

# Wareham Choral Society



## Spring Concert 2013

Lady St Mary Church Wareham

Saturday April 27<sup>th</sup> 7:30pm

**Eternal Light by Howard Goodall  
and  
Fauré Requiem**

**Directed by Dr Jane Oakland**

**Harpist Elen Hydref Soprano Lauren Fowler**

**Baritone Alex Poulton Organist Neil Sissons**

**Pianist Robert Dishington**



**Supporting Help for Heroes**

*Picture Courtesy of Ken Ayres*

These delightful requiems offer comfort to the bereaved and, through music, seek to remove the fear of death. Fauré described his requiem as a 'lullaby of death'.

Howard Goodall has said that "For me, a modern Requiem is one that acknowledges the unbearable loss and emptiness that accompanies the death of loved ones, a loss that is not easily ameliorated with platitudes about the joy awaiting us in the afterlife." Eternal Light "is a requiem for the living, addressing their suffering and endurance....a Requiem focussing on the consequences of interrupted lives".

The use of WW1 poetry in this work, and Wareham's long association with the Army, has provided us with an opportunity to support the 'Help for Heroes' charity.

**Help for Heroes** provides direct, practical support to wounded, injured and sick Service personnel, veterans, and their families. See [www.helpforheroes.org.uk/](http://www.helpforheroes.org.uk/).

You will find collection tins at the entrance, and on the refreshment tables. Please give generously.

### Fauré Requiem

Gabriel Fauré (1845-1924) was born in the Midi-Pyrénées region of France and spent his high school years at the Niedermeyer School in Paris, where he studied organ, piano and choral music and where his teachers included Camille Saint-Saëns.



In 1877, he took over Saint-Saëns's post as choirmaster at the Madeleine in Paris where he remained for almost 20 years. He also taught composition at the Paris Conservatoire, becoming director in 1905, and his pupils included Maurice

Ravel and Nadia Boulanger.

Along the way, he helped to establish a distinctive French style which set the stage for the development of the Impressionist style of Debussy and Ravel.

He composed his Requiem in D minor, Op. 48, between 1887 and 1890. A short requiem lasting 35 minutes, it is written for orchestra, organ, mixed chorus and two soloists, soprano and baritone, and performed in Latin. It consists of seven movements, the most famous of which is the central soprano aria **Pie Jesu**. The text varies slightly from the text of the standard requiem, and Fauré omits the **Dies Irae** entirely.

It was first performed in England in 1936, and has been a favourite in the choral repertoire ever since. The sung text is shown below in **bold**, with an English translation in *italics*.

### Introit et Kyrie

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

*Grant eternal rest to them, Lord, and let perpetual light shine on them.*

**Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.**

*A hymn befits you, God in Zion, and a vow to you shall be fulfilled in Jerusalem.*

**Exaudi orationem meam, ad te omnis caro veniet.**

*Hear my prayer, for unto you all flesh shall come.*

**Kyrie eleison.** *Lord, have mercy upon us.*

**Christe eleison.** *Christ, have mercy upon us*

**Kyrie eleison.** *Lord, have mercy upon us.*

#### **Offertoire**

**O Domine Jesu Christe, Rex gloriae,**

*O Lord Jesus Christ, King of Glory,*

**libera animas defunctorum de poenis inferni, et de profundo lacu.**

*free the souls of the dead from infernal punishment, and from the deep abyss.*

**Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum.**

*Free them from the mouth of the lion, do not let Hell swallow them up, do not let them fall into the darkness.*

**Hostias et preces tibi, Domine, laudis offerimus.**

*Sacrifices and prayers of praise we offer to you, O Lord.*

**Tu suscipe pro animabus illis, quarum hodie memoriam facimus.**

*Receive them for the souls of those whom we commemorate today.*

**Fac eas, Domine, de morte transire ad vitam,**

*Lord, make them pass from death to life,*

**quam olim Abrahae promisisti, et semini ejus.**

*as you once promised to Abraham, and to his seed.*

#### **Sanctus**

**Sanctus, Sanctus, Sanctus,** *Holy, Holy, Holy*

**Domine Deus Sabaoth,** *Lord God of Hosts,*

**pleni sunt caeli et terra gloria tua.**

*the heavens and earth are filled with your glory.*

**Osanna in excelsis!** *Hosanna in the highest!*

#### **Pie Jesu**

**Pie Jesu Domine,** *Merciful Lord Jesus,*

**dona eis requiem,** *give them rest,*

**requiem sempiternam.** *eternal rest.*

#### **Agnus Dei et Lux Aeterna**

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

*Lamb of God, who takes away the sins of the world, give them rest.*

**Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.**  
*Lamb of God, who takes away the sins of the world, grant them eternal rest.*

**Lux aeterna luceat eis, Domine, May eternal light shine on them, Lord,**  
**cum sanctis tuis in aeternum, with your saints for eternity,**  
**quia pius es. for you are merciful.**

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

*Grant eternal rest to them, Lord, and let perpetual light shine on them.*

#### **Libera Me**

**Libera me, Domine, Free me Lord**

**de morte aeterna, from eternal death**

**in die illa tremenda on that day of dread**

**quando caeli movendi sunt et terra, when the heavens and earth shall move,**

**dum veneris judicare saeculum per ignem.**

*when you shall come to judge the world by fire.*

**Tremens factus sum ego, et timeo, I am made to tremble, and to fear,**

**dum discussio venerit, when destruction shall come,**

**atque ventura ira. and also your coming wrath.**

**Dies illa, dies irae, O that day, that day of wrath,**

**calamitatis et miseriae, of calamity and misery,**

**dies magna et amara valde. the great and exceedingly bitter day.**

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

*Grant eternal rest to them, Lord, and let perpetual light shine on them.*

#### **In Paradisum**

**In Paradisum deducant te Angeli.**

*May angels lead you into Paradise.*

**In tuo adventu suscipiant te martyres**

*At your coming may martyrs receive you,*

**et perducant te in civitatem sanctam Jerusalem,**

*and may they lead you into the Holy City, Jerusalem.*

**Chorus angelorum te suscipiat,**

*May the chorus of angels receive you,*

**et cum Lazaro, quondam pauper,**

*and with Lazarus, who once was a pauper,*

**aeternam habeas requiem.**

*may you have eternal rest.*

## INTERVAL

There will be an interval of 20 minutes, in which wine and soft drinks will be served.

### Howard Goodall's Eternal Light



**Howard Goodall** (born 1958) has written musicals, choral music and music for television. He has composed incidental music for several popular UK comedy programmes including: Red Dwarf, Blackadder, Mr Bean, The Thin Blue Line, The Vicar of Dibley, The Catherine Tate Show, 2point4 Children and QI.

After its first performance of Eternal light in 2008, one critic wrote:

“Not surprisingly in a work by Howard Goodall, there’s a wealth of highly singable melodic material. Listen to the Lead Kindly Light movement a couple of times and the tune will stick in your head for the rest of the day; there are plenty of other melodies which will threaten to do the same. In many cases the English words seem to be inextricably married to the music, the notes fitting the words like a glove”.

Like other modern requiems, it intersperses the traditional Latin text with verses from a variety of sources, most notably the poem “In Flanders Fields”, written by the Canadian poet, soldier and physician John McCrae, who was himself a casualty of World War 1, dying of pneumonia in 1918 while running a field hospital in Belgium.

### Requiem – Kyrie

**Requiem aeternam dona eis, Domine: et lux perpetua.**

*Grant them an everlasting peace, Lord, and perpetual light.*

**Kyrie eleison** *Lord have mercy*

**Christe eleison** *Christ have mercy*

**Kyrie eleison** *Lord have mercy*

**Close now thine eyes and rest secure.**

**Thy soul is safe enough, thy body sure.**

**He that loves thee, He that keeps**

**And guards thee, never slumbers, never sleeps.**

**The smiling conscience in a sleeping breast**

**Has only peace, has only rest.**

**The music and the mirth of kings**

**Are all but very discords, when she sings.**

**Then close thine eyes and rest secure.**

**No sleep so sweet as thine, no rest so sure.**

**Requiem aeternam dona eis Domine**

*Grant them everlasting rest, Lord*

## Revelation – Factum est silentium

**Factum est silentium in cœlo.**

*There was silence in heaven.*

**Et vidi septem illos angelos qui adstant in conspectu Dei, quibus datæ sunt septem tubæ,**

*And I saw angels standing before God, and to them were given seven trumpets,*

**Et septem angeli, qui habebant septem tubas, præparaverunt se ut clangerent.**

*And the seven angels which had the seven trumpets prepared themselves to blow.*

**Primus igitur angelus clanxit, et facta est grando et ignis, mista sanguine, projectaque sunt in terram: et tertia pars arborum exusta est, et omne gramen viride exustum.**

*The first angel blew, and there was made hail and fire, which were mingled with blood, and they were cast in to the earth: and the third part of trees was burnt, and all green grass was burnt.*

**Deinde secundus angelus clanxit, et quasi mons magnus igne ardens projectus est in mare: factaque est tertia pars maris sanguis. Et mortua est tertia pars creaturarum quæ erant in mari, animantia dico, et tertia pars navium periit.**

*And the second angel blew: and as it were a great mountain burning with fire was cast in to the sea, and the third part of the sea turned to blood, and the third part of the creatures which had life, died, and the third part of ships were destroyed.*

**Tum angelus tertius clanxit, et cecidit e cœlo stella magna, ardens velut lampas, ceciditque in tertiam partem fluminum, et in fontes aquarum. Nomen autem stellæ dicitur Absinthium: versa est igitur tertia pars aquarum in absinthium, et multi homines mortui sunt ex aquis, quod amaræ factæ essent.**

*And the third angel blew, and there fell a great star from heaven burning as it were a lamp, and it fell into the third part of the rivers, and into fountains of waters, and the name of the star is called Wormwood. And the third part was turned to wormwood. And many men died of the waters because they were made bitter.*

**Deinde quartus angelus clanxit, et percussa est tertia pars solis, et tertia pars lunæ, et tertia pars stellarum: ita ut obscuraretur tertia pars eorum, et diei non luceret pars tertia, et noctis similiter.**

*And the fourth angel blew, and the third part of the sun was smitten and the third part of the moon, and the third part of stars: so that the third part of them was darkened. And the day was smitten that the third part of it should not shine, and likewise the night.*

**Et vidi, et audivi unum angelum volantem per medium cœli, dicentem voce magna, Væ, væ, væ incolis terræ a reliquis sonis tubæ trium illorum angelorum qui clangent!**

*And I beheld and heard an angel flying through the midst of heaven, saying with a loud voice: Woe, woe, woe to the inhabitants of the earth because of the voices to come of the trumpet of the three angels which were yet to blow.*

### Litany – Belief

I have to believe that you still exist somewhere,  
That you still watch me sometimes,  
That you still love me somehow.

I have to believe that life has meaning somehow,  
That I am useful here sometimes,  
That I make small differences somewhere.

I have to believe that I need to stay here for some time,  
That all this teaches me something,  
So that I can meet you again somewhere.

### Hymn – Lead, kindly light

Lead, kindly light, amid the encircling gloom -lead Thou me on!  
The night is dark, and I am far from home -lead Thou me on!  
Keep Thou my feet; I do not ask to see the distant scene—one step enough for me.  
I was not ever thus, nor pray'd that Thou shouldst lead me on.  
I loved to choose and see my path, but now - lead Thou me on!  
I loved the garish day, and, spite of fears,  
Pride ruled my will: remember not past years.  
So long Thy power hath blest me, sure it still will lead me on,  
O'er moor and fen, o'er crag and torrent, till the night is gone;  
And with the morn those angel faces smile,  
Which I have loved long since, and lost awhile.

### Lacrymosa – Do not stand at my grave and weep

Lacrymosa, dies illa

*That day will be one of weeping*

Do not stand at my grave and weep,  
I am not there, I do not sleep.  
I am a thousand winds that blow,  
I am the softly falling snow.  
I am the gentle showers of rain,  
I am the fields of ripening grain.  
I am in the morning hush,  
I am in the graceful rush  
Of far-off birds in circling flight.  
I am the starshine of the night.

I am in every flower that blooms,  
I am in still and empty rooms.  
I am the child that yearns to sing,

I am in each lovely thing.  
Do not stand at my grave and cry,  
I am not there – I did not die.

#### Dies Irae – In Flanders Fields

**Dies irae, dies illa. calamitatis et miseriae, dies magna et amara valde.**  
*That day, the day of wrath, calamity and wretchedness, that great and bitter day.*

In Flanders fields the poppies blow  
Between the crosses, row on row,  
That mark our place; and in the sky  
the larks, still bravely singing, fly,  
Scarce heard amid the guns below.

We are the Dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved, and now we lie,  
In Flanders fields.

Take up our quarrel with the foe:  
To you from failing hands we throw  
The torch; be yours to hold it high.  
If ye break faith with us who die  
We shall not sleep, though poppies grow  
In Flanders fields.

#### Recordare – Drop, drop, slow tears

**Recordare Jesu pie, quod sum causa tuae viae, ne me perdas illa die.**  
**Recordare Jesu pie.**

*Remember, dear Jesus, that I am the reason for your journey, do not abandon me on that final day.*

Drop, drop, slow tears, and bathe those beautiful feet  
Which brought from Heaven the news and Prince of Peace.  
Cease not, wet eyes, His mercy to entreat:  
To cry for vengeance Sin doth never cease.  
In your deep floods Drown all my faults and fears:  
Nor let His eye see sin, but through my tears.

#### Revelation – Tum angelus tertius claxit

**Tum angelus tertius claxit, et cecidit e caelo stella magna, ardens velut lampas, ceciditque in tertiam partem fluminum, et in fontes aquarum. Nomen autem stellae dicitur Absinthium: versa est igitur tertia pars aquarum in absinthium, et multi homines mortui sunt ex aquis, quod amaræ factæ essent.**



**Deinde quartus angelus claxit, et percussa est tertia pars solis, et tertia pars lunæ, et tertia pars stellarum: ita ut obscuraretur tertia pars eorum, et diei non luceret pars tertia, et noctis similiter.**

**Et vidi, et audivi unum angelum volantem per medium cœli, dicentem voce magna, Væ, væ, væ incolis terræ a reliquis sonis tubæ trium illorum angelorum qui clangent!**

### **Agnus Dei**

**Agnus Dei, qui tollis peccata mundi, miserere nobis.**

*Lamb of God, that takest away the sins of the world, have mercy on us.*

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

*Lamb of God, that takest away the sins of the world, grant them rest.*

### **In Paradisum – Lux Aeterna**

**In paradisum deducant te angeli, in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem.**

*Into paradise may angels lead you, on your arrival may the martyrs greet you and bring you to the holy city of Jerusalem.*

**Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.**

*May choirs of angels receive you, and with Lazarus, once a poor man, may you have eternal rest.*

**Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.**

*May everlasting light shine upon them, Lord, together with the saints throughout eternity, for you are merciful.*

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

*Grant them everlasting peace and an eternal light.*

**Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra.**

*Deliver me, Lord, from an endless death on that dread day, when the heavens and the earth will quake.*

**Recordare Jesu pie, Quod sum causa tuae viae, ne me perdas illa die.**

*Remember, sweet Jesus, that I am the reason for your journey, do not abandon me on that final day.*

**Lead, kindly light, amid the encircling gloom - lead Thou me on!**

**The night is dark, and I am far from home - lead Thou me on!**

**Keep Thou my feet; I do not ask to see the distant scene—one step enough for me.**

**So long Thy power hath blest me, sure it still will lead me on,  
O'er moor and fen, o'er crag and torrent, till the night is gone;  
And with the morn those angel faces smile,**

**Which I have loved long since, and lost awhile.**

**Do not stand at my grave and weep - I am not there.**

**No rest so sure - One step enough for me.**

**Requiem aeternam dona eis, Domine, et lux perpetua luceat eis**

*Grant them everlasting peace, Lord, and an eternal light.*

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**Dr Jane Oakland (Music Director)**

Jane's professional singing career started with Scottish Opera, singing in the chorus as well as undertaking several small roles. In 1990 Jane moved to Holland where she sang primarily with De Nederlandse Opera, but also with Nationale Reis Opera, Groot Omroep Koor and Vlaamse Opera in Antwerp. She has worked with conductors such as Leonard Bernstein, Pierre Boulez, Carlo Rizzi and Simon Rattle. Her work has taken her to opera houses in Venice, Frankfurt, Mannheim, Santander, Paris, Luxembourg and the Salzburg Festspiel, as well as concert performances in the Cayman Islands. In 2007 she created the role of 'Betty' in the world premiere of Jonathan Harvey's Opera 'Wagner Dream' for De Nederlandse Opera. Jane returned to the UK in 2009 and has recently completed a PhD researching career stress for professional musicians. She has published several articles on this subject and has presented papers at conferences world-wide. In addition to Wareham Choral Society, Jane is also Musical Director of the Dorset Police Male Voice Choir. Future engagements include a revival of the role of Betty for Welsh National Opera in June 2013.



**[www.janeoakland.co.uk](http://www.janeoakland.co.uk) Elen**

**Hydref (harpist)** was born in 1987 and brought up in Porthmadog, North Wales. She started singing in local Eisteddfodau at an early age before learning to play the piano, harp and flute. She studied at The Purcell School of Music, and the Royal Academy of Music. She graduated with a BMus First Class Honours degree from the Academy in 2011 followed by an MA with distinction and a DipRAM in 2012. She performed at the European Harp Symposium in Lyon in 2004 and the World Harp Congress in Dublin in 2005. Elen has given recitals at Chichester Festivities, Colston Hall, 'Harp Masters' Switzerland and most recently at the 40th Anniversary Festival of Camac Harps in Ancenis, France. In March 2012 she performed Debussy's 'Danses' with The Orchestra of St John's at the Ashmolean Museum, Oxford. Her debut CD was released with Sain Records in November 2012.



Elen's orchestral and chamber work includes concerts with the Royal Philharmonic Orchestra, Royal Philharmonic Concert Orchestra, Norwegian National Opera, Ensemble 360, Timescale Ensemble and the English Philharmonic Orchestra.

She was a member of the National Youth Orchestra of Great Britain, the National Youth Orchestra of Wales and attended the 2011 London Sinfonietta Academy. She is currently a member of the Joe Wright Octet and has performed with them in jazz venues across London. [www.elenhydref.com](http://www.elenhydref.com)

**Lauren Fowler (soprano)** read music at Surrey University, gaining a first in Performance, and is now teaching in Southampton.

Before university, Lauren was active playing and singing in local performances, including lead roles in *Annie*, *South Pacific* and *The Lion, The Witch and the Wardrobe* at the Mowlem Theatre. For 2 years she was principal flute and piccolo in the Dorset Youth Orchestra.



Lauren has sung soprano solos with Bournemouth Collegium Vocale and the Purbeck Arts Club Choir, including Handel's *Messiah* and *Ode to St. Cecilia*, Bach *St Matthew* and *St John Passions*, Fauré *Requiem*, Vivaldi *Gloria*, Mozart *Mass in C*, Haydn *Missa Sancti Nicolai* and *Eternal Light*. Last year she sang solo in Mahler's 4<sup>th</sup> *Symphony* in Guildford Cathedral with the University of Surrey Symphony Orchestra and Vaughan Williams' *Pastoral Symphony* in St John's, Smith Square, London.

**Alex Poulton (baritone)** has sung most of the major baritone Oratorio repertoire, including the Bach passions.



He most recently sang the baritone solo in Vaughan Williams' *A Sea Symphony* and Finzi's *Et in Terra Pax* with The New Elizabethan Singers.

His recent operatic appearances include *Onegin*, *Marcello*, *The Sacristan* and *Count Almaviva* for Focus Opera, *Figaro*, (*Barbiere*) for West Sussex Opera, *Papageno* for The Zeist Opera Festival, Netherlands, *Guglielmo* for Opera by Definition; Grange Park Festival, *Potapych* in *The Gambler*, Mid-Wales Opera, *The Indian* in *The Bartered Bride*, Columbia Artists (US tour) *Sharpless*, Royal Scottish Ballet, *Don José* in a contemporary ballet based on the story of *Carmen*.

Alex has performed in recital in major festivals throughout Europe. His core repertoire includes all three of Schubert's song cycles. He has regularly sung art song for BBC television. Most recently, he performed a fully dramatised version of Schubert's *Winterreise* with pianist Robin Bowman in Birmingham.

At Birmingham Conservatoire Alex won the Reginald Vincent Lieder Prize and was awarded a scholarship from the Joseph Weingarten Memorial Trust, to study lieder at the Franz Liszt Academy, Budapest.

Alex recently staged his own new opera for six nights at Hayling Theatre with an international cast. He is currently working on a commission for a new three act opera for August 2014. [www.alexbaritone.co.uk](http://www.alexbaritone.co.uk)

**Neil Sissons (organist)** studied piano, organ and electronic composition at The Royal College of Music in London, subsequently gaining an organ scholarship to Oxford University, where he read Music.



Since then he has had a very varied musical career, including repeteuring (Batignano Festival, the BBC3 “Flashmob” Operas) accompanying (Purcell Room, lieder with Stephen Varcoe) teaching (Guildhall School of Music and Drama, Sylvia Young School, piano in Dorset schools) conducting (Abbey Road Studio for “Scream 3”, The Soviet State Symphony Orchestra of Cinematography in Moscow) and playing at Ronnie Scott’s Club in Soho. He lives in Fiddleford and is the author of “Read Music from Scratch” (Boosey&Hawkes).

**Robert Dishington (piano)** studied music at Cardiff, specialising in piano with Richard Ormrod, later completing an MA in Musicology. Alongside a career in teaching, he regularly performs as pianist, conductor, singer, and is a sometime composer.



*Piano work includes:* Welsh National Opera MAX; Bournemouth Community Gospel Choir; The Gate Community Chorus (Cardiff); Imperfect Tenth (big band); Uisge Contraband (ceilidh band).

*Conducting work includes:* City of Cardiff Concert Band; Cardiff University Symphony Chorus; assistant MD for shows such as *Les Miserables* and *Evita* for various schools. He regularly sings with a variety of chamber choirs, and enjoys cycling in his spare time. He is the new Musical Director of the Brianspuddle Singers following the retirement of Richard Hall after 37 years in the post.



Beverley Manning has retired as Wareham Choral Society’s accompanist and concert organist. WCS would like to thank him for giving so generously of his time since 2003 and for sharing with us his experience and expertise - always with charm and good humour!

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### Are you interested in singing with Wareham Choral Society?



We are an aspirational choir directed by a professional singer who enjoys working with enthusiastic singers, both trained and untrained. We enjoy the challenge of new music and are familiar with the standard choral repertoire. Find out more by calling 01929 552272 – we would be pleased to hear from you. Scholarships may be available for young people.

*Thanks to Joys Outfitters for help with ticket sales.*

*The Yamaha C5 Grand Piano has been made available by Weymouth and Portland Grand Piano Association.*