

# GESUALDO

a concert of renaissance choral music for Lent

*performed by the*

| Iken Scholars  
| *Matthew Dunn*

Thursday 17 March 2016

7.30pm

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](http://www.ikenscholars.co.uk)

Facebook: [www.facebook.com/ikenscholars](http://www.facebook.com/ikenscholars)

YouTube: Search 'Iken Scholars'

Email: [ikenscholars@gmail.com](mailto:ikenscholars@gmail.com)

Matthew's twitter feed: @MatthewJohnDunn

***\*NEW: Join the Iken Scholars' mailing list to receive news of upcoming concerts and performances by emailing [ikenscholars@gmail.com](mailto:ikenscholars@gmail.com) \****

## **Special mention**

The *Iken Scholars* would like to thank Nancho Alvarez in particular. He is the professor of mathematical analysis at Malaga University and a Renaissance polyphony enthusiast. He has worked tirelessly to make excellent performing editions of Renaissance works freely available. He has made a new edition of Gesualdo's *Responsories for Holy Saturday* especially for the *Iken Scholars* tonight.

# GESUALDO

Ave regina caelorum *Andrea Rota (c.1553-1597)*

Libera me, Domine *Alonso Lobo (1555-1617)*

Responsories for Holy Saturday: *Carlo Gesualdo (1560-1613)*

Nocturne 1

*Sicut Ovis*

*Jerusalem surge*

*Plange quasi virgo*

Media vita *Orlando di Lasso (1532-1594)*

Responsories for Holy Saturday: *Gesualdo*

Nocturne 2

*Recessit pastor noster*

*O vos omnes*

*Ecce quomodo moritur*

Stabat Mater *Giovanni da Palestrina (1525-1594)*

Responsories for Holy Saturday: *Gesualdo*

Nocturne 3

*Astiterunt reges*

*Aestimatus sum*

*Sepulto Domino*

# Translations

## ***Ave regina, Rota***

Ave Regina coelorum,  
Ave Domina Angelorum:  
Salve radix, salve porta,  
Ex qua mundo lux est orta:

Gaude Virgo gloriosa,  
Super omnes speciosa,  
Vale, o valde decora,  
Et pro nobis Christum exora.

Hail, O Queen of Heav'n enthron'd,  
Hail, by angels Mistress own'd  
Root of Jesse, Gate of morn,  
Whence the world's true light was  
born.

Glorious Virgin, joy to thee,  
Loveliest whom in Heaven they see,  
Fairest thou where all are fair!  
Plead with Christ our sins to spare.

## ***Libera me, Domine, Lobo***

Libera me, Domine,  
de morte aeterna  
in die illa tremenda  
quando coeli movendi sunt  
et terra  
dum veneris judicare saeculum  
per ignem.

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.

Tremens factus sum ego et timeo,  
dum discussio venerit  
atque ventura ira.

I am made to tremble, and I fear,  
when the desolation shall come,  
and also the coming wrath.

Dies irae, dies illa,  
calamitatis et miseriae,  
dies magna  
et amara valde.

That day, the day of wrath,  
calamity, and misery,  
that terrible  
and exceedingly bitter day.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Rest eternal grant them, O Lord,  
and let perpetual light shine on them.

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

Lord have mercy,  
Christ have mercy  
Lord have mercy.

***Sicut ovis***, Gesualdo

Sicut ovis ad occisionem  
ductus est,  
et dum male tractaretur  
non aperuit os suum;  
traditus est ad mortem  
ut vivificaret populum suum.  
Tradidit in mortem animam suam,  
et inter iniquos  
reputatus est.  
Ut vivificaret populum suum.

***Jerusalem, surge***, Gesualdo

Jerusalem, surge,  
et exue te vestibus  
jucunditatis;  
induere te cinere  
et cilicio:  
quia in te occisus est  
Salvator Israel.  
Deduc quasi torrentem lacrimas per  
diem et noctem,  
et non taceat pupilla  
oculi tui.  
Quia in te occisus est  
Salvator Israel.

***Plange quasi virgo***, Gesualdo

Plange quasi virgo, plebs mea,  
ululate, pastores,  
in cinere et cilicio  
quia veniet dies Domini magna et  
amara valde.  
Accingite vos, sacerdotes,  
et plangite, ministri altaris,  
aspergite vos cinere.  
Quia veniet dies Domini magna et  
amara valde.

***Media vita***, Lassus

Media vita in morte sumus  
Quem quaerimus adiutorem nisi te,  
Domine?

He was led as a sheep  
to the slaughter,  
mistreated, but he opened  
not his mouth;  
He was delivered over to death  
so as to give life to his people.  
He delivered his soul unto death,  
and was counted among the  
malefactors.  
To quicken his people.

Arise, O Jerusalem,  
and put off your garments of  
rejoicing;  
cover yourself with sack-cloth  
and ashes:  
for the Saviour of Israel has been  
slain in your midst.  
Let your tears run down like a river,  
day and night,  
and let not the apple of  
your eye cease.  
For the Saviour of Israel has been  
slain in your midst.

Weep like a virgin, my people,  
howl, keepers of the flock,  
covered with ashes and sack-cloth,  
for the great and very bitter day of  
the Lord will come.  
Prepare yourselves, priests,  
and lament, acolytes before the altar,  
cover yourselves with ashes.  
For the great and very bitter day of  
the Lord will come.

In the midst of life we are in death.  
Whom can we seek as our helper  
but you, Lord,

Qui pro peccatis nostris  
juste irascaris?  
Sancte Deus, Sancte fortis,  
Sancte et misericors Salvator,  
Amaræ morti  
ne tradas nos.

***Recessit pastor noster***, Gesualdo

Recessit pastor noster  
fons aquae vivae  
ad cuius transitum sol  
obscuratus est:  
Nam et ille captus est,  
qui captivum tenebat primum  
hominem:  
hodie portas mortis  
et seras pariter  
Salvator noster dirupit.  
Destruxit quidem  
claustra inferni  
et subvertit potentias  
diaboli.

***O vos omnes***, Gesualdo

O vos omnes qui transitis per viam:  
attendite et videte si est dolor  
sicut dolor meus.  
O vos omnes qui transitis per viam,  
attendite et videte:  
Si est dolor similis  
sicut dolor meus.  
Attendite, universi populi,  
et videte dolorem meum.

***Ecce quomodo***, Gesualdo

Ecce quomodo moritur justus  
et nemo percipit corde.  
Viri justus tolluntur  
et nemo considerat.  
A facie iniquitatis  
sublatus est justus  
et erit in pace memoria eius:  
Tamquam agnus coram tondente

who on account of our sins are  
justly angry?  
Holy God. Holy and strong.  
Holy and merciful Saviour,  
deliver us not to the  
bitterness of death.

Our Shepherd is departed,  
the fount of living water,  
At whose passing the sun  
was darkened,  
For even he was made captive  
who was holding captive the first  
man.  
Today the gates of death  
and their bars  
as well our Saviour has destroyed.  
Indeed He has destroyed the  
strongholds of the underworld  
And he has overthrown the powers of  
the devil.

O all ye that pass by the way,  
attend and see if there be any sorrow  
like to my sorrow.  
O all ye that pass by the way,  
attend and see:  
If there be any sorrow  
like to my sorrow.  
Attend, all ye people,  
and see my sorrow:

Behold how the righteous man dies  
And no one understands.  
Righteous men are taken away  
And no one considers:  
The righteous man has been taken  
away from present iniquity  
And his memory shall be in peace.  
As a sheep before her shearers

se obmutuit,  
et non aperuit os suum:  
de angustia,  
et de iudicio sublatus est.  
Et erit in pace memoria ejus.

**Stabat mater, Palestrina**  
Stabat Mater dolorosa  
Iuxta crucem lacrimosa  
Dum pendebat Filius.

Cuius animam gementem  
Contristatam et dolentem  
Pertransivit gladius.

O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti!

Quae moerebat et dolebat,  
Pia Mater, dum videbat  
Nati poenas incliti.

Quis est homo qui non fleret,  
Matrem Christi si videret  
In tanto supplicio?

Quis non posset contristari,  
Christi Matrem contemplari  
Dolentem cum Filio?

Pro peccatis suae gentis  
Vidit Iesum in tormentis,  
Et flagellis subditum.

Vidit suum dulcem natum  
Moriendo desolatum  
Dum emisit spiritum.

Eja Mater, fons amoris  
Me sentire vim doloris  
Fac, ut tecum lugeam.

is dumb,  
so he opened not his mouth:  
he was taken from prison  
and from judgement.  
And his memory shall be in peace.

At the cross her station keeping,  
stood the mournful mother weeping,  
close to Jesus to the last.

Through her soul, of joy bereaved,  
bowed with anguish, deeply grieved,  
now at length the sword hath passed.

Oh how sad and sore distressed  
was that mother highly blessed,  
of the sole-begotten One!

Christ above in torment hangs;  
She beneath beholds the pangs  
Of her dying glorious Son.

Is there one who would not weep,  
Whelm'd in miseries so deep  
Christ's dear Mother to behold?

Can the human heart refrain  
From partaking in her pain,  
In that Mother's pain untold?

Bruis'd, derided, curs'd, defil'd,  
She beheld her tender child  
All with bloody scourges rent.

For the sins of His own nation,  
Saw Him hang in desolation,  
Till His spirit forth He sent.

O thou Mother! fount of love!  
Touch my spirit from above;  
Make my heart with thine accord.

Fac, ut ardeat cor meum  
In amando Christum Deum  
Ut sibi complaceam.

Sancta Mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide.

Tui nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.

Fac me tecum, pie, flere,  
Crucifixio condolere,  
Donec ego vixero.

Juxta crucem tecum stare,  
Et me tibi sociare  
In planctu desidero.

Virgo virginum praeclara,  
Mihi jam non sis amara  
Fac me tecum plangere.

Fac, ut portem Christi mortem  
Passionis fac consortem,  
Et plagas recolare.

Fac me plagis vulnerari,  
Fac me cruce inebriari,  
Et cruore Filii.

Flammis ne urar succensus  
Per te, Virgo, sim defensus  
In die judicii.

Fac me cruce custodiri  
Morte Christi praemuniri  
Confoveri gratia

Quando corpus morietur,  
Fac, ut animae donetur  
Paradisi gloria. Amen.

Make me feel as thou hast felt;  
Make my soul to glow and melt  
With the love of Christ our Lord.

Holy Mother! pierce me through;  
In my heart each wound renew  
Of my Saviour crucified.

Let me share with thee His pain,  
Who for all my sins was slain,  
Who for me in torments died.

Let me mingle tears with thee,  
Mourning Him who mourn'd for me,  
All the days that I may live.

By the cross with thee to stay,  
There with thee to weep and pray,  
Is all I ask of thee to give.

Virgin of all virgins best,  
Listen to my fond request  
Let me share thy grief divine.

Let me, to my latest breath,  
In my body bear the death  
Of that dying Son of thine.

Wounded with His every wound,  
Steep my soul till it hath swoon'd  
In His very blood away.

Be to me, O Virgin, nigh,  
Lest in flames I burn and die,  
In His awful Judgment day.

Christ, when Thou shalt call me,  
Be Thy Mother my defence,  
Be Thy cross my victory.

While my body here decays,  
May my soul Thy goodness praise,  
Safe in Paradise with Thee. Amen.

**Astiterunt reges**, Gesualdo  
Astiterunt reges terrae,  
et principes convenerunt in unum,  
adversus Dominum  
et adversus Christum eius.  
Quare fremuerunt gentes,  
et populi meditati sunt inania?

**Aestimatus sum**, Gesualdo  
Aestimatus sum cum  
descendentibus in lacum,  
factus sum sicut homo sine adjutorio,  
inter mortuos liber.  
Posuerunt me in lacu inferiori,  
in tenebris et in umbra mortis.  
Factus sum sicut homo sine adjutorio,  
inter mortuos liber.

**Sepulto Domino**, Gesualdo  
Sepulto Domino,  
signatum est monumentum,  
Volventes lapidem  
ad ostium monumenti,  
Ponentes milites qui custodirent illum.  
Accedentes principes sacerdotum  
ad Pilatum, petierunt illum.

The kings of the earth rise up,  
and the rulers take counsel together,  
against the Lord,  
and against his anointed.  
Why do the heathen rage,  
and the people imagine a vain thing?

I am counted with them that go  
down into the pit:  
I am as a man that hath no strength:  
free among the dead.  
Thou hast laid me in the lowest pit,  
in darkness, in the deeps.  
I am as a man that hath no strength:  
free among the dead.

The Lord being buried,  
the tomb was sealed  
By rolling a stone  
across the door,  
And soldiers were placed to guard it.  
The chief priests went  
to Pilate and petitioned him.

# Iken Scholars

## Matthew Dunn

*Director*  
Matthew Dunn

*Sopranos*

Emily Field  
Katharina Dunn  
Jenny Forsyth  
Bethany Horak-Hallett  
Danielle Hooper

*Altos*

Tristram Cooke  
Marion Harris  
Paul Smith  
Myriam Burr

*Tenors*

James Green  
Andrew Balls  
Duncan Appleby  
Matt Collins

*Basses*

William Hess  
Chris Jeanes  
Esmond Cordingley-Poole  
Paul O'Donovan



**Matthew Dunn**, director, formed the *Iken Scholars* (then *Sacred Voices*) in 2012 to perform programmes of hidden corners of the canon of Renaissance polyphony. The group has gone on to present masses unheard in 400 years, motets transcribed from early tablature notation especially for them (by Matthew) and numerous large-scale works that Matthew thinks are woefully underperformed (Lobo's *Lamentations* among them).

Born in Manchester, Matthew read music at Cambridge for his BA and MPhil researching 13<sup>th</sup>-century polyphony. As an organist, he is director of music at St Botolph without Aldgate and gives frequent cathedral recitals across the UK (St Alban's Abbey is next on 11 November).

When he has a spare 5 minutes, he works for a management consultancy firm helping global insurers set and then achieve their strategic aims.



Soprano **Emily Field** began her choral career as a chorister at St John's Cathedral, Norwich. Since then she has gone on 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.



Soprano **Katharina Dunn** 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 solicitor in London and founder member of the Iken Scholars.



Soprano, **Jenny Forsyth** has always had a keen interest in music and from an early age singing became a real love. A member of the award winning Farnham Youth Choir gave an invaluable grounding and education in music-making, which then continued through school and university culminating in an undergraduate degree in music from the University of East Anglia, and a master's degree in choral studies from the University of Chichester.

Jenny's involvement in music has continued not just in her own performance, but also professionally, as Music Administrator at Westminster Cathedral, where she is tasked with aiding the smooth running of the music department and world famous choir. She has also recently taken on the role of managing the London Festival of Contemporary Church Music.

Jenny sings with various ensembles around London and Oxford, including the Iken Scholars, Sospiri (run by Chris

Watson), the Epiphoni Consort and the Renaissance Singers, and she also sings regularly at several London churches.



**Danielle Hooper**, soprano, is based in London, and currently studies with Deborah Miles-Johnson. Her musical experience is extensive, as a choral singer and as a soloist, beginning with a musical education at St Paul's Girl's School, where she achieved the Vermont Prize for Singing. Between 2002 and 2004, she also studied in the Junior department of Guildhall School of Music and Drama.

She is currently choral scholar at St. Gabriel's Church in Pimlico, and has been a regular dep at several churches, including Our Lady of the Assumption and St Gregory, Warwick Street, St. Gregory and St. Augustine's Church, Oxford, and St. Olave's Hart Street. She sang as a chorus member and soloist at Clare and Magdalene Colleges, Cambridge.



With particular interest in Renaissance and Baroque music, **Bethany Horak-Hallett**, soprano, has had the pleasure of making music with a wide range of artists, ensembles, and orchestras, both nationally and internationally. Having spent her Masters in Performance studying the Italian Cantata, she developed a passion for the works of Carissimi, Scarlatti, and Handel, and thoroughly enjoys returning to the works of these composers. Recent recordings however have seen Bethany explore a more modern choral repertoire, where you'll be able to find her performing compositions by Dan Locklair released by Convivium Records. When she's not singing, Bethany can often be found attending pottery, yoga, and meditation classes.  
<http://horak-hallett.com/>



**Tristram Cooke**, countertenor, is studying for an MA in Performance at the Royal Academy of Music with Glenville Hargreaves and Michael Chance. As part of his post-graduate studies, he has performed in opera scenes from Handel's *Rinaldo* in the title role and Jonathan Dove's *Flight* in the role of Refugee. Next year for RAM Opera he will be performing in Monteverdi's *L'Incoronazione di Poppea*, and is covering the role of Ottone. He is a soloist for the Kohn Foundation Bach Cantata series, and member of the Academy's prestigious Bach Cantata and Chamber choirs.



**Paul Smith**, countertenor, works in new media, measuring consumption of on-demand television online. He is a lay-clerk at St Peter's Church, St Albans, and also sings with *De Profundis*, Ely Cathedral Choir and *Opera Seria*. He has participated in several pioneering musical projects with directors including Robert Hollingworth, Bruno Turner, Andrew Parrott, David Skinner, David Allinson and Sarah MacDonald. He enjoys cricket, fine wine, Lord of the Rings, filking and suspensions.



Originally from the Midlands, also **Marion Harris** graduated from the University of Birmingham with a First in Music in 2011. During her studies Marion had singing lessons with Faye Newton through the Centre for Early Music Performance and Research, and also sang with the choir of St. Chad's R.C. Cathedral, Birmingham. After graduating she decided to become a Librarian and now works at Goldsmiths College, having completed a Master's degree in Librarianship. Marion joined the choir in July 2015.



Also **Myriam Burr's** love for renaissance music began when she learnt to play the viol in an early music ensemble in York. She was a choral scholar at Merton College, Oxford, then moved to Edinburgh via Normandy, singing in everything from Renaissance choirs to fringe opera. She came to London three years ago and also sings with the Holst Singers.

She works in the field of homelessness and mental health and enjoys singing loudly on her bike.



Tenor **James Green's** first introduction into choral music came when he started singing as a chorister in Rochester Cathedral aged 8. He spent 5 years as a treble there, singing a wide range of music in the daily services. After leaving the choir, he sang in the back row alongside the 6 regular Lay Clerks in order to gain further experience of the repertoire. In 2010 he moved to London in order to begin a degree in Physics at Kings College London. He studied there for 4 years, while singing in the Chapel choir under David Trendell and Gareth Wilson. During this period the choir made several tours abroad and produced several recordings, including music as diverse as masses by Allegri, Richard Strauss' *Deutsche Motette*, Desenclos *Requiem* and, most recently, a CD of motets from the 16th and 17th century alongside contemporary works commissioned in memory of David Trendell. In addition to singing with the *Iken*

*Scholars*, James also sings regularly at Christchurch Chelsea, St Gabriel's Pimlico and Rochester Cathedral.



**Andrew Balls**, tenor, joined the *Iken Scholars* in July 2015. He is cantoris tenor for the choir of the Royal Church of St Alfege, Greenwich where the choir sings to a cathedral standard. With the choir, he has performed both at home and abroad including live broadcasts on BBC Radio 4 and Vatican radio. He is also the choir tour and publicity manager and has organised several concerts abroad in Bordeaux and in the South West of France. Andrew has a life-long passion for early music and renaissance choral singing and sings regularly with the New Renaissance Voices and the Thomas Tallis Society. Andrew is a graduate of University College, Durham where he studied Economics.



**Matt Collins**, tenor, began singing at an early age, though was not until post senior-schooling that his love of choral music became apparent. In his home town of Toowoomba, he conducted the Toowoomba Philharmonic Society for 3 years, as well as sang in various ensembles in the district. Having conducted large scale works such as Haydn's 'The Seasons' and Handel's 'Messiah' as well as guest conducting various groups including the Queensland Eisteddfod 2013/2014 Champion choir, the Sunshine Coast Oriana Choir, he expanded his sights to the international stage. Upon completing his Bachelor of Creative Arts (Music) and taking part in the 2014 ACCET (Australian Choral Conductors, Education & Training) course, Matt moved to London in September 2014 to further develop his love of early choral music. He currently sings with the Choir of St Martin-in-the-Fields which has provided him the opportunity to sing in venues such as the Royal Albert Hall and Canterbury Cathedral and is very much looking forward to continue making beautiful music with the *Iken Scholars* over the years to come.



Tenor **Duncan Appleby** is halfway through a Master's degree in accompaniment at the Royal College of Music, where he studies with Kathron Sturrock. Duncan studied his undergraduate degree in Birmingham Conservatoire, singing in both of the Chamber Choirs, and also spent time in the choirs of both cathedrals in Birmingham. In 2009, Malaysian baritone Chi Hoe Mak formed the Icarus Vocal Ensemble, dedicated to performing music by the students of British conservatoires. This music often made use of extended techniques, and was at times nearly atonal. The

group performed in the Canterbury Sounds New festival in 2010, and in the Royal Northern College of Music and the Walsall Art Gallery. In October 2012, Duncan performed Schumann's *Dichterliebe* in a church in Rugby, and then three months later in St. Martin's church in Birmingham.



**William Hess**, bass, started his choral career as a chorister at Christ Church Cathedral, Oxford, under Stephen Darlington. For there he went on to Rugby School as a music scholar and then on to Peterhouse, Cambridge, as a choral scholar. At Peterhouse he was under the baton of Matthew Dunn, and studied with Nigel Wickens. After graduating William spent a year as a Choral Scholar at Christchurch Cathedral, New Zealand, under Brian Law. On returning to London he now works as an international tax consultant with Deloitte, and regularly sings with the *Bach choir*, the *Iken Scholars* and occasionally depts for other groups



**Esmond Cordingley-Poole**, bass, was educated at the Royal Grammar School, Guildford, and is currently in a gap year prior to reading History at Exeter College, Oxford, where he will take up a choral scholarship. A former chorister at Guildford Cathedral, he returned there, on leaving the RGS in 2014, as a choral scholar, before focussing increasingly on solo singing, under the tuition of Penny Jenkins. He currently sings with the *Iken Scholars* and *Harlequin Chamber Choir*, and directs and sings in *Cantanti di Monteverdi*, a vocal quintet with a particular focus on the madrigals and secular music of Monteverdi. As a soloist, Esmond has recently sung for performances of Schütz's *The Seven Last Words from the Cross* (in the role of Malefactor on the Right), Vaughan Williams's *Serenade to Music*, Purcell's *Ode for St. Cecilia's Day* (with the Ardingly International Music School choir and Kent Sinfonia, conducted by Robert Dean) and Handel's *Messiah* (conducted by Neil Jenkins). Upcoming work includes performances in Blow's opera *Venus and Adonis* and as the bass soloist for Purcell's *Welcome to all the pleasures* (both for the Benslow Music Baroque Opera). Esmond is also active as a composer. His recent works include a dramatic scene, *Orpheus in Hades*; a haiku setting, *Over the Wintry Forest* (selected recently for a workshop with the BBC Singers); and a piano sonata, *Portraits of a Ballet of two Puppets*.



Bass **Chris Jeanes** graduated with a BSc. in Chemistry from University College London 2 years ago and is one of the new associate at PwC Uxbridge after spending a year as a Bass Choral Scholar in St Davids Cathedral where he can be heard on two BBC radio broadcasts. Chris' solo concert appearances have included the Beethoven *Mass in C* and the Mozart *Great Mass in C Minor* with the Bart's Academic Festival Choir and Orchestra; the title role in Carrisimi's "Historia de Jephthe" with Voce Sanctis and the Fauré and Duruflé *Requiem* with the choir of St Mary-le-Strand and the Aldersbrook Community Choir respectively.



**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.

*Upcoming performances:*

**3 April 2016:** Southwark Cathedral  
(Eucharist, Evensong and Old Rite Eucharist)

**10 April 2016:** St Paul's Cathedral  
(Mattins, Eucharist and Evensong)

**30 May 2016:** St Paul's Cathedral (Evensong)

**1 August 2016:** Westminster Abbey (Evensong)

*In addition, watch out for future concerts and performances via our website:*

*[ikenscholars.co.uk](http://ikenscholars.co.uk)*