

The Chantry Singers

Holy Trinity Church, Guildford

Saturday 27th April 1991, 8.00 p.m.

Conductor -- Timothy Venvell

Organ -- David Burchell

'Cello -- Charlotte Hicks

Admission £4.00 (concession £2.50)

PROGRAMME

Hail, Gladdening Light

Charles Wood
(1866-1926)

Laudi alla Vergine Maria

Giuseppe Verdi
(1813-1901)

Ascribe unto the Lord

S. S. Wesley
(1810-1876)

solo quartet:

Claire Rennison, Kate Venvell,
Rebecca Watts, Glynis Walters

from Suite No. 1 in G major
for unaccompanied cello

J.S. Bach
(1685-1750)

1. Sarabande

3. Menuetto II

2. Menuetto I

4. Gigue

*Cello: Charlotte Hicks

Interval of fifteen minutes

Requiem

Maurice Duruflé
(1902-1987)

1. Requiem

6. Agnus Dei

2. Kyrie

7. Lux Aeterna

3. Offertorium

8. Libera Me

4. Sanctus

9. In Paradisum

5. Pie Jesu

Baritone: Simon Brennan
Mezzo soprano: Kate Venvell

Hail, gladdening Light

Charles Wood

Born in Armagh, Charles Wood came to London in 1883 to study composition under Stanford at the Royal College of Music. In 1888 he moved to Cambridge, at first as part of Selwyn College, and later at Gonville and Caius, where he became a Fellow. In 1897 he was made a University lecturer, and eventually became Professor in 1924, on the death of Stanford. Wood composed music for a variety of instrumental and vocal forces, but is remembered chiefly now as a composer of church music. This anthem for double choir remains one of his most popular pieces. The words are by John Keble.

Laudi alla Vergine Maria

Giuseppe Verdi

This is the third of *Four Sacred Pieces*, among the last pieces Verdi composed. They were given their first performance in Paris in 1898. The text of this piece quotes the opening lines of Canto 33 of Dante's *Paradiso*, and is set for four-part female chorus.

Ascribe unto the Lord

S. S. Wesley

After starting his musical life as a chorister of the Chapel Royal, Wesley was organist of Hereford Cathedral by the age of 22. He subsequently held the posts of organist at Exeter Cathedral, Leeds Parish Church, Winchester Cathedral (for fifteen years) and finally Gloucester Cathedral. He composed mostly church music, and is remembered now for an Evening Service in E major, and some of the best anthems in the Cathedral repertoire.

Suite No. 1 in G major for unaccompanied cello
J. S. Bach

The six suites for unaccompanied cello were the product of Bach's period of service at the court of Prince Leopold of Cöthen. These years (1717-23) were the only ones of his creative life when he was not employed primarily as a church musician, and the considerable output of secular, instrumental music clearly reflects this. As well as composing the Brandenburg Concertos, the violin concertos, and the orchestral suites at this time, there are solo sonatas for violin, flute and viola da gamba to put alongside those for cello.

The medium of solo cello puts heavy demands on the player, for Bach often creates the illusion of 2- or even 3- part writing with frequent double and triple stopping (playing on two or three strings at once). Nevertheless, the cello suites display a remarkable lightness of touch. Tonight, we hear four movements from the suite, a sarabande (a slow dance in triple time, with the emphasis on the second beat), two minuets and a gigue (a lively dance in compound time).

Requiem

Durufié

Maurice Durufié (1902-1987) wrote only a dozen works in his long life, being one of the most fastidious and self-critical of composers. Yet his reputation is assured, as much for composing the Requiem Mass as anything. Unlike his friend and fellow-student, Olivier Messiaen, Durufié was never an innovator. Instead he looked to the past for inspiration, fusing the modality

and melody of plainsong with the rich harmonies of his immediate seniors, Debussy and Ravel, and his own master, Dukas.

Duruflé's training began in the choir-school of Rouen before the first world war. After it, he went to study at the Paris conservatoire, and became assistant organist to Charles Tournemire at Sainte-Clotilde. Later, Duruflé deputised for Louis Vierne at Notre Dame. From 1930 till he died, he was *organiste-titulaire* at Saint-Etienne-du-Mont. The Requiem is Duruflé's largest work. Dedicated to the memory of his father, its model is obviously the Requiem of Fauré. Duruflé sets the identical Latin text, but by separating the *Introit* from the *Kyrie* and the *Agnus Dei* from the *Lux Aeterna*, he divides the Requiem into nine instead of seven sections. The use of soloists is also similar - the baritone shares the *Domine Jesu Christe* and the *Libera me* with the choir, while the *Pie Jesu* is a mezzo-soprano solo (with cello obligato).

I - REQUIEM

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.

Grant them eternal rest, O Lord,
and may everlasting light shine
upon them.

Thou, O God, art praised in
Sion, and unto Thee shall the
vow be made in Jerusalem.
Give ear to my supplication.
Unto Thee shall all flesh come.

II - KYRIE

Kyrie eleison.
Christe eleison.

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

Continued

III - 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 eas tartarus, ne cadant in obscurum.

Sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti et semini eius.

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.

O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the torments of hell and from the bottomless lake.

Deliver them from the mouth of the lion, let them not be swallowed up in hell nor fall into utter darkness.

But may Saint Michael, thy standard-bearer, bring them into holy light, as Thou didst promise of old to Abraham and his seed.

Sacrifices and prayers we offer to Thee, O Lord, with our praises. Accept Thou these for the souls of those whom we commemorate today.

O Lord, make them pass from death to life, as Thou didst promise of old to Abraham and his seed.

IV - SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine domini.

Holy, holy, holy, Lord God of Sabaoth.

Heaven and earth are full of Thy glory.

Hosanna in the highest.

Blessed is he that cometh in the name of the Lord.

V - PIE JESU

Pie Jesu Domine, dona eis requiem sempiternam.

O loving Lord Jesus, grant them eternal rest.

VI - AGNUS DEI

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

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

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, quia pius es.

May light eternal shine on them,
O Lord, with thy saints for ever,
for Thou art merciful.

Grant them eternal rest, O Lord,
and let everlasting light shine on
them for Thou art merciful.

VIII - LIBERA MEI

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, dum veneris judicare
saeculum per ignem.

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

Deliver me, O Lord, from eternal
death on the awful day, when
heaven and earth shall pass
away and Thou shalt come to
judge the world with fire.

Trembling and fearful am I of the
judgment and the wrath to
come, when heaven and earth
shall pass away.

Fearful day, day of wrath, of
confusion and misery, terrible
day and exceedingly bitter,
when Thou shalt come to judge
the earth with fire.

Grant them eternal rest, O Lord,
and may everlasting light shine
upon them.

Continued

IX - 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.

May the angels lead thee into
Paradise, the martyrs receive
thee at thy coming, and lead
thee into the holy city of
Jerusalem.

May the choir of angels receive
thee, and with Lazarus, once a
beggar, mayst thou enter into
eternal rest.

Future Programme

Friday 28th June 1991 Summer Entertainment at Clandon Park
Further details from Hon. Secretary, 3, Swayne's Lane, Merrow. GU1 2XX
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