

With grateful thanks to the following for their support:

Video Director: **Stephanie King**; Video Engineer: **Alistair Slaughter**; Cameras: **Peter Cocup, Nick King, Dawn Slaughter, Paul Murphy, John Rolt, Gareth Bevan**; Sound: **Ben Rolt**; Lights and Wire Control: **Bernd Gauweiler**; Front of House: **Janey Laddiman, Mary Graham, John McNeil**; Refreshments: **Hugh Fairbairn, Mike Phillips**; Box Office: **Mollie Thomas**; Orchestral teas: **Natalie Levy**; Programme: **Dinah Walker**

The Choir, as ever, is very grateful to the Rev. Peter Watkins and the congregation of St Matthews Church for all their support.

What's next for St Matthews?

<p>Sunday July 8th Summer concert followed by BBQ for choir and friends</p> <hr/> <p>24-27th August Choir trip to Neustadt, Germany. Please contact choir manager if you would like to join us</p>	<p>Sunday 2nd December Advent Carol Service 7.00 pm</p> <hr/> <p>15/16th December (tba) Christmas Show 7.00 pm</p>
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St Matthews Choir performs classical, sacred and secular concerts throughout the year. We are a friendly, fully committed choir and welcome singers of all abilities. We rehearse at St Matthews Church (North Common Rd) every Thursday from 7.30 to 9.30 pm. There is no audition and no membership fee (and we all go to the pub afterwards!)

Contact the Choir Manager: 0208 998 2879
www.smce.org.uk

St Matthews Choir Ealing



Soprano:
Alison Rayner

Treble:
William Fairbairn
(Westminster Abbey Chorister)

Baritone: **Tom Lowe**



Carl Orff

Carmina Burana

Chichester Psalms

Leonard
Bernstein

Conductor:
Phiroz Dalal

Sunday
June 17th 2007
7.30 pm



ALISON RAYNER

Soprano



After graduating from the Royal Northern College of Music in Manchester, Alison joined the Royal Opera and has sung with them for the last 18 years, including tours to Finland, New York, Japan and Palermo. She was part of the Royal Opera Education Team for many years bringing opera workshops to schools all over the UK.

As well as performing regularly in concerts, opera galas, and oratorio Alison sings for adverts and TV soundtracks including Dalziel and Pascoe for the BBC. She also teaches singing privately.

Alison was a soloist in St Matthews Choir's performance of The Armed Man and the Rutter Requiem in 2005. Her strangest claim to fame is that she once helped Placido Domingo to put in his contact lenses!!

WILLIAM FAIRBAIRN

Treble

William has always enjoyed performing and at the age of 3 won the trophy at the annual St Matthew's Church Choir Talent Show, singing Frere Jacques in English and French.

At the Age of 7 he took the lead role of the child Jesus in Chris Richardson's musical version of Oscar Wilde's The Selfish Giant, performed here at St Matthew's Church, in which he sang several solos.

William went on to win a scholarship to Westminster Abbey Choir School where he started at the age of 8 and is now in his 4th year, singing solos regularly at the Abbey's services and in concerts, broadcasts, CD recordings and on foreign tours.

William plays the piano, bassoon and organ and is hoping to win a Music Scholarship at 13 to his next senior school. In his spare time, he enjoys art, cricket, riding and sailing.

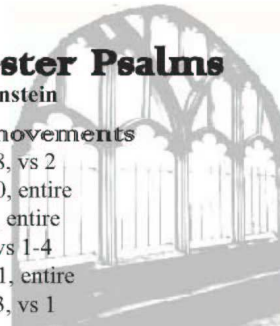
William appears by kind permission of Westminster Abbey

Chichester Psalms

Leonard Bernstein

In three movements

1. Psalm 108, vs 2
Psalm 100, entire
11. Psalm 23, entire
Psalm 2, vs 1-4
111. Psalm 131, entire
Psalm 133, vs 1



~ Interval ~

Carmina Burana

Carl Orff

Cantiones profanae

Fortuna Imperatrix Mundi

Primo vere

Uf dem anger

Taberna

Cour d'amours

Blanziflor et Helena

Fortuna imperatrix mundi



Chichester Psalms

Leonard Bernstein

Although the *Chichester Psalms* was to be a piece for the cathedral choirs of Chichester, Winchester and Salisbury, the dean of Chichester mentioned that ‘many of us would be delighted if there was a hint of *West Side Story* about the music’. Bernstein’s version of church music was an essentially American-style setting of a number of psalms in Hebrew in which jazz, blues and Broadway music can all be detected.

The three movements each comprise one complete psalm with an extract from another, powerfully orchestrated for trumpets, trombones, harp, strings and percussion. The first movement opens with a hymn of the words of the 2nd verse of Psalm 108: *Awake, psaltery and harp: I myself will awake early*, and this is followed by the whole of Psalm 100: *Make a joyful noise unto the Lord, all ye lands...* in a jazz mood.

The second movement begins with the whole of Psalm 23: *The Lord is my shepherd: I shall not want...* Bernstein insists that the first three verses are sung by a boy or countertenor, with a harp accompaniment; perhaps as though it was David the shepherd-psalmist. Some detect a blues style in the solo. The ladies join at ‘Yea, though I walk through the valley of the shadow of death...’. but the calm is interrupted by the counterpoint of the men as they sing part of Psalm 2: *Why do the nations so furiously rage together...?* The men’s voices die away and the ladies continue with the 23rd Psalm but the tension remains. This section uses music originally from the ‘Prologue’ of *West Side Story*.

The last movement begins with an extended orchestral prelude which refers back to the beginning of the piece. The chorus take their turn with a tranquil setting of Psalm 131: *Lord, my heart is not haughty, nor mine eyes lofty...* followed by the first verse of Psalm 133: *Behold, how good and how pleasant it is for brethren to dwell together in unity*. The movement is richly melodic and has the feeling of a Broadway show. Choir and orchestra end with a quite Amen.

Carmina Burana

Carl Orff

In the traditions of classical Greek tragedy and Italian Baroque musical theatre Orff intended *Carmina Burana* for the stage. However it is in concert performance that the work is familiar nowadays.

The text is taken from a collection of 13th century poems which were found in the abbey of Benediktbeuren near Munich. The Latin *Carmina Burana* literally means Songs of Beuren. The pieces are almost entirely in Latin with a few in a dialect of Middle High German, and some snatches of Old French. Many are simply *macaronic*, a mixture of Latin and German or French vernacular of the time.

The poems were about drinking, love, sex and the yoke of fate and combine Christian piety with pagan hedonism to create a celebration of the pleasures of life and love. They appear to have been the work, not of the monks of the abbey, but of an itinerant band of monks and clerics known as the Goliards, who were rebels against the authority of the Church. They were concerned with drinking and decadence rather than prayer and piety. They lived by the principle, 'Eat, drink and be merry, for tomorrow we die'. The work is divided into three parts: "Spring" "In the Tavern" and "Love" and the titles of these speak for themselves.

The music is rhythmic and exuberant, a far cry from 13th century religious righteousness and moderation. In spite of the burden of fate the overwhelming sensation is one of exhilaration.

