

❖ NANTWICH CHORAL SOCIETY ❖

REQUIEM - Duruflé

TE DEUM - Arvo Pärt



*Chudleigh's Cumpanie*

*Organist:*  
*Andrew Mildinhall*

*Musical Director:*  
*Patrick Larley*

*The Parish Church of St. Mary Nantwich*

*Saturday 31st March, at 7.30 p.m*

# TE DEUM Arvo Pärt

*"Why use two notes when a single note, beautifully played is enough" (Arvo Pärt)*

Stylistically, Arvo Pärt stands apart from other 'minimalist' composers with a style far removed from the rapid-fire, kinetic, pop-influenced repetitions of composers such as Steve Reich and Philip Glass. In fact, he may be described as a neo-medievalist rather than a minimalist, having crafted a body of work that speaks of spiritual values in a language at once ancient and contemporary. In the midst of our aggressive secular age, Pärt's music radiates a serene religiosity, one that refuses to become embroiled in the stylistic turmoil of late twentieth-century music.

Pärt, born in Estonia, grew up under the yoke of Society totalitarianism and state-sanctioned atheism. His earlier works show a fascination with the serial techniques of Berg and Schoenberg moving through a number of phases in search of his own personal style. Pärt entered into several periods of creative silence where he immersed himself in the mysteries of Medieval and Renaissance music. In 1976, when he finally returned to composition, he was a changed man - a composer born again by virtue of his religious belief and his faith in the power of the simplest possible musical expression. He created the 'tintinnabular' style - from the Latin for the ringing of bells - a style made up from the purest and most elemental musical ingredients.

'Te Deum' was composed in 1984/5 and revised in 1992. Pärt scored the work for 3 choirs, string orchestra, prepared piano and wind machine. The organ accompaniment heard in this evening's performance was arranged from the full score by Patrick Larley.

Te Deum laudamus;  
te Dominum confitemur.  
Te aeternum Patrem, omnis terra veneratur  
Tibi omnes angeli,  
tibi caeli et universae potestates;  
tibi cerubim et seraphim  
incessabili voce proclamant:  
Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth  
Pleni sunt caeli et terra  
maiestatis gloriae tuae.

Te gloriosus Apostolorum chorus,  
te prophetarum laudabilis numerus,  
te martyrum candidatus laudat exercitus.  
Te per orbem terrarum  
sancta confitetur Ecclesia.

We praise thee, O God,  
we acknowledge thee to be the Lord  
All the earth doth worship thee,  
the Father everlasting.  
To thee all Angels cry aloud  
the Heavens, and all the Powers therein  
to thee Cherubin and Seraphin,  
continually do cry  
Holy, Holy, Holy,  
Lord God of Sabaoth,  
Heaven and earth are full  
of the Majesty of thy Glory.

The glorious company of the Apostles  
praise thee  
The goodly fellowship of the Prophets  
praise thee  
The noble arms of Martyrs praise thee

Patrem immensae maiestatis;  
venerandum tuum verum et unicum Filium;  
Sanctum quoque Paraclitum Spiritum

Tu rex gloriae, Christe.  
Tu Partis sempiternus es Filius.  
Tu, ad liberandum suscepturus hominem,  
non horruisti Virginis uterum.

Tu, devicto mortis aculeo,  
aperuisti credentibus  
regna caelorum.

Tu ad dexteram Dei sedes,  
in gloria Patris  
iudex crederis esse venturus.

Te ergo quaesumus,  
tuis famulis subveni,  
quos pretioso sanguine redemisti.  
Aeterna fac cum sanctis tuis  
in gloria numerari

Salvum fac populum tuum, Domine,  
et benedic hereditati tuae.  
Et rege eos,  
et extolle illos usque in aeternum,  
Per singulos dies benedicimus te;  
et laudamus nomen tuum in saeculum,  
et in saeculum saeculi  
Dignare, Domine, die isto  
sine peccato nos custodire.  
Miserere nostri, Domine, miserere nostri.  
Fiat misericordia tua, Domine, super nos.  
quemadmodum speravimus in te.  
In te, Domine, speravi:  
no confundar in aeternum.  
Amen. Sanctus, Sanctus, Sanctus.

The holy Church throughout all the world  
doth acknowledge thee;  
The Father of an infinite Majesty;  
Thine honourable, true and only Son;  
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ  
Thou art the everlasting Son of the Father.  
When thou tookest upon thee to deliver man,  
thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of  
death,  
thou didst open the Kingdom of Heaven to all  
believers.

Thou sittest at the right hand of God,  
in the Glory of the Father  
We believe that thou shalt come to be our  
Judge.

We therefore pray thee, help thy servants,  
whom thou hast redeemed  
with thy precious blood.  
Make them to be numbered with thy Saints in  
glory everlasting.

O Lord, save thy people  
and bless thine heritage.  
Govern them,  
and lift them up for ever.  
Day by day we magnify thee;  
And we worship thy Name  
ever world without end.  
Vouchsafe, O Lord,  
to keep us this day without sin.  
O Lord, have mercy upon us,  
have mercy upon us  
O Lord, let thy mercy lighten upon us,  
as our trust is in thee.  
O Lord, in thee have I trusted:  
let me never be confounded.  
Amen. Holy, Holy, Holy.

**INTERVAL**  
of 20 minutes

## REQUIEM *Maurice Duruflé*

Maurice Duruflé was born in 1902 at Louviers, in France, and sang as a chorister in Rouen Cathedral. Whilst still a boy chorister he began to study the organ, later studying with Charles Tournemire and Louis Vierne and composition with Paul Dukas. In 1930 he became the Organist Titulaire at the Church of St. Etienne-du-Mont in Paris.

As a composer in Paris in the 1930s and 40s, Duruflé was living in a period still imbued with the musical language of Debussy, Fauré and Ravel, and it may be said that the spiritual model for this work is the Requiem by Gabriel Fauré, written some sixty years earlier. His own musical style reflects his cathedral background, steeped in the melodies of Gregorian plainchant.

Duruflé himself described his Requiem as follows: *"Completed in 1947, my Requiem is entirely based on Gregorian themes from the Mass of the Dead. At times the text is respected in its entirety, the orchestral writing serving merely to support in or comment on it; at other times, I simply allowed myself to be inspired by it or even distanced myself from it completely, notably in a number of developments suggested by the Latin words, as in the 'Domine Jesu Christe' the 'Sanctus' and the 'Liberate me'. In a very general way I sought to immerse myself in the particular style of the Gregorian melodies".*

INTROIT - 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.  
Requiem aeternam, etc.

KYRIE - Kyrie eleison  
Christe eleison  
Kyrie eleison

DOMINE JESU CHRISTE - Domine Jesu  
Christe, rex gloriae, libera animas omnium  
fidelium defunctorum de poenis inferni et de  
profundo lacu, libera eas de ore leonis, ne  
absorbeat eas Tartarus, ne cadant in  
obscurum.

Sed signifer sanctus Michael repraesentiet eas  
in lucem sanctam. Quam olim Abrahae  
promisisti et semini eius.

CHORUS - Lord grant them eternal rest, and  
let the perpetual light shine upon them.  
Thou shalt have praise in Zion, O God: and  
homage shall be paid to Thee in Jerusalem.

Hear my prayer, all flesh shall come before  
Thee.  
Lord, grant them eternal rest, etc.

KYRIE - Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

CHORUS - Lord Jesus Christ, King of glory,  
deliver the souls of the faithful departed from  
the pains of hell, and the bottomless pit;  
deliver them from the jaw of the lion, lest hell  
engulf them, lest they be plunged into  
darkness.

But let the holy standard-bearer Michael lead  
them into the holy light, as Thou didst promise  
Abraham and his seed.

Hostias et preces tibi, Domini, laudis  
offerimus; tu suscipe pro animabus illis  
quarum hodie memoriam facimus: fac eas,  
Domine, de morte transire ad vitam. Quam  
olim Abrahae promissisti et semini eius.

SANCTUS - Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis

PIE JESU - Pie Jesu, Domine,  
dona eis requiem,  
Pie Jesu, Domine,  
dona eis requiem sempiternam.

AGNUS DEI - Agnus Dei, qui tollis peccata  
mundi,  
dona eis requiem  
Agnus Dei, qui tollis peccata mundi, dona  
eis requiem sempiternam.

LUX AETERNA -  
Lux aeterna luceat eis, Domine, cum sanctis  
tuis in aeternum quia pius es.

Requiem aeternam dona eis, Domine, et lux  
perpetua luceat eis quia pius es.

LIBERA ME - Libera me, Domine, de  
morte aeterna in die illa tremenda; quando  
coeli movendi sunt et terra; dum veneris  
judicare saeculum per ignem. Tremens  
factus sum ego, et timeo, dum discussio  
venerit atque ventura ira.  
Dies illa, dies irae, calamitatis et miseriae,  
dies magna et amara valde dum veneris  
judicare saeculum per ignem.

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

Libera me, etc.

IN PARADISUM - In paradisum deducant  
te angeli, in tuo adventu suscipiant te  
martyres, et perducant te in civitatem  
sanctam Jerusalem.  
Chorus angelorum te suscipiat, et cum  
Lazaro quondam paupere aeternam habeas  
requiem.

Lord, in praise we offer to Thee sacrifices  
and prayers, do Thou receive them for the  
souls of those whom we remember this day;  
Lord, make them pass from death to life. As  
Thou didst promise Abraham and his seed.

CHORUS - Holy, holy, holy  
Lord God of hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is He who cometh in the name of the  
Lord. Hosanna in the highest.

SOPRANO - Gentle Lord Jesus,  
grant them rest.  
Gentle Lord Jesus,  
grant them eternal rest.

CHORUS - Lamb of God, that takest away  
the sins of the world,  
grant them rest.  
Lamb of God, that takest away the sins of  
the world, grant them eternal rest.

LUX AETERNA - Let the perpetual light  
shine upon them, O Lord, with Thy saints  
for ever, for Thou art merciful.  
Lord, grant them eternal rest: and let the  
perpetual light shine upon them for thou art  
merciful.

CHORUS - Deliver me, O Lord, from  
eternal death in that awful day when the  
heavens and earth shall be shaken; when  
Thou shalt come to judge the world by fire.  
I am seized with fear and trembling, until the  
trial shall be at hand, the wrath to come.  
That day, that day of wrath, of calamity and  
misery, a great day and exceeding bitter  
when Thou shalt come to judge the world by  
fire.

Lord, grant them eternal rest; and let the  
perpetual light shine upon them.

Deliver me, etc.

CHORUS - Into Paradise may the Angels  
lead thee; at thy coming may the Martyrs  
receive thee, and bring thee into the holy city  
Jerusalem.  
May the Choir of Angels receive thee and  
with Lazarus, once poor, may thou have  
eternal rest.

**CHUDLEIGH'S CUMPANIE**, founded in 1995, is one of the finest vocal ensembles in the North West, performing concerts which embrace the whole spectrum of unaccompanied choral music, with the choral music of Patrick Larley at the heart of the choir's repertoire. With their stylish programme planning and imaginative presentation, Chudleigh's Cumpanie create a very special atmosphere in their performances, whether in live concert or on disc.

**TINA BOYCOTT** (Soprano) is a music graduate of Lancaster University and studied singing with Barbara Robothom and later with Honor Sheppard at the Royal Northern College of Music in Manchester. Since leaving college in 1991 she has concentrated on recital and solo work, and has performed a varied repertoire with many choral societies throughout the country. As a member of the Britten Singers and Chudleigh's Cumpanie she has recorded on CD and made several broadcasts on Radio and Television. She has also taken part in a number of music festivals including the Proms.

**PATRICK LARLEY**, composer, conductor and keyboard player, is Music Director of *Nantwich Choral Society* and *Ludlow Choral Society*. He is also founder and director of the ensemble *Voice* (eight professional singers and a reader), the chamber choir - *Chudleigh's Cumpanie* and *The Gallery Players* - an early music group. He regularly directs from the harpsichord, recently working with the *English Haydn Orchestra* and the *Orchestra of the Golden Age* in performances of Bach and Handel on period instruments, and gives solo recitals on his own two-manual chamber organ, harpsichord and spinet.

Patrick's compositions include *Appearing, Shining, Distant or Near* - the great Egyptian 14th century Hymn to Aten - recently recorded on a new CD *Praise for Creation*; *Stone Circles*, written to celebrate Stone Choral Society's 30th anniversary; *Sinfonia Nativitie* which received its first performance, by Manchester Camerata, in December 1999 and *This Man of April* which was premiered by the Chantry Quire in Chichester in March 2000. *A Mass of a Thousand Ages* was commissioned by Nantwich Choral Society to celebrate the new Millennium and was first performed in St Mary's Church, Nantwich, on April 8th 2000; *A Girl for the Blue*, featured in the ABCD gala concert in Chester Cathedral in August 2000 and was recently performed in the Bridgewater Hall by the Manchester Chamber Choir, Canzonetta, as part of the concert with Anthony Rolfe Johnson. This work is to be recorded and broadcast on BBC Radio 3 in April 2001.

## NANTWICH CHORAL SOCIETY MEMBERS

### SOPRANOS - 1ST

Anne Barnard  
Jo Butchart  
Diane Caldwell  
Megan Clark  
Joyce Clegg  
Glenda Colemere  
Rita Davies  
Kathryn Denning  
Anne Ferguson  
Louise Fordham  
Cynthia Gorton  
Judy Hill  
Frances Hughes  
Liz Kirby  
Sheila Luke  
Sue Munks  
Heather Newton  
Rachel Pentecost  
Jacquie Weatherill

### BASSES

Roger Boulton  
Patrick Campbell  
Christopher Findlay  
David Foster  
Nick Green  
Tony Hoy  
Ron Kelley  
Jock Knight  
Ray Potts  
Bob Pugh  
John Saunders

### SOPRANOS - 2ND

Sue Briscoe  
Jane Burn  
Christine English  
Joyce Foster  
Karen Grimwood  
Gill Handford  
Frances Howard  
Toni Mathie  
Glenis Newton  
Janet Platt  
Eileen Robertson  
Barbara Shone  
Sally Sissons  
Mary Sturdy  
Frances Taylor  
Cynthia Wood

### TENORS

Martyn Colley  
John Howard  
Philip Jackson  
Wal Kaye  
Lou Marsden  
Mike Moores  
Ian Robertson  
Jeremy Rogers  
Nick Smith  
Philip Trinder  
Joe Watson  
Nick Wood  
Peter Wood

### ALTOS - 1ST

Jean Atkin  
Becky Frew  
Alison Hendricksen  
Norma Hollingsworth  
Isobel Hope  
Karen Kilcourse  
Linda Lewis  
Jane Lincoln  
Anne Nicol  
Sue Sherwood  
Margaret Smith  
Barbara Walmsley  
Gillian Wakeley  
Diane Wheatley

### ALTOS - 2ND

Caroline Brewin  
Shirley Burton  
Jacquie Davies  
Rita Donnelly  
Joy Guest  
Clare Hoy  
Nancy Kellett  
Anne McKay  
Brenda Midgley  
Brenda Morris  
Jean Nurse  
Sheila Pemberton  
Gwyneth Rollins  
Joan Shaddick  
Christine Thomas

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is supported by  
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*The National Federation of Music Societies*  
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