



Saturday 29 June 2019, 7.30pm

Open Rehearsal 2.30 – 4pm

St Andrew's Church

Maple Road, Surbiton KT6 4DS

Jessica Gillingwater Mezzo-soprano

Gareth Brynmor John Baritone

James Orford Organ

Clare O'Connell Cello

Andrew Griffiths Conductor

THE POWER OF SONG

Durufié *Requiem*

Bruch *Die Macht des Gesanges*

Tavener *Svyati*

Vierne *Les Angélus*

TICKETS

£5 – £13 from 07770 932912

www.kingstonchoralsociety.org.uk
or at the door



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 ~ ~

16th November 2019 at 7.30 pm

Mendelssohn - *St Paul*

with Thames Sinfonia

Andrew Griffiths - Conductor

All Saints Church, Market Place, Kingston KT1 1JP

For further details contact the Box Office on 020 8977 7936

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~ ~ PROGRAMME ~ ~

THE POWER OF SONG

Tavener: *Svyati*

Vierne: *Les Angélus*

Au matin

À midi

Au soir

Bruch: *Die Macht des Gesanges*

~ ~ INTERVAL ~ ~

Durufilé: *Requiem*

I Introit

II Kyrie

III Domine Jesu Christe

IV Sanctus

V Pie Jesu

VI Agnus Dei

VII Lux aeterna

VIII Libera me

IX In Paradisum

Con brio

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TAVENER (1944-2013)

John Tavener was born in Wembley Park on 28 January 1944. His early musical experience was listening to his father playing organ at St Andrew's Presbyterian Church in Frognal, Hampstead. At aged 12 Tavener fell in love with Mozart's *The Magic Flute*, after seeing it at Glyndebourne. That same year he heard Stravinsky's *Canticum Sacrum* which he later recalled as "the piece that woke me up and made me want to be a composer".

Tavener was a music scholar at Highgate School where John Rutter was a fellow pupil. He studied piano, organ and composition and went on to the Royal Academy of Music, studying with Lennox Berkeley and Solomon. The first work to bring him to public attention was *The Whale* (1968), which was premiered by the London Sinfonietta at their inaugural concert. His music impressed John Lennon and Ringo Starr which helped him to get *The Whale* recorded by Apple Records.

In 1977 Tavener broke with the Scottish Presbyterian Church of his upbringing and entered the Orthodox Church. This inspired his music for the next 20 years, but from the late 1990s he started to look to other sources for inspiration including Hinduism, Judaism, Christianity, Islam and American Indian spirituality. He also found inspiration in the literature of Tolstoy, Shakespeare, Blake and Dante.

In 1981 Tavener suffered a failure with his *Akhmatova Requiem*, both at its Edinburgh Festival première and at the Proms' performance the following week when many of the audience left before the end. The following year he wrote *The Lamb* for his nephew's third birthday. It took him one afternoon and has become one of his most loved works frequently performed as a Christmas carol. The *Song for Athene*, performed at the funeral of Princess Diana in 1997, and *The Protecting Veil* for cello and orchestra, premiered at the 1989 Proms, helped to cement his reputation.

Tavener suffered from ill health throughout his life. He had a stroke in his thirties, underwent heart surgery and the removal of a tumour in his forties, and suffered two further heart attacks, leaving him very weak. In the 1990s he was diagnosed with Marfan syndrome, a genetic disorder affecting the connective tissue. He died at home in Dorset on 12 November 2013. His funeral service was Orthodox and was presided over by the most senior Orthodox bishop in the UK and was attended by 700 mourners.

SVYATI

Святѣй (Svyati) was commissioned by Cricklade Music Festival and was premiered on 1 October 1995 by the Kiev Chamber Choir and Steven Isserlis, directed by Mykola Gombych.

Tavener has said of his work that "I began to write Svyati in early 1995: while sketching it, I learned that John Williams, father of Jane, my dear friend and publisher, was dying. I could not refrain from dedicating it to Jane and to the memory of her father.

"The text is in Church Slavonic and is used at almost every Russian Orthodox service, perhaps most poignantly after the congregation have kissed the body in an open coffin at an Orthodox funeral. The choir sings as the coffin is closed and borne out of the church, followed by the mourners with lighted candles. The cello represents the priest or 'Ikon' of Christ and should play at a distance from the choir, perhaps at the opposite end of the building.

As in Greek drama, choir and priest are in dialogue with each other. Since the cello represents the Ikon of Christ, it must be played without any sentiment of a Western character, but should derive from the chanting of the Eastern Orthodox Church."

VIERNE (1870-1937)

Louis Vierne was born on 8 October 1870. He had severe cataracts from birth and was what would today be termed 'legally blind'. He was very musical and aged two he was able to pick out the notes of a Schubert lullaby that he had just heard being played on the piano. As a boy Vierne had piano lessons with Henri Specht, who was also blind.

He was befriended by César Franck (1822-1890), who gave him private lessons in composition and harmony and included him in his organ lessons at the Paris Conservatoire. Franck's harmonic language was one of the richest of the time and it can be heard in Vierne's compositions. Vierne became a full-time student at the Conservatoire in 1890 and, after Franck died in November that year, Charles-Marie Widor (1844-1937) succeeded as the organ tutor. From 1892 Vierne worked at Notre Dame as Widor's assistant and later as the assistant to Félix Alexandre Guilmant (1837-1911). Vierne became the principal organist at Notre Dame in 1900, beating four other organists for the role in a competition on 21 May. He remained there until his death in 1937. During this time the cathedral organ was in a very poor state so Vierne undertook a concert tour of America to raise funds for its repair. He found the tour physically very demanding and tiring.

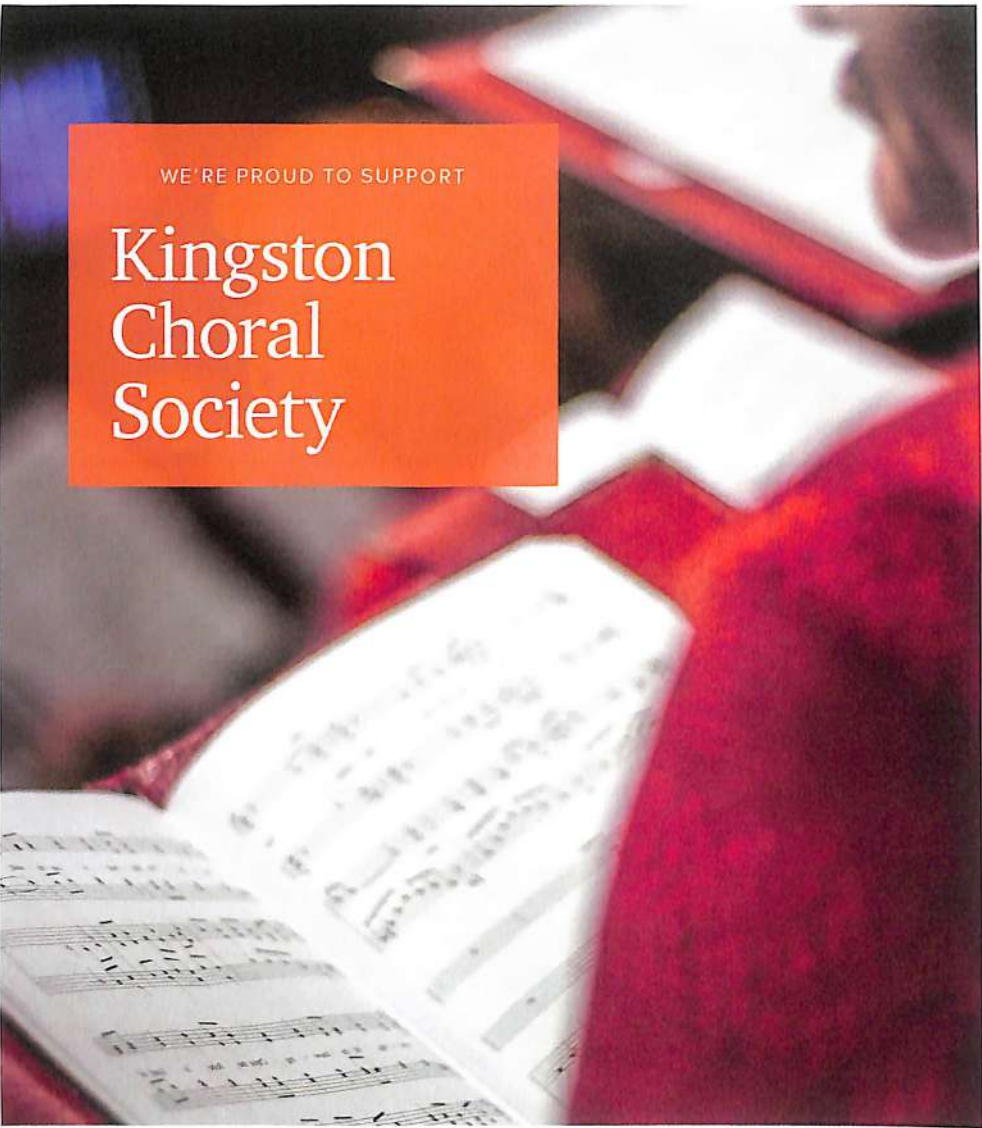
In 1906 Vierne had a serious fall and broke his right leg and ankle. He came near to having his leg amputated, and it took a whole year for him to recover the use of it. He had often stated that he wanted to die at the organ console of Notre Dame and his wish came true. During a concert on 2 June 1937, having finished playing his *Stèle pour un enfant défunt* and, as he was reading a theme that had been submitted for him to improvise upon, he pitched forward. As he fell off the organ stool his foot hit the low pedal "E", which resounded round the cathedral. His colleague Maurice Duruflé (1902-1986) was with him as he died.

LES ANGELUS

The Angelus is the bell that is rung three times during the day in the Roman Catholic Church to announce the reciting of prayers to commemorate the Annunciation and the Incarnation. The composer called it a 'triptych' for solo singer and organ, though it is, in effect, a mini song cycle. There is a version for orchestra and soloist. The text is by the novelist, poet, journalist and raconteur Jehan le Povre Moyne (John the Poor Monk) (real name Ernest Eugène Coquin (1903-1970)).

Vierne composed *Les Angélus* whilst he was staying at the Château de La Basse Bouchetière, Maine-et-Loire in 1929 and it displays Vierne's mature style with its use of short melodic motif and chromaticism. It was dedicated to his close friend, the soprano Madeleine Richepin who, with the composer at the organ, gave the première in the church of St Sémin in Toulouse on 2 February 1932.

The movements are called Au matin ('In the morning' or 'At dawn'), A midi ('At noon') and Au soir ('In the evening' or 'At sunset') to reflect the times at which the Angelus bell is rung (6am, midday and 6pm). The first song, *Molto adagio*, begins with an extended organ introduction consisting of a chain of ethereal chords. The soprano line floats over the top with a very languid, mellifluous melody, obviously not wishing to break the early morning silence.



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The second song, *Andante con moto*, begins with a two descending bell-like figures in the organ. This gives way to a continuous rippling figure whilst the soprano provides a pastoral, lilting song over the top. The third song, *Andante moderato*, begins with the unison tolling of the evening bells. The soprano enters with a relaxed legato line. The mood becomes more unsettled with the introduction of chromatic elements in both the vocal and the organ lines before it draws to a sedate close as the tolling figuration returns.

DURUFLE (1902-1986)

Maurice Duruflé was born in Louviers, northern France in 1902. 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 (1870-1939), assisting him at Basilique Ste-Clotilde, Paris. In 1920 Duruflé entered the Paris Conservatoire and studied organ under Eugène Gigout (1844-1925) and composition under Paul Dukas (1865-1935). He graduated with first prizes in organ, harmony, piano accompaniment, and composition.

In 1927 Louis Vierne (1870-1937) nominated Duruflé to be his assistant at Notre Dame and in 1929 he became the titular organist of St-Etienne-du-Mont. In 1939 he advised Francis Poulenc (1899-1963) in the registrations he should use for his *Concerto for Organ, Strings 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, contracted in 1932, ended in a civil divorce in 1947 and was annulled by the Vatican in 1953. The second, at the end of 1953, was 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. They became a famous and popular organ duo making many recordings.

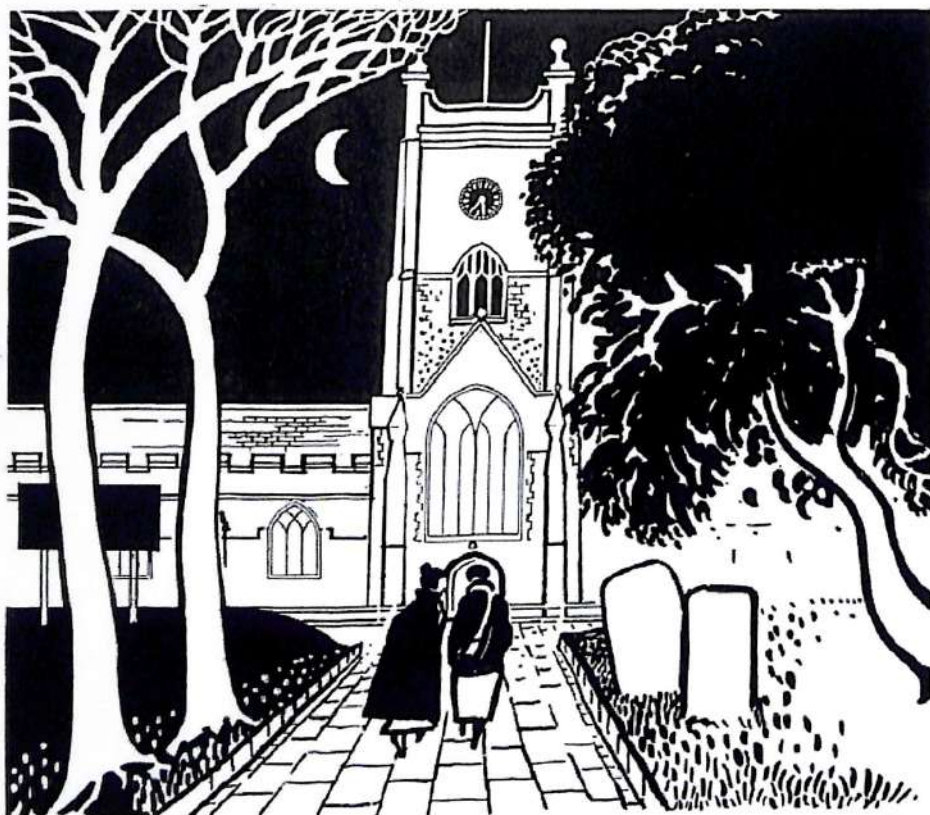
In 1975 they were involved in a head-on car accident, leaving them both with extensive injuries. Duruflé was effectively housebound for the rest of his life. Marie took over his duties as organist at St-Etienne-du-Mont. He died in Louveciennes, near Paris, in 1986, aged 84.

Although he was a contemporary of the highly modern and individual Olivier Messiaen (1908-1992), Duruflé preferred the musical style of earlier generations of French composers, such as Debussy (1862-1918), Ravel (1875-1937), Dukas and Gabriel Fauré (1845-1924), to that of the avant garde. He was acutely aware of the legacy left by Schubert (1797-1828), 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.

14 JULY 1990



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DEBUSSY: LA MER
DURUELE: REQUIEM



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REQUIEM

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 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 that 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 sections with the soprano line singing a plainchant melody whilst the lower voices gently vocalise, 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.

BRUCH (1838-1920)

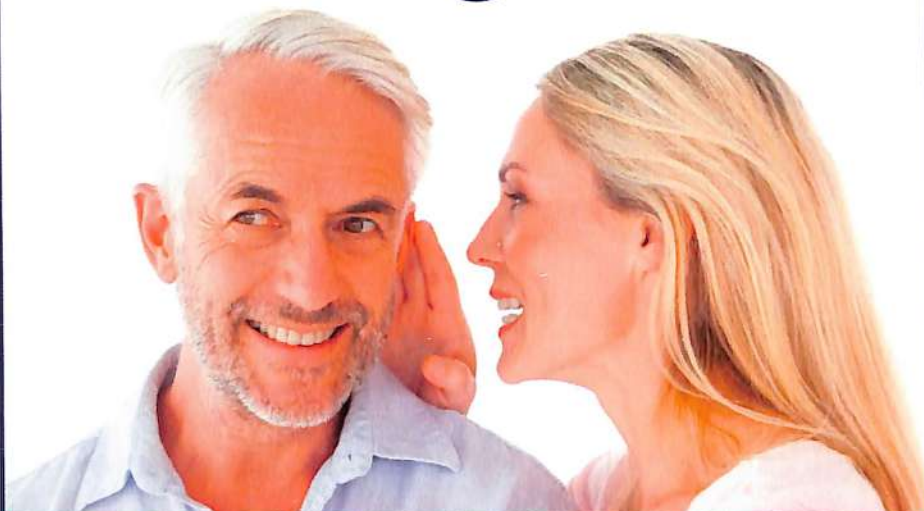
Max Karl August Bruch was born in Cologne on 6 January 1838. His father was a lawyer and his mother was a singer and teacher. At age nine he wrote a song for his mother's birthday, and by the age of 14 he had composed his first symphony. He wrote a wide range of works in his teenage years, including his first opera *Scherz, List und Rache* (Jest, Deceit and Revenge) performed in 1858, when he was just 20, but very few have survived. The Bohemian composer and piano virtuoso Ignaz Moscheles (1794-1870) recognised his aptitude and Bruch took lessons with the composer and pianist Ferdinand Hiller (1811-1885), to whom Robert Schumann dedicated his piano concerto in A minor. Hiller's training was very thorough but was stiflingly conservative in outlook.

The publisher Breitkopf and Hartel issued some of Bruch's early works which enabled him to travel, teach and establish himself as a composer. He occupied musical posts at Mannheim (1862-1864), Koblenz (1865-1867), Sondershausen (1867-1870), Berlin (1870-1872), and Bonn (1873-1878), where he working privately. At the height of his career he spent three seasons as conductor of the Liverpool Philharmonic Society (1880-1883), receiving an honorary doctorate from Oxford University in 1883. From 1890 until his retirement in 1910 he taught at the Berlin Hochschule für Musik, where he taught Ottorino Respighi (1879-1936) and Ralph Vaughan Williams (1872-1958). Bruch died at his home in Berlin-Friedenau on 2 October 1920.

During his lifetime he was known for his massive works for choir and orchestra, which continued to be performed by German choral societies into the late 19th century. In 1868 he wrote the first of his three violin concertos, *No. 1 in G Minor*. He uses techniques employed by Mendelssohn in his *Violin concerto in E minor*, including connecting the movements and not including the expected orchestral exposition in the first movement. With its impassioned melodies and high-wire virtuosity it became so popular that it eclipsed the rest of his output and dogged him for the rest of his life. What is worse is that he sold the work for a one-off payment, which did him out of a fortune in fees and royalties.

Of over 200 works that Bruch composed in his lifetime, he is remembered chiefly for his works for solo instrument and orchestra – the *Violin Concerto No. 1 in G minor* (1868), the *Scottish Fantasy for violin and orchestra* (1880) and the *Kol Nidrei for cello and orchestra*, Op. 47 (1881) also known as the *Adagio on Hebrew Melodies*. The success of *Kol Nidrei* led to a mistaken belief that Bruch was of Jewish heritage, something he refuted and which has not been established. During the war performances of his works in Germany were restricted by the National Socialist Party. Bruch's legacy is based on a handful of orchestral works that show structural complexity and a mastery of counterpoint, harmony and instrumentation, which put him firmly in the Romantic classical school of composition. He has a wonderful melodic inventiveness, due, in part, to his love of folk music which he believed was the source of all true melodic style.

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TAVENER - SVYATI

Святы́й Боже,
Святы́й Кръ́цкій,
Святы́й Безсме́ртный,
цо́миду́й нась

Holy God,
Holy and Strong,
Holy and Immortal,
have mercy upon us.

VIERNE - LES ANGELUS

Au matin

Sur ma ville endormie a sonné l'Angélus,
L'Angélus des clochers en hommage à Marie:
Vois comme fuit la lune et comme le salut
De l'Archange est joyeux sur ma ville endormie.

Comme faon de la biche au revers des coteaux
Va bondir le soleil! La maison pauvre ou riche,
Les arbres, les jardins seront dorés tantôt
Et joueront le enfants comme faon de la biche.

Une journée encore apporte du bonheur
Ou du torment au coeur! Seigneur, je vous adore
Dans la sublimité des premières leures
Du jour et vous bénis une journée encore.

À midi

Au midi qui flamboie et rutile, voici
Sur le bruit des cités et des foules, la joie
D'un clair soleil! Mon Dieu, clament notre merci
Les cloches d'Angelus au midi qui flamboie.

Au milieu de la route ou nous pèlerions
Entre l'enfance aimée et la mort qu'on redoute.
Sainte Mère de Dieu, nous nous arrêterons
Pour implorer ton aide au milieu de la route.

Car la tâche est immense et lourde pour nos bras
Tes maternelles mains apaisent nos souffrances
Du midi jusqu'au soir tombant, guide nos pas
Aux moissons de ton Fils où la tâche est immense.

In the morning

Over my sleeping village the Angelus has rung -
The homage of the bell-towers to Mary:
See how the moon takes flight and how
Joyful is the Archangel's greeting over my
sleepy town.

Like a hind's fawns, behind the hills,
The sun leaps up. Houses poor or rich,
Trees and gardens will soon be gilded,
And the children will play like a hind's fawns.

Another day brings happiness
Or torment to the heart. Lord, I adore Thee
In the sublimity of first light,
And bless Thee for another day.

At Midday

At midday, flaming and glittering
Above the noise of towns and crowds, the joy
Of bright sunlight! Lord God, pealing our thanks,
The Angelus bells at noon.

Along our pilgrim path,
Between loved childhood and dreaded death,
Holy Mother of God, we will stop
To implore your help along our pilgrim path.

For the task is immense and heavy to our arms.
Thy maternal hands calm our pains
From noon till nightfall, guide our steps
To thy Son's harvest, where the task is immense.

Au soir

Puisque la nuit remont au ciel et dans nos cœurs.
Puisque l'heure est venue où chacun fait le compte
De ses travaux, de ses douleurs, de ses rancœurs.
Nous te prions encore puisque la nuit remonte!

O Vierge, sois clémente au dernier Angélus
Qui berce le sommeil de la terre en tourmente
Qu'aux misères du jour nous ne pensions plus!
A nos péchés humains, o Vierge sois clémente!

Dans la vie éternelle ou la nuit ne vient pas.
Emportés par le vent que seules font les ailes
Des divins Angelots, nos Ave Maria
Te chantant notre amour dans la vie éternelle.

In the evening

As night re-ascends the sky and our hearts;
As the hour is come when everyone takes count
Of one's toil, sorrows and rancor,
We beseech Thee again, as night returns.

O Blessed Virgin, be merciful at the last Angelus
That lulls the sleep of a world in torment!
That we may no more think of the day's misery!
To our human sins be merciful, O Blessed Virgin.

In life eternal, where night comes not,
Carried by the wind made only by the wings
Of divine cherubs, Ave Maria
Sings thee our love in life eternal.

BRUCH - DIE MACHT DES GESANGES

Ein Regenstrom aus Felsenrissen,
Er kommt mit Donners Ungestüm,
Bergrümmen folgen seinen Güssen
Und Eichen stürzen unter ihm;
Erstaunt, mit wollustvollem Grausen,
Hört ihn der wanderer und lauscht,
Er hört die Flut vom Felsen brausen,
Doch Weiß er nicht, woher sie rauscht;
So strömen des Gesanges Wellen
Hervor aus nie entdeckten Quellen.

Verbündet mit den furchtbarn Wesen,
Die still des Lebens Faden drehn,
Wer kan des Sängers Zauber lösen,
Wer seinen Tönen widerstehn?
Wie mit dem Stab des ötterboten
Beherrscht er das bewegte Herz:
Er taucht es in das Reich der Todten,
Er hebt es staunend himmelwärts
Und wiegt es zwischen Ernst und Spiele
Auf schwanker Leiter der Gefühle.

Wie wenn auf einmal in die Kreise
Der Freude, mit Gigantenschritt,
Geheimißvoll, nach geisterweise,
Ein ungeheures Schicksal tritt,
Da beugt sich jede Erdengroße
Dem Fremdling aus der andern Welt,
Des Jubels nichtiges Getöse
Verstummt, und jede Larve fällt,
Und vor der Wahrheit mächt'gem Siege
Verschwindet jedes Werk der Lüge.

So rafft von jeder eiteln Bürde,
Wenn des Gesanges Ruf erschallt,
Der Mensch sich auf zur Geisterwürde
Und tritt in heilige Gewalt;
Den hohen Göttern ist er eigen,
Ihm darf nichts Irdisches sich nahn,
Und jede andre Macht muß schweigen,
Und kein Verhängniß fällt ihn an;
Es schwinden jedes Kummers Falten,
So lang des Liedes Zauber walten.

From rainswept heights with sound of thunder,
There rolls a torrent fierce and strong,
Rock barriers vast it cleaves asunder
And oaks upturn are dashed along;
Amazed, the Wand'rer's heart is thrilling,
While mute he hears the wondrous spell,
The torrent's voice the air is filling,
But whence it comes he cannot tell;
So pours the flood of Song, unbidden
In boundless flow from fountains hidden.

In league with sisters wierd and tragic,
Who life's frail thread in silence twist,
When weaves the singer spells of magic,
Who can the power of song resist?
For with the wand of God's immortal
The throbbing bosom he can sway:
Of death he opes the gloomy portal
To realms above he points the way
Twixt play and earnest ever changing
Emotions airy ladder ranging.

And just as though there came 'mid talking
And laughter, with a giant's tread,
And stealthy pace, some phantom stalking,
some fateful spectre grim and dread,
So comes, with awe the nations filling
This stranger from a world unknown,
The noise of ribald laughter stilling
At once away all masks are thrown,
And glorious truth in triumph seated
Bids fraud and fateshood fly defeated.

So man, his earth-born burdens shedding,
When once of song he hears the call,
The upward path of genius treading
Can reach the holiest height of all;
Immortal Gods their own proclaim him,
'Gainst earthly woes he bears a charm,
No other might can hurt or shame him,
No evil deed has power to harm;
No mortal need be crushed by sorrow,
While man can song's enchantment borrow.

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DURUFLE - REQUIEM

I Introit

*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.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

II Kyrie

*Kyrie eleison,
Christe eleison.
Kyrie eleison.*

III 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.*

IV Sanctus

*Sanctus Dominus Deus Sabaoth,
pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus, qui venit in nomine Domini.
Hosanna in excelsis!*

V Pie Jesu

*Pie Jesu Domine,
dona eis requiem sempiternam.*

Eternal rest grant them, O Lord,
and let eternal light shine upon them.
A hymn to you is fitting, O God in Zion,
and a vow made to you in Jerusalem;
hear my prayer,
all flesh comes to you.
Eternal rest grant them, O Lord,
and let eternal light shine upon them.

Lord have mercy,
Christ have mercy,
Lord have mercy.

Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed from the punishments of hell
and from the deep abyss.
Deliver them from the lion's mouth
so that Tartarus does not swallow them,
and that they do not fall into darkness.
But holy Michael, describes them as being in
the holy light, which long ago to Abraham and
his offspring you promised.
Offerings and prayers to you, Lord, praise we offer.
Hear them for the sake of those souls
which today we remember, grant, Lord, that
they may pass from death to life, which long
ago to Abraham and his offspring you promised.

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your glory,
Hosannah in the highest.
Blessed is he who comes in the name of the Lord,
Hosannah in the highest.

Gracious Lord Jesus,
grant them eternal rest.

VI Agnus Dei

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

VII 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.*

VIII Libera me

*Libera me, Domine, de morte aeterna,
in die illa tremenda, quando coeli
movendi sunt et terra, dum veneris judicare
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.*

IX In Paradisum

*In Paradisum deducant Angeli,
in tuo adventu suscipiant te Martyres et
perducant te in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem.*

Lamb of God, who takes away the sin of the
world, grant them eternal rest.

May eternal light shine on them, Lord,
with your saints forever,
because you are gracious.
Eternal rest grant them, O Lord,
and let eternal light shine upon them.

Deliver me, Lord, from eternal death
on that tremendous day when the heavens
and the earth are disturbed, when you will come
to judge the world through fire.
I am forced to tremble and I fear, when the
destruction comes and the impending wrath,
when the heavens and the earth are disturbed.
That day, the day of wrath, of calamity, of
misery, day immense and most bitter.
Eternal rest grant them, O Lord,
and let eternal light shine upon them.

Into Paradise may the angels lead you,
may the martyrs welcome you in your coming
and guide you into the holy city Jerusalem.
A chorus of angels will greet you,
and with Lazarus, once a beggar,
may you have 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.

He has conducted productions for The Royal Opera, Welsh National Opera, Opera North, Opera Theatre Company, Early Opera Company, Mid Wales Opera, Bampton Classical Opera and Iford Festival Opera. In concert he has appeared with the Orchestra of the Swan, Southbank Sinfonia and the Orpheus Sinfonia, and he is regularly engaged to broadcast and record with the BBC Singers.

Andrew has worked at Glyndebourne, ENO, Scottish Opera, Chicago Opera Theatre, Opera Collective Ireland, 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 50 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's engagements for the BBC Singers have included the world première of John Pickard's *Mass in troubled times*, recordings of 20th century American repertoire, and broadcasts of Howells, Parry and MacMillan. He regularly directs the choirs at Dartington International Summer School, and has appeared in concert with the BBC Symphony Chorus, New London Chamber Choir, and Hong Kong's *Tallis Vocalis*. He is Musical Director of Kingston Choral Society and chamber choir Londinium, whose debut recording, *The Gluepot Connection*, was recently released to widespread critical acclaim.

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, before joining the Royal Opera's Jette Parker Young Artist programme. 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.

Andrew will shortly make his debuts with the Royal Ballet (conducting Sidi Larbi Cherkaoui's new work) and the Royal Northern Sinfonia (Bach's *B Minor Mass*). Other forthcoming engagements include Mozart, Beethoven and Thea Musgrave with Orchestra of the Swan, and a *Venetian Vespers for the Ascension* at Dartington.

JESSICA GILLINGWATER - Mezzo-soprano



London born mezzo soprano Jessica Gillingwater studies with David Pollard and is a member of the BBC Singers. Recent concert highlights include Bernstein's *Jeremiah* symphony with the BBC Symphony Orchestra at Saffron Hall, Duruflé's *Requiem* with Stephen Cleobury and the BBC Concert Orchestra at King's College Cambridge and Mrs Noye in Britten's *Noye's Fludde* with Martyn Brabbins at Southwark Cathedral. Jessica also has a keen interest in contemporary music and has recently performed Boulez's *Le Marteau Sans Maître* and Ligeti's *Aventures* and *Nouvelles Aventures* with the Psappha Ensemble at Hallé St Peter's. Jessica's oratorio repertoire

includes Handel's *Messiah*, Elgar's *Dream of Gerontius*; Bach's *Passions* and *B Minor Mass*; Mendelssohn's *Elijah*; Rossini's *Stabat Mater* and Verdi's *Requiem*. Jessica also performs regularly with ensembles including Exaudi, Solomon's Knot, The Dunedin Consort, The Marian Consort, Alamire and The Choir of the Enlightenment.

Jessica completed ENO's Opera Works Programme in 2015 having previously studied with Louise Winter at the Royal Northern College of Music where she was supported by the D'Oyly Carte Charitable Trust. Whilst at the RNCM she was a finalist in the Elizabeth Harwood and Frederic Cox competitions and was awarded the Dame Eva Turner Prize. She was the vocal faculty winner of the concerto competition and performed the Wesendonck Lieder in the RNCM Concerto Competition Final. Jessica has participated in masterclasses with Christine Brewer, Mark Shanahan and Catherine Wyn-Rogers. Jessica has performed the roles of Mrs Herring, Albert Herring (Hampstead Garden Opera / Britten); Giunone, Il Ritorno D'Ulisse in Patria (RNCM / Monteverdi); Miranda, The Dancing Master (Malcolm Arnold Festival / Arnold); Mother and Witch, Hansel and Gretel (Didsbury Arts Festival / Humperdinck).

GARETH BRYNMOR JOHN - Baritone



Winner of the Kathleen Ferrier Award, baritone Gareth Brynmor John studied at Cambridge, the Royal Academy of Music where he won the Patrons' Award, and the National Opera Studio where he was supported by the Royal Opera House.

Recent and future opera roles include Sharpless for Bury Court Opera and at the Anghiari Festival and Edoardo in Donizetti's *Siege of Calais* for English Touring Opera for whom he has also understudied Marcello. He made his debut with Welsh National Opera singing Schaunard (*La Bohème*) in Spring 2017 and recently returned to sing Masetto / *Don Giovanni*, whilst covering the title role. He has also covered and sung the roles of Eugene Onegin and Andrei / *War and Peace* for WNO and will also cover and sing Papageno / *Die Zauberflöte* for them this season. Other future engagements include Purcell *The Indian Queen* with Opéra de Lille and Servilio / *Lucio Papirio Dittatore* at the Buxton Festival. Concert performances include *Elijah* at Birmingham Town Hall; *Cammina Burana* with the Bach Choir at the Royal Festival Hall, and at the Barbican; Handel's *Messiah* and Faure's *Requiem* at the Royal Albert Hall, *Dream of Gerontius* with the Leeds Philharmonic Chorus, Stanford *Missa via Victor* with the BBC National Orchestra of Wales and *The Kingdom* with the BBC Philharmonic Orchestra.

Gareth is part of the Songsmiths, and sings in the London English Song Festival. He has given recitals at St John's Smith Square, Wigmore Hall, Barber Institute, King's Place, King's Lynn Festival, North Norfolk Music Festival, Ludlow Festival of Song, Haddo Festival, Wallace Collection, Bath International Festival, Buxton Festival and Leeds Lieder.

JAMES ORFORD - Organ



James Orford is currently the Organ Scholar at St Paul's Cathedral, having previously held scholarships at the Royal Hospital Chelsea, King's College, London, Truro Cathedral and Dulwich College. He is also in his final year as an undergraduate scholarship student at the Royal Academy of Music, where he studies on a scholarship with Bine Bryndorf and David Titterington.

An active performer, James has given many recitals and concerts across the UK in many notable venues, including St Paul's, Westminster and Liverpool Cathedrals, several Cambridge college chapels and the Royal Festival Hall. He has also performed as part of the St Alban's, Edinburgh, London Handel and the Brandenburg Festivals.

James works extensively as a choral accompanist and has collaborated with many professional and amateur choirs. Engagements as an accompanist have taken him to many venues in the UK, France, Germany, Sweden, Canada, the USA and Nigeria. He has performed in such venues as the Royal Festival Hall, Chartres Cathedral, France, Neresheim Abbey, Germany, Lund Cathedral, Sweden and Christ Church Cathedral, Montreal. His discography includes two critically acclaimed recordings with the Chapel Choir of the Royal Hospital Chelsea, and a brand new release with King's College, London.

A pianist as well, James has worked mainly as an accompanist and regularly performs with both instrumental and vocal soloists, most notably Susan Bullock CBE and Ian Bostridge CBE. He has won the accompanist prizes in the AESS Courtney Kenny Song Competition, the John Kerr English Song Competition and the Marjorie Thomas Art of Song Prize. He has performed the Schumann Piano Concerto at Cadogan Hall, London and recently gave a world première performance of his own two piano arrangements of *Seek him that maketh the seven stars* by Jonathan Dove.

CLARE O'CONNELL - Cello



Clare O'Connell is a cellist who is passionate about playing and curating chamber music. She is a member of Lontano, the Le Page Trio, The Harbrough Collective, Propellor Ensemble, Loki, and The Storyteller's Ensemble. She was a founder member of Chroma.

She founded and curates her own series of intimate chamber music concerts in Berkhamsted, commissioning new music from composers Leonardo Margutti, Luke Bedford, David Bruce, Freya Waley Cohen and

Rubens Askenar, experimenting with varying instrumental line-ups, and interweaving music poetry and storytelling to add another dimension to the concert going experience.

Clare conceived and produced CHROMA's first own label album 'Folk Tales' with David Le Page (violin) and Ian Watson (accordion) and she is currently working on 'Samvaad', an album of Indian and Balkan inspired music with David Le Page and percussionist Eric Ford.

Clare regularly plays all over the UK. Recent highlights include a duet with a nightingale in the middle of the Sussex countryside for Sam Lee's Singing With Nightingales series; plans include touring Propellor's new piece *Loom* and a solo performance in *An Elephant in the Garden* at Shakespeare's Globe's storytelling Festival.

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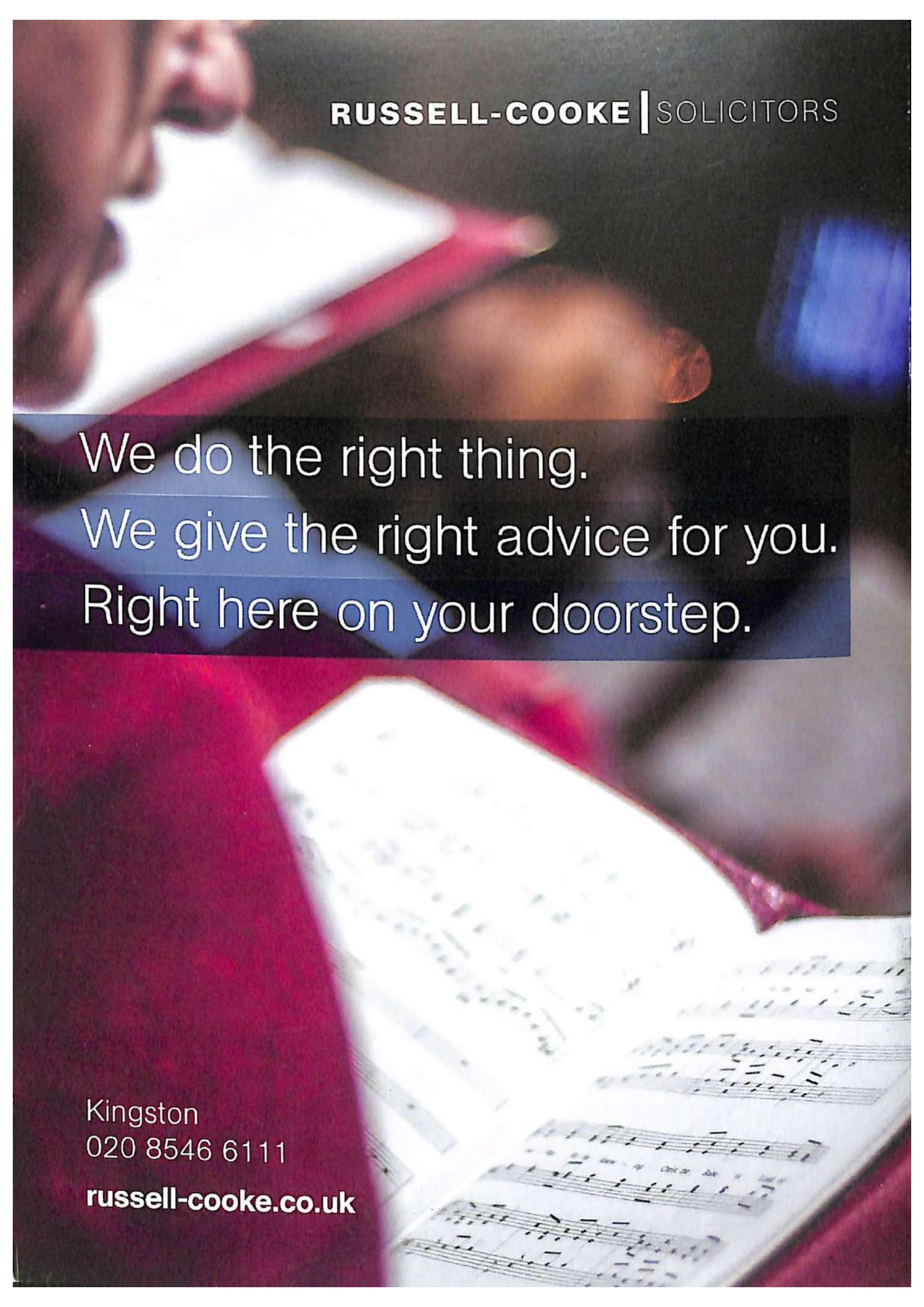
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