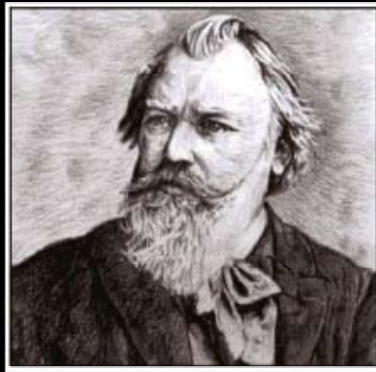




ST. MATTHEW'S CHOIR
and
ST MATTHEW'S CONCERT ORCHESTRA

BRAHMS

EIN DEUTSCHES REQUIEM



SUNDAY 14 JUNE 2009 7.30 PM
CONDUCTOR: PHIROZ DALAL

THIS REQUIEM IS DEDICATED TO THE MEMORY OF
ROGER PRICE, WARDEN OF ST MATTHEW'S CHURCH

ST. MATTHEW'S CHURCH, NORTH COMMON ROAD, EALING, W5 2QA

ROGER PRICE

Roger Price, church warden, devoted much time and energy to the fabric of this church. This performance is dedicated to him and to the memory of all those who have been associated with the church in any way.

ABOUT ST MATTHEW'S CHURCH

"The Anniversary of the 14th day of June, 1884, will always be a red letter day at St Matthew's, Ealing Common, for on that day this new Church was by solemn ceremony consecrated – separated thence forward from "all unhallowed, ordinary, and common uses," and dedicated entirely to the service of Almighty God."

The Parish Journal St Matthew's Church June 1885

St Matthew's was consecrated, and the organ dedicated, by the Lord Bishop of London on 14th June 1884. It is a late Victorian church built at a cost of £8,200 on land given by Mr Edward Wood. The architect was Alfred Jowers of Grays Inn.

The pulpit and the vicar's stall are made of marble. The pure white Italian marble font stands on three massive plinths of dark grey Devonshire marble.

The wooden reredos, based on Leonardo da Vinci's famous painting of "The Last Supper", was carved in Russian oak by a craftsman from Munich in 1889.

The canopied choir stalls and carved oak panelling were completed in 1896. They were designed by the architect T W Cutler of Bloomsbury and made by Messrs Robinson of Kingston-upon-Thames.

The August Gern manual pipe organ was built in 1884, rebuilt and enlarged in 1912 and restored in 1995.

The First World War memorial screen and five of the stained glass windows were designed by Mr Reginald Hallward (1858–1948), the noted stained glass artist and resident of the parish. He belonged to the Arts and Crafts movement and made the War Memorial tablet in St George's Chapel in Westminster Abbey.

There is also work (possibly the main front window) by the Master Glass Painter Edward Frampton (1850–1929). He was also associated with the Arts and Crafts Movement of the early 20th Century.

The First Vicar was the Rev Henry Douglass. He was the father of Dorothea Lambert Chambers, Ladies Singles Champion at Wimbledon seven times between 1903 and 1914.

St Matthew's was famous for its "Picture Services". An immense sheet was drawn across the chancel arch while the lights were lowered. An Electric Optical Lantern was sited at the foot of the church. Works of art and hymns were then projected onto the screen. We carry on this tradition today, in our concerts!

Peter Watkins became vicar in 1967. He is the longest serving incumbent in London and the second longest in England. He celebrated the 50th Anniversary of his investiture on Holy Trinity, 7th June 2009. His passions are simple and constant; they are, of course, Chelsea Football Club and Marilyn Monroe.

With special thanks to Alison Raynor for her history of St Matthew's church which is summarised here.

EIN DEUTSCHES REQUIEM, OP. 45
A GERMAN REQUIEM
Johannes Brahms (1833–1897)

- | | | |
|------|---|----------------------------------|
| I. | SELIG SIND, DIE DA LEID TRAGEN | <i>Choir</i> |
| II. | DENN ALLES FLEISCH ES IST WIE GRAS | <i>Choir</i> |
| III. | HERR, LEHRE DOCH MICH | <i>Baritone Solo & Choir</i> |
| IV. | WIE LIEBLICH SIND DEINE WOHNUNGEN | <i>Choir</i> |
| V. | IHR HABT EIN TRAURIGKEIT | <i>Soprano Solo & Choir</i> |
| VI. | DENN WIR HABEN HIE KEINE
BLEIBENDE STATT | <i>Baritone Solo & Choir</i> |
| VII. | SELIG SIND DIE TOTEN | <i>Choir</i> |

SOLOISTS

Soprano
Bass

Karen Benny
Paul Arman

Brahms' magnificent *Ein deutsches Requiem* deserves its place among the choral masterpieces of all time. Brahms wasn't a religious man, but he often would pick up the children's Bible he had been given when he was a year old and read from it at length. It was from that very book that he chose the passages for his first major choral and orchestral work, selecting not the standard requiem texts, but others for which he had a special fondness. Brahms assembled the text himself, from eleven different Biblical and Apocryphal books, with as many as five passages from four books in a single movement (no. 2) and structured them in such a way that the texts and their setting flow seamlessly. The overall structure is an arch, with a beatitude for each foundation (blessed

are they who mourn and blessed are the dead), representing comfort for the living at the beginning, and for the dead at the end. The remaining movements except for no. 4 exhibit a particular structure in which a statement of misery, affliction, or sadness is followed by uplifting and comforting words, usually from elsewhere in the Bible. The centre of the arch, its highest point and keystone, *Wie lieblich*, is the only one completely unburdened by any reference to death.

In the opening movement Brahms does not use any violins, instead has the violas leading the strings. The sombre and deep texture this creates is occasionally interrupted by a ray of light from the occasional flute and harp. Brahms stops the orchestra completely

at the first few entries of the choir as if to let the two worlds listen to each other and then gradually merges the two worlds towards a restrained forte, before bringing the movement to a close with the harp arpeggios.

The second is instructed as a slow march – but having three beats to the bar it is somewhat unmarchable. The timpani, brass and violins play for the first time, and the lower voices of the choir in unison in B flat minor, giving the death march its strength. The choir interrupt with two statements of comfort (*So seid nun geduldig and Aber des Herrn wort*) before the fortissimo declaration of *Ewige Freude* is reinforced by the full orchestra.

The baritone addresses the frailty of man's life before the Lord, but resolution is found through trust in the Lord, and comfort is given through the complex fugue *Der Gerechten Seelen sind in Gottes Hand*.

The modest setting of the popular fourth movement reflects happiness in the contemplation of heaven. The serene, benevolent phrases of the opening give way to new harmonic regions and a more urgent declamation at *Meine Seele verlangt* the accompaniment is overcome by repeated stabs of pain at *mein Leib und Seele freuen* and both orchestra and chorus let loose with a joyous double fugue of praise before the end.

A month after the first performance of *Ein deutsches Requiem* Brahms added the fifth movement. It was Brahms' mother who inspired the Requiem, and he selected the text from Isaiah *Ich will euch trösten, wie einen seine Mutter tröstet* and set it for soprano solo and chorus as a final memorial to his mother.

The dramatic power and majesty is unleashed to the text *Denn es wird die posaune schallen* but only after the declaration that *Denn wir haben hie keine bleibende Statt*. As in movement 2 Brahms uses the full orchestra, from tuba to piccolo, with full brass and timpani, but silences the heavy artillery for the line *denn du hast alle Dinge geschaffen*. The music comes in waves of power followed by contemplation, even to the last page of the movement, which ends with the very powerful declaration of *Preis und Ehre und Kraft*.

The work, like the Bible, closes with text from Revelations. It offers peace and comfort to those who die in the name of the Lord, as they may rest from their labours. Brahms returns to the music from the closing sequence of movement 1, and reintroduces the harp which hasn't been heard since movement 2 to provide the symbolic linking of beginning with end, and closes of the circle. The tension that Brahms has built up over the work is released in this movement, which ends, as movement 1 started, in F major, peacefully and restfully.

ST MATTHEW'S CONCERT ORCHESTRA

VIOLIN 1

Maddy Thomas
Anne-Laure Bauer
Liz Clark
Angela Hailstone
Adrian Hailstone
Saori Howse
Cath Lemmon
Claire Tocknell

VIOLIN 2

Richard Pain
Melanie Crompton
Kate Day
Alessia Horwich
Mark Robbins
Nawzad Mohammed

VIOLA

Anne Lasota
Johanna Farrer
Jessica Hailstone
David Marsh
Hilary Potts
Thomas Weale

CELLO

Paul Robinson
Hilary Insall
Simon King
Daphne Ryland-Jones
Anna Ryland-Jones
Emily Woods

BASS

Clara Nissen
John Nissen

TRUMPET

Frank Burgum
Barry Yardley

HORN

Catherine Fox
Elise Campbell
Dan Laking
Mary Langmaid

TROMBONE

Joe Arnold
Alexia Constantine
Hywel Walters

TUBA

Kevin Spicer

FLUTE

Theresa Cory
Bryony Barnard

OBOE

Rachel Wickham
Richard Partridge

CLARINET

Andrew Keck
Felicity Williams

BASSOON

Steve Warrington
Kate Hyams

HARP

Rebecca Royce

TIMPANI

Andrew Barnard

ST MATTHEW'S CHOIR

SOPRANO

Sophie Allan
Emma Austin
Liza Barker
Karen Benny
Linda Coviello
Alison Dalal
Diana Duff-Miller
Carla Evans
Debbie Evans
Dagmar Gauweiler
Caroline Jones
Germaine Kemplay-Amow
Diana Lednitzky
Sally Milton
Maureen O'Sullivan
Jan Phillips
Celia Roberts
Sue Rowe
Becky Ryland-Jones
Jane Salisbury
Julia Sukan Del Rio
Catherine Walcott
Charlotte Walker
Liz Yuille

ALTO

Ursula Annunziata
Christine Bates
Beryl Bevan
Bozena Borthwick
Margaret Burton
Anthonia Chalmers
Diana Collins
Carmel Edmunds
Cynthia Haliburn
Gillian Harrison
Susan James
Dawn Kish
Sarah Leedham
Marian McNeill
Eleanor Morgan
Diana Newton
Brenda Sprackling
Alison Stawarz
Molly Thomas
Mary Walduck
Dinah Walker

TENOR

David Benny
Michael Hope
Ron Keefe
Jonah Rees
Gavin Shepherd
Colin Smith
Richard Thomas
Duncan Walduck
Ken Williams

BASS

Paul Arman
Chris Brown
Julian Cassels-Brown
Peter Edwards
Martin Elliff
Tom Houston
Richard Miller
Richard Moseley
John Newton
Huw Rowley
Michael Smith
Tony Walduck

ABOUT ST MATTHEW'S CHOIR

St Matthew's Church has an enviable reputation for the excellence of its music, both in concert and in the services. The concert choir's recent performances include Vaughan Williams' *Mass in G Minor*, Orff's *Carmina Burana*, Bernstein's *Chichester Psalms*, and Rachmaninov's *Vespers*. The choir regularly collaborates with West London Sinfonia, and has performed Tchaikovsky's *Eugene Onegin*, Verdi's *Requiem*, and Mahler's

Second Symphony with them. Since 2003, St Matthew's Choir concerts have been projected on a big screen above the performers, meaning the audience is able to watch the normally unseen parts of the performance, such as pianists' or organists' fingers, and the conductor's face. The choir enjoys high musical standards and a full diary, and is always delighted to hear from anyone interested in joining.

TRANSLATION

I. SELIG SIND, DIE DA LEID TRAGEN	
Selig sind, die da Leid tragen, denn sie sollen getröstet werden.	Matthew 5:4 <i>Blessed are those who mourn, for they shall be comforted.</i>
Die mit Tränen säen, werden mit Freuden ernten.	Psalm 126:5-6 <i>Those who sow with tears will reap with joy.</i>
Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.	<i>They go forth and weep, bearing precious seeds and return rejoicing, bringing their sheaves.</i>

II. DENN ALLES FLEISCH ES IST WIE GRAS	
Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.	1 Peter 1:24 <i>For all flesh is like the grass, and all the magnificence of mortals is like the flowers of the grass. The grass has withered, and the flower has fallen away.</i>
So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn.	James 5:7 <i>Be patient therefore, brethren, unto the coming of the Lord.</i>
Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.	<i>Behold, a husbandman waits for the precious fruit of the earth and is patient until he receives the early and later rain.</i>
Aber des Herrn wort bleibet in Ewigkeit.	1 Peter 1:25 <i>But the word of the Lord endures forever.</i>
Die Erlöseten des Herrn werden wieder kommen und gen Zion kommen mit Jauchzen;	Isaiah 35:10 <i>The redeemed of the Lord will return and come to Zion with shouts of joy;</i>
ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.	<i>eternal joy will be upon their heads, joy and delight will overcome them and sorrow and sighing will have to depart.</i>

III. HERR, LEHRE DOCH MICH

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß.	Psalm 39:4-7 <i>Lord, teach me that I must have an end, and that my life has an end, and that I must pass away.</i>
Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir.	Behold, my days here are but a hand-breadth before you, and my life is nothing before you.
Ach wie gar nichts sind alle Menschen, die doch so sicher leben.	Ah, how insignificant all mortals are, and yet they live so confidently.
Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird.	They go about like a phantom and create so much vain disquiet; they gather things and know not who will receive them.

IV. WIE LIEBLICH SIND DEINE WOHNUNGEN

Wie lieblich sind deine Wohnungen, Herr Zebaoth!	Psalm 84:1,2&4 <i>How lovely are your dwellings, O Lord of Hosts!</i>
Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn;	My soul yearns and longs for the courts of the Lord;
mein Leib und Seele freuen sich in dem lebendigen Gott.	<i>my body and soul rejoice in the living God.</i>
Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.	Blessed are those who dwell in your house, dwell, those who praise you forever more.

V. IHR HABT NUN TRAUERIGKEIT

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.	John 16:22 <i>You now have sorrow; but I want to see you again, and your heart shall rejoice, and no one shall take your joy from you.</i>
Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.	Ecclesiasticus 51:27 <i>Look upon me: I have toiled and laboured a brief time, and now I have found great comfort.</i>
Ich will euch trösten, wie Einen seine Mutter tröstet.	Isaiah 66:13 <i>I want to comfort you, as one is comforted by his mother.</i>

VI. DENN WIR HABEN HIE KEINE BLEIBENDE STATT

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.	Hebrews 13:14 <i>For here we have no permanent place, but we seek the one to come.</i>
Siehe, ich sage euch Geheimnis: Wir werden nicht alle entschlafen, wir werden aber all verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden.	1 Corinthians 15:51-52,54-55, <i>Behold, I tell you a mystery: We shall not all sleep, but we shall all be changed, In a moment, in the twinkling of an eye, at the last trumpet: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.</i>
Dann wird erfüllt werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?	<i>Then shall be brought to pass the saying that is written: Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory?</i>
Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.	Revelation 4:11 <i>Lord, you are worthy to receive praise and honour and might, for you have created all things, and by your will they have their being and are created</i>

VII. SELIG SIND DIE TOTEN

Selig sind die Toten, die in dem Herrn sterben, von nun an.	Revelation 14:13 <i>Blessed are the dead which die in the Lord from henceforth:</i>
Ja der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.	<i>Yea, says the Spirit, that they may rest from their labours; and their works do follow them.</i>

WITH THANKS

Musical director and chorus master	<i>Phiroz Dalal</i>
Repetiteur	<i>Ken Williams</i>
Language coach	<i>Norbert Meyn</i>
Orchestral management	<i>Richard Partridge, David Marsh</i>
Treasurer and librarian	<i>Karen Benny</i>
Choir manager	<i>Alison Dalal</i>
Rehearsal refreshments	<i>Diana Duff-Miller</i>
Box office	<i>Molly Thomas</i>
Front of house	<i>Roy Burton, Menna Bevan, Rhiannon Bevan</i>
Staging	<i>Members of the choir</i>
Technical director	<i>David Benny</i>
Sound director	<i>Ron Keefe</i>
Video director	<i>Stephanie King</i>
Video engineer	<i>Nick King</i>
Cameras	<i>Peter Cocup, Eleanor Britton, Gareth Bevan, Benjy Evans, Stephen Brand</i>
Lighting	<i>Bernd Gauweiler</i>
Poster	<i>Carla Evans</i>
Programme design	<i>Alison Stawarz</i>
Licensing	<i>Jane Salisbury</i>
Vocal scores	<i>Ealing Music Library</i>

...and to the Vicar and congregation of St Matthew's Church for their continued support.

Coming next

KARL JENKINS
THE ARMED MAN - A MASS FOR PEACE

SUNDAY 8TH NOVEMBER 2009, 7.30 PM

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