langlais succeeded him as organist at the Basilica of St Clotilde, staying until he was 80.

Dukas declared Langlais to be 'a born composer' and he produced a seemingly endless flow of new works in many forms over 60 years. He is best known for his sacred and organ

music – for the organ alone he wrote around ninety opuses that comprise some 300 pieces, frequently based on Gregorian Chant. That he wrote quickly and disliked revising explains some unevenness in his output although at his best – as the *Messe Solennelle* demonstrates – he is masterly. Like his contemporary Messiaen, Langlais ranked his faith together with a love of Catholic liturgy and plainsong, as his highest inspiration. He acknowledged the influence of Tournemire, Debussy and Fauré; also, the Cavallé-Coll organ of St Clotilde with its distinctive sonority and colour.

Messe Solennelle of 1951 is in the tradition of French Masses of the late 19th and early 20th Century intended for liturgical use, for example those by Widor and Vierne, written for mixed chorus and two organs – ‘grand orgue’ and ‘petit orgue’ (the latter generally accompanying the choir). However, as in this performance, it is quite possible to perform with a single if resourceful instrument, changing manuals or stops to simulate the alternating organs. The *Messe Solennelle* is not built on true plainsong but has a strong modal feel; the musical language is neo-classical, angular, strongly rhythmic and urgent with some of the dissonances of Messiaen’s music and Duruflé’s use of quasi-plainsong melodies.

Five sections of the Roman High Mass are set (there is no Creed), opening with the Kyrie. The organ sets the tone for the movement with two separate three-bar quasi-plainsong phrases that form the basis of the choral lines. Each statement of Kyrie and *Christe eleison* is separated with large organ chords, regularly restating the opening theme, and leading to a fortissimo conclusion. With a mixture of dissonant counterpoint and rich chromatic harmony, the Gloria is set as a series of fugal sections with brief, striking organ interludes leading to a climax on the final ‘in gloria Dei Patris’. The Sanctus opens with a brooding chromatic organ line which gradually rises until the chorus declaims the first ‘Sanctus’. As the music becomes quick, rhythmic and with parallel harmony, the sopranos hit a top C in the exultant final ‘in excelsis’ (this note added with the approval of the composer after the first edition). The Benedictus starts gently, upper voices singing in unison until a sudden recapitulation of the ‘in excelsis’. The concluding Agnus Dei is again highly chromatic, gradually building to an unusual fortissimo climax at the words ‘dona nobis pacem’.

Programme notes by Adrian Mumford

Messe Solennelle

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te,

adoramus te, glorificamus te.

Gratias agimus tibi propter magnam gloriam
tuam.

Domine Deus rex coelestis,

Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris,

Qui tollis peccata mundi,

miserere nobis.

Lord, have mercy

Christ, have mercy

Lord, have mercy

Glory to God on high,
and on earth peace to men of good will.

We praise Thee; we bless Thee;

we adore Thee; we glorify Thee.

We give Thee thanks for Thy great glory,

O Lord God, Heavenly King,

God the Father Almighty.

O Lord Jesus Christ, the Only-begotten Son.

O Lord God, Lamb of God, Son of the Father,

Who takest away the sins of the world,

have mercy on us.

Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris. Amen.

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Agnus Dei,
Qui tollis peccata mundi,
miserere nobis.
Dona nobis pacem.

Who takest away the sins of the world,
receive our prayer.
Who sittest at the right hand of the Father,
have mercy on us.

For Thou alone art holy;
Thou alone art The Lord;
Thou alone art most high, O Jesus Christ,
together with the Holy Ghost,
in the glory of God the Father. Amen

Holy, holy, holy,
Lord God of Hosts!
Heaven and earth are filled with Thy glory.
Hosanna in the highest!

Blessed is He who comes
in the Name of the Lord.
Hosanna in the highest!

Lamb of God,
Who takes away the sins of the world,
have mercy on us.
Grant us peace.

CHRISTOPHER HERRICK has been the Conductor of Twickenham Choral Society since 1974. He began his conducting career while an organ scholar at Oxford, directing the Exonian Singers and Orchestra, and subsequently won a Boult Scholarship to the Royal College of Music to study under Sir Adrian Boult. During his many years with TCS he has been ambitious for their development, working with them to perform a huge range of repertoire from Renaissance music to up-to-the-minute commissioned works alongside top-class instrumentalists and vocal soloists.

Many of Christopher Herrick's conducting appearances have been in top London venues such as the Royal Albert Hall (including Verdi's *Requiem* with 500 singers), Westminster Abbey (Berlioz's *Te Deum*, Bach's *St Matthew Passion*, Handel's *Messiah*), Westminster Cathedral (Monteverdi's *Vespers*), Barbican Hall (Mendelssohn's *Elijah*), Wigmore Hall (Handel's *Messiah*) and Queen Elizabeth Hall (twenty concerts covering the whole gamut of the choral repertoire).

He has directed a number of concerts with TCS in St Martin-in-the-Fields, including the first London performance of Iain Farrington's *The Burning Heavens*. Also, in Guildford Cathedral, he has conducted Elgar's *Dream of Gerontius*, Britten's *War Requiem*, Walton's *Belshazzar's Feast* and Janáček's *Glagolitic Mass*.

Christopher has successfully combined his work as a conductor with his life as a busy international concert organist. This aspect of his career was fully launched during his ten years as an organist at Westminster Abbey, when he gave over two hundred solo recitals in the Abbey itself and played for countless important occasions, including the funeral services of Herbert Howells and William Walton.

He also played at Walton's 80th birthday concert in Westminster Abbey when his complete church music repertoire was performed with Simon Preston conducting the Abbey Choir in the composer's presence.

Since 1984, to complement his solo organ concerts and concertos worldwide, he has recorded over forty CDs for Hyperion Records, including Bach's complete organ works recorded over a ten-year period on Metzler organs in Switzerland, fourteen Organ Fireworks and four Organ Dreams discs, as well as recordings on period instruments of the works of Daquin, Sweelinck and Buxtehude. Of the five projected CDs in the complete Buxtehude organ works series, four have already been released and the fifth was recorded in February 2012 on a new French-built, German-Baroque style instrument in Denmark.

IAIN FARRINGTON has an exceptionally busy and diverse career as a pianist, organist, composer and arranger. He studied at the Royal Academy of Music, London and at Cambridge University.

As a solo pianist, accompanist, chamber musician and organist, Iain has performed at all the major UK venues, including the Wigmore Hall, the Purcell Room, the BBC Proms, the Royal Opera House, the Bridgewater Hall, Manchester, St David's Hall, Cardiff, and Birmingham Symphony Hall. Abroad, he has given concerts in Japan, South Africa, Jordan, Malaysia, Hong Kong and all across Europe. He has worked with many of the country's leading musicians, including Bryn Terfel, Lesley Garrett, Sir Paul McCartney, Sir Simon Rattle, the London Sinfonietta and the BBC Singers, and gives frequent broadcasts on BBC Radio Three.

Iain was Organ Scholar at St John's College, Cambridge University, and Organ Scholar at St George's Chapel, Windsor Castle where he played for numerous Royal occasions. His solo performance in the Proms 2007 on the Royal Albert Hall organ was critically acclaimed, the Independent writing "he's an authentic star, and deserves to have a Prom all to himself."

Iain is also a prolific composer and arranger, and has made hundreds of arrangements from operas, chamber orchestra works to symphonies arranged for piano. He is the Arranger in Residence for the Aurora Orchestra who have performed his arrangements at the BBC Proms. His solo piano arrangement of Elgar/Payne *Symphony No. 3* is published by Boosey and Hawkes, and his transcription of Elgar's *Five Piano Improvisations* is published by Novello. As a composer, Iain's works have been performed in the USA, Canada, New Zealand, Sweden, France, Germany and across the UK. His choral work *The Burning Heavens* was shortlisted for a British Composer Award in 2010.



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Twickenham Choral Society draws its membership from a wide area of west London. The Choir, founded in 1921, has a proud tradition of performing a broad and enterprising repertoire from every age - Monteverdi, through Bach, Mozart, Brahms and Verdi to more modern composers such as Janáček, Britten, Schönberg and Tippett, and living British composers, Robin Holloway, Iain Farrington and Anna Meredith.

The Choir always works with excellent professional soloists and orchestras, aiming to produce the highest quality performances. Concerts are staged three times a year in local venues and over the past few years we have also been invited to perform with the Brandenburg Sinfonia at St-Martin-in-the-Fields. Since 2000 the Choir has performed in Prague, Budapest, Barcelona, Istria, Mallorca and the Rhineland. Next year, the choir plans a tour in the Netherlands or Belgium.

The concert programme is planned on a two year cycle which usually includes one overseas tour. Full details can be found on our web-site www.twickenhamchoral.org.uk.

sopranos: Hanna Alder, Eve Baker, Catherine Black, Judy Britton, Liz Butler, Carol Caporn, Sarah Cheshire, Julia Coomes, Kathryn Doley, Annette Duffy, Catherine Gash, Sally Goodman, Helen Green, Jane Hansell, Melissa Hartshorn, Sarah Herrick, Catherine Hogan, Elizabeth Honer, Jessica Horscroft, Wendy Johnson, Vivien Jordan, Christabel King, Nancy Lee, Katrina Lidbetter, Margaret Lord, Lesley Mildon, Ruth Parker, Julia Primarolo, Fiona Rowett, Oda Rudiger, Mary Somerville, Adrienne Tallents, Sarah Taylor, Bronwen Thompson, Becky Thurtell, Margaret Valentine, Nancy Vickers, Bessie White, Nicola Whiteside, Candy Williamson, Joanna Woodward, Gill Zettle

altos: Carol Almand, Catherine Almond, Gillian Beauchamp, Francesca Burbidge, Lisa Colclough, Barbara Cook, Maggie Crisell, Anna Cunyngham, Monica Darnbrough, Fiona de Quidt, Mary Egan, Rosemary Fulljames, Margaret Garnham, Jan Gow, Libby Grace, Ann Gray, Julie Hall, Margaret Hamilton, Margaret Harvey, Eve Houseman, Susan Jacobs, Emma Jay, Clare Jeffery, Rosemary Jeffery, Catherine Jones-Healey, Emily King, Catharine Larcombe, Sarah Martin, Susan McCarty, Catherine McManus, Jane Newman, Barbara Orr, Jean Oxley, Rachel Pickering, Anne Rowett, Nikoletta Selymes, Penelope Skinner, Caroline Slater, Anne Stephens, Jo Underdown, Lindsey Waine, Felicity Williams

tenors: Tony Alderton, David Amos, Hadley Baldock, Chris Britton, John Dewhurst, Colin Flood, Michael Gilbert, Andy Godfrey, Clive Hall, Chris Hardy, Bill Hartree, Simon Lambourn, John Mullinar, Kit Peck, David Underdown, Chris Waine

basses: Chris Bennett, Tony Caporn, Martin Haerting, Adrian Hunter, Peter Lidbetter, Tim Lidbetter, Keith Long, Richard Metcalfe, Peter Midgley, Adrian Mumford, John Orr, Pip Rowett, John Saunders, John Tatam, Michael Turner, Bob Vickers, David Wallis, Richard Welton, Ian Williamson, Philip Wright

Visit www.twickenhamchoral.org.uk for more information about TCS and future plans.
Christopher Herrick's web-site is at www.christopherherrick.org

To receive advance notice of Twickenham Choral Society concerts,
and to have the opportunity of booking tickets early,
visit the *Future Concerts* page of our website at
www.twickenhamchoral.org.net and click on

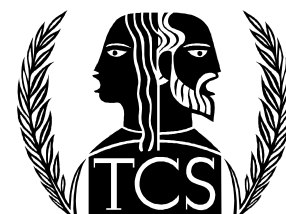
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Programme by
Diana Wilson **D**ido
esign

Twickenham Choral Society

An interview with Dr Naji Hakim

TCS is delighted that Dr Naji Hakim is able to join us this evening. Dr Hakim has kindly given us the following insight into his musical career and in particular his *Gloria*.



What is the background to the Gloria?

The Gloria was commissioned by the Bach choir to be given its first performance in Beirut Lebanon. I was very familiar with the repertoire of Maronite liturgical chants in Lebanon (where I had grown up) and I wanted to give the Bach choir a double treat. Most of the choir had not come across Maronite chants and would be introduced to them in this work, and the Lebanese audience, (who did not know what to expect from a British choir) would hear familiar melodies. I chose to use the Autumn theme from the ballet *The Seasons* by Glazounov because during the 1960s and 70s this theme had been the 'jingle' for the news bulletins on Lebanese radio.

Who and what influenced your musical ideas? What have you written recently?

My teacher Jean Langlais certainly influenced me in terms of harmonic language and by the rigour and precision of his style and writing. He encouraged me to express the things that were deep in my soul – the rhythms and modalities of Lebanon. I was influenced by several composers but I always had a profound, unquestioning admiration for Stravinsky, Gershwin and Poulenc amongst the composers who were not organists.



Naji Hakim at the console of la Basilique du Sacré-Coeur de Montmartre

The most recent major choral work that I have composed is my *Augsburg Symphony*, after Martin Luther's German Mass, for soloists, choir and orchestra which was first performed on 30th October 2011 in Augsburg.

What inspired you to take up a career in music?

I grew up surrounded by singing and piano improvisation (my grandmother, my mother and my uncles played songs and folk dances on the piano and my father sang) and I naturally joined in and now it is my children who entertain us by singing and playing the piano.

How did you come to choose the organ as your instrument? Which instruments do you particularly admire?



Naji Hakim outside the chapel of the College of Sacre Coeur, Beirut, with fellow organist Aghiad Mansour

I remember the first time that I went into the chapel of the College of Sacre Coeur in Beirut around 1960. I discovered in that moment the magic of the king of instruments – it was love at first hearing! The door to that chapel remains symbolically important because the instrument is not just the keys and pipes but all the encircling architecture of the church which contributes to the complete sound.

In 1985 I became l'organiste titulaire du Grand-Orgue de la Basilique du Sacré-Coeur de Montmartre. For me that was the moment of "consecration" to the liturgy. I have always had the feeling that the organ in the Sacre-Coeur Basilica was an extension of my own body. Because of the heavy work load and the difficulty of balancing that work with my composing and teaching, as well as my family life, I

resigned. But the organ there is wonderful and the liturgy there was magnificent. As the Bible says in Ecclesiastes "to everything there is a season, and a time to every purpose under heaven". I followed Olivier Messiaen as organist at the church of la Trinité in Paris until 2008.

It is difficult to list the number of major organs which I admire. (If you press me to mention an organ in the UK I would mention the Rieger organ at St Giles cathedral in Edinburgh).