

Kingston Choral Society
Summer Concert
Saturday 19 June 2010, 7.30pm

Durufle's

RE QUI EM



Also Featuring:

Vaughan Williams
Five Mystical Songs

Alain
Ave Maria

Saint-Saëns
Prière

Fauré
Cantique de Jean Racine

Kate Symonds-Joy
Mezzo-soprano

Marcus Farnsworth
Baritone

Gabriella Swallow
Cello

James McVinnie
Organ

Graham Ross
Conductor

All Saints Parish Church
Kingston upon Thames

Programme:
£1



Since its formation in 1949, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev's *Alexander Nevsky* in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 115 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The Hollyfield School, Surbiton, in term-time. Kingston Choral Society also holds regular social and fund-raising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the membership secretary on kcs-enquiries@blueyonder.co.uk or Denis Down on 020 8949 4961 for more information and arrange to come to a rehearsal.

GRAHAM ROSS – Musical Director

Graham Ross is a composer and conductor of a wide range of repertoire. He studied at Clare College, Cambridge and at the Royal College of Music, supported by an H.R. Taylor Trust Award for Conducting and a BBC Performing Arts Bursary. He is co-founder and Principal Conductor of The Dmitri Ensemble, with whom he has explored in particular many rarely performed and newly-composed works, and recorded works by James MacMillan (Naxos), Vaughan Williams (Albion Records) and Judith Bingham (Signum). He guest conducts ensembles and orchestras across the UK and beyond, and is increasingly involved in the field of opera. This season he made his Glyndebourne debut as Assistant Conductor for Julian Philip's opera *Knight Crew*. He has assisted Diego Masson and the RCM Symphony Orchestra, and worked as chorus master for Ivor Bolton and the Mozarteum Orchester and Sir Colin Davis and the London Symphony Orchestra.

In the 2010/11 season projects include re-engagements with Aalborg Symfoniorkester in Denmark, *Così fan tutte* in Provence and London with Vignette Productions, concerts with Hertfordshire, East Anglia and Kensington Chamber Orchestras, and a fourth disc with The Dmitri Ensemble of works by Giles Swayne for the Naxos label.

As a composer he has had performances and broadcasts given by, amongst others, Aurora Orchestra, Australian Chamber Orchestra, BBC Concert Orchestra, Choir of London, City of London Sinfonia, Edington Festival, Gloucester Cathedral, the Solstice Quartet and O Duo. Forthcoming works include performances at the Edington, Three Choirs, Musique Cordiale and London Contemporary Church Music Festivals.

Graham was appointed to the position of Musical Director of Kingston Choral Society in 2008.

KATE SYMONDS-JOY - Mezzo-soprano

Kate Symonds-Joy was educated at Cambridge University, where she graduated with a First Class Music degree from Gonville and Caius College. She is now studying on the Royal Academy Opera course with Lillian Watson and Audrey Hyland. Kate is generously supported by the Kathleen Trust, the Josephine Baker Trust, a Jennifer Vyvyan Award the Celia Blakey Charitable Trust and the Sir Richard Stapley Educational Trust.

Recent projects include Ino in Handel's *Semele* for RAO with Sir Charles Mackerras, Ravel's *Chansons Madécasses* at the Purcell Room, Rutter's *Feel the Spirit* at the Barbican, a recording of Giles Swayne's *Stabat Mater* for NAXOS and performance at St Johns, Smith Square, Handel arias for the Bydgoszcz Philharmonic in Warsaw, Beethoven's *Missa Solemnis* in King's College Chapel, Mozart's *Requiem* in Snape Maltings, Haydn's *Harmoniemesse* in Cadogan Hall, Brahms' *Alto Rhapsody* with the Sinfonia of Cambridge, a tour of Handel's *Messiah* with the London Festival Orchestra, Verdi's *Requiem* in the Thaxted Festival and Baba the Turk (cover) for Garsington Opera.

Recent recitals include the Wigmore Hall as part of the Royal Academy Song Circle, a recital for the Richard Strauss Society and Haydn's *Arianna a Naxos* in recital for Cambridge University's 800th Anniversary Celebrations. She was recently selected to study Schumann Lieder with Malcolm Martineau on the Britten-Pears Young Artist Programme.

Future projects include Medea in Cavalli's *Giasone* for RAO conducted by Jane Glover, the title role in *Carmen* for Kentish Opera, and a sequence of danced performances of Handel's *Messiah* with Bordeaux Opera, 2010.

MARCUS FARNSWORTH - Baritone

Marcus Farnsworth was awarded first prize in the 2009 Wigmore Hall International Song Competition. He is currently studying with Glenville Hargreaves and Audrey Hyland on the opera course at the Royal Academy of Music. Roles include Adonis *Venus and Adonis*, Aeneas *Dido and Aeneas*, Guglielmo *Così fan Tutte*, the Narrator *Paul Bunyan* and Sid Albert Herring, and he has performed excerpts including Il Conte *Le nozze di Figaro*, Fritz *Die Tote Stadt*, Frédéric *Lakmé*, Le Baron *Chérubin*, Ford *Falstaff* and the title role *Owen Wingrave*.

Current and future plans include Oreste *Giasone* for RAO, Dandini *La Cenerentola* for Clonter Opera, and recitals at the Wigmore Hall, Kings Place, Holywell Music Room, Aldeburgh Festival, at the National Portrait Gallery with Simon Lepper, and at Temple Church as part of Julius Drake's Schumann week. Concerts include Bach Cantatas with the RAM, Monteverdi Vespers with the St George's Singers, and Bach St Matthew Passion (arias) with Ex Cathedra in Birmingham Symphony Hall.

Con brio

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He has appeared in recital at St John's Smith Square as part of Graham Johnson's Young Songmakers Almanac; a joint recital with Sarah Connolly at the Oxford Lieder Festival; as a soloist with Matthew Halls and The King's Consort at the Wigmore Hall, and Messiah in the Royal Albert Hall with Sir David Willcocks.

Other concert repertoire includes Bach *Christmas Oratorio*, *Magnificat*, *Mass in B Minor* and *St John Passion*, Handel *Saul*, Fauré and Mozart *Requiems*; Rossini *Petite Messe Solennelle*, Finzi *In Terra Pax*, and Vaughan Williams *Dona Nobis Pacem* and *Five Mystical Songs*.

Other awards include first prize in the Chelsea Schubert Competition 2009, the Sir Thomas Armstrong Prize, the Elena Gerhardt Lieder Prize, and the Major van Someren-Godfrey Prize for English Song. Marcus is generously supported by the Josephine Baker Trust, the Countess of Munster Musical Trust and the Musician's Benevolent Fund.

JAMES McVINNIE - Organist

James McVinnie is the Assistant Organist of Westminster Abbey, a post which he combines with a career as a recitalist, teacher and ensemble player. He held Organ Scholarships at St Albans Cathedral, and Clare College, Cambridge (where he read music). In 2006 he became Organ Scholar and then Acting Sub-Organist of St Paul's Cathedral. He is also Director of Music at St Andrew's Holborn, and he studies the organ with Thomas Trotter and Hans Fagius.

GABRIELLA SWALLOW - Cellist

Gabriella Swallow commenced her musical studies at Chethams' School of Music. In 1999 she was awarded a scholarship to study cello at the Royal College of Music with Jerome Pernoo and composition with Timothy Salter, where she was Principal Cello of the RCM Sinfonietta and Symphony Orchestras. She graduated in 2003 and was awarded the prestigious Tagore Gold Medal. In 2005 she graduated from the RCM as a Master of Music with distinction. She continued at the RCM as the Mills Williams Junior Fellow and the Phoebe Benham Fellow in 2006-2007.

In 1999 she founded the Sans Souci Piano Trio with violinist Elizabeth Cooney and won the 2001 West Belfast Chamber Music Bursary Award and the Bernard Stevens Prize. In 2002 the trio reformed with the renowned composer and pianist Huw Watkins, and gave the UK première of Mark-Anthony Turnage's *A Short Procession*. Sans Souci were the dedicatees of *A Fast Stomp*, broadcast on Radio 3's 'Hear and Now'. She has recorded Hugh Wood's chamber music with the London Archduke Trio for Toccata Classics, released in October 2009.

Gabriella's solo performances include Edwin Roxburgh's *Partita* as part of the composer's birthday celebrations, Tim Souster's *Sonata for Cello*, *Wind, Brass and Percussion*, concertos with the Norfolk Symphony Orchestra, and the world première of Turnage's *A Few Serenades* at the Umea Chamber Music Festival accompanied by the Composer, broadcast on Swedish Radio. She is the dedicatee of Jonathan Cole's *Elegy*, which features in the acclaimed folio *Spectrum for Cello*.

Gabriella made her South Bank début in 2007 as soloist with the London Sinfonietta in Turnage's *About Water* and the world première of Paul Max Edlin's cello concerto with the South Bank Sinfonia at the Sounds New Festival.

In 2009 she and percussionist Genevieve Wilkins founded their duo "The G Project" launched in April 2010, performing new works by some of UK's leading composers.

Equally important as her classical collaborations, Gabriella regularly performs and records with some of the most prominent Jazz musicians on the scene including John Pattiuchi, Ian Shaw, Gwilym Simcock and Liane Carroll. She has played as guest at Ronnie Scott's and at her local 606 club countless times.

Gabriella has been a guest on Radio 3's Music Matters, panelist at the Battle of Ideas and is one of the permanent guests on BBC 4's live TV coverage of The BBC Proms. In June 2005 Gabriella was appointed Principal Cello of the London Contemporary Music Group.

She plays a cello by Charles Harris Snr made in Oxford in 1820.

FIVE MYSTICAL SONGS - Vaughan Williams

Ralph Vaughan Williams was born in the Cotswold village of Down Ampney, Gloucestershire in 1872, where his father was the vicar. He was born into a privileged family; his mother was the great-granddaughter of the potter Josiah Wedgwood, and a great-niece of Charles Darwin. On the death of Vaughan Williams' father in 1875 his mother took him to live with her family at one of the Wedgwood family homes in Leith Hill Place, near Dorking.

Vaughan Williams' interest in music became evident early on; he played the violin, viola, piano and organ before deciding he wanted to compose. He went to the Royal College of Music and studied under Stanford and Charles Wood, and then went on to Trinity College, Cambridge, for three years to read history. Afterwards he returned to the Royal College of Music to study composition with Parry.

At the Royal College of Music he made friends with Leopold Stokowski and Gustav Holst. Stokowski was later very active in introducing America to Vaughan Williams' symphonies. He conducted the first recording of the sixth symphony in 1949, and the US première of the ninth symphony in 1958. Holst became a close friend, and they would read through each other's works, offering constructive criticism.

It was not until Vaughan Williams was 30 that he published his first piece of music, *Linden Lea*. At this time he was also taking lessons with Max Bruch in Berlin, and was lecturing and editing music, including *The English Hymnal* and, later, *The Oxford Book of Carols*. He also began to show an interest in folk music. He was among the first to go out into the countryside and record the native folksongs. He was fascinated by their beauty and simplicity, and started to incorporate them into his music. In 1908 he went to Paris to study orchestration with Ravel. In 1910 he had his first major success with *Fantasia on a Theme by Thomas Tallis*. Its familiarity to us these days belies its originality at the time it was written.

At the outbreak of World War I, Vaughan Williams enlisted as a private in the Royal Army Medical Corps. He served as stretcher bearer in France and Salonica and the carnage affected him deeply. In 1917 he joined the Royal Garrison Artillery and was again posted to France. The noise from the artillery affected his hearing, causing him to suffer from severe hearing loss in his old age.

After the war Vaughan Williams returned to the Royal College of Music as Professor of Composition, and he occupied the leading position as the musical successor to Elgar. He married twice. His first wife, Adeline, died in 1951 aged eighty, after suffering from crippling arthritis. His second wife, the poet Ursula Wood, became his personal assistant and advisor, provided texts for him and later wrote his biography. Vaughan Williams died in 1958 in London, and his ashes are buried in Westminster Abbey.

The *Five Mystical Songs* were written between 1906 and 1911. They set poems by George Herbert, from the collection *The Temple: Sacred Poems*, 1633. There are several performing versions available; for baritone soloist and piano; for baritone, piano and string quartet; for baritone and male voice choir TTBB (unaccompanied); or for baritone, orchestra and optional four-part choir. The première in 1911 at the Three Choirs Festival in Worcester used the latter fuller version, with the composer himself conducting.

Despite Vaughan Williams' professed agnosticism, he set sacred texts throughout his life and responded sympathetically to them. The text for *Five Mystical Songs* is simple verse, and the music matches this well. They are supposed to be performed together, but their styles are widely differing. The soloist takes a leading role in the first four songs, which are personal meditations. In the third song, *Love Bade Me Welcome*, the choir supports the soloist by quietly and wordlessly intoning the plainsong melody *O Sacrum Convivium*; whilst in the fourth, *The Call*, the choir is silent. The final song, *Antiphon*, is for choir alone and is a triumphant song of praise. It has made its way into the choral repertoire as the anthem *Let all the world in every corner sing*.

AVE MARIA - Alain

Jehan Alain was born in Saint-Germain-en-Laye, a suburb of Paris, in 1911 to a musical family. His father was a composer, pianist and organ builder who studied with the French organists Alexandre Guilmant and Louis Vierne. His father built a four-manual organ in the family sitting room, so it is perhaps not surprising that Jehan, his younger brother, Olivier, and their sister, Marie-Claire, all became organists.

Alain went to the Paris Conservatoire, studying organ with Marcel Dupré, and composition with Paul Dukas and Jean Roger-Ducasse. He won many prizes for Harmony, Fugue, Composition and Organ Improvisation. In 1939 he was appointed organist at Saint-Nicholas de Maisons Lafitte in Paris.

Alain was also a good mechanic, and a skilled motorcyclist, and when he enlisted in the Second World War, he became a dispatch rider in the 8th Motorised Armour division of the French Army. On 20th June 1940, while on a trip to reconnoitre the German advance to the east of Saumur, he engaged the enemy. He shot 16 Germans before being killed himself, and was posthumously awarded the Croix de Guerre. He was buried, by the Germans, with full military honours.

Kingston Choral Society is pleased to acknowledge the kind support given by the Josephine Baker Trust to Kate Symonds-Joy in both the Messiah performed on 27th March and tonight's concert

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Alain's *Ave Maria* is a short, through-composed song for soprano and organ. The soprano line floats delicately over a gently changing chordal accompaniment from the organ. The vocal line is beautifully matched to the organ, making it difficult to tell where the vox humana of the organ end and the real human voice begins.

PRIERE - Saint-Saëns

Charles-Camille Saint-Saëns was born in Paris on 9th October 1835 to a Jewish family. His father died when he was three months old, so he was brought up by his mother and great aunt. It was his great aunt who gave him his first piano lessons when he was two, and discovered that he had perfect pitch. His musical gifts were so prodigious that he was hailed as 'the French Mozart'. He composed his first piano piece at the age of three, and performed his first public concert, accompanying a Beethoven violin sonata, at the age of five.

Saint-Saëns' talents were not limited to music; he learned to read and write by the age of three, and could understand Latin at seven. At ten, he gave his début recital at the Salle Pleyel, performing Mozart's *Piano Concerto No. 15 in B flat major, KV. 450*, and pieces by Handel, Kalkbrenner, Hummel and Bach. For an encore he offered to play any of Beethoven's 32 piano sonatas from memory. This incredible feat was reported throughout Europe, and even appeared in a newspaper in Boston.

Saint-Saëns once observed 'I compose as easily as an apple tree produces fruit', and he was also a virtuoso pianist and organist. He wrote poetry, plays, books and articles on philosophy, archaeology, astronomy and the natural sciences.

In 1848 Saint-Saëns entered the Paris Conservatoire, and in 1857 he was appointed organist at the Madeleine, a post that he held for twenty years. At the age of 39 he married the 19 year old Marie-Laure Truffot. They had two sons who died in infancy. The marriage failed and Saint-Saëns abandoned her to pursue a bachelor lifestyle. He travelled widely throughout Europe, Russia, the USA, Egypt and North Africa and included amongst his circle of close acquaintances Liszt, Berlioz, Rossini, Bizet and Tchaikovsky.

In his youth Saint-Saëns was considered a progressive; he championed the music of Wagner, Schumann and new German School, who were at that time considered eccentric. His delicate playing prompted renewed interest in the piano concertos of Mozart, and he revived French interest in Rameau, Gluck, Handel and Bach, whose music was not as well regarded then as it is now.

In his old age Saint-Saëns became more conservative. During the First World War he turned against his erstwhile idol, Wagner, and asked the French Government to ban the performance of all German music. He disliked the music of Gustave Charpentier, composer of the opera *Louise*, because of his socialist views, but he particularly hated the music of Debussy, even cutting short a summer holiday in order to attend the première of *Pelléas et Mélisande* so he could protest against it.

Saint-Saëns admired the music of Mozart and Bach and his own musical style placed elegance, wit and form above everything else. He believed that excessive emotional expression was distasteful, which has led some to consider his music to be technically flawless, but sometimes uninspired and dry.

~ ~ NEXT KCS CONCERT ~ ~

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~ ~ PROGRAMME ~ ~

Vaughan Williams Five Mystical Songs

Alain Ave Maria

Saint-Saëns Prière

Fauré Cantique de Jean Racine

~ ~ INTERVAL ~ ~

Duruflé Requiem

Towards the end of his life Saint-Saëns' views relaxed a little, and his late music does show more progressive musical language and a desire to be more emotionally expressive.

During his lifetime a statue was erected in his honour, streets were named after him, and a museum was established in Dieppe to house his relics, some of which he donated himself. By the time of his death, in Algiers in 1912, Saint-Saëns' popularity had waned considerably, as the French taste began to embrace the new music of Ravel and Debussy and the jazz era. Saint-Saëns' influence can be felt in the music of Poulenc, Ravel and his pupil Fauré.

Prière (Prayer) is a late piece dating from 1919. Saint-Saëns dedicated it to the young French cellist, André Hekking. It is a reflective, plaintive dialogue between the organ and 'cello. The 'cello line has a wide melodic range, weaving in and out of the organ's predominantly chordal accompaniment. The piece shows some of the characteristics of late Saint-Saëns in its unusual harmonies and overtly romantic tone.

CANTIQUE DE JEAN RACINE - Fauré

Born at Pamiers, Southern France on 12 May 1845, the youngest of six children, Fauré showed an early talent on the piano. In 1854 he was sent to the Ecole Niedermeyer in Paris, an establishment that gave future organists and choirmasters a good grounding in plainchant and modality, both important elements of Fauré's mature style.

In 1861 Saint-Saëns became a teacher at the Ecole and exposed the pupils to the music of Liszt and Wagner, who were considered to be revolutionary. Saint-Saëns was impressed with Fauré's talent and became a lifelong friend, using his influence to assist Fauré's career.

Fauré's first position after he graduated was as organist and choirmaster at a provincial church. He visited Paris and London and was able to find patrons such as the Princesse de Polignac, heiress to the Singer sewing machine estate. His main sources of income at this time were from teaching and the salon concerts that he gave for his wealthy patrons.

In 1896 Fauré's financial position started to improve. He became organist at the Madeleine, a post which Saint-Saëns assisted him to obtain, a teacher at the Paris Conservatoire and a music critic for *Le Figaro*. In 1905 he became director of the Paris Conservatoire, finally attaining a position that provided prestige and a regular income. It was then that his hearing started to deteriorate, and by the end of his life he was completely deaf. On his death on 4th November 1924, his friends persuaded the French Government to arrange a state funeral.

Fauré's musical style may be split into three periods. Before 1900 it was simple and direct, almost classical in approach; his early piano music shows the influences of Mendelssohn and Chopin. Between 1900 and 1906 there is a new emotional depth to his music, qualities that people seldom associate with him. He also started to set poetry by Verlaine, whose text inspired some of his best songs. His final period, from 1906 onwards shows his style still developing, becoming leaner and more linear, and drawing on modal techniques.

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The *Cantique de Jean Racine* was written in 1865, whilst the nineteen year old Fauré was still studying at the Ecole Niedermeyer. He submitted it as his graduation piece, and it won the first prize for Composition. It was originally scored for four-part mixed choir and organ, but at its première on 4th August 1866 it was accompanied by strings and organ. It was not published until 1875, but it was not until 1906 that it appeared in a version for orchestra. The text is from *Hymnes traduites de bréviaire romain*, 1688 by the poet and dramatist Jean Racine (1639 – 1699). The poem is a paraphrase of the pseudo-ambrosian hymn for Tuesday matins *Consors paterni luminis*.

REQUIEM - Duruflé

Maurice Duruflé was born in Louviers, northern France in 1902, and in 1912 he entered the Rouen Cathedral Choir School as a chorister, where he also studied piano and organ. Rouen Cathedral had a famous school of Gregorian chant, and the young Duruflé was deeply influenced by it.

He moved to Paris in 1919 and took private organ lessons with Charles Tournemire, assisting him at Basilique Ste-Clotilde, Paris. In 1920 Duruflé entered the Paris Conservatoire and studied organ under Eugène Gigout and composition under Paul Dukas. He graduated with first prizes in organ, harmony, piano accompaniment, and composition.

In 1927 Louis Vierne nominated him to be his assistant at Notre-Dame. In 1929 he became the titular organist of St-Etienne-du-Mont. In 1939 he advised Poulenc in the registrations he should use for his *Concerto for Organ, Stings and Timpani in G minor* and went on to première the work. Between 1943 and 1970 Duruflé became Professor of Harmony at the Paris Conservatoire.

Duruflé was married twice. The first marriage was contracted in 1932, ended in a civil divorce in 1947 and was annulled by the Vatican in 1953. The second was at the end of 1953, to Marie-Madeleine Chevalier, who had been his assistant at St-Etienne-du-Mont since 1947. In the 1960s and early 1970s Duruflé and his wife went on several tours to America and England, becoming a famous and popular organ duo, and making many recordings.

In 1975 they were both involved in a head-on car accident, leaving them both with extensive injuries. Maurice was effectively housebound for the rest of his life. Marie took over his duties as organist at St-Etienne-du-Mont. He died in Louveciennes, near Paris in 1986, aged 84.

Although he was a contemporary of Messiaen, Duruflé preferred the musical style of earlier generations of French composers, such as Debussy, Ravel, Dukas and Fauré, to the avant garde. He was acutely aware of the legacy left by Schubert, Fauré and Debussy when it came to adding to the repertoire of solo piano music, the string quartet, or songs and lieder, saying that it filled him with 'apprehension', and even 'terror'. Instead he concentrated on orchestral and, particularly, organ music. He was a very self-critical composer and only published a handful of works in his lifetime. He would often make changes to his works, even after they had been published, but the result of this desire for perfection is that his music is held in high regard.

The commission for the Requiem arrived from his publishers in 1947, when Duruflé was in the middle of writing an organ suite based on plainsong from the Mass for the Dead, and so this provided a natural starting point. He used Fauré's *Requiem*, with its restrained, peaceful and ultimately optimistic outlook, as his model. Duruflé published the Requiem in three versions; for organ alone; for full orchestra and for organ and string quintet with harp, trumpets and timpani *ad libitum*.

The *Introit* is a smoothly flowing movement, which immediately proclaims the plainsong melody in the bass and tenor. It flows straight into the *Kyrie*, which uses imitative entries to build up to an emotional climax. The *Domine Jesu Christe* provides tension by declaiming the text, and through its use of dissonance. Towards the end of the movement, the baritone soloist enters to provide a promise of peace in heaven. The *Sanctus* returns us to a more consonant world. It reaches a climax at *Hosanna in excelsis* before subsiding again to a peaceful close. The *Pie Jesu* is scored for solo 'cello and mezzo-soprano and provides the emotional heart of the work. The *Agnus Dei* is a gentle movement with a delicate counter melody to balance the plainsong chant. The *Lux aeterna* switches between lower voices vocalising under the soprano line and pairs of voices intoning the *Requiem aeternam*. The *Libera me* provides the dramatic climax of the work at *Dies illa*. The final statement of *Libera me* at the end of the movement is sung in unison. The final *In paradisum* provides a very tranquil and ethereal ending.

Programme notes courtesy of Paul Chambers



VAUGHAN WILLIAMS - FIVE MYSTICAL SONGS

EASTER

Rise heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more,
Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

I GOT ME FLOWERS

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

LOVE BADE ME WELCOME

Love bade me welcome: yet my soul drew back,
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd anything.
A guest, I answer'd, worthy to be here:
Love said, You shall be he.

I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.

Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.

THE CALL

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

ANTIPHON

Let all the world in every corner sing,
My God and King.

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.
Let all the world in every corner sing,
My God and King.

The Church with Psalms must shout.
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King.

ALAIN - AVE MARIA

Ave Maria, gratia plena,

Dominus tecum;

benedicta tu in mulieribus

et benedictus fructus ventris tui, Jesus.

Sancta Maria, Mater Dei,

ora pro nobis;

ora pro nobis peccatoribus,

nunc et in hora mortis nostrae.

Amen

Hail Mary, full of grace,

the Lord is with thee;

blessed art thou among women,

and blessed is the fruit of thy womb, Jesus

Holy Mary, Mother of God,

pray for us;

pray for us sinners,

now and at the hour of our death.

Amen

FAURE - CANTIQUE DE JEAN RACINE

*Verbe égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le silence,
Divin sauveur, jette sur nous les yeux!*

O divine Word above, our hope and consolation,
Eternal light of the earth and the heavens,
We break the silence of the peaceful night;
Divine Saviour, cast Thine eyes upon us!

*Répands sur nous le feu de ta grâce puissante,
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!*

Lay upon us the fire of Thy mighty grace,
That all hell may flee the sound of Thy voice;
Banish the slumber of a languishing soul,
Which makes it forgetful of Thy laws!

*Ô Christ, sois favorable à ce peuple fidèle,
Pour te bénir maintenant rassemblé,
Reçois les chants qu'il offre à ta gloire immortelle,
Et de tes dons qu'il retourne comblé!*

O Christ, be merciful to Thy faithful people
Assembled here to praise Thee;
Receive the songs they offer to Thy immortal glory;
May they return laden with thy gifts!

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DURUFLE - REQUIEM

Introit

*Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi redetur votum in Jerusalem.
Exaudi orationem meam.
Ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.*

Kyrie

*Kyrie eleison.
Christe eleison.*

Domine Jesu Christe

*Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu:
Libera eas de ore leonis,
Ne absorbeat eas tartarus,
ne cadant in obscurum,
Sed signifer sanctus Michael
Repraesentet, eas in lucem sanctam,
Quam olim Abrahae promisisti
et semini ejus.
Hostias et preces, tibi, Domine,
laudis offerimus;
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.*

Sanctus; Benedictus

*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.*

Pie Jesu

*Pie Jesu, Domine,
Dona eis requiem
Pie Jesu, Domine,
Donna eis requiem sempiternam.*

Lord, grant them eternal rest
And let the perpetual light shine upon them.
Thou shalt have praise in Zion, oh God
And homage shall be paid to Thee in Jerusalem.
Hear my prayer.
All flesh shall come before Thee.
Lord, grant them eternal rest,
And let the perpetual light shine upon them

Lord, have mercy upon us.
Christ, have mercy upon us.

Lord Jesus Christ, King of glory,
Deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit.
Deliver them from the lion's mouth.
Neither let them fall into darkness
Nor the black abyss swallow them up.
And let St. Michael, Thy standard-
Bearer, lead them into the holy light
Which once Thou didst promise
to Abraham and his seed.
We offer unto Thee this sacrifice
of prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them, O Lord, to cross from death into the life
which once Thou didst promise to Abraham and his seed.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of his glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Gentle Lord Jesus,
Grant them rest.
Gentle Lord Jesus,
Grant them everlasting rest.

Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
Donna eis requiem
Agnus Dei, qui tollis peccata mundi,
Donna eis requiem sempiternam.*

Lux Aeterna

*Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
Cum sanctis tuis in aeternum,
quia pius es.*

Libera Me

*Libera me, Domine, de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris iudicare saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira:
quando coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis, et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

In Paradisum

*In paradisum deducant angeli,
In tuo adventu suscipiant te martyres,
Et perducante In civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
Et cum Lazaro quondam paupere
Aeternam habeas requiem.*

Lamb of God, who takest away the sins of the world,
Grant them rest.
Lamb of God, who takest away the sins of the world,
Grant them everlasting rest.

May eternal light shine on them, O Lord
With Thy saints for ever,
because Thou art merciful.
Grant the dead eternal rest, O Lord,
and may perpetual light shine on them.
With Thy saints for ever,
because Thou art merciful

Deliver me, O Lord, from eternal death
on that awful day,
when the heavens and the earth shall be shaken,
and you will come to judge the world by fire.
I am seized with fear and trembling,
Until the trial is at hand and the wrath to come:
when the heavens and the earth shall be shaken.
That day, day of wrath, calamity and misery,
The great day and most bitter.
Grant the dead eternal rest, O Lord,
and may perpetual light shine on them.

May the angels receive them in Paradise.
At Thy coming may the martyrs receive thee
and bring thee into the holy city of Jerusalem.
There may the choir of angels receive thee and,
with Lazarus, once a beggar,
mayst thou have eternal rest.

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