

Candlemas

a concert of Renaissance choral music for
Christmastide

performed by the

Iken *JS* Scholars
Matthew Dunn

Thursday 6 February 2014

7pm

St Mary-le-Bow

L O N D O N

Candlemas

Alma redemptoris mater, a8	<i>Giovannelli (1560-1625)</i>
Hodie Christus natus est, a8	<i>Palestrina (1512-1594)</i>
Tui sunt caeli, a8	<i>Lassus (1532-1594)</i>
Omnes de saba, a8	<i>Lassus</i>
Surge illuminare, a8	<i>Palestrina</i>
Nunc dimittis, a8	<i>Palestrina</i>
Missa <i>Ave regina caelorum</i> , a8	<i>Victoria (1548-1611)</i>
Kyrie	
Gloria	
Credo	
Sanctus et benedictus	
Agnus Dei	
Ave regina caelorum, a8	<i>Victoria</i>



“Let the Infant, the still unspeaking and unspoken Word,
Grant Israel’s consolation to one who has eighty years and no to-morrow.”

Words from T. S. Elliot’s 1928 poem, *A Song for Simeon*, where Elliot reimagines Simeon the Righteous, who, after long years in the temple at Jerusalem, recognises the son of Mary as the Christ at His presentation at the temple and His mother’s ritual purification according to the Mosaic law.

Elliot successfully encapsulates the essence of Candlemas here (forty days after Christ’s birth and the last feast of the Church to be reckoned from Christmas day): for Simeon, Mary and Christians down the ages, it is a moment of reflection and anticipation, of purification and renewal, of yearning and fulfilment. In this concert, the *Iken Scholars* will explore the musical response to these themes through the voices of the sixteenth-century renaissance, tracking the liturgical progression from Christmas to Candlemas.

We begin with Giovannelli’s (1560-1625) *Alma Redemptoris Mater*, the Marian antiphon which traditionally is recited at the close of compline each night from the first Sunday of Advent through to the eve of the feast of the purification, Candlemas,

on 2 February. Giovannelli’s little-known setting of this text is a hidden gem of the repertoire. Growing from hesitant beginnings, the parts multiply to a full choir, homophonic proclamation of ‘redemptoris’ (‘of the redeemer’). Giovannelli is clearly drawing our attention to this word in particular, reminding us of Mary’s position in history being defined through her son.

Giovannelli was the pupil of Palestrina (1512-1594) in Rome and his influence is evident throughout, not least in the antiphonal homophonic repetitions of ‘succerre’ (‘assist’), lending a pleading tone after the meandering rendering of Mary’s description as ‘stella maris’ (‘star of the sea’). The focus leant to ‘succerre’ through homophony draws our attention to its target (Mary) and reminds us of Mary’s relevance to all people, as the image of the sea was employed in the Old Testament as a metaphor for the gentiles.

Hodie Christus natus est is the antiphon to the Magnificat, sung at vespers on Christmas Day. Palestrina’s unassuming double-choir setting is given life through

the addition of 'noe' ('noel') at the end of each line. The choirs recite their texts separately until the quotation of the angels to the shepherds above Bethlehem. Here, Palestrina devotes a full eight-voice harmony to the text, underling the image of the multitude of angels described by St Luke, and their joy.

The text of *Tui Sunt Caeli*, has two uses in the Roman calendar: first as the offertory for the third mass of Christmas Day, and secondly as the offertory for the feast of the Circumcision on New Year's Day. In both instances, the fragility and vulnerability of the Christ child in our temporal history, is contrasted against His omnipotence in eternity through the words of the Psalmist (88.12,15a). Lassus (1532-1594) devotes over half of his composition to the final three words: 'praeparatio sedis tuae' ('the preparation of thy throne'). The original Hebrew of 'praeparatio' is מְכוֹן, me·ko·wn, cannot be well translated into English, but has connotations of a foundation, a bedrock, an essence. Lassus' repetitive, almost hypnotic rendering of this text rings in the ear long after the piece has closed.

With *Omnes de Saba*, the focus has shifted to Epiphany and this text forms the gradual for that feast: the

piece sung immediately before the Gospel. The text is taken from Isaiah 60, where Isaiah evokes a new vision of Jerusalem where Jew and Gentile worship together. 'They shall bring gold and incense' he says, and this is fulfilled in the coming of the Magi. 'Alleluia' exclaims the text and is rendered with confidence and force by Lassus' setting.

Palestrina's 1575 motet, *Surge, illuminare*, offers a more delicate response to a text taken from a few lines earlier. With the exception of the opening melismatic writing (perhaps responding to 'surge', 'arise'), syllabic homophonic writing almost totally prevails. The effect is more robust, but no less exciting as Palestrina is constantly raising the harmonic intensity through *musica ficta* (sharpening and flattening certain notes) and contrasting the meter between duple and triple meter. The effect is particularly startling in its first use when triple meter (*tempus perfectum* to Palestrina) breaks out at 'et gloria Domini' ('and the glory of the Lord').

The *Nunc Dimittis* is recited every day throughout the year at vespers. Commonly known as the Song of Simeon, it is the prayer of the aged Simeon that Elliot reimagines in the

quote discussed above. There is a deep intensity and poignancy to his words and they offer particular resonance at the feast of Candlemas, which celebrates this very occasion. Palestrina, in his ambitious setting acknowledges this immediately through shifting, quick-silver harmonies at the opening. There is a fragility in his rendering that implies at once the frailty of Simeon and his pious gratitude at his life's fulfilment. Palestrina, maintains this intensity throughout through guarded understatement (even at 'lumen ad revelationem gentium', 'a light to lighten the gentiles' Palestrina stays his hand) until 'et gloriam plebis tuae Israel' ('and to be the glory of thy people, Israel'). At this point dissonance evaporates, the choir expands to its broadest range and bright, clean harmonies prevail. It is the most dramatic and arresting word painting of all the music this evening, and sits at the very heart of the concert.

The *Ave Regina Caelorum* is the Marian antiphon sung from Candlemas onwards. Victoria's eight-voice setting grows from a unison to extensive harmonies across the broadest range by the end. A particular point of interest falls at

the beginning of the *secunda pars*. Victoria deliberately omits the word 'virgo' from the standard text, leaving the object of the dance-like salutation ambiguously poised between Christ ('lux') and Mary. The alliteration ('gaude, gaude gloriosa') and the topsy-turvy hemiolas add a brilliance and vibrancy to this joyful section.

The *Missa Ave Regina Caelorum* is a parody mass based on the motet and uses many of its motifs. The *accentus* of the Gloria (sung alone before the choir begins) is that designated for feasts of Mary (as Candlemas is). A moment of particular pathos comes in the Credo at 'et incarnates est' ('and was incarnate'). Here the conversational antiphonal writing of the choirs breaks down and the harmonic rhythm doubles: giving a sense of space and breadth. Finally, at the 'crucifixus' a quartet sings alone: adding an intimacy rarely seen in this expansive and rich music.

MJD

Verbum speciale

A special word should be said for Nancho Alvarez: magician, juggler, professor of mathematics at Malaga University and Victoria enthusiast. Professor Alvarez has produced for the *Iken Scholars* an entirely new edition of all of the Victoria they have sung tonight from original manuscripts. This new edition is now freely available online. We are extremely grateful for his assistance and are delighted such enthusiasts exist all over the world!

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 and enjoys these sort of connections.

Keep in touch

You can receive updates about the *Iken Scholars* and all the concerts Matthew organises by signing up to the St Botolph without Aldgate monthly newsletter.

Email: organist@stbotolphs.org.uk

Or by following Matthew's 'twitter' feed:

[@MatthewJohnDunn](https://twitter.com/MatthewJohnDunn)

Translations

Alma redemptoris mater, *Giovannelli*

Alma redemptoris mater,
quae pervia caeli porta manes,
et stella maris,
succurre cadenti
surgere qui curat populo:
Tu quae genuisti,
natura mirante,
tuum sanctum Genitorem:
Virgo prius ac posterius,
Gabrielis ab ore
sumens illud Ave,
peccatorum miserere.

Sweet mother of the redeemer,
that passage to heaven,
and star of the sea,
assist the fallen,
lift up, you who cure, the people:
You who bore,
to the wonderment of nature,
your holy Creator:
Virgin before and after,
who received from Gabriel
that joyful 'Ave',
have mercy on us sinners.

Hodie Christus natus est, *Palestrina*

Hodie Christus natus est; noe.
Hodie Salvator apparuit; noe.
Hodie in terra canunt angeli,
laetantur archangeli; noe.
Hodie exsultant iusti, dicentes:
Gloria in excelsis Deo. Noe!

Today is Christ born; noel.
Today the Savior has appeared; noel.
Today the angels sing,
the archangels rejoice; noel.
Today the righteous rejoice, saying:
Glory to God in the highest. Noel!

Tui sunt caeli, *Lassus*

Tui sunt caeli
et tua est terra,
Orbem terrarum et plenitudinem ejus tu
fundasti.
Justitia et iudicium
praeparatio sedis tuae.

Thine are the heavens
and thine is the earth,
the world and the fullness thereof thou
hast founded.
Justice and judgement
are the preparation of thy throne.

Omnes de Saba venient, *Lassus*

Omnes de Saba venient,
aurum et thus deferentes,
et laudem Domino annuntiantes.
Alleluia.
Reges Tharsis et insulae
munera efferent;

All they from Saba shall come,
bringing gold and frankincense,
and showing forth praise to the Lord.
Alleluia.
The Kings of Tharsis and of the isles
shall give Him presents;

Reges Arabum
et Saba dona adducent.
Alleluia

the Kings of Arabia
and Sheba shall bring gifts.
Alleluia.

Surge, illuminare, Jerusalem, *Palestrina*

Surge, illuminare, Jerusalem,
quia venit lumen tuum,
et gloria Domini
super te orta est.
Quia, ecce,
tenebrae operient terram
et caligo populos.
Super te autem orietur Dominus,
et gloria eius in te videbitur.

Arise, shine, O Jerusalem,
for thy light is come,
and the glory of the Lord
is risen upon thee.
For, behold,
the darkness shall cover the earth
and gross darkness the people.
But the Lord shall arise upon thee,
and his glory shall be seen upon thee.

Nunc dimittis servum tuum, *Palestrina*

Nunc dimittis servum tuum,
Domine,
secundum verbum tuum in pace.
Quia viderunt oculi mei
salutare tuum,
Quod parasti
ante faciem omnium populorum:
Lumen ad revelationem gentium,
et gloriam
plebis tuae Israel.
Gloria Patri,
et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc,
et semper:
et in saecula saeculorum.
Amen.

Lord, now lettest thou thy servant
depart in peace:
according to thy word.
For mine eyes have seen
thy salvation,
Which thou hast prepared
before the face of all people:
To be a light to lighten the Gentiles,
and to be the glory
of thy people Israel.
Glory be to the Father,
and to the Son,
and to the Holy Ghost:
As it was in the beginning, is now,
and ever shall be:
world without end.
Amen.

Missa *Ave regina caelorum*, *Victoria*

Kyrie

Kyrie eleison;
Christe eleison;
Kyrie eleison.

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

Gloria

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 caelestis,
 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,
 tu solus Altissimus,
 Jesu Christe,
 cum Sancto Spiritu
 in gloria Dei Patris.
 Amen.

Credo

Credo in unum Deum;
 Patrem omnipotentem,
 factorem caeli et terrae,
 visibilium omnium
 et invisibilium.

Credo in unum Dominum
 Jesum Christum,
 Filium Dei unigenitum,
 et ex Patre natum
 ante omnia saecula.

Glory be to God in the highest
 and on earth peace to men of
 good will.
 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 Jesus Christ,
 the only begotten Son.
 Lord God, Lamb of God,
 Son of the Father,
 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 the Father,
 have mercy upon us.
 For Thou only art holy,
 Thou only art the Lord,
 Thou only art the most high,
 Jesus Christ,
 together with the Holy Ghost
 in the glory of God the Father.
 Amen.

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 the Father

Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialiem
Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.
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 caelum.
Sedet ad dexteram
Patris:
et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre
Filioque procedit.
Qui cum Patre
et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.

Credo in unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto
resurrectionem mortuorum
et vitam venturi sæculi.
Amen.

before all worlds.
God of God, light of light,
true God of true 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
descended from heaven.
And was incarnate
by the Holy Ghost
of the Virgin Mary:
and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
died and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand
of the Father:
and He shall come again with glory,
to judge the living and the dead:
and His kingdom shall have no end.

I believe in the Holy Ghost,
the Lord, and giver of life:
Who proceedeth from the Father
and the Son.
Who with the Father
and the Son together
is worshipped and glorified:
as it was told by the Prophets.

And I believe in one holy catholic
and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I await
the resurrection of the dead
and the life of the world to come.
Amen.

Sanctus

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.

Ave, regina cælorum, Victoria

Ave, regina cælorum,
Ave, domina angelorum:
Salve, radix, salve, porta
Ex qua mundo
lux est orta:
Gaude, gloriosa,
Super omnes speciosa,
Vale, o valde decora,
Et pro nobis Christum exora.

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.

Hail, O Queen of Heaven.
Hail, O Lady of Angels
Hail! thou root, hail! thou gate
From whom unto the world,
a light has arisen:
Rejoice, O glorious [Virgin],
Lovely beyond all others,
Farewell, most beautiful maiden,
And pray for us to Christ.



IkenJScholars

Matthew Dunn

Director
Matthew Dunn

Sopranos

Poppy Ewence
Sara Daintree
Katharina Höffler
Rebecca Hardwick

Countertenors

Tristram Cooke
Edward Horsman
Joel Newsome

Tenors

William Bouvel
Mark Darling
Nicholas Wilson
Anthony Hawgood

Basses

William Hess
Tyler Dillard
Chris Jeanes
Paul O'Donovan



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 16th-century.



Poppy Ewence, soprano, is in her first year of Postgraduate Performance study at the Royal College of Music, learning Oboe under John Anderson and David Theodore. Poppy is generously supported by a Robert McFadzean Whyte Award. Whilst attending Lancing College, Poppy was West Sussex Young Musician of the year 2008. Poppy attended the Junior department of the Royal Academy of Music, before obtaining Upper Second Class Honours in Music at King's College London. Poppy currently sings in the Choir of Holy Trinity Sloane Square, and has also sung with Siglo D'Oro and Reverie Choir. Whilst at King's Poppy was Senior Choral Scholar in the Chapel Choir.



Sara Daintree, soprano, 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, soprano, 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*.



Rebecca Hardwick, soprano, currently studies at the Royal College of Music as an RCM Scholar supported by a Pidem award, receiving vocal tuition from Tim Evans Jones and repertoire coaching from Stephen Varcoe. She also sings in the chorus for Opera Holland Park; she was a Christine Collins Young Artist 2013 in Puccini's 'Madama Butterfly' in 2013, and will be performing this summer in Bellini's 'Norma' and Cilea's 'Adriana Lecouvreur'. Recent solo performances include Mozart's Requiem (Holy Trinity Sloane Square), Bach Magnificat, and Vivaldi Gloria and Magnificat (St-Martin-in-the-Fields). Rebecca also enjoys performing as an ensemble singer; she was choral scholar at St-Martin-in-the-Fields 2011-2012, and now sings with Echoris and St Martin's Voices.



Tristram Cooke, countertenor, is a final year music undergraduate at King's College, London, where he is a Choral Scholar. He was a chorister at Ripon Cathedral for four years, and was Head Chorister decani in his final year. His first professional engagement was the treble solo in Fauré's Requiem with Ripon Choral Society in 2005. Solo performances include 'Messiah' and Vivaldi's 'Gloria', Bach's Cantata BWV 170 'Vergnügte Ruh, beliebte Seelenlust' and 'St John Passion' with Oxford Harmonic Society. He has deputised at York Minster and is now a deputy Vicar Choral at St Paul's Cathedral. He currently studies singing with Glenville Hargreaves, and will be continuing his studies in a Master's Degree at the Royal Academy of Music from September



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.



Having initially studied at Chethams School of Music, countertenor **Joel Newsome** was awarded a scholarship to study trumpet and voice at the Royal College of Music in London, being taught by Mark Calder and Justin Lavender respectively. He graduated in 2012. An active conductor, Joel directs his professional Baroque ensemble 'Solistes de Musique Ancienne' as well as Dulwich-based community choir 'Note-Orious' and company choirs for NestléUK and John Lewis Partnership. As a singer Joel enjoys performing in consorts and has appeared with the Gabrieli Consort, Eribus Ensemble, Siglo de Oro, St Paul's Cathedral choir and many other groups. He is also visiting singing teacher at Queen Margaret's School York and a tutor on London Borough of Newham's 'Every Child a Musician'. Joel gives trumpet and organ recitals with Simon Hogan, and as a natural trumpeter with Charlie Hubbard. Upcoming recitals include Chichester Cathedral, Southwell Minster and Trinity Hall, Cambridge. In his free time Joel enjoys cooking for friends, travelling and supporting Liverpool FC. He is also currently trying to write a novel.



Tenor **William Bouvel** has performed regularly across the United States and Europe with groups like Opera Lafayette of Washington DC, Haymarket Opera Chicago, Madison Early Music Festival, and Baroque Band. His most recent roles were Septimius in Handel's Theodora and The Sailor in Purcell's Dido and Aeneas. He is also a regular Bach Cantata soloist. A current student of Philip Daghan, William is in his final year of Masters of Music study at the Royal Academy of Music in London. As a choral singer William has been fortunate to perform with some of the world's top choirs including The Chicago Symphony Chorus, Apollo's Fire, and Oregon Bach Festival.



Mark Darling, tenor, took up singing at the age of sixteen, and was an active member of several school choirs at St Olave's Grammar School, Orpington, during his sixth form studies. In 2009-10 he was a choral scholar at St David's Cathedral in Pembrokeshire, before going up to Selwyn College, Cambridge to read Classics, graduating in June 2013 with first class honours. He sang in Selwyn College Chapel Choir for three years, undertaking tours to Canada, the United States, France and Germany. He studied with Anita Morrison and Giles Underwood in Cambridge, and is now taught by Arwel Treharne-Morgan in London.



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*



Anthony Hawgood, tenor, sings with Coro Cervantes, a 16 voice a capella group specialising in the performance of Spanish and Latin American sacred and secular music. He has recorded with them both as a member of the group and as a soloist. He is also a regular guest soloist with the Brighton Chamber Choir with whom he has recently sung Messiah, Mozart Requiem and Bach Mass in b minor. He is the musical coordinator of the CMP Festival and organises their annual Gilbert and Sullivan “sing along” – they have had successes with Trial by Jury, Pirates of Penzance and HMS Pinafore. He has also recently performed the role of the Defendant in Trial by Jury for New Sussex Opera in the Lewes Crown Court.



William Hess, bass, began singing as a chorister with Christ Church Cathedral Choir, before moving on as a music scholar to Rugby School. Later he gained a Choral Scholarship at Peterhouse, Cambridge, under Matthew Dunn and Helen Smee, where he was taught by Nigel Wickens. Following this he took a Choral Scholarship with Christchurch Cathedral in New Zealand. After moving back to London, William started working as an accountant, and currently sings with the Bach choir, as well as doing the occasional bit of depping.



Tyler Dillard, bass, holds a first class degree from Rice University in Houston, Texas, having transferred from the Samford University School of the Arts in Alabama. As an undergraduate, he studied piano performance and political science. He has performed with several choral groups and church choirs in the US and UK. Whilst studying for his postgraduate law degree at the University of Edinburgh, Tyler was a choral scholar at Greyfriars Kirk. He is also a member of St Paul's Cathedral Chorus. Tyler is a Trainee Solicitor at Clyde & Co LLP.



Chris Jeanes, bass, is an experienced solo and choral singer whose recent solo appearances have included the Beethoven Mass in C with the Bart's Academic Festival Choir and Orchestra and the title role in Carrisimi's 'Historia de Jephthe' with *Voce Sanctis*. Chris is also an experienced church singer holding a choral scholarship whilst still at school at St Mary's Barnes and is currently on many church deputy lists in and around London including St Michael's, Cornhill, Chelsea Old Church and St George's Windsor. In his spare time, Chris is a keen fencer and is currently reading for a BSc in Chemistry at University College, London.



Paul O'Donovan, bass, studied music and was a choral scholar at The Queen's College, Oxford between 2004 and 2007. As an undergraduate he sang with many chapel choirs and chamber groups, and occasionally ventured into music theatre (including a production of Ed Hughes' 2005 opera *The Birds*). He also played double bass with the Oxford University Orchestra. Paul is now a trainee solicitor but still enjoys singing and playing when he gets the chance.