



MISERERE

Music by candlelight for
Lent and Passiontide



Director: Sam Laughton

7.30pm, Tuesday 17 March 2015

PROGRAMME

Miserere mei Deus	William Byrd
Crucifixus for 8 voices	Antonio Lotti
Media vita in morte sumus	John Sheppard
Noli claudere aures tuas	Bertie Baigent
Two Motets from 'Sechs sprüche' Op.79	Felix Mendelssohn
Miserere	Gregorio Allegri & others

*** INTERVAL ***

Drei Motetten Op. 110	Johannes Brahms
Three Tenebrae Responsories for Holy Saturday	Carlo Gesualdo
In jejunió et fletu	Thomas Tallis
Miserere	James MacMillan

THE ELYSIAN SINGERS

Jessica Buchanan-Barrow	Charly Oakley	Ben Driver
Harriet Gritton	Francesca Trundle	Naveen Rajendran
Katharine von Schubert	Lucy Singah	David Parker
Helly Seeley	Laura Taylor	Hugh Gittins
Sara Kalic	Kate Tuckett	Jon Snow
Sally de Frates	Anne Webster	Danny Whatmough
Jessica Lichtenstein	Heather Devine	Michael Chambers
Alice Ruffle	Richard Warren	Mark Galtrey
Shinong Song	Tony Zacaroli	Alexander Greaves
Anna Ferguson-Rhodes	Stephen Cviic	Mark Brafield
Charlotte Dodson	John Hayward	Andrew Daws
Ellen Parkes	Martin Hurst	Christopher Whitehouse
Helen Dickinson	Nick Richmond-Smith	
Katie Parker	Antoine Sazio	

Important information concerning this concert

Smoking and the consumption of food and drink are not allowed in the church.

Kindly switch off mobile phone and alarms on digital watches.

Photography and audio or video recording are not permitted.

The interval is 20 minutes. A bell will be rung 5 minutes and 2 minutes before the end of the interval.

Once the concert starts again admittance will only be between pieces.

The Café-in-the-Crypt is normally open in the interval. The Café-in-the-Crypt can be hired for private functions. Tel: 020 7766 1158.

The Neville Marriner Rehearsal Room is available to hire for rehearsals and workshops.

Please call 020 7766 1130 for further information.

For more information about St Martin's, please visit our website: www.smitf.org

Miserere mei, Deus
Words from Psalm 51

William Byrd
(c.1540-1623)

This setting of the opening words of Psalm 51 was published in 1591 as part of Byrd's second volume of *Sacred Songs*. By this period of Elizabeth I's reign, life had become increasingly difficult for Catholics like Byrd, who gradually withdrew from the official arena into the closet world of recusancy, while pursuing his goal of perfection in church music.

Miserere mei, Deus, secundum magnam misericordiam tuam; et secundum multitudinem miserationum tuarum, dele iniquitatem meam.	<i>Have mercy upon me, O God, after thy great goodness: according to the multitude of thy mercies do away mine offences.</i>
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Crucifixus (from Credo in F major)

Antonio Lotti
(c.1667-1740)

Lotti's career was divided between St Mark's Venice and the court of Dresden. This famous setting of the 'Crucifixus' section of the Creed exemplifies a contemporary description of Lotti's sacred works as being of such 'amazing euphony that once cannot say if this should conduce more to lamentation or to holy delight'.

Crucifixus etiam pro nobis sub Pontio Pilato: passus, et sepultus est.	<i>He was crucified also for us under Pontius Pilate: He suffered and was buried.</i>
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Media vita in morte sumus

John Sheppard
(c.1515-1558)

Noli claudere aures tuas
Words: anonymous c.750

Bertie Baigent
(b.1995)

Little is known of the career of the great Tudor composer John Sheppard, save that he successively variously at Magdalen College Oxford and the Chapel Royal in the middle years of the 16th century. The text of his extraordinary masterpiece *Media vita* is the antiphon to the 'Nunc dimittis' at Compline on the major feast-days in the two weeks before Passion Sunday. We have replaced Sheppard's verse sections with a newly commissioned setting of the same words by the young Cambridge-based composer Bertie Baigent, which receives its first performance tonight.

(Sheppard) Media vita in morte sumus. Quem quaerimus adiutorem nisi te, Domine, qui pro peccatis nostris juste irascaris? Sancte Deus, Sancte fortis, Sancte et misericors Salvator, amaræ morti ne tradas nos.	<i>In the midst of life we are in death. Of whom may we seek for succour, but of Thee, O Lord, which for our sins justly art moved? O Lord God most holy, O Lord most mighty, O holy and most merciful Saviour, deliver us not into the bitter pains of eternal death.</i>
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(Baigent) Noli claudere aures tuas ad preces nostras. Sancte fortis, Sancte et misericors Salvator, amaræ morti ne tradas nos.	<i>Shut not thy merciful ears to our prayer; but spare us. O holy and most merciful Saviour, deliver us not into the bitter pains of eternal death.</i>
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(Sheppard) Sancte Deus, Sancte fortis, Sancte et misericors Salvator, amaræ morti ne tradas nos.	<i>O Lord God most holy, O Lord most mighty, O holy and most merciful Saviour, deliver us not into the bitter pains of eternal death.</i>
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Two settings from 'Six Anthems' Op.79

Felix Mendelssohn

(1809-1847)

Solos: Jessica Buchanan-Barrow, Lucy Singah, Tony Zacaroli, Jon Snow

These miniatures were composed in 1844, when Mendelssohn was living in Berlin: and encapsulate the composer's total command of the choral idiom.

In der Passionszeit

Herr, gedenke nicht unsrer Übelthaten,
und erbarme dich unseres Elends.
Herr, der du unser Heiland bist, stehe uns
bei, erlöse uns und vergieb uns unsere
Sünden um der Herrlichkeit deines
Namens willen. Halleluja!

At Passiontide

*Lord, remember not our wrongdoings, and have
mercy on us in our affliction.
Lord, who are our saviour, help us, redeem us and
pardon our sins, for the sake of your glorious name.
Hallelujah!*

Am Karfreitage

Um unsrer Sünden willen hat sich Christus
erniedriget, und ist gehorsam geworden
bis zum Tode am Kreuze; darum hat Gott
ihn erhöht, und ihm einen Namen
gegeben, der über alle Namen ist.
Halleluja!

On Good Friday

*For the sake of our sins, Christ has made himself
humble and has submitted even unto death on the
cross; therefore God has raised him up, and given
him a name which is above all names. Hallelujah!*

Miserere mei

Gregorio Allegri

(1582-1652)

Semi-chorus: Harriet Gritton, Katharine von Schubert, Helly Seeley, Shinong Song, Ellen Parkes,
Laura Taylor, Anne Webster, Ben Driver, Naveen Rajendran

This famous work carries some of the greatest myths of classical music: tales of secret ornamentation, never written down but passed from performer to performer; the legend that unauthorised copying of the work was an excommunicable offence; and the young Mozart apparently copying it down from memory after a single hearing. Most notably, the famously soaring solo soprano line that so enraptures the listener was not composed by Allegri, or indeed by anyone, in its now familiar form. Rather it is a misreading (first printed in *Grove's Dictionary* of 1880) of what Mendelssohn described hearing in the Sistine Chapel some 200 years after its composition. The version sung tonight begins with Allegri's simple original, and gradually adds the historical accretions that have built up over the centuries until we reach the modern edifice so beloved by audiences today.

1 Miserere mei, Deus: secundum magnam
misericordiam tuam.

*1 Have mercy upon me, O God: after thy great
goodness.*

2 Et secundum multitudinem
miserationum tuarum, dele iniquitatem
meam.

*2 According to the multitude of thy mercies, do away
mine offences.*

3 Amplius lava me ab iniquitate mea: et a
peccato meo munda me.

*3 Wash me thoroughly from my wickedness: and
cleanse me from my sin.*

4 Quoniam iniquitatem meam ego
cognosco: et peccatum meum contra me
est semper.

*4 For I acknowledge my faults: and my sin is ever
before me.*

5 Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris.	<i>5 Against thee only have I sinned, and done this evil in thy sight: that thou mightest be justified in thy saying, and clear when thou art judged.</i>
6 Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.	<i>6 Behold, I was shapen in wickedness: and in sin hath my mother conceived me.</i>
7 Ecce enim veritatem dilexisti; incerta et occulta sapientiae tuae manifestasti mihi.	<i>7 But lo, thou requirest truth in the inward parts; and shalt make me to understand wisdom secretly.</i>
8 Asperges me hyssopo et mundabor: lavabis me, et super nivem dealabor.	<i>8 Thou shalt purge me with hyssop, and I shall be clean: thou shalt wash me, and I shall be whiter than snow.</i>
9 Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.	<i>9 Thou shalt make me hear of joy and gladness: that the bones which thou hast broken may rejoice.</i>
10 Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele.	<i>10 Turn thy face from my sins, and put out all my misdeeds.</i>
11 Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis.	<i>11 Make me a clean heart, O God: and renew a right spirit within me.</i>
12 Ne projicias me a facie tua: et spiritum sanctum tuum ne auferas a me.	<i>12 Cast me not away from thy presence: and take not thy holy Spirit from me.</i>
13 Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.	<i>13 O give me the comfort of thy help again: and stablish me with thy free Spirit.</i>
14 Docebo iniquos vias tuas: et impii ad te convertentur.	<i>14 Then shall I teach thy ways unto the wicked: and sinners shall be converted unto thee.</i>
15 Libera me de sanguinibus, Deus, Deus salutis meae: et exsultabit lingua mea justitiam tuam.	<i>15 Deliver me from blood-guiltiness, O God, thou that art the God of my health: and my tongue shall sing of thy righteousness.</i>
16 Domine, labia mea aperies, et os meum annuntiabit laudem tuam.	<i>16 Thou shalt open my lips, O Lord: and my mouth shall shew thy praise.</i>
17 Quoniam si voluisses sacrificium, dedissem utique; holocaustis non delectaberis.	<i>17 For thou desirest no sacrifice, else would I give it thee; but thou delightest not in burnt-offerings.</i>
18 Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicias.	<i>18 The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt thou not despise.</i>
19 Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Jerusalem.	<i>19 O be favourable and gracious unto Sion: build thou the walls of Jerusalem.</i>
20 Tunc acceptabis sacrificium justitiae, oblationes, et holocausta; tunc imponent super altare tuum vitulos.	<i>20 Then shalt thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations; then shall they offer young bullocks upon thine altar.</i>

*** INTERVAL ***

Three Motets Op. 110

Johannes Brahms
(1833-1897)

Completed in 1890, these penitential motets represent the culmination of Brahms' large output of music for unaccompanied choir. As so often, they combine his interest in music of earlier periods (such as that of Schütz and Bach) with his more romantic tendencies such as his ability to deploy the singers with an almost orchestral sense of colour.

1 Ich aber bin elend

Words: from Psalm 69 and Exodus

Ich aber bin elend, und mir ist wehe;
Herr, Herr Gott, barmherzig und gnädig
und geduldig, und von großer Gnade und
Treue, der du beweisest Gnade in tausend
Glieder, und vergibst Missetat, Übertretung
und Sünde, und vor welchem niemand
unschuldig ist; Gott, deine Hülfe schütze
mich.

*But I am poor, am poor and sorrowful; Lord, Lord
God, all merciful and gracious and longsuffering,
of abundant goodness and truth, Thou who art
keeping mercy for thousands, and transgression and
sin, and iniquity forgiving, and that will by no
means clear the guilty: God, O defend and guard
Thou me.*

2 Ach arme Welt

Ach, arme Welt, du trügest mich,
ja, das bekenn ich eigentlich,
und kann dich doch nicht meiden.

*Thou, poor vain world, deludest me,
yes, that I grant thee verily,
and cannot still deny thee.*

Du falsche Welt, du bist nicht wahr,
dein Schein vergeht, das weiß ich zwar,
mit Weh und großem Leiden.

*Ah, thou false world, thou art not true,
thy glories fade, I know and rue,
with grief and sorrow try me.*

Dein Ehr, dein Gut, du arme Welt,
im Tod, in rechten Nöten fehlt,
dein Schatz ist eitel falsches Geld,
dess hilf mir, Herr, zum Frieden.

*The honours, riches, thou hast brought,
in death, in dire distress are naught;
thy treasure vain and falsely wrought.
Lord, give me peace eternal.*

3 Wenn wir in höchsten Nöten sein

Wenn wir in höchsten Nöten sein,
und wissen nicht wo aus und ein,
und finden weder Hilf noch Rat,
ob wir gleich sorgen früh und spat:

*When we in deep distress and grief,
knowing not where to seek relief,
can find no help nor comfort here,
though we have sought it far and near:*

So ist das unser Trost allein,
daß wir zusammen ingemein
dich rufen an, o treuer Gott,
um Rettung aus der Angst und Not.

*Then this alone our comfort be,
that we may all in unity
still call on Thee, true God, and know
thou'lt save us from all fear and woe.*

Sieh nicht an unser Sünden groß,
sprich uns der selb'n aus Gnaden los,
steh uns in unserm Elend bei,
mach uns von aller Trübsal frei.

*See not, though great our sins may be,
but by Thy grace, Lord, set us free,
be near us in our misery,
and keep us all from sorrow free.*

Auf daß von Herzen können wir
nachmals mit freuden danken dir,
gehorsam sein nach deinem Wort,
dich allzeit preisen hier und dort.

*That we with all our hearts may raise,
once more our joyful, grateful praise,
submissively Thy word declare,
and ever praise Thee, here as there.*

Three Tenebrae Responsories for Holy Saturday

Carlo Gesualdo
(1561-1613)

Although better known for his colourful madrigals, and his even more colourful private life, Gesualdo wrote a large amount of sacred music. In 1611 he published his *Tenebrae Responsories*, comprising a set of pieces for Holy Week, in all twenty-seven motets for six voices, a psalm, and a hymn. As in his madrigals, the music is underpinned by many unexpected chromatic variations that illustrate the words and phrases to a uniquely expressive degree.

1 Sicut ovis

Sicut ovis ad occisionem ductus est,
et dum male tractaretur non aperuit os
suum: traditus est ad mortem: ut
vivificaret populum suum.
Tradidit in mortem animam suam, et inter
iniquos reputatus est.

*He was led as a sheep to the slaughter, mistreated,
but he opened not his mouth: He was delivered over
to death: so as to give life to his people.
He delivered his soul unto death, and was counted
among the malefactors.*

2 Jerusalem, surge

Jerusalem, surge, et exue te vestibus
jucunditatis: induere te cinere et cilicio:
quia in te occisus est Salvator Israel.
Deduc quasi torrentem lacrimas per diem
et noctem, et non taceat pupilla oculi tui.

*Arise, O Jerusalem, and put off thy garments of joy:
put on ashes and sackcloth: for in thee was slain the
Saviour of Israel.
Shed thy tears like a torrent, day and night,
and let not the apple of thine eye be dry.*

3 Plange quasi virgo

Plange quasi virgo, plebs mea: ululate,
pastores, in cinere et cilicio: quia veniet
dies Domini magna et amara valde.
Accingite vos, sacerdotes, et plangite,
ministri altaris, aspergite vos cinere.

*Weep like a virgin, my people: cry, keepers of the
flock, covered with ashes and wearing hair-shirts: for
the great and very bitter day of the Lord will come.
Prepare yourselves, priests, and lament, acolytes
before the altar, cover yourselves with ashes.*

In jejunio et fletu

Words from the Matins Respond for the 1st
Sunday in Lent

Thomas Tallis
(c.1505-1585)

This reflective motet is from *Cantiones sacrae*, a collection published in 1575 by Tallis and his younger colleague Byrd, under the terms of the monopoly on music printing granted to them by Elizabeth I. It demonstrates how, even in music published officially for the more puritan Anglican church, an unreformed Catholic such as Tallis could continue the polyphonic continental tradition.

In jejunio et fletu orabant sacerdotes:
parce, Domine, parce populo tuo, et ne des
haereditatem tuam in perditionem. Inter
vestibulum et altare plorabant sacerdotes,
dicentes: parce populo tuo.

*In fasting and weeping the priests prayed: spare, O
Lord, spare thy people, and give not thine inheritance
to perdition. Between the porch and the altar the
priests wept, saying: spare thy people.*

Miserere

Words: Psalm 51

James MacMillan

(b.1959)

Solos: Helly Seeley, Charly Oakley, Antoine Sazio, Michael Chambers

This setting was commissioned by AMUZ (Flanders Festival-Antwerp) for The Sixteen to sing at the 2009 Laus Polyphoniae festival: a 21st century take on the same text as set by Allegri, by Scotland's leading composer, himself a practising Catholic and passionately committed to choral music. MacMillan combines elements from the centuries of previous choral music with Scottish folksong to produce a masterwork at times highly dramatic, at others meltingly beautiful.

A former organ scholar at Sidney Sussex College, Cambridge, where he read music, **Sam Laughton** now juggles dual careers as a barrister and musician. He is musical director of The Elysian Singers, with whom he has made frequent appearances on radio and television, and made a number of acclaimed commercial recordings. He is also the Director of the Craswall Players, the Chiltern Camerata, the Trinity Camerata and the Speen Festival. He is in demand as a guest conductor, working with such orchestras as the Oxford Sinfonia, Kensington Chamber Orchestra, Kew Sinfonia, Orchestra of the City, Crendon Chamber Orchestra and Trinity Camerata. As a keyboard player he has also worked with the groups as varied as Oxford Philomusica, the Joyful Company of Singers, English National Opera and Garsington Opera.

The Elysian Singers of London is one of the UK's leading chamber choirs. Known for its adventurous programming, the choir performs in and around London and has recorded many widely acclaimed CDs. The Elysians pride themselves on combining high performance standards with a friendly and relaxed atmosphere. Founded in 1986 by Matthew Greenall, the group quickly developed an interest in contemporary music, giving world premières by a number of composers including John Tavener who, from 2002 until his recent death, was the choir's Patron. Matthew was succeeded as music director by Sam Laughton in 2000. Recent world premières include a performance of Sir John Tavener's *Monument to Beethoven* at the Royal Festival Hall (2014), John Habron's *Salve Regina* (2008), and *Exile Lamentations* (2009) a commission by Paul Stanhope. The choir regularly performs Baroque, Romantic and 20th Century masterpieces at venues such as St. Martin-in-the-Fields and St. John's Smith Square, and participates in festivals across the country. In January 2012 the choir sang in the Royal Festival Hall foyer as part of the Southbank's *Festival of Death*. In 2004 the Elysians released a CD of music by James MacMillan, 'Cantos Sagrados', which received a 5-star rating from BBC Music Magazine. Reviewing 'Songs of the Isles', the choir's 2009 Bantock release, the same publication spoke of the Elysians' 'young, fresh-toned voices, brightly attentive to text'. TV and radio highlights include the first broadcast performances of Henryk Górecki's *Miserere* and *Three Lullabies* on Radio 3, appearances with Lesley Garrett, and the finals of the Sainsbury's Choir of the Year competition. The choir performed live on Radio 3's 'In Tune' in 2011, introducing the première of its latest commission, *Timepieces* by Ian Stephens, and their CD, 'The Spirit of Christmas Present', released on Meridian. The Elysian Singers' latest CD 'Timepieces' was released on Meridian in 2014 and presents works that the choir has commissioned or premiered.

Thanks to the choir's friends and benefactors, including Mr & Mrs P Mynors and Mrs C Cviic.

FORTHCOMING CONCERTS

The House of the Mind: A celebration of 20th century English choral music

Music by Howells, Finzi, Naylor, Bantock, Harris and Walton

23 May 2015 at 7.00 pm, English Music Festival, Dorchester Abbey, Oxfordshire

Dixit Dominus

Handel: Dixit Dominus & J.S. Bach: Mass in G minor

4 July 2015 at 7.30 pm, Dore Abbey, Abbeydore, Herefordshire

9 July 2015 at 7.30 pm, St James Piccadilly, London

Mailing list

If you would like to join the Elysian Singers' mailing list, please write to Richard Warren, 20 Downs Road, Beckenham, Kent, BR3 5JY or email mailinglist@elysiansingers.com.

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