



*The Chantry
Singers*

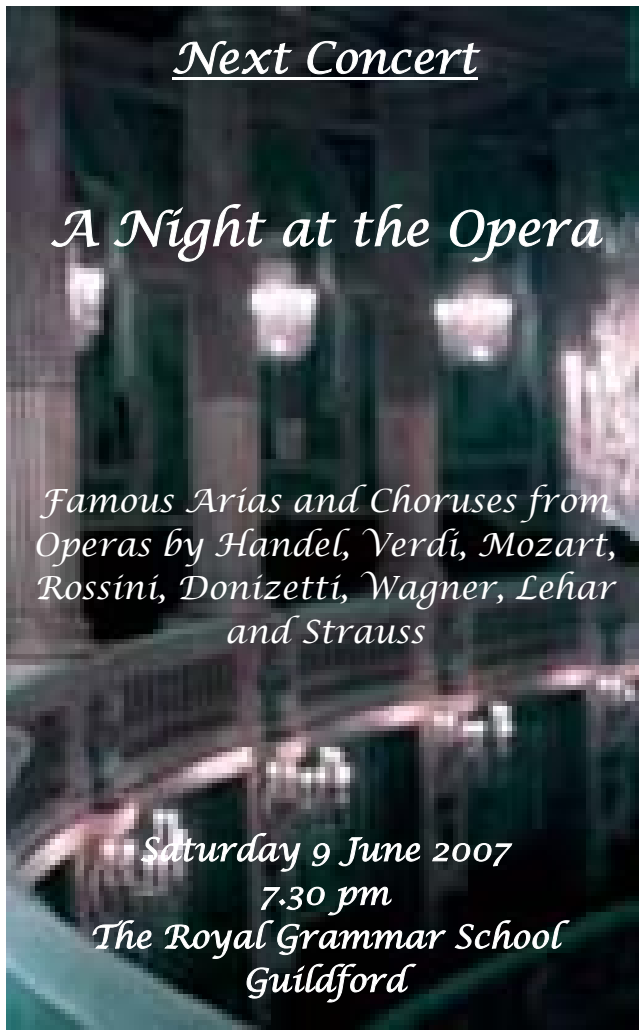
Faure Requiem

*Claire Rennison
Edward Grint
Graham Neal
Tom Corns*

The Chantry Singers

*Conductor
Roy Rashbrook*

**3 March 2007
St Nicolas Church
Guildford**



*Claire Rennison - Soprano
Edward Grint - Baritone
Graham Neal - Tenor
Tom Corns - Organ*

The Chantry Singers

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Programme

*Plainsong Chant
Veni Creator Spiritus*

*Thomas Tomkins
My Beloved Spake*

*Soloists: Claire Rennison, Jyl Wheeler,
Chris Reddin and Steve Gandy*

*Ralph Vaughan Williams
Five Mystical Songs*

*Charles Villiers Stanford
Beati Quorum Via*

*Jonathan Harvey
Come Holy Ghost*

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Interval - 20 minutes

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*Gabriel Fauré
Requiem*

Veni Creator Spiritus

Attributed to Rabanus Maurus, Abbot of Fulda and Archbishop of Mainz (776-856), this is one of the most widely used hymns in the church. It is used at vespers, pentecost, dedication of a church, confirmation, holy orders and whenever the holy spirit is solemnly invoked.

VENI, Creator Spiritus, mentes tuorum visita, imple superna gratia quae tu creasti pectora.

Come, Creator, Spirit, visit the souls of your own; fill with heavenly grace the breasts that you have created

Qui diceris Paraclitus, altissimi donum Dei, fons vivus, ignis, caritas, et spiritalis unctio.

You who are called Paraclete, gift of the most high God, living water, flame, charity, and spiritual anointing:

Accende lumen sensibus, infunde amorem cordibus; infirma nostri corporis, virtute firmans perpeti.

Inflame the light of our senses, pour love into our hearts, the weakness of our bodies strengthen with lasting power.

Deo Patri sit gloria, et Filio, qui a mortuis surrexit, ac Paraclito, in saeculorum saecula. Amen.

To the Father be glory, and to the Son, who from death arose, with the holy spirit, for ever and ever.

Amen.

Thomas Tomkins (1562 - 1756) ***My Beloved Spake***

Born in Pembrokeshire, Thomas Tomkins grew up in musical surroundings, his father being organist of the cathedral of St David's. In 1596 he was appointed as a choral instructor at Worcester Cathedral, going on to study in London under William Byrd. He became organist of the Chapel Royal in 1625 though he appears to have withdrawn from the post a few years later and returned to Worcester, for it was there that he lost his job when parliamentary forces captured the city in 1646. The Cathedral organ (which Tomkins had commissioned in 1614) was destroyed and the choir disbanded. Tomkins moved in with his son, and lived with him until his death.

Stylistically, Tomkins was extremely conservative, completely ignoring the emergence of the Italian baroque style. He was one of the most prolific 17th century composers of the verse anthem, i.e. one which alternates sections for full choir with a group of solo voices, in this case two sopranos, alto and bass. This example is very representative of his output, taking its text from the Song of Solomon. Tomkins is particularly effective in his treatment of the text in the solo sections, especially the rising figure on "rise up my fair one" and the rhythmic interplay between the singers on "the time of the singing of birds".

Recent performances include Britten's Saint Nicolas, Handel's Odes for Saint Cecilia's Day and for Queen Anne's Birthday, the rôle of Jason in a concert of Charpentier's opera *Medée*, Zelenka's Lamentations, Mozart's C minor Mass with the English Baroque Choir conducted by Jeremy Jackman at Saint John's, Smith Square, and the rôle of Evangelist in Bach's Saint John Passion with the London Mozart Players under Malcolm Archer at Saint Paul's Cathedral. More recently, he appeared alongside Sir Willard White in a performance of Mendelssohn's *Elijah* at Bath Abbey and sang the rôle of *The Sailor* in Purcell's *Dido and Aeneas* under Trevor Pinnock.

Roy also works as a conductor, having directed several choirs and ensembles, including the Choral Societies of Surrey Heath & Swindon, The Goldsmiths' Chorus, The University of London Union Chorus, The Hanover Singers, Candlelight Opera, Hart Voices of Fleet and The Chantry Singers of Guildford.

The Chantry Singers is a chamber choir based in Guildford which regularly performs three concerts a year. The choir was formed in 1983 by Tim Venvell, then deputy music director at the Royal Grammar School Guildford, who went on to conduct it for the next ten years. His successors Peter Coulson, Andrew Wilson, Sarah Baldock and Joanna Marsh carried forward his policy of alternating the unaccompanied repertoire with performances of major works. Throughout, the accent has been on a variety of musical styles from a variety of musical ages.

Away from home the choir has sung services in several cathedrals, notably Rochester, Salisbury and St. George's Chapel Windsor.

We were delighted to welcome Roy Rashbrook as our musical director in September 2004.

Sopranos

Beryl Disley
Jennifer Nicholas
Claire Rennison
Sue Trumble
Pat Turner
Jyl Wheeler
Elisabeth Willis

Altos

Shirley Aston
Michelle Bowles
Mary-Rose Brennan
Judy Davies
Jean Matthews
Shirley Neish
Chris Reddin
Vicki Shore
Julia Slater
Karen Tickle

Basses

Steve Gandy
John Hart
Tony Morden
Mike Trumble

Tenors

Geoff Disley
Tony Kemp
Roger Smy
Hugh Walker

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Graham went on to study on the *Knack* opera course at the English National Opera. Most recently he studied as a postgraduate with John Wakefield and Mary Hill at Trinity College of Music, achieving a distinction in his final recital.

Recent solo concert engagements include Mozart's *Requiem*, Bach's *Christmas Oratorio* and *Magnificat*, Handel's *Messiah* and *Ode for St. Cecilia's Day*, Britten's *Rejoice in the Lamb*, Mendelssohn's *Hymn of Praise*, Haydn's *Creation* and *Paukenmesse*, James MacMillan's *Seven Last Words*, Orff's *Carmina Burana* and Dave Brubeck's *Gates of Justice* in venues throughout the country including St John's Smith Square, Bath Abbey, and the Cathedral and Abbey Church of St. Alban.

Graham is adept at choral singing, appearing frequently with the choirs of Westminster Cathedral, St Paul's Cathedral, Westminster Abbey and Cappella Nova, as well as being a member of the choir of the Chapels Royal, HM Tower of London.

Thomas Corns - Organ

Thomas was appointed Director of Music at Bromley Parish Church in 2004, with its strong choral tradition and fine Walker organ, arguably one of London's most thrilling modern instruments. He has held organ scholarships at Jesus College Cambridge and St Paul's Cathedral, where he worked daily with the world-famous choir. Whilst at St Paul's Thomas was a postgraduate student at the Royal Academy of Music and a recipient of the UMP Ensemble Prize. His teachers included James O'Donnell and Nicolas Kynaston.

Thomas is in demand as an accompanist and choral director and with Bromley Parish Church Choir has recently released a disc of choral and organ works by Kenneth Leighton. An increasingly busy career as a soloist and chamber musician sees him perform across the UK and abroad. Recent engagements include concerts with the trumpeter Deborah Calland in St John's Smith Square and Helsinki Cathedral, performing commissions written for the duo by the composers Sally Beamish, Diana Burrell, Einjuhani Rautavaara and Hugh Wood. Plans for 2007 include tours of Germany and Denmark and a recording of works for soprano, trumpet and organ on the Deux-Elles label.

Roy Rashbrook - Conductor

Roy read music at Goldsmith's College, London, before going on to the Guildhall School of Music and Drama to study singing under Alexander Oliver, William McAlpine and Rudolf Piernay. Since then he has performed as a tenor soloist with some of Britain's leading orchestras and choirs including The King's Consort, the Orchestra of the Age of Enlightenment, the City of London Sinfonia, the London Mozart Players, the Choir of Saint Paul's Cathedral and the London Philharmonic Choir. He has appeared on many CD recordings, film soundtracks and radio and television broadcasts, both at home and abroad.

My beloved spake, and said unto me,
Rise up, my love, my fair one, and come away.
For, lo, the winter is past, the rain is over and gone;
The flowers appear on the earth;
the time of the singing of birds is come,
and the voice of the turtle is heard in our land;
The fig tree putteth forth her green figs,
and the vines with the tender grape give a good smell.
Arise, my love, my fair one, and come away.

Ralph Vaughan Williams (1872 - 1958) ***Five Mystical Songs***

George Herbert (1593-1633) was a younger contemporary of Shakespeare. Educated at Cambridge, he was public orator there from 1619 to 1627. Unable (or unwilling) to realize his ambition of preferment at Court, he turned to the Anglican priesthood and was Rector of Bemerton for three years before his untimely death. Herbert was a metaphysical poet concerned with resolving fundamental religious conflicts between the spiritual and physical nature of Man. Much of his poetry uses unusual imagery, which appealed strongly to the disappointed theist in Vaughan Williams, who set five of Herbert's poems in 1911, conducting the first performance in September of that year during the Three Choirs Festival in Worcester. Of the five settings, *Love bade me welcome* is perhaps the most enigmatic, reflecting both Herbert's and Vaughan Williams' pre-occupations with the inner nature of Man. "Love Bade me Welcome" forms the centre of the cycle, filled with rapt stillness in the traditionally Edenic key of E, during which wordless voices intone the plainschant hymn "O Sacrum convivium".

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 calcinèd 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 stretchèd 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,
Oh, 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 th'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,
Guilty of dust and sin.
But quick-ey'd 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, the 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 ev'ry corner sing, My God and King.

The heav'ns are not too high, his praise may thither fly:
The earth is not too low, his praises there may grow.

The church with psalms must shout, no door can keep them out:
But above all, the heart must bear the longest part.

*May the angels lead you into paradise, may the martyrs receive you
in your coming, and may they guide you into the holy city, Jerusalem.
May the chorus of angels receive you and with Lazarus once poor
may you have eternal rest.*

Programme notes - Roy Rashbrook & John Bawden,
Musical Director (1994 - 2006) Fareham Philharmonic Choir.

Claire Rennison - Soprano

Claire Rennison has sung in choirs ever since her first public performance aged eight, singing carols on Blue Peter! She has sung with several local choirs including the Guildford Philharmonic, the Minerva Singers and the Chantry Singers, for whom she has featured as a soloist on several occasions. She is also a member of Ex Collegio, an occasional choir that sings cathedral services.

Claire trained as a primary school music teacher and currently teaches Kodaly-based music kindergarten classes in Fleet.

Edward Grint - Baritone

Edward has recently completed his time as a Choral Scholar at King's College, Cambridge. He began his singing career as a chorister at the Savoy Chapel in London, under Dr William Cole, while studying at St. Olave's Grammar School. First taught by Sarah Harpham, he has since studied with Ashley Stafford, Nick Powell and Russell Smythe.

He has appeared as a soloist in Handel's *Messiah*, Bach's *St. John Passion* and with King's Choir as baritone soloist in Vaughan Williams' *Fantasia on Christmas Carols*. He also performed Barber's *Dover Beach* with the Endellion String Quartet. Since leaving Cambridge, he has sung regular consort work with the BBC Singers, Polyphony, The Tallis Scholars, The King's Consort, The Clerk's Group and Ex Cathedra and also makes regular appearances in services at Westminster Abbey, Westminster Cathedral and The Temple Church. Highlights have included visits to Mexico, Spain, Ireland and Estonia.

Edward has recently taken up appointment as Vicar Choral at St. Paul's Cathedral, and sang Bass solos in the annual performance of *Messiah* in December 2006. Within the last year he has recorded a CD for the Dorchester Hotel Group, and future engagements include a recital of Finzi and Vaughan Williams in Northampton and a performance of Leoncavallo's *Pagliacci*.

Graham Neal - Tenor

Born in 1980, Graham Neal was educated at St. Olave's School, Orpington. He studied music at the University of Surrey where he was awarded the Robert Naylor prize for the most meritorious degree recital.

*Sacrifices and prayers to thee, O Lord, we offer with praise.
O receive them for the souls of those whom today we commemorate.*

Make them, O Lord, to pass from death to life, as thou of old hast promised Abraham and his seed.

SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.
Holy, holy, holy, Lord God of hosts. The heavens and earth are filled with thy glory. Hosanna in the highest.

PIE JESU

Pie Jesu Domine, dona eis requiem, requiem sempiternam.

Merciful Lord Jesus, grant them rest, rest everlasting.

ANGUS DEI

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

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

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.

Let light eternal shine on them, O Lord, with thy saints forever, for thou art merciful.

Rest eternal grant them, O Lord, and let perpetual light shine on them.

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.

Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde.

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

Deliver me, O Lord, from eternal death, on that fearful day when the heavens are moved and the earth when thou shalt come to judge the world through fire.

I am made to tremble, and I fear, when the desolation shall come, and also the coming wrath.

That day, the day of wrath, calamity, and misery, that terrible and exceedingly bitter day.

Rest eternal grant them, O Lord, and let perpetual light shine on them.

IN PARADISUM

In paradisum deducant te angeli, in tuo adventu suscipiant te martyres,

et perducant te in civitatem sanctam Jerusalem.

Chorus angelorum te suscipiat, et cum Lazaro quondam paupere

aeternam habeas requiem.

Charles Villiers Stanford (1852 - 1924) *Beati Quorum Via*

Following the death of Purcell in 1695, English music went into a long period of decline that was not reversed until the late 19th century. Of the many musicians who helped to bring about the English musical renaissance it was Charles Stanford who was arguably the most influential, largely thanks to his untiring work as composer and teacher, at which he was without equal, listing among his students Vaughan Williams, John Ireland, Gustav Holst, Herbert Howells, Arthur Bliss and Gordon Jacob. He was a prolific and highly regarded composer himself, although many of his symphonic and instrumental works are now largely forgotten. In the field of church music, on the other hand, Stanford has consistently been held in the highest regard. At a time when mediocrity prevailed, he swept away many of the tired conventions, bringing in a freshness and vitality not heard since Purcell's day.

This motet for unaccompanied choir was published in 1905 but probably dates from 1892, the year in which Stanford gave up his post as organist of Trinity College, Cambridge. It is dedicated to his successor, Alan Gray, and is one of his finest choral compositions.

Beati quorum via integra est, qui ambulant in lege Domini.

Blessed are the undefiled in the way, who walk in the law of the Lord.

Jonathan Harvey (1939 -) *Come Holy Ghost*

Jonathan Harvey has a truly global reputation, particularly for his work in the field of electro-acoustic music (he has been commissioned by IRCAM on eight separate occasions), where he is considered as one of the most skilled and imaginative composers using the electronic medium today. He has also composed for most other genres, including large orchestra, ensemble and solo instrumental. He is particularly renowned for his choral music, much of which is suited for church performance, most notably his church opera *Passion and Resurrection*.

The text for this work for unaccompanied double SATB chorus is by Bishop J Cosin, based on *Veni Creator Spiritus*. It was commissioned by the 1984 Southern Cathedrals Festival and first performed at Winchester Cathedral on 26 July of that year. The music is based on a pentatonic chord and the texture varies from densely clustered harmonies to unison plain-song, the influence of which can be heard throughout. The chant on which the motet is based is traditionally performed at Pentecost, which celebrates the holy spirit coming down on the disciples, enabling them to speak in tongues. This is superbly captured by Harvey, who at one point asks each singer to choose not only the rhythm and speed of his entry, but also the order

of the notes themselves, achieving an ordered confusion of sound, through which the plainchant can be heard in the sopranos.

Come, Holy Ghost, our souls inspire, and lighten with celestial fire
Thou the anointing Spirit art, who dost thy sevenfold gifts impart.
Thy blessèd unction from above is comfort, life and fire of love;
Enable with perpetual light the dullness of our blinded sight.
Anoint and cheer our soilèd face with the abundance of thy grace;
Keep far our foes, give peace at home; where thou art guide no ill can come.
Teach us to know the Father, Son, and thee, of Both, to be but One;
That through the ages all along this may be our endless song:
Praise to thy eternal merit, Father, Son and Holy Spirit. Amen.

Gabriel Fauré (1845 - 1924) ***Requiem***

From the age of nine Fauré studied music at the École Niedermeyer, the 'École de musique religieuse et classique', where Saint-Saëns was a member of staff. Saint-Saëns was regarded as a progressive teacher, introducing his pupils not only to the music of Bach and Mozart but also to controversial composers such as Wagner and Liszt. Unlike most major French composers, Fauré did not attend the Paris Conservatoire but continued his studies with Saint-Saëns, who greatly encouraged him by putting work his way and helping him to get his music published. The two became lifelong friends and Fauré later said that he owed everything to Saint-Saëns.

Fauré was a fine organist and in 1896 was appointed to the prestigious Madeleine church in Paris. He was also an excellent teacher, and perhaps because of his renowned expertise as organist and teacher only slowly gained recognition as a composer. He eventually became professor of composition at the Paris Conservatoire, and its Director from 1905 to 1920. Although he wrote several works involving a full orchestra, his particular talent lay within the more intimate musical forms – songs, piano music and chamber music. The subtlety of Fauré's music, and his concentration on the small-scale, led many to criticise him for lacking depth, a judgement based on the mistaken premise that the bigger and bolder a composer's music the more worthwhile it must be.

The Requiem was composed in 1888, when Fauré was in his forties, quite probably in response to the recent death of his father. Shortly after its first performance, Fauré's mother also died, giving the work an added poignancy. In 1900, under some pressure from his

publishers, he reluctantly agreed to the release of a revised version containing additional instrumental parts designed to broaden the work's appeal. Nowadays it is such a firm favourite that it comes as a surprise to learn that it did not gain widespread popularity until the nineteen-fifties.

In its sequence of movements the Requiem departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical *Pie Jesu* and the transcendent *In Paradisum*. He also omitted the *Dies Irae* and *Tuba Mirum* - traditionally an opportunity to exploit to the full the dramatic possibilities of all available choral and orchestral forces. Consequently the prevailing mood is one of peacefulness and serenity, and the work has often been described, quite justly, as a Requiem without the Last Judgement.

Of the many settings of the Requiem, this is probably the most widely loved. In comparison with the large-scale masterpieces of Verdi, Brahms and Berlioz, Fauré's setting seems gentle and unassuming, yet it is this very quality of understatement which contributes so eloquently to the work's universal appeal. Whether the Requiem is performed in one of its orchestral versions or simply with organ accompaniment, it is impossible not to be moved by the ethereal beauty of this humble masterpiece.

INTROITUS

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.

*Rest eternal grant them, O Lord, and let perpetual light shine on them.
To thee praise is due, O God, in Zion, and to thee vows are recited in Jerusalem.
Hear my prayer; unto thee all flesh shall come.*

KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison.

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

OFFERTORIUM

Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu.
Libera eas de ore leonis, ne absorbeat eas 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 eius.

*Lord Jesus Christ, King of glory, deliver the souls of the dead from punishment in the inferno, and from the infernal lake.
Deliver them from the mouth of the lion, lest the abyss swallow them up, lest they fall into the darkness.*