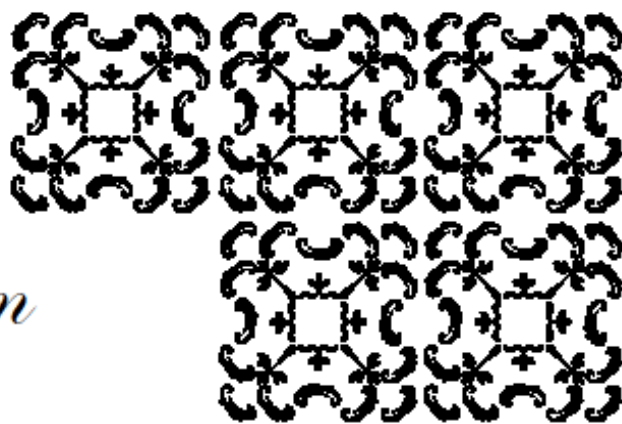


St Matthew's Concert Choir

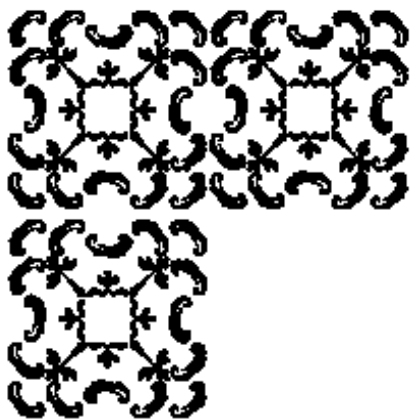


Faure Requiem

Allegri Miserere

Pärt Beatitudes

Conductor: Phiroz Dalal



Sunday

24th March

2013

at 7.30pm

St Matthew's Church
North Common Road
Ealing
London W5 2QA
www.smce.org.uk

PROGRAMME: FREE

Gabriel Faure (1845-1924)
Requiem, Op. 48

Introit & Kyrie
Offertoire
Sanctus
Pie Jesu
Agnus Dei
Libera me
In paradisum

Fauré had an intense dislike of the large-scale effects and lack of religious feeling in Berlioz's Requiem. His own setting avoided the dramatic Dies irae poem, which so dominates the Requiems of Mozart, Berlioz and Verdi. It was even smaller in scale, with only five movements, when it was first performed at the Madeleine in Paris on 16 January 1888. The occasion was the funeral of a member of the congregation, but the impetus for the work had been the death of Fauré's mother on the last day of the previous year. This performance lacked the Offertoire, which was not composed until 1889. It was included in a performance on 21 January 1893, along with a setting of Libera me which had been written as an independent piece in 1877. Both new movements included sections for a baritone solo: the original five movements were for choir only, except for a boy singing the solo Pie Jesu.

The Libera me brings in a few lines of 'Day of terror, day of Judgement', but Fauré handles it with great restraint and the music remains within the scale of the rest of the work. For the most part, the tone of this timeless piece is elegiac and calm, and the key word is requiem, 'rest': the work begins and ends with it.

This programme note was written by Clifford Bartlett and supplied through Making Music's programme note service.

<p>Introit – Kyrie 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. Kyrie eleison. Christe eleison. Kyrie eleison.</p>	<p>Grant eternal rest to them, Lord, and let perpetual light shine on them. A hymn befits you, God in Zion, and a vow to you shall be fulfilled in Hear my prayer, [Jerusalem. for unto you all flesh shall come. Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.</p>
<p>Offertorium O 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 ejus.</p>	<p>Lord Jesus Christ, King of Glory, free the souls of the dead from infernal punishment, and from the deep abyss. Free them from the mouth of the lion, do not let Hell swallow them up, do not let them fall into the darkness. Sacrifices and prayers of praise we offer to you, O Lord. Receive them for the souls of those whom we commemorate today. Lord, make them pass from death to life, as you once promised to Abraham, and to his seed.</p>
<p>Sanctus Sanctus, Sanctus, Sanctus, Domine Deus Sabaoth, pleni sunt caeli et terra gloria tua. Osanna in excelsis!</p>	<p>Holy, Holy, Holy, Lord God of Hosts, the heavens and earth are filled with Hosanna in the highest! [your glory.</p>
<p>Pie Jesu Pie Jesu Domine, dona eis requiem, requiem sempiternam.</p>	<p>Merciful Lord Jesus, grant them rest, eternal rest.</p>

<p>Agnus Dei Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam. Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.</p>	<p>Lamb of God, who removes the sins of the world, grant them rest. Lamb of God, who removes the sins of the world, grant them rest. Lamb of God, who removes the sins of the world, grant them eternal rest. May eternal light shine on them, Lord, with your saints, for eternity, for you are merciful. Grant eternal rest to them, Lord, and let perpetual light shine on them.</p>
<p>Libera me Libera me, Domine, de morte aeterna, in die illa tremenda: Quando caeli 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.</p>	<p>Free me, Lord, from eternal death, on that day of dread, when the heavens and earth shall move, when you shall come to judge the world by fire. I am made to tremble, and to fear, when destruction shall come, and also your coming wrath. O that day, that day of wrath, of calamity and misery, the great and exceedingly bitter day. Grant eternal rest to them, Lord, and let perpetual light shine on them.</p>
<p>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.</p>	<p>May angels lead you into Paradise. At your coming may martyrs receive you, and may they lead you into the Holy City, Jerusalem. May the chorus of angels receive you, and with Lazarus, who once was a pauper, may you have eternal rest.</p>

Arvo Part (b. 1935)
The Beatitudes

The rise to fame of the Estonian composer Arvo Pärt in many ways parallels the popularity of two other composers, Henryk Górecki and John Tavener. All three composers have adopted a simple, often strongly tonal idiom and have focussed particularly on religious music involving an intense feeling of spirituality. All three have also been strongly influenced by earlier traditions, both western medieval music (it is no coincidence that the champions of Pärt's vocal music, the Hilliard Ensemble, are specialists in the medieval repertoire) and music for the Greek and Russian Orthodox Churches. In the late 1970s Pärt adopted an individual style based on bell resonances termed *tintinnabuli*, centring around the notes of the triad. The Beatitudes date from 1990 and were revised the following year. The work sets the familiar words from Matthew's Gospel, interspersing the vocal phrases with rests, sometimes underpinned by organ pedals, producing a mesmeric quality typical of the composer's later music. The piece culminates in a burst of arpeggios forming a short organ postlude.

This programme note was written by Eric Cross and supplied through Making Music's programme note service.

Blessed are the poor in spirit: for theirs is the kingdom of heaven.

Blessed are they that mourn: for they shall be comforted.

Blessed are the meek: for they shall inherit the earth.

Blessed are they which do hunger and thirst after righteousness: for they shall be filled.

Blessed are the merciful: for they shall obtain mercy.

Blessed are the pure in heart: for they shall see God.

Blessed are the peace makers: for they shall be called the children of God.

Blessed are they which are persecuted for righteousness sake: for theirs is the kingdom of heaven.

Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.

Rejoice, and be exceeding glad: for great is your reward in heaven: for so persecuted they the prophets which were before you. Amen.

Gregorio Allegri (1582-1652)
Miserere (Psalm 51)

Allegri was a priest and a singer, as well as a composer. Between 1591 and 1604, he sang at the church of S. Luigi dei Francesi, in Rome, first as a treble, then as a tenor. He was ordained in 1604 and moved to the Cathedral at Fermo, where he began composing and also sang in the well-known choir. Allegri's compositions attracted the attention of Pope Urban VIII who, in 1629, appointed him to the post of 'Cantori' in the Sistine Chapel, where he remained for the rest of his life.

Allegri is known today primarily for his setting of the penitential psalm *Miserere mei, Deus*, written for nine voices in two choirs and sung each year during Holy Week in the Sistine Chapel. When the *Miserere* was first written, it was so treasured that to copy it was a crime punishable with excommunication: it was this work that the young Mozart heard in 1770 and, because he was unable to obtain a copy, apparently wrote down from memory. Mendelssohn, too, allegedly performed this feat. Such an exploit is probably not as remarkable as it might seem, given the repetitious nature of the setting.

A few authorized copies of the *Miserere* were in existence before 1770, however: both the Emperor Leopold I and the King of Portugal had it performed in their Royal Chapels. Burney obtained a copy, probably from the singer Santarelli, and published it in 1790, in *La Musica della Settimana Santa*. From that work, it was reproduced in Novello's *Music of Holy Week*.

That the *Miserere* has remained popular with the general public is due almost entirely to the traditional 'abbellimenti' or ornaments, often sung by a solo treble, which, rising above the otherwise conventional setting of the Psalm, give many passages a uniquely ethereal and delicate quality, found in virtually no other work. The fact that singers are required to rise to a top C in modern pitch makes these passages all the more exciting. The 'abbellimenti' were first published by Alfieri, in an edition of 1840.

Translation of Psalm 51, according to the Book of Common Prayer

Have mercy upon me O God after Thy great goodness: according to the multitude of Thy mercies do away mine offenses.

Wash me thoroughly from my wickedness: and cleanse me from my sin.

For I acknowledge my faults: and my sin is ever before me.

Against Thee only have I sinned and done this evil in Thy sight: that Thy lightest be justified in Thy saving when thou art judged.

Behold I was shapen in wickedness: and in sin hath my mother conceived me.

But lo, thou requirest truth in the inward parts: and shall make me to understand wisdom secretly.

Thou shalt purge me with hyssop and I shall be clean: thou shalt wash me, and I shall be whiter than snow.

Thou shalt make me hear of joy and gladness: that the bones which thou hast broken may rejoice.

Turn thy face from my sins: and put out all my misdeeds.

Make me a clean heart O God: and renew a right spirit within me.

O give me the comfort of thy help again: and stabilise me with thy free Spirit.

Then shall I teach thy ways unto the wicked: and sinners shall be converted unto Thee.

Deliver me from blood-guiltiness O God, thou that art the God of my health: and my tongue shall sing of thy righteousness.

Thou shalt open my lips O Lord: and my mouth shall show thy praise.

For thou desirest no sacrifice else would I give it thee: but thou delightest not in burnt offerings.

This programme note was written by Anne Keith and supplied through Making Music's programme note service.

With our thanks to

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Accompanist (rehearsals)	<i>Richard Dewsnap</i>
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...and to the Vicar and congregation of St Matthew's Church for their continued support.

FOR YOUR DIARY

Sunday 2nd June 7.30pm

**A Concert to Celebrate the 60th Anniversary of the
Coronation of Her Majesty Queen Elizabeth II.**

Featuring music that was sung during the original service.
St Matthew's Concert Choir & Uxbridge Choral Society



Saturday 13th July
Strictly St Matthew's
6pm followed by a BBQ and party

A performance of Party Pieces by anyone and everyone associated with St
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Get your performance ready. Look out for details of auditions.