



*Duruflé*  
**REQUIEM**  
**THE AUBREY SINGERS**

**Jamie Powe** conductor

**Mark Denza** organist

**One of the great works of the  
twentieth century, plus settings of  
songs by Fauré and Ravel.**

**ST JOHN THE BAPTIST CHURCH, HOLLAND ROAD**  
**LONDON W14 8AH**  
**Saturday 3rd December 2022 at 7pm**

# THE AUBREY SINGERS

The Aubrey Singers is a recently established choir of some forty voices, based in Notting Hill. It is an un-auditioned choir which aspires to combine musical excellence with a friendly atmosphere and a strong sense of community.

We aim to sing a wide-ranging and inspiring repertoire covering many different composers and styles, including Tallis, Monteverdi, Haydn, Mozart and Schubert, through to more modern and contemporary composers such as Lauridsen, Taverner and Gjello. We put on two or three concerts per year and although we all share our love of singing, we also love the camaraderie, the making of new friends and the connections that are all part of the experience. We want singing to be fun.

We are thrilled to be able to introduce Jamie Powe, our Musical Director, with whom we have worked since March 2022.

We rehearse every Sunday evening at  
St George's Church,  
Campden Hill, W8.

We are keen to recruit new members, and welcome singers from all backgrounds.

*If you are interested in joining us or would like more information, please contact Myrto Rochat at [theaubreysingers@gmail.com](mailto:theaubreysingers@gmail.com).*

[www.theaubreysingers.com](http://www.theaubreysingers.com)

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Look out for our  
spring concert which will be  
**Franz Schubert's**  
**Mass No 2 in G Major**  
to be performed on Saturday  
25th March 2023.

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We would like to thank the  
Reverend Dr James Heard, Vicar of  
St George's Church, W8 and the  
Reverend Neil Traynor, Associate  
Vicar of St John the Baptist Church,  
W14 for their continued support of  
the Aubrey Singers

# A PROGRAMME OF 20TH CENTURY FRENCH MUSIC

**Gabriel Fauré - Cantique de Jean Racine**  
*organist - Mark Denza*

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**Maurice Duruflé - Ubi Caritas**

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**Maurice Ravel - Trois Beaux Oiseaux du Paradis**  
*soloist - Mia Serracino-Inglott*  
*cello - Jessica Abrahams*

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**George Crumb - Sonata for Solo Cello**  
Fantasia  
Tema Pastorale con Variazioni  
Toccata  
*cello - Jessica Abrahams*

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**Maurice Duruflé - Requiem**

Introit  
Kyrie  
Domine Jesu Christe: *choir & baritone solo*  
Sanctus and Benedictus  
Pie Jesu: *Mezzo-soprano solo, cello solo*  
Agnus Dei  
Lux Aeterna  
Libera Me: *choir & baritone solo*  
In Paradisum

*Organ - Mark Denza*  
*Mezzo Soprano - Mia Serracino-Inglott*  
*Tenor - Dominic Skingle*  
*Cellist - Jessica Abrahams*

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## Gabriel Fauré - Cantique de Jean Racine

Gabriel Fauré (1845-1924) is today regarded as one of the leading French composers of his era, and one of the most influential, particularly in Britain, where he found early popularity. His career has been described as linking the age of Chopin with that of modern jazz and atonality while his much-loved Requiem, first performed in 1888, has become a staple of the western choral repertoire. A working organist and music teacher for much of his life, Fauré would often devote his summer holidays to the compositions for which he eventually achieved recognition.

The Cantique de Jean Racine (Chant by Jean Racine) is one of Fauré's early works, dating from 1864-5. He set Racine's French text of a Latin hymn (published in 1688) to music when he was a student at the École Niedermeyer de Paris, scoring it for four vocal parts and keyboard, and it won him first prize in a competition for composition. It was first performed in 1866, at the dedication of the new organ at Montivilliers Abbey in Normandy, with Fauré playing the organ and with a string accompaniment. Composed in D-flat major, it introduces the voices section by section, building in a harmony that is testament to the young Fauré's liturgical training. Today the piece is often played, and recorded along with the Requiem, many critics noting the stylistic similarities of dignity and simplicity.

Verbe égal au très Haut	Word equal to God, the Almighty
Notre unique espérance	Our only hope
Jour éternel de la terre et des cieux	Eternal day of the earth and heavens
De la paisible nuit	We break the silence
Nous rompons le silence	of the peaceful night
Divin Sauveur, jette sur nous les yeux	Divine Saviour, look upon us!
Répands sur nous le feu de ta grâce	Fan the fire of your powerful grace upon us
puissante	So that all Hell may flee at the sound of your voice
Que tout l'enfer, que tout l'enfer	Shake off the sleep of a languishing soul
Fuie au son de ta voix	Who has forgotten your laws!
Dissipe le sommeil d'une âme languissante	Who has forgotten your laws!
Qui la conduit à l'oubli de tes lois	O Christ, be kind to these faithful people
Ô Christ soit favorable à ce peuple fidèle	Who have now gathered in thanks
Pour te bénir maintenant rassemblé	Listen to the chants they offer to your immortal
Reçois les chants qu'il offre	glory
À ta gloire immortelle	And may they come away fulfilled with your
Et de tes dons qu'il retourne comblé	gifts

## Maurice Duruflé - *Ubi Caritas*

In his lifetime, the French composer Maurice Duruflé (1902-1986) was best-known for his work as an organist, teacher and musicologist. But after a car accident in 1975 stopped him performing, critical attention focussed on his compositions, many of which draw on his appreciation of the medieval forms of Gregorian chant and plainsong.

Duruflé's musical career began at the age of 10, at the Rouen Cathedral choir school, where he also studied organ and piano while absorbing the cathedral's plainsong traditions. A highly successful student at the Conservatoire de Paris, he was appointed organist at St Étienne du Mont in Paris in 1929 and, from 1943, also taught as a professor at the Conservatoire. He subsequently enjoyed great success from the late 1950s as touring concert performer, working together with his assistant and second wife, Marie-Madeleine Chevalier.

A perfectionist when it came to composing, Duruflé revised and re-revised his work extensively: in consequence, he published and recorded comparatively little. His Requiem, tonight's main work, is perhaps his best known, but – perhaps because of his perfectionism – his shorter pieces have earned increasing appreciation. *Ubi Caritas et Amor* – its full title – is one of his Four Motets on Gregorian Themes, composed in 1960, and showing similar influences to those of the Requiem. The Latin text, liturgy traditionally for performance on Maundy Thursday, is set to music drawing upon Gregorian chant, and achieving a harmonious polyphony.

*Ubi caritas et amor, Deus ibi est  
Congregavit nos in unum Christi amor  
Exultemus, et in ipso iucundemur  
Timeamus, et amemus Deum vivum  
Et ex corde diligamus nos sincero*

*Ubi caritas et amor, Deus ibi est  
Amen*

*Where charity and love are, God is there  
Christ's love has gathered us into one  
Let us rejoice and be pleased in Him  
Let us fear, and let us love the living God  
And may we love each other with a sincere heart*

*Where charity and love are, God is there  
Amen*

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## Maurice Ravel - *Trois beaux Oiseaux du Paradis*

It's tempting to see the career of Maurice Ravel (1875-1937) as reflecting something of his passionate and socially non-conformist parents – his mother from a lowly Spanish-Basque background, his father an engineer and entrepreneur from a middle-class French family whose inventions are said to have included an early internal combustion engine and a circus attraction dubbed "The Whirlwind of Death"! Certainly Ravel's musical development showed a headstrong sense of certainty and experiment, and brought him into conflict with the conservative French musical establishment, notably during a turbulent time at the Conservatoire de Paris (he was twice expelled) and during his subsequent membership of "Les Apaches", an informal

*Programme Notes - Ravel continued*

group of avant-garde musicians, artists poets and writers. A friend of Debussy, Satie and Vaughan Williams, Ravel's relatively small corpus of work was, by his death, recognised as ground-breaking, fusing disparate elements ranging from the Baroque to modernism, the neo-classical to 1920s jazz.

The song, *Trois beaux Oiseaux du Paradis*, is one of a Trio written for a cappella choir in 1914, as Ravel awaited enlistment (he tried, unsuccessfully, to become a military pilot on the outbreak of the First World War, eventually becoming an Army lorry driver). The chorus explicitly refers to a woman's lover having gone, fatally, to war. Ravel set his own texts, and it is hard to avoid identifying the red, white and blue birds with the French Tricolore.

*Trois beaux oiseaux du Paradis,*  
(*Mon ami z'il est à la guerre*)  
*Trois beaux oiseaux du Paradis*  
*Ont passé par ici.*

*Le premier était plus bleu que ciel,*  
(*Mon ami z'il est à la guerre*)  
*Le second était couleur de neige,*  
*Le troisième rouge vermeil.*

*"Beaux oiselets du Paradis,*  
(*Mon ami z'il est à la guerre*)  
*Beaux oiselets du Paradis,*  
*Qu'apportez par ici?"*

*"J'apporte un regard couleur d'azur.*  
(*Ton ami z'il est à la guerre")*  
*"Et moi, sur beau front couleur de neige,*  
*Un baiser dois mettre, encore plus pur"*

*"Oiseau vermeil du Paradis,*  
(*Mon ami z'il est à la guerre*)  
*Oiseau vermeil du Paradis,*  
*Que portez-vous ainsi?"*

*"Un joli cœur tout cramoisi ...*  
(*Ton ami z'il est à la guerre")*  
*"Ah! je sens mon cœur qui froidit ...*  
*Emportez-le aussi".*

*Three lovely birds from Paradise*  
(*My belov'd is to the fighting gone*)  
*Three lovely birds from Paradise*  
*Have flown along this way.*

*The first was bluer than Heaven's blue*  
(*My belov'd is to the fighting gone*)  
*The second white as the fallen snow*  
*The third was wrapt in bright red glow.*

*"Ye lovely birds from Paradise*  
(*My belov'd is to the fighting gone*)  
*Ye lovely birds from Paradise*  
*What bring ye then this way?"*

*"I bring to thee a glance of azure*  
(*Thy belov'd is to the fighting gone")*  
*"And I on fairest snow white brow*  
*A fond kiss must leave, yet purer still."*

*"Thou bright red bird from Paradise*  
(*My belov'd is to the fighting gone*)  
*Thou bright red bird from Paradise*  
*What bringest thou to me?"*

*"A faithful heart all crimson red,*  
(*Thy belov'd is to the fighting gone")*  
*"Ah! I feel my heart glowing cold...*  
*Take it also with thee."*

## George Henry Crumb - Sonata for Solo Cello

George Henry Crumb Jr. (1929-2022) was an American composer of avant-garde contemporary classical music. His few large-scale works include *Echoes of Time and the River* (1967), which won the 1968 Pulitzer Prize for Music, and *Star-Child* (1977), which won the 2001 Grammy Award for Best Contemporary Classical Composition. However, his output consists of mostly music for chamber ensembles or solo instrumentalists. Among his best known compositions are *Black Angels* (1970), a striking commentary on the Vietnam War for electric string quartet; *Ancient Voices of Children* (1970) for a mixed chamber ensemble; and *Vox Balaenae* (1971), a musical evocation of the humpback whale, for electric flute, electric cello, and amplified piano. When he passed away earlier this year, the world lost a great composer of avant-garde contemporary music. It therefore seems appropriate to have his work alongside the Requiem this evening.

The Sonata for Solo Cello is divided into three movements. A *Fantasia* (a free compositional form rooted in improvisation), a *Tema Pastorale con Variazioni* (a pastoral theme followed by three variations), and a *Toccata* (a virtuosic and typically fast-moving form). It is dedicated to his mother, who was a cellist herself.

### Optional Listening suggestions!

For those of you who love contemporary music, I hope you enjoy this wonderful piece. For those of you who may find contemporary music difficult, please remember that there is no correct way of listening or understanding. A large part of the joy of solo sonatas such as these is the thrill of witnessing a cellist's virtuosic skill and command of their instrument. For those keen to develop their understanding, here are some ways you could approach listening to it, bearing in mind that music of this type is far more concerned with timbre (the character or quality of sound) than traditional classical music. So, you could consider some of the following aspects:

- How are different techniques used to create contrast or intriguing timbres? For example pizzicato (plucking the strings) vs bowing.
- Also look out for 'double stopping', which is where the cellist plays multiple notes simultaneously to create chords.
- Perhaps try and hear how the different strings themselves have different timbral qualities, and different parts of the bow create different effects (the heel of the bow may have more bite and the tip of the bow can create a soft, airy quality for example).
- How does Crumb use dynamics to create different feelings and contrasts?
- How does he use rhythm to create moments of agitation vs moments of calm?
- How does he bring back or repeat musical phrases, and how does he change them to create a different feeling or emotional trajectory?

## Maurice Duruflé - Requiem

For his biographer, James E Frazier, Duruflé was not only "among the greatest organists of the twentieth century"; he was also, "the composer of some of the most sublime repertoire ever composed for organ, orchestra, and choir. Duruflé's Requiem, Frazier wrote in Maurice Duruflé: The Man and His Music, "enjoys a reputation as one of the undisputed masterpieces of the twentieth-century choral repertoire. The single piece most responsible for establishing his fame internationally, it continues to enjoy frequent performances worldwide. For David Flood, Director of the Choir of Canterbury Cathedral, the work's "roots in plainsong, the sensuous harmony and the delicate organ figuration combine into a unique and magical setting, which is so full of both mystery and majesty."

The Requiem was composed under controversial circumstances, however. In 1938, the French government had begun a scheme to commission composers, as a means of supporting them during difficult economic times. After the French surrender to the invading German forces in May 1940, a similar scheme was supported by the collaborationist Vichy regime, keen to encourage a conservative view of French culture. In May 1941, Duruflé was among those to receive a commission, to write a symphonic poem that became the Requiem. It was not finished until 1947, well after the collapse of Vichy after the Allied invasion of Normandy, and Duruflé was eventually paid by the new republican government. The circumstances of the commission do not seem to have affected the reception of the work, or Duruflé's public standing, however, and it is today widely performed. Duruflé's use of Gregorian, plainsong themes evoking a strong sense of French musical tradition. As it happens the composer dedicated the piece to the memory of his father.

Jamie Powe, our musical director and conductor this evening, says of the Requiem:

*Mozart's Requiem is usually considered the greatest requiem setting, despite him dying half way through its composition. Monumental and theatrical works by the likes of Verdi and Berlioz followed. These are grand pieces suited to public concert performance or national commemoration, but it would seem strange and out of place to have them at the private funeral of someone I knew, like using the Lighthouse of Alexandria as a street lamp on a quiet street in Notting Hill.*

*The settings by Fauré and Duruflé speak to this more intimate and private reflection. These two pieces share such strikingly similar structural features that it is difficult to imagine Duruflé not modelling his setting on the older man's work. Where Duruflé differs is the use of ancient plainsong, which in turn allows for more metrical flexibility. This combined with the lush, typically French harmony creates a work which is tender, comforting and ...*

... introspective, and always seems to lead singers to an emotionally driven sound and performance.

It has forever seemed bizarre to me that Duruflé's Requiem is not always as highly regarded as Fauré's setting; I won't try to phrase it more eloquently than James Frazier or David Flood above, but I'm very much in their camp.

## 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.*

*Give them eternal rest, Lord:  
and may light perpetual shine upon them.  
A hymn becomes you, God, in Zion,  
and a vow shall be paid to you in Jerusalem.  
Hear my prayer: to you all flesh shall come.*

## KYRIE

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

## (OFFERTORY) 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  
repraesentet eas in lucem sanctam  
quam olim Abrahae promisisti, et semini eius.  
Hostias et preces tibi, Domine, laudis  
offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus;  
fac eas, Domine, de morte transire ad vitam  
quam olim Abrahae promisisti, et semini eius.*

*Lord Jesus Christ, king of glory,  
deliver the souls of all the faithful departed  
from the punishments of hell and from the deep lake.  
Deliver them from the mouth of the lion,  
lest Tartarus swallow them up, lest they fall into  
darkness:  
but let the standard-bearer Saint Michael  
bring them back into the holy light  
which you once promised to Abraham and his seed.  
We offer prayers and sacrifices of praise to you,  
Lord:  
you receive them on behalf of those souls  
whose memory we recall today;  
cause them, Lord, to pass from death to the life  
which you once promised to Abraham and his seed.*

## 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.*

*Holy, holy, holy Lord God of hosts:  
heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.*

## PIE JESU

*Pie Jesu, Domine, dona eis requiem.  
Pie Jesu, Domine, dona eis requiem  
sempiternam.*

*Blessed Jesus, Lord, give them rest.  
Blessed Jesus, Lord, give them eternal rest.*

## AGNUS DEI

*Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam*

*Lamb of God, who takes away the sins of the world,  
give them rest.  
Lamb of God, who takes away the sins of the world,  
give them eternal rest.*

## 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.*

*May eternal light shine on them, Lord,  
with your saints for ever, for you are good.  
Give them eternal rest, Lord,  
and may light perpetual shine upon them,  
for you are good.*

## LIBERA ME

*Libera me, Domine, de morte aeterna, in die  
illa tremenda:  
quando caeli movendi sunt et terra;  
dum veneris iudicare saeculum per ignem.  
Tremens factus sum ego, et timeo,  
dum discussio venerit, atque ventura ira,  
quando caeli movendi sunt et terra;  
Dies illa, dies irae, calamitatis et miseriae,  
dies magna et amara valde,  
dum veneris iudicare saeculum per ignem.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

*Deliver me, Lord, from eternal death, on that  
terrible day:  
when the heavens and earth will be shaken;  
when you will come to judge the age with fire.  
I am made to tremble, and I am afraid,  
since trial and anger are coming,  
when the heavens and earth will be shaken;  
That day, a day of anger, disaster and sorrow,  
a mighty day, and one exceedingly bitter,  
when you will come to judge the age with fire.  
Give them eternal rest, Lord,  
and may light perpetual shine upon them.*

## IN PARADISUM

*In paradisum dducant 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.*

*May the angels receive them in Paradise,  
at they coming may the martyrs receive thee  
and bring thee into the holy city Jerusalem.  
There may the chorus of angels receive thee,  
and with Lazarus, once a beggar,  
may thou have eternal rest.*

# BIOGRAPHIES

## *Jamie Powe – Musical Director and Conductor*

After completing his BA degree in Music at Somerville College, Oxford, Jamie received a scholarship to study at the Royal Academy of Music, achieving a distinction in his choral conducting MA and was awarded the Thomas Armstrong prize for outstanding choral leadership. Jamie was one of the 2018/19 Young Conducting Scholars with Sing for Pleasure and has worked with Genesis Sixteen as conducting scholar. He was Director of the Chapel Choir of Regent's Park College, Oxford 2019-2021, and is currently Musical Director of Laurelin Voices, The Arcadian Singers, Putney Choral Society and The Aubrey Singers. He is also the Associate Director of Ware Choral Society and a regular guest conductor for The Fourth Choir. In 2022, he conducted at the Royal British Legion Festival of Remembrance at The Royal Albert Hall in front of the royal family, and broadcast on BBC 1.

## *Mia Serracino-Inglott – Mezzo Soprano*

Mia Serracino-Inglott is a Maltese-British mezzo soprano and is a final year scholarship student at the Royal Academy of Music studying with Marie Vassiliou and Joseph Middleton. Mia is a keen contemporary musician and has premiered roles in contemporary operas at both the RAM (Daylighting) and the Tête-à-Tête Opera Festival (EXPO: MCYO). This year, she is part of a collaborative artist scheme between the RAM and the Southbank Centre working with innovative musicians such as Daniel Pioro and Lawrence Power. Her recital performances at the RAM have included Ravel's Sherezade, de Falla's Siete Canciones Populares and Rautavaara songs as part of the Transcending Borders concerts at the Italian Cultural Institute. She will be making her orchestral soloist debut in March 2023, performing Sea Pictures with High Peak Orchestra. Mia is honoured to be have been a soloist for the RAM's prestigious Bach in Leipzig concert series under the baton of John Butt, Peter Whelan and Iain Ledingham. She has also enjoyed being a soloist for choral societies across the North West; recent engagements have included Vivaldi's Gloria (Philharmonic Choir of Manchester), Haydn's Nelson Mass (Hallam Choral Society), and Dvorak's Mass in D (Lindow Singers).

## *Mark Denza – Organist*

Mark Denza graduated from the London College of Music, where he studied organ with Margaret Phillips, singing with John Cameron, and conducting with William Webb. A great-grandson of Luigi Denza, composer of the ubiquitous Neapolitan song Funiculì, Funiculà, Mark himself twice achieved songwriting success winning The Bach Choir's competition for an original Christmas carol. His many arrangements include a mixed-voice version of Holst's Ave Maria, which has been widely performed by Winchester Cathedral Choir, and other groups. Mark's career as an organist has encompassed solo and duet recitals, alongside orchestral works such as the Saint-Saëns Organ Symphony. Mark is a frequent guest director with choral groups of all shapes and sizes, and his conducting accolades include performances with BBC2 and Radio Four. He has appeared with the Young Musicians Symphony Orchestra, Peregrine Orchestra, and Camden Symphony Orchestra. He is also an organist and director of music at three local churches: Saint John's, Holland Road, Saint James Norlands, and Saint Clement's, Notting Dale. He is also the accompanist of the North Camden Chorus, the JC Singers, and is a staff chorister at Belsize Square Synagogue.

# SINGERS

## **Sopranos**

Joelle Alfillé-Cook  
Vanora Bennett  
Sheila Clarke  
Victoria Hayes  
Stephanie de Mel  
Elisabeth Meunier  
Caroline Nelson  
Myrto Rochat  
Julia Ohlsson  
Paula Vega

## **Altos**

Susan Bartholomew  
Zeina Charara  
Helen Erhabor  
Nitzia Embiricos  
Anne Glover  
Olivia Hugh-Jones (*guest*)  
Catherine Manach  
Rosie Norris  
Jason Panagiotopoulos  
Rae Than  
Vivien Thompson

## **Tenors**

Guy Goodbody  
Chris Hugh-Jones  
Beatrice Larsson  
Matthew McCabe  
Luke Horner (*guest*)  
Dominic Skingle (*guest*)

## **Basses**

Nigel Crump  
Joe Etheridge  
David Fishwick  
Alexander Goodbody  
Nick Hewson  
Robin Hunter-Coddington  
Greg Neale  
Andrew Peck  
Alexis Rochat  
Tim Whittle

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