



Excelsis

Est. 2007

Saturday 15 June 2024 7:30pm
St Christopher's Church, Haslemere, GU27 1DD

Harmonies A C R O S S Centuries

Including **Mozart** *Missa Brevis in D*, **J.S. Bach** *Cantata No. 150*,
Pergolesi *Magnificat*, **Clive Osgood** *Et misericordia*
Matthew Coleridge *Requiem*

Soprano - Tallulah Horton
Alto - Charlotte Tetley
Tenor - Richard Thesiger-Pratt
Bass - Tom Lydon
Cello - Jayden Lamcellari

SouthDowns Camerata
Conductor - Robert Lewis

PROGRAMME

J S Bach Cantata No. 150 – Nach dir, Herr, verlanget mich

Sinfonia

Chorus - Nach dir, Herr, verlanget mich

Soprano Aria – Doch bin und bleibe ich vergnugt

Chorus – Leite mich

Terzetto – Zedern müssen von den Winden

Chorus – Meine Augen sehen stets

Ciacona – Meine Tage in den Leiden

W A Mozart - Missa Brevis in D (KV194)

Kyrie

Gloria

Sanctus

Benedictus

Agnus Dei

Francesco Durante – Magnificat

Magnificat

Et misericordia

Deposuit

Suscepit Israel

Sicut locutus est

Sicut erat in principio

INTERVAL

Clive Osgood - Et misericordia

Clive Osgood - The Peace of God

Matthew Coleridge - Requiem

Introit

Kyrie

Offertory

Pie Jesu

Rex Tremendae

Agnus Dei

Lacrimosa

Harmonies across Centuries – From Baroque to the Present Day

This evening's performance showcases sacred music eras from the Baroque to the present day. The centrepiece of our programme is Matthew Coleridge's acclaimed Requiem. It is a piece for our times both in its aspiration of inclusivity – demonstrated by the various 'Requiem in a Day' events held in Cathedrals and Abbeys all over the country – and in its aesthetic of quiet contemplation and sense of hope.

Composers of every era have sought inspiration from their composing forefathers, and it is always intriguing to seek and make connections which give a fresh perspective to performance pieces. Both the contemporary pieces (one an excerpt from Clive Osgood's Magnificat) featured in this evening's performance display reverence and awe for music of an earlier age.

Matthew Coleridge's setting of the Requiem has taken inspiration from the very earliest polyphonic setting of the Requiem by Belgian composer Johannes Ockeghem (c. 1410 – 1497). The music crystallises its references to early chant in a thoroughly modern sensibility. With its beautiful flowing melodies and lush harmonies, the piece creates a powerful sense of mindfulness and positivity. Of his work Matthew Coleridge has said that he wanted to write 'an intimate and particularly human response to the text, witnessed perhaps at the moment of a soul slipping gently away from earthly life. The solo cello voice is intended as an embodiment of that soul, or a comforting voice in response to our prayers'.

The Magnificat – very familiar in the English version to those who attend evensong on a regular basis – is an evening prayer attributed to the Virgin Mary acknowledging the influence of God in her life and the lives of all.

In an aesthetic sense and in a musical sense Clive Osgood's setting of the Magnificat demonstrates a similar theme to the text in Bach's cantata BWV 150 of hope and trust in God. Durante's setting of the Magnificat (see further below) displays a reverence for the subject matter of the text in a dramatic presentation.

Osgood also employs the technique of using Gregorian Plainchant or 'wandering tone' (Tonus Peregrinus) as the basis for initial melodic statements and for harmonic and melodic motifs developed throughout the work. In this Osgood's setting it mirrors Bach's Magnificat BWV 243 (No 9 Suscepit Israel). The Tonus Peregrinus wanders in and out of various movements either as a complete statement or as part of a highly refined backdrop underpinning the melodic lines. An attentive listen to the CD recording in its entirety is commended to you – the CD is available here and will be on sale this evening. The excerpt from Magnificat in this evening's performance - *et Misericordia* – demonstrates only the loosest use of the wandering tone – it appears briefly in the introduction passing from the second to the first violin and then as a counterpoint to the main theme in the alto line. The two gentle contrasting themes are eventually brought together with the movement ending in stillness.

Clive Osgood's quietly powerful setting of The Peace of God was written on the anniversary of the 1662 Book of Common Prayer and is the final blessing from the communion service. In 2014 it was performed by the Reed's School chapel choir to the Queen and Duke of Edinburgh as part of the school's centenary celebrations.

Coleridge's Requiem and Osgood's Magnificat in their sensibility and techniques take us back to the pieces in the first half of the programme.

An interesting aside throws up the intriguing stories of misattribution connected with both Bach's Cantata BWV 150 (composed between 1707 and 1712) and this evening's setting of the Magnificat by Francesco Durante (composed in approx. 1720).

In the case of BWV 150 (probably Bach's first church cantata) any such argument was probably based on it being 'unique amongst Bach's cantatas in its sparse orchestration and in the independence and prominence of the chorus'. However, despite there being no extant copy in the composer's hand, the scale of musical invention in the cantata leaves us in no doubt that this is Bach. The cantata sets verses from Psalm 25:1-2, 5 and 15 (movements 2, 4 and 6) and some poetry by an unknown writer. The seven movements start with a Sinfonia. Bach then uses extensive dramatic fugues and imitative polyphony contrasted with movements of floating rhythmic gentleness to guide us through to the final gloriously dramatic Chaconne (you may recognise this as the melody expanded by Brahms in the finale of his 4th Symphony). The broad theme of the cantata is that trust in God is mankind's only means of salvation.

The Magnificat setting – advertised as Pergolesi's – was in fact written by his teacher Francesco Durante (1684-1755). Giovanni Battista Draghi (Pergolesi) (1710 – 1736) became famous for Opera Buffa. The success of his short opera *La serva padrona* (The servant – mistress) led his name to become a very popular 'brand' as a result of which a number of compositions were falsely attributed to him long after his death. However there seems to have been a paucity of evidence upon which the misattribution was based - rather the reverse – the available evidence was firmly in favour of Durante's authorship. The Magnificat is one of the composer's most important compositions and one of the most significant settings of the text in cantata form. It combines traditional polyphonic notation with modern early classical elements. The opening movement presents the cantus firmus – the original Gregorian chant melody – Magnificat anima mea Dominum with successive movements weaving imitative melodic lines and concluding in the last movement with a restatement of the cantus firmus to the text *Sicut erat in principio* – a similarity you will find in the Osgood setting.

The developing classical style noticeable in Durante's Magnificat can of course be found in Mozart's *Missa Brevis* in D K194 (1774). Written when Mozart was only 18 this delightful, light and joyous setting of the Mass incorporates many aspects of the new 'emerging classical style: unification of the movements through motivic relationships,

rhythm and tessitura and the use of sonata form in the Kyrie, Gloria and Dona Nobis.' The mass was set for ordinary liturgical use reflecting the simple beauty of daily prayer. Whilst each piece in this evening's performance reflects a great variety of eras of sacred music, we can draw connections between the pieces' musical aesthetic and technique and in their reflection of the unchanging aspiration of the human spirit.



Robert Lewis

Director of Music

Conductor

Flute

Robert Lewis is a conductor, performer and educator. Born in Cardiff, he began his musical training as a chorister at Westminster Cathedral under the direction of David Hill and James O'Donnell, later winning a choral scholarship to New College, Oxford, where he read Music. He founded his first choir at the age of 16 and a few years later was conducting regularly for concerts, radio and television broadcasts. He has worked with Sir Charles Mackerras, Sir Karl Jenkins, David Hill, James Bowman, the Marylebone Camerata and the London Mozart Players.

Robert specialises in developing choirs and voices of all ages. He has been the Head of Music for a number of schools where his departments regularly achieved 'outstanding' from the schools' inspectorate. Under his tutelage, his choirs have achieved notable success, including reaching the finals of the BBC Choir of the Year competition and singing for His Holiness, Pope Benedict XVI, in a televised performance in front of an audience of 40,000.

He was the Director of Music for the choirs of St. Thomas-on-The Bourne, Farnham until 2022. During his tenure, the choirs toured Prague, Cologne, Antwerp and Venice, recorded for television and radio and had a number 1 single in the classical charts. He is the Director of Music for Vox Farnham Chamber Choir and is also the co-founder of Excelsis and has been its Director of Music since its inception in 2007.

As a conductor Robert has made numerous recordings, including Sir Karl Jenkins' The Healer: A Cantata for St. Luke with Excelsis and the Marylebone Camerata (Warner Classics), Clive Osgood's Sacred Choral Music with Excelsis and the LMP (Convivium), On Christmas Night (Herald AV), the soundtrack for the Channel 4 drama New Worlds with the choirs of St. Thomas-on-The Bourne and Seren with Cai Thomas and the LMP (Rubicon Classics). He has conducted a number of world and UK premieres, the most recent being Blue Pearl: A One-World Oratorio by Steve Banks at St. Giles, Cripplegate, London in May 2022 and Clive Osgood's Magnificat in May 2023.

Robert is well known for developing the solo voice. He has coached three BBC Young Chorister of the Year finalists in the last four years; Cai Thomas, Luca Brugnoli and Freddie Simpson. While Freddie's career is still in its early stages, both Cai and Luca have gone on to achieve considerable acclaim and have been featured on Classic FM and BBC Radio 3.



Clive Osgood
Composer
Conductor
Organist/Continuo
cliveosgood.com

Clive Osgood studied Music at Bangor University before completing a Master's degree in Musicology at Cardiff University. After teacher training in London, he spent a year as an organ scholar at Salisbury Cathedral. More recently he completed a second Master's degree in Composition at the University of Surrey. His written output includes a variety of music for choirs, orchestras and chamber groups. Choral music constitutes the largest part of his work, and he has a particular interest in church music. Clive's music is in the classical tradition – injected with elements of jazz harmony and the rhythmic vitality of Latin American music.

Clive has released five albums to date, with more due for release soon. He has also composed a substantial body of work for a variety of instrumentations. He also regularly crafts bespoke pieces for weddings and other special events.

He is currently Director of Music and Organist at the Parish Church of St Bartholomew's in Haslemere, Surrey and teaches A-Level Music at Reed's School, Cobham.



Jayden Lamcellari
Cello
"Simply Amazing" - The Irish Examiner

As described by the Irish Examiner, Jayden Lamcellari is quickly gaining traction for his love and unique approach towards solo and chamber music performance. The London-based Cellist has won several international competitions including the 1st Prize and Grand Prize award at the Soloists of New England International Competition as well as the New York Concerti Sinfonia Competition, Vienna International Music Competition and Gustav Mahler Competition.

In 2018, at age 15 he gave his Carnegie Hall Debut with the New York Concerti Sinfonia as well as a second performance, performing cello duets with his Father Enrien Lamcellari. In 2019, the young cellist was re-invited to return to New York to give his 3rd Carnegie Hall Performance. He has performed at prestigious venues such as Wigmore Hall (2021, 2024), Lincoln Centre, Musikverein Vienna, Cadogan Hall, Aram Khachaturian Hall Armenia, St. James Church Piccadilly.

Most recently, Jayden has performed and competed at Wigmore Hall where he was awarded the Homan Potterton Award, The Trench award at Birr music festival as well as competed at the 110th anniversary of Ireland's biggest music competition Feis Ceoil, where he went on to claim the title of the most awards won by a competitor in a single year (4). Having studied at Junior Royal Academy of Music with Professor Bozidar

Vukotic, Jayden is now the recipient of the Derek Simpson Award at the Royal Academy of Music and currently studies with Professor Christoph Richter.

Jayden would like to express his sincere gratitude to The Royal Academy of Music, Haslemere International String Competition, Ishani Bhoola, Leonie Anderson, Erica Simpson, Arosha Fernando and Jane Farrell for their support and guidance.



Tallulah Horton

Soprano

Tallulah is delighted to be singing with Excelsis again this year! She has now completed her Master's in Musicology at St Hugh's College, Oxford, where she held a Clarendon Scholarship and a Graduate Choral Scholarship at The Queen's College. Now based at Keble College, Lula balances her work there with as much singing as possible: recording Clive Osgood's Magnificat with Excelsis in London and starting a new choir – Omnium Ensemble – with friends from her Genesis Sixteen cohort have been a couple of highlights!

Lula began playing the harp at Hindhead Music Centre aged four, and later became a chorister at St Edmund's school in 2010 under the leadership of Robert Lewis. She then studied singing with Rachel Bevan at Downside school, before moving to Durham to complete an undergraduate degree in Music. During this time, she became interested by the women's suffrage movement in Britain, prompting her research into the movement's musical life, which she has continued at Oxford. Lula loves coming back to sing where she grew up and is very excited to be singing such a diverse programme of music this evening.



Charlotte Tetley

Alto

charlottetetley.co.uk

Charlotte began her training at the Royal Academy of Music, London and finished at the Royal Scottish Academy of Music and Drama in 2009. She went on to perform at Glyndebourne for the next two years as a member of the chorus in both the Festival and Touring Opera. Charlotte is a keen lieder, recital and oratorio singer; she has performed as part of the 'Leeds Lieder' festival and is a Creer and Samling Scholar. She has performed Elgar's Sea Pictures with the Oxford Sinfonia and recitals at both the Dorchester and Holt Festivals. She sings regularly with the Orchestra of St. John's under

John Lubbock OBE and performed the St. Matthew Passion at Dorchester Abbey, Oxford this Easter. Charlotte lives in Hampshire with her 4 young children and is taught by Christine Cairns.



Richard Thesiger-Pratt

Tenor

Born in Guildford, Richard Thesiger-Pratt returned to the Home Counties in 2014 to be a Lay Clerk at Winchester Cathedral where he stayed for nine years, departing last summer. He began his musical career as a chorister at Westminster Abbey where he was involved in numerous recordings, international tours and state services, most notably the funeral of Princess Diana. Richard studied singing under Stephen Robertson at the Royal Conservatoire of Scotland from 2011 to 2014 where he completed his Masters in Vocal Performance in 2013.

Past solo concert engagements have included Beethoven's 9th Symphony, Monteverdi's Vespers, Orff's Carmina Burana, Puccini's Messa di Gloria, a critically acclaimed performance of Britten's St Nicolas in Bari, Italy, where the Saint's relics are interred and a staged production of the same work for the New London Opera Players. Operatic roles include Prokofiev's Betrothal in a Monastery Lopez, Mozart's Die Zauberflöte 1st Armed Man and Monteverdi's L'incoronazione di Poppea 1st Soldier. He has also performed scenes from La Bohème Rodolfo, L'Elisir d'amore Nemorino, Fidelio Jaquino, Die Entführung aus dem Serail Pedrillo, Flight Bill, Dialogues des Carmélites Chevalier de la Force and the title role in Faust.

Richard is also an accomplished choral conductor, having been Director of Music at Glasgow Cathedral (2012-14), and trumpet player, and is in demand both at home and abroad for work with choirs, orchestras and soloists. In 2016, Richard jointly founded the Sound Ensemble. Based in Winchester, the group develops events that straddle the worlds of drama, and classical and choral musical, utilising the skills of Hampshire based actors and musicians.



Thomas Lydon

Bass

thomaslydon.com

Thomas Lydon is a Bass Deputy Lay Vicar (choral) at Chichester Cathedral and regularly sings with the Choir of Arundel Cathedral. He trained as a chorister with the National Youth Choir of Great Britain from the age of 16 and as a young singer appeared as a soloist with various collegiate choirs and with the touring opera company Opus 1 opera, for which he covered the role of Schaunard in 'La bohème'.

He is also a keen conductor, having trained during his undergraduate degree at Lincoln College, Oxford, where he held the position of Choirmaster. He has since worked with choirs and orchestras across the Southeast, including the Petersfield Choir, the Waverley Ensemble, the SouthDowns Camerata and the Harlequin Chamber Choir.

He is a long-time choral music editor and works as Music Publisher at HarperCollins. He is also a regular arranger for the Novello Choral Pops series and reviews choral music for Music Teacher magazine.



The SouthDowns Camerata

The SouthDowns Camerata was founded in 2013 on the initiative of local musicians, who join forces to present high quality performances of great repertoire for string orchestra. Directed from the violin by Sara Deborah Struntz-Timossi, the ensemble takes inspiration from historical performance research to deliver lively and captivating performances, and commissions and premieres works by local composers. Now a well-known force in the area, the Camerata have forged regular partnerships with other musical groups and artists. In their family-friendly concerts and their own annual platform, the Spirit of Music Festival, it is the orchestra's mission to bring music directly into the community by working with local string-playing children to manifest and nurture the love of music and the joy of performing.

Violins: Sara Timossi, Sue Bint, Helena Moore, Dorry Macauley, Bridget Hughes

Violas: Janis Moore, Lucy Flint

Cello: Wendy Lowe

Bass: Laura Hauer

Bassoon: Richard Moore

Percussion: Carl Clausen

The Excelsis chamber choir has flourished under the leadership of Director and Conductor Robert Lewis since its formation in 2007. The choir has presented numerous concerts in which they have explored a versatile range of repertoire both unaccompanied or in performance with international soloists and professional orchestras. They have sung at Westminster Cathedral, Ypres Cathedral and at the world-famous Last Post Ceremony at the Menin Gate, Belgium.

As Choir in Residence of Grayshott Concerts they have performed many classic works with the Marylebone Camerata and the London Mozart Players. Grayshott Concerts' Patron Sir Karl Jenkins personally invited the choir to take part in performances of his Requiem and The Armed Man at the Royal Albert Hall, London and The Armed Man at St. David's Hall, Cardiff, the latter being broadcast by BBC Radio 3. They have also performed at St. George's, Hanover Square, Westminster Cathedral and Charterhouse. Excelsis has performed a number of World Premieres including Sir Karl Jenkins' The Healer: A Cantata for St. Luke, commissioned by Grayshott Concerts and broadcast by Classic FM. In 2022, Steve Banks' Blue Pearl with London Mozart Players was streamed live from St. Giles, Cripplegate, London. In May 2023, on Coronation Day, Excelsis premiered Clive Osgood's Magnificat.

Excelsis has recorded three albums, a rework of Sir Karl Jenkins' The Healer: A Cantata for St. Luke, combining the broadcast recording of the World Premiere with re-arranged choral parts. It was recorded at the Angel Studios, London, produced by Sir Karl and released by Warner Classics as a CD in the boxed set The Very Best of Sir Karl Jenkins. The second album is Clive Osgood's Sacred Choral Music, recorded with the London Mozart Players at St. John's The Evangelist, Upper Norwood, by the renowned classical music recording engineer, Adaq Khan, and producer, George Richford, for Convivium Records. Music from both is regularly broadcast on Classic FM and Scala Radio. In October 2023, Excelsis returned to Upper Norwood to record Clive Osgood's Magnificat with the London Mozart Players, and this was released in May 2024.

Soprano

Christine Asbridge
Sara Burnie
Amelia Evans
Sarah Evans
Angela Hook
Barbie McSean
Leanne Osgood
Melissa Weller

Alto

Jane Crane
Jessica Harman
Willo Harris
Charlie Horsley
Helen Matthews

Tenor

Tim Dutton
Steve Harman

Bass

Richard Arthur
David Foster
Andrew Kettle
John Trundle

Francesco Durante (1684-1755)

Magnificat in Bb for four voices (composed approx. 1720)

Chorus, Orchestra and soloists

Chorus

*Magnificat anima mea Dominum,
et exsultavit spiritus meus in Deo
salvatore meo, quia respexit
humilitatem ancillae suae. Ecce
enim ex hoc beatam me dicent
omnes generationes, quia fecit mihi
magna, qui potens est, et sanctum
nomen eius,*

Aria and Chorus

*Et misericordia eius [in progenies et
progenies]¹timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis
sui;*

Chorus

*Deposuit potentes de sede
et exaltavit humiles;*

Duet

*Esurientes implevit bonis
et divites dimisit inanes.*

Chorus

*Suscepit Israel puerum suum,
recordatus [misericordiae]²,*

Chorus

*Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.*

Chorus

My soul magnifies the Lord.
And my spirit rejoices in God my Saviour.
For he has regarded the lowliness of his
handmaiden.
Behold, from henceforth, I will be called
blessed by all generations.
For the Mighty One has done great things
for me, and holy is his name.

Aria and Chorus

His mercy is for those who fear him
from generation to generation.
He has shown strength with his arm,
He has scattered the proud in the
thoughts of their hearts.

Chorus

He has brought down the powerful from
their thrones and lifted up the lowly.
He has filled the hungry with good
things, and sent the rich away empty.

Duet

He has helped his servant Israel
in remembrance of his mercy.

Chorus

According to the promise he made to our
ancestors, to Abraham and to his
descendants forever.

Chorus

As it was in the beginning, is now, and
forever,
and for generations of generations.
Amen.

J S Bach (1685-1750)

Cantata BWV 150 *Nach dir, Herr, verlanget mich* (composed approx. 1708-1712)

Chorus, Orchestra and soloists

Sinfonia

Chorus

*Nach dir, Herr, verlanget mich.
Mein Gott, ich hoffe auf dich. Lass
mich nicht zuschanden werden,
dass sich meine Feinde nicht
freuen über mich.*

Soprano Aria

*Doch bin und bleibe ich vergnügt,
Obgleich hier zeitlich toben Kreuz,
Sturm und andre Proben, Tod, Höll
und was sich fügt.*

*Ob Unfall schlägt den treuen
Knecht, Recht ist und bleibt ewig
Recht.*

Chorus

*Leite mich in deiner Wahrheit und
lehre mich; denn du bist der Gott,
der mir hilft, täglich harre ich dein.*

Terzetto

*Zedern müssen von den Winden
Oft viel Ungemach empfinden,
[Niemals] werden sie verkehrt..
Rat und Tat auf Gott gestellt,
Achtet nicht, was widerbellet,
Denn sein Wort ganz anders lehrt.*

Chorus

*Meine Augen sehen stets zu dem
Herrn; denn er wird meinen Fuss
aus dem Netze ziehen.*

Ciacona

*Meine Tage in dem Leide
Endet Gott dennoch zur Freude;
Christen auf den Dornenwegen*

Sinfonia

Chorus

Lord, I long after you. My God, I hope in you. Let
me not be put to shame, lest my enemies rejoice
over me.

Soprano Aria

Yet I am and remain content,
Even though here in the present life Cross-
bearing, attack, and other trials rage, [As do]
death, hell, and what comes along with them.
Though disaster strikes the faithful servant [of
God], [God's essentially benevolent] justice is,
and remains eternally, justice.

Chorus

Lead me in your truth and teach me; for you are
the God who [eternally] saves me; daily I await
you.

Terzetto

From the winds, cedars must
Often experience much disturbance;
[Never] do they get knocked over. Counsel and
action based on [the word of] God Pays no heed
to what bellows against [it], For his [God's "sure
and instructive"] word teaches entirely
otherwise.

Chorus

My eyes look ever to the Lord; for he will draw my
foot out of the snare.

Ciacona

My days of sorrow God ends, however, in joy;
Christians [walking] on paths of thorns

*[Kriegen] Himmels Kraft und Segen.
Bleibet Gott mein treuer Schutz,
Achte ich nicht Menschenrutz,
Christus, der uns steht zur Seiten,
Hilft mir täglich sieghaft streiten.*

[Will acquire] heaven's strength and
blessing/salvation. If God remains my faithful
protection;
If I pay no heed to people's blustering arrogance;
Christ, who stands by our side,
Will daily help me to struggle victoriously.

(transl. Michael Marissen and Daniel R. Melamed)



Scan or go to www.bachcantatatexts.org/BWV150 for an annotated translation

W A Mozart (1756 – 1791)

Missa Brevis in D (composed 1774) K 194

Chorus, Orchestra and Soloists

Kyrie
Kyrie Kyrie eleison
Christe eleison.
Kyrie eleison.

Kyrie
Lord, have mercy
Christ, have mercy
Lord, have mercy

Gloria
Gloria in excelsis Deo
Et in terra pax hominibus bonae
voluntatis. Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus
Pater omnipotens,
Domine Fili unigenite, Jesu Christe.
Domine Deus,

Gloria
Glory be to God on high,
And in earth peace, good will
towards men. We praise thee,
We bless thee,
We worship thee,
We glorify thee,
We give thanks to thee for thy great
glory.
O Lord God, heavenly King, God the
Father Almighty. O Lord, the only-
begotten Son, Jesu Christ:
O Lord God,

(Credo not performed)

Sanctus
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloia tua
Osanna in excelsis.

Sanctus
Holy, holy, holy
Lord God of hosts,
Heaven and earth are full of thy
glory: Hosanna in the highest.

Benedictus

*Benedictus qui venit in nomine
Domini. Osanna in excelsis.*

Agnus Dei

*Agnus Dei, qui tollis peccata
mundi, miserere nobis.
Agnus Dei, qui tollis peccata
mundi, miserere nobis.
Agnus Dei, qui tollis peccata
mundi, dona nobis pacem. gnus Dei*

Benedictus

Blessed is he who comes in the
name of the Lord. Hosanna in the
highest.

Agnus Dei

O Lamb of God, that takest away
the sins of the world, have mercy
upon us.
O Lamb of God, that takest away
the sins of the world, have mercy
upon us.
O Lamb of God, that takest away
the sins of the world, grant us thy
peace.

Matthew Coleridge matthewcoleridge.com

Requiem (composed 2016)

Chorus, Orchestra Solo Cello and Soloists

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 dona eis,
Domine, et lux perpetua luceat eis.*

Introit

Eternal rest give unto them, O Lord
And let perpetual light shine upon
them A hymn, O God, becometh
Thee in Zion And a vow shall be
paid to thee in Jerusalem Hear my
prayer All flesh shall come before
you. Eternal rest give unto them, O
Lord And let perpetual light shine
upon them

Kyrie

*Kyrie, eleison
Christe, eleison
Kyrie, eleison*

Kyrie

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Offertorium

*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;
Hostias et preces tibi, Domine
laudis offerimus tu suscipe pro*

Offertory

Lord Jesus Christ, king of glory,
deliver the souls of all the faithful
departed from the pains of Hell
and the bottomless pit.
Deliver them from the jaws of the
lion, lest hell engulf them,
lest they be plunged into darkness;
Lord, in praise we offer you
Sacrifices and prayers,

*animabus illis, quarum hodie
memoriam facimus.
Fac eas, Domine, de morte
transire ad vitam.
Quam olim Abrahae promisisti
et semine eius.*

accept them on behalf of those
who we remember this day:
Lord, make them pass
from death to life, as once you
promised to Abraham
and to his seed.

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

Pie Jesu
Merciful Jesus, O Lord, grant them
rest. Merciful Jesus, O Lord, grant
them eternal rest.

*Rex Tremendae
Rex Tremendae majestatis
Qui salvandos Qui salvandos salva
gratis Salva me fons pietatis*

Rex Tremendae
King of great majesty
Who freely saves those who are
worthy Save me o merciful one

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

Agnus Dei
O Lamb of God, that takest away
the sins of the world, Grant them
rest. O Lamb of God, that takest
away the sins of the world, Grant
them eternal rest.

*Lacrimosa
Lacrimosa dies illa qua resurget ex
favilla Judicanus homo reus
Lacrimosa*

Lacrimosa
That day is one of weeping, on
which the guilty man shall rise
again from the ashes to be judged.



Excelsis is recruiting! If you are interested in auditioning, please email Sarah our membership secretary: membership@excelsis-choir.co.uk

Sunday 7 July 2024
4pm

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