



## Shepshed Singers

### **Andrew Goff**

Andrew Goff is a freelance musician and teacher who also works with a number of choral groups in Leicestershire. In addition to being Musical Director of Shepshed Singers he also conducts Leicester University Chorus and Broom Leys Choral Society.

Andrew has a growing reputation as a composer and arranger of choral music and is interested in introducing singers and audiences to less familiar and neglected choral repertoire.

### **Shepshed Singers**

#### **Soprano:**

Marilyn Ardley, Jeni Beasley,  
Sue Champneys, Janet Clitheroe,  
Sue Cooke, Ann Dale, Margaret Dartnall,  
Alison Dash, Patti Garlick, Anne Morris,  
Gail Pitman, Liz Twitchell,  
Janet Wilkinson, Vanessa Wright.

#### **Alto:**

Glynis Booth, Chris Branford, Wendy Burns,  
Jean Geeson, Nést Harris, Jean Hayes,  
Lis Muller, Jan Nisbet, Heather Rees,  
Rosamund Thorpe, Christina Walter, Gill Weightman.

#### **Tenor:**

Mike Bailey, David Booth, Noel Colley,  
Peter Finch, Melvyn Freer, Alan Garlick,  
Malcolm Steward, Graham Thorpe.

#### **Bass:**

Martin Cooke, David Graham, David Green, Wyn Parry,  
Gerard Stevens, John Thawley, Ed Thorpe,  
James Ward-Campbell.

### **Shepshed Singers are grateful for the continuing support of their patrons:**

Mrs D. Bishop, Mr and Mrs Bruce Dale,  
Rebecca and David Dobson,  
Mr and Mrs G L Gammon,  
Karin Parry,  
Old Originals (John M Dale),  
Julie and Dave Shaw, Mrs P A Townson.

## Brahms "Ein Deutsches Requiem"

and  
lieder and choral music  
by

Bruckner, Dvorak, Liszt,  
Strauss and Tchaikovsky

Conductor: Andrew Goff  
Soprano: Susannah Vango

Baritone: Edward Grint

Accompanists:

Jeremy Kimber

and

Anne de Villiers

Emmanuel Church

Loughborough

29<sup>th</sup> October 2011

7.30pm

## *Ein deutsches Requiem*

Johannes Brahms

Large-scale choral works form an important niche in Brahms's output. At the head of this group is the German Requiem op.45, composed mainly between 1865 and 1867, with the fifth movement added in 1868. Although it falls into the tradition of the sacred oratorio, the Requiem, which employs baritone and soprano soloists, belongs to no established genre. It is not a conventional requiem mass, since it avoids the liturgical Latin text. The text is a significant creative achievement in its own right and the composer's deep knowledge of scripture is demonstrated in the close-knit fabric that draws on 10 books of the Old and New Testaments and the Apocrypha in Martin Luther's translation of the Bible. The focus is less on death than on consolation for the living. The texts are striking for avoiding altogether the notion of redemption through Christ, who is not mentioned at all.

It is not clear where Brahms got the idea for an original, non-liturgical choral piece of this sort, but early work on the composition somewhat relieved the melancholy that haunted him at the loss of his friend Robert Schumann.

The choral writing in the Requiem displays great diversity. At one extreme is the stark, sombre homophony at the opening of the second movement; at the other, the elaborate neo-Handelian fugues that close the third and sixth movements. The first part of the fourth movement evokes the lilt of a Viennese waltz. At every point we encounter the classically minded composer, whose power comes not from theatrical display but rather from carefully balanced control of harmony and rhythm, melody, and tone colour.



## Susannah Vango



Described as a "young rising soloist" and with a voice reviewed

as "spectacularly effulgent"

(Birmingham Post) and "beautifully haunting"

(Gramophone)

Susannah's growing success stems from a background in music. Growing up in Hampshire, she began performing as a soloist with the Farnham Youth

Choir aged eleven in such prestigious venues as the Royal Albert Hall, St James' Palace and Strasbourg Cathedral.

Following an undergraduate degree in music at Birmingham University, Susannah completed a postgraduate course in vocal studies at the Birmingham Conservatoire in 2004.

Currently studying with Christine Cairns, Susannah appears as a soloist regularly throughout the UK. Most recent performances have included: Handel's *Messiah* at St Paul's Covent Garden with the Orchestra of St Pauls, Monteverdi's *Vespers 1610* in Derby Cathedral, Bach's *Mass in B Minor* in Birmingham Town Hall and Haydn's *Creation* at Wolverhampton's Civic Hall.

In addition to her solo work Susannah performs and tours with professional UK consorts including: Ex Cathedra Consort, The National Chamber Choir of Ireland, Tenebrae, Polyphony and Howard Goodall's Enchanted Voices.

Susannah has a busy 2011 including performances of C.P.E Bach's *Magnificat*, Haydn's *Missa in Tempora Belli* and Pergolesi's *Stabat Mater* and international tours of the USA and Italy.

[www.susannahvango.co.uk](http://www.susannahvango.co.uk)

## Edward Grint



Edward Grint is currently studying in the International Opera School at The Royal College of Music generously supported by the Janet & Michael Levesley Award. He recently graduated from King's College, Cambridge as a choral scholar.

First taught by Sarah Harpham, he has since learnt with Ashley Stafford and Russell Smythe and now continues to learn with Peter Savidge.

Edward has performed many stage roles, such as Thoas (*Iphigenie en Tauride, Euphonia*), Guglielmo (*Così fan Tutte, RCM*), Count (*Marriage of Figaro, cover BYO*), Garibaldo (*Rodelinda, RCM*), John Styx (*Orpheus in the Underworld, RCM*). As a soloist, Edward has worked with many leading ensembles, both around the UK and abroad. He has recently reached the final of the Lies Askonas Competition and the RCM Schumann Competition. A committed recitalist, Edward has performed Finzi's Earth and Air and Rain alongside Schumann's op. 24 Liederkreis in Croydon's Fairfield Halls as well as recitals in Eastbourne and London. Recordings include Charles Wood's *St. Mark's Passion*, with the choir of Jesus College, Cambridge. Since leaving Cambridge, he has performed regular work with many leading ensembles including the BBC Singers, The Tallis Scholars, The Cardinal's Musick, and Tenebrae. Highlights have included tours to Mexico, Spain and Estonia and working on the soundtracks of Harry Potter, Pirates of the Caribbean, The Golden Compass and Angels and Demons. Alongside his consort and solo career, Edward still finds time to be employed as a Vicar Choral at St. Paul's Cathedral, singing for the daily church services, as well as on special occasions such as the Queen's 80<sup>th</sup> Birthday Celebration. Future plans include solo concerts in London, Cambridge and Suffolk, and performing the role of Splendiano in Bizet's *Djamileh*.

[www.edwardgrint.com](http://www.edwardgrint.com)

### 1.

The first three notes of the chorus introduce a tiny musical cell that will recur in many guises to bind the work together. Heard first in the choral sopranos at their opening *Selig sind*, it consists simply of the small leap of a third followed by another step in the same direction. A contrasting phrase (*mit Tränen*) contains the same cell in reverse.

*Selig sind, die da Leid tragen; denn sie sollen getröstet werden.*

*Die mit Tränen säen, werden mit Freuden ernten.*

*Sie gehen hin und weinen und tragen edlen Samen und kommen mit Freuden und bringen ihre Garben.*

Blessed are they that mourn: for they shall be comforted. (*Matthew 5:4*)

They that sow in tears shall reap in joy.

He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him. (*Psalms 126:5-6*)

### 2.

The second movement begins with a slow marchlike passage in a triple meter. Ominous triplets sound quietly and the chorus sings in unison first softly, then in full voice as the march theme is repeated. The consoling call for patience (*So seid nun geduldig*) is brighter before the sombre funeral march recurs and rises to a climax. This time it turns into an energetic chorus at *Die Erlöseten des Herrn*. For all its power, it ends with a magical tranquility.

*Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.*

*So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.*

*Aber des Herrn Wort bleibet in Ewigkeit.*

*Die Erlöseten des Herrn werden wiederkommen, und gen Zion kommen mit Jauchzen; Freude, ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.*

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. (*I Peter 1:24*)

Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. (*James 5:7*)

But the word of the Lord endureth for ever. (*I Peter 1:25*)

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away. (*Isaiah 35:10*)

### 3.

The baritone solo begins the third movement with a darkly urgent recitative in dialogue with the chorus. The fears and doubts grow. Rising from the depths, the chorus asserts, "My hope is in thee." The line quickly grows in power to a radiant climax closing in a double fugue over a D pedal-point.

*Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat und ich davon muß.*

*Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben.*

*Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird.*

*Nun, Herr, wes soll ich mich trösten? Ich hoffe auf dich.*

*Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.*

Lord, make me to know mine end, and the measure of my days, what it is; that I may know how frail I am.

Behold, thou hast made my days as an handbreath; and mine age is as nothing before thee: verily every man at his best state is altogether vanity.

Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them.

And now, Lord, what wait I for? My hope is in thee. (*Psalms 39:5-8*)

But the souls of the righteous are in the hand of God, and there shall no torment touch them. (*Wisdom 3:1*)

### 4.

The fourth movement is harmonically and expressively in a new world. It is a gentle mid-point to the entire work, filled with tranquillity and calm. Not surprisingly, it is the best-known section of the entire score.

*Wie lieblich sind deine Wohnungen, Herr Zebaoth!*

*Meine Seele verlanget und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.*

*Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.*

How amiable are thy tabernacles, O Lord of Hosts!

My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God.

Blessed are they that dwell in thy house: they will be still praising Thee. (*Psalms 84:2-3, 5*)

## Jeremy Kimber



Since leaving the Welsh College of Music and Drama, Jeremy took up piano and trombone teaching posts in private schools in Devon. In addition to his work in education, he gave many

concerts as soloist and accompanist and conducted two choirs. Then followed a two year period of voluntary work overseas. This led to performance opportunities in Africa and Latin America, including recitals in Uruguay, Colombia and the Dominican Republic. After his return to the UK he was appointed Director of Music at Emmanuel Church, Loughborough, a post he held for eleven years.

In 1997 he was invited to join the instrumental teaching staff in the Music Department of Nottingham University, here he coaches students as they prepare for their degree recitals.

He now divides his time as a freelance musician between performing, teaching and examining both in the UK and internationally. Recent examining tours have taken him to Bahrain, China, Hong Kong, Singapore and Malaysia. He is also organist at the Emmanuel Church and St Mary-in-Charnwood, Nanpantan.

## Anne de Villiers

Anne is a South African living in Quorn with her husband, two daughters and two dogs. Her initial training as an accompanist was in Cape Town with Lamar Crowson, and Jeremy kindly added some finishing touches when she arrived in Leicestershire. She works as a freelance accompanist.

## Tantum Ergo

*Tantum ergo* : Hence so great a Sacrament let us venerate with heads bowed and let the old practice give way to the new rite; Let faith provide a supplement for the failure of the senses.

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. Amen.

## Susannah Vango

### Du Meines Herzen

Richard Strauss

Richard Strauss June 11, 1864 - September 8, 1949; shone in two major areas: tone poem and opera. Almost single-handedly, he carried the Wagnerian opera tradition and the Romantic Lisztian tone poem into the twentieth century. He is also one of the great composers of *Lieder*.

## Shepshed Singers

### Two Pieces

Pyotr Ilyich Tchaikovsky

### Legend

*Legend* : When Jesus Christ was yet a child, he had a garden small and wild,  
Wherein He cherished roses fair, and wove them into garlands there.  
Now once, as summer time drew nigh, there came a troop of children by,  
And seeing roses on the tree, with shouts they pluck'd them merrily.  
"Do you bind roses in your hair?" They cried, in scorn, to Jesus there.  
The Boy said humbly: "Take, I pray, All but the naked thorns away."  
Then of the thorns they made a crown, and with rough fingers press'd it down,  
Till on his forehead fair and young, red drops of blood, like roses sprung.

### Blazheni yazhe izbral

*Blazheni* : How blessed are they whom thou takest, Lord, they are the chosen of God.  
Their name shall live for evermore. Alleluia.

5.

Like the third movement, the fifth features a soloist, but the contrast could hardly be more striking. The baritone had sung of grief, of doubt, even of despair. Here, in a very bright key, the soprano sings of maternal consolation.

*Ihr habt nun Traurigkeit; aber ich will euch wiedersehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.*

*Sehet mich an; ich habe eine kleine Zeit Mühe und Arbeit gehabt, und habe großen Trost gefunden.*

*Ich will euch trösten, wie einen seine Mutter tröstet.*

And ye now therefore have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. (*John* 16:22)

Behold with your eyes, how that I laboured but a little, and found for myself much rest. (*Ecclesiasticus* 51:35)

As one whom his mother comforteth, so will I comfort you. (*Isaiah* 66:13)

6.

The opening of the sixth movement reverts somewhat to the uncertainties of the third - at least in the weird harmonic progressions that accompany the baritone's description of the "mystery" to come. The music travels from C minor to F-sharp minor, at the opposite ends of the tonal spectrum, and back again. Brahms's assertion of life's victory over death and the sarcastic taunting cry (*Tod, wo ist dein Stachel?*) are enormously forceful, but the strength comes from such classical elements as the sturdy harmonic progressions. The excitement is extended into a powerful and spacious fugue in C major. The first three notes of the fugue subject are yet another version of the basic thematic cell of the work and Brahms employs this tiny cell to accomplish the two fortissimo climaxes in the fugue: beginning low, a rising figure consisting entirely of repetitions of the basic three-note cell marches purposefully through the entire texture.

*Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.*

*Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden. Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?*

*Herr, du bist würdig zu nehmen Preis und Ehre und Kraft; denn du hast alle Dinge erschaffen und durch deinen Willen haben sie das Wesen und sind geschaffen.*

For here we have no continuing city, but we seek one to come. (*Hebrews* 13:14)

Behold, I shew you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall

be changed. Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

O death, where is thy sting? O grave, where is thy victory? (*I Corinthians 15:51-55*)

Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created. (*Revelation 4:11*)

## 7.

The final movement is overtly like the first: it returns to the home key, starts with the basic thematic cell and begins with the same word. Yet the work of consolation has been accomplished and the blessing is now for the dead who have gone to their rest. The final section of the movement is a subtle reworking of material from the opening movement. Working round to the home key of F major, the sopranos soar to a brilliant high A (as at the end of the first movement).

*Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.*

Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them. (*Revelation 14:13*)



# INTERVAL

Brahms's *Requiem* was never intended for liturgical use and represents a highly personal response to a distinctly agnostic faith. For other composers during the nineteenth century religious belief was central to their creative spirit and sacred music an important strand in their output. Bruckner and Liszt (absorbed in Catholicism) and Tchaikovsky (grounded in the Russian Orthodox tradition) all wrote a significant amount of sacred choral music, often for specific liturgical use, and a glimpse into this often neglected world is presented in the second part of tonight's programme.

## Shepshed Singers

Two Motets

Anton Bruckner

**Locus iste**

*Locus iste* : This place was made by God, a priceless mystery; it is without reproof.

**Os justi**

*Os justi* : The mouth of the just shall meditate wisdom, and his tongue shall speak judgment. The law of his God is in his heart, and his steps shall not be supplanted.

## Edward Grint

Ten Biblical Songs

Antonín Dvořák

(A song cycle based on various Psalms taken from the Czech-language Bible of Kralice)

1. Clouds and Darkness
6. Hear my Prayer, O Lord
10. Sing ye a Joyful Song.

## Shepshed Singers

Accompanied by Jeremy Kimber

Two Motets

Franz Liszt

**Ave Maris Stella**

*Ave maris stella* : Hail, star of the sea, nurturing Mother of God, and ever Virgin, Happy gate of Heaven. Receiving that "Ave" from the mouth of Gabriel, establish us in peace, transforming the name of "Eva". Loosen the chains of the guilty, send forth light to the blind, our evil do thou dispel, entreat (for us) all good things. Show thyself to be a Mother: through thee may he receive prayer who, being born for us, undertook to be thine own. O unique Virgin, meek above all others, make us, set free from (our) sins, meek and chaste. Bestow a pure life, prepare a safe way: That seeing Jesus, we may ever rejoice. Praise be to God the Father, to the Most High Christ (be) glory, to the Holy Spirit (be) honour, to the Three equally. Amen.