

Music in St Mary's

Monday 5th April 2010

Talent Day - 3.00pm
Concert by Choristers past and present

Saturday 10th April 2010

Organ and Brass Concert - 7.30pm
Stephen Binnington (*organ*)
Tempus Brass Quintet (*Graduates of the RNCM*)

Saturday 15th May 2010

Driffild Male Voice Choir Concert - 7.30pm
Guests: Elaine Dave (*Soprano*)
Kevin Ormond (*Baritone*)

Saturday 5th June 2010

"Sine Nomine"
Choir Concert - 7.30pm

EAST RIDING COUNTY CHOIR

Conductor: Alan Spedding

Michael Haydn
REQUIEM

Joseph Haydn
NELSON MASS

BEVERLEY MINSTER

Saturday 1st May 2010 7.30 pm
Tickets available from:
Beverley Tourist Information Centre
(Telephone 391672)
Tickets £14, £12 & £8

COME and SING Day

at Beverley Minster
Saturday, 22nd May, 2010
Further information at:
www.eastridingcountychoir.co.uk

Beverley Chamber Choir and Orchestra

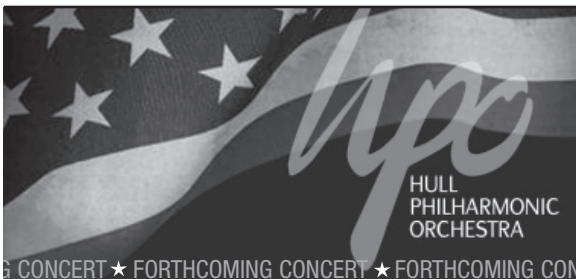
Music Director : Mark Pybus

St Mary's Church, Beverley
Good Friday 2nd April 2010



Durufle : Requiem

Mozart : Requiem



HULL
PHILHARMONIC
ORCHESTRA

CONCERT ★ FORTHCOMING CONCERT ★ FORTHCOMING CON

8 May 2010 Hull City Hall – 7.30pm

America in the Jazz Age

Conductor: Andrew Penny
The Lord Mayor's Charity Concert

Three Dance Episodes from Rodeo
Copland

Adagio for Strings
Barber

Piano Concerto in F
Gershwin

Soloist: Angela Brownridge

An American in Paris
Gershwin

Symphonic Dances from West Side Story
Bernstein

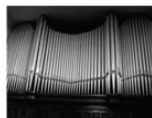
www.hullphilharmonic.org

MUSIC
IN

ST. MARY'S CHURCH
BEVERLEY

SATURDAY 10TH APRIL 7.30 PM

Organ and Brass Spectacular



Stephen Binnington : Organ



Tempus Brass Quintet
(Manchester)

Tickets £10

Available from Beverley Tourist
Information : 01482 391672

President's Foreword

Many of you will recall that the Chamber Choir and a guest orchestra presented two Requiems on Good Friday 2009, those of Fauré and Rutter. Tonight we are privileged in having two more masterpieces of this genre put before us, those of Duruflé and Mozart.

In writing his supremely well-crafted and highly original work, Duruflé looks back to traditional plainsong for much of his melodic material and to Fauré as his inspiration for the mood and construction. Terrifying Hell-Fire and Damnation were the hallmarks of Verdi and Berlioz, not Duruflé or Fauré! Mozart also acknowledges the genius of composers of a bygone era in his Requiem as we can hear references to Bach and Handel in several places.

It is to the credit of Mark Pybus and the Beverley Chamber Choir that they never shirk from presenting great works which are challenging to audience and performers alike. Such inspirational programmes performed to the very highest standards of musicianship make these concerts occasions which should not be missed.

I warmly welcome you to St. Mary's Church, Beverley, on this Good Friday and urge you to continue to support the choir in all it aspires to achieve in 2010 and beyond.

Alan Binnington

FUTURE CONCERTS ★ FUTURE CONCERTS ★ FUTURE CONCERTS

3 July 2010

Summer Concert

St Mary's Church, Beverley

11 December 2010

Christmas Concert

Beverley Minster

Handel : Messiah

For further information visit

www.beverleychamberchoir.org

Beverley Chamber Choir : Friends

Dr G Aub-Buscher	Mrs J Cartwright	Mrs A Dunnachie
Mrs M Ellerington	Mr & Mrs J Hall	Mrs J Middleton
Mr T N Oates	Professor C Ratledge	Mr & Mrs P Rhodes
Mrs S Scrowston	Mr & Mrs D A Scruton	Dr C Woodyatt
Mrs & Mrs T Wragg	Mrs J M Young	

Would you like to become a friend of the choir and support its activities over the forthcoming years?

As a friend, your donation to the choir of £15 (minimum) per year will help us continue to present concerts to the highest possible standards. In return we will make sure that you have the opportunity to book tickets for all concerts before they go on sale to the general public and with a £2 discount. Also we are offering friends complimentary programmes with pre-booked tickets.

As an alternative to becoming a friend you may choose to register your details with us. Anyone registered on our database will still enjoy the opportunity to book tickets for all concerts before they go on sale to the general public and will also receive a complimentary programme with pre-booked tickets.

Please contact:

Peter Hunt - Secretary

Beverley Chamber Choir, 14 The Spinney,

Swanland, East Yorks, HU14 3RD

Tel: 01482 634427 Email: bcc@pchunt.karoo.co.uk

All details supplied will only be used by Beverley Chamber Choir and not shared with any other organisation.

Choir Members

Sopranos

Elaine Dave
Joyce Davidson
Emma Ellerington
Judith Goodall
Janet Hayton
Lindsey Hull
Diana Pocock
Bronwen Prosser
Gwyneth Sargent
Rachel Sawkins
Debbie Rippingale
Lucy Stabler
Sue Williamson

Contraltos

Rachel Collins
Joan Hoare
Kathleen Hooks
Berenice Lewis
Shirley Littlefair
Janet Ratledge
Rachael Robinson
Jan Smith

Tenors

Keith Cartwright
David Ellerington
Michael Ellerington
Roger Hoare
Ralph Hooks
Mervyn King
Alex Sharaz

Basses

Andrew Booth
Mike Dent
Peter Hunt
Robert Lewis
Ian McLean
Kevin Ormond
Peter Pocock
Paul Rippingale

Orchestra

1st Violins: Peter Leighton-Jones (Leader), Liz Heyes
2nd Violins: Rachael Drury, Laura Senior
Violas: Sally Bell, Elizabeth Salvidge
Cellos: Christina Waldock, Martin Couzin
Double Bass: Alan Easterbrook
Basset Horns: Kim Jameson, Emily Berridge
Bassoons: Amy Briggs, Charlotte Unwin
Trumpets: James Bulger, Graham South, Tim Barber
Trombones: David Price, Steph Conway, Louise Godfrey
Harp: Rachel Jerome
Timpani: Graham Walker
Organ: Graham Eccles

Mark Pybus

Music Director



Mark was born in Beverley and received his first musical education as a chorister in the Minster choir. He went on to win both academic and organ scholarships at the University of Edinburgh.

After holding appointments at St. Mary's Episcopal Cathedral, Edinburgh and Paisley Abbey, Mark won a postgraduate scholarship to study in Paris with international recitalist Susan Landale. Here he won the Premier Prix d'Orgue at Superieur level.

Mark went on to become the Assistant Master of the Music at Sheffield Cathedral where he accompanied and directed the choirs not only for the daily services but also for broadcasts, recitals and recordings.

He has performed in many cathedrals, abbeys and churches both in the UK and abroad. He also performs regularly in the USA and last summer performed to critical acclaim at the International Messiaen Festival in Copenhagen. As a continuo player he has performed with several renowned groups including the BT Scottish Ensemble.

Mark is also well-known throughout the country as a choral clinician and has directed many events for the Royal School of Church Music.

He is currently Director of Music at Hymers College in Hull where he leads a large and thriving music department of national repute.

Tonight's Programme

Durufié Requiem

Maurice Durufié (1902 – 1986)

Durufié was a chorister at Rouen before moving to Paris at the age of 17 to have organ lessons from Tournemire at St. Clotilde where César Franck had once been in post as organist.

His studies continued at the Paris Conservatoire where he proved to be prodigiously talented in every aspect of music gaining first prizes in organ, harmony, fugue, piano accompaniment, and composition. He was Professor of Harmony at The Conservatoire from 1943 to 1969. He did not pursue any experimental or avant-garde genres as he felt that he had nothing to contribute to that style of writing. He follows more in the footsteps of Debussy, Ravel, Fauré and Dukas. However, his works are highly original and meticulously crafted as he revised and reworked all of his compositions until he was completely satisfied that they were worthy of publication.

Durufié's outstanding performing career was cut short in 1975 when he was severely injured in a car accident and he was largely confined to his home for the rest of his life.

The Requiem (Op 9) was commissioned by the publisher, Durand, and was completed in 1947. Durufié did not subscribe to the vision of hell-fire and damnation as portrayed by Verdi and Berlioz, but took the calmer, more tranquil example of Fauré as his inspiration. He uses the same texts as Fauré (with the addition of the Benedictus) but this is no mere imitation of that earlier masterpiece. Durufié has produced a highly original, beautifully crafted work which is unified by his expert use of plainsong themes, sometimes in the vocal parts, sometimes instrumentally. As if to emphasise his vision of peace, hope and eternal life, the final chord remains unresolved and has frequently been described as "evaporating into Eternity".

1. Introit – Chorus
2. Kyrie – Chorus
3. Domine Jesu Christe – Choir & Baritone
4. Sanctus – Choir
5. Pie Jesu – Mezzo-soprano & Cello
6. Agnus Dei – Choir
7. Lux aeterna – Choir
8. Libera me – Choir & Baritone
9. In Paradisum – Choir

INTERVAL

Coffee and tea served in the South Transept.

Mozart Requiem

1. Requiem – Chorus & Soprano

Grant them eternal rest, O Lord, and let perpetual light shine upon them. To you is due a hymn, O God, in Sion and to you shall be paid a vow in Jerusalem. Hear my prayer, to you all flesh shall come.

2. Kyrie – Chorus

Lord have mercy. Christ have mercy.

3. Sequence

a. Dies irae – Chorus

Day of wrath that shall dissolve the world in ash. Witness from David with the Sybil what trembling is to be when the judge shall come to closely examine all souls.

b. Tuba mirum – Soprano, Alto, Tenor, Bass

The trumpet, scattering a wondrous sound through the sepulchres of the regions, will summon all before the throne. Death and nature will marvel, when the creature arises, to respond to the Judge. The written book will be brought forth, in which all is contained, from which the world shall be judged. When therefore the judge will sit, whatever hides will appear: nothing will remain unpunished. What am I, miserable, then to say? Which patron to ask, when the just may hardly be sure?

c. Rex tremendae – Chorus

King of tremendous majesty, who freely savest those that have to be saved, save me, source of mercy.

d. Recordare – Soprano, Alto, Tenor, Bass

Remember, merciful Jesus, that I am the cause of thy way: lest thou lose me in that day. Seeking me, thou sat tired: thou redeemed me having suffered the Cross: let not so much hardship be lost. Just judge of revenge, give the gift of remission before the day of reckoning. I sigh, like the guilty one: my face reddens in guilt: Spare the supplicating one, God. Thou who absolved Mary, and heardest the robber, give hope to me, too. My prayers are not worthy: however, thou, good Lord, do good, lest I am burned up by eternal fire. Grant me a place among the sheep, and take me out from among the goats, setting me on the right side.

e. Confutatis – Chorus

Once the cursed have been rebuked, sentenced to rancorous flames: call thou me with the blessed. I meekly and humbly pray, my heart is as crushed as the ashes: perform the healing of mine end.

f. Lacrimosa – Chorus

Tearful will be that day on which from the ashes arises the guilty man who is to be judged. Spare him therefore, God. Merciful Lord Jesus, grant them rest. Amen.

4. Offertorium –

a. Domine Jesu – Chorus and soloists

Lord Jesus Christ, King of glory, free the souls of all the faithful departed from infernal punishment and the deep pit. Free them from the mouth of the lion; do not let Tartarus swallow them, nor let them fall into darkness; but may the sign-bearer, Saint Michael, lead them into the holy light which you promised to Abraham and his seed.

b. Hostias – Chorus

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

5. Sanctus – Chorus

Holy, holy, holy, Lord God of hosts; heaven and earth are full of your glory. Hosanna in the highest.

6. Benedictus – Soloists and chorus

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

7. Agnus Dei – Chorus

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

8. Lux aeterna – Soloists and chorus

Let eternal light shine on them, O Lord, with your saints in eternity because you are merciful. Grant them eternal rest, O Lord, and let perpetual light shine upon them.

Translations

Durufié Requiem

1. Introit – Chorus

Grant them eternal rest, O Lord, and let perpetual light shine upon them. To you is due a hymn, O God, in Sion and to you shall be paid a vow in Jerusalem. Hear my prayer, to you all flesh shall come.

2. Kyrie – Chorus

Lord have mercy. Christ have mercy.

3. Domine Jesu Christe – Choir & Baritone

Lord Jesus Christ, King of glory, free the souls of all the faithful departed from infernal punishment and the deep pit. Free them from the mouth of the lion; do not let Tartarus swallow them, nor let them fall into darkness; but may the sign-bearer, Saint Michael, lead them into the holy light which you promised to Abraham and his seed. O Lord, we offer you sacrifices and prayers in praise; accept them on behalf of the souls whom we remember today. Let them, O Lord, pass over from death to life, as you promised to Abraham and his seed.

4. Sanctus – Choir

Holy, holy, holy, Lord God of hosts; 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.

5. Pie Jesu – Mezzo-soprano & Cello

Merciful Lord Jesus grant them rest, eternal rest.

6. Agnus Dei – Choir

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

7. Lux aeterna – Choir

Let eternal light shine on them, O Lord, with your saints in eternity because you are merciful. Grant them eternal rest, O Lord, and let perpetual light shine upon them.

8. Libera me – Choir & Baritone

Deliver me, O Lord, from death eternal on that fearful day, when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire. I am made to tremble, and I fear, till the judgment be upon us, and the coming wrath, when the heavens and the earth shall be moved. That day, day of wrath, calamity, and misery, day of great and exceeding bitterness, when thou shalt come to judge the world by fire. Rest eternal grant unto them, O Lord: and let perpetual light shine upon them.

9. In Paradisum – Choir

Into paradise may the angels lead you: at your coming may the Martyrs receive you and bring you into the holy city Jerusalem. May the choir of angels receive you and with Lazarus, once poor, may you have eternal rest.

Mozart Requiem

W.A.Mozart (1756 – 1791) “Requiem”

Of all the “unfinished” works left by great composers through the centuries, Mozart’s Requiem has arguably been responsible for more wild fantasy and headline-catching conjecture than any other.

In the last weeks of his life Mozart was working on a Mass for the Dead commissioned by Count Franz Walsegg as a memorial to his wife who had died in February 1791. The Count, an amateur musician, had a justifiable reputation for passing off the works of others as his own. This may account for the frequent anonymous and unannounced visits to the Mozart household by the Count’s envoy thus sparking the tales of “ghostly visitations” to the composer in his final hours! Far more intriguing is the question as to how much of this work was completed by Mozart and how much by his assistant and one time pupil, Sussmeyer or indeed anyone else! There seems to be little doubt that Mozart’s widow was desperate to have the work completed and sold to pay off debts and that she did, eventually, ask Sussmeyer to undertake that task.

In a letter to the publisher he claimed that he had access to sketches and discussed details of the work with Mozart himself and that he (Sussmeyer) had completed and orchestrated the earlier movements and that the Sanctus, Benedictus and Agnus Dei were his own original work.

The fine details of the completion, additions, orchestration and other contributions made by Sussmeyer and other copyists makes fascinating reading, but what is far more important is the impact this astonishing work has had, and still has, on listeners the world over. There is much to be gained by us all in simply allowing ourselves to be swept along by the words and the music of this great work in this glorious building on this most Holy night in the Christian year.

1. Requiem – Chorus & Soprano

2. Kyrie – Chorus

3. Sequence

- a. Dies irae – Chorus
- b. Tuba mirum – Soprano, Alto, Tenor, Bass
- c. Rex tremendae – Chorus
- d. Recordare – Soprano, Alto, Tenor, Bass
- e. Confutatis – Chorus
- f. Lacrimosa – Chorus

4. Offertorium –

- a. Domine Jesu – Chorus and soloists
- b. Hostias – Chorus

5. Sanctus – Chorus

6. Benedictus – Soloists and chorus

7. Agnus Dei – Chorus

8. Lux aeterna – Soloists and chorus

Soprano : Philippa Hyde



Philippa Hyde commenced her singing studies with Ann Lampard and continued under the tuition of David Johnston and Yvonne Minton CBE at the Royal Academy of Music. She graduated with the coveted Dip RAM in 1993. In 2001 she was awarded the ARAM, an honour granted to past students of the Academy who have achieved distinction in their profession.

Philippa is an experienced recording artist. In 1995 she became a regular soloist for Hyperion, for whom she created the role of Semira in the first performance for nearly 200 years of Arne's Artaxerxes, which was also broadcast live on BBC Radio 3. Her busy and varied concert, operatic and oratorio career has taken her all over Europe and to many of its major concert venues and festivals. She has performed with many of the leading Period orchestras and ensembles and regularly appears at the South Bank and Wigmore Hall as well as in cathedrals throughout the United Kingdom.

Recent engagements include a tour of Purcell's Dido and Aeneas to Libya and China with the Academy of Ancient Music and a performance of Handel's Messiah in Valetta with the Malta Philharmonic Orchestra. In February 2010 Philippa recorded songs by Purcell, Handel and other London based composers with the Parley of Instruments for the Chandos label. Since 1991 Philippa has been a member of the chamber group The Musicke Company. She also teaches Period Performance practice at the Royal Northern College of Music and singing at Leeds University.

Mezzo Soprano : Hanna-liisa Midwood-Kirchin



Hanna-liisa Midwood-Kirchin is currently in her 4th undergraduate year at RNCM, studying with Susan Roper. Whilst at RNCM, she has performed in the choruses of The Cunning Little Vixen, Eugene Onegin, Le Nozze di Figaro and Die Fledermaus. Roles have included The Little Owl (L'enfant et les sortilèges), Glasha (Katya Kabanova) 2nd woman (Dido and Aeneas) and Paquette (Candide). Roles in RNCM excerpts have included Mistress Quickly (Falstaff), Mrs Kneebone (A Dinner Engagement), Mrs Herring (Albert Herring), 2nd Shining one (The Pilgrim's Progress) and Nurse (A streetcar named Desire). Concert performances have included Handel's Dixit Dominus and Israel in Egypt with The Yorke Trust. Oratorio work includes Handel's Messiah, My Heart is Inditing and Detingen te Deum, Haydn's Paukenmesse, Mendelssohn's

Hymn of Praise and Saint-Saens' Oratorio de Noel.

Hanna-liisa was the recipient of the RNCM's Elsie Thurston Prize (2007) and Alexander Young Prize (2008) and was a finalist in the Kathleen Ferrier Society Bursary award. Most recently she was delighted to be awarded The Eunice Pettigrew Prize (2009).

Recent performances include the role of Bacchis in La Belle Helene and Cyrus in Handel's Belshazzar. Hanna-liisa will also be covering the role of Sesto in La Clemenza di Tito at RNCM.

Bass : Terence Ayebare



Ugandan baritone Terence Ayebare turned to full-time vocal study after training as an Electrical Engineer in Uganda, and graduated with First Class Honours from the Royal Scottish Academy of Music and Drama (RSAMD) in July 2007 where he studied with Alan Watt. Since joining the RNCM in 2007, he has been a prize-winner of the Bessie Cronshaw/Frost Brownson Song Cycle Competition and the John Cameron Lieder Prize, and has sung the role of Dr. Falke in Die Fledermaus. He is a regular oratorio soloist in Scotland and England and has performed, among others, in Bach's St. John Passion (Christ), Mendelssohn's Elijah (Elijah) and Handel's Messiah. He performs regularly in song recitals, including two appearances at the Edinburgh Festival Fringe. Terence studies with Peter Wilson.

Tenor : Kenneth Boyd



Born in Paisley, Kenneth graduated from the University of Wales, Bangor where he studied Music. He is currently in his third year of post graduate studies at the Royal Northern College of Music where he studies with Jeffrey Lawton.

He has performed in a number of oratorio performances to date including Mozart's Requiem, Mendelssohn's Elijah, Vaughan Williams' Mass in G minor, Bach's St John Passion, Haydn's Nelson and Creation Mass and Stainer's Crucifixion.

While at the RNCM Kenneth has covered and performed the role of Don Curzio in the RNCM production of Le Nozze di Figaro. Opera excerpts include Little Bat McLean in Floyd Susanna, Don Ottavio in Don Giovanni, Gregory in Mussorgsky's Boris Gudonov, Mitch in A Streetcar Named Desire

and Albert in Britten's Albert Herring.

He was a member of the National Youth Choir of Scotland with whom he has toured to Chicago performing Britten's War Requiem and Walton's Belshazzars Feast and has sung the tenor solo in Bernstein's Chichester Psalms.

He gained a scholarship in 2007 with the Glasgow Cathedral Choir under John Turner.

Kenneth received a scholarship from Dame Kathleen Ollerenshaw and he would like to thank her for this.

Organ : Graham Eccles



Graham Eccles first studied the organ at Worksop College in Nottinghamshire; during this time he gained his LTCL and ARCO diplomas. He subsequently studied at the Royal Northern College of Music in Manchester under Ronald Frost and was appointed Boddington Organ Scholar at St. Ann's Church. As well as graduating from the college with an upper division diploma he gained the diploma in professional performance and the Alice Shawcross prize in Church music. He also achieved the ARCM and FRCO diplomas at this time.

More recently, he has been awarded the diploma in Choral Directing from the Royal College of Organists, gaining the Brook Memorial Prize.

In 1989 Graham started as Assistant Organist at Chester Cathedral and played a key role in the musical life of the city both in and out of the Cathedral. Some notable recital engagements have taken place in Liverpool Anglican Cathedral, Cantù (Italy), the Cathedral of Sens (France), this being part of the 7ème International Festival d'Orgue and in Memphis, New York and Atlanta, USA and was asked to play at very short notice two concerts in Sardinia in the 8th International Organ Festival. In 2002 he participated in the Keyboard Festival at the Conservatorium of Music in Newcastle, Australia playing and working with the organ students.

He was Organist and Master of the Choristers at St Asaph Cathedral in North Wales between 1998 and 2003 and has recorded the first CD on the rebuilt organ entitled "Organ and Harp from St Asaph", with Eira Lynn Jones playing the harp.

From 2004, Graham became a freelance musician and as well as teaching and performing locally, he is one of the regular organists for the Daily Service on BBC Radio 4. He is a visiting tutor in organ at the University of Wales, Bangor and is Conductor of Colwyn Bay Choral Society as well as St Asaph Choral Society and is in regular demand as an organ accompanist by many other choirs and Choral Societies of the North West. He has played many times with the RLPO and Hallé orchestras. From November last year he was appointed Acting Director of Music at Bangor Cathedral.

Hanna-liisa Midwood-Kirchin, Kenneth Boyd and Terence Ayebare appear by kind permission of the Royal Northern College of Music www.rncm.ac.uk