



QUEEN'S PARK
SINGERS



QUEEN'S PARK
Junior
SINGERS

Winter Concert

Bach
Durufle
Fauré
Pergolesi



Sunday 24th November 6.30 pm
St Mark's Church
Hamilton Terrace NW8 9UG





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Winter Concert

Queen's Park Singers
Conductor **Oliver Till**

Organ **Hamish Brown**

Queen's Park Junior Singers
Conductor **Mary Phillips**

Dear friends

Welcome to tonight's performance of music from two great composers of the Baroque period, Pergolosi and Bach, and a Requiem and two short pieces from the 20th century French organists and composers Duruflé and Fauré.

The Christian Church is about to celebrate the season of Advent, a period of reflection and prayer preparing for the feast of the Nativity and the music tonight is appropriate for the time of the year.

Bach's setting of a rather melancholy song about the weariness of life turns into a joyful and repeated affirmation that Christ is the "the Way the Truth and the Light" and Duruflé's Requiem is an expression of a firm belief in life after death.

As always the Choir has enjoyed working on these pieces with Music Director, Oliver Till, and our accompanist, Hamish Brown, both of whom inspire with their musicianship and commitment. We are delighted that Hamish is performing the magnificent *Fantasia and Fugue in G minor*, a brilliant piece of writing by Bach.

We are also pleased to welcome Queens Park Junior Singers led by Mary Phillips, who will be joining us in the *Requiem* and also performing a selection from Pergolosi's famous setting of *Stabat Mater*. We firmly believe in the importance of children being introduced to great music from a young age, an experience that will stay with them through their lives.

We thank the Vicar and the staff of St Anne's Church, Salusbury Road for their hospitality and provision of rehearsal space and the Vicar and Staff of St Mark's for their help and support for tonight's performance.

My personal thanks are due to all the choir for their work in preparing for this performance and special thanks to those members who assist with the organisation of the concert, and to our volunteers who do an invaluable job on the night.

With best wishes for the coming season

Monica Healy

Chair
Queen's Park Singers





Johann Sebastian Bach (1685 - 1750)

Komm, Jesu, komm BWV 229

Gabriel Fauré (1845 - 1924)

Two motets Op. 65

Ave verum

Tantum ergo

Giovanni Battista Pergolesi (1710 - 1736)

Stabat mater

(Queen's Park Junior Singers)

Movement 1 *Stabat mater dolorosa*

Movement 3 *O quam tristis*

Movement 8 *Fac ut ardeat cor meum*

JS Bach

Fantasia & Fugue in G Minor BWV 542

(Hamish Brown, organ)

Interval

Maurice Duruflé (1902 - 1986)

Requiem Op. 9

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JS Bach: *Komm, Jesu, komm*

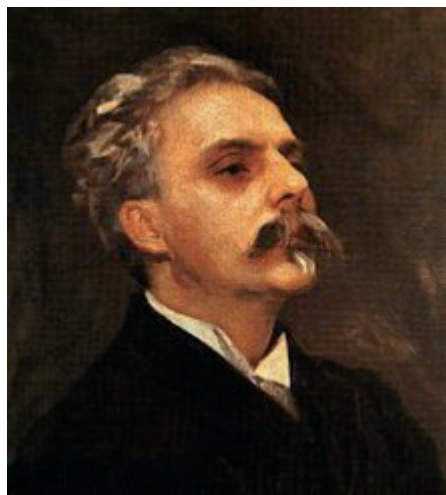
Bach composed *Komm, Jesu, komm* around 1730, perhaps for performance at a funeral. It is a setting of two verses of a religious poem by the teacher and sometime librettist Paul Thymich.

The first verse is set for two choirs of four voices each. It comprises four sections which use the interplay between the two choirs in different ways. Within the text, the greatest prominence is given to the words "Du bist der rechte Weg, die Wahrheit und das Leben", an allusion to John 14:6 "I am the way the truth and the life" sung to a lilting dance-like rhythm.

The second verse is set in the manner of a chorale, with the two choirs coming together to sing in four part harmony.

Fauré: *Ave verum & Tantum ergo*

Fauré composed the two motets *Tantum ergo* and *Ave verum* in 1894, shortly before he was appointed as professor of



Gabriel Fauré by John Singer Sergeant 1889

composition at the Paris Conservatoire (a post later held by Duruflé). The text of *Tantum ergo* is taken from the Latin hymn *Pange lingua*, written by St Thomas Aquinas in the 13th century. In Fauré's setting for three-part female chorus with organ, most of the text is sung by the three voices in harmony, with occasional phrases given to single part.

Ave verum is a Eucharistic chant attributed to the 13th century Pope Innocent IV. Fauré set this text for two high voices, soprano and counter-tenor, stipulating that it could also be sung, an octave lower, as a duet for tenor and baritone, or (as in this evening's performance) for a two-part male chorus.

Pergolesi: *Stabat mater*

Stabat mater is a 13th Century Latin hymn which tells of the grief of the Virgin Mary as she stands by the cross, witnessing the suffering and death of her son.

Pergolesi's version is for soprano and mezzo-soprano soloist accompanied by small string ensemble or organ, with some movements being given to a single solo voice and others as duets. The duet movements are often sung by a choir of high voices in two parts, as will be the extracts performed this evening by the Queen's Park Junior Singers.

The work was commissioned by a group of Neapolitan gentlemen for performance at a church dedicated to the sufferings of the Virgin (Santa Maria dei Sette Dolori in Naples). It was composed in 1736, the last year of his short life; indeed according to legend he completed it on the night before he died.



JS Bach *Fantasia & Fugue in G minor*

According to Bach's biographer Julius Spitta, when Bach auditioned for the post of organist at St James' Church in Hamburg, he was given the task of improvising on the Dutch folk tune *Ik ben gegroet van* (literally, "I am greeted by..."). This extempore performance gave rise to the Great Fugue in G minor, the basis of one of Bach's most celebrated works for organ. The Fantasia, which was presumably composed separately, is rich and florid, with intensely dramatic sections interspersed with quieter passages. The fugue itself weaves the simple folk tune into a majestic and complex tapestry.

Duruflé *Requiem*

Duruflé completed his Requiem in 1947 but had begun work on it several years before in occupied Paris, possibly in response to a commission from the Vichy regime. Previously he had started to compose a series of organ pieces based on Gregorian chant melodies from the medieval mass for the dead intended to be played during the celebration of a requiem mass. At some stage he decided to develop this material into a full-scale Requiem for chorus, baritone and mezzo-soprano soloists and orchestra. He dedicated the completed work to the memory of his father, who had died earlier in the year.

Duruflé sets the text of the requiem mass in nine movements, omitting the *Dies irae*, the terrifying description of the Last Judgment that is the centrepiece of Verdi's Requiem. In a programme note for a later performance Duruflé wrote:

"This Requiem is composed entirely on the Gregorian themes of the Mass for the Dead. Sometimes the musical text has been respected in full, the orchestra intervening only to sustain or to comment on it; sometimes I was simply inspired by it or sometimes removed myself from it altogether... This Requiem is not an ethereal work which sings of detachment from earthly worries. It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope, or terror, just as the words of the Scripture themselves which are used in the liturgy. It tends to translate human feelings before their terrifying, unexplainable or consoling destiny. It represents the idea of peace, of faith, and of hope."

In addition to the full orchestral version, Duruflé completed two further arrangements: one for voices with a reduced instrumental ensemble and one for voices and organ. In a note in the published vocal score he states that the baritone solo part should preferably be sung by the lower voices in the choir, and that certain sections may be sung by a children's chorus. We will follow this practice in this evening's performance.



Maurice Duruflé





The words

JS Bach: Komm, Jesu, komm

Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwindt je mehr und mehr,
ich sehne mich nach deinem Frieden;
der saure Weg wird
mir zu schwer!

Komm, komm, ich will mich dir ergeben,
du bist der rechte Weg,
die Wahrheit und das Leben.

Drum schließ ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

*Come, Jesus, come, my body is weary,
my strength wanes more and more,
I long for your peace;
the sour path becomes
too difficult for me!
Come, come, I will yield myself to you;
you are the true path,
truth and life.*

*Therefore I enclose myself in your hands
and say goodnight to you, world!
Even though my lifetime rushes to its end,
my spirit is nevertheless prepared.
It shall soar with its Saviour,
since Jesus is and remains
the true path to life.*

Fauré: Ave verum

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

O Iesu dulcis, O Iesu pie,
O Iesu, fili Mariae.
Miserere nobis. Amen.

*Hail, true Body, born
of the Virgin Mary,
having truly suffered, sacrificed
on the cross for mankind,
from whose pierced side
water and blood flowed:
Be for us a foretaste [of the Heavenly
banquet] in the trial of death!*

*O sweet Jesus, O holy Jesus,
O Jesus, son of Mary,
have mercy on us. Amen.*





Fauré: Tantum ergo

Tantum ergo Sacramentum
Veneremur cernui:
Et antiquum documentum
Novo cedat ritui:
Genitori, Genitoque
Laus et iubilatio,
Salus, honor, virtus quoque
Sit et benedictio:
Procedenti ab utroque
Compar sit laudatio.
Amen.

*Hence so great a Sacrament
Let us venerate with heads bowed
And let the old practice
Give way to the new rite;
To the Begetter and the Begotten
Be praise and jubilation,
Hail, honour, virtue also,
And blessing too:
To the One proceeding from Both
Let there be equal praise.*

Pergolesi: Stabat mater

1. Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.

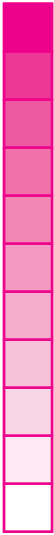
*The grieving Mother
stood weeping beside the cross
where her Son was hanging.*

3. O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!

*O how sad and afflicted
was that blessed Mother
of the only-begotten!*

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

*Grant that my heart may burn
in the love of Christ my God,
that I may greatly please Him*





Duruflé: *Requiem*

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

*Eternal rest
grant them, O Lord,
and let eternal light shine upon them.
A hymn to you is fitting, O God in Zion,
and a vow made to you
in Jerusalem;
hear my prayer,
all flesh comes to you.
Eternal rest
grant them, O Lord,
and let eternal light shine upon them.*

II. Kyrie

Kyrie eleison,
Christe eleison.
Kyrie eleison.

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

III. Domine Jesu Christe

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.

*Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed from the punishments of hell
and from the deep abyss.
Deliver them from the lion's mouth
so that Tartarus does not swallow them,
and that they do not fall into darkness.*

Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.
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.

*But holy Michael,
describes them
as being in the holy light,
which long ago to Abraham
and his offspring you promised.
Offerings and prayers to you, Lord,
praise we offer.
Hear them for the sake of those souls
which today
we remember,
grant, Lord,
that they may pass from death to life,
which long ago to Abraham
and his offspring you promised.*





IV. Sanctus

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

*Holy, holy, holy, Lord God of Hosts.
Heaven and earth
are full of your glory,
Hosannah in the highest.
Blessed is he who comes
in the name of the Lord,
Hosannah in the highest.*

V. Pie Jesu

Pie Jesu Domine,
dona eis requiem sempiternam.

*Gracious Lord Jesus,
grant them eternal rest.*

VI. Agnus Dei

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

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

VII. 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.

*May eternal light shine on them, Lord,
with your saints forever,
because you are gracious.
Eternal rest
grant them, O Lord,
and let eternal light shine upon them.*

VIII. Libera me

Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare
saeculum per ignem.
Tremens factus sum ego et timeo
dum discussio venerit
atque ventura ira,
quando coeli
movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna
et amara valde.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

*Deliver me, Lord,
from eternal death
on that tremendous day
when the heavens
and the earth are disturbed,
when you will come to judge
the world through fire.
I am forced to tremble and I fear,
when the distruction comes
and the impending wrath,
when the heavens
and the earth are disturbed.
That day, the day of wrath,
of calamity, of misery,
day immense
and most bitter.
Eternal rest
grant them, O Lord,
and let eternal light shine upon them.*



IX. In Paradisum

In Paradisum
deducant Angeli,
in tuo adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem.

Chorus Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habebas requiem.

*Into Paradise
may the angels lead you,
may the martyrs welcome you in your
coming
and guide you into the holy city
Jerusalem.*

*A chorus of angels will greet you,
and with Lazarus, once a beggar,
may you have eternal rest.*



In rehearsal, St Augustine's Kilburn, March 2019





Oliver Till is a conductor and répétiteur praised by The Times for 'ambitious, intelligent programming'. Musical Director of the Asyla Ensemble and Queen's Park Singers, Ollie's musical life started as a chorister at Westminster Cathedral. Having studied composition and piano at the Royal College of Music Junior Department, Ollie gained his bachelor's at the University of Manchester and received further training at Dartington, RNCM and the Järvi Academy, Estonia.

Recent highlights include conducting Mozart's *Da Ponte* operas from the harpsichord, the UK premiere of CPE Bach's *St John Passion* (1772) on period instruments, and assisting Gergely Madaras at the BBC Symphony Orchestra. Dedicated to new music Ollie

has conducted over 60 works by living composers including 40 world premières.

Upcoming projects include conducting the London Medical Orchestra, a new community opera in Hackney, Schoenberg's *Piano Concerto* at the Waterloo Festival and the new community opera *The Queens' Park* by Mary Phillips.

Mary Phillips played the clarinet in the National Youth orchestra of Great Britain before reading music at the University of York. After winning the John Lobb Memorial Prize for singing, she went on to study with Corinne Shirman-Sarti and then Liz Brice.

For many years she has sung with London Voices, London Sinfonietta and the BBC Singers as well as the Electric Voice theatre, Britten Sinfonia and Opera Ra Ra, and is a regular soloist in oratorio and recitals at home and abroad.



She is director of the Queen's Park Junior Singers who have performed Benjamin Britten's *Noyes Fludde* (2013) and *The Happy Prince* by Malcolm Williamson (2014). QPJS has recently completed a recording project of *The Happy Prince*. This is the first recording including children, although the opera was written for children's voices. The CD of this recording is now available.

Mary is director of Big Top Chorus Ltd, a not-for-profit company dedicated to educating children and adults in music through workshops and performances of music theatre. Her opera *The Queen's Park*, a Community Chorus project, will be performed in the first weekend of July 2020. Mary teaches singing at South Hampstead High school and freelances as a choral conductor.



Queen's Park Singers accompanist **Hamish Brown** was born in 1993 and grew up in Marlborough, Wiltshire. From 2011-14, he read music at

the University of Manchester, studying piano with Andrew Wilde, graduating with First Class Honours.

He continued his studies as a postgraduate at the Royal College of Music, where his support included a Help Musicians UK Harrison Award, studying Piano Accompaniment with Simon Lepper and Roger Vignoles, graduating in July 2016 with Distinction. During his studies, he won first prizes for accompaniment in all of the RCM vocal competitions.

In June 2016, he was selected as a student of the Britten-Pears Young Artist Programme in Aldeburgh, supported by a Viola Tunnard Scholarship. Hamish has also performed at the Leeds Lieder, Oxford Lieder and Deal festivals, and at venues including Cadogan Hall, Wigmore Hall, V&A Museum, Royal Over-Seas League, Royal Festival Hall and Elgar Room.



Queen's Park Junior Singers is a choir open to children between the ages of eight and eighteen.

Serious choral skills are at the core of Queen's Park Junior Singers. The choir's director Mary Phillips imparts vocal training with the belief that children are quite easily capable of handling more challenging music than they are usually given credit for.

As well as performing in concert, children are also given the chance to take part in fully staged opera productions.

Performing this evening:

Emily Alexander
Natasha Alexander
Ava Beech-Jones
Estelle Bulku
Evie Morris
Arianne Mulinda
Briony Thomson
Katie Tan Khoo





QUEEN'S PARK SINGERS

Queen's Park Singers are a friendly choir based in Queen's Park London NW6. Our aim is to sing to a standard that gives pleasure to our audiences and is rewarding for us. Our repertoire ranges from choral music from the Tudor period to works by contemporary composers. We often perform with a chamber orchestra.

The choir was founded 20 years ago by David Till and later directed by Peter Burt-Jones. Our Music Director since October 2016 is Oliver Till.

We usually give three concerts each season, in November/December, March/April and June. We welcome new members who share our aims. If you would like to sing with us please contact membership@queensparksingers.org.uk or via the contact form on our website: www.queensparksinger.org.uk.

Soprano

Evanthe Blandy
Christine Cargill
Louise Clark
Gabrielle Crockatt
Adrienne Fresko
Hinda Golding
Gillian Hallifax
Lizzie Howard
Jo Hurley
Kornelia Mund
Una O'Gara
Katy Payne
Stella Ruszczyński
Emma Skala
Tania Spooner
Suzy Topolski

Alto

Josephine
Alexander
Louise Coopman
Graziella Doardo
Rachel Donnison
Helen Dymond
Jill Forgham
Frances Freeman
Monica Healy
Nuria Inglada
Katherine Lawson
Catherine Marris
Denise O'Reilly
Emma Russell
Carey Smith
Tania Spooner
Liz Till
Evelyn Velleman

Tenor

John Asher
Robert Datnow
Nick Dibb
Cathie Hammond
Glyn Jones
Julie Krausz-
Rogerson
Maria Phelan
Amanda Robinson

Bass

Roger Bloomfield
Marc Fresko
Mark Hine
Christian Michel
Stephen Morrall
Liam O'Brien
Adam Ritchie
Richard Scottow
Peter Walter
Peter Weigall

For a **second chance** to hear this evening's programme, or for friends who couldn't make it, book now for our performance in the **Brandenburg Choral Festival**, in the gorgeous surroundings of St Stephen Walbrook
Saturday 25th January 2020 at 7.30
brandenburg.org.uk



What is it like to be part of **Queen's Park Singers**?
To find out come to our **open rehearsal** on
Sunday 26th January 6.15 pm
Church of St Anne & St Andrew
125 Salusbury Road NW6



For more information email:
membership@queensparksingers.org.uk

For your diary...

Sunday 22nd March 2020

J.S. Bach

St John Passion

Queen's Park Singers with the
Asyla Ensemble

St Martin's Church Kensal Green



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