

Requiem

a concert of renaissance choral music

performed by the

Iken *JS* Scholars
Matthew Dunn

Thursday 30 October 2014

7pm

St Mary-le-Bow

L O N D O N

Thank you

The *Iken Scholars* would like to thank all at St Mary-le-Bow for allowing them to sing in this wonderful church. It is always a great pleasure to perform here.

Join us again

The *Iken Scholars* will return to St Mary-le-Bow on Thursday 5 February at 7.00pm. They will be performing Giovanni Anerio's *Missa Surge Illuminare Jerusalem*, a parody mass on Palestrina's famous motet of the same name. The mass has never been published, recorded or performed in modern times.

Why *Iken Scholars*?

Iken is a small village in Suffolk where St Botolph was granted land to build a monastery in the mid-seventh century. Matthew is Organist and Director of Music at St Botolph without Aldgate.

Keep in touch

There are lots of ways to keep in touch with the *Iken Scholars*

Website: www.ikenscholars.co.uk
Facebook: www.facebook.com/ikenscholars
YouTube: Search 'Iken Scholars'
Email: ikenscholars@gmail.co.uk
Matthew's twitter feed: @MatthewJohnDunn

Requiem

Salve Regina

Anerio (1567-1630)

Lectio

Officium Defunctum

Victoria (1548-1611)

Taedet animam meam

Missa Pro Defunctis

Introitus

Kyrie

Graduale

Offertorium

Sanctus et Benedictus

Agnus Dei

Communio

Motet

Versa est in luctum cithara mea

Responsorium

Libera me

Kyrie

Miserere

Allegri (c.1582-1652)

Translations

On 26 February 1603 the Dowager Empress Maria of Spain died. She had been the wife of Maximillian II, sister of Philip II and for seventeen years had been the patron of Tomas Luis de Victoria at the Convent of Las Descalzas Reales in Madrid. The Dowager Empress had settled in Madrid from 1582: content to spend her days in 'a country without heretics', having spent much of her married life in Germany and Austria. Her death represents a seminal moment in Victoria's career. Under the strength and stability of Maria's patronage, Victoria had published what was to become the bulk of his mature output; had fulfilled his longing to return to his native Spain and had produced some of his very finest compositions. Her loss was profound both professionally and personally for Victoria and it is for the Dowager Empress that Victoria penned his famous Requiem.

Salve Regina, Anerio

Salve Regina, Mater Misericordiae,
Vita, dulcedo, et spes nostra, Salve!
Ad te clamamus,
exsules filii evae,
Ad te suspiramus,
gementes et flentes,
In hac lacrimarum valle.
Eja ergo, Advocata nostra,
Illos tuos misericordes oculos
ad nos converte
Et Jesum,
benedictum fructum ventris tui,
Nobis, post hoc exilium, ostende,
O clemens, O pia,
O dulcis Virgo Maria.

Hail, Holy Queen, Mother of mercy,
Our life, our sweetness and our hope!
To thee do we cry,
poor banished children of Eve,
to thee do we send up our sighs,
mourning and weeping
in this valley of tears.
Turn, then, most gracious advocate,
thine eyes of mercy
toward us,
and after this, our exile,
show unto us
the blessed fruit of thy womb, Jesus.
O clement, O loving,
O sweet Virgin Mary.

Officium Defunctum, Victoria

Lectio: Taedet animam meam

Taedet animam meam vitae meae;
dimittam adversum me
eloquium meum,
loquar in amaritudine
animae meae.
Dicam Deo:
Noli me condemnare;
indica mihi cur me

My soul is weary of my life;
I will leave my complaint
upon myself;
I will speak in the bitterness
of my soul.
I will say unto God,
Do not condemn me;
shew me wherefore thou

ita iudices.

Numquid bonum tibi videtur,
si calumnieris me, et opprimas me
opus manuum tuarum,
et consilium
impiorum adjuves?
Numquid oculi carnei tibi sunt?
aut sicut videt homo, et tu videbis?
Numquid sicut dies hominis dies tui,
et anni tui sicut humana sunt tempora,
ut quaeras iniquitatem meam,
et peccatum meum scruteris,
et scias quia nihil impium fecerim,
cum sit nemo qui de manu tua possit
eruere..

Introitus

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus,
in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Graduale

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
In memoria aeterna erit
iustus:
ab auditione mala non timebit.

Offertorium

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum
de poenis inferni,

contendest with me.

Is it good unto thee that thou shouldest
oppress, that thou shouldest despise
the work of thine hands,
and shine upon the counsel
of the wicked?
Hast thou eyes of flesh?
or seest thou as man seeth?
Are thy days as the days of man?
are thy years as man's days,
That thou enquirest after mine
iniquity, and searchest after my sin?
Thou knowest that I am not wicked;
and there is none that can deliver out
of thine hand.

Give them eternal rest, O Lord,
and let perpetual light shine on them.
There will be songs of praise to you
in Zion,
and prayers in Jerusalem.
O hear my prayers;
all flesh returns to you.

Lord, have mercy;
Christ, have mercy;
Lord, have mercy.

Give them eternal rest, O Lord,
and let perpetual light shine on them.
The just man shall be remembered
everlastingly,
he will not fear an evil hearing.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed
from punishments of hell,

et de profundo lacu.
Libera eas de ore
leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus
Michaël
representet eas in lucem sanctam,
quam olim
Abrahae promisisti
et semini eius.
Hostias et preces tibi,
Domine, laudis offerimus.
Tu suscipe pro animabus illis
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti
et semini eius.

Sanctus et Benedictus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt caeli et terra
gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei

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.

and from the deep lake.
Deliver them from the mouth of the
lion,
may the abyss not swallow them up,
may they not fall into darkness.
But may the holy standard-bearer
Michael
lead them to that holy light
which of old Thou didst promise
Abraham
and his seed.
Sacrifices and prayers to Thee,
O Lord, we offer with praise.
O receive them for the souls of those
whom today we commemorate.
Make them, O Lord,
to pass from death to life,
which of old Thou didst promise
Abraham and his seed.

Holy, Holy, Holy,
Lord God of Hosts;
heaven and earth are full of
Thy glory.
Hosanna in the highest.
Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest

Lamb of God,
you who take away
the sins of the world,
have mercy upon us.
Lamb of God,
you who take away
the sins of the world,
have mercy upon us.
Lamb of God,
you who take away
the sins of the world,
grant us peace.

Communio

Lux aeterna luceat eis,
 Domine,
 cum sanctis tuis in aeternum,
 quia pius es.
 Requiem aeternam dona eis, Domine,
 et lux perpetua
 luceat eis.

Let perpetual light shine upon them,
 O Lord,
 with your saints for ever,
 for you are merciful.
 Grant them eternal rest, O Lord,
 and let perpetual light
 shine upon them.

Motet

Versa est in luctum cithara mea,
 et organum meum in vocem
 flentium.
 Parce mihi Domine,
 nihil enim sunt dies mei.
 Cutis mea denigrata est super me
 et ossa mea aruerunt.

My harp is tuned for lamentation,
 and my flute to the voice of those who
 weep.
 Spare me, O Lord,
 for my days are as nothing.
 My skin is become black upon me,
 and my bones are dried up.

Responsorium

Libera me, Domine,
 de morte aeterna
 in die illa tremenda
 quando coeli movendi sunt
 et terra
 dum veneris iudicare saeculum
 per ignem.
 Tremens factus sum ego et timeo,
 dum discussio venerit
 atque ventura ira.
 Dies irae, dies illa,
 calamitatis et miseriae,
 dies magna
 et amara valde.
 Requiem aeternam dona eis, Domine,
 et lux perpetua luceat eis.

Deliver me, O Lord,
 from eternal death,
 on that fearful day
 when the heavens are moved
 and the earth
 when you will come to judge the world
 through fire.
 I am made to tremble, and I fear,
 when the desolation shall come,
 and also the coming wrath.
 That day, the day of wrath,
 calamity, and misery,
 that terrible
 and exceedingly bitter day.
 Rest eternal grant them, O Lord,
 and let perpetual light shine on them.

Miserere, *Allegr*

Miserere mei, Deus, secundum magnam
 misericordiam tuam; et secundum
 multitudinem miserationum tuarum,
 dele iniquitatem meam.
 Amplius lava me ab

Have mercy upon me, O God, after
 thy great goodness: according to the
 multitude
 of thy mercies do away mine offences.
 Wash me thoroughly from

iniquitate mea:
et a peccato meo munda me.
Quoniam iniquitatem
meam ego cognosco,
et peccatum meum contra me
est semper.
Tibi soli peccavi,
et malum coram te feci;
ut justificeris
in sermonibus tuis,
et vincas cum judicaris.
Ecce enim in iniquitatibus
conceptus sum:
et in peccatis concepit me
mater mea.
Ecce enim veritatem dilexisti;
incerta et occulta sapientiae tuae
manifestasti mihi.
Asperges me hyssopo,
et mundabor;
lavabis me,
et super nivem dealbabor.
Auditui meo dabis
gaudium et laetitiam:
et exsultabunt
ossa humiliata.
Averte faciem tuam a peccatis meis,
et omnes iniquitates meas dele.
Cor mundum crea in me, Deus,
et spiritum rectum innova in
visceribus meis.
Ne projicias me a facie tua,
et spiritum sanctum tuum ne
auferas a me.
Redde mihi laetitiam
salutaris tui,
et spiritu principali confirma me.
Docebo iniquos
vias tuas,
et impii ad te
convertentur.
Libera me de sanguinibus,
Deus, Deus salutis meae,

my wickedness:
and cleanse me from my sin.
For I acknowledge
my faults:
and my sin is ever
before me.
Against thee only have I sinned,
and done this evil in thy sight:
that thou mightest be justified
in thy saying,
and clear when thou art judged.
Behold, I was shapen
in wickedness:
and in sin hath my mother
conceived me.
But lo, thou requirest truth in the
inward parts: and shalt make me to
understand wisdom secretly.
Thou shalt purge me with hyssop,
and I shall be clean:
thou shalt wash me,
and I shall be whiter than snow.
Thou shalt make me hear of
joy and gladness:
that the bones which thou hast broken
may rejoice.
Turn thy face from my sins:
and put out all my misdeeds.
Make me a clean heart, O God:
and renew a right spirit
within me.
Cast me not away from thy presence:
and take not thy holy Spirit
from me.
O give me the comfort of thy help
again:
and stablish me with thy free Spirit.
Then shall I teach thy ways
unto the wicked:
and sinners shall be converted
unto thee.
Deliver me from blood-guiltiness,
O God, thou that art the God of my

et exsultabit lingua mea
justitiam tuam.
Domine, labia mea aperies,
et os meum annuntiabit laudem tuam.
Quoniam si voluisses sacrificium,
dedissem utique;
holocaustis
non delectaberis.
Sacrificium Deo
spiritus contribulatus;
cor contritum et humiliatum,
Deus, non despicias.
Benigne fac, Domine, in bona voluntate
tua Sion,
ut aedificentur muri Jerusalem.
Tunc acceptabis
sacrificium justitiae,
oblaciones
et holocausta; tunc imponent
super altare tuum vitulos.

health: and my tongue shall sing
of thy righteousness.
Thou shalt open my lips, O Lord:
and my mouth shall shew thy praise.
For thou desirest no sacrifice,
else would I give it thee:
but thou delightest not
in burnt-offerings.
The sacrifice of God is a
troubled spirit:
a broken and contrite heart,
O God, shalt thou not despise.
O be favourable and gracious
unto Sion:
build thou the walls of Jerusalem.
Then shalt thou be pleased with the
sacrifice of righteousness,
with the burnt-offerings
and oblations: then shall they offer
young bullocks upon thine altar.

IkenJScholars

Matthew Dunn

Director
Matthew Dunn

Sopranos

Emily Field
Sara Daintree
Katharina Höffler
Charlotte Nicholls

Altos

Victoria Griggs
Tristram Cooke
Edward Horsman

Tenors, Baritones

Nicholas Wilson
Martin Yates
Robert Dufton
Edward Jowle

Basses

Jack Miller
Damien White
Adrian Sladdin



Matthew Dunn, director, won a place to read music at Peterhouse, Cambridge in 2006 and was appointed organ scholar there, overseeing the weekly choral services in the college chapel. At Peterhouse Matthew directed the choir on tours to Italy, the Netherlands and the Home Counties, as well as regular cathedral trips including Westminster Abbey, Canterbury, Lincoln and Ely Cathedrals. Matthew received his BA in 2009 and continued to the MPhil in 2010, having written a thesis on French thirteen-century polyphony being sung in the South-East of England. As an organist, Matthew holds the FRCO diploma and gives regular recitals around the country. Recent venues include Liverpool Anglican Cathedral, Edinburgh Cathedral and here at St Mary-le-Bow. Matthew is currently Organist and Director of Music at St Botolph without Aldgate, which has arguably the oldest church organ in the country and has a job in the City which keeps him busy when he isn't thinking about the Renaissance.



Emily Field began her choral career as a chorister at St John's Cathedral, Norwich. Since then she has gone to complete a Bachelors and Masters in Music from the University of Manchester. During this time she sang the solo roles for Handel's Messiah, Bach St John passion, Faure Requiem, Schubert mass in G and performed the world premier of Macmillan's credo at the BBC proms.

She has regularly sung for BBC Radio 3, 4 and World service and is a founding member of Melodico Ensemble who have recently performed with the BBC Philharmonic, Clean Bandit and Boy George. Emily has just moved to London and is enjoying the variety of beards on display in Shoreditch.



Sara Daintree, studied Music at the University of Manchester and currently works in music administration at Trinity Laban Conservatoire of Music and Dance. She is a member of the BBC Symphony Chorus and regularly sings with Chamber Choirs around London including the Choir of the 21st Century and J2 Chamber Choir. Sara has sung in choirs under the direction of distinguished conductors including Sir Mark Elder, Sir Andrew Davis, Semyon Bychov, Sir Colin Davis, Gianandrea Noseda, Marin Alsop and Edward Gardner, in concerts throughout the UK, on tour in Europe and New York and in recordings for the Hallé, Chandos and LSO Live labels.



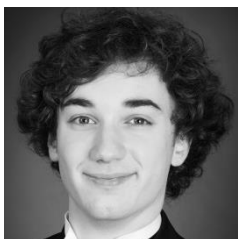
Katharina Höffler came to England aged sixteen, after obtaining a scholarship to Malvern College to complete the International Baccalaureate. It is there that she discovered her love of singing and became an active member of both the chapel and chamber choir. Two years later she was awarded a place to read Classics at Peterhouse, Cambridge, where she became a chorister under the direction of Oliver Lomberg and Matthew Dunn. After four years at Peterhouse she went to London to study the Law. During that time, she sang with the London Chorus and the Savoy Jazz Choir, a newly formed group created at Goodenough College. Katharina is now a trainee solicitor in London and founder member of the *Iken Scholars*.



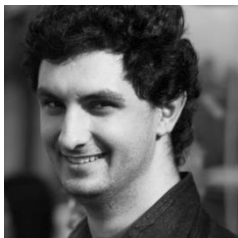
Charlotte Nicholls was a Choral Scholar at Wadham College, Oxford, where she studied from 2007-2011. During this time she joined the choir on their European tours and led music workshops for visiting primary school children as part of an outreach programme. While at Oxford, Charlotte also sang for Commotio, one of Oxford's foremost choirs, performing primarily lesser-known material from the 20th and 21st centuries. She also conducted the University College Orchestra. Recently, Charlotte produced Wadham College Choir's CD. She has also worked with a Surrey-based music producer on a jazz project. A cellist, Charlotte regularly performs and deputises at local concerts, including at the Holywell Music Room and Englefield House. She has taught 'cello and piano privately for ten years. Charlotte currently teaches Modern Languages at a large secondary school in Berkshire.



Victoria Griggs read Music at Selwyn College, Cambridge, where she held a Choral Scholarship as an alto. She graduated in 2009 and went on to read for an M.Phil in Musicology, specialising in Renaissance Polyphony of the English Reformation Period. Having spent what felt like far too long in academia, she then joined Teach First and trained as a secondary music teacher in Birmingham, where she also sang with Birmingham Cathedral Choir and Ex Cathedra. In 2013, Victoria moved to London to become Assistant Director of Music at a prestigious girls' school in Westminster. She has recently begun studying for a law conversion course with the aim of becoming a solicitor specialising in public law and education. She regularly sings with various ensembles including Rochester Cathedral Choir, Siglo de Oro, and The Charpentier Consort.



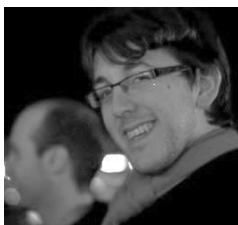
Tristram Cooke has a postgraduate scholarship at the Royal Academy of Music, where he studies Performance with Michael Chance and Glenville Hargreaves, and is kindly supported in his studies by the Thomas Carpenter and the Seary Trusts. Solo performances include 'Messiah' and Vivaldi's Gloria, Bach's cantata BWV 170, and St John Passion. He is a deputy Vicar Choral at St Paul's Cathedral, and sings regularly for Bach Vespers at St Mary at Hill with the Sweelinck Ensemble. He will be performing in a concert of English Songs with Matthew Dunn in November in his native Ilkley.



Edward Horsman, countertenor, began his singing career at the age of seven with the Bromley Boys Singers with whom, he became a principle soloist. He later became a member of The London Oratory School Chamber Choir and Schola Cantorum, with whom he toured extensively in Europe and America as choral singer and soloist. Prior to studying at Queen's University, Belfast, Edward spent a year as Choral Scholar at Lichfield Cathedral, under Philip Scriven. While at University, Edward was Director of Music of Queen's University Music Society Choir and a member of the Queen's University Chamber Choir. Subsequently, he took a position as Choral Scholar at Chelmsford Cathedral, under James Davy. He is now, currently a Lay Clerk at Birmingham Cathedral and he is hoping to further his study in a Masters at Trinity Laban.



Nicholas Wilson, tenor, began his interest in early music while a choral scholar at Peterhouse, Cambridge. Since graduating, he has been singing Lieder as well as taking part in choral work with groups such as the *Cambridge Cantata Consort* and Matthew Dunn's *Iken Scholars*. He is enjoying married life after recently tying the knot.



Martin Yates is a recent graduate from the University of Exeter, where he read Medical Sciences, and received a music scholarship, through which he was taught voice (Baritone and Countertenor) under Marion Wood. Whilst at university Martin spent a great deal of time involved in music societies – 17 ensembles in total! During this time highlights included several soloist roles for the Exeter University Choral Society (EUCS) (As a Baritone in Beethoven's 9th Symphony; as a Tenor in Jenkins "The Armed Man", and Mozart's "Missa Brevis in C"; and as an Understudy Tenor Soloist and Men's Semi Chorus (First Tenor) in Orff's "Carmina Burana"); performing in a hand-selected choir for Her Majesty Queen Elizabeth II and HRH the Duke of Edinburgh during the opening of the Exeter University "Forum Project"; and being invited, alongside EUCS, to perform in the US Premiere of Jenkins' "The Healer" in January 2015 in Carnegie Hall.



Robert Dufton was head chorister as Malsis under Bob Marsh before attending Ampleforth and joining its three choirs there. He secured a Choral Scholarship at Truro Cathedral under Robert Sharpe in 2007. He was next appointed Lay Clerk at Sheffield Cathedral under Neil Taylor and Assistant Director of The Sheffield Chorale under Tom Leech. He then became Director of Bulmer Choir and a Lay Clerk at Ampleforth Abbey under Ian Little from 2012 until he moved to London in August where he is now a Lay Clerk at Croydon Minster under Ronny Krippner.

During his time in the professional church music circuit, Robert wrote and recorded for *The Lay Clerk's Handbook*, a reference resource for church musicians based on his experiences. He is the founder of *Classical Music Nights Sheffield*, which ran live music events in bars in the city centre, and *Composerwave*, an online marketplace for arts writers to market and sell their licenses for public performance permissions of their work.



Originally from Derbyshire, **Edward Jowle** currently studies at the Royal College of Music with Tim Evans-Jones and Stephen Varcoe where he is an RCM Scholar supported by a Douglas and Hilda Simmonds Award. Edward previously studied at the Junior Royal Northern College of Music with Louise Winter, supported by Leverhulme and Sylvia Swiffin scholarships. Although now training for a career in Opera and Song, Edward was introduced to music through Musical Theatre and Operetta, having performed roles including Sweeney Todd, Raoul (*The Phantom of the Opera*) and the titular role in Gilbert and Sullivan's *The Sorcerer*. An avid recitalist, Edward has performed in venues across the North of England. This year he attended the Art of Song summer school lead by Pat McMahon and David Jones and won the Vocal Chamber Music Prize whilst at the JRNCM. As a member of the National Youth Choirs of Great Britain Edward has performed in venues including the Royal Albert Hall and Birmingham Town Hall, in repertoire ranging from Monteverdi to new commissions. He has also recorded with NYCCGB on the 'Festival of Britten' album for Delphian Records. Future performances include concerts with the RCM Chorus and Chamber Choir in the Amaryllis Fleming Concert Hall and Royal Festival Hall. Edward will also sing Jesus in the St John Passion with Prestbury Choral Society.



Jack J. Miller is a graduate student in the final year of completing his DPhil. [Ph.D.] in medical physics at the University of Oxford. In his "spare time", he has sung for the Chapel Choirs of Pembroke and Merton College, Oxford, for the Cathedral Singers of Christ Church, Oxford, spent three years as an Organ Scholar at St. Hugh's College, Oxford, performed in a minimum of one opera a year, and sung internationally. He currently has two original compositions under review for publication by the Royal School of Church Music. At present, he prefers to sing a mixture of renaissance and contemporary choral music with the Oxford group Intermezzo, along with spending far too much time in the lab!



Damien White's early musical career began as a double bassist, playing in the National Youth Orchestra and Cambridge University Chamber Orchestra. While a scholar at Cambridge however he made the change to singing and church music, joining the chapel choir at Peterhouse. He later joined the Gregorian schola of St Gertrudis' cathedral, Utrecht, under Piet van de Steen, and more recently the choir at Holy Trinity church, Sloane Square, London, directed by Andrew O'Brien.

In 1999 he took part in a European touring opera production of Pagliacci and in the early 2000's he sang with the Netherlands Bach Ensemble. During the last ten years he has sung regularly with the Joyful Company of Singers, including recordings of Vaughan Williams (with Albion Records) and Rachmaninov (with Nimbus). Last year, Damien became a founder member of the Harlequin Chamber Choir. He has studied singing under Stuart Barr and Ellis Keeler.



Adrian Sladdin began his adult singing career with three years in Downing College Chapel Choir, under the baton of Martin Baker, including a recording of established choral music and a very successful tour to Italy. Thereafter he sang in a variety of groups including 'Alte Musica', part of a well-known 'Musik Konservatorium' in Frankfurt, which specialised in the singing and playing of early music. Other choirs have included the Marion Consort with Frikki Walker, now at Glasgow Cathedral, and Nordic Voices, with the challenge of singing in a range of Scandinavian languages. Adrian has also deputised regularly on the back rows of Peterborough and Lincoln Cathedral choirs and, with the latter, went on tour to both France and the Czech Republic. Most recently he has sung with Voces Assumptiones, an occasional choir, on a week in Sherborne Abbey. He can sing counter-tenor when the occasion demands but is generally a bass by nature

Iken *JS* Scholars
Matthew Dunn

Next concert:

Thursday 5 February 2015, 7.00pm

Missa Surge Illuminare Jerusalem

Giovanni Anerio (1567-1630)

First performance in modern times