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Waverley Singers' concerts do not simply require enormous input by the choir, and by our conductor Richard Pearce, but we also need to cover the costs of engaging top-quality musicians to perform with us, hiring music and paying for the venues in which we perform.



These expenses are large and ever-increasing, and each member of the choir pays a substantial annual subscription to help defray them, but we cannot cover all our expenses without help from our supporters. Our principal financial underpinning comes from our loyal audiences who attend our concerts, buy programmes and even advertise in them. We are still, however, only occasionally able to undertake the magnificent grand works that everyone loves to come to hear. Such works can only be performed if we have a large base of patrons who generously donate each year.

And what are the benefits of being a patron? First, advance notice of concerts and priority booking forms which enable you to reserve seats for up to four people in the position of your choice. Second, if you will donate more than £49 we are able, under current tax legislation, to give you vouchers which may be redeemed for tickets to most of our concerts.

You may also like to know that we help other charities through money raised at our concerts. Last year we helped to raise over £2,000 for CRY (Cardiac Risk in the Young), Arthritis Research UK, Soldiers, Sailors, Airmen and Families Association and Surrey Wildlife Trust.



We are now embarking on our 2013/2014 season performing among other works Mozart's *Requiem*, Walton's *Coronation Te Deum*, and Rutter's *Gloria*. We will be raising funds for: Royal Surrey County Hospital Intensive Care Appeal, The Phyllis Tuckwell Hospice, Help for Heroes and Alton United Charities.

Will you support us, and help us to achieve our ambitions, by becoming a patron?

Please contact The Patrons' Secretary
Mrs Margaret Mackenzie, 63 Haydock Close,
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Waverley Singers
MOZART
Requiem
with
Brahms
Schicksalslied
&
Beethoven
Coriolan Overture

Saturday 2nd November 2013

Guildford Cathedral • 7.30pm

<i>Soprano</i>	Rhiannon Llewellyn	Brandenburg Sinfonia <i>Conductor</i> Richard Pearce
<i>Mezzo Soprano</i>	Angharad Lyddon	
<i>Tenor</i>	Gwilym Bowen	
<i>Bass</i>	Edward Ballard	
		By kind permission of the Dean and Chapter

Rhiannon Llewellyn (Soprano) was born in Swansea and had a nomadic upbringing taking her all over the UK and USA before her family finally settled in France. After spending a year studying in Italy, Rhiannon went on to complete her undergraduate degree at the Royal Welsh College of Music and Drama and recently completed her masters at the Royal Academy of Music.

Rhiannon is now in her first year of Royal Academy Opera where she continues to study with Lillian Watson and Jonathan Papp. She has undertaken masterclasses with Dame Josephine

Barstow, Rebecca Evans, Della Jones, Ann Murray DBE, Dennis O'Neill and Adrian Thompson. Rhiannon gratefully acknowledges the support of the Sickle Foundation, John and Rachel Wren, Josephine Baker Trust, Countess of Munster Musical Trust and the Musicians Benevolent Fund.

Rhiannon won first prize and a Miriam Licette scholarship at the 2013 Maggie Teyte Competition at the Royal Opera House and was 2013 Les Azuriales Young Artist in Nice. Rhiannon recently made her professional operatic debut as the Sandman in Garsington's production of *Hänsel und Gretel* and will play the rôle of Dalinda in the Royal Academy Opera's production of *Ariodante* next season.



Other operatic rôles include Countess *The Marriage of Figaro*, Erste Dame *Die Zauberflöte* and Polly Peachum *The Beggar's Opera*.

Rhiannon is a passionate recitalist and has performed at venues such as the Royal Opera House's Crush Bar, Real Academia de Bellas Artes (Madrid), British Embassy (Paris), Purcell Room, Colston Hall, Gloucester Cathedral, Cardiff Music Festival and Gower Music Festival with Finnegan Downie Dear and Matthew Fletcher. Solo concert performances include Handel Arias and Duets

under Laurence Cummings at King's Place, Bernstein's *Mass* for the BBC Proms at the Royal Albert Hall under Kristjan Järvi, Mozart *Requiem* at St. Martin in the Fields under Paul Spicer, Rossini *Petite Messe Solennelle* at Chichester Cathedral under Jonathan Willcocks, *Carmina Burana* at the Colston Hall under Howard Williams, *Messiah* with the Welsh Sinfonia at Llandaff Cathedral and Mahler *8th Symphony* at the Colston Hall. Future engagements include being the soprano soloist for the London Welsh Male Voice Choir at the Royal Albert Hall, *Messiah* at St. David's Hall and Haydn *Missa Tempore Belli* at Guildford Cathedral.

© Rhiannon Llewellyn

Angharad Lyddon (Mezzo-Soprano)

Angharad Lyddon is from Wrexham, North Wales. She has a Bachelors and a Masters Degree from the Royal Academy of Music and now studies there on the Academy's Opera course.

Angharad has been a soloist at cathedrals and concert halls around the country including a concert of Bach Cantatas with Sir John Eliot Gardiner, Bach's Christmas Oratorio in Kristiansand, Norway and concerts at Wigmore Hall. Angharad was a Jerwood Young Artist at Glyndebourne in 2013 where she created the rôle of Panthea in Luke Styles' opera



Wakening Shadow. She has also sung Filipjevna (*Eugene Onegin*) for RAO, Third Lady (*The Magic Flute*) for Jackdaws, Carmen (*Carmen*), Orfeo (*Orfeo ed Euridice*), Lucretia (*Rape of*

Lucretia), Older Woman (*Flight*) for Academy Vocal Faculty Scenes and Lady Mary in *Sir Nigel of Tilford* for Laurence Cummings and the Tilford Bach Society.

Angharad studies with Janice Chapman and Audrey Hyland and is grateful for the support of The Countess of Munster Musical Trust, The Josephine Baker Trust

and the Sickle Foundation.

Gwilym Bowen (Tenor) is currently studying on the Preparatory Opera Curriculum at the Royal Academy of Music, having graduated from the University of Cambridge in 2011 with a double First class degree in Music. He studies at the Academy with Philip Doghan and Jonathan Papp.

On the operatic stage, his diverse repertoire has included Pelléas *Pelléas et Mélisande*, Tom Rakewell *The Rake's Progress*, Davey in Jonathan Dove's *Siren Song*, Dwight/God Jerry Springer: *the Opera*, Sailor *Dido & Aeneas*, Intelletto in Emilio de'

Cavalieri's *Rappresentazione di anima e di corpo*, and most recently Lysander A *Midsummer Night's Dream* in Aldeburgh in Britten's centenary year.



At RAM, he has played Ferrando *Così fan tutte*, Albert Albert Herring and Florville *Il signor Bruschino* in scenes, has received commendations in multiple competitions, and with Royal Academy Opera was Chorus and Peasant Leader *Eugene Onegin*, and Chorus and "une bête" *L'enfant et les sortilèges* with the BBC Symphony Orchestra under Stephane Denève. In new

opera he has created the rôles of Sergeant

Troy in Barnaby Martin's *Far from the madding crowd* and the protagonists in two operas by Kate Whitley, *Unknown Position* and *0520*, with performances at the Edinburgh Fringe Festival, and the Cockpit and King's Head theatres in London.

Recent concert performances include acclaimed Evangelists in both Bach Passions, Haydn *The Seasons* for Norden Farm Festival Chorus, Bach *Weihnachts-Oratorium* (Evangelist and arias) for Lymington Choral Society; Mozart *Requiem* for the Wotton Concert Series, Eton College Music Society and the Orchestra of St John Bromsgrove, Dvorák

Stabat Mater, Finzi *Dies natalis*, and, with Brouwen, the vocal/instrumental chamber group he co-directs, Bach cantatas and Handel *Dixit Dominus*. Upcoming engagements include *Weihnachts-Oratorium* for the Oxford Philomusica and Britten *Serenade* for the Orchestra of St John Bromsgrove, and concerts with Brouwen in London and Cambridge. Gwilym is hugely grateful for the support of his studies by the Newby Trust, the Elmley Foundation, the Countess of Munster Musical Trust, The Josephine Baker Trust and a Travelling Studentship from Trinity College, Cambridge.

Ed Ballard (Baritone)

Born in London, Ed is currently studying on the Royal Academy Opera course with Glenville Hargreaves and Audrey Hyland. He began singing as a chorister at the Temple Church in London under Stephen Layton and was subsequently a Choral Scholar in Clare College Choir and King's College Choir in Cambridge, where he read History.

Winner of a Sybil Tutton Award and Maidment Scholarship from the Musicians Benevolent Fund, he is generously supported by The Royal Academy of Music, The Kathleen Trust, The John Wates Charitable Trust and The Josephine Baker Trust. He won the Marjorie Thomas Art of Song Prize 2012, was Very Highly Commended in the

Blythe-Buesst Operatic Prize 2012, and was a finalist in the Oxford Lieder Young Artist Platform 2013.



Operatic roles include *Count Almaviva*, *Guglielmo*, *Demetrius*, *Aeneas*, *Marquis de la Force* in Poulenc's 'Dialogues des Carmélites' and *John the Butcher* in Vaughan Williams' 'Hugh the Drover'. He covered the lead role, *Chao Lin*, in Judith Weir's 'A Night at the Chinese Opera' for British Youth Opera in Summer 2012 and sang

with the Glyndebourne Festival Chorus in Summer 2013. He will sing the role of Pandolfe in Massenet's 'Cendrillon' for Royal Academy Opera this November.

In concert Ed has appeared with the Britten Sinfonia and the Orchestra of St

Paul's in St John's, Smith Square, the Orchestra of St John in King's Place and Dorchester Abbey, the Brandenburg Sinfonia in St James' Piccadilly and as a soloist in the acclaimed Kohn Foundation/Royal Academy of Music 'Bach Cantata Series'. He is also a

Richard Pearce was organ scholar at Trinity College, Cambridge, where as conductor and organist he toured and recorded extensively with the chapel choir. After graduating with first class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama in London.

Richard is fortunate to work in a variety of musical fields, but working with chamber choirs and choruses has become a speciality. He records and broadcasts regularly with the BBC Singers on both piano and organ, most recently in live broadcasts of Walton and Britten, and enjoys the challenge of preparing an extremely wide variety of repertoire including much contemporary and new music. He has a long-standing association with the Royal Choral Society, and performs with them several times a year at the Royal Albert Hall in London. In addition he makes twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas.

As organ soloist and piano accompanist, Richard has given recitals in Westminster Abbey, the Louvré Museum, Paris and in Tokyo, as well as a series of recitals over

member of the prestigious Royal Academy of Music 'Song Circle' and his recital appearances include performances at London's National Portrait Gallery, Bristol's Colston Hall and in the Kettle's Yard Recital Series in Cambridge.

the last year at London's Banqueting House and broadcasts for BBC television and radio and Classic F.M. Tours have included trips to Japan, Italy, France, Germany, Belgium and Spain. He is a sought-after accompanist for chamber choirs in London and elsewhere, and has recorded several CDs over the last year for Oxford University Press, championing new compositions and composers, and also releases a CD for Naxos with Oxford-based choir 'Commotio' in November.



Richard is a regular performer with the Philharmonia Orchestra in London and will be touring with them next year throughout Europe. He has also performed with the BBC Symphony Orchestra and Chorus in Promenade concerts and recordings. He frequently conducts and plays for services at St. Margaret's Church, Westminster and at the Houses of Parliament.

Richard is a vocal coach and staff accompanist at the Guildhall School of Music and Drama. When not busy in music he is increasingly in demand with his own website-design business.

The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance.

The Orchestra performs regularly in the majority of the major venues across the country and in London at the Barbican Halls, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Hall and St John's Smith Square.



Bowman, Sir James Galway, Lesley Garrett, John Georgiadis, Gordon Hunt, Emma Johnson, Emma Kirkby, Yvonne Kenny and John Wallace,

Its repertoire ranges from Bach to Lloyd Webber and its members give over one hundred performances of orchestral, chamber choral and operatic music during the year.

The orchestras for a number of touring companies are formed from

members of the **Brandenburg Sinfonia** including Central Festival Opera, First Act Opera, London City Opera.

"What made it actually rather enjoyable was the playing of the chamber orchestra which was consistently well shaded and nuanced"

DAILY TELEGRAPH

"Some of the most stylish Mozart playing for some time"

THE TIMES

"An ensemble of distinguished players..."

INDEPENDENT ON SUNDAY

"Played with a verve and sparkle"

THE TIMES

Another recent highlight was an International Opera Gala conducted by Richard Bonyngé in the presence of HRH Prince Charles.

A large number of artists of international standing have worked with the orchestra including Richard Bonyngé, James

Acknowledgements

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If you would like to join the choir as a singing member, please contact Mrs Sarah Shepherd, on 01252 715838 or email secretary@waverleysingers.com.

The Waverley Singers perform in Guildford Cathedral tonight by kind permission of the Dean and Chapter.

The Waverley Singers gratefully acknowledge the support given by the Josephine Baker Trust to the vocal soloists in tonight's concert.

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Please visit our website for further information at:
www.waverleysingers.com

CORIOLAN OVERTURE Op 62

Ludwig van Beethoven

(1770-1827)

SCHICKSALS LIED

(Song of Destiny) Op 54

Johannes Brahms

(1833-1897)

INTERVAL

REQUIEM K 626

Wolfgang Amadeus Mozart

(1756-1791)

The Waverley Singers

Accompanist: Jakob Rothoff

Sopranos

Ann Alderman
Nicola Anderegg
Claire Bacon
Jan Benson
Louise Brayn-Smith
Janet Carne
Johanna Clift
Elaine Cook
Kim Davies
Diane Drewett
Jane Eckles
Lesley Field
Anneliese Handley
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Linda Hutton
Jane Kenney
Catherine May
Sally Maxfield
Alyson Paterson
Carolyn Patey
Janet Paul
Philippa Penfold
Gillian Pickering
Margaret Reeder
Sarah Shepherd

Barbara Tansey
Hilary Vaill
Joan Warren
Joanne Watson
Eleanor Williams
Kate Wilson
Liz Witham

Altos

Rona Ayling
Cathy Boyes
Mayonne Coldicott
Pamela Darker
Fiona Dick
Sylvia Ellison
Merril Evans
Catherine Hadfield
Didi Hall
Eunice Hopkins
Isabel Hyde
Margaret Mackenzie
Linda Mansell
Anne Mason
Marian Morgan-Cotter
Sonja Nagle
Brenda Northgraves
Mary Parker
Josephine Reader

Tegwen Robb
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Linda Turner
Jennette Wickes
Christine
Wilmshurst
Lindy Wiltshire

Tenors

Colin Alderman
Jeff Ayling
Dennis Bignell
Phillip Critchley
Tim Devis
Tim Farmer
Richard Greenway
Robert Gussman
Peter Haines
Jo Huddleston
Deirdre Major
Simon Paterson
Peter Rankin
Robert Updegraff
Sam Williamson

Basses

Mike Aaronson
Geoffrey Barwick
Les Billig
David Bonser
John Broom
Mike Cabot
Sam Coulter
Rod Eckles
Andrew Ellison
Dennis Flower
Iain Gammell
Max Hadfield
Graham Hey
John Holden
John Hubbard
Jeremy Keep
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Alec Leggatt
Tony Parker
Mark Penfold
Simon Rycroft
John Smyth
Simon Stoodley

The Brandenburg Sinfonia

Brandenburg Artistic Director: Bob Porter

CORIOLAN OVERTURE Op 62 Ludwig van Beethoven (1770-1827)

All three pieces in tonight's programme deal explicitly with human fate and our struggle for life. Brahms' *Schicksalslied* reflects on the suffering of mankind, and our longing for fulfilment. Mozart's *Requiem* presents the classic Christian response to the experience of death and bereavement. In Beethoven's *Coriolan Overture*, we experience with heroic intensity the clash of wounded pride and family loyalty. Beethoven composed this eight minute overture in 1807 for a play written by his contemporary Heinrich von Collin, based on Shakespeare's tragedy *Coriolanus*. It focuses on an incident in Rome in the fifth century BC. Coriolanus, a proud and



successful general, had expected the highest honours for his victories, but fell foul of the Roman people because of his arrogance, and went into exile. Determined to seek

revenge, he led his former enemies to besiege his own city, relentless in pursuing his intention to destroy it. Only when his wife and mother emerged from behind the walls to plead with him was his defiance checked, and his own fate sealed. The music contrasts his angry wilfulness, expressed with violent

chords and dramatic pauses, and the warm and tender pleading of the women of his own family, with their plaintive theme set as a descending melody. Their voice eventually breaks his determined stand, and with a crumbling pizzicato the music fades for the curtain to rise. RG

SCHICKSALS LIED (Song of Destiny) Op 54 Johannes Brahms (1833-1897)

Just after he completed the *German Requiem*, Brahms came across a poem by Hölderlin and began to compose a setting for it, completed three years later in 1871. The *Song of Destiny* contrasts the blissful life of heaven with that of suffering humanity, and it appealed to Brahms' deeply reflective nature and his struggles to find meaning in this life. It completely ignores the traditional Christian hope of redemption, which



Brahms felt no longer carried weight. Dvorak had complained after hearing his *German Requiem* that Brahms was "such

a great man, such a great soul, but he believes in nothing!" Yet Brahms' setting of the *Schicksalslied* transforms the poem's bleak hopelessness into a work that radiates reassurance.

He struggled over how best to conclude the work, wishing to avoid ending on a note of unutterable gloom. He eventually

accepted the suggestion of Hermann Levi who gave its first performance, by

recapitulating the opening orchestral theme of bliss. So the poem with its original two halves, moving from the idealised life of heaven above (*droben*), to the pessimistic description of humanity hurtling to its doom below (*hinab*), finds a kind of redemption in Brahms' music. Composed five years before his first symphony, this piece already has the hallmarks of Brahms' rich sonority and command of the orchestra.

In *Schicksalslied*'s soaring instrumental introduction, the insistent beat of the tympani and Brahms' characteristic

Schicksalslied

Ihr wandelt droben im Licht
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidener Knospe
Blühet, ewig, ihnen der Geist,
Und die seligen Augen
Blicken in stiller ewiger Klarheit.

Doch uns ist gegeben,
Auf keiner Stätte zu ruhn.
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.

triplet rhythm convey not just life and movement, but also the relentless destiny that awaits us all. The chorale-like vocal first section expresses the vision of heavenly bliss. The music then changes key, and surges stormily to depict the terrors of human fate. Yet even here, Brahms' setting of the words about no place to rest, *keiner Stätte zu ruhn*, gives a gentle feeling of hopeful yearning, that is to be fulfilled in the return to the opening section. So the work closes with a profound sense of peace and resignation. RG

Song of Destiny

You walk above in the light
On soft ground, happy spirits.
Radiant divine breezes
Touch you lightly
Just like the fingers of the musician
On her holy strings.

Free from fate, like the sleeping infant, the
heavenly spirits breathe.
Chastely held
In a modest bud
Their spirit blooms for ever,
and their blissful eyes
gaze in calm eternal clearness.

But our destiny
Is to find no place of rest.
Fading and collapsing,
suffering mortals
blindly stagger from one moment to the
next, like water tossed from rock to rock,
year after year, into the unfathomable
depths below.

REQUIEM K 626

Wolfgang Amadeus Mozart

(1756-1791)

The unique circumstances surrounding the composition of Mozart's Requiem are remarkable for their almost Dickensian melodrama.

Just a few weeks before his own death in 1791 at the age of only thirty-five, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This patron we now know to be Count Franz von Walsegg-Stuppach, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the Requiem as his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer's house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the Requiem Mozart was already terminally ill, and parts of the composition were actually written whilst on his death-bed. In the event, he died before he could complete it, to the great consternation of

his widow, Constanze. Payment for the work had already been received, and she feared that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her, but despite several attempts being made, notably by Joseph Eybler and Maximilian Stadler, none came to fruition. Eventually Constanze approached Franz Süssmayr. There were many advantages to this arrangement; Süssmayr was one of Mozart's more able pupils and had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart. Why, then, had Süssmayr not been Constanze's first choice, despite the fact that he had been the composer's closest musical confidante and knew what his intentions were in respect of the Requiem? This is but one of several intriguing questions, the answers to which we will almost certainly never know, but which will no doubt continue to fascinate musical historians.

Of the work's twelve movements only the opening Kyrie had Mozart managed to complete in its entirety. For most of the others he had written the vocal parts and a figured bass line (a kind of harmonic shorthand), leaving just the orchestration, for which he had clearly indicated his intentions. These movements may therefore be regarded as essentially the work of the master. For reasons unknown Mozart postponed writing the seventh movement, the *Lacrimosa*, until after writing movements

eight and nine, but managed only the first eight bars before death at last overtook him. He left a number of other fragments, such as the trombone solo at the opening of the *Tuba mirum*. Süssmayr completed the *Lacrimosa* and composed the whole of the last three movements, Mozart having passed away before he could even begin these sections.

Süssmayr used substantial parts of the orchestration begun by Stadler and Eybler, and for the closing passages he repeated Mozart's own music from the opening movement, an idea which according to Constanze, Mozart himself had suggested. Much more daunting, however, was the task of writing the entire *Sanctus*, *Benedictus* and

Agnus Dei himself, the prospect of which had defeated his reputedly more talented fellow-composers. Eybler, for instance, despite contributing some worthwhile orchestration, had managed only two very unconvincing bars of the *Lacrimosa* before giving up and returning the entire portfolio to Constanze. Süssmayr was evidently made of sterner stuff, and by the end of 1792 he had finished the task. Opinions differ as to the quality of the Süssmayr movements, though it is generally agreed that the *Agnus Dei* is the most successful.

A copy was made of the completed score before it was handed over to Count Walsegg's envoy, but no mention was



made of Süssmayr's part in its composition and for many years it was generally believed that Mozart had indeed written the entire Requiem. Amongst Mozart's circle, however, it was common knowledge that the composer had not lived to see its completion. Consequently, some considerable controversy later ensued as to the work's

authenticity, compounded by the fact that Count Walsegg's score disappeared for nearly fifty years, to be rediscovered only in 1839. Fortunately, this complete score and Mozart's original unfinished manuscripts did both survive, and are now securely housed in the Vienna State Library. Comparison of the two sources has shown quite

clearly which parts Mozart either wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his pupil. However, the matter is not quite that straightforward. Since Mozart is known to have played through and discussed the music with Süssmayr, it seems more than likely that he would have passed on ideas that he carried in his head but had not yet written down, and for this reason we can never be entirely sure of precisely what is Mozart's and what Süssmayr's. But all this conjecture is of little consequence as we listen to the music. It is Mozart's genius that shines through.

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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 caro veniet.

KYRIE:

Kyrie eleison, Christe eleison, Kyrie eleison.

SEQUENCE: 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

Tuba mirum spargens sonum,
Per sepulchra 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?

Rex tremendae

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

Grant them rest eternal, Lord,
And let perpetual light shine upon them.
There shall be singing unto Thee in Zion,
And prayer shall go up to Thee in
Jerusalem.
Give ear to my supplication,
Uno Thee shall all flesh come.

Lord have mercy, Christ have mercy, Lord
have mercy

The day of wrath, that very day will
Dissolve the world in ashes,
As David and the Sibyl prophesied.
How great will be the terror,
When the judge comes
Who will smash everything completely!

The trumpet scattering a marvellous
Sound through the tombs of every land,
Will gather all before the throne,
Death and nature shall stand amazed,
When all creation rises again
To answer to the Judge.
A written book will be brought forth,
Which contains everything
For which the world will be judged,
Therefore when the Judge takes His seat,
Whatever is hidden will be revealed:
Nothing shall remain unavenged.
What can a wretch like me say?
Whom shall I ask to intercede for me,
When even the just are barely safe?

King of dreadful majesty!
Who freely saves the redeemed ones,
Save me, O fount of pity!

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,
Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco tanquam 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 hoedis me sequestra,
Statuens in parte dextra.

Confutatis

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

Lacrimosa

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

Recall, merciful Jesus,
That I was the reason for your journey.
Do not destroy me on that day.
In seeking me, you sat down wearily,
Enduring the Cross, you redeemed me;
Do not let these pains to have been in vain.
Just Judge of punishment:
Give me the gift of redemption
Before the day of reckoning.
I groan as a guilty one,
And my face blushes with guilt;
Spare the suppliant, O God.
You, who absolved Mary Magdalen,
And heard the prayer of the thief,
Have given me hope, as well.
My prayers are not worthy,
But show mercy, O benevolent one,
Lest I burn forever in the fire.
Give me a place among the sheep,
And separate me from the goats,
Placing me on your right hand.

When the damned are silenced,
And given to the fierce flames
Call me with the blessed ones.
I pray, suppliant and kneeling,
With a heart contrite as ashes,
Take my ending into your care

That day is one of weeping,
On which shall rise from the ashes
The guilty man, to be judged.
Therefore, spare this one, O God.
Merciful Lord Jesus:
Grant them rest. Amen.

OFFERTORIUM: Domine Jesu

Domine Jesu Christe! Rex gloriae!
Libera animas omnium fidelium
Defunctorum de poenis inferni
Et de profundo lacu.
Libera eas de ora leonis,
Ne absorbeat eas Tartarus,
Ne cadant in obscurum:
Sed signifer sanctus Michael
Repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti
Et semini ejus.

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.

SANCTUS

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

BENEDICTUS

Benedictus qui venit
In nomine Domini.
Hosanna in excelsis.

AGNUS DEI

Agnus Dei, Qui tollis peccata mundi,
Dona eis requiem sempiternam.

COMMUNIO: 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.

O Lord Jesus Christ, King of glory:
Deliver the souls of all the faithful
Dead from the pains of hell
And from the deep pit.
Deliver them from the mouth of the lion,
That hell may not swallow them,
And that they may not fall into darkness.
But may the holy standard-bearer Michael
Show them the holy light,
Which you once promised to Abraham
And his descendants.

We offer to you, O Lord,
Sacrifices and prayers.
Receive them on behalf of those souls
Whom we commemorate today.
Grant, O Lord, That they might pass
from death to that life
That you once promised to Abraham
And his descendants.

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

Blessed is he who comes
In the name of the Lord.
Hosanna in the highest.

Lamb of God, Who take away the sins of
the world, Grant them perpetual rest.

Light eternal shine on them, Lord,
with your saints in eternity, for you are
gracious. Grant them eternal rest, Lord,
and let perpetual light shine on them,
with your saints in eternity, for you are
gracious.

Programme for 2013-2014

Saturday 7th December 7.30pm

St Andrew's Parish Church, Farnham

Christmas music plus audience carols

In support of The Phyllis Tuckwell Hospice

Saturday 29th March 2014 7.30pm

St Andrew's Garrison Church, Aldershot

Rutter *Gloria* • Walton *Coronation Te Deum* and music by Gabrieli
and Schütz with the Brandenburg Brass Ensemble

In support of Help for Heroes

Saturday 14th June 7.00pm

St Thomas on-the-Bourne

In support of Alton United Charities


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