



Ealing Common Choir

&

Ealing Common Orchestra

PRESENT

STABAT MATER

Giovanni Battista Pergolesi (*1710 - 1736*)

REQUIEM

Wolfgang Amadeus Mozart (*1756-1791*)

Phiroz Dalal, Conductor

Alys Roberts, Soprano

Lotte Betts-Dean, Mezzo-soprano

Martins Smaukstelis, Tenor

Tim Murphy, Baritone

Hannah Parry-Ridout, organ

St Matthew's Church

North Common Road W5 2QA

Sunday 29th March 2015 7.30pm

Stabat Mater - Giovanni Battista Pergolesi (1710 - 1736)

What might Pergolesi have achieved had he lived to a ripe old age? The same question has been asked of Mozart, Chopin, Schubert, Byron, Shelley, van Gogh, among others. Giovanni Battista Pergolesi (1710-1736) died at the tender age of 26 of tuberculosis. He was beginning to enjoy success, five years after graduating from the Conservatorio dei Poveri Gesù Cristo in Naples. After his death his renown as a genius grew enormously. His *Stabat Mater* was written in his last year, when the baroque period was in full swing, and the mighty pens of Bach, Handel and Vivaldi were all in full flow.

Stabat Mater Dolorosa, sometimes called just, *Stabat Mater*, is a powerful 13th-century Catholic hymn to Mary; and it meditates on her suffering, in one of her seven Sorrows - Christ's crucifixion.

The title is the same as the first line, *Stabat mater dolorosa* ("The sorrowful mother stood"). The *Stabat Mater* has been set to music by many composers, with the most famous settings being those by Palestrina, Pergolesi, Alessandro Scarlatti and Domenico Scarlatti, Vivaldi, Haydn, Rossini, Dvořák, Karol Szymanowski, Verdi and Poulenc.

Shortly before his death, Giovanni Pergolesi moved to the Franciscan monastery in Pozzuoli, where he composed his last works. Among these is his *Stabat mater* which reveals the infusion, into church composition, of the operatic style. In the discipline of sacred music Pergolesi's *Stabat Mater* is original in its personal response to a religious experience. The setting is gorgeous and liberal suspensions gradually blend one chord with another. This personal and emotional approach reached its climax in the great requiem of Giuseppe Verdi, over a century and a half later, and is quite unknown to the serious North European approach of Buxtehude, Bach and others. Pergolesi's grand work features a lively declamation of the text and great melodic appeal and expressiveness. Underlying everything is the contrapuntal background that was expected in music composed for the church at this time

The first part of the *Stabat Mater* describes the sorrow of Mary, standing at the foot of the cross, while the second part forms a prayer to the Virgin Mary.

The original version was for two soloists and small ensemble; tonight's version was been arranged by Desmond Ratcliffe for a chorus of sopranos, altos tenors and basses.

1. Stabat Mater

Stabat Mater dolorosa,
juxta crucem lacrimosa,
dum pendebat Filius.

2. Cujus animam

Cujus animam gementem, contristatam
et dolentem, pertransivit gladius.

3. O quam tristis

O quam tristis et afflicata, fuit illa
benedicata,
Mater Unigeniti.

4. Quae moerebat

Quae moerebat et dolebat, Pia Mater,
dum videbat nati poenas inclyti.

5 Quis est homo

Quis est homo qui non fleret, Christi
Matrem si videret, in tanto supplicio?
Quis non posset contristari, Piam
Matrem contemplari, dolentem cum
Filio?

Pro peccatis Suae gentis, vidit Jesum in
tormentis, et flagellis subditum.

6. Vidit suum

Vidit suum dulcem natum, morientem
desolatum, dum emisit spiritum.

7. Eja Mater,

Eja Mater, fons amoris, me sentire vim
doloris,
fac, ut tecum lugeam.

8. Fac ut ardeat

Fac ut ardeat cor meum, in amando
Christum Deum, ut sibi complaceam.

9. Sancta Mater

Sancta Mater, istud agas, crucifixi fige
plagas, cordi meo valide.

Tui Nati vulnerati, tam digati pro me
patipoenas mecum divide.

Fac me vere tecum flere, crucifixo
condolere, donec ego vixero.

Juxta crucem tecum stare, te libenter
sociare, in plancu desidero.

Virgo virginum praeclara, mihi jam non
sis amara, fac me tecum plangere.

Fac ut portem Christi mortem, passionis

Chorus:

*The sorrowing mother stands weeping,
by the cross weeping
where her son hangs*

Aria (soprano)

*Whose saddened soul, sighing and
suffering, a sword pierced through.*

Chorus

*O What sadness and affliction lay on the
blessed Mother of the Lord*

Aria (Alto)

*What grief and sorrow the loving mother
suffered to see her glorious, dying son*

Chorus

*Who would not weep to see the Mother
of Christ in such torment?*

*Who would not share her pain if they
saw the loving mother suffering with her
only son?*

*She saw Jesus scourged and in torment
for the sins of His people.*

Aria (soprano)

*She saw her sweet son desolate and
alone as his spirit passed away.*

Aria (contralto)

*O Mother, fount of love, Make me feel
the strength of your grief.*

That I may mourn with you.

Chorus

*Make my heart glow with the love of
Christ that I may please Him*

Duet

*Holy Mother, fix in my heart the wounds
Christ suffered on the cross*

*Let me share His pain with You, He who
loved me so*

*Let me share your tears, mourning Him
who died for me*

*By the cross with You to weep and pray
is all I ask*

*Greatest of all virgins, let me share your
divine grief*

Let me remember Christ's suffering and

fac consortem. et plagas reholere.
Fac me plagis vulnerari, cruce hac
inebriari, ob amorem Filii.

10 Inflammatus

Inflammatus et accensus, per te, Virgo,
sim defensus, in die iudicii.

Fac me cruce custodiri, morte Christi
premuniri, confoveri gratia.

11. Quando corpus

Quando corpus morietur, fac ut animae
donetur, paradisi gloria! Amen.

death on the cross

*And let my heart be warmed with the
blood He shed for us*

Chorus

*Defend me, O virgin, from the flames of
the day of judgement*

*When Christ calls me to Him, be my
defence and guide*

Chorus

*While my body dies, may my soul be
with you in paradise! Amen*

Interval

Requiem, K 626 W A Mozart (1756-1791)

The Requiem is a special work within the output of Mozart for several reasons. It is well known that the work was secretly commissioned by Count Walsegg to be used for the first anniversary of Countess Walsegg's death. It is also oft reported that Mozart died before he could complete the Requiem and that his widow, Constanze, desperately worked to have Mozart's students secretly finish the piece so she could collect the fee from Count Walsegg. It is also widely known that Mozart became convinced of his early mortality while working on the Requiem, and that it would become his own funeral music.

Due to his early death aged 36, this work and his opera, The Magic Flute, represent Mozart at his most mature musically. There is a definite sense of summing up in the way that Mozart uses the Requiem and The Magic Flute to showcase the variety of styles and musical conceits at his disposal. It may also be that Mozart recalled and reused music that was most memorable to him in the circumstance of his dreadful suffering and illness.

The Requiem begins with the core melodic idea in the bassoon; this line is a chorale melody that was also used by Handel in his funeral anthem The ways of Zion do Mourn, in an orchestral texture very similar to Mozart's introit movement. The motif Kyrie Eleison bears more than a passing resemblance to Handel's 'And with His stripes', which Mozart turns into a brilliant handellian fugue. To complete the archaic feeling of this movement Mozart cadences on an open fifth chord, with no third.

The dramatic and powerful Dies Irae movement uses all available forces in driving symphonic style. Two contrasting sections are bridged by running string lines and woodwind sparks that ignite a pounding chromatic motif on *quantus tremor est futurus* (how great the trembling will be). Not content with the sound of the last trumpet, in *Tuba Mirum*, Mozart uses a trombone solo to spread the wondrous sound of the Last Judgement. The *Rex Tremendae* movement uses French Baroque features with its royal double-dotted rhythm, and overlays the words *Rex Tremendae* with the *Qui Salvandos*. The *Recordare*, a beautiful, ethereal quartet, set for winds and strings only, sets up the *Confutatis*. The Trombones doubling the voices, the thunderous figure in the lower strings, and the sopranos and altos, seemingly oblivious to the cries, sing with a gentle violin descant. The chorus and orchestra reunite in one of the most complex yet effortless harmonic journeys of the 18th Century, traveling through seven key areas before arriving at the final section of the Sequence prayer, *Lacrimosa*. Mozart attempted to complete *Lacrimosa* on the day he died, and the string figures have been described as crying or falling tears. Word painting aside, it is certainly one of the most emotional pieces ever written.

Domine Jesu Christe is the barocca (oddly shaped pearl) of this Requiem. It begins much like a German concerted chorus, observing strict binary arrangement of dynamics, register, and musical forces. Further sections offer a choral fugue (*Ne absorbeat*), then the original theme in a fugue for soloists (*Sed signifer*) followed by another fugal section (*Quam olim Abrahae*). Mozart creates subjects and countersubjects using the most modern intervallic modification while maintaining a perfect Baroque chorale fantasia. This movement is partnered with *Hostias*, a courtly minuet complete with ritornelli and hemiola dance cadences.

The *Sanctus* is the only truly joyful part of a requiem. Mozart makes his *Sanctus* decoratively elegant yet symphonic while using modern techniques like gradual dynamics. It is followed by a unique *Hosanna* fugue; Mozart demonstrates strict invertible counterpoint along with Romantic piling up of subjects in the stretto. The ensuing *Benedictus* is an operatic double duet, a tour de force of musical conversation amid solo lines and suave orchestral accompaniment.

The *Agnus Dei*'s rich harmonic content with contrasting with soft and simple sections leads to the final Communion through an eerie chromatic setting of *Requiem Sempiternam*. The Requiem closes with a musical repeat of earlier movements as though the work was one large scale da capo aria.

I. Introit: 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 care veniet.

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

II. Kyrie

Kyrie, eleison.

Christe, eleison.

Kyrie, eleison.

III. Sequence

1. Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

2. Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

3. Rex tremendae

Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis.

Chorus and Soprano solo

*Grant them eternal rest, Lord,
and let perpetual light shine on them.*

*You are praised, God, in Zion,
and homage will be paid to You in Jerusalem.*

Hear my prayer,

to You all flesh will come.

*Grant them eternal rest, Lord,
and let perpetual light shine on them.*

Chorus

Lord, have mercy on us.

Christ, have mercy on us.

Lord, have mercy on us.

Chorus

*Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.*

Quartet

*The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.*

*Death and nature will be astounded,
when all creation rises again,
to answer the judgement.*

*A book will be brought forth,
in which all will be written,
by which the world will be judged.*

*When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.*

*What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?*

Chorus

*King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.*

4. Recordare

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

5. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

6. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

Quartet

*Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.*

*Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.*

*Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.*

*I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.*

*You, who absolved Mary,
and listened to the thief,
give me hope also.*

*My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.*

*Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.*

*When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.*

*I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.*

*That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.*

IV. Offertory

I. Domine Jesu

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
praesentet eas in lucem sanctam.

Quam olim Abrahae promisisti
et semini ejus.

2. Hostias

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.

V. Agnus Dei

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

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

VI. Communion:

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,
cum Sanctis tuis in aeternum,
quia pius es.

Chorus and Soprano

*Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.*

*Let the standard-bearer, holy Michael,
bring them into holy light.*

*Which was promised to Abraham
and his descendants.*

*Sacrifices and prayers of praise, Lord,
we offer to You.*

*Receive them in behalf of those souls
we commemorate today.*

*And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.*

*Lamb of God, who takes away the sins of the
world, Grant them eternal rest.*

*Lamb of God, who takes away the sins of the
world, grant them eternal rest forever.*

Chorus and Soprano

*Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.*

*Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.*

Ealing common Choir

Soprano

Luisa Asirvatham
Karen Benny
Rosemary Cogswell
Alison Dalal
Pearl Duce
Dagmar Gauweiler
Janet Graham
Bridget Harris
Caroline Jones
Germaine Kemplay-Amow
Diana Lednitzky
Rosy Leigh
Sue Rowe
Anna Stevens
Fiona Thomas
Abbie Voysey
Catherine Walcott

Alto

Anna Antoszkiewicz
Christine Bates
David Benny
Beryl Bevan
Bozena Borthwick
Anthonia Chalmers
Margaret Conroy
Ysobel Easten
Diana El-Agraa
Dorothy Goodall
Sarah Haimendorf
Gillian Harrison
Mary Lavelle
Tanya Mladenovic
Eleanor Morgan
Miranda Ommanney
Rebekah Philip
Jean Seglow
Janet Shaw
Brenda Sprackling
Cristina Strauss
Molly Thomas
Dinah Walker

Tenor

Judy Jones
Paul Jeanes
Tamas Szabo
John Turner
Duncan Walduck
Sarah Wareing

Bass

Gareth Bevan
Alex Bregman
Tom Houston
Alan Jones
Malcolm Lister
Tony Millier
Richard Moseley
Owen Northwood
John Radley
Michael Reynor
Colin Rowlands
Derek Stevens

Ealing Common Orchestra

Violin

Daniel Rainey, Leader
Anna Carrington
Saori Howse
Catherine Lemmon
Clodagh Li
Ros Mann
Keiko Thiele
Charlotte Ward- Caddle

Viola

Johanna Farrer
Ellie Marshall
Elena Sanchez

Cello

Anna Ryland-Jones
Daphne Ryland -Jones
Issy Watson

Double Bass

Dick Hammett
Peter Peacock

Clarinet

Andrew Lewandowski
Claire Summerbell

Bassoon

Jo Rushton
Erica Tugwell

Trumpet

John Baker
Steve Wycherley

Trombone

Ian Mann
Tim Wade
Hywel Walters

Timpani

Keith Price

Organ

Hannah Parry-Ridout

Biographies

Phiroz Dalal

Phiroz Dalal's music training began at a young age when he studied piano to grade 8 with Eileen Rowe in Ealing, and when he began singing with his school and St Matthew's Choir.

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. He sings with the BBC Symphony Chorus, regularly appearing in the Proms and touring with them.

As a project manager and chartered engineer he was part of the London 2012 management team; he now works for Arup on what will probably be Heathrow Terminal 1's final project.

Soprano: Alys Roberts

Welsh soprano Alys Roberts is currently in her second year of the MA preparatory opera pathway programme at the Royal Academy of Music under the tutelage of Elizabeth Ritchie and Iain Ledingham. Since starting her studies in London, she has sung Gretel in Humperdinck's Hansel und Gretel and Yvette from Puccini's La Rondine in the Royal Academy Opera Scenes. She is also a keen concert soloist, holding recitals at St George's Church, Bloomsbury, at The Chapel Royal at Hampton Court Palace, and has been the soprano soloist for Handel's Messiah; Bach's St Matthew and St John Passion, Vivaldi Gloria and Haydn's Missa in Tempore Belli.

Mezzo: Lotte Betts-Dean

23-year-old Lotte Betts-Dean began her musical life as a cellist and chorister. An established concert singer, Lotte has already performed a large number of mainstream oratorio works as alto soloist and frequently performs with ANAM in contemporary chamber repertoire.

Lotte performed her debut festival recitals at the 2012 Peninsula Summer Music Festival and makes regular appearances at several other festivals. She makes her North American concert debut with Atlanta-based new music ensemble Chamber Cartel in early 2014.

Tenor: Martins Smaukstelis

Martins Smaukstelis is a Latvian born tenor who started his musicianship at the age of 5 playing the violin. Later on he was tutored in singing by his father. During his early years in Latvia he performed in concerts as part of Latvian Song and Dance Festival. He is studying at the Royal Academy of Music with Prof. Neil Mackie and Kathleen Livingstone. He will continue his studies in Royal Academy of Music in London for his Post Graduate degree.

In the summer season of 2015 he is going to join Glyndebourne Festival Opera to sing in Donizetti's "Poliuto" and Bizet's "Carmen".

Baritone: Tim Murphy

Timothy Murphy is originally from Belfast and started singing on the highest stave, but these days is always to be found on the lowest. Wanting to continue the development of his voice, he applied for and was awarded a Choral Scholarship to sing with Wells Cathedral Choir. After completing a year in Somerset he moved to Bristol where he graduated from reading Music at the University of Bristol. In 2008 he was offered the position of Bass Lay Clerk at Ripon Cathedral where he stayed for two years before moving to London to pursue new musical adventures.. As of September 2013, Timothy has been studying for his Masters in Vocal Performance at the Royal Academy of Music under Mark Wildman and Audrey Hyland. He is the winner of the 2014 Michael Head Prize for English Song and looks forward to joining the RAM Opera School in 2015.

With thanks to

Technical Director:	David Benny*
Video Director:	Damien Giromella
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Cameras:	Peter Cocup, Eleanor Britton, Conrad Steele-Benny, Joshua Oberman
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Librarian:	Celia Roberts*
Concert Manager:	Diana El-Agraa*
Accompanist:	Hannah Parry-Ridout
Orchestral Manager:	David Marsh
Tickets & Membership Secretary	Molly Thomas*
Treasurers	Bozena Borthwick*
Chair	Colin Rowlands*
	Alison Dalal*

* Committee Member

And as ever to the St Matthews Church community, Peter Watkins, the PCC, the Church Choir and many others for their support

Coming up...

Sunday 12th July 2015

Gloria John Rutter

Nocturnes Morten Lauridesen

Plus works by Eric Whitacre

Rehearsals for our next concert start on Thursday 16th April at 7.30pm in St Matthew's Church. Tuneful singers who can sight read a simple line are always welcome to join us. If you'd like to sing with us then please call Alison on 020 8998 2879 or email chair@smce.org.uk

