



Robert Steadman

Requiem

A World Premiere

Performed by

Cantores Oecumenica

Palm Sunday, 24th March 2013

Holy Angels, Halebarns

Tenor : **Richard Pollock**
Guest Organist : **Derrick Cantrell**
Conductor : **Neil Provost**
Page Turner : **Janet Archer**

Choir

Sopranos

Katy Allan
Kirsty Allan
Jean Brookes
Sue Brown
Marie Dixon
Margaret Dyson
Madeleine Hamilton
Ann Heap
Sue McEwan
Frances Provost
Kath Whyte
Clare Wilkinson

Tenors

Tony Champion
Steve Crowther
Tony Nash
John Roper
Ted Thompson

Altos

Joy Anderson
Gill Bate
Adrienne Davies
Jane Hardman
Hazel Pryor
Elspeth Stein
Adrienne Thompson
Marion Waring

Bass

Michael Brown
Keith Lewis
Ian Provost

'Requiem' - Notes from Robert Steadman

I've set various lyrics from the requiem mass on a number of occasions in my career. The most notable examples are my "green" Requiem MASS IN BLACK, which was commissioned back in 1987 by Basingstoke Choral Society and sponsored by John Lewis. It combined the requiem mass texts with prophecies of Nostradamus and lyrics about environmental concerns such as acid rain and nuclear accidents, and the Requiem I wrote for boys' choir and piano after my father died in the mid-1990s which included additional texts that related to him and his life.

This new setting of the requiem has been a long time in the planning. Back in 1998 I was commissioned to compose a setting of the Gloria that used the same movements, same instrumentation, same keys, etc. as the famous setting by Vivaldi. I always thought it would be interesting to do a similar modern-day companion to match Faure's Requiem. In the end, this is clearly linked to Faure but doesn't adhere to his template so tenaciously.

In the last two years a close friend and a significant work colleague of mine have both died, unexpectedly and prematurely. This refreshed my desire to complete a new setting of the Requiem. Neil Provost, Musical Director of Cantores Oecumenica had contacted me about the possibility of performing a piece by me and I thought I would 'chance my arm' and see if Neil would be up for a new work and he was. Although I had some very basic sketches, the entire work was written in eight days from start to finish.

The piece uses the same texts and seven movements used by Faure, but is very much a 21st century work with big melodies and hints of minimalism. It is a work that, I hope, pushes the boundaries and reaches out to more than just a classical audience.

This performance is given in memory of David Giles

Richard Pollock was awarded a distinction in Vocal Performance and Opera from the Royal Northern College of Music, as a pupil of Mr Patrick McGuigan and Sir Peter Moores Foundation scholar. By that time he had also graduated in law and begun his teaching career.

Richard started singing as a church chorister in Sutton Coldfield, and went on to develop a successful sacred concert solo repertoire, performing in cathedrals and concert halls across the country. Such works include Bach St John and St Matthew Passions and Christmas Oratorio as the Evangelist, Beethoven 'Choral' Symphony, Britten Saint Nicolas, Elgar The Kingdom, Handel Messiah and the title roles Judas Maccabeus, Samson, and Acis and Galatea, Puccini Messa di Gloria, Dvorak Stabat Mater, Mozart Requiem, Solemn Vespers and Coronation Mass, Haydn Creation, Mendelssohn Elijah and Symphony No 2, Orff Carmina Burana, Rossini Petite Messe Solennelle, and Bizet Te Deum. He was a guest artist for the Prom Praise celebrations at the Bridgewater Hall in Manchester and also performed the world premiere of Rawsthorne's Kubla Kahn there. Richard is returning to sing with Cantores Oecumenica having sung the Evangelist for Wood's St Matthew Passion last year.

In recital, Richard was the winner of the RNCM Cronshaw/Frost Song Cycle competition with Britten's Winter Words. Despite no longer singing opera, he still enjoys the occasional gala, both home and abroad.

He and his wife live in Cheshire, where both sons use their father's musical scores to build dens. Richard currently teaches at St Mary's CE School in Davyhulme, and somehow still finds time to go sailing, cook, watch rugby and walk his two dogs.

Derrick Cantrell received his first music lessons from his father, a professional musician in Sheffield. He passed ARCO with the Sawyer Prize whilst still at school and won a Holroyd Music Scholarship to Keble College, Oxford. During his years at Oxford he was organ scholar at New College and passed FRCO with the Limpus Prize.

His first organ appointment was at the Church of the Holy Rude, Stirling which he combined with a lectureship at Glasgow University and the Royal Scottish Academy of Music. His first cathedral appointment was at Chelmsford with teaching at the Royal College of Music. He followed Allan Wicks at Manchester Cathedral with teaching at Chetham's School of Music and the Royal Manchester College of Music. He left the cathedral to take on a Senior Lectureship at the then newly formed Royal Northern College of Music.

Neil Provost was involved in music through the amateur theatre at an early age, first performing on stage at the age of seven in a world premier called The Royal Rose. Starting piano lessons by age nine he progressed to the organ by age fourteen receiving lessons from Derrick Cantrell. He took his first parish post at St Mark's, Dunham just before his sixteenth birthday. Singing in the school choir at St Ambrose College, Halebarns he took a strong interest in choral conducting and under the informal tutelage of John Chadwick and Michael English, who was also later on his organ tutor, he has developed his own unique style and methods in choral training and conducting.

He moved to the parish of St John the Divine, Brooklands in 1990 as Director of Music, training and directing a mixed choir ranging in age from seven to seventy years old. Whilst there he helped two choristers gain places in Manchester Cathedral choir and brought the choir up to sufficient standard to be invited to sing in Manchester Cathedral for Choral Evensong.

Ten years later he moved to Christchurch, Timperley where he has forged a musical link between Holy Angels Choir and Christchurch Choir. Six years ago the first of many successful Palm Sunday presentations began with Stainer's Crucifixion, followed by Olivet to Calvary and Faure's Requiem. In 2011, although he was unable to attend due to ill health, the combined choirs now supplemented further by guest singers performed a presentation of music for Lent and Easter. Last year Neil conducted Charles Wood's St Matthew Passion. The combined choirs have also sung together for many years at Christchurch for the Christmas Nine Lessons and Carols service.

Cantores Oecumenica is a cementing of this musical collaboration.

Robert Steadman was born in Chiswick, London on April 1st 1965. He was brought up in Basingstoke, attending the Richard Aldworth School, before studying on the Pre-Professional Music Course at Cricklade College, Andover. In 1984, he gained an Associate of the Royal College of Music (A.R.C.M.) in tuba performance. He read music at Keble College, Oxford, graduating in 1986. During his time at Oxford, Robert was the musical director of many shows and, notably, became President of the Oxford Revue Company working with Armando Ianucci and John Sparkes.

Robert Steadman is a prolific composer of music ranging from symphonies and operas to musicals and pieces for brass band. He has written a great deal for amateurs and children. Robert has been commissioned to compose works for the percussionist Evelyn Glennie, saxophonist Sarah Field, London Brass Virtuosi and the Royal Philharmonic Orchestra. His opera Sredni Vashtar was written to a libretto by Richard Adams.

As well as composing, Robert has written many articles on music education and a number of books alongside teaching and leading creative music workshops for schools, museums and charities.

I. Introit & Kyrie

Choir

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

Kyrie eleison,
Christe eleison
Kyrie eleison.

Requiem aeternam dona eis Domine

Grant them eternal rest, o Lord,
and may perpetual light shine upon them

Thou, o God, art praised in Sion, and unto
Thee shall the vow be performed in
Jerusalem.

Hear my prayer,
unto Thee shall all flesh come.

Lord have mercy
Christ have mercy,
Lord have mercy

Grant them eternal rest, o Lord

II. Offertoire

Tenor Solo & Choir

O Domine, Jesu Christe, Rex Gloria
libera animas defunctorum
de poenis inferni et de profundo lacu

Libera eas de ore leonis ne absorbeat eus
Tartarus ne cadant in obscurum.

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 eus.

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hells and from the
bottomless pit.

Deliver them from the lion's mouth, nor let
them fall into darkness, neither the black
abyss swallow them up.

We offer unto Thee this sacrifice of prayer
and praise. Receive it for those souls
whom today we commemorate.

Allow them, o Lord, to cross from death into
the life which once Thou didst promise to
Abraham and his seed.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed

III. Sanctus

Choir

Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth.

Pleni sunt coeli et terra gloria tua

Hosanna in excelsis.

IV. Pie Jesu

Tenor Solo & Gentlemen

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

Holy, holy, holy, Lord God of Sabaoth
heaven and earth are full of Thy glory
Hosanna in the highest.

V. Agnus Dei & Lux Eterna

Basses

Agnus Dei, qui tollis peccata mundi
dona eis requiem

Tenors & Basses

Agnus Dei, qui tollis peccata mundi
dona eis requiem

Choir

Agnus Dei, qui tollis peccata mundi
dona eis requiem sempiternam

Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum,
quia pius es

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis

O Lamb of God, that takest away the sin of
the world, grant them rest

O Lamb of God, that takest away the sin of
the world, grant them rest

O Lamb of God, that takest away the sin of
the world, grant them rest everlasting

May eternal light shine on them, o Lord,
with Thy saints for ever,
because Thou are merciful.

Grant them eternal rest, o Lord,
and may perpetual light shine on them

VI. Libera me

Tenor solo & Choir

Libera me, Domine, de morte aeterna
in die illa tremenda
Quando coeli movendi sunt et terra
dum veneris judicare saeculum per ignem

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

Dies illa, dies irae
calamitatis et miseriae
dies illa, dies magna
et amara valde

Requiem aeternam dona eis Domine
et lux perpetua luceat eis

Deliver me, o Lord, from everlasting death
on that dreadful day when the heavens and
the earth shall be moved
when thou shalt come to judge the world by
fire

I quake with fear and I tremble
awaiting the day of account and the wrath
to come

That day, the day of anger,
of calamity, of misery,
that day, the great day
and most bitter.

Grant them eternal rest, o Lord,
and may perpetual light shine upon them

VII. In Paradisum

Choir

In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem

Chorus Angelorum te suscipit
et cum Lazaro quondam pauper
aeternam habeas requiem

May the angels receive them in Paradise,
at thy 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.

May peace be with you this Eastertide

The retiring collection will be divided equally between, and given in entirety to the St Vincent de Paul Society (SVP) and Christian Aid, thank you for any contribution you are able to make.

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