



24th to 27th May 2013

PROGRAMME
CONCERTS
LYRICALS
BIOGRAPHIES

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Friday 24th May 20:00

String Quartet in C Major op. 20 No 2

Franz Joseph Haydn 1732-1809

Moderato

Capriccio - Adagio

Minuetto - Allegretto

Fuga a 4 Soggetti - Allegro

The six quartets in Haydn's opus 20 were known to his contemporaries as *The Sun Quartets* because his publisher decorated the cover of the first edition with a drawing of a rising sun. They are also known as *The Great Quartets* because they are large, fully mature works that demonstrate Haydn's mastery of quartet form.

In his early career Haydn had written in the Rococo style, noted for its superficial charm, lightness of touch, and elegance. By the time he composed the opus 20 quartets, he was writing music that was emotionally intense and charged with a dramatic sense of urgency and energy. This more serious music was characterised by Haydn's use of more complex polyphonic textures and his belief that each instrument in the ensemble should have a significant part in the musical conversation.

The *Quartet No. 2 in C Major* opens in "a contrapuntal mood" in which the cello and second violin behave like the subject and counter-subject of a fugue, a compositional process that Haydn used in three of the quartets. The entire quartet highlights a conflict between polyphony and homophony, major and minor, tension and release.

The quartet is homotonal: each of its movements is composed in the same key or its related minor key. This homotonicity

serves as a unifying device in the work. The first movement *Moderato in C Major* is followed by a *Capriccio in C Minor*. A minuet and trio in the major key lead into the energetic fugue of the final movement.

The most intriguing movement from a musical perspective is the *Capriccio*; its improvisatory freedom and unpredictability signal a departure from the standard quartet form. In their 2006 study of the Haydn quartets, Margaret and Floyd Grave describe the movement as a "parody of operatic practices ... with passages reminiscent of arioso, recitative, and lyrical aria" in which the "action proceeds from one theatrical moment to the next," during which listeners "enjoy the experience of a dream-like escape from the constraint" of traditional form. Its logical tonal design, however, bestows order on the whole movement.

Fantasia in C D934

Franz Schubert 1797-1828

Andante molto

Allegretto

Andantino

Tempo Primo - Allegro vivace - Allegretto - Presto

Schubert wrote the *Fantasy for Violin and Piano* in December 1827, only eleven months before his death at age 31. The music was first performed in public on January 20, 1828, by 21 year old violinist Joseph Slavik and pianist Karl von Bocklet, one of Schubert's close friends. That première was a failure. The audience is reported to have begun to drift out during the performance, reviewers professed mystification, and

the *Fantasy* was not published until 1850, twenty-two years after Schubert's death.

Hearing this music today, it is hard to imagine how anyone could have had trouble with it, for the only thing unusual about the *Fantasy* is its structure. About twenty-five minutes long, the *Fantasy* is arranged in seven continuous sections which bear only a tenuous relation to the traditional layout of the sonata form. That may have been what confused the first audience – and Schubert was quite correct to call this piece a “fantasy,” with that implied freedom from formal restraint.

The first section, marked *Andante molto*, opens with shimmering ripples of sound from the piano, and the lovely violin line enters almost unnoticed. Soon, though, it rises to soar high above the accompaniment before brief cadenza-like passages for violin and then piano lead abruptly to the *Allegretto*. Here the violin has the dance-like opening idea, but the piano immediately picks this up, and quickly the instruments are imitating and answering each other. The third section, marked *Andantino*, is a set of variations. The piano alone plays the melody, which comes from Schubert's song *Sei mir gegrüßt* (“Greetings to Thee”). These variations grow extremely complex and the music makes great demands on its performers. At the conclusion of the variations, the shimmering music from the beginning returns briefly before the vigorous final section, marked *Allegro vivace*. Schubert brings the *Fantasy* to a close with a *Presto coda*, both instruments straining forward before the violin suddenly flashes upward to strike the concluding high C.

Variations on Gluck

“Unser dummer Pöbel meint” K455

Wolfgang Amadeus Mozart 1756-1791

“I would rather neglect the piano than composition, for me the piano is only a sideline although, thank God, a very good one”, wrote Mozart to his father in 1778. For at least the first half of his life, keyboard performances as much as composition represented a livelihood and the seventeen sets of variations, ingenious although somewhat standard workings out of popular or diplomatically advantageous themes, were ideal recital pieces for Mozart. Thus his ambivalent attitude about piano, and piano recitals in general, is quite understandable. For, although, by any measure these variations are not Mozart's most profound compositions, they are charming, imaginative and thoroughly entertaining.

The K455 set of ten variations was composed in Vienna. The theme comes near the end of Act 1 of Gluck's 1764 comic opera *La Rencontre imprévue* (*Die Pilger von Mekka*). A 1780 revival of which had inspired Mozart's oriental Singspiel *Die Entführung aus dem Serail*. The aria's title translates as “Our foolish rabble thinks...”

Mozart first played the variations at his concert at the *Burgtheater* on March 23, 1783, probably in the presence of Gluck, who had stayed with Mozart and Constanze the previous weekend. This improvisation with some added variations becoming the final score published in 1784.

Saturday 25th May 11:00

Chacony in G Minor Z730

Henry Purcell 1659-1695

The “chaconne” (or “chacony,” to use Purcell’s word), one of the most popular and durable forms of Baroque music, is a set of continuous variations unfolding around a short, repeated melody. It may have had its surprising origin in a wild and sensuous Mexican dance in triple meter that was imported into Europe through Spain during the 16th century. The dance lost its original character, however, and by the middle of the following century had become a sedate concert and dramatic genre often used to express tragic emotions. Purcell included a number of such pieces in the stage works written during the last half-dozen years of his life, *Dido’s Lament* is the most famous example

The *Chacony in G minor* is included in a manuscript in the *British Museum* containing a dozen fantasias for viol consort that were apparently written at *Windsor* during the summer of 1680, the year after Purcell was appointed organist at *Westminster Abbey*. Since the viol, a staple of Elizabethan music, was largely out of fashion by Charles II’s reign, it is unclear why Purcell undertook such works. Indeed, these are the last known examples of viol fantasia ever written. In the manuscript, the *Chacony* is scored for four viols and paired with a Pavan in the same key.

The piece is built on an eight-measure theme first presented in the bass as support for the chordal accompaniment of the upper strings, and then becomes the subject for eighteen variations. The

mood throughout is sombre, almost tragic, though it is unlikely that the music was associated with any dramatic production, since Purcell did little composing for the stage until 1689.

String Quartet No 2 in C Major op. 36

Benjamin Britten 1913-1976

Allegro calmo, senza rigore

Vivace

Chacony: Sostenuto

Benjamin Britten had a lifelong passion for Purcell’s music. This, his second of three string quartets, was composed in 1945, for the 250th anniversary of Purcell’s death. The following year he would write his *Young Person’s Guide to the Orchestra*, based on the *Rondeau* from Purcell’s *Abdelazer*. In 1948 he created his own arrangement of the *Chacony in G minor*.

This Quartet reflects Britten’s bold musical language and follows his performances at the newly-liberated concentration camp Bergen-Belsen. Commissioned by Mary Behrend, a patron of the *Aldeburgh Festival*, the quartet was first performed by the *Zorian Quartet* at the *Wigmore Hall*. Britten wrote to Behrend “To my mind it is the greatest advance I have yet made” and the work is laced with optimism.

The first movement is gloriously pastoral with three principal themes all based on the rising tenth. Fun-filled passages follow, and a wonderfully still section with shooting-star harmonics and a drunken waltz, before we return to the gorgeous severity of the opening. The *scherzo* is notorious

among quartets for its extreme virtuosity. It relies on a metronomic yet wild delivery to succeed. The heart of this work lies in the *Chacony*. It moves forward like an enormous iceberg, mesmerizing listener and performer alike. It is a set of twenty-two variations, punctuated by cadenzas for the cello, viola and violin, which go on an extraordinary journey. The last three variations, all in the key of C, assert the work's triumphant close.

Cello Sonata No 3 in A Major op. 69

Ludwig van Beethoven 1770-1827

Allegro, ma non tanto

Scherzo in A minor (Allegro molto)

Adagio cantabile - Allegro vivace

The *Sonata in A major, Opus 69*, was written in 1808 and dedicated to Beethoven's intimate friend Baron Ignaz von Gleichenstein, an amateur cellist, who helped the composer in business matters, arranging his pension from a group of rich patrons in 1809 and joining with him in the courtship of the sisters Anna and Therese Malfatti, the first of whom married Gleichenstein in 1811, bringing his close friendship with Beethoven to an end. On the autograph of the sonata Beethoven wrote the words *Inter lacrymas et luctus (Amid tears and sorrows)*, but there is little sign of this in the music. It is one of the most positive works imaginable; from the opening phrase, it radiates serenity, humour and joy. The cello opens the first movement, in its lower register, sustaining the dominant of the key to anchor the piano's response. Roles are reversed, before

the introduction of a second subject, shared by the two instruments. This material is developed in a central section, before the return of the first theme in recapitulation, played by the cello, with a running triplet piano accompaniment. The second movement is an *A minor Scherzo*, repeated to frame an *A major Trio* with an opening cello double-stopping to a lower register piano accompaniment. As in some of the piano sonatas, there is no full slow movement, but a brief *E major Adagio*, which leads directly to a final *Allegro vivace*, dominated by the first subject announced by the cello. Though a contrasting second subject is introduced, it is the first that forms the substance of the central development and the closing section of the sonata.

The *A major Sonata* is a thoroughly classical work, its proportions carefully measured, the themes answering each other in perfect symmetry. It is also the first equal sonata for cello and piano. Previous cello sonatas had either been cello solos with continuo accompaniment or piano sonatas with cello obbligato. Here, every theme is perfectly conceived for both instruments; Beethoven had invented a new genre.

A year after the work was completed, Beethoven complained that the sonata "had not yet been well performed in public." The first record of a performance is from 1812, when the sonata was played by Beethoven's pupil Carl Czerny and Joseph Linke, the cellist who would later give the first performance of the opus 102 sonatas. Linke was the cellist of the Razumovsky Quartet, which premièred many of Beethoven's quartets.

Saturday 25th May 16:15

Piano Quintet in A minor op. 84

Edward Elgar 1857-1934

Moderato - Allegro

Adagio

Andante - Allegro

In a few short years after the First World War and before the death of his wife, Sir Edward Elgar realised his last important productive period as a composer. He moved from London to the Sussex countryside seeking refuge from a variety of overbearing concerns including the war, poor health, financial troubles and the loss of close friends. Inspired by walks in the woods, Elgar turned his attention to chamber music, composing a violin sonata, a string quartet and the *Piano Quintet in A minor*. Elgar's quintet, though written as late as 1919, is intensely late Romantic, representing the twilight of the idiom well into the rising tide of modernism.

Passages from Lady Elgar's diary reveal the apparent programmatic inspiration for the quintet: a copse of bare trees, sad and sinister, was associated by local legend with evil Spanish monks whose punishment was to be cast into these static forms of longing regret. At the same time, Elgar nurtured his interest in supernatural Gothic fiction.

The first movement is dark, arresting and enigmatic, a fitful dream haunted by several recurring components: a cryptic pair of motives, a wistful sigh, a driving march and a ghostly dance. The piano intones the initial motive (broken in two groups), with agitated interjections from the strings. The eight-note motive and its agitated reply run throughout the music: in the base line of the driving march, the rhythmic lilt of the

disembodied dance and the subject of a powerful fugato at the movement's climax. Anchored by this motivic unity, the music drifts in and out of tableaux and ends where it started, with the broken shards of the ominous motives.

The middle movement is often praised as the highlight of the quintet and Elgar's chamber music in general. Based on a long, slow and spacious melody from the viola, it is tender, nostalgic and elegiac. But within its compassionate reflection, it drifts chromatically into the eerie suspense of the first movement and swells into a tumult of hyper-romantic angst. Ultimately a reverie, it still recalls the sharp pain of tragedy. As evidence of Elgar's compositional skill, the textures constantly shift, highlighting the reedy song of the viola, the liquid clarity of the piano, an aching duet with the cello, the charged atmosphere of shivering strings and pizzicato.

If the first movement is dark, and the second movement warm, the final movement is decidedly bright, at least in the end. Elgar begins with a direct quote of the wistful sigh from the first movement, a ghost of the past returned. Shortly, the mood is shaken and the music launches into a new 6/8 theme, recalling and developing the sweeping dance motion into a sparkling brightness. As if with a final, transfixed look backwards, the movement thins into ghostly transition and a complete recall of the jagged darkness of the original motive and its companion specters, before returning once again to the final triumph of light. The recurrence of multiple "motto" themes gives the quintet a strong cyclical unity leaving a complex but curiously singular impression.

Cello Sonata in G Minor op. 19
Sergei Rachmaninov 1873-1943

Lento - Allegro moderato

Allegro scherzando

Andante

Allegro mosso

Rachmaninov wrote very little chamber music: two piano trios, various fragments for string quartet, and some short pieces for strings and keyboard. But for one chamber ensemble he felt a continuing affection – the combination of cello and piano. Among his earliest works were the *Romance in F Minor for cello and piano* and *Two Pieces for Cello and Piano, Opus 2*, and to that combination he returned in his final chamber work, the *Sonata for Piano and Cello in G Minor*. Rachmaninov wrote this sonata in the summer of 1901.

Like Chopin's *Sonata for Cello and Piano*, Rachmaninov's *Cello Sonata* has been criticised for favouring the piano at the expense of the cello. One of the greatest piano virtuosos of all time, some critics have felt that he naturally wrote best for the instrument he knew best. The piano has a prominent role in this sonata by design rather than by default. The cello has the beautiful lyrical melodies which bring out its character, while the piano has more passage work. Especially when the pianist is a wonderful one, both instruments can shine. The cello sound should be carried within the texture and sound of the piano, so that they become one.

The mystic aspect to Rachmaninov's art can be felt strongly throughout the Sonata. While there are no obvious quotations from any Orthodox hymns, the style of

many of the themes, with their close intervals, incense-filled colours, passionate, almost obsessive repetition of single notes and frequent bell-like sonorities, owe a debt to the music of the Russian Church that was such an important influence on the composer's life.

The Cello Sonata reflects, perhaps, the state of Rachmaninov's heart and mind. Having suffered a nervous breakdown after the catastrophic failure of his *First Symphony* in 1897, Rachmaninov had fought his way back to mental and creative health. Surely it is not fanciful to hear an echo of this in the struggles of the first movement, with its conflict between semitones and whole tones; in the dark night of the Scherzo; and then in the blazing joy of the Finale? No bearded Russian priest with his Easter cry "Christ is risen" can ever have sounded more triumphant than the cello does as it announces the glorious second theme of this movement. The whole sonata, imbued as it is with the classical discipline that is so vital a feature of all Rachmaninov's music, encompasses a vast range of romantic emotion – a journey of the soul.

Saturday 25th May 17:45

Archduke Trio op. 97 in B flat

Ludwig van Beethoven 1770-1827

Allegro moderato

Scherzo: *Allegro - coda*

Andante Cantabile, ma però con moto. Poco più adagio

Allegro moderato - Presto

The crowning masterpiece of Beethoven's cycle of piano trios is the last in his series, the celebrated *opus 97 in B flat, The Archduke Trio*, still regarded as the greatest of all works for this combination of instruments. In its own time, like the *Eroica Symphony*, it was as striking for its broad dimensions as for the depth of its substance. Beethoven sketched the work during the summer of 1810 and wrote out the final score the following March. The Archduke Rudolph of Austria was one of Beethoven's truest friends, for a time his pupil, and one of the three men who subscribed an allowance for the composer in March 1809 (the others being Prince Lobkowitz and Prince Kinsky). Beethoven dedicated to him not only this Trio, but nine other major works in various forms; it was Rudolph's appointment as cardinal and Archbishop of Olmütz, in 1819, that moved Beethoven to compose his *Missa solemnis*. This Trio in B flat was probably performed at the Archduke's palace soon after it was written, but its public première did not take place until April 11, 1814, on which occasion the violinist was Ignaz Schuppanzigh (leader of the string quartet that introduced many of Beethoven's quartets and later some of Schubert's), the cellist was Joseph Linke (for whom Beethoven composed sonatas), and the pianist was Beethoven himself, in his last public appearance at the keyboard.

The first movement opens with the piano's statement of a broad, noble theme, similar to the one that opens the first of the three *Razumovsky Quartets (F major, op. 59, No. 1)*. Repeated and amplified with the entrance of the strings, it leads to a second subject in the unexpected key of G major, and then returns to be examined and discussed in the course of an impressive development section. Following the recapitulation there is a brilliant coda.

The second movement is a scherzo, which again calls to mind the corresponding movement of the F major quartet. The middle section presents two contrasting elements in alternation: a winding, tortured chromatic fugato built on very narrow intervals (anticipating the style of the late sonatas and quartets) and a dashing waltz tune. The coda underlines the humorous element with its abrupt break-off.

The serene slow movement (marked *Andante cantabile ma però con moto*) is a series of variations on a hymn-like melody. (After Beethoven's death it was gratuitously adapted to a choral setting of verses by Goethe.) There are four variations of great melodic and rhythmic interest and of growing tension and complexity, but after the fourth the theme is restated in its original purity, to be followed by a dreamy coda which extends as a bridge to the finale (yet again, as in *opus 59, No. 1* and numerous other works of its period).

The final movement itself is a freely-handled rondo, alternating lighthearted passages with heroic outbursts. The extended coda is full of surprises, ending in a manner Haydn would have loved, but which is thoroughly and unmistakably Beethoven.

Cantata *Ich Habe Genug* BWV82 Johann Sebastian Bach 1685-1750

Aria: Ich habe genug

Recitative: Ich habe genug

Aria: Schlummert ein, ihr matten Augen

Recitative: Mein Gott! Wenn kommt das schöne: Nun!

Aria: Ich freue mich auf meinen Tod

The lullaby *Schlummert ein*, surely the most sublime meditation of the favourite Pietist metaphor of death-as-sleep, has made *Ich habe genug* (*It is enough*) one of Bach's best loved cantatas. Indeed, the whole work is charged with such an intense personal expressiveness that Bach scholar Ruth Tatlow has proposed a link between the cantata and the death of the composer's three year old daughter a few months before its first performance. Recent research has revealed that *Ich habe genug*, like Bach's other two solo bass cantatas, was almost certainly written for a talented Leipzig University student by the name of Johann Lipsius, who first sang it at the *Feast of the Purification of the Virgin Mary* early in the morning of 2nd February 1727.

Ich habe genug has one of the most involved histories of all the cantatas, with subsequent versions for soprano and alto, plus a revised version for bass. Then around 1749, the year before he died, Bach produced an absolutely final version by adding an oboe da caccia to the first violin line in the central lullaby. Not surprisingly, this aria – cast, uniquely in the cantatas, in the form of a rondo – seems to have been the favourite of Bach's second wife, Anna Magdalena, who copied it into her personal music book.

Following the principles of Lutheran

Pietism, the cantata's anonymous text makes only oblique reference to the gospel reading for the day, Luke 2:22-32, which relates Mary's presentation of the infant Jesus to Simeon in the temple, and the old man's joyful vision of imminent death and salvation. The life-weariness and ardent embrace of death, expressed with near-erotic imagery in the first aria and succeeding recitative "I have taken the Saviour ... into the warm embrace of my arms", "That Jesus is mine, and I may be his ... I cling to him", may seem perplexing, even repulsive, to us today. But such Pietist sentiments were pervasive in Bach's Germany, when death was an all-too-present phenomenon in the midst of life, to be welcomed by the believer as a blissful fulfilment and reunion with the heavenly bridegroom. And, as so often, the cantata's death-saturated text tapped deep into Bach's characteristic vein of almost voluptuously morbid inwardness, finally banished in the robust physicality of the jig-like closing aria.

(text and translation overleaf)

Ich Habe Genug

Arie: Ich Habe Genug

Ich habe genug,
Ich habe den Heiland,
das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!

Ich hab ihn erblickt,
Mein Glaube hat Jesus ans Herze gedrückt;
Nun wünsch ich, noch heute mit Freuden
Von hinnen zu scheiden.

Rezitativ: Ich Habe Genug

Ich habe genug.
Mein Trost ist nur allein,
Daß Jesus mein und ich sein eigen möchte sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten
Der Herr erretten;
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

Arie: Schlummert ein, ihr matten Augen

Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!

Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muß ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Friede, stille Ruh.

Aria: It is enough

It is enough,
I have taken the Saviour,
the hope of the faithful
Into the warm embrace of my arms;
It is enough!

I have seen him,
My faith has pressed Jesus to my heart;
Now I joyfully desire, today,
To depart from here.

Recitative: It is enough

It is enough.
My one consolation is this:
That Jesus is mine and I may be His.
In faith, I cling to Him,
That I can see, like Simeon,
The joy of life to come.
Let us depart with this Man!
Oh! from the chains of my body
May the Lord deliver me;
Oh! if I were to be delivered now,
With joy I would say to you, O World,
It is enough.

Aria: Fall asleep, you weary eyes

Slumber, weary eyes,
Close softly in blessedness.

O World, I linger no longer here,
There is not a part of you
That can plenish the soul.
Here must I live in misery,
But there, there I shall see
Sweet peace and calm rest.

Rezitativ: Mein Gott! wenn kömmt das schöne: Nun!

Mein Gott! wenn kömmt das schöne: Nun!
 Da ich im Friede fahren werde
 Und in dem Sande kühler Erde
 Und dort bei dir im Schoße ruhn?
 Der Abschied ist gemacht,
 Welt, gute Nacht!

Recitative: My God! When comes that beautiful: "Now!"

My God! When comes that beautiful: "Now!"
 When I shall go in peace,
 Both into the sand of the cool earth
 And there rest within your bosom.
 The farewell has been had,
 World, good night!

Arie: Ich freue mich auf meinen Tod

Ich freue mich auf meinen Tod,
 Ach, hätt' er sich schon eingefunden.

Da entkomm ich aller Not,
 Die mich noch auf der Welt gebunden.

Aria: I delight in my death

I look forward to my death,
 Oh! If only it had already come to pass.

Then should I have escaped the distress
 That comes to me bound on earth.

Missa Brevis

Giovanni Pierluigi da Palestrina 1525-1594

Kyrie

Gloria

Credo

Sanctus & Benedictus

Agnus Dei I & II

Giovanni Pierluigi da Palestrina (his name derives from a town not far from Rome) was probably born in 1525 or 1526. After seven years as maestro di capella at the cathedral of his native town, he went to Rome in 1551 at the summons of Pope Julius III to become a singer at the *Sistine Chapel* but was dismissed by Paul IV on account of his unacceptable married status. After other appointments, Palestrina returned to the Julian Chapel in 1571 as chapelmaster. He died in 1594.

Still thought of today as the grand master of the polyphonic style, Palestrina was highly regarded and much published in his lifetime. His total output comprises 104 certainly-attributed Masses, over 375 motets, 68 offertories, at least 65 hymns, 35 Magnificats, four (possibly five) sets of Lamentations, and over 140 madrigals, secular and spiritual. His publications bear dedications to men of great power: discerning and wealthy patrons of the arts such as Guglielmo Gonzaga, foreign princes and potentates (there are two books of Masses inscribed to Philip II of Spain), and, increasingly in his later years, popes.

The mass was first published in 1570 and was a success from the start, being reprinted several times before 1620. There have been countless modern editions.

The music has a strong character, confidently written, with the motif of the falling minor third, usually followed by upward movement by step, appearing very regularly. This happens not only at the beginning of most movements, but frequently during them, for instance in the remarkable sequence in all the parts to the word 'Amen' in the *Credo*. This interval alone goes some way to explain the unusually subtle cohesion which the *Missa Brevis* displays on close acquaintance, where a casual glance might judge it to be disparate. The music is for SATB, increasing to SSATB for the beautiful second *Agnus Dei*. The phrase at the beginning of the first *Agnus* – an ascending scale – is inverted at the beginning of the second, which rounds off the music in the most satisfying way.

Honor Virtus et Potestas

Thomas Tallis 1505-1585

On Jan. 21, 1575, Queen Elizabeth granted Tallis and Byrd the monopoly for printing music and music paper in England. The first publication under their license was a collection of 34 motets entitled *Cantiones sacrae*, printed by T. Vautrollier in 1575. Each composer contributed 17 pieces to the collection to mark the 17th year of Elizabeth's reign (some separate numbering of sections of longer works was required to reach this total). The venture was a commercial failure, few copies being sold either at home or in Europe.

At the time of publication, Byrd was about 35 and had recently returned to London from a post in Lincoln; Tallis was about 70. The collection contains relatively new pieces as well as those written some years previously. *Honor, Virtus et Potestas* was the fifteenth piece.

From Cathedral Music, Volume I:

Thomas Tallis was Organist of the Royal Chapels to King Henry VIII, King Edward VI, Queen Mary, and Queen Elizabeth. He was esteem'd a most excellent Composer of Church Music, at least equal to any Contemporary, either of his own Country or of Foreign Nations; and was the first who compos'd the Musical Part of our Divine Service in the English Language. He, in conjunction with William Byrd, a Musician of great Eminence, who had been his Scholar, obtain'd of Queen Elizabeth, in the Year of our Lord 1575, Letters Patent, by which they claim'd the exclusive Right of printing all Ruled Paper, as well as of all Music Books, for the Term of 21 Years. He died November 23d, 1585, and was buried at Greenwich in Kent.

On his Grave-Stone is the following Inscription:

*Entered here doth by a worthy wyght,
Who for long Tyme in musick bore the bell:
His name to shew, was Thomas Tallis hyght,
In honest vertuous Lyff he dyd excell.
He ser'd long Tyme in Chappel with grete Prayse,
Fower Sovereynes Reygnes (a thing not often seen)
I mean King Henry & Prynce Edward's dayes,
Queen Mary, & Elizabeth our Quene.
He maryd was, though children had he none,
and lyv'd in Love full thre and thirty yeres
With loyal spouse, whose name yclypt was Jone,
Who here entomb'd, his Company now bears.
As he did lyve, so also did he dy,
In mild & quyete sort (O! happy man)
To God ful oft for mercy did he cry,
Wherefore he lyves, let Death do what he can.*

Sunday 26th May 12:30

String Quintet in C Major D956

Franz Schubert 1797-1828

Allegro ma no troppo

Adagio

Scherzo. Presto - Trio Andante sostenuto

Allegretto

During the five years preceding his early death, Schubert wrote seven masterpieces of chamber music: three string quartets, two piano trios, the Octet and the String Quintet. Of these, the last, and arguably the finest, is the quintet. It was composed during the summer of 1828, only two months before his death on November 19. The transcendental beauty of the work is generally recognised as his most deeply sublime composition. The work lay unperformed for twenty-two years, receiving its première performance on November 17, 1850, at the *Musikverein* in Vienna; it was not published for another three years.

The string quintets of Mozart were written for two violins, two violas and cello, and their popularity resulted in that grouping becoming more or less the standard for most subsequent composers, including Beethoven. Schubert's work, however, is written for the unusual configuration of two violins, viola, and two cellos, enhancing the richness of the quintet's lower register.

The opening *Allegro ma non troppo* movement is broadly expansive, as in other late works by Schubert, such as the *Symphony No. 9 in C major, D944* ("The Great") and the *Piano sonata in B-flat major, D960*, accounting for more than a third of the total length of the four movement piece.

The two outer sections of the *Adagio*

movement are characterised by an ethereal tranquillity, abruptly broken by the turbulent middle section; the plaintive quality of the movement is perhaps all the more poignant for the modern listener, who knows of Schubert's impending early death.

The boisterous *Scherzo* movement creates a lively soundscape, only to be interrupted by the slow march in the movements' trio section, marked *Andante sostenuto*, which has been described as a pre-echo of the music of Gustav Mahler.

The principal theme of the final *Allegretto* movement is a Hungarian dance tune, while the subsidiary theme takes the listener back to the music of a Viennese café, with the work ending in a brilliant coda.

For the lover of chamber music, Schubert's String Quintet emerges as one of the purest and one of the most ideal expressions of mankind's rich and varied emotional world.

Credits

The programme notes, translations used in this book have been adapted by Rachel Lethbridge, Michael Perry and Julia Vardigans from a number of sources, as set out below. The cover image painted by Emily Patrick.

Haydn String Quartet in C

Philip Huscher,
Chamber Music Society of Williamsburg

Rachmaninov Cello Sonata in G Minor

Eric Bromberger, La Jolla Music Society;
Hyperion

Schubert Fantasie in C

Eric Bromberger, La Jolla Music Society

Beethoven Archduke Trio in B-flat

Philip R Buttall, Plymouth Chamber Music

Mozart Variations on Gluck

Stephen Seleny, Piano Texas

Bach Cantata Ich Habe Genug

Richard Wigmore, Barbican; Peter Graney

Purcell Chacony in G Minor

Dr Richard E Rodder, Peninsula Music Festival

Palestrina Missa Brevis

Atrium Musicologicum

Britten String Quartet in C

Sarah Riskind, Williams College; Kings Place

Tallis Honor Virtus

Choral Wiki, Cathedral Music

Beethoven Cello Sonata in A

Naxos; Steven Isserlis

Schubert String Quintet in C

Deutsche Grammophon

Elgar Piano Quintet in A minor

Kai Christiansen

Brahms Die Scöne Magelone

Emily Ezust, Lied Art Songs and Choral Text;
Kings Place

Sunday 26th May 16:00

Die Schöne Magelone op.33 (Fifteen romances from Tieck's Liebesgeschichte der Schönen Magelone)

Johannes Brahms 1833-1897

Ludwig Tieck 1773-1853

- I. Keinen hat es noch gereut
- II. Traun! Bogen und Pfeil
- III. Sind es Schmerzen, sind es Freuden
- IV. Liebe kam aus fernen Landen
- V. So willst du des Armen
- VI. Wie soll ich die Freude
- VII. War es dir, dem diese Lippen bebten
- VIII. Wir müssen uns trennen
- IX. Ruhe, Süßliebchen, im Schatten
- X. Verzweiflung
- XI. Wie schnell verschwindet
- XII. Muß es eine Trennung geben
- XIII. Geliebter, wo zaudert
- XIV. Wie froh und Frisch mein Sinn sich hebt
- XV. Treue Liebe dauert lange

In April 1861, Brahms and baritone Julius Stockhausen gave a series of song-cycle recitals in Hamburg. The form, a sequence of themed poems by a single author set by a single composer, was still a relatively new idea. Performers had often picked favourite songs, but to recite an entire cycle seemed beyond many imaginations. Stockhausen himself gave the first public performances of Schubert's *Die Schöne Müllerin* in 1856 (33 years after its composition), firstly in Vienna, and subsequently at the *Lower Rhine Music Festival* in Düsseldorf, where he met Brahms. Their Hamburg recitals featured the first public performance of Schumann's 1844 cycle, *Dichterliebe*.

Following the Hamburg concerts, Brahms began to compose his own Liederkreis, *Die schöne Magelone*, the only one in his canon.

It took eight years and contains fifteen songs, comparable with Schumann's sixteen. Unlike *Dichterliebe's* contents, however, Brahms' songs are not fleeting poetic thoughts, but substantial multi-sectional compositions yielding a cycle of more than an hour's length. Indeed, he calls them 'Romanzen' rather than mere songs and although most are strophic, he rarely sets them thus. Each is related by key to its neighbours on a journey which begins and ends in E flat.

Brahms' poems come from Ludwig Tieck's novella, set in mediaeval Europe, about the love affair between the Neapolitan Princess Magelone, and a young, swashbuckling French Count. Brahms came to the story as a 14-year old, when for the first time he'd been let loose from Hamburg to give piano lessons to a family in the country. His student introduced him to literature and he readily identified with the heroic aristocrat who, at the behest of a wandering minstrel, sets out to fulfil his destiny.

Between each chapter, Tieck writes a reflective poem and it is all but two of these which Brahms sets. In the précis below, the substance of the narrative is given in italics. The poems themselves related little of the plot.

(text and translation overleaf)

A wandering minstrel arrives at the court of the Count of Provence.

I. The piano imitates a hunting horn. The minstrel sings that no youngster ever regretted seeking adventure. The rhythm canters. (E flat)

The Count's mother gives him three rings in a silk purse.

II. The youth sets off to a stamping, staccato bass. He sings sternly of danger and good health. (C minor)

At Naples, he is a star at the joust and meets Princess Magelone.

III. Having met the princess, the boy is in love. The heartbeat rhythms quicken as his song proceeds. (A flat)

He sends Magelone first one ring...

IV. He experiences the incomprehensible pangs of love. The piano counters his simple melody with agitated off-beats. (D flat)

....then another.

V. He pleads for pity against the piano's urgent triplet chords. Love makes life real, he sings. (F major)

Magelone agrees to a rendezvous.

VI. Blissfully happy, the Count sings the longest song. Trills illustrate his feather-light feelings and his slight trepidation. (A major)

He hands over the last ring and they kiss.

VII. Alone, the Count recalls Magelone's body – lips, eyes, hair, cheeks – over a running, syncopated bass. (D major)

Because Magelone is promised to another, the lovers must elope.

VIII. The Count sings of dangers ahead to his lute, which the piano imitates. (G flat)

The fugitives rest in a field.

IX. He sings her a lullaby over a gentle rocking accompaniment. This is the hit song in the cycle, often sung as a separate item. (A flat)

Snatched by a bird, the rings fall into the sea while the Count, in pursuit, is blown miles off course.

X. The waves are big (as the piano suggests) but the Count is defiant despite his concluding "I'm lost". (C minor)

Magelone, now alone, takes refuge with a shepherd and his wife.

XI. The sole comfort in Magelone's sad song is the F major middle section embracing darkness. (F minor)

The Count is enslaved in Babylon.

XII. Death is better than separation, he sings to a gloomy, constantly falling motif. (G minor)

Sulima, the Sultan's daughter, loves him and they run away.

XIII. Sulima's song skips innocently in piano and voice. (G major)

The Count and Sulima part.

XIV. He heads for home over running semiquavers. (G major)

He finds the shepherds' hut and returns to France with his bride, while a fish regurgitates the swallowed rings.

XV. The lovers return with the home key and happiness. The last phrase is identical to the first, 15 songs ago. The cycle comes full circle. (E flat)

Die Schöne Magelone

I Keinen hat es noch gereut

Keinen hat es noch gereut,
Der das Roß bestiegen,
Um in frischer Jugendzeit
Durch die Welt zu fliegen.

Berge und Auen,
Einsamer Wald,
Mädchen und Frauen
Prächtig im Kleide,
Golden Geschmeide,
Alles erfreut ihn mit schöner Gestalt.

Wunderlich fliehen
Gestalten dahin,
Schwärmerisch glühen
Wünsche in jugendlich trunkenem Sinn.

Ruhm streut ihm Rosen
Schnell in die Bahn,
Lieben und Kosen,
Lorbeer und Rosen
Führen ihn höher und höher hinan.

Rund um ihn Freuden,
Feinde beneiden,
Erliegend, den Held ~
Dann wählt er bescheiden
Das Fräulein, das ihm nur vor allen gefällt.

Und Berge und Felder
Und einsame Wälder
Mißt er zurück.
Die Eltern in Tränen,
Ach, alle ihr Sehnen ~
Sie alle verreinigt das lieblichste Glück.

Sind Jahre verschwunden,
Erzählt er dem Sohn
In traulichen Stunden,
Und zeigt seine Wunden,
Der Tapferkeit Lohn.
So bleibt das Alter selbst noch jung,
Ein Lichtstrahl in der Dämmerung.

No one has yet regretted

No one has yet regretted
getting on his horse
In his fresh youth,
To fly through the world.

Mountains and meadows,
Lonely forests,
Girls and women,
Glorious in their attire,
Golden jewellery,
Everything delights him in its beauty.

Magically
Forms fly past him
Rapturously desires glow
In the drunken senses of youth.

Fame strews roses
Swiftly in his path,
Love and caresses,
and laurels and roses
Lead him ever onwards.

Surrounded by joy,
Enemies envy him,
And are defeated by the hero.
who chooses modestly
The maiden who, of all, most pleases him.

And mountains and fields
And lonely forests
He leaves behind him.
His parents in tears,
Oh, after all of their longing -
They are reunited in loving happiness.

Years have slipped past,
He tells his son
In an intimate moment,
And points to his scars,
The rewards of bravery.
Thus in old age he remains young,
A beam of light in the dusk.

II Traun! Bogen und Pfeil

Traun! Bogen und Pfeil
 Sind gut für den Feind,
 Hülflos alleweil
 Der Elende weint;
 Dem Edlen blüht Heil,
 Wo Sonne nur scheint,
 Die Felsen sind steil,
 Doch Glück ist sein Freund.

Verily! Bow and arrow

Verily! Bow and arrow
 Are useful against the enemy.
 Always helpless,
 The wretched man will weep.
 Fortune flowers for the noble man.
 Wherever the sun may shine,
 The cliffs may be steep
 Yet Luck is his friend.

Die Schöne Magelone (cont.)

III Sind es Schmerzen, sind es Freuden

Are they sorrows or are they joys

Sind es Schmerzen, sind es Freuden,
Die durch meinen Busen ziehn?
Alle alten Wünsche scheiden,
Tausend neue Blumen blühn.

Are they sorrows or are they joys
Which tug at my breast?
All the old desires leave'
A thousand new flowers bloom.

Durch die Dämmerung der Tränen
Seh' ich ferne Sonnen stehn, -
Welches Schmachten! welches Sehnen!
Wag' ich's? soll ich näher gehn?

Through the dusk of tears
I see suns standing in the distance, -
What languishing, what longing!
Do I dare? Shall I move closer?

Ach, und fällt die Träne nieder,
Ist es dunkel um mich her;
Dennoch kömmt kein Wunsch mir wieder,
Zukunft ist von Hoffnung leer.

Oh, and as my tears are falling,
It grows dark around me;
Yet if my desire does not return,
The future is empty of hope.

So schlage denn, strebendes Herz,
So fließet denn, Tränen, herab,
Ach, Lust ist nur tieferer Schmerz,
Leben ist dunkles Grab, -

So beat then, my ambitious heart,
So flow then, my tears,
Oh, joy is only a deeper pain,
Life is a dark grave, -

Ohne Verschulden
Soll ich erdulden?
Wie ist's, daß mir im Traum
Alle Gedanken
Auf und nieder schwanken!
Ich kenne mich noch kaum.

Without guilt,
Should I then suffer?
How is it that in my dreams
All my thoughts
Tremble up and down?
I scarcely know myself any more.

O, hört mich, ihr gütigen Sterne,
O höre mich, grünende Flur,
Du, Liebe, den heiligen Schwur:
Bleib' ich ihr ferne,
Sterb' ich gerne.
Ach, nur im Licht von ihrem Blick
Wohnt Leben und Hoffnung und Glück!

O hear me, sweet stars,
O hear me, green meadow,
And you, my love, hear my sacred oath:
If I remain far from her,
I will die gladly.
Oh, only in the light of her gaze
Do life, hope and happiness dwell!

IV Liebe kam aus fernen Landen

Liebe kam aus fernen Landen
 Und kein Wesen folgte ihr,
 Und die Göttin winkte mir,
 Schlang mich ein mit süßen Banden.

Da begann ich Schmerz zu fühlen,
 Tränen dämmerten den Blick:
 Ach! was ist der Liebe Glück,
 Klagt' ich, wozu dieses Spielen?

Keinen hab' ich weit gefunden,
 Sagte lieblich die Gestalt,
 Fühle du nun die Gewalt,
 Die die Herzen sonst gebunden.

Alle meine Wünsche flogen
 In der Lüfte blauen Raum,
 Ruhm schien mir ein Morgentraum,
 Nur ein Klang der Meereswogen.

Ach! wer löst nun meine Ketten?
 Denn gefesselt ist der Arm,
 Mich umfleucht der Sorgen Schwarm;
 Keiner, keiner will mich retten?

Darf ich in den Spiegel schauen,
 Den die Hoffnung vor mir hält?
 Ach, wie trügend ist die Welt!
 Nein, ich kann ihr nicht vertrauen.

O, und dennoch laß nicht wanken,
 Was dir nur noch Stärke gibt,
 Wenn die Einz'ge dich nicht liebt,
 Bleib nur bitterer Tod dem Kranken.

Love came from distant lands

Love came from distant lands
 And not a creature followed her,
 And the Goddess waved at me,
 And bound me with sweet ribbons.

Then I began to feel the pain;
 Tears darkened my gaze.
 Oh! What is Love's happiness,
 I lamented; why this game?

I have not found anyone in my wide travels,
 Said the lovely Form,
 You will now feel the power
 That binds other hearts.

All of my desires
 Vanished into thin air,
 Glory became a mere daydream,
 Nothing but the crashing of ocean waves.

Oh! Who will loosen my fetters now?
 For my arms are bound,
 About me flies a swarm of worries;
 Will no one but no one rescue me?

May I gaze into that mirror
 Which Hope is holding before me?
 Oh, how misleading is this world!
 No, I have no faith in it.

Oh, and yet, do not be shaken
 In what gives you strength;
 If She does not love you,
 There remains only bitter death for the sick.

Die Schöne Magelone (cont.)

V So willst du des Armen

So willst du des Armen
Dich gnädig erbarmen?
So ist es kein Traum?
Wie rieseln die Quellen,
Wie tönen die Wellen,
Wie rauschet der Baum!

Tief lag ich in bangen
Gemäuern gefangen,
Nun grüßt mich das Licht!
Wie spielen die Strahlen!
Sie blenden und malen
Mein schüchtern Gesicht.

Und soll ich es glauben?
Wird keiner mir rauben
Den köstlichen Wahn?
Doch Träume entschweben,
Nur lieben heißt leben;
Willkommene Bahn!

Wie frei und wie heiter!
Nicht eile nun weiter,
Den Pilgerstab fort!
Du hast überwunden,
Du hast ihn gefunden,
Den seligsten Ort!

Will you then take pity

Will you then, on a poor man,
graciously take pity?
So it is no dream?
How the spring does trickle,
How the waves do ring,
How the trees do rustle!

Deep I lay, within fearsome
Walls imprisoned,
Now daylight greets me!
How the sunbeams do play!
They dazzle and paint
My timid face.

Should I believe it?
Will no one rob me
Of this delicious delusion?
Yet dreams float away
And only love distinguishes life;
I welcome my fate!

How free and how cheerful!
No need now to hurry;
Away pilgrim's staff!
You have won,
You have discovered it,
The blissful place!

VI Wie soll ich die Freude

Wie soll ich die Freude,
Die Wonne denn tragen?
Daß unter dem Schlagen
Des Herzens die Seele nicht scheidet?

Und wenn nun die Stunden
Der Liebe verschwunden,
Wozu das Gelüste,
In trauriger Wüste
Noch weiter ein lustleeres Leben zu ziehn,
Wenn nirgend dem Ufer mehr Blumen erblühn?

Wie geht mit bleibehangnen Füßen
Die Zeit bedächtig Schritt vor Schritt!
Und wenn ich werde scheiden müssen,
Wie federleicht fliegt dann ihr Tritt!

Schlage, sehnsüchtige Gewalt,
In tiefer, treuer Brust!
Wie Lautenton vorüberhallt,
Entflieht des Lebens schönste Lust.
Ach, wie bald
Bin ich der Wonne mir kaum noch bewußt.

Rausche, rausche weiter fort,
Tiefer Strom der Zeit,
Wandelst bald aus Morgen Heut,
Gehst von Ort zu Ort;
Hast du mich bisher getragen,
Lustig bald, dann still,
Will es nun auch weiter wagen,
Wie es werden will.

Darf mich doch nicht elend achten,
Da die Einz'ge winkt,
Liebe läßt mich nicht verschmachten,
Bis dies Leben sinkt!
Nein, der Strom wird immer breiter,
Himmel bleibt mir immer heiter,
Fröhlichen Ruderschlags fahr' ich hinab,
Bring' Liebe und Leben zugleich an das Grab.

How can I endure the joy

How can I endure the joy,
How can I endure the bliss?
That under all the beating
Of my heart, my soul will not leave me?

And if now the hours
Of love have vanished,
Why the urge
In dreary desolation,
Further to drag a joyless life by the shore
Where the flowers will not bloom?

With heavy feet,
Time passes slowly, step by step!
And when I have to leave this world,
Each step will fly like a feather!

Beat, Oh yearning power,
In my deep, true breast!
Like the echoes of a lute, fading away,
Do the finest joys of life flee.
Ah, how quickly
Fades my awareness of bliss.

Rush, rush ever forth,
Deep stream of Time,
Soon you will form today from tomorrow,
And go from place to place;
Since you have taken me this far,
Now merrily, now quietly;
I will now venture further,
Come what may.

I must not think myself wretched,
Since my Darling beckons;
Love will not let me languish
Until this life has sunk!
No, the stream will ever broaden,
Heaven will remain ever clear,
Joyously I row further,
Bring love and life together to the grave.

Die Schöne Magelone (cont.)

VII War es dir, dem diese Lippen bebten

War es dir, dem diese Lippen bebten,
Dir der dargebotne süße Kuß?
Gibt ein irdisch Leben so Genuß?
Ha! wie Licht und Glanz vor meinen
Augen schwebten,
Alle Sinne nach den Lippen strebten!

In den klaren Augen blickte
Sehnsucht, die mir zärtlich winkte,
Alles klang im Herzen wieder,
Meine Blicke sanken nieder,
Und die Lüfte tönnten Liebeslieder!

Wie ein Sternenpaar
Glänzten die Augen, die Wangen
Wiegten das goldene Haar,
Blick und Lächeln schwangen
Flügel, und die süßen Worte gar
Weckten das tiefste Verlangen;
O Kuß, wie war dein Mund so brennend rot!
Da starb ich, fand ein Leben erst im schönsten Tod.

Was it you for whom these lips trembled

Was it you for whom these lips trembled,
For you, that sweet, offered kiss?
Can an earthly life be so enjoyable?
Ha! how the light and radiance danced
before my eyes,
All my senses aspired to those lips!

From those clear eyes shone
a longing which tenderly beckoned me;
and was echoed in my heart.
My gaze sank low
And the breezes whispered love songs.

Like a pair of stars
Gleamed your eyes, your cheeks
Cradled by golden hair;
Your gazes and smiles took
wing, and your sweet words
awoke a deep longing:
O Kiss, how burning red your mouth was!
I died, and found a life in fairest death.

VIII Wir müssen uns trennen

Wir müssen uns trennen,
Geliebtes Saitenspiel,
Zeit ist es, zu rennen
Nach dem fernen, erwünschten Ziel.

Ich ziehe zum Streite,
Zum Raube hinaus,
Und hab' ich die Beute,
Dann flieg' ich nach Haus.

Im rötlichen Glanz
Entflieh' ich mit ihr,
Es schützt uns die Lanze,
Der Stahlharnisch hier.

Kommt, liebe Waffenstücke,
Zum Scherz oft angetan,
Beschirmet jetzt mein Glück
Auf dieser neuen Bahn!

Ich werfe mich rasch in die Wogen,
Ich grüße den herrlichen Lauf,
Schon mancher ward niedergezogen,
Der tapfere Schwimmer bleibt obenauf.

Ha! Lust zu vergeuden
Das edele Blut!
Zu schützen die Freude,
Mein köstliches Gut!
Nicht Hohn zu erleiden,
Wem fehlt es an Mut?

Senke die Zügel,
Glückliche Nacht!
Spanne die Flügel,
Daß über ferne Hügel
Uns schon der Morgen lacht!

We must part beloved Lute

We must part
Beloved Lute,
It is time to chase
that far-off, longed-for goal.

I am off to battle,
Off to plunder;
And when I have my loot,
Then I shall fly home.

In the red gleam
I shall fly with her,
My lance protects us,
And steel armour too.

Come, dear weapons,
In jest so often donned:
Defend now my happiness
On this new road!

I throw myself into the waves,
I greet that glorious seaway;
Many have been dragged under,
But the brave swimmer remains on top.

Ha! What joy it is to spill
Noble blood!
To protect my happiness,
My precious property!
Not to suffer scorn,
Who lacks courage for that?

Let fall your reins,
Happy Night!
Spread your wings;
Over the far-off hills,
Morning already smiles upon us!

Die Schöne Magelone (cont.)

IX Ruhe, Süßliebchen, im Schatten

Ruhe, Süßliebchen, im Schatten
Der grünen, dämmernden Nacht:
Es säuselt das Gras auf den Matten,
Es fächelt und kühlt dich der Schatten
Und treue Liebe wacht.
Schlafe, schlaf ein,
Leiser rauscht der Hain,
Ewig bin ich dein.

Schweigt, ihr versteckten Gesänge,
Und stört nicht die süßeste Ruh'!
Es lauschet der Vögel Gedränge,
Es ruhen die lauten Gesänge,
Schließ, Liebchen, dein Auge zu.
Schlafe, schlaf ein,
Im dämmernden Schein,
Ich will dein Wächter sein.

Murmelt fort, ihr Melodien,
Rausche nur, du stiller Bach.
Schöne Liebesphantasien
Sprechen in den Melodien,
Zarte Träume schwimmen nach.
Durch den flüsternden Hain
Schwärmen goldne Bienenlein
Und summen zum Schlummer dich ein.

Rest, my love, in the shade

Rest, my love, in the shade
Of green, darkening night;
The grass whispers in the meadows,
The shadows fan and cool thee
And true love is awake.
Sleep, go to sleep!
The grove rustles ever more softly,
I am for ever yours.

Hush, you hidden songs,
Do not disturb this sweetest rest!
The flock of birds listens,
Hushed are their noisy songs.
Close your eyes, my love,
Sleep, go to sleep;
In the fading light
I will watch over you.

Murmur on, you melodies,
Burbble on, you quiet brook.
Beautiful fantasies of love
Speak in those melodies:
Tender dreams float after them.
Through the whispering grove
Swarm tiny golden bees
which hum you to sleep.

X Verzweiflung

So tönet denn, schäumende Wellen,
 Und windet euch rund um mich her!
 Mag Unglück doch laut um mich bellen,
 Erbst sein das grausame Meer!

Ich lache den stürmenden Wettern,
 Verachte den Zorngrimm der Flut;
 O, mögen mich Felsen zerschmettern!
 Denn nimmer wird es gut.

Nicht klag' ich, und mag ich nun scheitern,
 Im wäßrigen Tiefen vergehn!
 Mein Blick wird sich nie mehr erheitern,
 Den Stern meiner Liebe zu sehn.

So wälzt euch bergab mit Gewittern,
 Und raset, ihr Stürme, mich an,
 Daß Felsen an Felsen zersplittern!
 Ich bin ein verlorener Mann.

Despair

Resound, then, foaming waves
 And coil all about me!
 May misfortune howl around me,
 And let the cruel sea rage!

I laugh at the raging storms,
 Scorn the fury of the flood;
 O, let the rocks dash me to pieces!
 For I shall never thrive.

I will not lament, though I founder,
 And drown in the watery depths!
 My gaze will never more be cheered
 By the sight of my love's star.

So send down your rolling thunder,
 And rage at me, O Storms,
 So that rock shatters upon rock!
 I am a lost man.

Die Schöne Magelone (cont.)

XI Wie schnell verschwindet

Wie schnell verschwindet
So Licht als Glanz,
Der Morgen findet
Verwelkt den Kranz,

Der gestern glühte
In aller Pracht,
Denn er verblühte
In dunkler Nacht.

Es schwimmt die Welle
Des Lebens hin,
Und färbt sich helle,
Hat's nicht Gewinn;

Die Sonne neiget,
Die Röte flieht,
Der Schatten steigt
Und Dunkel zieht.

So schwimmt die Liebe
Zu Wüsten ab,
Ach, daß sie bliebe
Bis an das Grab!

Doch wir erwachen
Zu tiefer Qual:
Es bricht der Nachen,
Es löscht der Strahl,

Vom schönen Lande
Weit weggebracht
Zum öden Strande,
Wo um uns Nacht.

How quickly disappear

How quickly disappear
Light and radiance;
Morning finds
The garland withered,

Which only yesterday glowed
In all its splendour.
For it has faded
In the dark night.

Floating on a wave
Life drifts away,
Though painted so brightly,
It has gained nothing;

The sun goes down,
The redness flees,
The shadows climb,
And darkness comes.

So love floats
Into deserted seas,
Oh, would that it might endure
Until the grave!

Yet we awake
To deep pain:
The barque is wrecked,
The light is extinguished.

From the beautiful land
We are taken far away,
To a barren shore
Where night surrounds us.

XII Muß es eine Trennung geben

Muß es eine Trennung geben,
Die das treue Herz zerbricht?
Nein, dies nenne ich nicht leben,
Sterben ist so bitter nicht.

Hör' ich eines Schäfers Flöte,
Härme ich mich inniglich,
Seh' ich in die Abendröte,
Denk' ich brünstiglich an dich.

Gibt es denn kein wahres Lieben?
Muß denn Schmerz und Trauer sein?
Wär' ich ungeliebt geblieben,
Hätt' ich doch noch Hoffnungsschein.

Aber so muß ich nun klagen:
Wo ist Hoffnung, als das Grab?
Fern muß ich mein Elend tragen,
Heimlich bricht das Herz mir ab.

Must there be a parting

Must there be a parting
Which breaks the faithful heart?
No, that I can not call living,
Even dying is not so bitter.

When I hear a shepherd's flute,
I am wounded inside;
When I gaze at a sunset,
I yearn for you.

Is there then no true love?
Must there always be pain and parting?
If I had remained unloved
I would yet have a glimmer of hope.

But now this must be my lament:
Where is hope but in the grave?
Far away must I endure misery,
In silence, my heart is breaking.

Die Schöne Magelone (cont.)

XIII Geliebter, wo zaudert

Geliebter, wo zaudert
Dein irrender Fuß?
Die Nachtigall plaudert
Von Sehnsucht und Kuß.

Es flüstern die Bäume
Im goldenen Schein,
Es schlüpfen mir Träume
Zum Fenster herein.

Ach! kennst du das Schmachten
Der klopfenden Brust?
Dies Sinnen und Trachten
Voll Qual und voll Lust?

Beflügle die Eile
Und rette mich dir,
Bei nächtlicher Weile
Entfliehn wir von hier.

Die Segel, sie schwellen,
Die Furcht ist nur Tand:
Dort, jenseit den Wellen
Ist väterlich Land.

Die Heimat entfliehet; ~
So fahre sie hin!
Die Liebe, sie ziehet
Gewaltig den Sinn.

Horch! wollüstig klingen
Die Wellen im Meer,
Sie hüpfen und springen
Mutwillig einher,

Und sollten sie klagen?
Sie rufen nach dir!
Sie wissen, sie tragen
Die Liebe von hier.

Whither, my love

Whither, my love, tarry
Your straying feet?
The nightingale trills
Of yearning and kisses.

The trees whisper
In golden light,
Dreams slip in
Through my window.

Ah! Do you know the longing
Of a beating heart?
These thoughts and hopes
full of torment and delight?

Give wings to your haste
And rescue me,
Under cover of night;
We can flee from here.

The sails are swelling,
Fears are but folly:
There, beyond the waves
Is the land of your fathers.

My homeland dwindles.
So let it go!
The power of Love
Draws my thoughts away.

Listen! how sensuous sound
the waves in the sea.
They rise and skip
Carelessly around us.

And should they lament?
They call for you!
They know they carry
Love away from here.

XIV Wie froh und frisch mein Sinn sich hebt How bright and fresh my thoughts soar

Wie froh und frisch mein Sinn sich hebt,
Zurück bleibt alles Bangen,
Die Brust mit neuem Mute strebt,
Erwacht ein neu Verlangen.

Die Sterne spiegeln sich im Meer,
Und golden glänzt die Flut.
Ich rannte taumelnd hin und her,
Und war nicht schlimm, nicht gut.

Doch niedergezogen
Sind Zweifel und wankender Sinn;
O tragt mich, ihr schaukelnden Wogen,
Zur längst ersehnten Heimat hin.

In lieber, dämmernder Ferne,
Dort rufen heimische Lieder,
Aus jeglichem Sterne
Blickt sie mit sanftem Auge nieder.

Ebne dich, du treue Welle,
Führe mich auf fernen Wegen
Zu der vielgeliebten Schwelle,
Endlich meinem Glück entgegen!

How bright and fresh my sprits rise,
Astern are left all fears,
My breast bursts with new courage,
And new desires awaken.

The stars are mirrored in the sea,
And golden gleams the tide.
Once I ran crazily hither and thither,
And was neither bad nor good.

Demolished now
Are doubts and indecisions;
O carry me, you billowing waves,
To the long-awaited home of mine.

In the dear, darkening distance,
There call the songs of home,
From every star
She looks down with gentle gaze.

Soothe yourself, O faithful waves,
Lead me on the long journey
To that well-beloved threshold,
To my Happiness at long last!

Die Schöne Magelone (cont.)

XV Treue Liebe dauert lange

Treue Liebe dauert lange,
Überlebet manche Stund',
Und kein Zweifel macht sie bange,
Immer bleibt ihr Mut gesund.

Dräuen gleich in dichten Scharen,
Fordern gleich zum Wankelmut
Sturm und Tod, setzt den Gefahren
Lieb' entgegen, treues Blut.

Und wie Nebel stürzt zurücke,
Was den Sinn gefangen hält
Und dem heitern Frühlingsblicke
Öffnet sich die weite Welt.

Errungen,
Bezwungen
Von Lieb' ist das Glück,
Verschwunden
Die Stunden,
Sie fliehen zurück;
Und selige Lust,
Sie stillet,
Erfüllet
Die trunkene, wonneklopfende Brust;
Sie scheidet
Von Leide
Auf immer,
Und nimmer
Entschwinde die liebliche, selige,
himmlische Lust!

True love lingers long

True love lingers long,
Outlives many an hour,
And no doubt can make it troubled;
Its strength stays forever sound.

Though threatening it in thick array,
And begging it to wander,
Storm and Death set out dangers
That true blood answers with faithfulness.

And as the mist is rolled back
All that held the senses captive,
So to the merry gaze of spring
The wide world opens itself.

Achieved,
Mastered,
by Love is Fortune,
Vanished
The hours,
They flee in retreat;
And heavenly joy,
It stills
Fills
the intoxicated, throbbing, joyful heart;
They part
from sorrow
for ever,
and never
may vanish this lovely, ecstatic,
heavenly Joy!

David Aspinall*Organ*

David Aspinall studied music at *London University* and the *Royal College of Music*. He is best known as an organist and has given concerts in many of England's great cathedrals and churches. He performs regularly both as an organist and pianist and most recently gave a recital of music for two pianos with Mark Prescott including music by Rachmaninov, Mozart and Percy Grainger.

David combines his freelance musical life with Executive Chairmanship of the Aspinalls Group, a financial planning and wealth management business. He is also a trustee of *Sound and Music* and the *National Youth Choirs of Great Britain*, Chairman of the *Peter Sowerby Foundation* and a director of *Norfolk Music Publishing Ltd*.

Au Queille Chorale*Rachel Lethbridge – soprano**Philippa Dodds John – alto**Moira Fitzgerald – alto**Noah Mosley – tenor**Chris Moore – bass***Baghdaddies***Martin Douglas – drums, percussion**Ziad Jabero – guitar, trombone**Nigel Kirkpatrick – trumpet, melodica, flugal horn**Paul Ruddick – saxophone, flute**Paul Susans – bass guitar, sousaphone, double bass
(all perform vocals)*

Since forming in 1996, this 5-piece band based in Newcastle-upon-Tyne have trod the boards of village halls, streets, and festival stages everywhere from the 'Toon' itself to Poland, Switzerland, and Queille.

With each member highly proficient on

his instrument, there's not a guitar, bass, drum, trumpet, or saxophone solo that won't encourage even the shyest from wiggling their hips to this 'mélange' of klezmer, gypsy brass, balkan, reggae, ska, traditional folk, Geordie influenced, and nothing short of infectious music.

Alasdair Beatson*Piano*

Pianist Alasdair Beatson is highly regarded as a distinctive and vibrant musician. Highlights of the 12/13 season include appearances as soloist with *Britten Sinfonia*, the *Royal Scottish National Orchestra* and the *Scottish Chamber Orchestra*, solo recitals in Glasgow's *The Piano Festival* and Bath's *Mozartfest*, and a BBC Radio 3 Recital live from *Wigmore Hall* with Natalie Clein. His recent CD of Mendelssohn piano music with SOMM Recordings received praise for "highly sensitive playing of rare insight" (*Classic FM Magazine*) and was awarded the 'Outstanding' accolade of *International Record Review*.

As one of the most established chamber pianists of his generation, Alasdair collaborates in a wide and varied repertoire with some of today's finest musicians. During 2012 he appears in festivals in Belgium (*Resonances*), USA (Charlottesville), Switzerland (Ernen), Aldeburgh, Plush and *Oxford Chamber Music Festival*; he plays alongside such musicians as Adrian Brendel, the Doric String Quartet, Guy Johnston, Pekka Kuusisto and Pieter Wispelwey. A regular participant of *IMS Prussia Cove*, Alasdair was invited to join their touring groups in 2007 and 2011. He is Artistic Director of the chamber music festival *Musique à Marsac*.

Alasdair enjoys a regular association with the *Scottish Ensemble*. In addition to numerous chamber music projects, he has twice toured with them as concerto soloist - in Shostakovich's *Concerto for Piano, Trumpet and Strings* alongside

Biographies

Alison Balsom, culminating in a sold out performance at *Wigmore Hall*, and with violinist and artistic director Jonathan Morton in Mendelssohn's double concerto, broadcast live on BBC Radio 3.

Often attracted to less familiar repertoire, Alasdair's approach to programming has been described as 'canny and uncompromising' (*Classical Source*). His debut solo CD - the opus 1's of Schumann, Brahms, Grieg and Berg - was released on SOMM Recordings in 2009 to critical acclaim. Other uncommon works explored include Debussy's own arrangement for solo piano of his ballet *Jeux*, Fauré's rarely performed *Fantaisie for Piano and Orchestra*, Hindemith's *Four Temperaments*, the complete solo piano music of Ludwig Thuille, and piano trio arrangements of Schönberg's *Verklärte Nacht* and Janáček's *Kreutzer Sonata*. Keen to collaborate directly with living composers, Alasdair has worked closely with George Benjamin, Harrison Birtwistle, Cheryl Frances-Hoad and Heinz Holliger.

Jo Blake Cave *Storyteller*

Jo Blake Cave is a contemporary storyteller based in Northamptonshire, England. Her work includes performance storytelling for theatres, art centres and festivals; site-specific events that explore the stories of place and belonging; and traditional, informal storytelling sessions in libraries, museums, storytelling clubs, schools and a whole variety of venues. These performances range from simple retellings of stories to the interweaving of traditional narratives with multi-media and movement. Jo draws from an ever-expanding repertoire of international fairytales, epics and myths and enjoys both solo projects as well as collaborations with other artists, including poets, musicians, directors, and fellow storytellers. Her aim is to bring relevant, quality and imaginative tellings

of ancient stories to contemporary audiences.

Since 2010, Jo has been Storyteller-in-Residence at the *Royal & Derngate Theatre* in Northampton, where she regularly performs, leads workshops and curates a bi-monthly storytelling night which has seen some of the best storytellers in the UK come to Northampton. Watch out for *Behind the Curtain*, Jo's commissioned backstage 'story-tour' of the historic *Royal & Derngate*.

After being highly commended in the 2007 *Young Storyteller of the Year* Competition she has gone on to perform at several festivals, including *Beyond the Border*, *Festival at the Edge*, *Litfest* and *Alden Biesen in Belgium* - and then with the creation of her two premier pieces, *We are Pathmakers* and *The Smiling Fox*, she has performed at *The Barbican*, *The Soho Theatre*, and the *Tristan Bates Theatre* in London. In 2009 she was the youngest storyteller to be nominated for the prestigious *Arts Foundation Fellowship Award*. She is a *Crick Crack Club* recommended storyteller. In 2012, along with Clare Murphy and Dominic Kelly, Jo established a new storytelling company, *Talking Skull Ensemble*. TSE exists to interrogate and develop excellence in contemporary storytelling practice. In January the ensemble received a *GftA Arts Council Award* to develop their company practice. They will be touring their first ensemble performance in late 2013.

Jo is an Associate Lecturer on the BA Acting degree course at the *University of Northampton*, having gained a 1st class honours in Performing Arts at the *University of Winchester* and an MA with distinction in Dance Theatre from Laban. She is currently studying for a practice-based PhD in performance storytelling at the *University of Chichester* under the supervision of Professor Jane Bacon and Dr Ian Hornsby.

Her poetic performances weave together traditional tales, mythology, biography and autobiography, with a dynamic, expressive physicality. She is a warm and animated performer, and a keen interrogator of the art

Jonathan Byers

Cello

Belfast-born Jonathan Byers studied at the *Royal Academy of Music* in London with David Strange, and completed a two-year postgraduate course in Historical Performance with Jennifer Ward-Clarke.

Aside from his work with the *Badke Quartet*, Jonathan has a busy freelance career performing as guest principal with many orchestras and period instrument groups, including the *Academy of Ancient Music*, *English Concert*, *Gabrieli Consort*, *Irish Baroque Orchestra*, *The Sixteen*, *CM90*, *La Serenissima* and the *Early Opera Company*.

Further afield, Jonathan has worked with John Eliot Gardiner's *Orchestre Révolutionnaire et Romantique* and worked as guest principal with the *Symphony Orchestra of India*, and also with the *Weinberger Kammerorchester* in Zurich, directed by Gábor Takács-Nagy.

Jonathan is much in demand as a soloist and has also given solo recitals across Europe and in Washington DC and China. In 2012, he performed Tchaikovsky's *Rococo Variations* with the *Ulster Orchestra* in Belfast.

He was awarded the *Arts Council of Northern Ireland's Young Artist Platform Scheme* award in 2004, which enabled him to travel to the Netherlands, Germany and Italy for lessons with some of the finest baroque cellists in the world.

Aside from playing work, Jonathan also manages the *Marylebone Camerata*, a London-based session orchestra.

In May 2011, Jonathan was made an *Associate of the Royal Academy of Music*, an honorary award for former students of the Academy who have made a notable contribution to the music profession.

Jonathan plays on a fine Italian cello from c.1730 currently made available to him by the

Jonathan Byers Cello Trust, set up by Nigel Brown and the *Stradivari Trust*. He also plays a c.1750 English cello by John Johnson.

Julius Drake

Piano

The pianist Julius Drake lives in London and specialises in the field of chamber music, working with many of the world's leading artists, both in recital and on disc.

He appears at all the major music centres: in recent seasons concerts have taken him to the *Aldeburgh*, *Edinburgh*, *Munich*, *Schubertiade*, and *Salzburg Music Festivals*; to *Carnegie Hall* and *Lincoln Centre*, New York; *Concertgebouw*, Amsterdam and *Philharmonie*, Cologne; *Châtelet* and *Musée de Louvre*, Paris; *La Scala*, Milan and *Liceu*, Barcelona; *Musikverein* and *Konzerthaus*, Vienna; and *Wigmore Hall* and *BBC Proms*, London.

Julius Drake's many recordings include a widely acclaimed series with Gerald Finley for Hyperion, for which the *Barber Songs*, Schumann *Heine Lieder* and *Britten Songs and Proverbs* have won the 2007, 2009 and 2011 Gramophone Awards; award winning recordings with Ian Bostridge for EMI; several recitals for the *Wigmore Live* label, with among others Lorraine Hunt Lieberson, Matthew Polenzani, Joyce Didonato and Alice Coote; and recordings of Tchaikovsky and Mahler with Christianne Stotijn for Onyx and English song with Bejun Mehta for Harmonia Mundi.

Julius Drake is recording the complete songs of Franz Liszt for Hyperion: the second disc in the series, with Angelika Kirchschrager, won the *BBC Music Magazine Award for 2012*.

Julius Drake is also a committed teacher and is regularly invited to give master classes, this season in Aldeburgh, Basle, Toronto, Utrecht, and at the *Schubert Institute* in Baden bei Wien.

Biographies

He is Professor at *Graz University for Music and the Performing Arts* in Austria, where he has a class for song pianists.

Highlights in his present schedule include a tour of the USA and Canada with Gerald Finley; a series of four Schumann concerts at the *Concertgebouw* in Amsterdam; a tour of Japan with Ian Bostridge and Angelika Kirchsclager; recordings with Sarah Connolly and Katarina Karneus; instrumental chamber music at the festivals of *Delft*, *West Cork* and *Oxford*; recitals in his own series at the historic *Middle Temple Hall*, London; and to mark 30 years performing at London's *Wigmore Hall*, a major series there entitled *Julius Drake: Perspectives*.

Laurène Durantel

Double Bass

Laurène Durantel is an artist who wants to make the most of the variety of different voices and timbres of the Double Bass.

She was first soloist in the *Orchestre National du Capitole de Toulouse* for many years and has been a member of *Ensemble 360* since 2006. As a chamber music player she has also played with Denis Pascal, Paul Meyer, Emmanuel Pahud, Elias Quartet, Nador Quartet, Valentin Erben and François Salque. Laurène recorded Dvořák's *String Quintet opus 77* with the *Škampa Quartet* (Supraphon), two volumes of Bottesini's concertante works with string quintet, violinist Eric Lacrouts and pianist Daniel Benzakoun (Polymnie) and recordings with *Ensemble 360*; Beethoven and Spohr (Universal).

As a soloist she not only plays parts written for double bass but also parts written for other instruments, taking much care in following the original. When taking on parts originally meant for cello no transposing takes place; she plays the part exactly as written. Performances of this type include Robert Schumann's *Fantasiestücke opus 73*, Schubert's *Sonata Arpeggione*, Shostakovich's

Cello Sonata, Robert Schumann's *First Sonata for Violin and Piano opus 105*, Fauré's cello and piano sonatas, and Bach's solo cello suites.

Teaching is a central part of Laurène's career and she is developing a fascination with pedagogy. In 2003 she founded the *Academie de Contrebasse* – now one of the biggest in Europe – and the *Collectif L'Un L'Autre* school. From 2009 until 2011 she was a teacher at the *National Conservatoire of Toulouse*.

Laurène has a diploma from the CNSM of Paris and was a pupil of Denis Pascal and Philippe Noharet. She works closely with composer Julien Dassié, flautist Marine Perez, dancer Shanika Filiol de Raimond, violist Maria Mosconi, violinist Laure Schappler, acrobats Elena Shumskaya and Elena Dvinina, and conductor Nicolas Krüger.

En Tente Accordiale

Finn Beames – accordion

Misha Mullov-Abbado – double bass

Rob Slater – trumpet

Formed for Q8, *En Tente Accordiale* have plenty of Eastern European, gypsy, klezmer, English folk and Jazz styles under their individual and collective belts. As a trio, they would sound equally at home outside the cafés of Belleville or the Grand Bazaar, waltzing and gyp-stepping their way through songs and sounds known to generations old and young.

Finn has been playing accordion since he was ten years old and has been strongly influenced by English and Swedish folk traditions. He began playing professionally with touring theatre companies and has since appeared at the *Musikfestspiele Potsdam Sanssouci*, *The Village Pump Folk Festival*, the *Roundhouse* in London and the roof of *King's College Chapel*. This is his first time at Queille, and he is excited to collaborate with musicians from other disciplines to create an original sound especially for the festival.

Misha is in his first year studying jazz bass on the Masters course at the *Royal Academy of Music*, on scholarships from the Countess of Munster and the *Arts & Humanities Research Council*. He is studying with Jeremy Brown and Michael Janisch, having first started learning the double bass a year ago with Mark Hodgson and the bass guitar two years ago with Laurence Cottle. He studied music for three years at *Gonville and Caius College*, Cambridge University, and played in the *University Jazz Orchestra*, also directing it during his final year. While he was in the band they toured to the *Montreux Jazz Festival*, *La Mortella in Ischia*, and prestigious jazz clubs in Rome, Budapest and Prague. Misha has performed with and directed many other smaller ensembles, performing at the student venues in Cambridge, as well as some in London such as the *Bull's Head*, *Oliver's Jazz Bar*, *The Hideaway* and the *Wigmore Hall*.

Misha is an experienced classical composer, having studied at Cambridge with Robin Holloway and Jeremy Thurlow. He has had works performed at *King's Place*, *Blüthners' Piano Centre* and the *Royal Ballet School*, and has written for London-based orchestra *Sinfonia d'Amici*. Recently his *Clarinet Concerto* was premièred in Cambridge by fellow Academy clarinetist Joe Shiner, combining many influences from both jazz and classical music. Misha is now writing for various jazz ensembles and is heavily influenced by a variety of jazz musicians such as Gwilym Simcock and Jasper Høiby, as well as classical music. Misha is also an experienced horn player, having performed Schumann's *Konzertstück*, Britten's *Serenade* and Bach's *Mass in B minor* on the natural horn. He currently plays in the *University of London Symphony Orchestra* and has also occasionally played the horn in jazz ensembles.

Rob has played trumpet for two thirds of his twenty-five years. An upbringing in Guildford, three years at *Junior Guildhall*, another three in Cambridge and two more in Brixton have so far provided the context for music making of

many forms. He is inspired by the brass styles of the Balkans and New Orleans alike – reflected in his latest instrument the sousaphone! With the *Staircase Band*, the *Gentle Mystics*, the *Brass Funkeys* and more, he has played at many festivals around the UK and beyond, including Bestival and Glastonbury, as well as at London venues such as *Cargo* and *RichMix*, and has toured extensively across Europe.

Marc Lachat Oboe

Born in 1987, Marc Lachat studied oboe in Alsace with Christophe le Divenah and Sébastien Giot before entering the *Paris Conservatoire* (Jean-Claude Jaboulay et Michel Benet) from where he graduated in 2007.

He joined the *Paris Conservatoire* in the class of Jacques Tys and Frederic Tardy in 2008, with whom he still continues his studies.

His passion for orchestral music has led him to take part in youth orchestras such as *l'Orchestre Français des Jeunes* in 2007 and the *Youth Orchestra of Schleswig-Holstein* in 2009. This has allowed him repeatedly to play the *Bach Double Concerto* with soloist Frank Peter Zimmermann.

In 2009, he won First Prize at the *Festival Musical d'Automne de Jeunes Interprètes* and was also awarded the prize for best contemporary interpretation, which gave him the opportunity to perform as soloist in six different concertos in and around Paris.

After a semi-final place at the *Geneva International Competition* (2010), he again distinguished himself with a third prize at the *International ARD Competition (Munich)* in 2011.

Having been co-soloist oboe in the *Orchestra of Tours* in 2009, he became soloist in the *Orchestre Philharmonique de Monte-Carlo* in January 2010. This year he has been appointed principal oboe in the *Basel Symphony Orchestra*.

Biographies

Lily & Co

Julia Vardigans – guitar, mandolin, flute

Lily Vardigans – violin, flute, percussion

Sophie Vardigans – violin, mandolin

Lily & Co is a family band: Julia and her daughters: Sophie, Amy and Lily play fiddles, flutes, guitar, mandolin, mandola, cello, piano, accordion, harmonica, bucket bass, cajón, various percussion and vocals. They are based in Heidelberg, Germany. Their repertoire includes Celtic, Folk, Blues, Jazz, Klezmer and Tango. In addition they play film, Christmas music and classical compositions.

They perform regularly in the *International Silent Movie Festival of the German-American Institute, Heidelberg (DAI)* accompanying Chaplin films and have produced four CDs: *Let's Go, Here we go again, In the Snow* and *Fiddlin' about*. They performed at *Broadstairs Folk Week* in 2012 and at every *Queuille Festival*.

Robert Mackley

Priscilla

Father Robert Mackley read history and theology at *Cambridge University* prior to ordination. Fr Robert is currently Assistant Chaplain and Research Student at *Emmanuel College, Cambridge*. He is a published church historian and a regular reviewer for the *Church Times*.

Sacconi Quartet

Ben Hancox – violin

Hannah Dawson – violin

Robin Ashwell – viola

Cara Berridge – cello

The *Sacconi Quartet* is recognised for its unanimous and compelling ensemble, performing with style and commitment and consistently communicating with a fresh and imaginative approach.

Formed in 2001, its four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. Over the past decade they have enjoyed a highly successful international career, performing regularly throughout Europe, at London's major venues, in recordings and on radio broadcasts. The Sacconi is *Quartet in Association* at the *Royal College of Music* and *Quartet in Residence* at the *Bristol Old Vic Theatre*. Future highlights include collaborations with Melvyn Tan, Mark Padmore and Andrew Marriner as well as performances in France, Switzerland, Italy and across the UK. Highlights of the Quartet's 10th anniversary season included a tour to Germany and the completion of their second major project at *Kings Place*, performing the great Piano Quintets over two years with pianist Simon Crawford-Phillips. The Sacconi performed their 10th birthday celebratory concert at *Kings Place* to a sold out hall.

Recently, the Quartet made its debuts at the *Cheltenham Festival*, the *Queen Elizabeth Hall, London*, and the *Queens Hall, Edinburgh*, and returned to perform at the *Wigmore Hall*. Their Czech disc is featured regularly on BBC Radio 3 and Classic FM. To date, the Quartet has given eighteen world premières and two British premières, including quartets by György Kurtág, Robin Holloway, Paul Patterson, John McCabe, Timothy Salter, John Metcalf and Alun Hoddinott, and they performed as the solo string quartet on Paul McCartney's 2009 song *Come Home*.

The *Sacconi Quartet* has been mentored by eminent musicians including Gabor Takács-Nagy, Christopher Rowland and Levon Chilingirian, and has been joined on stage by Ian Brown, Raphael Wallfisch, Vladimir Ashkenazy, Martin Roscoe, David Campbell, Lawrence Power, Robert Cohen, Viv McLean, Matthew Sharp, Guy Johnston, Alasdair Beatson, Tom Poster, Matthew Rose and actor Timothy West.

In 2008, the Quartet held the inaugural *Sacconi Chamber Music Festival* in Folkestone, Kent. Now in its sixth year, the festival is an established event in the cultural calendar and is expanding year on year with challenging programming and exciting collaborations. This year's festival focuses on the music of Benjamin Britten and features performances with Mark Padmore, Richard Watkins and Gary Matthewman.

The *Sacconi Quartet* has performed at all the major London venues including *Wigmore Hall*, *Kings Place*, *Cadogan Hall*, *Queen Elizabeth Hall*, *Purcell Room* and *Conway Hall*. They have travelled extensively throughout the rest of the UK and Europe to venues including *Bridgewater Hall* in Manchester, *The Queens Hall* in Edinburgh, *Musikverein* in Vienna, *Muziekgebouw* in Amsterdam, *L'Auditori* in Barcelona and *Auditorio Nacional de Música* in Madrid as well as many venues in Germany, Switzerland, Belgium, France, Finland, Norway and the Czech Republic. In 2008 the Sacconi made their debut at the *Liceo de Cámara* Madrid, and in 2009 at the *Concerts du Midi*, *Brussels* and the *Festspiele Mecklenburg-Vorpommern* in Germany. The Quartet also made their first visit to the Middle East in 2009, where they were invited by the *British Council* to give concerts and workshops in Jordan's capital city, Amman.

Firm believers in the importance of bringing chamber music to the next generation, the Sacconi Quartet dedicates much passion, time and energy to education work. They regularly lead workshops and give school and family concerts as part of the *Sacconi Chamber Music Festival* outreach programme and the *CAVATINA Chamber Music Trust*. Their latest project, an educational show entitled *The String Thing*, with script by Matthew Sharp, has gone down a storm wherever it is performed. The Sacconi won First Prize at the *Trondheim International String Quartet Competition* and Second Prize, the *Sidney Griller Award* and the *Esterhazy Prize* at the 2006 *London International String Quartet Competition*. They also won the *Kürtág Prize* at

the 2005 *Bordeaux International String Quartet Competition* and First Prize in the *Royal Overseas League Chamber Music Competition*. In 2006 they were also selected for representation by *Young Concert Artists Trust (YCAT)*, awarded an *Angel Award* by *The Herald* newspaper for outstanding performances in the *Edinburgh Festival* and nominated for a *Royal Philharmonic Society Award*. The *Sacconi Quartet* has its own, highly successful, record label. Its most recent release, a disc of Czech quartets, was received with widespread critical acclaim, broadcast on *BBC Radio 3* and tipped as a classical chart 'Hot Shot' by *Classic FM*. The Quartet's debut recording of *Haydn's opus 54 quartets* was praised in the press and both their Ravel and Haydn CDs were featured in *The Full Works* programme on *Classic FM*. Their 2006 recording of Finzi's song cycle *By Footpath and Stile* with baritone Roderick Williams for *Naxos* was well received in all the national broadsheets and *BBC Music Magazine*. The name Sacconi Quartet comes from the outstanding twentieth-century Italian luthier and restorer Simone Sacconi, whose book *The Secrets of Stradivari* is considered an indispensable reference for violin makers. Ben Hancox plays an 18th century Italian violin on loan from an anonymous owner, and Hannah Dawson an unknown Italian from 1750. Robin Ashwell plays a large Sacconi viola made in New York in 1934 and Cara Berridge a Nicolaus Gagliano cello from 1781, both generously on loan to them. Cara wishes to thank the *Royal Society of Musicians*, a charity which helps musicians in need, for the use of the cello.

Biographies

Roderick Williams

Baritone

Roderick Williams encompasses a wide repertoire, from baroque to contemporary music, in the opera house, on the concert platform and in recital.

He enjoys relationships with all the major UK opera houses and is particularly associated with the baritone roles of Mozart. He has also sung world premières of operas by, among others, David Sawer, Sally Beamish, Michael van der Aa, Robert Saxton and Alexander Knaifel.

Roderick Williams has sung concert repertoire with all the *BBC orchestras*, and many other ensembles including the *Royal Scottish National Orchestra*, the *Philharmonia*, *London Sinfonietta*, *Manchester Camerata*, *Royal Liverpool Philharmonic Orchestra*, the *Hallé*, *Britten Sinfonia*, *Bournemouth Symphony*, *Scottish Chamber Orchestra*, *Deutsches Symphonie-Orchester Berlin*, *Russian National Orchestra*, *Orchestre Philharmonique de Radio France*, *Ensemble Orchestral de Paris*, *Academy of Ancient Music*, *The Sixteen*, *Le Concert Spirituel*, *Rias Kammerchor* and *Bach Collegium Japan*. His has appeared at the *BBC Proms* and the *Edinburgh, Cheltenham, Aldeburgh and Melbourne Festivals* among many others.

Roderick Williams is an accomplished recital artist who can be heard at venues and festivals including the *Wigmore Hall*, the *Perth Concert Hall*, *Howard Assembly Room*, the *Musikverein*, Vienna and on *Radio 3*, where he has participated on Iain Burnside's programme.

His numerous recordings include Vaughan Williams, Berkeley and Britten operas for Chandos, Verdi's *Don Carlos* (conducted by Bernard Haitink) for *Philips*, and an extensive repertoire of English song with pianist Iain Burnside for *Naxos*. Roderick Williams is also a composer and has had works premièred at the *Wigmore* and *Barbican Halls*, the *Purcell Room* and live on national radio.

Amani Zardoe

Narrator

Amani Zardoe graduated from *Mountview Academy of Theatre Arts*. She was selected in her final year to represent the school in the *Sam Wanamaker Festival at Shakespeare's Globe*, where she played Isabella from *Measure for Measure*. Since graduating, Amani has performed in several London fringe venues and short films both in London and Paris. Last summer she was invited to the *Edinburgh Fringe* with *Negative Capability's* new writing double bill, *Crypted/Excess* by BBC3's *Bad Education* co-writer Freddy Syborn. Reviews noted Amani for being "as captivating as she is convincing". The show transferred to London's *Arcola Theatre*.

Currently, Amani is creating a series of short films, about the awkward and often comic situations in which jobbing actors find themselves.

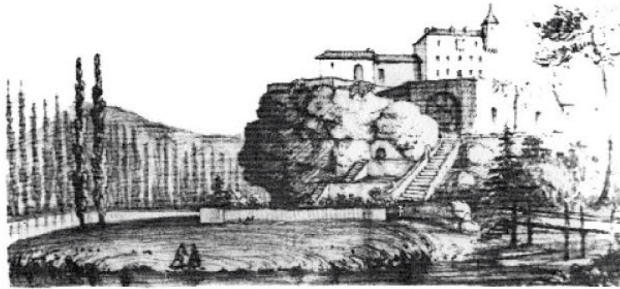
Zmam Circus

Various

Zmam are a company of young artists brought together by their passion for circus arts and live performance. Jugglers, acrobats or aerialists, they have trained over several years within the walls of *Zmam*, the circus school in Mazamet, Tarn.

Accompanied by their teachers Gaspard Vallotton and Julien Righi for artistic direction, they will seduce you with their inventive and poetic performances.

Q8



St. Quentin La Four - Mesure du château de Queille faite en 1865 pour le Duc de Lorraine.

Queille

Queille is one of the most ancient sites in Languedoc. The earliest written record of “Oc”, the language which gives the region its name, is a parchment of the contract for sale of some land at Queille in 1002 (in the *Archives nationales*). The house has gone through many incarnations and played a key part in the 13th century

Albigensian Crusade (against the Cathars) and during the French religious wars. The supply chain which kept the beleaguered mountain refuge of Montségur alive, during its infamous nine month siege in 1244, was orchestrated from Queille. It is one of many rumoured repositories of the *Cathar Treasure*.



26th May 2013 10:45

Sung Eucharist

Chapelle de Saint Sylvain et les Sept Frères Martyrs

Château de Queille

La Dimanche de la Trinité

Trinity Sunday

Celebrant

Father Robert Mackley

David Aspinall

Au Queille Chorale

Une collection réservée sera faite pour soutenir le bien-être et l'éducation des enfants de rue dans Juba, Soudan du sud par les auspices des Confident Children out of Conflict.

A retiring collection will be made to support the welfare and education of street children in Juba, South Sudan through the auspices of Confident Children out of Conflict.

Sung Eucharist

Le rassemblement sont invités à dire des parts montrées par les CARACTÈRES ROUGES

The congregation are invited to say parts shown in RED TYPE



Le peuple restant debout

DIEU tout-puissant, qui vois tous les cœurs à découvert, à qui tous les désirs sont connus, et à qui nul secret n'est caché, sanctifie les pensées de nos cœurs par l'inspiration de ton Saint-Esprit; afin que nous puissions t'aimer parfaitement, et célébrer dignement ton saint Nom; par Christ, notre Seigneur. Amen.

Le chœur CHANTERA

*Kyrie eleison, Kyrie eleison, Kyrie eleison
Christe eleison, Christe eleison, Christe eleison
Kyrie eleison, Kyrie eleison, Kyrie eleison.*

*Le Seigneur soit avec vous.
Et avec ton esprit.*

*Prions: Dieu éternel et tout-puissant, qui as accordé, à nous tes serviteurs la grâce de reconnaître, par la confession d'une foi véritable, la gloire de l'éternelle Trinité, et d'adorer l'Unité dans la puissance de la Majesté Divine; nous te supplions de nous affermir dans cette foi, et de nous défendre pour jamais de toute adversité, toi, qui vis et règnes, un seul Dieu, aux siècles des siècles.
Amen.*

ASSEYEZ-VOUS s'il vous plait

Épître Révelations iv 1-11

Après cela, je regardai, et voici, une porte était ouverte dans le ciel. La première voix que j'avais entendue, comme le son d'une trompette, et qui me parlait, dit: Monte ici, et je te ferai voir ce qui doit arriver dans la suite. Aussitôt je fus ravi en esprit. Et voici, il y avait un trône dans le ciel, et sur ce trône quelqu'un était assis. Celui qui était assis avait l'aspect d'une pierre de jaspe et de sardoine; et le trône était environné d'un arc-en-ciel semblable à de l'émeraude. Autour du trône je vis vingt-quatre trônes, et sur ces trônes vingt-quatre vieillards assis, revêtus de vêtements blancs, et sur leurs têtes des couronnes d'or. Du trône sortent des éclairs,

Please STAND as the clergy enter

Almighty God, unto whom all hearts be open, all desires known, and from whom no secrets are hid; Cleanse the thoughts of our hearts by the inspiration of thy Holy Spirit, that we may perfectly love thee, and worthily magnify thy Holy Name; through Christ our Lord. Amen.

The choir will SING

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

*The Lord be with you.
And with thy spirit.*

*Let us pray: Almighty and everlasting God, who hast given unto us thy servants grace, by the confession of a true faith to acknowledge the glory of the eternal Trinity, and in the power of the Divine Majesty to worship the Unity: We beseech thee, that thou wouldest keep us stedfast in this faith, and evermore defend us from all adversities, who livest and reignest, one God, world without end.
Amen.*

Please SIT

Epistle Revelations iv 1-11

After this I looked, and behold, a door was opened in heaven: and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will shew thee things which must be hereafter. And immediately I was in the Spirit: and behold, a throne was set in heaven, and one sat on the throne: and he that sat was to look upon like a jasper and a sardine stone: and there was a rainbow round about the throne, in sight like unto an emerald. And round about the throne were four and twenty seats: and upon the seats I saw four and twenty elders sitting, clothed in white raiment; and

des voix et des tonnerres. Devant le trône brûlent sept lampes ardentes, qui sont les sept esprits de Dieu. Il y a encore devant le trône comme une mer de verre, semblable à du cristal. Au milieu du trône et autour du trône, il y a quatre êtres vivants remplis d'yeux devant et derrière. Le premier être vivant est semblable à un lion, le second être vivant est semblable à un veau, le troisième être vivant a la face d'un homme, et le quatrième être vivant est semblable à un aigle qui vole. Les quatre êtres vivants ont chacun six ailes, et ils sont remplis d'yeux tout autour et au dedans. Ils ne cessent de dire jour et nuit: Saint, saint, saint est le Seigneur Dieu, le Tout Puissant, qui était, qui est, et qui vient! Quand les êtres vivants rendent gloire et honneur et actions de grâces à celui qui est assis sur le trône, à celui qui vit aux siècles des siècles, les vingt-quatre vieillards se prosternent devant celui qui est assis sur le trône et ils adorent celui qui vit aux siècles des siècles, et ils jettent leurs couronnes devant le trône, en disant: Tu es digne, notre Seigneur et notre Dieu, de recevoir la gloire et l'honneur et la puissance; car tu as créé toutes choses, et c'est par ta volonté qu'elles existent et qu'elles ont été créées.

Parole du Seigneur.

Rendons grâce à Dieu.

LEVEZ-VOUS s'il vous plaît

Le Seigneur soit avec vous.

Et avec ton esprit.

L'Évangile de Saint Jean, chapitre trois, commençant au premier verset.

Gloire à vous, Seigneur.

Mais il y eut un homme d'entre les pharisiens, nommé Nicodème, un chef des Juifs, qui vint, lui, auprès de Jésus, de nuit, et lui dit: Rabbi, nous savons que tu es un docteur venu de Dieu; car personne ne peut faire ces miracles que tu fais, si Dieu n'est avec lui. Jésus lui répondit: En vérité, en vérité, je te le dis, si un homme ne naît de nouveau, il ne peut voir le royaume de Dieu. Nicodème lui dit: Comment un homme peut-il naître quand il est vieux? Peut-il rentrer dans le sein de sa mère et naître? Jésus répondit: En vérité, en vérité, je te le dis, si un homme ne naît d'eau et d'Esprit, il ne peut entrer dans le royaume de Dieu. Ce qui est

they had on their heads crowns of gold. And out of the throne proceeded lightnings and thunderings and voices: and there were seven lamps of fire burning before the throne, which are the seven Spirits of God. And before the throne there was a sea of glass like unto crystal: and in the midst of the throne, and round about the throne, were four beasts full of eyes before and behind. And the first beast was like a lion, and the second beast like a calf, and the third beast had a face as a man, and the fourth beast was like a flying eagle. And the four beasts had each of them six wings about him; and they were full of eyes within: and they rest not day and night, saying, Holy, holy, holy, Lord God Almighty, which was, and is, and is to come. And when those beasts give glory and honour and thanks to him that sat on the throne, who liveth for ever and ever, The four and twenty elders fall down before him that sat on the throne, and worship him that liveth for ever and ever, and cast their crowns before the throne, saying, 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.

This is the word of the Lord.

Thanks be to God.

Please STAND

The Lord be with you.

And with thy spirit.

The Holy Gospel is written in Saint John, chapter three, beginning at the first verse.

Glory be to thee, O Lord

There was a man of the Pharisees, named Nicodemus, a ruler of the Jews: The same came to Jesus by night, and said unto him, Rabbi, we know that thou art a teacher come from God: for no man can do these miracles that thou doest, except God be with him. Jesus answered and said unto him, Verily, verily, I say unto thee, Except a man be born again, he cannot see the kingdom of God. Nicodemus saith unto him, How can a man be born when he is old? can he enter the second time into his mother's womb, and be born? Jesus answered, Verily, verily, I say unto thee, Except a man be born of water and of the Spirit, he cannot enter into the kingdom of

Sung Eucharist

né de la chair est chair, et ce qui est né de l'Esprit est Esprit. Ne t'étonne pas que je t'aie dit: Il faut que vous naissiez de nouveau. Le vent souffle où il veut, et tu en entends le bruit; mais tu ne sais d'où il vient, ni où il va. Il en est ainsi de tout homme qui est né de l'Esprit. Nicodème lui dit: Comment cela peut-il se faire? Jésus lui répondit: Tu es le docteur d'Israël, et tu ne sais pas ces choses! En vérité, en vérité, je te le dis, nous disons ce que nous savons, et nous rendons témoignage de ce que nous avons vu; et vous ne recevez pas notre témoignage. Si vous ne croyez pas quand je vous ai parlé des choses terrestres, comment croirez-vous quand je vous parlerai des choses célestes? Personne n'est monté au ciel, si ce n'est celui qui est descendu du ciel, le Fils de l'homme qui est dans le ciel. Et comme Moïse éleva le serpent dans le désert, il faut de même que le Fils de l'homme soit élevé, afin que quiconque croit en lui ait la vie éternelle.

*Acclamons la Parole de Dieu.
Louange à vous, O Christ.*

*Au nom du Père, et du Fils, et du Saint-Esprit.
Amen.*

ASSEYEZ-VOUS s'il vous plaît

SERMON

*Restez-vous assis pendant le chœur CHANTE le Credo
Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis; sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos. cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre, et Filio simul adoratur et conglorificatur: qui locutus est*

God. That which is born of the flesh is flesh; and that which is born of the Spirit is spirit. Marvel not that I said unto thee, Ye must be born again. The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth: so is every one that is born of the Spirit. Nicodemus answered and said unto him, How can these things be? Jesus answered and said unto him, Art thou a master of Israel, and knowest not these things? Verily, verily, I say unto thee, We speak that we do know, and testify that we have seen; and ye receive not our witness. If I have told you earthly things, and ye believe not, how shall ye believe, if I tell you of heavenly things? And no man hath ascended up to heaven, but he that came down from heaven, even the Son of man which is in heaven. And as Moses lifted up the serpent in the wilderness, even so must the Son of man be lifted up: That whosoever believeth in him should not perish, but have eternal life.

*This is the Gospel of the Lord.
Praise be to Thee O Christ.*

*In the name of the Father, the Son, and the Holy Spirit.
Amen.*

Please SIT

SERMON

*Remain seated while the choir SING the Creed
I believe in One God the Father Almighty, Maker of heaven and earth, and of all things visible and invisible; and in one Lord Jesus Christ, the only begotten son of God, begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father, by whom all things were made. Who for us men, and for our salvation, came down from heaven and was incarnate by the Holy Ghost of the Virgin Mary and was made man. And was crucified also for us under Pontius Pilate; he suffered and was buried. And the third day he rose again, according to the Scriptures, and ascended into heaven. And sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: whose kingdom shall have no end. And I believe in the Holy Ghost. The Lord and giver of life, who proceedeth from the Father and the Son; who in the Father and the Son together is worshipped and glorified;*

per Prophetas. Et in unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

Prions

Quelques prières seront dites pour l'église, la création, la communauté, ceux qui souffrent et les morts. Au fin de chacune:

Seigneur, prends pitié
Écoutez notre prière

VOUS qui êtes touchés d'un véritable et sincère repentir de vos péchés; qui avez l'amour et la charité que vous devez avoir pour votre prochain; et qui êtes résolus de mener une vie nouvelle, en vous conformant aux commandements de Dieu, et en marchant, désormais, dans ses saintes voies; approchez avec foi; recevez ce saint Sacrement pour votre réconfort; et dévotement agenouillés, faites votre humble confession à Dieu tout-puissant :

Dieu tout-puissant, notre Père céleste, nous avons péché contre toi et contre nos prochains, en pensée, en parole, par action et par omission. Nous pleurons nos péchés. Au nom de ton fils, Jésus Christ, Pardonne-nous tout ce qui est passé, et donne que nous te servions dans une nouvelle vie, à la gloire de ton nom. Amen.

QUE le Dieu tout-puissant, notre Père céleste, qui, dans sa grande miséricorde, a promis la rémission des péchés à tous ceux qui se convertissent à lui, avec une sérieuse repentance et une véritable foi, ait pitié de vous; qu'il vous pardonne tous vos péchés et vous en délivre; qu'il vous soutienne et vous affermisse en tout bien; et qu'il vous conduise à la vie éternelle, par Jésus-Christ, notre Seigneur.

Amen.

Écoutez les paroles pleines de consolation que Jésus-Christ, notre Sauveur, adresse à tous ceux qui reviennent à lui sans feinte:

Venez à moi, vous tous qui êtes fatigués et chargés, et je vous soulagerai, S. Matthieu xi. 28.

who spake by the Prophets. And I believe in one Catholic and Apostolic Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead, and the life of the world to come. Amen

Let us pray

Prayers will be said for the church, creation, the community, those who suffer and the dead. At the end of each:

Lord, in your mercy
Hear our prayer

Ye that do truly and earnestly repent you of your sins, and are in love and charity with your neighbours, and intend to lead a new life, following the commandments of God, and walking from henceforth in his holy ways; Draw near with faith, and take this holy Sacrament to your comfort; and make your humble confession to Almighty God, meekly kneeling upon your knees:

Almighty God, our heavenly Father, we have sinned against thee and against our neighbour, in thought and word and deed, through negligence, through weakness, through our own deliberate fault. We are heartily sorry and repent of all our sins. For the sake of thy Son Jesus Christ, who died for us, forgive us all that is past, and grant that we may serve thee in newness of life to the glory of thy name. Amen.

Almighty God, our heavenly Father, who of his great mercy hath promised forgiveness of his sins to all them that with hearty repentance and true faith turn unto him; Have mercy upon you; pardon and deliver you from all your sins; confirm and strengthen you in all goodness; and bring you to everlasting life; through Jesus Christ our Lord.

Amen.

Hear what comfortable words our Saviour Christ saith unto all that truly turn to him:

Come unto me, all ye that travail and are heavy laden, and I will refresh you. St Matthew xi.28

Sung Eucharist

Écoutez aussi ce que dit Saint Paul:

C'est une parole certaine et entièrement digne d'être reçue, que Jésus-Christ est venu dans le monde pour sauver les pécheurs. 1 Timothée i. 15.

LEVEZ-VOUS s'il vous plaît

*Que la paix du Seigneur soit toujours avec vous
Et avec votre esprit*

Après le signe de paix, **ASSEYEZ-VOUS**, s'il vous plaît.

Le chœur **CHANTERA** pendant que les dons soient amenés vers l'autel

*Honor, virtus et potestas et imperium
sit trinitati in unitate, unitati in trinitate,
in perenni saeculorum tempore.*

*Le Seigneur est présent.
Son esprit est avec nous.*

*Élevons notre cœur.
Nous le tournons vers le Seigneur.*

*Rendons grâce au Seigneur notre Dieu.
C'est juste et bon.*

Vraiment, il est juste et bon de te rendre gloire, de t'offrir notre action de grâce, toujours et en tout lieu, à toi, Dieu éternel et tout-puissant.

Toi que, avec ton Fils unique, et le Saint-Esprit, es un seul Dieu, un seul Seigneur, en Trinité de Personnes et en Unité d'Essence. Car ce que nous croyons de ta gloire, ô Père, nous le croyons aussi du Fils et du Saint-Esprit, sans aucune différence ou inégalité.

C'est pourquoi, avec des anges et des archanges, Saint Sylvain, et les Sept Frères Martyrs et tous les saints, nous chantons l'hymne de ta gloire et sans fin nous chantons:

Hear also what Saint Paul saith.

This is a true saying, and worthy of all men to be received, That Christ Jesus came into the world to save sinners. 1 Timothy i. 15

Please **STAND**

*The peace of the Lord be always with you
And also with you*

After the sign of Peace, please **SIT**

The choir will **SING** while the gifts are brought to the altar

Honour, strength and might and power be to the Three in One, the One in Three, throughout eternal ages.

*The Lord be with you.
And with thy spirit.*

*Lift up your hearts.
We lift them up unto the Lord.*

*Let us give thanks to the Lord our God.
It is meet and right so to do.*

It is very meet, right and our bounden duty, that we should at all times and in all places give thanks unto thee, O Lord, Almighty, Everlasting God.

Who art one God, one Lord; not one only Person, but three Persons in one Substance. For that which we believe of the glory of the Father, the same we believe of the Son, and of the Holy Ghost, without any difference or inequality.

Therefore with Angels and Archangels, with Saint Sylvain and the Seven Martyr Brothers and with all the company of heaven, we laud and magnify thy glorious name evermore praising thee and singing:

Le chœur CHANTERA

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

NOUS n'avons point la présomption, ô miséricordieux Seigneur, de nous approcher de ta Table, confiants en notre propre justice, mais en tes multiples et grandes compassions. Nous ne sommes pas même dignes de recueillir les miettes qui tombent de ta Table. Mais toi, tu es le même Seigneur dont la nature est d'être toujours miséricordieux. Accorde-nous donc la grâce, ô Dieu clément, de manger la chair de ton bien-aimé Fils Jésus-Christ, et de boire son sang, de telle manière que nos corps soient purifiés de tout péché par son corps, et nos âmes lavées par son sang très précieux, et que nous demeurions toujours en lui, et lui en nous. Amen.

TOUTE gloire soit à toi, Dieu tout-puissant, notre Père céleste, de ce que, par un effet de ta tendre miséricorde, tu as livré à la mort de la Croix, pour notre rédemption, ton Fils unique Jésus-Christ qui (s'étant une fois offert lui-même) y fait un sacrifice, une oblation et une expiation complets, parfaits et suffisants pour les péchés du monde entier; qui a institué la commémoration perpétuelle de sa mort et de son sacrifice précieux; et qui nous a commandé, dans son saint Évangile, de la continuer jusqu'à ce qu'il revienne. Car, la nuit qu'il fut trahi, il prit du Pain; et ayant rendu grâces, il le rompit, et le donna à ses disciples, disant: Prenez, mangez, ceci est mon Corps, qui est livré pour vous; faites ceci en mémoire de moi. De même, après le souper, il prit le Calice, et ayant rendu grâces, il la leur donna, disant: Buvez-en tous; car ceci est mon Sang du Nouveau Testament, qui est répandu pour vous et pour bien d'autres, pour la rémission des péchés. Faites ceci, toutes les fois que vous en boirez, en mémoire de moi.

NOUS supplions aussi instamment ta bonté paternelle d'accepter, par ta miséricorde, notre sacrifice de louanges et d'actions de grâces; te priant très humblement de nous accorder que, par les mérites et la mort de ton Fils Jésus-Christ, et par la foi en son sang, nous obtenions, ainsi que toute ton Église, la

The choir will SING

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of thy glory. Glory be to thee, O Lord most high.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

We do not presume to come to this thy table, O merciful Lord, trusting in our righteousness, but in thy manifold and great mercies. We are not worthy so much as to gather up the crumbs under thy Table. But thou are the same Lord, whose property is always to have mercy; Grant us therefore, gracious Lord, so to eat the flesh of thy dear Son Jesus Christ, and to drink his blood, that our sinful bodies may be made clean by his body, and our souls washed through his most precious blood, and that we may evermore dwell in him, and he in us. Amen.

Almighty God, our heavenly Father, who of thy tender mercy didst give thine only Son Jesus Christ to suffer death upon the cross for our redemption; who made there (by his one oblation of himself once offered) a full, perfect, and sufficient sacrifice, oblation and satisfaction, for the sins of the whole world; and did institute, and in his holy Gospel command us to continue, a perpetual memory of that his precious death, until his coming again; hear us, O merciful Father, we most humbly beseech thee; and grant that we receiving these thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's holy institution, in remembrance of his death and passion, may be partakers of his most blessed Body and Blood: who, in the same night that he was betrayed, took Bread; and when he had given thanks he brake it, and gave it to his disciples, saying, Take, eat, this is my Body, which is given for you; Do this in remembrance of me. Likewise after supper he took the Cup; and, when he had given thanks, he gave it to them, saying, Drink ye all of this; for this is my Blood of the new Testament, which is shed for you and for many for the remission of sins: Do this, as oft as ye shall drink it, in remembrance of me.

Wherefore, O Lord and heavenly Father, we thy humble servants entirely desire thy fatherly goodness

Sung Eucharist

remission de nos péchés, et tous les autres bienfaits de sa passion. Et maintenant, ô Seigneur, nous t'offrons et te présentons nos corps, nos âmes et nos personnes, en sacrifice raisonnable, saint et vivant; te suppliant humblement que nous, et tous les autres qui participeront à cette Sainte Communion, puissions dignement recevoir le Corps et le Sang très précieux de ton Fils Jésus-Christ, être remplis de ta grâce et de ta bénédiction céleste, et ne faire qu'un seul corps avec lui, afin qu'il demeure en nous, et nous en lui. Et quoique nous soyons indignes, à cause de la multitude de nos péchés, de t'offrir aucun sacrifice, néanmoins, nous te supplions d'agréer ce devoir et ce culte impérier; ne tenant aucun compte de nos mérites, mais nous pardonnant nos offenses, par Jésus-Christ, notre Seigneur; par qui, et avec qui, dans l'unité du Saint-Esprit, tout honneur et toute gloire, te soient rendus, ô Père tout-puissant, aux siècles des siècles. Amen.

Pendant l'administration de la sainte communion, le chœur CHANTERA

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Prions

Notre Père, Qui es aux cieux, Que ton nom soit sanctifié, Que ton règne vienne, Que ta volonté soit faite sur la terre comme au ciel, Donne-nous aujourd'hui notre pain de ce jour, Pardonne-nous nos offenses comme nous pardonnons aussi à ceux qui nous ont offensés, Et ne nous soumet pas à la tentation, mais délivre-nous du mal. Car c'est à toi qu'appartient le règne, la puissance et la gloire, pour les siècles des siècles. Amen.

Dieu éternel et tout-puissant, nous te rendons grâces, de tout notre cœur, de ce que tu as daigné nous nourrir de l'aliment spirituel du Corps et du Sang très précieux de ton Fils Jésus-Christ, notre Sauveur, nous qui avons dûment participé à ces saints mystères. Nous te remercions de ce que tu nous donnes ainsi des assurances de ta faveur et de ta bonté envers nous, de ce que nous sommes véritablement des membres incorporés au corps mystique de ton Fils, qui est la société

mercifully to accept this our sacrifice of praise and thanksgiving; most humbly beseeching thee to grant, that by the merits and death of thy Son Jesus Christ, and through faith in his blood, we and all thy whole Church may obtain remission of our sins, and all other benefits of his passion. And here we offer and present unto thee, O Lord, ourselves, our souls and bodies, to be a reasonable, holy, and lively sacrifice unto thee; humbly beseeching thee, that all we, who are partakers of this holy Communion, may be fulfilled with thy grace and heavenly benediction. And although we be unworthy, through our manifold sins, to offer unto thee any sacrifice, yet we beseech thee to accept this our bounden duty and service; not weighing our merits, but pardoning our offences, through Jesus Christ our Lord; by whom, and with whom, in the unity of the Holy Ghost, all honour and glory be unto thee, O Father Almighty, world without end.

Amen.

During Communion, the choir are going to SING

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

Lamb of God that takest away the sins of the world have mercy upon us.

Lamb of God that takest away the sins of the world, grant us thy peace.

Let us pray

Our Father, Who art in heaven, hallowed be Thy Name; Thy Kingdom come; Thy will be done on earth as it is in heaven, Give us this day our daily bread; and forgive us our trespasses as we forgive those who trespass against us; and lead us not into temptation; but deliver us from evil: For thine is the kingdom, The power, and the glory, For ever and ever. Amen.

Almighty and everliving God, we most heartily thank thee, for that thou dost vouchsafe to feed us, who have duly received these holy mysteries, with the spiritual food of the most precious Body and Blood of thy Son our Saviour Jesus Christ; and dost assure us thereby of thy favour and goodness towards us; and that we are very members incorporate in the mystical body of thy Son, which is the blessed company of all

bienheureuse de tous les fidèles, et de ce que nous sommes aussi, par l'espérance, héritiers de ton royaume éternel, par le mérite de sa passion et de sa mort très précieuse. Et nous te supplions humblement, ô Père céleste, de nous aider si bien de ta grâce, que nous persévérions dans cette sainte communion, et que nous fassions toutes les bonnes œuvres que tu as préparées pour y marcher; par Jésus-Christ, notre Seigneur, à qui, ainsi qu'à toi et au Saint-Esprit, soient tout honneur et toute gloire, aux siècles des siècles.

Amen.

LEVEZ-VOUS s'il vous plaît

Le chœur CHANTERA

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris, Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus. To solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

Que le Dieu tout-puissant vous bénisse, le Père, le Fils, et le Saint-Esprit.

Le Seigneur soit avec vous.

Et avec votre esprit.

Allez, dans la paix du Christ.

Rendons grâce à Dieu.

The priest leaves, the people remain standing.

faithful people; and are also heirs through hope of thy everlasting kingdom, by the merits of the most precious death and passion of thy dear Son. And we most humbly beseech thee, O heavenly Father, so to assist us with thy grace, that we may continue in that holy fellowship, and do all such good works as thou hast prepared for us to walk in; through Jesus Christ our Lord, to whom, with thee, and the Holy Ghost, be all honour and glory, world without end.

Amen.

Please STAND

The choir will SING

Glory be to God on high, and in earth peace, goodwill towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy, thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the Glory of God the Father. Amen

The peace of God, which passeth all understanding, keep your hearts and mind in the knowledge and love of God, and of his Son Jesus Christ our Lord; and the blessing of God, Almighty, the Father, the Son, and the Holy Ghost, be amongst you and remain with you always.

The Lord be with you.

And with thy spirit.

Go in the peace of Christ.

Thanks be to God.

The people remain standing as the priest leaves.

