

**St Matthew's Concert Choir**



# **SUMMER LIGHT**

**HOWARD GOODALL**

Eternal Light: A Requiem

**GERALD FINZI**

Lo, The Full, Final Sacrifice

And some beautiful songs for  
summer by our soloists

**Sunday  
1st July 2012  
at 7.30pm**



**Conductor  
PHIROZ DALAL**

**St Matthew's Church  
North Common Road  
Ealing  
W5 2QA**

Tickets £10 (including programme) from  
the box office (020 8961 1804), our  
website or on the door.

Tickets are un-numbered. Under-16s free.

[www.smce.org.uk](http://www.smce.org.uk)

**Leo Delibes (1836-1931)**  
***Flower Duet from Lakme***

**Sopranos: Karen Benny & Helen Dawson**  
**Piano: Lee Shiel**

*Lakme* brings together many popular themes of opera in the 1880s: an exotic location — already in vogue thanks to Bizet's *The Pearl Fishers* — mysterious religious rituals, the beautiful flora of the Orient, and the general novelty of Western colonials living in a foreign land...

Act One of *Lakme* is set in British India in the 19th century. Nilakantha, a Brahmin priest, is bent on rebelling against the occupying British, who have forbidden him from practicing his religion. When Nilakantha goes to attend a gathering of the faithful, his daughter Lakme and her servant Millika are left behind. The two go off toward a river to gather flowers and sing the famous "Flower Duet."

Text downloaded from <http://www.npr.org/templates/story/story.php?storyId=10112052> on 28/6/12

**Ralph Vaughan Williams (1872-1958)**  
***Silent Noon***

**Tenor: WeiHsi Hu**  
**Piano: Lee Shiel**

One of a set of six songs based on sonnets from Dante Gabriel Rossetti's *The House of Life*, this celebrated setting was composed in 1902 and first performed at the Wigmore Hall in the following year by Francis Harford and Philip Agnew. The complete set of six sonnets was given its première in 1904, on which occasion the pianist was the composer.

This programme note was written by Mervyn Cooke and supplied through Making Music's programme note service.

**Franz Schubert (1797-1828)**  
***Auf dem Wasser zu singen***

**Soprano: Karen Benny**  
**Piano: Lee Shiel**

This song is a setting of a poem by Friedrich Leopold Graf zu Stolberg-Stolberg, *Lied auf dem Wasser zu singen*, written in 1782 ... Schubert's music seems a perfect rendering of the text, with images of waves gently rocking the boat. The first line of the song is "Mid the glimmer of sparkling waves the swaying boat glides like a swan..." Schubert incarnates this scene with music that suggests both a calm and an uncertain feeling. The slight sense of foreboding also comes in the text: "For me, alas, time itself vanishes on dewy wings in the cradle of the waves." But the music captures the ultimately positive nature of the poem and its lofty passion. This is generally regarded among the greatest of the composer's strophic settings and is also one of his most popular songs.

Text downloaded from:

<http://www.classicalarchives.com/work/173230.html#tvf=tracks&tv=about> on 28/6/12

**Gerald Finzi (1901-1956)**  
***Lo, the Full Final Sacrifice***  
**Organ: Adrian Bawtree**

After the Second World War Finzi was commissioned to compose an anthem for the patronal festival of St. Matthew's, Northampton. He turned for his words to Richard Crashaw (1612–49). Crashaw's *Hymn for the Blessed Sacrament* is a translation, from the Latin of St. Thomas Aquinas, of *Adoro Te* and *Lauda Sion* and contains, in Finzi's estimation, "moments of religious emotion where he reaches an ecstasy hardly surpassed in English poetry". Crashaw freely rearranges lines from the two poems into one, transposing the opening verse of *Lauda Sion* (Rise, Royal Sion! Rise and Sing!) to the centre of his text as the climax, and opening his anthem with the lines from the 12th stanza, the image of the final Sacrifice.

The whole piece turned out to be on a larger scale than Finzi had expected, and so the year after its first performance, when it was performed at the Three Choirs Festival, he scored it for orchestra. However, the work is customarily performed in its original version, with organ accompaniment. When you listen to this music you may think that it is truly remarkable that it was penned by a professed agnostic.

The organ introduction sets the scene: brooding music, low in pitch, which the voices echo when they enter. The piece has an extraordinary rapture, and moves swiftly from sad, hollow sounds to bright climaxes, as Finzi responds to the shadow and light of the text. The mystery of the Sacrament brings a phase in which time and tonality seem dissolved "...That so all may drink...". Later we hear the strange phrase "O soft self-wounding Pelican...", a reference to the mediaeval belief that the Pelican feeds her young with her own blood and is therefore symbolic of Christ dying to save mankind. Just before the end the call "Come Love! Come Lord!" sounds with aching, gentle insistence and from here on the music becomes slower and slower, until just the tenors and basses are left to repeat, *sotto voce*, the words with which the piece began: "Lo, the full, final, Sacrifice..." The work concludes with a *pianissimo* Amen.

## **INTERVAL**

**Howard Goodall (b.1958)**  
**Eternal Light: A Requiem**

**Sopranos: Karen Benny & Helen Dawson**  
**Tenor: WeiHsi Hu**  
**Baritone: Will Hare**  
**Organ: Adrian Bawtree**

Howard Goodall one of Britain's most distinguished and versatile composers, was a former chorister at New College and music scholar at Christ Church, Oxford. Almost everyone knows at least one of his popular TV themes for *Blackadder*, *Mr Bean*, *Red Dwarf*, *The Catherine Tate Show*, *QI* or *The Vicar of Dibley*. He has also written many musicals and film scores winning international awards. Howard was Classic FM's Composer-in-Residence for 2009 and hosted his own weekly show, *Howard Goodall On...*; he appears regularly on BBC TV music programmes and wrote and presented his own highly-successful TV documentary series on the theory and history of music receiving a BAFTA, an RTS Judges' Prize and over a dozen other major international broadcast awards. He is a tireless advocate for music education.

Before a note was heard or even penned, *Eternal Light: A Requiem* was already set to be something of a phenomenon. With over 70 performances planned before June 2009, involving the Rambert Dance Company, it was going to reach a huge number of people, but the CD release ensured an even wider audience. It immediately topped the charts and earned Howard a Classical Brit award for Composer of the Year 2009.

In the 21st century, Howard considered what a requiem is for, who is it for and what does it mean? He wanted to steer away from death being a freedom or passage to a 'better place', but to recognise that the departed do live on in the minds, hearts and memories of others, that the love that existed between them and others is unbroken and that the little we know from those who have experienced near-death is that light is a powerful and universal sensation.

Kindness, the refusal to forget, and even a piece of choral music can mark the passing of a precious life and honour it with dignity, compassion and beauty. If this new *Requiem* can do that for one person or one family, somewhere, someday, it will have been worth writing. For Howard that is what a modern Requiem is for, who it is for and what it means.

This programme note was written by Jennie Butler with acknowledgement to the Howard Goodall website and George Adamson, *Music Teacher* magazine it was supplied through Making Music's programme note service.

## TEXT

### Richard Crashaw (1612 – 1649), *Lo, the full, final Sacrifice*

*Lo, the full, final Sacrifice*

*On which all figures fix't their eyes.  
The ransomed Isaac, and his ram;  
The Manna, and the Paschal Lamb.*

*Jesu Master, just and true!  
Our Food, and faithful Shepherd too!*

*O let that love which thus makes thee  
Mix with our low Mortality,  
Lift our lean Souls, and set us up  
Convictors of thine own full cup,  
Coheirs of Saints. That so all may  
Drink the same wine; and the same Way.  
Nor change the Pasture, but the Place  
To feed of Thee in thine own Face.*

*O dear Memorial of that Death  
Which lives still, and allows us breath!  
Rich, Royal food! Bountiful Bread!  
Whose use denies us to the dead!*

*Live ever Bread of loves and be  
My life, my soul, my surer self to me.*

*Help Lord, my Faith, my Hope increase;  
And fill my portion in thy peace.  
Give love for life; nor let my days  
Grow, but in new powers to thy name and  
praise.*

*Rise, Royal Sion! rise and sing  
Thy soul's kind shepherd, thy heart's King.  
Stretch all thy powers; call if you can  
Harps of heaven to hands of man.  
This sovereign subject sits above  
The best ambition of thy love.*

*Lo the Bread of Life, this day's  
Triumphant Text provokes thy praise.  
The living and life-giving bread,  
To the great Twelve distributed  
When Life, himself, at point to die  
Of love, was his own Legacy.*

*O soft self-wounding Pelican!  
Whose breast weeps Balm for wounded  
man.  
All this way bend thy benign flood  
To a bleeding Heart that gasps for blood.  
That blood, whose least drops sovereign  
be  
To wash my worlds of sins from me.  
Come love! Come Lord! and that long day  
For which I languish, come away.  
When this dry soul those eyes shall see,  
And drink the unseal'd source of thee.  
When Glory's sun faith's shades shall  
chase,  
And for thy veil give me thy Face.*

# Howard Goodall: Eternal Light – a Requiem

## 1. Kyrie: Close now thine eyes

Requiem aeternam dona eis, Domine, et  
lux perpetua. Kyrie eleison, Christe  
eleison, Kyrie eleison.

Close now thine eyes and rest secure;  
Thy soul is safe enough, thy body sure;  
He that loves thee, He that keeps  
And guards thee, never slumbers, never  
sleeps.

The smiling conscience in a sleeping breast  
Has only peace, has only rest;  
The music and the mirth of kings  
Are all but very discords, when she sings;  
Then close thine eyes and rest secure;  
No sleep so sweet as thine, no rest so  
sure.

*Francis Quarles (1592-1644)*

## 2. Revelation: Factum est silentium

### 3. Litany: Belief

I have to believe that you still exist  
Somewhere...  
That you still watch me Sometimes...  
That you still Love me Somehow.  
I have to believe That life has meaning  
Somehow...  
That I am useful here Sometimes...

That I make small diff'rences  
Somewhere...  
I have to believe That I need to stay here  
For sometime...  
That all this teaches me Something...  
So that I can meet you again Somewhere .  
*Ann Thorp*

### 4. Hymn: Lead, kindly light

Lead, kindly Light, amid the encircling  
gloom,  
Lead Thou me on!  
The night is dark, and I am far from  
home—  
Lead Thou me on!  
Keep Thou my feet; I do not ask to see  
The distant scene—one step enough for  
me.  
I was not ever thus, nor prayed that Thou  
Shouldst lead me on.  
I loved to choose and see my path; but  
now,  
Lead Thou me on!

I loved the garish day, and, spite of fears,  
Pride ruled my will: remember not past  
years.  
So long Thy power hath blessed me, sure it  
still  
Will lead me on,  
O'er moor and fen, o'er crag and torrent,  
till  
The night is gone;  
And with the morn those angel faces smile  
Which I have loved long since, and lost  
awhile.

*John Henry Newman 1801-1890*

## 5. **Lacrymosa:** Do not stand at my grave and weep

Do not stand at my grave and weep,  
I am not there, I do not sleep.  
I am in a thousand winds that blow,  
I am the softly falling snow.  
I am the gentle showers of rain,  
I am the fields of ripening grain.  
I am in the morning hush,  
I am in the graceful rush  
Of far-off birds in circling flight,

I am the starshine of the night.  
Lacrymosa, dies illa  
I am in ev'ry flower that blooms,  
I am in still and empty rooms.  
I am the child that yearns to sing:  
I am in each lovely thing.  
Do not stand at my grave and cry,  
I am not there. I did not die.  
*Mary Elizabeth Frye*

## 6. **Dies Irae:** In Flanders fields

Dies irae, dies illa, calamitatis et miseriae,  
dies magna et amara valde.  
In Flanders fields the poppies blow  
Between the crosses, row on row,  
That mark our place; and in the sky  
The larks, still bravely singing, fly  
Scarce heard amid the guns below.  
We are the Dead. Short days ago  
We lived, felt dawn, saw sunset glow,

Loved and were loved, and now we lie  
In Flanders fields.  
Take up our quarrel with the foe:  
To you from failing hands we throw  
The torch; be yours to hold it high.  
If ye break faith with us who die  
We shall not sleep, though poppies grow  
In Flanders fields.  
*John McCrae 1872-1918*

## 7. **Recordare:** Drop, drop slow tears

Drop, drop, slow tears,  
And bathe those beauteous feet  
Which brought from Heaven  
The news and Prince of Peace:  
Cease not, wet eyes,  
His mercies to entreat;  
To cry for vengeance  
Sin doth never cease.

In your deep floods  
Drown all my faults and fears;  
Nor let His eye  
See sin, but through my tears.  
*(Phineas Fletcher 1580 – 1650)*  
Recordare, Jesu pie, quod sum causa tuae  
viae; ne me perdas illa die

## 8. **Revelation:** Tum angelus tertius clanxit

## 9. **Agnus Dei**

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona eis requiem

## 10. In Paradisum: Lux aeterna

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.

quia pius es. Requiem aeternam, dona eis,  
Domine.

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

Lux aeterna luceat eis cum sanctis tuis in  
aeternum,

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

### ***2nd movement – Revelation: factum est silentium (Revelations 8 1, 2, 6 – 13)***

### ***8th movement – Revelation: tum angelus tertius clanxit (Revelations 8 10 – 13)***

Factum est silentium in coelo.

There was silence in heaven.

Et vidi septem illos angelos  
Qui adstant in conspectu Dei;  
Quibus datae sunt septem tubae.

And I saw the seven angels  
Who stood before God;  
And to them were given seven trumpets

Et septem angeli qui habebant tubas  
Praeparaverunt se ut clangerent.

And the seven angels which had the trumpets  
Prepared themselves to sound.

Primus igitur angelus clanxit,  
Et facta est grando et ignis mistaque  
sanguine,  
Projectaque sunt in terram:  
Et tertia pars arborum exusta est,  
Et omne gramen viride exustum.

The first angel sounded,  
And there followed hail and fire mingled with  
blood,  
And they were cast upon the earth:  
And the third part of trees was burnt up,  
And all green grass was burnt up.

Deinde secundus angelus clanxit,  
Et quasi mons magnus igne ardens

And the second angel sounded,  
And as it were a great mountain burning with  
fire

Projectus est in mare:  
Factaque est tertia pars maris sanguis;

Was cast into the sea:  
And the third part of the sea became blood;

Et mortua est tertia pars  
Creaturarum quae errant in mari,  
Animantia dico;  
Et tertia pars navium periit.

And the third part died  
Of the creatures which were in the sea,  
And had life;  
And the third part of the ships was destroyed.



Tum angelus tertius clanxit,  
Et cecidit e coelo stella magna,  
Ardens velut lampas,  
Ceciditque in tertiam partem fluminum,  
Et in fontes aquarum;

And the third angel sounded,  
And there fell a great star from heaven,  
Burning as it were a lamp,  
And it fell upon the third part of the rivers  
And upon the fountains of waters;

Nomen autem stellae dicitur Absinthium:  
Versa est igitur tertia pars aquarum  
In absinthium;  
Et multi homines mortui sunt ex aquis,  
Quod amarae factae essent.

And the name of the star is called Wormwood:  
And the third part of the waters  
Became wormwood;  
And many men died of the waters,  
Because they were made bitter.

Deinde quartus angelus clanxit,  
Et percussa est tertia pars solis,  
Et tertia pars lunae, et tertia pars  
stellarum;  
Ita ut obscuraretur tertia pars eorum,  
Et diei non luceret pars tertia,  
et noctis similiter.

And the fourth angel sounded,  
And the third part of the sun was smitten,  
And the third part of the moon and the stars;  
So as the third part of them was darkened,  
And the day shone not for a third part of it,  
and the night likewise.

Et vidi, et audivi unum angelum  
Volantem per medium coeli,  
Dicentem voce magna,  
Vae, vae, vae incolis terrae  
A reliquis sonis tubae  
Trium illorum angelorum, qui clangent!

And I beheld, and heard  
An angel flying through the midst of heaven,  
Saying with a loud voice,  
Woe, woe, woe to the inhabitants of the earth  
By reason of the other voices of the trumpet  
Of the three angels, which are yet to sound!

## **Our Musicians**

**Phiroz Dalal's** music training began at a young age when he studied piano to Grade VIII with Eileen Rowe in Ealing, and when he began singing with his school and St Matthew's Choir. While studying Civil Engineering at King's College, London, he was able to pursue his musical interests by joining various central London choirs and also acting as an accompanist for singing lessons and choirs. He started conducting in 1999 when he succeeded Tim Godfrey as Questor's Choir's Musical Director, and moved to St Matthew's in 2002, succeeding Chris Richardson. He studied Choral Education at the University of Roehampton under Dr Therees Tchack Hibbard, Professor Colin Durrant and Bob Chilcott, gaining an MA in 2008. His conducting and chorus master repertoire is extensive, from sublime 16th century motets to complex works such as Tchaikovsky's Eugene Onegin. He sings with the BBC Symphony Chorus, regularly appearing in the Proms, recently appearing in performances as diverse as Monty Python's Not the Messiah and Poulenc's Figure

Humaine. As a project manager and chartered engineer he is part of the London 2012 management team.

**Adrian Bawtree MA (Oxon.) FRCO LRAM** is Organist at Christ's Hospital. After 22 years in the music business, he still retains his passion for teaching the organ, for giving solo organ recitals and for accompanying choirs. The majority of his work has been in the South of England, most notably with the BBC Singers, but he has also undertaken tours to the USA in one direction and to Hungary and the Czech Republic in the other. He is currently engaged in schools outreach work in conjunction with the Royal College of Organists – seeking to reveal the organ as an engineering, artistic, architectural and musical masterpiece – a truly *Wondrous Machine*! Adrian studied orchestral conducting at the Royal College of Music on a post-graduate course which he completed with distinction. He is the musical director of [Worthing Choral Society](#) and conductor of the [Weald Choir of Crawley](#), and is a guest conductor for the [Dorking Chamber Orchestra](#) and Worthing Philharmonic Orchestra. Away from the organ and conducting, Adrian enjoys composing. His latest piece is called *Footsteps along the road* which was inspired by poetry written by elderly people from Guild Care, a day centre in Worthing.

**Karen Benny** started her musical education as a chorister aged 7 and has continued to sing in church services on a regular basis ever since. Karen is interested in many diverse types of vocal music and enjoys performing with a wide range of vocal groups such as BBC Symphony Chorus, Tredici Chamber Choir, London College of Music, St Matthew's Concert Choir, as well as numerous principal roles with musical theatre companies. Karen has a long history as a classical soprano and among her favourites are the solos from Bach Magnificat, Brahms Requiem, Poulenc Gloria and above all the ethereal quartet in Allegri Miserere. Karen is also an accomplished oboist and plays in a number of wind ensembles and orchestras including Ealing Chamber Music Club and the London College of Music Sinfonia. Karen is currently studying voice with Tony Roden and oboe with David Powell.

**Helen Dawson** trained with Cynthia Jolly in Southampton for 4 years, achieving a Distinction in ABRSM Grade 8 Singing. She participated regularly in the Southampton Music Festival, and in 2004 was a Finalist of the National Junior English Song Prize, singing at the Royal Academy of Music. In 2006 she went on to study Music and Drama at Royal Holloway University of London. She graduated in 2009 with a BA (Hons) 2:1, specialising in Vocal Performance, under Eileen Price.

University and College parts include: the eponymous roles in both *Patience* (G&S) and *The Merry Widow* (Lehar), Joanna in *Sweeney Todd* (Sondheim), Elizabeth in *Robert and Elizabeth* (Grainer) and Jackie in *Me and My Girl* (Furber and Rose).

Helen joined the St. Matthew's Concert Choir in January 2012 and performed the soprano solo in Schubert's Mass in G. She is also a member of the Julian Light Operatic Society, playing Zorah in last year's production of *Ruddigore* (G&S). She is currently rehearsing the role of Casilda in *The Gondoliers* (G&S).

**WeiHsi Hu** is a Canadian tenor who has completed his Bachelor of Music at the University of British Columbia (UBC) in vocal studies and Master of Music at the University of Alberta majoring in choral conducting. Most recently, he studied at the Guildhall School of Music and Drama under the tutelage of John Evans. While studying at the Guildhall School of Music and Drama, WeiHsi coached with Liz Marcus, Richard Jackson, Andrew West, Eugene Asti, and Graham Johnson. He was selected as one of the featured soloists in Graham Johnson's Schumann Songs Concert Series in 2010.

WeiHsi has performed and understudied roles and as chorus in opera productions both in Vancouver, Canada and the UK. Opera companies he has worked with included the Guildhall Opera, Merry Opera, Music Theatre 2000, Southwick Opera, Jackdaws Young Artist Programme, AIMS International Music School, Vancouver Music in the Morning Society, UBC Opera and Opera Nuova.

WeiHsi has an extensive chorister background. He sang with award winning professional choirs such as the Pro Coro Canada and the Canadian Chamber Choir. WeiHsi studied conducting with prominent choral and orchestral conductors in the US, Canada and the UK including Bruce Pullan, Leonard Ratzlaff, Dale Warland, Kenneth Kiesler, and Colin Metters. In the past 14 years, WeiHsi has also been a prolific conductor and vocal clinician working with various Canadian and UK choirs. Currently, WeiHsi is an associate conductor of the St. John of Jerusalem Festival Chorus.

**William Hare** received his earliest musical training as a chorister in St Albans Cathedral Choir, with whom he made a number of recordings and broadcasts, and toured the USA on three occasions. After 3 years as a choral scholar at Jesus College, Cambridge, where he studied singing with Suzanne Flowers and David Lowe, he took up a position as a Lay Clerk at Chester Cathedral. Since moving to London in 2007, he has sung with a number of ensembles, including the BBC Symphony Chorus and Voce Chamber Choir, alongside working for a telecoms research house. He continues to study singing with Robert Rice. Solo roles have included Christus in J S Bach's St John Passion, and bass arias in Bach's St Matthew Passion, with Harrow Philharmonic Choir.

## CREDITS

Rehearsal accompanist: Ken Williams  
Tech crew manager: Dave Benny  
Cable Meister: Bernd Gauweiler  
Cameras: Kane Anthony, Eleanor Britton,  
Peter Cocup, Jane Salisbury  
Director of Photography: Jane Salisbury  
Media Player: Alison Dalal  
Sound Engineer: Ron Keefe  
Storyboard and images: Tony Millier

Video Director: Zubin Dalal  
Video Engineer: Damien Giromella  
Front of House Manager: Jane Salisbury  
Bar: Dagmar Gauweiler, Dinah Walker,  
Gillian Harrison & Diana Duff-Miller  
Box office: Molly Thomas  
Door: Margaret and Roy Burton  
Fixers: Alison Dalal, Karen Benny, David  
Marsh

Our thanks as ever to the vicar and congregation of St Matthew's Church for their support.

## COMING UP

**Bach Christmas Oratorio** Workshop - 6th October 2012, Leader: Jeff Stewart

Bach Christmas Oratorio Concert - 2nd December 2012 Conductor: Phiroz Dalal

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 Mozart's Mass in C Minor, Rossini's Stabat Mater, Handel's Dixit Dominus, Orff's Carmina Burana, Rachmaninov's Vespers, Haydn The Creation, and Karl Jenkins' The Armed Man.

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 performs a wide variety of sacred and secular music.

If you are interested in joining us feel free to have a chat with Alison Dalal, the Choir Manager. We are looking for additional singers for our next performance which demands a larger choir so do join us if you love to sing.

Term dates: 6th September to 13th December 7.30pm to 9.30pm