

Treasures from Rome

a concert of renaissance choral music
including the first performance in modern times of
Giovanni Francesco Anerio's

Missa Surge Illuminare

performed by the

| Iken Scholars
| *Matthew Dunn*

Thursday 5 February 2015

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.

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

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Treasures from Rome

Jubilate Deo	<i>Ruggiero Giovannelli (1560-1625)</i>
Ave Maria	<i>attrib. Tomás Luis de Victoria (1548-1611)</i>
Gaude Maria Virgo	<i>Victoria</i>
Sancta Maria, Succurre Miseris	<i>Victoria</i>
Laudate Dominum Omnes Gentes	<i>Felice Anerio (1560-1614)</i>
Magnificat Primi Toni	<i>Giovanni Pierluigi da Palestrina (1525-1594)</i>
Nunc Dimittis	<i>Victoria</i>
Surge Illuminare	<i>Palestrina</i>
Missa <i>Surge Illuminare</i>	<i>Giovanni Anerio (1567-1630)</i>
Kyrie	
Gloria	
Credo	
Sanctus et Benedictus	
Agnus Dei	

Tonight's concert presents the first performance in modern times of Giovanni Anerio's *Missa Surge Illuminare* and goes some way to attempt to contextualise the output of a composer who has thus far remained beyond of the gaze of most academics, performers and audiences alike.

Anerio was born in 1567 to a musical family and quickly found himself immersed in the impressive creative and artistic melee of Church composer-musicians in and around the Papal Chapel that have come to be known to modern historians as the Roman School. These composers are roughly those who worked with or were influenced to a greater or lesser extent by Palestrina (1525-1594). Indeed, for four years Anerio was chorister at the Capella Giulia, which was conducted by Palestrina himself, and Anerio's older (and currently more famous) brother Felice followed Palestrina in the role of

Maestro di Capella at San Giovanni in Laterano in 1600.

Little is known of the particulars of Giovanni Anerio's life. His name appears occasionally in Papal records (he took his first tonsure in 1583, but did not become a priest until 1616), and there are infrequent publications (such as his 5vv madrigals of 1599). Perhaps his most intriguing years are his final ones, when in 1623 he headed to Poland to serve in the court of Sigmund III as *Maestro di Capella* after Monteverdi declined the role. In 1630 he headed once again to his native Rome stopping in Granz through illness. There he died and is buried. Amongst his possessions were five crates of music which to this day remain unaccounted for.

Nonetheless, some 360 compositions are attributed to Anerio. Amongst them are 15 masses displaying all the compositional styles of the day (for example, *cantus firmus*, parody and free), making Anerio the third most prolific composer of masses

associated with Rome at the time (Palestrina wrote 105, Victoria 22). This may partly be a reflection of altering compositional tastes at the beginning of the seventeenth century in favour of the motet in its original polyphonic and modern accompanied styles, but also speaks of a serious and gifted musician whose oeuvre has a role to play in shaping our understanding and appreciation of the period. It is a body of compositions that has so far received too little attention and it is hoped that this concert and the performing edition produced for it by Matthew go some small way to redressing that.

Ruggiero Giovannelli succeeded Palestrina at St Peter's in 1594. Not a great deal of documentary evidence exists in relation to his life, though the stylistic and circumstantial proximity of Giovannelli and Palestrina suggest their familiarity. His *Jubilate Deo*, for double choir is an exuberant and engaging piece. The opening exchanges between the choirs are

expansive, the two choirs responding to one another suggesting 'omis terra' (all ye lands). The excitement is further heightened as the length of the antiphonal phrases diminishes at 'et psallite' (and give thanks). Listen out for 'et voce tubae' (and the voice of the trumpet), with its quasi-fanfare melodic setting in the upper voices.

The four-voiced *Ave Maria*, attributed to Victoria, is the first of three Marian motets in tonight's concert associated with perhaps the second most famous composer connected to the Roman School. A native of Spain, Victoria spent much of his working career in Rome before returning to Spain to serve at the Convent of *Las Descalzas Reales* in Madrid. The piece opens by quoting the plainsong Ave Maria melody, out of which grow the four voices. The tone changes at 'Sancta Maria, Mater Dei' (Holy Mary, Mother of God) when homophony is introduced. A call and response pattern is

established, which converges on 'peccatoribus' (sinners). A simple plagal cadence rounds off this beautiful miniature.

Gaude Maria Virgo is a motet in five voices whose upper two voices form a canon at the unison. The text considers the Virgin's response to the archangel Gabriel and its implications for her and us, culminating in a joyful affirmation of Mary's role in salvation.

Sancta Maria, Succurre Miseris, meanwhile, strikes a more plaintive tone imploring the intercession of the Virgin in the words of Bishop Fulbert of Chartres (c.951-1029). Victoria's freely composed rendition alternates polyphonic entries with homophonic passages, creating variety and giving opportunities for pathos in response to the text. Listen out of the opening rising fourth falling to the minor third.

Laudate Dominum Omnes Gentes was composed by Giovanni's older brother Felice. Felice is generally considered a more

conservative composer than his brother, more heavily influenced by Palestrina and this is demonstrated in this piece: there are no 'modern' harmonic tricks such as the cycle of fifths his younger brother used, nor the new semi-fusa (quick notes). Nevertheless, *Laudate Dominum* is a beautiful miniature which contrasts plainsong, syllabic and melismatic passages.

The *Magnificat Primi Toni* is one of around 35 settings by Palestrina of this text. To be used at Vespers, the text is Mary's considered response to the message of the Archangel Gabriel when she visited her cousin Elizabeth early in her pregnancy. It echoes the word of Hannah at the birth of her son, Samuel, in the Old Testament. There was a strong tradition of antiphonal recitations of this text and this is acknowledged in Palestrina's alternation of plain chant and polyphony each verse. (So-called 'full text' compositions where all verses are set polyphonically were probably performed

with an organ or even wind ensemble playing alternate verses.) Further contrast is created by Palestrina through the use of two trios at 'et misericordia' (and his mercy is from generation unto generation) and 'suscepit Israel' (he hath received Israel).

The *Nunc Dimittis*, or Song of Simeon, were the words spoken in the Temple at Jerusalem by Simeon on encountering the Christ Child. This is the event commemorated by the Church on 2 February this year. Victoria's setting, like the preceding Magnificat, alternates chant with harmonic writing and adopts an almost universally homophonic texture, responding to the drive towards clarity of text

following the council of Trent.

Palestrina's 1575 motet, *Surge Illuminare*, is also associated with the feast of Candlemas, and was the driving force for the choice of Anerio's parody mass in tonight's concert. With the exception of the opening melismatic writing (perhaps responding to 'surge', 'arise'), syllabic homophonic writing almost totally prevails. Contrast and interest is generated in Palestrina's constant use of *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).

Matthew would like to make a special mention of Nyal Williams' 1971 PhD thesis: 'The Masses of Giovanni Francesco Anerio: a historical and analytical summary with a supplementary critical edition', which has formed the basis of the performing edition of the mass used in this concert. He would also like to thank the librarians of North Carolina University Music School, for making this available to him and to Pothárn Imre, who has made a new edition of the Palestrina motet 'Surge Illuminare' especially for this concert.

Translations

Jubilare Deo, Giovannelli

Jubilare Deo,
omnis terra;
cantate, et exsultate, et psallite.
Psallite Domino in cithara;
in cithara
et voce psalmi;
in tubis ductilibus, et voce tubæ corneæ.
Jubilare in conspectu
regis Domini:
moveatur mare,
et plenitudo ejus;
orbis terrarum,
et qui habitant in eo.

Shew yourselves joyful unto the Lord,
all ye lands;
sing, rejoice, and give thanks.
Praise the Lord upon the harp;
sing to the harp
with a psalm of thanksgiving;
with trumpets also and shawms.
O shew yourselves joyful
before the Lord the King:
Let the sea make a noise,
and all that therein is;
the round world,
and they that dwell therein.

Ave Maria, Victoria (attrib.)

Ave Maria, gratia plena,
Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui,
Jesus Christus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

Hail Mary, full of grace,
the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb,
Jesus Christ.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

Gaude Maria Virgo, Victoria

Gaude Maria Virgo,
cunctas haereses sola
interemisti.
Quae Gabrielis archangeli dictis,
credidisti.
Dum Virgo
Deum et hominem genuisti:
et post partum
Virgo inviolata permansisti.
Dei genitrix, intercede pro nobis.
in universo mundo.
Alleluia.

Rejoice, O Virgin Mary,
for alone thou hast put an end to all
heresies.
Thou that didst believe the words of
the archangel Gabriel.
Still a virgin,
thou didst bring forth God and man,
and after childbirth thou didst still
remain an inviolate virgin:
O Mother of God, intercede for us.
in the whole world.
Alleluia.

Sancta Maria, Victoria

Sancta Maria, succurre miseris,
juva pusillanimes,
refove debiles,
ora pro populo,
interveni pro clero,
intercede pro devoto
femineo sexu;
sentiant omnes tuum juvamen
quicumque celebrant tuam
commemorationem.

Laudate Dominum, Felice Anerio

Laudate Dominum, omnes gentes;
laudate eum, omnes populi.
Quoniam confirmata est super nos
misericordia ejus,
et veritas Domini manet
in aeternum.
Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.
Amen.

Magnificat primi toni, Palestrina

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo
salutari meo.
Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna,
qui potens est:
et sanctum nomen eius.
Et misericordia eius, a progenie et
progenies:
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente
cordis sui.

Holy Mother, aid the unfortunate,
help the poor in spirit,
comfort those who mourn,
pray for your people,
intercede for your priesthood,
intervene on behalf of your faithful
feminine sex;
let all realize your help,
whosoever keep remembrance
of you.

O praise the Lord, all ye heathen:
praise him, all ye nations.
For his merciful kindness is ever more
and more towards us,
and the truth of the Lord endureth
for ever.
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.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my
Saviour.
For he hath regarded the humility
of his handmaid:
for behold from henceforth
all generations shall call me blessed.
For he that is mighty,
hath done great things to me:
and holy is his name.
And his mercy is from generation unto
generations:
to them that fear him.
He hath shewed might in his arm:
he hath scattered the proud in the
conceit of their heart.

Deposuit potentes
de sede:
et exaltavit humiles.
Esurientes
implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum:
recordatus misericordiae suae.
Sicut locutus est ad patres nostros:
Abraham, et semini eius in saecula.
Gloria Patri, et Filio,
et Spiritui Sancto,
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

Nunc dimittis, Victoria
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.

Surge, illuminare, Jerusalem, Paestrina
Surge, illuminare, Jerusalem,
quia venit lumen tuum,
et gloria Domini
super te orta est.
Quia, ecce,
tenebrae operient terram

He hath put down the mighty from
their seat:
and hath exalted the humble.
He hath filled the hungry
with good things:
and the rich he hath sent empty away.
He hath received Israel his servant:
being mindful of his mercy.
As he spoke to our fathers:
to Abraham and to his seed for ever.
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.

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.

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

et caligo populos.
Super te autem orietur Dominus,
et gloria eius in te videbitur.

Missa Surge Illuminare, Giovanni

Anerio

Kyrie

Kyrie eleison;
Christe eleison;
Kyrie eleison.

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.

and gross darkness the people.
But the Lord shall arise upon thee,
and his glory shall be seen upon thee.

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

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.

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.
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 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,
judicare vivos et mortuos:
cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre
Filioque procedit.
Qui cum Patre

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
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 proceeded from the Father
and the Son.
Who with the Father
and the Son together

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.

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.

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.

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.

Iken Scholars

Matthew Dunn

Director
Matthew Dunn

Sopranos

Emily Field
Lindsey James
Helen Lilley
Katharina Höffler

Altos

Tristram Cooke
Edward Horsman
Joel Newsome

Tenors

Nicholas Wilson
Robert Dufton
Sam Clarke

Basses

William Hess
Paul O'Donovan
Jack Miller
Gareth Thomas



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 premiere 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.



Lindsey James is a soprano choral scholar and Music student at King's College London, having also been offered a choral scholarship at Merton College, Oxford. She receives vocal tuition from Alexander Ashworth at the Royal Academy of Music. As a member of the KCL Chapel Choir, Lindsey has performed overseas in Paris, Gibraltar, Hong Kong and St Mark's Basilica, Venice, with a planned tour to Milan scheduled for summer 2015. UK performance venues have included St John's Smith Square, St Martin in the Fields, and St Paul's Cathedral. Lindsey has sung for several broadcasts of choral evensong for BBC Radio 3 and 4, as well as a professional CD recording of works by Desenclos, Poulenc and Villette.



Helen Lilley is currently studying for an MSc in Middle East Politics at the School of Oriental and African Studies, having graduated in Russian and German from Clare College, Cambridge in 2013, where she held a Choral Scholarship. She sings regularly with the Lacock Scholars, the Philharmonia Chorus and at St Silas the Martyr, Kentish Town. As a soloist, Helen has sung in Handel's Ode for the Birthday of Queen Anne and Utrecht Te Deum with Clare College Choir and the European Union Baroque Orchestra, Faure's Requiem with Clare College Choir, Mendelssohn's Elijah with Chesterton Choral Society and Vivaldi's Gloria with The Grove Singers. She also appears as a soloist on the recent CDs *Lux de Caelo: Music for Christmas and Handel: Peace and Celebration*, both with Clare College Choir, and has performed recitals of Schumann's Liederkreis op.39, songs by Rachmaninov, Wolf and Strauss, and music from the Notebook for Anna Magdalena Bach. Future plans include a recital of Handel's Nine German Arias in Clare College Chapel in March.



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*.



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.



Edward Horsman began his singing career at the age of seven with the Bromley Boys Singers. With whom, he eventually became the principle alto soloist, performing as "Peaseblossom" in Britten's *A Midsummer Night's Dream* at the Queen' Elizabeth Halls with the British Youth Opera. 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, performing in venues such as St. Patrick's Cathedral New York. Prior to studying a BMus in Performance and Composition at Queen's University Belfast, Edward spent a year as Choral Scholar at Lichfield Cathedral, under Philip Scriven. During his time at University, Edward spent two years as Choral Scholar at St. George's Parish Church, Belfast, where he performed for the Prince of Wales and Duchess of Cornwall; 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, where he performed as both a choral member and soloist. He was, recently, a Lay Clerk at Birmingham Cathedral under Canon Marcus Huxley, with whom he toured extensively in the UK and mainland Europe including singing at Notre Dame Cathedral, Paris. He is currently studying with David Clegg. Future plans include studying a Master's in Vocal Performance

in Holland.



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.



Sam Clarke began his singing career as a chorister at Swanbourne House School. Upon moving to Bedford School, he sang with the Chapel Choir for five years, and was soloist in both recordings and broadcasts. He subsequently spent a year as tenor lay-clerk at St Paul's Cathedral, Melbourne, under the direction of Dr June Nixon. Sam has recently graduated from the University of Edinburgh, where he studied Philosophy. Throughout his four years in Edinburgh, Sam sang with the Choir of St Mary's Episcopal Cathedral, under Duncan Ferguson. In addition to daily services, Sam sang in numerous broadcasts, and recordings of music by Bruckner, Gabriel Jackson, and John Sheppard on Delphian Records, Gramophone Label of the Year 2014. He also toured Tokyo, Hong Kong, and Taiwan with the choir, performing in venues such as Suntory Hall and the Taiwan National Concert Hall in Taipei as part of the Taipei International Choral Festival. Sam is currently a freelance consort singer. He is founder of the *Clerkes of the Mote*, a dynamic group of singers performing sacred renaissance repertoire, with a particular focus on large-scale votive Marian antiphons.



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.



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.



Jack 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. At present, he is a choral scholar at Pembroke College, Oxford, a deputy Lay Clerk at Reading minster, and enjoys relaxing with a mixture of renaissance and contemporary choral music with the Oxford group *Intermezzo*, when not spending far too much time in the lab!



Gareth Thomas regularly sings with some of London's leading church choirs, including St Bartholomew the Great, St Peter's, Eaton Square and Southwark Cathedral. He studied at Jesus College, Cambridge where he was also a choral scholar under Mark Williams. Prior to this he was a Music scholar at Harrow School and chorister of St George's Chapel, Windsor Castle. At Windsor he took part in many Royal events including the Queen's Golden Jubilee celebrations and the funeral of Princess Margaret. Upon graduating in 2013, he spent a year as a choral scholar of Hereford Cathedral, culminating in the 2014 Three Choirs Festival.

He has performed with a number of ensembles across three continents, recorded and broadcast on radio and television, and enjoyed collaborations with Academy of Ancient Music, Britten Sinfonia and His Majestys Sagbutts & Cornetts and with the conductors Sir Mark Elder, Sir Richard Armstrong and Sir Roger Norrington. In March 2013 he travelled to India to take part in Jesus College Choir's pioneering project with the musical charity Songbound, leading singing workshops with children in the slums of Mumbai.



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.



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.

Iken Scholars
Matthew Dunn

Next concert:

Howells *Requiem*

Thursday 29 October 2015, 7.00pm