

Saturday 26 November 2016



Jennifer Davis Soprano

Nicholas Mulroy Tenor

Gareth Brynmor John Baritone

with **Thames Sinfonia**

Andrew Griffiths Conductor

A detailed historical painting of a river scene, likely the River Thames in London. The scene is filled with numerous small boats and larger vessels, including a prominent yellow and blue boat in the foreground. A large, multi-arched stone bridge spans the river in the middle ground. In the background, a dense cityscape with many buildings and spires is visible under a cloudy sky.

Sweet Thames, Run Softly

Vaughan Williams *Toward the Unknown Region*

Dyson *Sweet Thames, Run Softly*

Chilcott *Requiem*

Programme £2.00

All Saints Church, Market Place, Kingston upon Thames KT1 1JP



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 130 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in All Saints Church, Kingston, and St Andrew's Church, Surbiton. 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 fundraising 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 020 8949 5253 or join@kingstonchoralsociety.org.uk for more information and arrange to come to a rehearsal.

~ ~ NEXT KCS CONCERT ~ ~

17th December 2016 at 7.30 pm

A Light in the Stable

Organist: William Vann

Andrew Griffiths - Conductor

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~ ~ PROGRAMME ~ ~

Vaughan Williams: *Toward the Unknown Region*

Dyson: *Sweet Thames Run Softly*

~ ~ INTERVAL ~ ~

Chilcott: *Requiem*

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RALPH VAUGHAN WILLIAMS (1872 - 1958)

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 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 Charles Villiers Stanford (1852-1924) and Charles Wood (1866-1926), 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 Charles Hubert Hastings Parry (1848-1918).

At the Royal College of Music he made friends with Leopold Stokowski (1882-1977) and Gustav Holst (1874-1934). Stokowski was later very active in introducing Vaughan Williams' symphonies to America. He conducted the first recording of the Sixth Symphony in 1949, and the US premiere 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 he was 30 that Vaughan Williams published his first piece of music, *Linden Lea*. At this time he was also taking lessons with Max Bruch (1838-1920) in Berlin, and was lecturing and editing music, including *The English Hymnal* and *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 compositions. In 1908 he went to Paris to study orchestration with Maurice Ravel (1875-1937). 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 he witnessed 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 Edward Elgar (1857-1934). He married twice. His first wife, Adeline, died in 1951 aged 80, after suffering from crippling arthritis. His second wife, the poet Ursula Wood, became his personal assistant and advisor, provided texts for him and she later wrote his biography. Vaughan Williams died in 1958 in London, and his ashes are buried in Westminster Abbey.

TOWARD THE UNKNOWN REGION

The works of Walt Whitman (1819 - 1892), the American humanist poet and essayist, exerted a great influence on English composers of the early 20th Century. Charles Stanford (1852 - 1924), Frederick Delius (1862 - 1934), Gustav Holst (1874 - 1934) and Ralph Vaughan Williams were all attracted to set his poetry by its visionary, adventurous and optimistic tone. Whitman himself believed that music had mystical powers, and was the only art-form that was greater than poetry.

He called many of his poems 'songs' and this empathy would seem to have filtered into his poems giving them their own musical appeal.

This effect is still being felt, with composers as diverse as Benjamin Britten (1913 - 1976), John Adams (b. 1947), Leonard Bernstein (1918 - 1990), Paul Hindemith (1895 - 1963), Kurt Weill (1900 - 1950) and Karl Amadeus Hartmann (1905 - 1963) all being inspired to set his poems.

Vaughan Williams recollected that in 1904-05 he and his friend Holst, believing themselves to be musically 'stuck', decided they would both work on setting a passage from Whitman's collected poems *Whispers of Heavenly Death* and, in a mood of friendly rivalry, select a winner. When they compared their works it was decided that Vaughan Williams' was the better and so he continued to work on it in 1906. The result *Toward the Unknown Region* was Vaughan Williams' first major choral work. It was premiered at the 1907 Leeds Festival with the composer conducting and gained immediate success. It was warmly praised in the *Yorkshire Post* and the critic in *The Times* said that it was "easily ahead of anything the young composer has yet given us". Harry Plunket Greene (1865 - 1936), the Irish baritone and respected writer and lecturer on music, described it as "New in outlook and new in its working out, and enthralling in its beautiful interpretation of the words".

Toward the Unknown Region, the title being taken from the second line of the text, shows the influences of Stanford and Elgar, but particularly of Parry. It was Parry who had told Vaughan Williams when he was a student, to "...write choral music as befits an Englishman and a democrat". The most obvious model is Parry's "Blest pair of Sirens", an extended single-movement song for chorus and orchestra setting the words of the overtly Christian poet John Milton (1608 - 1674). Milton's poem deals with man's use of words and music to strive to join with the music of the spheres. Whitman's religious beliefs were rather complicated; he was raised as a Quaker but he drew his beliefs from many different sources to create his own religion, with himself placed firmly at its centre. Vaughan Williams, who was not religious at all and described himself as "a cheerful agnostic", was perfectly at home with the Whitman's text, which deals with the transition of the human soul from darkness to light.

The poem is in five stanzas, each receiving its own section in the music. It starts with an orchestral introduction in the Lydian mode marked *Grave ma non troppo*. The chorus enters in unison, but fans out into five-part harmony. This first stanza lasts only nine bars and proceeds in block chords ending in D minor.

There is an orchestral interlude before the second stanza which repeats material from the opening and introduces a mysterious chromatic rising and falling figure in the bass that will reappear throughout the work. The second verse describes the unknown region. It occupies 27 bars and is marked *misterioso*. The interlude was in D minor, but as soon as the chorus enters, in unison again, the tonality slips down by a semitone and the music becomes more chromatic with no key being established. The vocal parts break free of each other, with lots of contrapuntal imitation. The second verse ends in B major.

The orchestral interlude between the second and third verses is chromatic and ends *ppp* on a unison A. The choir enters in the same key and with the same music as in the first verse, but soon moves on to different material, which is full of vocal repetition. The tempo increases slightly *Pochettino animando*, whilst the words "all is a blank before us" are repeated in an array of different keys getting us from G major to an *Allargando* on C major. The last section of the verse is chromatic, no key being settled on for the "undream'd of in that region, that inaccessible land".

The short orchestral interlude before the fourth verse recaps music from the opening, played poignantly by a string quartet, providing us with a reminder of where our journey started. The fourth verse is shorter and has less repetition than the previous two verses. It starts *Grave* but builds quickly through a *crescendo*, and a *poco animando*.

There is a brief vocal passage linking the fourth and fifth verses, starting with the bases singing "Then", the first word of the fifth verse, before the other voices have finished the previous verse. The other voices break off and follow suit, as if pushing against the "bounds bounding us" mentioned at the end of the fourth verse. This culminates with a long-held unison F in the choir, before we "burst forth" with the fifth verse. The first bar of the fifth verse starts *ff* and is marked *molto allargando* but it still sounds unsure, a preparation for the *a tempo* and *Maestoso* in the next few bars.

The verse finally gets going with a theme that is reminiscent of *Sine Nomine*, the tune familiar from the hymn "For all the saints". It starts in F major and the markings *legato*, *Poco animando* and *cantabile* in the score all point to this being the romantic peroration of the work. The orchestra starts a semi-quaver broken chord accompaniment, and we move through many keys and climaxes, particularly the *fff* at "O joy! O fruit of all" in E flat major.

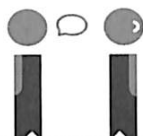
GEORGE DYSON (1883 - 1964)

George Dyson was born in Halifax in 1883 into a working class family; his mother was a weaver and father was a blacksmith. His parents were musical and encouraged him to become an organist at the local church. At the age of sixteen he passed the exams and became a Friend of the Royal College of Organists (FRCO). In 1900 he won an open scholarship to the Royal College of Music. He studied composition under Charles Villiers Stanford (1852 – 1924), who was then at the height of his teaching career. In 1904 Dyson won the Mendelssohn Scholarship which allowed him to study in Italy and Germany where he met many of the important musicians of the day including one of his idols, Richard Strauss (1864-1949). On his return to England, Charles Hubert Hastings Parry (1848-1918) had arranged for Dyson to become the Director of Music at the Royal Naval College.

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At the start of the First World War Dyson enlisted in the Royal Fusiliers where, as brigade grenadier officer of the 99th Infantry Brigade, he wrote a celebrated pamphlet on the use of hand grenades. He served in the trenches and in his diaries Dyson explained "...we are continually under shellfire... Our own guns are blazing away like mad, so that you can't hear yourself think...". In 1916 he was invalided out of the army suffering from shell-shock. Parry was shocked when he saw Dyson and noted how he was a shadow of his former self. On his recovery Dyson worked for the newly founded Air Ministry, where he completed the RAF March Past that had been sketched in short score by Henry Walford Davies (1869-1941).

Dyson was now becoming known for his compositions; his Three Rhapsodies for string quartet, composed before the war was chosen to be published under the Carnegie UK Trust's publication scheme. In 1924 he moved to Winchester College as Musical Director, where he had access to an organ, a choir, an orchestra and an adult choral society. He started to write choral works for these forces, starting with *In Honour of the City* (1928) followed by *The Canterbury Pilgrims* (1930) a series of colourful and evocative Chaucerian vignettes. He was commissioned by the Three Choirs Festival to write further works including *St. Paul's Voyage to Melita* (1933), *The Blacksmiths* (1934) and *Quo Vadis* (1939-49). Dyson also wrote instrumental and orchestral music, including a 'cello sonata in A major (1904), a symphony in G major (1937), a violin concerto (1941).

In 1937 Dyson became Director of the Royal College of Music - he was very proud to be the first alumnus of the College to do so. He kept the college open and functioning throughout the second world war, even sleeping in his office if needed, and stayed with the college until 1952. After retiring, Dyson saw a resurgence in composing, including *Sweet Thames Run Softly* (1954), *Agincourt* (1955), *Hierusalem* (1956) and *A Christmas Garland* (1959). In 1941 he received a knighthood being made Knight Commander of the Royal Victorian Order (KCVO) in 1953. He died in Winchester in 1964.

SWEET THAMES RUN SOFTLY

Sweet Thames Run Softly, written in 1954, is a cantata for bass soloist, chorus and an orchestra consisting of two each of flutes, oboes, clarinets, bassoons, four horns, two trumpets, three trombones, tuba, timpani, harp and strings. It sets six sections of the poem Prothalamion (1596) (preliminary nuptial song) by Edmund Spenser (1552/3-1599). The poem was written in honour of the double marriage of the then Earl of Worcester's daughters. The brides sailed up the Thames as far as the Temple and were married at the home of Robert Devereux, Earl of Essex, who in 1596 had won a 'noble victory' at Cadiz.

Despite being in his seventies when Dyson wrote the work, the music sounds fresh and youthful. The calm of the early morning is depicted with a lazy, sinuous melody on oboe. The soloist enters in the same vein describing the gentle play of the soft zephyrs. As the bass starts on his walk along the riverside, the strings begin their ceaseless murmur, evoking the rustle of the wind on the bank and the flowing of the ever-present river. The first verse ends, as do they all, with the phrases "Against the bridal day which is not long. Sweet Thames run softly". In the second verse, the bass espies a flock of nymphs, introducing the ladies' chorus who tell us that they are gathering flowers of every sort in their "little wicker baskets" to deck the bridegrooms' posies. In the third verse we discover two swans swimming up the river, depicted in the orchestra by two flutes. The swans represent the brides and the male chorus now enters to praise their beauty and purity. In the fourth verse the nymphs, the animals of the river, and even the river itself, join in admiring the brides as they progress upstream. We hear bells ringing and a fanfare from one of Dyson's early choral works, *In Honour of the City*, which tells us that we are nearing our destination. In the fifth verse we find ourselves where the "studious lawyers have their bowers", and the Templar Knights used to stay (i.e. Temple). There is much rhetorical praising of the London City and of the Queen, Elizabeth I. At this point Dyson quotes the "Vivat! Regina Elizabetha" section of his friend Parry's coronation anthem *I was glad*, which neatly praises both his muse and his own queen, Elizabeth II.

In the final verse we meet the bridegrooms waiting on the river bank. The bridegrooms are compared to the twins of Jove, i.e. Castor and Pollux, in their "lovely face and feature", wit and stature, and the work ends with the bridegrooms going to the riverside to receive their brides.

BOB CHILCOTT b.1955 - *Requiem*

Bob Chilcott was born in Plymouth in 1955. He sang with the Choir of King's College, Cambridge as a boy treble, and subsequently as a Choral Scholar during the era of Sir David Willcocks' leadership. During this period Chilcott became familiar with the Fauré *Requiem* because the choir sang it every other year, and he was the soloist in the *Pie Jesu* for the recording they made in 1967 under Philip Ledger. In 1985 he joined the King's Singers, singing tenor with them until 1977, when he started to concentrate on composing. He was conductor of the chorus at the Royal College of Music for seven years and became the principle guest conductor of the BBC Singers in 2002.

Chilcott's *Requiem* was commissioned jointly by Music at Oxford, the Oxford Bach Choir and Preston Hollow Presbyterian Church, Dallas, Texas. It received its première on 13 March 2010 at the Sheldonian, Oxford, by the Oxford Bach Choir and the Royal Philharmonic Orchestra, conducted by Nicholas Cleobury. It is dedicated to the memory of the composer's niece, Samantha Verschuere, who died aged 23, whilst Chilcott was working on the piece. There are two versions available: one for a full orchestra composed of two each of flutes, oboes, clarinets, bassoons, horns and trumpets, with timpani and strings, and a smaller version for single flute, oboe, clarinet, horn, timpani and organ, as well as soprano and tenor soloists and a four-part choir. It comprises seven movements, all but one in Latin, taken from the *Messa pro Defunctis*. The penultimate movement, "Thou knowest, Lord, the secrets of our hearts" comes from the 1662 Book of Common Prayer.

Chilcott's *Requiem* is heavily influenced by those of Fauré and Duruflé. Chilcott has said how he was struck by the fact that Fauré underplays the vengeful side of the text – Fauré's *Dies irae* only lasts sixteen bars. Chilcott also found this vengeful language hard to deal with, so he wanted to write a contemplative setting that was equally appropriate in a liturgical or a concert context. The inclusion of a *Pie Jesu* for soprano soloist, along with the use of long, plainchant-like melodies are the most obvious similarities between the Fauré, Duruflé and Chilcott works.

The *Introit and Kyrie* opens with the orchestra in somber F minor, followed by the chorus intoning *Requiem*. At the words *lux perpetua* we move to F major and the harmonies become luminous. The tenor soloist enters with *Te decet hymnus* and the pace quickens. We return to the opening music but with addition of the soprano soloist. The vocal lines and the organ writing of the *Offertorio* are strongly reminiscent of the Duruflé *Requiem*. The movement builds to a climax at *Libera eas de ore leonis*. The tenor solo at *Hostias* is marked 'Gentler tempo' and, despite a brief return to the opening minor mode harmonies, the movement ends in F major. The *Pie Jesu* is the emotional centre to the work. It is marked *With simplicity and stillness*, and the soprano soloist and the woodwind spin a lyrical, flowing line over the strings and chorus. The *Sanctus* in 7/8 time is marked 'With urgency'. With its irregular, driving rhythms it is a jazzy tour-de-force for chorus alone. The *Agnus Dei* is an expansive aria for the tenor soloist and trumpet accompanied by the choir. *Thou knowest, Lord*, again for chorus alone, is particularly moving and expressive. The bass and tenor section, *O holy and merciful Saviour*, and the cascading lines at *To fall from thee* are both very affecting. The final *Lux aeterna* uses music from the opening movement. The music is gentle and consoling with the soprano soloist ending the work with a phrase that ascends heavenward.

Programme notes courtesy of Paul Chambers

TOWARD THE UNKNOWN REGION

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undream'd of in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, time and space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,
In time and space O soul, prepared for them,
Equal, equipt at last, (O joy! O fruit of all!) them to fulfil O soul.

Walt Whitman (1819 – 1892)

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SWEET THAMES RUN SOFTLY

Calm was the day, and through the trembling air
Sweet-breathing Zephyrus did softly play,
A gentle spirit, that lightly did delay
Hot Titan's beams, which then did glister fair;
When I walked forth along the shore of silver
streaming Thames;
Whose rutty bank, the which his river hems,
Was painted all with variable flowers,
And all the meads adorned with dainty gems,
Fit to deck maidens' bowers,
And crown their paramours,
Against the bridal day, which is not long:
Sweet Thames run softly, till I end my song.

There, in a meadow, by the river's side,
A flock of nymphs I chanced to espy,
All lovely daughters of the flood thereby,
With goodly greenish locks, all loose untied,
As each had been a bride;
And each one had a little wicker basket,
Made of fine twigs, entrained curiously,
In which they gathered flowers to fill their flasket,
And with fine fingers cropped full feateously
The tender stalks on high.
Of every sort, which in that meadow grew,
They gathered some; the violet pallid blue,
The little daisy, that at evening closes,
The virgin lily, and the primrose true,
With store of vermeil roses,
To deck their bridegrooms' posies
Against the bridal day, which was not long:
Sweet Thames, run softly, till I end my song.

With that, I saw two swans of goodly hue
Come softly swimming down along the Lee;
Two fairer birds I yet did never see.
The snow, which doth the top of Pindus strew,
Did never whiter shew,
So purely white they were,
That even the gentle stream, the which them
bare,
Seemed foul to them, and bade his billows spare
To wet their silken feathers, lest they might
Soil their fair plumes with water not so fair,
And mar their beauties bright,

That shone as heaven's light,
Against their bridal day, which was not long:
Sweet Thames, run softly, till I end my song.

Eftsoons the nymphs, which now had flowers
their fill,
Ran all in haste, to see that silver brood,
As they came floating on the crystal flood.
Whom when they saw, they stood amazed still,
Their wondering eyes to fill.
Them seemed they never saw a sight so fair,
Of fowls so lovely, that they sure did deem
Them heavenly born, or to be that same pair
Which through the sky draw Venus' silver team;
So fresh they seemed as day,
Then forth they all out of their baskets drew
Great store of flowers, the honour of the field,
That to the sense did fragrant odours yield,
All which upon those goodly birds they threw,
And all the waves did strew,
So forth those joyous birds did pass along,
Adown the Lee, that to them murmured low,
As he would speak, but that he lacked a tongue,
Yet did by signs his glad affection show,
Making his stream run slow.
And all the fowl which in his flood did dwell
'Gan flock about these twain. So they, enranged
well,
Did on those two attend,
And their best service lend,
Against their wedding day, which was not long:
Sweet Thames, run softly, till I end my song.

At length they all to merry London came,
To merry London, my most kindly nurse,
That to me gave this life's first native source;
There when they came, whereas those bricky
towers,
The which on Thames' broad agèd back do ride,
Where now the studious lawyers have their bow-
ers
There whilom wont the Templar Knights to bide,
Next whereunto there stands a stately place,
Where oft I gainèd gifts and goodly grace
Therein now doth lodge a noble peer,
Great England's glory, and the world's wide
wonder,

Whose dreadful name late through all Spain did
thunder,
And Hercules' two pillars standing near
Did make to quake and fear.
Fair branch of honour, flower of chivalry!
Joy have thou of thy noble victory,
That through thy prowess and victorious arms,
Thy country may be freed from foreign harms;
And great Eliza's glorious name may ring
Through all the world, filled with thy wide
alarms,
Which some brave muse may sing
To ages following.

(Vivat! Regina Elizabetha.),

From those high towers this noble lord issuing,
Like radiant Hesper when his golden hair
In the ocean's billows he hath bathed fair,
Descended to the river's open viewing,

With a great train ensuing.
Above the rest were goodly to be seen
Two gentle knights of lovely face and feature
Beseeming well the bower of any queen,
With gifts of wit and ornaments of nature,
Fit for so goodly stature.
That like the twins of Jove they seemed in sight,
Which deck the baldrick of the heavens bright.
They two, forth pacing to the river's side,
Received those two fair brides, their love's
delight;
Which, at the appointed tide,
Each one did make his bride
Against their bridal day, which is not long:
Sweet Thames, run softly, till I end my song.

Verses from the Prothalamion
Edmund Spenser (1552 – 1599)

REQUIEM

Introit and Kyrie

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam.
Ad te omnis caro veniet.
Kyrie eleison. Christe eleison.

Grant them eternal rest, O Lord,
and light perpetual shine on them.
Thou art praised in Sion, O God,
and homage shall be paid to thee in Jerusalem.
Hear my prayer.
All flesh shall come before thee.
Lord, have mercy. Christ, have mercy.

Offertorium

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat tartarus,
ne cadant in obscurum,
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.

Lord Jesus Christ, King of glory,
free the souls of all the faithful departed
from the pains of hell and from the deep pit.
Free them from the jaws of the lion,
lest hell engulf them,
lest they fall into darkness.
In praise we offer to thee, Lord, sacrifices and
prayers.
Receive them for the souls of those we remem-
ber this day.
Make them, Lord, pass from death to life,
as thou didst promise Abraham and his seed.

Pie Jesu

Pie Jesu, Domine, dona eis requiem.
Pie Jesu, Domine, dona eis sempiternam
requiem.

Gentle Lord Jesu, grant them rest.
Gentle Lord Jesu, grant them eternal rest.

Sanctus

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.

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

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem, sempiternam requiem.

O Lamb of God, that takest away the sins of the
world,
grant them rest, eternal rest.

Thou Knowest, Lord

Thou knowest, Lord, the secrets of our hearts; shut not thy merciful ears to our prayer;
but spare us, Lord most holy, O God most mighty, O holy and merciful Saviour,
thou most worthy Judge eternal, suffer us not, at our last hour, for any pains of death, to fall from
thee.

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.
Requiem aeternam

Eternal light shine on them, O Lord,
with thy saints for ever, for thou art good.
Grant them eternal rest, O Lord,
and light perpetual shine on them.
Eternal rest

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ANDREW GRIFFITHS – Musical Director

Andrew Griffiths enjoys an enviable reputation as a dynamic and versatile young conductor with a particular flair for opera and choral music.

A graduate of The Royal Opera's prestigious Jette Parker Young Artist Programme, Andrew has conducted productions for The Royal Opera, Opera North, Opera Theatre Company, Early Opera Company, Mid Wales Opera, Bampton Classical Opera and Iford Festival Opera. He has appeared in concert with the orchestras of The Royal Opera and Opera North, Southbank Sinfonia and Orpheus Sinfonia, and is regularly engaged to broadcast and record with the BBC Singers.

Andrew has worked at Glyndebourne, ENO, Scottish Opera, WNO, Chicago Opera Theatre and with the BBC Symphony and Scottish Symphony Orchestras, as well as on numerous Royal Opera productions (including the *Ring* and the world première of *The Minotaur*), under such conductors as Pappano, Bychkov, Elder, Gardiner and Mackerras. He is often engaged for projects outside the standard operatic canon, and is particularly experienced in Baroque repertoire and the music of the last fifty years. Much sought-after as a vocal coach, he works frequently with the singers at the National Opera Studio and The Royal Opera.

In constant demand as a choral conductor, Andrew appears regularly with the BBC Singers, for whom his engagements have included an acclaimed performance of *Gawain* (BBC SO/Brabbins), recordings of twentieth-century American repertoire, and broadcasts of the Howells Requiem, Parry's *Songs of Farewell* and MacMillan's *Tenebrae Responses*. He is Musical Director of Kingston Choral Society and chamber choir Londinium, and has appeared as a guest conductor with New London Chamber Choir, Hong Kong's Tallis Vocalis, and the choirs of Dartington International Summer School.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and read music at Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He studied conducting under Martyn Brabbins in Glasgow, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Highlights of Andrew's 2015-6 season include his début with Welsh National Opera (*Orlando*) and the European première performances of Tarik O'Regan's *The Wanton Sublime* (Arcola Theatre).

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JENNIFER DAVIS – Soprano

Jennifer Davis studied at DIT's Conservatory of Music and Drama (MMUS) and at the National Opera Studio.

She joined the Jette Parker Young Artists Programme at the Royal Opera House in September 2015, and this Season has sung Euphrosyne/Lachesis (Rossi's *Orpheus*, Shakespeare's Globe) and Nursing Sister (*Suor Angelica*), a role in the world premiere of 4:48 Psychosis (Lyric Hammersmith), and she will sing Ines (*Il Trovatore*) for The Royal Opera. Her awards include the Gerard Arnholt Prize (Wexford Festival Opera) and the Bernadette Greevy Bursary awarded by the National Concert Hall, Dublin. Next Season, she will sing Ifigenia (*Oreste*, Wilton's Music Hall), Ines (*Il Trovatore*), and Arbate (*Mitridate*), for The Royal Opera and Elisabeth (*Les Enfants Terribles*) and soprano soloist in Gorecki Third Symphony for The Royal Ballet.

Previous operatic engagements include Susanna (Glasthule Opera), High Priestess in *Aida* and Countess Almaviva (Lyric Opera Productions), Euridice in *Orpheus ed Euridice* (Junction Festival), Female Chorus in *The Rape of Lucretia* (Irish Youth Opera), Agata in Cagnoni's *Don Bucefalo* and Adina (both with Wexford Festival Opera). She has performed widely in concert in the UK, Ireland, and Europe, including concerts and live broadcasts with the RTÉ National Symphony Orchestra.

NICHOLAS MULROY - Tenor

Born in Liverpool, Nicholas Mulroy was a chorister at the Metropolitan Cathedral and studied Modern Languages at Clare College, Cambridge, and completed his postgraduate studies at the RAM.

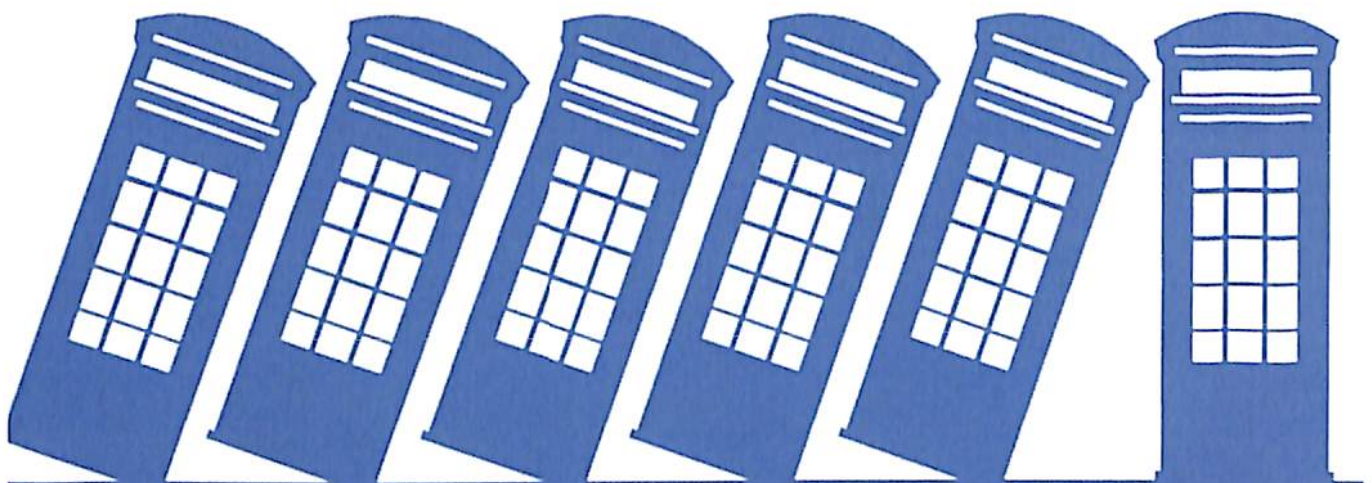
Known primarily for his performances of Baroque music, he has enjoyed collaborations with many of the pre-eminent exponents of that repertoire: Sir John Eliot Gardiner and the English Baroque Soloists, John Butt OBE and the Dunedin Consort, Laurence Cummings, Jordi Savall, Marc Minkowski, Stephen Layton, Emmanuelle Haïm, Paul McCreesh and the Gabrieli Consort, and Richard Tognetti. He has sung with most of Europe's leading period instrument groups, and with orchestras in Melbourne, Brussels, Boston, Auckland, Copenhagen, Wrocław, the BBC Philharmonic, Staatskapelle Dresden, the RSNO, the St Paul Chamber Orchestra, the OAE, and the Britten Sinfonia. Recent highlights have included his debut at Carnegie Hall in Monteverdi's *Vespers* (with Gardiner), *St John Passion* in the Thomaskirche in Leipzig, *Christmas Oratorio* in Sydney Opera House with the Australian Chamber Orchestra, Britten's *Les Illuminations* in Shanghai, a reconstruction of the first performance of Monteverdi's *Combattimento* in Venice, and Rameau's *Hippolyte et Aricie* at the Opéra de Paris.

On the operatic stage, he has sung in Toulouse, Glyndebourne, Lille, Copenhagen and Dijon, and recently sang the title role of Monteverdi's *L'Orfeo* in Australia to critical acclaim.

Other engagements include singing Britten's complete *Canticles* at the Wigmore Hall on the occasion of the composer's 100th birthday, Janacek's *Diary of One Who Vanished* for Glyndebourne Festival Opera and for the Philharmonia at the RFH, and a programme of great Schubert Lieder at the Wigmore Hall (also for BBC Radio 3). He has given recitals throughout Europe with regular partners John Reid, Alisdair Hogarth, Joseph Middleton (piano) and Elizabeth Kenny (lute).

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