

The
Chiltern
Choir

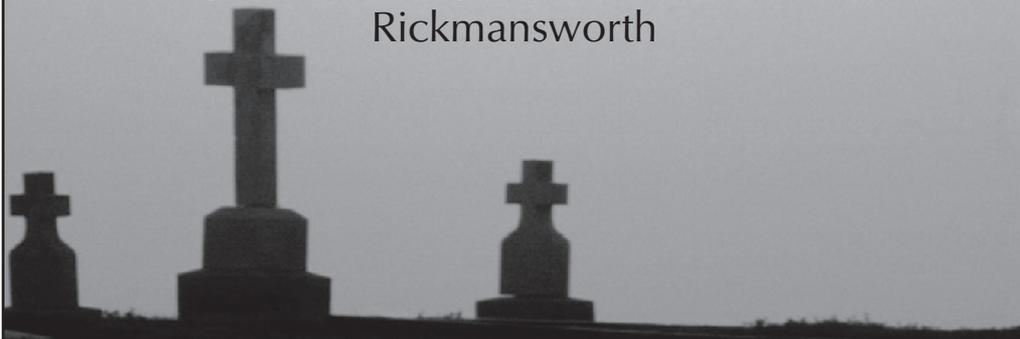
with the Chiltern Symphonia

Karl Jenkins
Requiem

Leonard Bernstein
Chichester Psalms
Samuel Barber
Hermit Songs

Saturday 4 April 2009

The Chapel at The Royal Masonic School for Girls
Rickmansworth



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Welcome from the chair

We are very pleased to welcome you to our Spring concert, which we are performing for the first time for many years in the chapel of the Royal Masonic School.

We open with two short pieces – Leonard Bernstein’s *Chichester Psalms* and Samuel Barber’s ‘*The Monk and his Cat*’ from his *Hermit Songs*. The main work this evening is Karl Jenkins *Requiem*, which we are singing by popular demand following our performance of *The Armed Man* two years ago.

You may have wondered why you were given origami cranes with your programmes this evening. When the atomic bomb was dropped on Hiroshima, Japan, Sadako Sasaki was only 2 years old. She knew little of world politics or wars. All she knew was that her young life was destroyed. She developed leukemia as she grew up.

Sadako latched on to the legend of the crane, and the tradition that if she folded 1,000 cranes she would be granted her dearest wish. Her wish was for world peace. As she lay in her hospital bed she folded crane after crane, hoping her wish would come true. Unfortunately, the leukemia was too much for her young body and at age 12 she died. Her classmates folded the remaining cranes, and she was buried with her full 1,000 cranes.

The cranes that appear during the concert have all been made by members of the choir. It is our wish that there may be peace in the world and we dedicate our performance to that wish.

Our next concert – on Saturday 20th June at Sarratt Village Hall – will be a bit different as we present an evening of jazz numbers. And there is much to look forward to in our 2009/2010 season, with performances of Haydn’s *Creation* in November and Mozart’s *Requiem* and the Bach *Magnificat* next Spring.

We do hope you enjoy this evening, and look forward to welcoming you at our future concerts.

Gillian Pugh
Chair, Chiltern Choir
01923 285505



Statue of Sadako Sasaki with a crane at Hiroshima

This Evening's Programme

Chichester Psalms

Leonard Bernstein

Part 1.

Psalm 108, verse 2

*Urah, hanevel, v'chinor!
A-irah shahar!*

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100, entire

*Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.*

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

Part 2.

Psalm 23, entire

*Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.
Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
L'orech yamim.*

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me
In the presence of mine enemies,
Thou annointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Psalm 2, verses 1-4

*Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!*

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Part 3.

Psalm 131, entire

*Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.*

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, verse 1

*Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.*

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

The Monk and his Cat *Samuel Barber*



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INTERVAL

during which refreshments will be served

Requiem

1. Introit

*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.*

Requiem aeternam dona eis, Domine, etc.

2. 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!
Tuba mirum spargens sonum
Per sepulchral regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura
Judicanti responsura
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur
Iudex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix Justus sit securus?*

3. The Snow of Yesterday

*Hana tomishi
Yuki wa kinouzo
Moto no mizu.*

Karl Jenkins

Rest eternal grant them, O Lord,
and let perpetual light shine on them.
To thee praise is due, O God, in Zion,
and to thee vows are recited in Jerusalem.
Hear my prayer;
unto thee all flesh shall come.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Rest eternal grant them, O Lord, etc

This day, this day of wrath
Shall consume the world in ashes,
As foretold by David and the Sibyl.
What trembling there shall be
When the judge shall come
To weigh everything strictly!
The trumpet, scattering its awful sound
Across the graves of all lands,
Summons all before the throne.
Death and nature shall be stunned
When mankind arises
To render account before the judge.
The written book shall be bought
In which all is contained
Whereby the world shall be judged.
When the judge takes his seat
All that is hidden shall appear
Nothing will remain unavenged.
What shall, a wretch, say then,
To which protector shall I appeal
When even the just man is barely safe?

Haiku by Gozan

The snow of yesterday
that fell like cherry blossoms
is water once again.

4. Rex Tremendae

*Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis!*

King of awful majesty
Who freely savest those worthy of salvation
Save me, fount of pity!

5. Confutatis

*Confutatis maledictis,
Flammis acerbis addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.*

When the damned are cast away
And consigned to the searing flames,
Call me to be with the blessed.
Bowed down in supplication I be to Thee,
My heart as though ground to ashes:
Help me in my last hour.

6. From Deep in my Heart *Haiku by Issho*

*Kokoro kara
Yuki utsukushiya
Nishi no kumo.*

From deep in my heart
how beautiful are
the snow clouds in the west.

7. Lacrimosa

*Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce, Deus.
Pie Jesu Domine,
Dona eis requiem.
Amen.*

On this day full of tears,
When from the ashes arises
Guilty man to be judged:
O Lord, have mercy upon him!
Gentle Lord Jesus,
Grant them rest.
Amen.

8. Now as a Spirit

*Hitodama de
Yukuki sanjiya
Natsu nohara.*

Haiku by Hokusai

Now as a spirit,
I shall roam
the summer fields.

9. Pie Jesu

*Pie Jesu Domine,
Dona eis requiem,
Sempiternam requiem.*

Blessed Lord Jesus,
Grant them rest.
Rest everlasting.

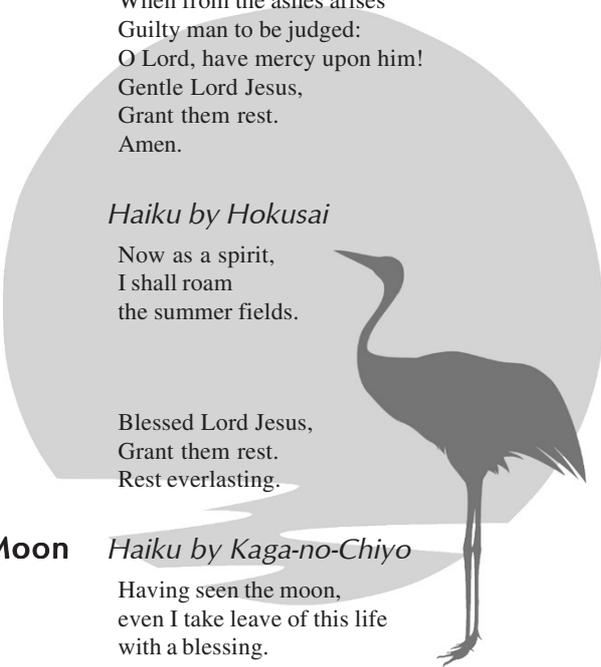
10. Having Seen the Moon *Haiku by Kaga-no-Chiyo*

*Tsuki mo mite
Ware wa konoyowo
Kashiku kana.*

Having seen the moon,
even I take leave of this life
with a blessing.

*Benedictus
Qui venit in nomine Domini.
Osanna in excelsis.*

Blessed is he
Who cometh in the name of the Lord.
Hosanna in the highest.



11. 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.*

Let eternal light shine upon them, O Lord:
With Thy saints for ever,
for Thou art merciful.
Grant them eternal rest, O Lord,
And may light perpetual shine on them.

12. Farewell

*Mameda iyo
Miwa narawashino
Kusa no tsuyu.

Agnus Dei
Qui tollis peccata mundi:
Dona eis requiem.*

Haiku by Banzan

Farewell
I pass, as all things do,
like dew on the grass.

O lamb of God,
That takes away the sins of the world.
Grant them rest.

13. In Paradisum

*In paradisum deducant te Angeli
In tuo adventu suscipiant te Martyres,
Et perducant te in civitatem sanctam
Jerusalem.
Chorus Angelorum te suscipiant,
Et cum Lazaro quondam paupere
Aeternam habeas requiem.*

Into Paradise may the Angel lead thee:
At Thy coming may the Martyrs receive thee,
And bring thee into the holy city of
Jerusalem.
May the Choir of Angels receive thee,
And with Lazarus, once poor,
May thou have eternal rest.

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Programme Notes

Madeleine Ladell

Leonard Bernstein (1918–90): *Chichester Psalms*

Words from Psalms 108 and 100

Words from Psalms 23 and 2

Words from Psalms 131 and 133

Bernstein was a 20th-century Renaissance man. A composer, conductor, pianist, lecturer and media celebrity with eclectic musical tastes, he already had three symphonies, several jazz works and a string of stage successes under his belt by the time he started work on the *Chichester Psalms*. Commissioned for the 1965 Southern Cathedrals Festival by Walter Hussey and John Birch, Dean and Organist of Chichester Cathedral in Sussex, this work was conceived for treble soloist, solo quartet, choir and orchestra. Following hot on the heels of Bernstein's *'Kaddish' Symphony*, it is one of his more overtly Jewish pieces and is sung entirely in Hebrew.

'Awake, psaltery and harp!' cry the words of the jagged opening phrases, each chord featuring the dissonant interval of a seventh. And soon we are launched into boisterous singing and dancing as sections of the choir imitate each other in leaping phrases of alternating duple and triple rhythms (7/4 time) making 'a joyful noise unto the Lord'. It is no surprise to learn that this technically demanding music was originally composed for an aborted stage musical with dance (Thornton Wilder's *The Skin of our Teeth*).

The second movement starts with a calm and achingly beautiful setting of *Psalms 23* ('The Lord is my shepherd') for soloist, echoed by the sopranos and altos of the choir, over harp arpeggios. But the mood is violently interrupted by tenors and basses asking furiously 'why do the nations rage together?'. Here Bernstein re-works music from the original prologue to *West Side Story*, translating a confrontation between Sharks and Jets into international conflict. The tumult is only quelled by a gradual re-introduction of the tranquil *Psalms 23* melody again in upper voices, making way for a return of the soloist.

The final movement begins with an instrumental, almost symphonic, treatment of themes heard previously. Then unison lower voices introduce a gently rocking melody as they implore the Lord ('Adonai, Adonai') to hear them. Securely anchored in a warm G major tonality with relaxed tempo, superficial instabilities of alternating triple and duple metre and major-minor shifts are subsumed in an overall sense of having returned home; an atmosphere of hope and optimism ('how good it is for brethren to dwell together in unity') carries through to the end of the work.

Samuel Barber (1910-81): ***Hermit Songs***

The Monk and his Cat

For his set of ten Hermit Songs composed in 1953, American composer Samuel Barber assembled words by medieval Irish monks, nuns and scholars, some scrawled in the margins of manuscripts they were copying or illuminating. Ranging from devotional poems to droll comments about the dubious sleeping arrangements of fellow monastics, they all explore aspects of reclusion and the cloistered life. *The Monk and his Cat* comes from an 8th-century primer in the Benedictine Abbey at Reichenau in Germany and was translated into modern English by WH Auden. In it the monk describes his contented life 'alone together' with his white cat, Pangur, drawing parallels between his own attempts to grasp the meaning of intellectual problems and his cat catching mice. Musically too the voice and piano parts inhabit independent rhythmic and melodic worlds yet combine happily with each other. Listen out for the sound of a cat treading softly up the keyboard in Barber's playful accompaniment.

Karl Jenkins (born 1944): ***Requiem***

Introit

Dies Irae

The Snow of Yesterday

Rex Tremendae

Confutatis

From Deep in My Heart

Lacrimosa

Now as a Spirit

Pie Jesu

Having Seen the Moon

Lux Aeterna

Farewell

In Paradisum

Born in Wales, the son of a choirmaster, Jenkins studied at the Royal Academy of Music before beginning his career as a jazz-rock musician playing at Ronnie Scott's, the Montreux Jazz festival and touring with the group Soft Machine. He then wrote award-winning scores for advertising until coming to prominence with his *Adiemus* Project, a series of large-scale works germinating from music composed for a TV commercial for an airline in the mid-1990s. His music is probably familiar to anyone with a television, whether they are aware of it or not. Jenkins prides himself on writing accessible music that melds Western classical, jazz and pop styles with African rhythms and Eastern melodies. Though dubbed 'the Marmite man of music' (love him or hate him) he is often cited as Britain's most popular living composer. His *Requiem* shot to no. 1 in the classical charts as soon as it was released in 2005.

Following the example of Fauré, Jenkins adds a *Pie Jesu* and *In Paradisum* to his setting of the Latin mass for the dead. But he also interlaces the movements with five haikus – Japanese poems of 17 syllables – describing life and death through the metaphors of changing seasons and the water cycle. To begin with these poems, treated simply as quasi-oriental melodies, punctuate the work with a sense of Zen calm but as the *Requiem* progresses they gradually fuse with the Latin words, bringing together East and West. Throughout the score Jenkins occasionally calls for ethnic instruments or their nearest equivalents if unavailable: the South American rainstick, Japanese shakuhachi (flute) and the north-African darabuca and Brazilian surdo (both drums). It is drums that propel the pounding hip-hop beat of the *Dies Irae* ('Day of wrath') and the swinging rhythms in the *Rex tremendae* ('King of majesty'). The haunting *Lacrimosa* ('Tears and mourning') takes the form of a French Baroque dance featuring a running quaver duet for sopranos and altos in parallel thirds and sixths, weaving its way through subtle harmonic shifts over an accompaniment articulated by harp and strings. It shares similarities with the *In Paradisum*, though in general stylistic differences between movements melt away as the work draws to its conclusion. The *Requiem* is dedicated to the composer's late father who Jenkins describes as 'an inspiration'.

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This Evening's Performers

Director of Music: Michael Mizgailo-Cayton...

...began his musical career at the age of 16 as a trumpeter in the Grenadier Guards. He went on to study the piano at the Royal College of Music where he was awarded several prizes for conducting, composing and improvisation. He won a scholarship enabling him to continue his studies at the RCM as Repetiteur for the London Schools Opera whilst also becoming the first recipient of the Millennium Organ Scholarship at the Royal Hospital in Chelsea.

Michael is in demand as a choral conductor, accompanist and organist. He has performed at the Wigmore Hall, Royal Festival Hall, Albert Hall and in cathedrals all over the country. In the course of his career he has toured extensively to the United States of America, the Far East and Europe. Michael gave his debut recital as an organ recitalist in Westminster Abbey and has given recitals in many cathedrals and parish churches in the UK. He has made several broadcasts for BBC radio including a live broadcast for BBC World Service and has recently appeared on "Songs of Praise". Michael is Director of Music at St. John's Wood Church in London where he conducts the Church's critically acclaimed professional choir. He is also the Organist at Belsize Square Synagogue and this is his sixth season as Musical Director of the Chiltern Choir. Michael's choral compositions are published by Redemptorist Publications.

Treble: James MacTavish...

...is a pupil at Bedford Preparatory School and is Second Chorister in Bedford School Chapel Choir. With the Choir he toured Madrid last Summer and has sung in Ely Cathedral and Westminster Abbey. Last month he sang the solo in Mendelssohn's 'Hear my Prayer' which includes the famous section 'O for the wings of a dove'.

James plays the violin and the piano and has been awarded a Music Scholarship to enter Bedford School, which he will take up in September of this year.

The Chiltern Choir would like to thank Bedford School and particularly Andrew Morris (Director of Music and Head of Department) for allowing James to sing this evening and helping him to prepare.

Other Performers

We are joined by The Chiltern Sinfonia with Leader Aisling Manning, and organist and pianist Alexander Chaplin.

Michael Cayton, the Chiltern Choir's Musical Director, very much regrets that he can't conduct this evening, due to a family bereavement. We are pleased, however, that Michael White (who has taken us for some rehearsals over the past term) has agreed to take over the baton.

Michael White...

...is a bass baritone who has sung in the professional choir at St John's Wood Church for nearly twenty years. He is also an organist and pianist and, particularly as a singer, has performed in many UK venues, including major places of worship. He regularly conducts both the choirs at St John's Wood, and has worked with other choirs in the London area.

Michael was the third ever Gramophone Librarian in the BBC's history, and for many years ran communications and events at the Musicians' Benevolent Fund. There he organized the annual Royal Concert and Festival of St Cecilia, being responsible for commissioning new works from a number of British composers.

In 2007, after the death of Ursula Vaughn Williams (Ralph Vaughn Williams' widow) Michael became custodian and archivist of her house and its contents.

He is now a freelance musician and arts administrator.

Members of the Chiltern Choir singing this evening

** Joining us for this evening's performance*

Sopranos

Jane Anderson	Anne Grove	Margaret Ross
Marion Bryan	Jill Haslam	Angela Sedgwick
Lu Chadder	Rachel Haywood	Beverley Small
Ana De'Ath	Barbara Johnson	Lyndsay Ward
Kathy Dorling	Sue Kestevan	Gillian Watson
Judith Essery	Janet Lowndes	Gillian Westford
Annie Facer	Patricia Parkes	Anne Wilson
Jenny Gorsuch	Merriss Ratliff	
Claire Grant	Stephanie Robinson	

Altos

Kate Carter	Helen Heenan	Rhona Taylor
Roy Cottrell	Anne Keyworth	Brenda Tomsett
Jill Double	Fiona Lean	Susan Treanor
Cathrien Dyas	Joan Martin	Marian Wax
Rita Fryer	Liz Pendered	Beryl Whittaker
Philippa Goss	Gillian Pugh	

Tenors

Simon Allard	Colin Parkes	William Molesworth*
Tim Gwynne-Evans	Richard Robinson*	

Basses

Mike Currey	Nick Hardey	Martin Robinson
Steven Frank	Bernard McMahon	Richard Watson
Malcolm Gaudie	John Milne*	Tony Watts
Tim Goodwin	Chris Ottaway	

*Singing solo parts: Rachel Haywood, Kate Carter,
Richard Robinson and Richard Watson*

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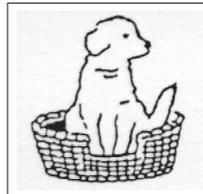
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