

A combined DVD and CD recording of the Elgar Sonata played on the organ of Durham Cathedral featuring tonight's soloist is available from <http://www.elgarfoundation.org>

The Society would like to thank its Patrons for their continued generous support:

Mrs P Barnes
Mrs S Callister
Mr R Haggis
Mr & Mrs P Low

Mr G Needham
Mr D Nevell
Mr J Spencer
Mrs M Williams

For further information on being a patron or purchasing season tickets please contact:

Janet Mellor
Tel: 01298 26846

Next Concert

**Sunday 19 June 2011, 7.30pm
Orchestral Concert
Beethoven Piano Concerto No 3
Mendelssohn Italian Symphony**

Tickets are Available:

Online <http://buxtonmusicalsociety.org.uk>
By email andrew@lccs.co.uk
By post 69 Dovedale Crescent, Buxton, SK17 9BH

or

**Buxton Opera House Box Office
0845 127 2190**

Buxton Musical Society Chorus and Orchestra

Elgar Organ Sonata Opus 28

Soloist: James Lancelot, Durham Cathedral

Durufié Requiem Opus 9

with soloists: Frances Brindley & Andrew Parker

Conductor: Michael Williams

St John's Church, Buxton
Sunday 15 May, 2011

With thanks to our sponsor

Tarmac

Programmes: £1

Organ Sonata (opus 28)

Edward Elgar

The sonata in G major was composed at the request of the Worcester Cathedral organist Hugh Blair who wished to perform an organ voluntary for a group of American organists who would be visiting the Cathedral in July 1895. Despite being an accomplished organist himself Elgar had written little for the instrument and took this opportunity to compose a full-scale organ sonata lasting almost half an hour. Its length was also matched by its complexity and the music critic Michael Kennedy has observed that to play the finale successfully, the organist needs to be a mental and physical athlete.

Immediately after completing his opus 27 (Scenes from the Bavarian Highlands) in April 1895, Elgar started work on the piece by sketching out the second movement the same day but the whole work was not completed until five days before the performance and the unfortunate Blair had little time to prepare this significant work. Notwithstanding the difficulties of the first performance, the work has remained firmly in the repertoire and the first two movements were recently played before the commencement of the wedding service of Prince William and Catherine Middleton at Westminster Abbey last month.

There are four movements:

- I. Allegro maestoso
- II. Allegretto
- III. Andante espressivo
- IV. Presto (comodo)

Interval

Frances Brindley

Mezzo Soprano

Frances Brindley has been singing since the age of 7. After completing a degree in Modern Languages and finishing her PGCE, she worked for a number of years in Laos and Malaysia. On returning to England, she trained as a singer at the Guildhall School of Music and Drama where she gained her LGSM. Frances has sung with many groups in London and the West Midlands, including the Academy of Saint Martin in the Fields and Ex Cathedra in Birmingham. Locally, Frances has been a member of the Buxton Musical Society and Buxton Madrigal Singers since moving to Buxton in 1993. She helps with the choir at St Peter's Church, Fairfield, and is a member of Renaissance Voices in Taddington and Viva Voce in Sheffield. Frances particularly enjoys singing with local close harmony group, Susie and the Bad Habits, all of whom are members of Buxton Musical Society, and whose music-making helps to raise funds for various charities.

Andrew Parker

Baritone

Andrew Parker has had a keen interest in singing since his school days in Newport, South Wales. Over the past two decades he has managed to successfully combine a career as Director of Studies for ICT at Lady Manners School, Bakewell with participation in a number of choruses and occasional solo work. Before moving to Buxton in 2007 he was a member of the City of Birmingham Symphony Chorus for twelve years. With them he toured extensively, performing in festivals at Aldeburgh, Amsterdam, Berlin, Salzburg, Vienna, Vancouver, Sydney, Hong Kong, and last year a guest appearance with the CBSO Chorus in Kuala Lumpur. He has performed at over a dozen BBC Prom concerts as well as many of the major concert venues in the UK. He has taken part in many recordings including Beethoven's Ninth Symphony with Rattle and the Vienna Philharmonic and the record-breaking downloadable podcast of the same work with Nosedá and the BBC Philharmonic. He now sings with Buxton Musical Society and St John's Church Choir.

James Lancelot

James Lancelot is Master of the Choristers and Organist of Durham Cathedral, a position he has held since 1985. Prior to this he was successively a Chorister of St Paul's Cathedral, Organ Scholar of King's College, Cambridge and Sub-Organist of Winchester Cathedral. He studied with Ralph Downes, Gillian Weir and Nicholas Danby.

At Durham he takes responsibility for the cathedral's musical ministry, at whose heart are the services sung daily by the Cathedral Choir. During his tenure the choir has maintained its reputation as one of Britain's leading cathedral choirs. He has taken them on overseas tour on seven occasions; and with them he has worked with several orchestras including Northern Sinfonia and (for two live broadcasts of Choral Evensong, in 2002 and 2007) the BBC Philharmonic. The choir has recorded on many occasions both for Priory and privately for Durham Cathedral Choir Association; it tours regularly (twice in 2011), and has made numerous broadcasts. James has headed up the recruitment and training of the Cathedral's new team of twenty girl Choristers, who were admitted to the Cathedral Choir in November 2009; he also takes overall responsibility for the cathedral's second choir, Durham Cathedral Consort of Singers. In addition, he is Durham University Organist and Conductor of Durham University Choral Society; in 2002 he became a Lay Canon of Durham Cathedral and received Honorary Fellowship of the Guild of Church Musicians, and in 2006 he was appointed a Fellow of St Chad's College, Durham. He received Honorary Fellowship of the Royal School of Church Music in 2008.

In addition to his work at the cathedral, James Lancelot pursues an active recital career both in Britain and abroad. He has visited New Zealand, Holland, Belgium, Poland, Germany, Denmark, the USA, France, Russia, Norway and Sweden as well as giving recitals in almost all British cathedrals and many town halls. His latest solo recording, a DVD of Elgar's Organ Sonata undertaken in conjunction with the Durham Media Academy and the Elgar Birthplace Trust, has been received with acclaim; he is due to record Mendelssohn's Organ Sonatas at Durham Cathedral for Priory Records this August.

Organ

Requiem (opus 9)

Maurice Duruflé

"In general, my desire has been to get right to the heart of the style of Gregorian Melody, and I have strived to reconcile Gregorian rhythm as far as possible with the restrictions of the modern bar-line." This comment from the composer who lived from 1902 -1986 and who was organist of St Etienne-du-Mont in Paris describes very accurately the style of this work which pays generous tribute to Fauré in its generally very restrained style, punctuated by sudden outbursts notably in the third and eighth movements.

The arrangement for organ was made by the composer.

I. Introit – Requiem aeternum

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 dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
A hymn becomes you, O God, in Zion,
and to you shall a vow be repaid in
Jerusalem.

Hear my prayer;
to you shall all flesh come.
Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them

II. Kyrie

Kyrie eleison;
Christe eleison;
Kyrie eleison

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

III. Domine Jesu Christe

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de pœnis inferni et de
profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;

Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed from infernal punishment and
the deep pit.
Free them from the mouth of the lion;
do not let Tartarus swallow them,
nor let them fall into darkness;

sed signifer sanctus Michael

repræsentet eas in lucem sanctam,
quam olim Abrahæ promisisti et
semini eius.

(Baritone Solo)

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 Abrahæ promisisti et
semini eius.

IV. 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.

V. Pie Jesu

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

VI. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem,

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

VII. Lux Aeterna

Lux æterna luceat eis, Domine,
cum sanctis tuis in æternum,
quia pius es.

Requiem æternam dona eis, Domine;
et lux perpetua luceat eis ;

but may the standard-bearer Saint
Michael,
lead them into the holy light
which you once promised to Abraham
and his seed

O Lord, we offer You sacrifices and
prayers of praise;
accept them on behalf of those souls
whom we remember today.
Let them, O Lord, pass over from
death to life,
as you once promised to Abraham and
his seed.

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.

Merciful Lord Jesus, grant them rest;
grant them eternal rest.

Lamb of God, who take away the sins
of the world, grant them rest,
Lamb of God, who take away the sins
of the world, grant them eternal rest.

May everlasting light shine upon them,
O Lord, with your Saints forever,
for you are kind.
Grant them eternal rest, O Lord,
and may everlasting light shine upon
them

VIII. Libera me

Libera me, Domine, de morte æterna,
in die illa tremenda:
Quando cæli movendi sunt et terra.

Dum veneris iudicare sæculum per
ignem.

(Baritone Solo)

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

(Chorus)

Quando cæli movendi sunt et terra.

Dies illa, dies iræ, calamitatis et
miseriæ, dies magna et amara valde.

Dum veneris iudicare sæculum per
ignem.

Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.

IX. 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
æternam habeas requiem.

Deliver me, O Lord, from death
eternal on that fearful day,
when the heavens and the earth shall
be moved,
when thou shalt come to judge the
world by fire.

I am made to tremble, and I fear, till
the judgment be upon us, and the
coming wrath,

when the heavens and the earth shall
be moved.

That day, day of wrath, calamity, and
misery, day of great and exceeding
bitterness,

when thou shalt come to judge the
world by fire.

Rest eternal grant unto them, O Lord:
and let light perpetual shine upon
them.

May Angels lead you into paradise;
may the Martyrs receive you at your
coming

and lead you to the holy city of
Jerusalem.

May a choir of Angels receive you,
and with Lazarus, who once was poor,
may you have eternal rest.

The baritone soloist in the third and eighth movements is Andrew
Parker and the Pie Jesu will be sung by Frances Brindley with cello
obligato by the Society's Orchestra's Principle Cello Naomi Turner.

The organ accompaniment will be played by James Lancelot.