

Penny Whittingham (Conductor)

Brought up in the shadow of Ely Cathedral, Penny has always loved sacred music and sings in choirs large (The Bach Choir) and small. She studied music at Newcastle University and recently, conducting with Paul Sarcich at Morley College. She currently leads music at St Paul's Church, Herne Hill. Penny met John through playing together in a local band and then going on to form a small improvisatory singing group; ideas from these gatherings would eventually be channelled into the composition of the Requiem, which she is honoured to conduct tonight.

Barbara Cunningham (Soprano)

Barbara was born and brought up in Newcastle upon Tyne. She studied singing at the Guildhall School of Music and Drama and is now coached by Timothy Penrose. She has belonged to the Monteverdi Choir and the Academy of St Martin in the Fields in addition to having sung as soloist in works including 'Dido and Aeneas' to contemporary repertoire, including settings of Blake's 'Songs of Innocence and Experience', written for her by Gordon Carr. Barbara lives locally and works both as a singer and a teacher.

Frances Reid (Alto)

From leading the first ever RSCM Cathedral Course for girls, to infiltrating the 'men only' choir of her local parish church, Frances was determined to pursue her love of choral singing. Her formal musical studies switched to voice after A-levels, prior to studying Mathematics and Music at Birmingham. Moving to London, Frances encountered the Vasari Singers, with whom she has now sung for 21 years, and more recently the St Albans-based group Mosaic. Her solo work includes works by Purcell, Scarlatti, Bach, Britten, Howells, Vaughan Williams and Francis Pott.

Francis Powlesland (Tenor)

Francis began singing professionally as a chorister of Westminster Abbey Choir when he was eight years old, progressing to Head Chorister in his final year. He continued singing with the Trinity Boys Choir during his studies at Trinity School, Croydon where he was a soloist for a multitude of performances and recordings. Francis sings regularly with small choirs, such as the Chapel Royale Choir of Hampton Court Palace and is currently enjoying a gap year, pursuing freelance singing, but looking forward to studying Chemistry at university next year.

Matt Bernstein (Bass)

Matt only took up singing in 1992, six months before going to University, where although nominally reading Philosophy and Mathematics, music began to take over. Having started in choruses of hundreds, Matt has lately begun singing with smaller groups and deputising in cathedral and London church choirs. He has recently undertaken solo concert work, from Schubert and Purcell songs to choral works including 'Messiah', Howells 'Requiem', Haydn 'Paukenmesse' and the lesser-known 'De Profundis' of both de Lalande and Dupré.

Sharon Moloney (Orchestra Manager)

Sharon studied music at the University of York, then spent five years in the hospitality industry before deciding to make a career in arts administration. She sings and plays flutes, saxophones and percussion in several local ensembles, and is currently organising a series of chamber music concerts at St George's Church in Catford. Sharon works in administration at the Royal Academy of Music, and was made an Honorary Associate by them earlier this year.

The Rosendale Chamber Orchestra & Choir

Conducted by
Penny Whittingham *
John Holland **

Ave Verum Corpus *
Wolfgang Amadeus Mozart (1756-1791)

Locus Iste & Ave Maria *
Anton Bruckner (1824-1896)

Elegy for my father **
John Holland (1977-)

Interval

REQUIEM*
John Holland (1977-) (*OPUS 15*)

The performance will finish at approximately 9.00pm

Ave Verum Corpus

Mozart's setting of *Ave verum corpus* (K. 618) was written for Anton Stoll (a friend of his and Haydn's) who was musical co-ordinator in the parish of Baden, near Vienna. It was composed to celebrate the feast of Corpus Christi and the autograph is dated 17 June 1791. It is only forty-six bars long and Mozart's manuscript itself contains minimal directions, with only a single *sotto voce* at the beginning.

Mozart composed this motet whilst in the middle of writing his opera *Die Zauberflöte*, and while visiting his wife Constanze, who was pregnant with their sixth child and staying in a spa near Baden. It was less than six months before Mozart's death.

*Ave verum corpus natum
de Maria Virgine,
vere passum, immolatum
in cruce pro homine,
cuius latus perforatum
unda fluxit et sanguine,
esto nobis prae gustatum
in mortis examine.*

Hail, true Body,
Born of the Virgin Mary,
Truly suffered, immolated
On the Cross for man,
Whose pierced side
Flowed with water and blood,
Let it be for us a foretaste [of heaven]
In the trial of death.

Locus Iste

Bruckner's thirty-odd motets are a crucial part of his output. They express his devout Roman Catholic beliefs, using modal chords and long, Gregorian chant-like lines of the Renaissance masters. But the harmonic shifts and compositional techniques display a clearly Romantic sensibility, and the blocks of contrasting sound display Bruckner's roots as an organ improviser.

The gradual *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 was written in 1869, to celebrate the dedication of the votive chapel of the cathedral at Linz.

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

This place was made by God,
a priceless mystery;
it is without reproof.

The Rosendale Chamber Orchestra & Choir

Flute, Alto Flute & Piccolo
Oboe & Cor Anglais
Clarinet & Bass Clarinet
Alto Saxophone
Bassoon

Sharon Moloney
Isobel Williams
Kelly Fisher
Titia Rijpma
Eloise Carpenter

Horn
Trumpet
Trombone
Euphonium
Tuba

Lindsay Ryan
Ross Bridges
Peter Bruce
Ben Dowsett
Tom Briers

Piano
Harp
Percussion

Susana Castellot
Melanie Jones
Alex Fleming
Adam Payn

Violin 1
Violin 2
Viola
Cello
Bass

Ben Lane
Natalie Bleicher
Vicky Waite
Nicky Jackson
Sam Wise

Solo Soprano
Solo Alto
Solo Tenor
Solo Bass

Barbara Cunningham
Frances Reid
Francis Powlesland
Matt Bernstein

The Choir

Sopranos

Carrie Andrews
Lucy Davies
Lucie Hernandez
Alison Heyhoe
Patricia Hole
Georgina Steel
Debra Williams

Altos

Rachel Collier
Suzanne Gardener
Lesley Gibb
Kate Peacock
Sally Winter
George Woodcock

Tenors

Andy Bradshaw
John Green
Peter Scott

Basses

Adam Bushby
Tony Nunn
Alex Philpott
Roger Wilkinson

7. Agnus Dei

A plaintive duet between the tenor and bass; a foretaste of what's to come...

***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.***

Lamb of God, who takest away the sins of
the world, grant them rest,
Lamb of God, who takest away the sins of
the world, grant them rest,
Lamb of God, who takest away the sins of
the world, grant them everlasting rest.

8. In paradisum & Lux aeterna

At first introspective, at times blatantly triumphant, this movement (led by the soprano and alto) helps to bring events round full circle, ending softly in A flat.

***In paradisum deducant te Angeli; in tuo
adventu suscipiant te martyres, et
perducant te in civitatem sanctam
Ierusalem. Chorus angelorum te
suscipiat, et cum Lazaro quondam
paupere aeternam habeas requiem.***

May angels lead you into Paradise; may
the martyrs receive you at your coming
and lead you to the holy city of
Jerusalem. May a choir of angels receive
you, and with Lazarus, who was once
poor, may you have eternal rest.

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

May everlasting light shine upon them,
O Lord, with thy saints in eternity, for
thou art merciful. Eternal rest grant unto
them, O Lord, and let perpetual light
shine upon them everlasting.
Amen.

Amen.

John Holland

John was born in Hastings in 1977 and was raised in Watford. He now lives in Forest Hill with his partner, Chris.

Self-taught as a composer/arranger, he has worked with a number of bands and orchestras through the years, also playing a variety of brass, wind and percussion instruments, his principal being the euphonium. He is the conductor of Lambeth Wind Orchestra and also guest conducts a number of local ensembles.

John's chamber orchestra piece 'Green Sky' (as performed by the London Contemporary Chamber Orchestra) won the Making Music Award at the British Composer Awards 2008 and this has since led to commissions from a variety of artistes and pending publication.

Ave Maria

The *Ave Maria* is a supplication to the Virgin Mary, based on text from the annunciation.

Bruckner wrote this seven-part setting in 1861, making it the first major composition that he completed after five years of arduous study with Sechter. The first segment contrasts the three-part women's choir and the four-part men's choir, which unite in the proclamation of the name of Jesus. The second segment is for all seven parts, with a particularly effective *diminuendo* as the choir asks for intervention for us sinners.

***Ave Maria, gratia plena,
Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui,
Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.***

Hail Mary, full of grace,
the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb,
Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

Elegy for my father

After years of writing for others, this piece seemed right to happen when it did and it is the first that I have composed based on an aspect of my own life experience. It is by no means a representation of my father, but more an atmospheric tribute to his indelible effect on me as a child and now, through reflection, as an adult.

While there is a certain amount of expression and melancholy within, the relentless metre helps to move things along until the final, limping, moments. The overall mood of the piece is one of motion and fortitude – the two traits that my father embodied most exceptionally in life.

John Holland (December 2006)

Interval

There will be a collection for the South London Group of the Motor Neurone Disease Association – thank you for anything you can spare.

REQUIEM

(OPUS 15)

In March 2008 I almost lost my partner, Chris Bailey, to a near-fatal bout of pneumonia; the hope of recovery and the fear of being alone in the world stirred up many emotions whilst I was at his bedside – music seemed the most immediate way of expressing them, as many composers have also demonstrated through the years.

The Requiem is about celebrating what we have in this world and can look forward to in the next – the many styles and flavours heard throughout the work make it contemporary, but there are certainly nods to the past in there, too.

Written in 86 days (across May-July 2008) I made a conscious decision to use the Latin text (with the odd insertion of English here and there) and retain as much from the original service as possible. Purists may argue my decisions, but I chose instinctively what to include as I went along as the musical shapes began to form.

John Holland (April 2009)

1. Introit

The opening note of A flat is spread around the ensemble and soon settles down into the more sombre F minor, with flashes of light throughout. A lone trumpeter acts as a celestial messenger...

***Requiem æternam dona eis, Domine, et
lux perpetua luceat eis.
Te decet hymnus Deus, in Sion, et tibi
reddetur votum in Ierusalem.
Exaudi orationem meam; ad te omnis
caro veniet. Requiem æternam dona eis,
Domine, et lux perpetua luceat eis.***

Eternal rest grant unto them, O Lord, and
let perpetual light shine upon them.
A hymn becometh thee, O God, in Zion,
and unto thee a vow shall be repaid in
Jerusalem. Hear my prayer; unto thee all
flesh shall come. Eternal rest grant unto
them, O Lord, and let perpetual light
shine upon them.

2. Kyrie

A series of duets weave seamlessly between the musicians and the vocalists through this movement; the metre is a restless five beats in a bar and there is a glorious crescendo to E flat major before the end.

***Kyrie eleison;
Christe eleison;
Kyrie eleison.***

Lord have mercy;
Christ have mercy;
Lord have mercy.

3. Offertorium

This movement for tenor, brass, strings and piano incorporates 'The Vow' for solo euphonium, which I played at my civil partnership to Chris in July 2006.

***Hostias et preces tibi, Domine, laudis
offerimus; tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam.***

O Lord, we offer you sacrifices and
prayers in praise; accept them on
behalf of the souls whom we
remember today. Make them pass
over, Lord, from death to life.

4. Sanctus

A trio of alto flute, marimba and harp help to create an African 'call and response' atmosphere; a bass, over a restless tremolo, leads the ensemble towards a calm resolution.

***Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth; pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.***

Holy, Holy, Holy, Lord God of Hosts;
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is he who comes in the name
of the Lord.
Hosanna in the highest.

Hosanna in excelsis.

5. Pie Jesu

A complete departure in style; the wordless choir, muted strings and harp create an unusual background for the soloists to illuminate the simple and devotional text.

***Pie Jesu Domine, dona eis requiem.
Dona eis requiem sempiternam.***

O sweet Lord Jesus, grant them rest;
grant them everlasting rest.

6. Libera me

Perhaps the most dramatic and dark moment in this or any Requiem...

***Libera me, Domine, de morte æterna, in
die illa tremenda, quando coeli movendi
sunt et terra, dum veneris iudicare
sæculum per ignem.***

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

***Tremens factus sum ego et timeo, dum
discussio venerit atque ventura ira.***

I am made to tremble and be afraid,
because of the judgment that will come,
and also the coming wrath.

***Dies illa, dies iræ, calamitatis, et miseriæ,
dies magna et amara valde.***

That day, day of wrath, calamity, and
misery, day of great and exceeding
bitterness.