

This Evening's Programme

Te Deum

Georges Bizet

1. Chorus

Te Deum laudamus
Te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.
Tibi omnes Angeli,
tibi caeli: et universae Potestates.
Tibi Cherubim et Seraphim
incessabili voce proclamant.

Te gloriosus
Apostolorum chorus.
Te Prophetarum
laudabilis numerus.
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia.
Patrem immensae majestatis:
Venerandum tuum, verum,
et unicum Filium.
Sanctum quoque Paraclitum Spiritum.

Sanctus, Sanctus, Sanctus:
Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra
majestates gloriae tuae.

Te Deum laudamus...

2. Soloists with Chorus

Tu Rex gloriae, Christe, tu Patris
sempiternus es Filius.
Tu ad liberandum
suscepturus hominem,
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus
regna caelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.

Judex crederis, esse venturus.

Tu Rex gloriae...

Te Deum laudamus

We praise you O God,
we acknowledge you to be the Lord;
all the earth now worships you,
the Father everlasting.
To you all angels cry aloud,
the heavens and all the powers therein;
to you cherubim and seraphim
continually do cry.

The glorious company
of the apostles praise you,
the goodly fellowship
of the prophets praise you,
the noble army of martyrs praise you,
the holy Church throughout all the world
does acknowledge you:
the Father of an infinite majesty,
your adorable, true,
and only Son,
also the Holy Spirit, the counsellor.

Holy, holy, holy
Holy Lord, God of Sabaoth,
heaven and earth are full of the
majesty of your glory.

We praise you O God...

Tu Rex gloriae Christe

You are the King of glory, O Christ.
You are the everlasting Son of the Father.
When you took upon yourself
to deliver man,
you humbled yourself to be born of a virgin.
When you had overcome the sharpness of death,
you opened the kingdom
of heaven to all believers.
You sit at the right hand of God
in the glory of the Father.

We believe that you will come to be our judge.

You are the King of glory...

3. Soprano Solo with Chorus

*Te ergo quæsumus, famulis tuis subveni,
quos pretioso
sanguine redemisti.
Aeterna fac
cum Sanctis tuis in Gloria numerari.
Salvum fac populum tuum verum,
et benedic hereditati tuæ.*

*Per singulos dies, benedicimus te,
et laudamus nomen tuum
in sæculum sæculi.*

Miserere nostri Domine.

4. Chorus

*Fiat misericordia tua Domine super nos,
quem admodum speravimus in te.
In te Domine speravi
non confundar in æternum.*

*Sanctus, Sanctus, Sanctus:
Sanctus Dominus Deus Sabaoth.*

Te Deum laudamus...

Te ergo

We therefore pray you help your servants,
whom you have redeemed with your
precious blood.

Make them to be numbered
with your saints in glory everlasting.

O Lord save your people
and bless your heritage.

Day by day we magnify you,
and we worship your name,
world without end.

O Lord have mercy upon us.

Fiat misericordia tua

O Lord, let your mercy be upon us,
as our trust is in you.

O Lord, in you have I trusted,
let me never be confounded.

Holy, holy, holy
Holy Lord, God of Sabaoth,

We praise you O God...

Organ Solos

Pavane

Gabriel Fauré (1845–1924) (arr. Bryan Hesford)

Hymne d'Actions de grâce "Te Deum"

Jean Langlais (1907–1992)

INTERVAL

during which refreshments will be served

The Reverend Derek Stockwell will talk about the work of the Peace Hospice.



Motets

Graduale: Locus iste

*Locus iste a Deo factus est
inaestimabile sacramentum;
irreprehensibilis est.*

Graduale: Os justi

*Os justi meditabitur sapientiam,
et lingua ejus loquetur iudicium.
Lex Dei ejus in corde ipsius
et non supplantabuntur gressus ejus.
Alleluja.*

Anton Bruckner

This place was made by God,
a priceless mystery,
it is beyond reproach.

The mouth of the righteous shall meditate
wisdom,
and his tongue shall speak justice.
The Law of his God is in his heart
and his steps shall not falter.
Hallelujah.

Requiem

I. Chorus

*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.*

*Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.*

II. Chorus

*Kyrie, eleison!
Christe, eleison!
Kyrie, eleison!*

III. Chorus with Baritone Solo

*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
repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti
et semini eius.*

Maurice Duruflé

Introit

Eternal rest give unto them, O Lord
And let perpetual light shine upon them
A hymn, O God, becometh Thee in Zion
And a vow shall be paid to thee in Jerusalem
Hear my prayer
All flesh shall come before you

Eternal rest give unto them, O Lord
And let perpetual light shine upon them.

Kyrie

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Domine Jesu Christe

Lord Jesus Christ, king of glory,
deliver the souls of all the faithful departed
from the pains of Hell
and the bottomless pit.
Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;
but let the holy standard-bearer Michael
lead them into the holy light,
as once you promised to Abraham
and to his seed.

*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 semine eius.*

IV. Chorus

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!*

V. Soprano Solo

*Pie Jesu Domine:
Dona eis requiem.
Dona eis requiem sempiternam.*

VI. Chorus

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

VII. Chorus

*Lux aeterna luceat eis Domine
cum sanctis tuis in aeternum:
quia pius es.
Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Quia pius es.*

VIII. Chorus with Baritone Solo

*Libera me, Domine,
de morte aeterna,
in die illa tremenda
quando coeli movendi sunt et terra,
dum veneris judicare
saeculum per ignem.*

Lord, in praise we offer you
Sacrifices and prayers,
accept them on behalf of those
who we remember this day:
Lord, make them pass
from death to life,
as once you promised to Abraham
and to his seed.

Sanctus

Holy, holy, holy
Lord God of hosts!
Heaven and earth are full of your glory.
Hosanna in the highest!

Pie Jesu (Cellist – Jane Whitfield)

Merciful Lord Jesus:
Give them rest.
Give them eternal rest.

Agnus Dei

O Lamb of God,
that takest away the sins of the world,
Grant them rest.
O Lamb of God,
that takest away the sins of the world,
Grant them eternal rest.

Lux aeterna

Let everlasting light shine on them, O Lord
with your saints for ever:
for Thou art merciful.
Eternal rest grant them, O Lord;
and let perpetual light shine upon them.
For Thou art merciful.

Libera me

Deliver me, O Lord,
from eternal death,
on that fearful day
when the heavens are moved and the earth
when thou shalt come to judge
the world through fire.

*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.*

I am made to tremble, and I fear,
when the desolation shall come,
and also the coming wrath.

That day, the day of wrath,
calamity, and misery,
that terrible and exceedingly bitter day.

Rest eternal grant them, O Lord,
and let perpetual light shine on them.

IX. Chorus

*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.*

In Paradisum

May the angels lead you into paradise,
may the martyrs receive you
in your coming,
and may they guide you
into the holy city, Jerusalem.
May the chorus of angels receive you
and with Lazarus once poor
may you have eternal rest.

Programme Notes

Michael Mizgailo-Cayton

Te Deum

Bizet

Georges Bizet (1838–1875) was born in Paris and was accepted to study at the Paris Conservatoire before his tenth birthday. His first symphony, the *Symphony in C Major*, was written there when he was seventeen. The *Te Deum* is Bizet's only sacred choral work, and it was entered for the Rodrigo prize for best religious work.

The work is characteristic of many of Bizet's choral works with its drama, firmly rooted sense of pulse and grandiose style. The work opens with the *Te Deum Laudamus* which feels like an opening chorus of a grand opera. One can imagine the first movement as a "stage piece" with the chorus singing upstage and the soloists coming on to sing their bits. This is particularly effective when the Soprano bursts forth with the words, "*Sanctus, Sanctus*" which is then taken up by the rest of the choir.

The *Tu Rex gloriae Christe*, like the first movement has a driving rhythm throughout and almost gives the listener a sense of giddiness with its repeated ostinato. The movement is predominately a solo for Tenor and Soprano. The passage "*We believe that Thou shalt come to be our judge*" is conveyed in a sinister way by the choir with its rising chromatic passage shared between the voices, finally leading us to the strong claim "*Judex*".

Te Ergo is a quiet reflective movement for Soprano solo and chorus; however it still has the feel of grand opera about it. Although the chorus sings a chorale-like passage – it has more in common with Wagner than with Bach.

The final movement, *Fiat misericordia tua*, is a bright fugue and is the first “church-like” part of the work. The formality of subject, answer and counter subject is strictly adhered to. However, once the exposition is complete there are a number of beautiful passages where Bizet shows off his mastery of choral writing with dialogues moving effortlessly between the voices. The fugue ends and the opening chorus “*Te Deum*” is presented one last time before the dramatic ending and the curtain falls.

The *Te Deum* unfortunately did not win the competition on the grounds that Bizet had taken too many liberties with the text (a great deal of the text of the work does not appear in order), but it is a magnificent work, and we hope you enjoy listening to it as much as we enjoy singing it.

Motets

Bruckner

Anton Bruckner (1824 – 1896) was born in Austria and began his career as a teacher in a church school of St. Florian. He became Organist of Linz Cathedral and the majority of his output is deeply rooted in the Catholic Church. He wrote seven Masses and his works have sometimes been referred to as cathedrals in their own right with their sense of grandeur and aspiration to the sublime.

The graduale *Locus iste* is used in Mass services for the dedication of a church; the sacrament is a visible manifestation of God's invisible grace. This setting in four parts was written in 1869, to celebrate the dedication of the votive chapel of the cathedral at Linz. It is in a simple but spare three-section setting, with exposition and similar recapitulation separated by an imitative three-part section on the text “*irreprehensibilis est*” (it is blameless, or without reproach).

The text of *Os justi* comes from Psalm 37: 30-31. This four-part setting was completed in 1879 (the same year that he began work on the sixth symphony) and dedicated to Ignaz Traumihler, who was music director at St. Florian at the time. Traumihler subscribed to the Cecilian movement, which sought to bring the spare, a cappella choral style of Palestrina back to 19th century Austria. For Traumihler, Bruckner created an extraordinary motet in the Lydian mode, which achieves striking harmonic effects without ever using a single sharp or flat note. The work is in an ABA structure, with similar music to set the *Os justi* and *Lex Dei* segments. It concludes with a plainchant *Alleluja*.

Requiem

Durufié

Maurice Durufié (1902 – 1986) began his musical career as a chorister at Rouen Cathedral and went on to study composition with Widor and Tournemire in Paris before entering the Paris Conservatoire. There he studied with Dukas along with fellow student, Messiaen. He wrote mainly for the organ and was a specialist in incorporating harmonisations of Gregorian chant.

The *Requiem* was written in 1947 and has a number of similarities with Fauré's *Requiem*, most notably with the use of Baritone and Soprano solos and a calm reverential

atmosphere. However, unlike Fauré, Duruflé has perceived how the afterlife can be optimistically glimpsed through the gentle treatment of Gregorian chant. Each movement, with its flowing accompaniment has its basis in the Gregorian chant of the Roman Catholic Latin Mass. However, set against this tranquil background, there are dramatic outbursts and bold proclamations such as *Libera Me* and *Domine Jesu Christe*. Duruflé himself wrote; '*This Requiem is not an ethereal work which sings detached from worldly anxiety. It reflects, in the unchangeable form of the Christian prayer the anguish of man facing the mystery of his last ending.*'

This Evening's Performers

Director of Music: Michael Mizgailo-Cayton...

...began his musical career at the age of sixteen as a bandsman in the Grenadier Guards. After serving almost nine years he went on to study music at the Royal College of Music in London where he was awarded several prizes for conducting, accompaniment and improvisation. He was also awarded a studentship supported by the Worshipful Company of Fishmongers to study as the Post Graduate Repetiteur for the London School's Opera at the RCM and at the same time became the first recipient of the Millennium Organ Scholarship at the Royal Hospital in Chelsea.

Since leaving the college Michael has enjoyed a varied career as an organ recitalist, choral director and composer. He made his debut as an organ recitalist in Westminster Abbey in January 2000 and has since performed all over the United Kingdom in cathedrals and parish churches. This is Michael's third season as Musical Director of the Chiltern Choir and he also holds the position of Director of Music at St. John's Wood Church in London where he directs the church's critically acclaimed choir. During the course of his career Michael has toured extensively to Europe, the far East and America and has been involved in several recordings and broadcasts for the BBC. His compositions are published with 'Redemptorist Publications'.

Soprano: Colette Boushell...

...is an honours graduate from the BMus and MMus performance degrees at the D.I.T Conservatory of Music and Drama in Dublin, where she studied under Deirdre Grier-Delaney. She currently studies with Lillian Watson at the Royal College of Music, London, and will take a place at the Benjamin Britten Opera School there in September. Colette has much experience as a recitalist, having performed in many prestigious venues throughout Ireland. She has participated in masterclasses with many distinguished singers such as Valerie Masterson, Nelly Miricioiu and Dennis O'Neill.

She has sung with all the major choral societies in Ireland where her repertoire includes the Mozart *Requiem* and *C minor Mass*, Fauré *Requiem*, Handel *Messiah*, Vivaldi *Gloria* and Bach *B minor Mass*, *Christmas Oratorio*, *St. Matthew* and *St. John Passions* among others.

Colette has also been involved in the Dublin Anna Livia Opera Festival, where her roles included Cathleen in Vaughan Williams' *Riders to the Sea* and Serpina in Pergolesi's *La Serva Padrona*. During her time at the RCM, her roles have included Valletto (cover) for the recent production of *L'incoronazione di Poppea*. Future engagements include performances of *Macbeth* with Glyndebourne Opera. Colette is supported by the Josephine Baker Trust.

Baritone: Richard Robinson...

...trained at the Royal Northern College of Music. As well as concert and operatic appearances in the UK, he has sung in France, Germany, Belgium, Japan and the USA. Operatic roles include Tamino (*Magic Flute*), Alfredo (*La Traviata*), Rodolfo (*La Boheme*) and Canio (*I Pagliacci*). He has also trained as an actor and theatre director, appearing in plays and musical comedies and so far has directed one full-length play, as well as a couple of shorter pieces at the Edinburgh Fringe Festival. His greatest joy is his five-year-old son, Harry.

Organist: Gary Sieling...

...was born in Bedfordshire and educated at Dunstable Grammar School. He read for his BMus degree at the University of London, Goldsmiths' College and while a student, played for the debut of the London Cantata Choir with whom he is still associated. He studied organ with Peter Moorse, Nicholas Danby at the Royal College of Music, Dr Peter le Huray at St Catherine's College Cambridge, and Jane Parker-Smith. He was awarded FRCO in 1981 and MA in Performance from Anglia Ruskin University in 1997, studying organ with Nicholas Kynaston at Caius College Cambridge. He is now embarking on a PhD in Harpsichord Performance.

Gary was organist of Dunstable Priory and then Assistant Master of Music at Peterborough Cathedral. During his time there he was Conductor of the Peterborough Philharmonic Society, Director of the St Peter's Singers, and Founder and Associate Conductor of the City of Peterborough Symphony Orchestra. He also taught organ and piano at Oundle and Stamford Schools. He played for the Cathedral Choir on two tours of America in addition to regular TV and radio broadcasts and recordings.

Gary is now Director of the Huntingdonshire Music School (www.humsa.org.uk) which has 400 students and 38 tutors. He also directs the chamber choir 'FineChants' and works as a freelance organist, harpsichordist, conductor, adjudicator and examiner for the Royal College of Organists.

His latest CD recording for Priory Records from Chelmsford Cathedral features the major organ works of Stanley Vann, sometime organist of Peterborough Cathedral, and the 'Kenneth Leighton Memorial Album' which Gary compiled and published. Organ concert venues in this country include St Paul's and Canterbury Cathedrals, King's College Cambridge and Westminster Abbey. He has made ten international concert tours visiting Denmark, Germany, Italy and USA.

Gary likes to relax by messing about on narrowboats on English Waterways.

Members of the Chiltern Choir singing this evening

Sopranos

Jane Anderson
Ana de'Ath
Judith Essery
Annie Facer
Jenny Gorsuch
Claire Grant
Anne Grove
Mary Greene
Jill Haslam
Susan Hollins
Sue Kestevan
Sue Lloyd
Janet Lowndes
Patricia Parkes
Margaret Ross
Angela Sedgwick
Gillian Watson
Gillian Westford
Anne Wilson

Altos

Angela Bartholomew
Kate Carter
Roy Cottrell
Jill Double
Cathrien Dyas
Philippa Goss
Sylvia Lawman
Joan Martin
Amanda Compton-Cook
Liz Pendered
Freda Pickard
Gillian Pugh
Averil Rossiter
Jill Swainson
Brenda Tomsett
Susan Treanor
Marian Wax
Jenny West

Tenors

Jim Darby
Bill Gillott
Andrew Grant
Tim Gwynne-Evans
Chris Ingham
John Knight
Colin Parkes

Basses

Mike Currey
Steven Frank
Malcolm Gaudie
Tim Goodwin
Chris Ottaway
Martin Robinson
Richard Watson
Tony Watts

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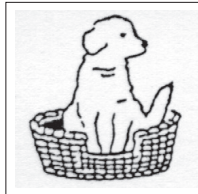
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