

PROGRAMME NOTE

# LAUDES

FOR FLUTE, (ALTO FLUTE), CLARINET, (BASS CLARINET), HORN,  
TRUMPET, VIOLIN, VIOLA, 'CELLO, PIANO

by Nigel Butterley

"The chief duty is praise because, when complete, it includes within itself all other duties"

- Dewi Morgan \*

"Are not praises the very end for which the world was created? . . . . Praises are the breathings of interior love, the pledges of our mutual affection, an oblation of the soul, and the heart ascending upon the wings of divine affection to the Throne of God"

- Thomas Traherne

"Laudes" consists of four "praises" originating from visits which the composer made to churches in Europe. The buildings, belonging to different periods and traditions within the Christian Era, have in common one spirit of praise.

The music is not meant to paint pictures or evoke impressions; but each movement has behind it the image of a place, and is intended to be a song of praise in the context and spirit of that place.

The Gregorian "Te Deum Laudamus" is heard in the first and third movements

(I) The Basilica of Sant' Apollinare Nuovo, Ravenna (6th century) :

The mosaic procession of Virgin Martyrs - serene, bright, calm, joyous, singing - resplendent in white and gold and green. A crisp, snowy Sunday morning. The gentle sound of bells.

(II) The Apse, Norwich Cathedral (12th century).

Norman pillars and arches - strong, dark, massive. Christ the Rock is the foundation.

(III) King's College Chapel, Cambridge (16th century) :

The vaulted ceiling, veiled in a fading autumn afternoon. The rich red and blue of stained glass yielding to the gentle persuasion of candlelight. The praises of angel trumpeters, carved high above the organ.

(IV) The Church of Reconciliation, Community of Taizé, Burgundy (1962):

Renewal bringing freedom and joy. Praise expressed in involvement, compassion, unity. The bold strength of abstract stained glass.

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First performed by  
The Sydney Chamber Ensemble  
at the Adelaide Festival  
March 1964.

\* FROM: "BUT GOD COMES FIRST"  
PUBLISHED BY LONGMANS GREEN & CO.

In the flute part there is an alternate version of the 3rd movement, to be used if alto flute is not available