

Two German Requiems

Heinrich Schütz

Musikalische Exequien

Johannes Brahms

Ein deutsches Requiem



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Bass viol

Saturday 9th March 2019

Jesmond United Reformed Church

Burdon Terrace

Newcastle upon Tyne



Please hold your applause until the conclusion of each half
of the concert. Thank you

Please silence all electronic devices

Light refreshments will be available after the concert

Tonight's programme features two of the great stalwarts of the German choral literature: *Musikalische Exequien* by Heinrich Schütz (1585-1672) and *Ein deutsches Requiem* by Johannes Brahms (1833-97). Whilst at first glance, there is little in common between these two works, a second more in-depth look reveals more similarities than you might expect. In order to emphasise these similarities, we will be taking the slightly unorthodox approach of interweaving these two works in our concert this evening. We hope that this will allow you to hear both works in a new light.

Heinrich Schütz was commissioned by Henry II, Count of Reuß-Gera to compose the music for the Duke's own funeral in 1635, using texts selected by the Duke himself. The texts are a mixture of scripture and contemporary writings by Lutheran theologians including Martin Luther. Many of the texts used were etched into the design of the Duke's elaborate copper-coated coffin.

To say that Luther was not approving of the Requiem rite is a bit of an understatement: "...vigils and requiem masses and yearly celebrations of requiems are useless, and are merely the devil's annual fair". Therefore, instead of the standard Mass of the Dead texts, Schütz divides the Duke's choice of texts into three large sections, thus creating the first German requiem in the vernacular language.

The first is not dissimilar in structure to the Lutheran mass having a Kyrie with three entreaties, first to the Father, then to Christ, and then to the Holy Spirit. Each of these statements, sung by smaller groups is answered by the full choir to have mercy (*erbarm dich*).

Musikalische Exequien

Intonation: Nacket bin ich von Mutterleibe kommen,

Naked came I out of my mother's womb,

Soli & chorus: nacket werde ich wiederum dahinfahren. Der Herr hat's gegeben, der Herr hat's genommen, der Name des Herren sei gelobet.

naked shall I return. The Lord gave and the Lord has taken away, blessed be the name of the Lord. (Job i: 21)

Chorus: Herr Gott, Vater im Himmel, erbarm dich über uns!

Lord God, Father in heaven, have mercy upon us!

Soli: Christus ist mein Leben, Sterben ist mein Gewinn. Siehe, das ist Gottes Lamm, das der Welt Sünde trägt.

Christ is my life and to die is gain. Look, this is the Lamb of God, which carries the sin of the world. (Philippians i: 21, & John i: 29b)

Chorus: Jesu Christe, Gottes Sohn, erbarm dich über uns!

Jesus Christ, Son of God, have mercy upon us!

Soli: Leben wir, so leben wir dem Herren; sterben wir, so sterben wir dem Herren; darum, wir leben oder sterben so sind wir des Herren.

When we live, we live for the Lord; when we die, we die for the Lord: therefore, whether we live or die, we are the Lord's. (Romans xiv: 8)

Chorus: Herr Gott, Heiliger Geist, erbarm dich über uns!

Lord God, Holy Spirit, have mercy upon us!

Following on from the first section of the Schütz, we will hear the opening of the Brahms. The opening pedal point of the piano duet calmly enforces F major, while another pedal, this time on the dominant, prepares the ear for the choir's first entry. It is unlikely that Brahms knew of Schütz's Requiem. It is therefore quite interesting to see the similarities in the selected texts and also in the way that he treats them. After the simplicity of the

harmonic language of the Schütz, the chromaticism of the opening of the Brahms is a dramatic contrast. However, the text used by Brahms is remarkably similar in philosophy to that selected by Reuß. The opening motif of the Brahms makes several appearances throughout the work:

After this still opening, the music opens up into a more expansive melody, and we hear Brahms' trademark rhythmic ambiguity, placing two against three. The opening material of the introduction returns again, this time with the choir joining the more melodic lines which were previously played by the piano. After a modulation into Db major, the opening motif is used to modulate back into F major in a truly magical moment, and the music fades away in upward arpeggios.

Ein deutsches Requiem I

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
Die mit Tränen säen, werden mit
Freuden ernten.

Sie gehen hin und weinen und
tragen edlen Samen, und kommen
mit Freuden und bringen ihre
Garben.

*Blessed are they that mourn: for
they shall be comforted. They that
sow in tears shall reap in joy.*

(Matthew v: 4)

*He that goes forth and weeps,
bearing precious seed, shall
doubtless come again with
rejoicing, bringing his sheaves
with him.*

(Psalm cxxvi: 5,6)

After this, we return to the Schütz, and the section of the Musikalische Exequien which would equate with the Gloria in the Lutheran Mass rite. The texture of the music is ever evolving and changing; after an intonation, a semichorus sings that all who believe in him should not perish, to be answered by the full

choir singing of the words of God to Jesus. Duets, trios and semichoruses, interspersed with moments from the full choir. Schütz, ahead of his time, makes use of word painting. Listen out for the full choir singing of the vale of tears ("Es ist allhier ein Jammertal"), and the tenors singing of the forgiveness of sins, so that, even though they were as red as blood, they become like flurries of white snow. Also of Schütz's setting of the word "Augenblick" ("in the blink of an eye") which Brahms also sets in a dramatic fashion in the sixth movement of the Requiem.

Perhaps the most shocking part of this section of the Schütz, at least harmonically, is the penultimate section where the text talks of letting go. The music here is highly chromatic, with the bass line moving exclusively in semitones, first descending. The effect is one of slipping, and is as effective today as it was when it was written nearly 400 years ago.

Musikalische Exequien

Intonation: Also hat Gott die Welt geliebt, daß er seinen eingebornen Sohn gab,

Soli: auf daß alle, die an ihn gläuben, nicht verloren werden, sondern das ewige Leben haben.

God loved the world so much, that he gave his begotten son, so that all who believed in him would not be lost, but have everlasting life. (John iii:16)

Chorus: Er sprach zu seinem lieben Sohn: die Zeit ist hie zu erbarmen; fahr hin, mein's Herzens werte Kron, und sei das Heil der Armen, und hilf ihn' aus der Sünden Not, erwürg für sie den bittern Tod und laß sie mit dir leben.

He spoke to his beloved Son: now is the time for mercy, go, my heart's worthy crown, and be the salvation of the poor and help them from the distress of sin; take upon yourself the bitterness of death and let them live with you. (Martin Luther)

Soli: Das Blut Jesu Christi, des Sohnes Gottes, machet uns rein von allen Sünden.

The blood of Jesus Christ, God's Son, cleanses us from all sin. (I John i: 7b)

Chorus: Durch ihn ist uns
vergeben die Sünd, geschenkt das
Leben. Im Himmel soll'n wir
haben, o Gott, wie große Gaben!

*Through him our sin is forgiven,
our life restored. In heaven we
shall have, O God, what wondrous
benefactions!* (Ludwig Helmbold)

Soli: Unser Wandel is im
Himmel, von dannen wir auch
warten des Heilandes Jesu Christi,
des Herren, welcher unsern
nichtigen Leib verklären wird, daß
er ähnlich werde seinem
verklärten Leibe.

*Our life is for heaven: from there
also we look for the Saviour, Lord
Jesus Christ: he will transfigure
our futile body to become similar
to His glorious body.*
(Philippians iii: 20- 21a)

Chorus: Es ist allhier ein
Jammertal, Angst, Not und
Trübsal überall, des Bleibens ist
ein kleine Zeit, voller
Mühseligkeit, und wer's bedenkt,
ist immer im Streit.

*Here all around is a vale of tears,
need and sorrow everywhere, our
stay here is for but a brief time
full of hardship, and if you think
about it, you are always in
disharmony.* (Johann Leon)

Tenors: Wenn eure Sünde gleich
blutrot wäre, soll sie doch
schneeweiß werden; wenn sie
gleich ist wie rosinfarb, soll sie
doch wie Wolle werden.

*If your sin were as red as blood, it
shall be as white as snow, were it
red like crimson, it shall be as
wool.* (Isaiah i: 18b)

Chorus: Sein Wort, sein Tauf,
sein Nachtmahl dient wider allen
Unfall, der Heilge Geist im
Glauben lehrt uns darauf
vertrauen.

*His word, his baptism, his
eucharist serve against all
misfortune; belief in the Holy
Spirit teaches us to have faith.*
(Ludwig Helmbold)

Solo alto: Gehe hin, mein Wolk,
in deine Kammer und schleuß die
Tür nach dir zu! Verbirge dich
einen kleinen Augenblick, bis der
Zorn vorübergehe.

*Go, my people into your chamber
and shut the door behind you!
Hide yourself for a little moment
until the wrath has passed.*
(Isaiah xxvi: 20)

Soli: Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an; für den Unverständigen werden sie angesehen, als stürben sie, und ihr Abschied wird für eine Pein gerechnet, und ihr Hinfahren für Verderben, aber sie sind in Frieden.

Soli: Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden.

Chorus: Wenn mir gleich Leib und Seele verschmacht', so bist du, Gott, allzeit meines Herzens Trost und mein Teil.
Er ist das Heil und selig Licht für die Heiden, zu erleuchten, die dich kennen nicht, und zu weiden. Er ist seines Volks Israel der Preis, Ehr, Freud und Wonne.

Basses: Unser Leben währet siebenzig Jahr, und wenn's hoch kömmt, so sind's achtzig Jahr, und wenn es köstlich gewesen ist, so ist es Müh' und Arbeit gewesen.

Chorus: Ach, wie elend ist unser Zeit allhier auf dieser Erden, gar bald der Mensch darniederleit, wir müssen alle sterben, allhier in diesem Jammertal ist Müh' und Arbeit überall, auch wenn dir's wohl gelinget.

The souls of the righteous are in the hand of God and no torment shall touch them; in the sight of the unwise they seem to die, and their departure is taken for torment, and their going away from us to be destruction; but they are in peace.

(Wisdom of Solomon iii:1-3)

Lord. if I have but you, I ask neither for heaven nor earth.

And when my body and soul are dying, you, God, are always the comfort of my heart and part of me.

(Psalm lxxiii: 25-6)

He is the salvation and blessed light for the heathen, to enlighten those who do not know you and to tend them. He is of his people Israel the prize, honour, joy and delight.

(Martin Luther)

We live for about seventy years. and at best for eighty years, and if it was delightful, it was trouble and labour.

(Psalm xc: 10a)

Ah, how wretched is our time here on earth. soon man lies down, as we all must die: Here, in this vale of tears, is everywhere trouble and labour, even if you prosper.

(Johannes Gigas)

Tenors: Ich weiß, daß mein Erlöser lebt, und er wird mich hernach aus der Erden auferwecken, und werde darnach mit dieser meiner Haut umgeben werden und werde in meinem Fleisch Gott sehen.

I know that my Redeemer lives, and he shall make me then stand up from the earth: and this my skin then shall cover my body and in my flesh I shall see God.

(Job xix: 25-6)

Chorus: Weil du vom Tod erstanden bist, werd ich im Grab nicht bleiben, mein höchster Trost dein Auffahrt ist, Todsfurcht kannst du vertreiben, denn wo du bist, da komm ich hin, daß ich stets bei dir leb und bin, drum fahr ich hin mit Freuden.

Since you arose from death, I shall not remain in the grave, your ascension is my greatest comfort, you can drive away the fear of death, for where you are, I will go too, so that I may live and be with you forever, therefore I die with joy. (Nikolaus Herman)

Soli: Herr, ich lasse dich nicht, du segnest mich denn.

Lord, I will not let you go, except if you bless me.

(Genesis, xxxii:27b)

Chorus: Er sprach zu mir: Halt dich an mich, es soll dir itzt gelingen, ich geb mich selber ganz für dich, da will ich für dich ringen. Den Tod verschlingt das Leben mein, mein Unschuld trägt die Sünde dein, da bist du selig worden.

He said to me: Hold on to me, you will succeed; I give myself all for you, and I struggle for you. My life swallows up death, my innocence bears your sins, and you found salvation.

(Martin Luther)

The second movement of the Brahms is a death march. In the full orchestral version, the timpani relentlessly, and morosely drive the beat along. The opening melody is sung first by the altos, tenors and basses, and then after a very exciting crescendo from the piano by the full choir in unison. This idea of using the choir as part of the timbral colour palette of the orchestra was quite unusual. After a more lyrical answering

passage, the gloom of the opening returns. After its second iteration however, it is answered by a rhythmic fugal passage, including one of Brahms' great melodies which appears first in the tenors, and then is taken over by the sopranos:

219
Tenor
e - wi - ge Freu - de, e - wi - ge

222
T. Soprano
Freu - de, e - wi - ge Freu - de

The fugal entries come closer and closer together, until a tremendous climax after which the music melts away over a tonic pedal, with scales rising up and down the piano keyboards.

Ein deutsches Requiem II

Denn alles Fleisch ist wie Gras
und alle Herrlichkeit des
Menschen wie des Grases
Blumen. Das Gras ist verdorret
und die Blume abgefallen.

So seid nun geduldig, lieben
Brüder, bis auf die Zukunft des
Herrn. Siehe, ein Ackermann
wartet auf die köstliche Frucht der
Erde und ist geduldig darüber, bis
er empfahe den Morgenregen und
Abendregen.

Aber des Herrn Wort bleibt in
Ewigkeit.

Die Erlöseten des Herrn werden
wieder kommen, und gen Zion
kommen mit Jauchzen; ewige
Freude wird über ihrem Haupte
sein; Freude und Wonne werden
sie ergreifen und Schmerz und
Seufzen wird weg müssen.

*For all flesh is as grass, and all
the glory of man as the flower of
grass. The grass withers, and the
flower of it falls away.*

(I Peter i: 24)

*Be patient therefore, brethren,
unto the coming of the Lord.
Behold, the husbandman waits for
the precious fruit of the earth, and
has long patience for it, until he
receives the early and latter rain.*

(James v: 7)

*But the word of the Lord endures
for ever.*

(I Peter i: 25)

*And the ransomed of the Lord
shall return, and come to Zion
with songs and everlasting joy
upon their heads: they shall
obtain joy and gladness, and
sorrow and sighing shall flee
away.*

(Isaiah xxxv: 10)

At this point, the baritone solo enters for the first time. Brahms termed his Requiem a humanist composition, rather than a religious work. However, from the way that he sets the text, with trembling accompaniment at the start of the third movement, one could be forgiven for thinking that the composer had a fear of death, and what lay beyond it. The soloist and the choir converse with each other until one of the most glorious transitions of the whole Requiem occurs at the text, "ich hoffe auf dich" (I hope in Thee") which leads us into the first proper fugue, which all takes place over a pedal D. The use of chromaticism here is very exciting, and every so often, one of the vocal parts cannot contain itself and spouts a long rising melismatic phrase:

185
Qual

186
rüh - ret sie an, kei - ne

After worming its way through multiple keys, a glorious resolution in D major brings the first half of the concert to a close.

Ein deutsches Requiem III

Baritone solo & chorus

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach wie gar nichts sind alle Menschen, die doch so sicher leben.

Sie gehen daher wie ein Schemen,

Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am. Behold, you have made my days as a handbreadth; and mine age is as nothing before you. Surely every man walketh in a vain show.

Surely they are disquieted in vain:

und machen ihnen viel
vergebliche Unruhe; sie sammeln
und wissen nicht wer es kriegen
wird. Nun Herr, wess soll ich
mich trösten? Ich hoffe auf dich.
Der Gerechten Seelen sind in
Gottes Hand und keine Qual
rühret sie an.

*he heaps up riches, and knows not
who shall gather them. And now,
Lord, what do I wait for? my hope
is in you. (Psalm xxxix: 4-7)
But the souls of the righteous are
in the hand of God, and there
shall no torment touch them.*

(Wisdom iii: 1)

A 15-minute interval

The fourth movement of the Brahms is perhaps the best known of the whole work, and includes all of Brahms' trademark compositional techniques: rhythmic ambiguity of two against three, long beautiful melodies and fugal passages. It presents a wonderful image of heaven, which the sopranos and tenors strive to reach in the last phrase of the piece.

Ein deutsches Requiem IV

Chorus: Wie lieblich sind deine
Wohnungen, Herr Zebaoth!
Meine Seele verlanget und sehnet
sich nach den Vorhöfen des
Herrn; mein Leib und Seele freuen
sich in dem lebendigen Gott.
Wohl denen, die in deinem Hause
wohnen, die loben dich immerdar.

*How amiable are thy tabernacles,
O Lord of hosts! My soul longs,
yes, even faints for the courts of
the Lord: my heart and my flesh
cry out for the living God. Blessed
are they that dwell in your house:
they will still be praising you.*

(Psalm lxxxiv: 1,2,4)

Returning to Earth, but still longing for Heaven, Herr, wenn ich
nur dich habe sets the choir in two equal halves, each
encouraging the other into an increasingly frenzied state. One
could well imagine trombones and sackbuts in the style of
Gabrieli's motets being heard in this movement, particularly at
the final cadence. There are no trombones tonight alas, but the

grandiose scale of this movement is the peak of the Schütz in terms of dynamics and emotional outpouring.

Musikalische Exequien

Chorus: Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden. Wenn mir gleich Leib und Seele verschmacht', so bist du doch, Gott, allezeit meines Herzens Trost und mein Teil.

Lord, if I have but you, I ask neither for heaven nor earth. And when my body and soul are dying, you, God, are always the comfort of my heart and part of me.

(Psalm lxxiii: 25-6)

In answer to the Schütz, the fifth movement of the Brahms acts almost as a lullaby. For the first time, we hear the soprano soloist floating above the texture of piano and choir. Much has been made, although Brahms denied it, that this movement was a tribute to the composer's mother who had died in 1865. Indeed, much of the Requiem was written in the period immediately following her death. Within the Requiem, the soprano solo offers a slight respite for the singers, before the epic sixth movement:

Ein deutsches Requiem V

Soprano & chorus: Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.

Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.

Ich will euch trösten, wie einen seine Mutter tröstet.

And you now therefore have sorrow: but I will see you again, and your heart shall rejoice, and no man takes your joy from you.

(John xvi: 22)

You see how for a little while I labour and toil, yet have I found much rest.

(Ecclesiasticus li: 27)

As one whom his mother comforts, so will I comfort you.

(Isaiah lxvi: 13)

The 6th movement of the Requiem is a huge enterprise. It starts quietly, with the choir stating that we have a set time on earth quite matter-of-factly. The bass solo then returns to share a mystery: that at the last trumpet all will be changed in the twinkling of an eye ("Augenblick"). In a contrast to the Schütz, the choir, no longer afraid of death, questions him instead: "Tod, wo ist dein Stachel?" (Death, where is thy sting?) Like the second movement, we are in a triple meter. This time however, there is no moroseness, but instead a pulse driven by the pianos in ever-climbing melody. Finally, at what feels like the final cadence of the movement, the altos break in a fugue, in C major – the key of innocence and purity. One of the joys of performing the Requiem in its piano duet form is that this fugue can flow along like a river in flood, completely effusive as the fugue entries come crashing in on top of each other.

Ein deutsches Requiem VI

Baritone & chorus: Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden. Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg? Herr, du bist würdig zu nehmen

For here have we no continuing city, but we seek one to come.
(Hebrews xiii: 14)

Behold, I show you a mystery; We shall not all sleep, but we shall all be changed, In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. Then shall be brought to pass the saying that is written, death is swallowed up in victory. O death, where is your sting? O grave, where is your victory?

(I Corinthians xv:51,52,54,55)

You are worthy, O Lord, to

Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

receive glory and honour and power: for you have created all things, and for your pleasure they are and were created.

(Revelation iv: 11)

Count Heinrich II, in the preparations for his death decreed that he wanted to be buried on 3rd February (the day after Candlemas), and the day when tradition has it that Simeon was buried. It comes as no surprise therefore that the last movement of the Schütz is a setting of the Nunc Dimittis, the text that Simeon said as he held the infant Christ in the temple. However, in a moment of brilliance, Schütz sets the text for choir, and two soprano and bass soloists. The latter group symbolises two angels escorting the soul of the deceased Prince to heaven.

Musikalische Exequien

Intonation: Herr, nun lässest du deinen Diener

Lord, now let your servant

Chorus I: in Frieden fahren, wie du gesagt hast. Denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast vor allen Völkern, ein Licht, zu erleuchten die Heiden, und zum Preis deines Volks Israel.

go in peace, as you said. For my eyes have seen your salvation which you offered for all people, a light to enlighten all Gentiles, and for the glory of your people Israel.

(Luke ii: 29-32)

Chorus II: Selig sind die Toten, die in dem Herren sterben, sie ruhen von ihrer Arbeit, und ihre Werke folgen ihnen nach. Sie sind in der Hand des Herren, und keine Qual rühret sie.

Blessed are the dead who die in the Lord; they rest from their labours, and their works do follow them. They are in the hand of the Lord, and no torment touches them.

(Revelation xiv: 13, and Wisdom iii: 1)

Our concert concludes with the last movement of the Brahms. In a bookend to the first movement, the composer sets the text, "Selig sind..." (blessed are), but this time instead of the mourners left on earth being blessed, it is those who have died. Each of the four voice parts of the choir has the opportunity to sing the expansive opening melody which pushes right to the upper extremes of their respective vocal ranges. Perhaps the composer was hinting at his own fame, setting the text, "denn ihre Werke folgen ihnen nach" (then their works {on earth} will follow after them). One thing is for certain though, Brahms' use of the opening motif to return to F major is one of the most magical moments of the whole concert:

143

S
A

Se - lig sind, se - lig sind

T
B

After one last glorious climax, the music fades away, as in the first movement in upwards F major arpeggios bringing the Requiem, and our concert to a close.

Ein deutsches Requiem VII

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Blessed are the dead who die in the Lord from henceforth. Yes, says the Spirit, that they may rest from their labours, and their works do follow them.

(Revelation xiv: 13)

Simon Lee recently completed a Master's degree in Choral Conducting at Yale University and the Yale Institute of Sacred Music under the tutelage of Marguerite L. Brooks, Jeffrey Douma and David Hill. During his time in Connecticut, he was conductor of the Marquand Chapel Choir at Yale Divinity School, the Morse Chorale and temporarily the Director of Music at St. Thomas' Episcopal Church.



Born and raised in the northwest of England, Simon began his musical career as a chorister at Lancaster Priory. He studied clarinet and saxophone performance at Leeds University where he was also a choral scholar at Leeds R.C. Cathedral. Upon graduation from Leeds in 2009, he moved to Durham to take up the post of tenor Lay Clerk at the Cathedral there. Whilst in Durham, he completed a PGCE in Primary Education at Durham University, and having done this taught in schools across the north-east.

Having returned to Durham in June of last year, Simon has rejoined the Cathedral Choir and the Cathedral's Outreach Project, and is concurrently pursuing a career as a choral conductor and tenor soloist. He has also been appointed Director of Curriculum Music at the Chorister School.

In 2017, he was a semifinalist in the American Choral Directors' Association's national Graduate Conducting Competition. Simon is delighted to be conducting Cappella again after his two-year sabbatical.

Jessica Holmes' musical life began in the Lancastrian town of Oldham where, as a child, she was a member of their renowned Girls' Choir. After this excellent grounding, singing took a back-seat to study of the piano and the flute. Jessica came to Durham University in 1997 to read music and soon discovered that, of the many musical opportunities on offer, it was the choirs that looked



most appealing. She became a member of Durham Polyphony and Durham University Chamber Choir, and was also a choral scholar at University College.

After graduation in 2000 Jessica remained in Durham, and now teaches music at Durham Johnston School, as well as singing with the Durham Cathedral Consort of Singers. Membership of the Durham Cathedral Consort has brought many opportunities, not least performing Mozart's *Laudate Dominum* in Hall One of the Sage, Gateshead, but also Haydn's *Nelson Mass* and Mozart's *Requiem* with Northern Sinfonia, and Stanford's *Magnificat in G* with the BBC Philharmonic, which was broadcast live on Radio 3. Jessica is the soloist in Mendelssohn's *Hear My Prayer* on the CD made by the Consort.

Jessica is much in demand as a solo performer all over the North-East of England, and recent performances have included: *Dido & Aeneas* in Gateshead, John Blow's *Venus & Adonis* in Cullercoats, Haydn's *Nelson Mass* in Yarm, Vivaldi's *Gloria* at the Keswick Festival, Bach's *Mass in B Minor* at the Hexham Festival, Bach's *Christmas Oratorio* in Alnwick, Vaughan Williams' *Benedicite* with Durham Choral Society, and Bach's *St Matthew Passion* with the Durham University Choral Society.

Robin Crinson is active as a freelance singer and teacher. Having studied oboe and singing at the Royal College of Music he is now based in Durham where he is Bass Lay Clerk in Durham Cathedral Choir. Robin studied singing with Henry Herford at the RCM, as well as Stuart MacIntyre of the BBC Singers. Robin has recently undertaken solos in Vaughan Williams *Five Mystical Songs* and Faure's *Requiem* with groups including Durham University Choral Society, as well as appearing regularly as a soloist with the Cathedral Choir in concerts and broadcasts. Robin works with singing students at schools and at university, and students have recently gained entry to the National Youth Choirs of Great Britain, as well as places on gap year choral scholarships.



Francesca Massey took up the post of Sub-Organist at Durham Cathedral in 2011, where, in addition to the daily provision of music for services and training of the choristers, she regularly accompanies the cathedral choir in concerts, tours, broadcasts and recordings, as well as directing the Cathedral's Consort of Singers. Born in Birmingham, Francesca was educated at Cambridge University and the Royal Northern College of Music (on a prestigious ABRSM Scholarship). She has held Organ Scholarships at St George's Chapel, Windsor Castle, Gonville and Caius College, Cambridge and Manchester Cathedral, and was Assistant Organist at Great St Mary's Church, Cambridge and Assistant Director of Music at Peterborough Cathedral.

At the age of 19, Francesca gained all of the top prizes in the *Fellowship of the Royal College of Organists*' diploma and was subsequently awarded the *WT Best Memorial Scholarship* and *Silver Medal* of the Worshipful Company of Musicians, and the Musicians Benevolent Fund's *Ian Fleming Award*. Her teachers have included Kevin Bowyer, Jeremy Filsell, David Goode and Andrew Fletcher.

Francesca performs regularly as a recitalist throughout the UK. Her two solo recordings (*Bravura!* and *The Forgotten Gem*, on the Priority Records label) both received excellent reviews and were Editor's Choice in *Organists' Review*. Francesca has performed widely as an accompanist, as well as recording a number of acclaimed CDs with various choirs; *Gramophone Magazine* describing her as a 'hugely gifted accompanist.' She is the Assistant Musical Director of The Durham Singers, and is actively engaged as an organ teacher. Francesca also performs extensively as a continuo player and pianist.

David Murray has been recognized as one of the North East's most acclaimed pianists, and is in constant demand as a soloist, accompanist and chamber music partner. He has been a regular accompanist for David Haslam, Sir Thomas Allen, Ian Partridge, Bradley Creswick, and Alison Pearce, with whom he has appeared in recitals all over the world.

He is also well known as a choral trainer and conductor, and is permanent conductor of Bishopwearmouth Choral Society and Hexham Abbey Festival Chorus.

Recently David has been instrumental in establishing two new chamber music series in Whitley Bay and Seaton Delaval which have proved highly successful and have attracted artists of international standing.

On an educational front David has been lucky enough to have helped many young pianists who are now starting to make their way in the musical world, especially through his work at the Weekend School at the Sage Gateshead, where he was Head of Keyboard Studies from 2004 - 2013. He continues to teach privately and is Head of Keyboard Studies at the University of Newcastle Upon Tyne, a post which he has held since 2001.

Andrew Fowler received his early musical education at Hereford Cathedral School. He read music at Exeter University, where – filling in for an absent friend in a consort lesson led by Alison Crum – he fell in love with the sound of viols. Andrew continued with postgraduate work in early music at Durham, including specialist study of the music of Heinrich Schütz. He has been a member of five cathedral choirs, including Durham and Canterbury. He made his BBC Radio 3 broadcast debut on the viol in 1993, accompanying a choral programme of Schütz and Bach. He is Musical Director of NORVIS, the early music summer school. Having spent many years as a music teacher and headteacher in secondary schools, Andrew now leads the School Improvement Service in North Tyneside. He plays a 7-string *basse de viole* by the celebrated luthier Jane Julier, after a late 17th-century Parisian original.

Hector Sequera is a lecturer in music performance at Durham University. His main research interest is the music of the long Renaissance, particularly aspects of reconstructing music from challenging sources, oral traditions, ornamentation and improvisation, domestic practices, networks, music theory in practice, music editing, and early opera. When not teaching or researching, Hector plays the lute with various ensembles throughout Europe and the Americas.

Cappella Novocastriensis was founded in 1960 by Dr Frederick Hudson to specialise in singing music for worship. It has about 40 members, and often sings unaccompanied.

Cappella sings in churches throughout the North East, as well as giving several major concerts each year, and periodically gives performances of early music with Newcastle Baroque playing on period instruments, or renaissance sackbut and cornett ensembles such as QuintEssential. Monteverdi's *Vespers of 1610* has been performed on two occasions in Durham Cathedral.

In 1999, with the aid of the Lottery Fund, the City of Newcastle, the Sir James Knott Trust and individual subscriptions, a chamber organ was commissioned from Neil Richerby of Lammermuir Pipeorgans.

The choir has also appeared on Tyne Tees Television's *With Voices Raised*, and has produced two CDs of Christmas music, which have been featured on BBC Radio 3's *The Choir*, and Classic FM's *The Full Works*.

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E-mail our Chair: patrighaz@googlemail.com

Choir members (* = soloist)

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Emma Cave*, Paul Gailiunas*, Kay Griffiths, Jacqui Hamlett,
Graham Hamlett*, Patrick Hazlehurst, Peter Howorth*, Denise Howel,
Frances Hughes, Eleanor Kenyon, Andrew Keyes*, Robert Lawrance*,
Sarah Lawrance*, Alex Longcake, Liz Magee, Bernhard Malkmus*,
Alison Menzies*, Harriet Mitchison*, Alex Murchie*,
Mary Newman, Mike Oswald*, Judy Pratt,
Gemma Roberts, David Saunders*, Tessa Sayers,
Mike Snow*, Julie Stobbs, Cherry Summers*,
Philip Thicknes, John Verney*,
Margaret Verney, Helen Young*

We welcome new members who would like to join the choir. Any voice is welcome. If you are interested, perhaps just to come along to a trial rehearsal, please contact our Chair by email. His address is patrighaz@googlemail.com

Friends of Cappella Novocastriensis

Sandy Anderson, Mollie Brown, Peter Coulson,
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If you would like to support the choir in some way, please consider becoming a Friend. The scheme is currently under review, but help of any sort is welcome. For details contact Helen Bartlett at camphoroil101@gmail.com

Website www.cappellanovocastriensis.com

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Cappella Novocastriensis is a Registered Charity, Number 514163

we get on with



If you would like to be on our electronic mailing list, please fill in a form which you can find on our display board. As yet we do not have an angelic mail service. Cappella's website address is www.cappellanovocastriensis.com



Keyes Eyecare is proud to sponsor Cappella Novocastriensis.

Andrew Keyes, optometrist and Cappella tenor, set up Keyes Eyecare in 2002.

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