



# EPSOM

COLLEGE

## Chapel Choir Recital

*Friday 28<sup>th</sup> April 2023 at 6.30pm*  
*St. Luke's Chapel*

### **Charles Wood (1866-1926) - Hail, Gladdening Light**

Wood's Hail, Gladdening Light was sung by the Chapel Choir as part of their trip to the iconic St Paul's Cathedral to sing Evensong earlier this year. It is a triumphant antiphonal anthem, meaning the two sides of the choir – decani and cantoris – interact with one another in musical dialogue throughout the piece.

### **Thomas Tallis (1505-1585) - O Nata Lux**

Tallis's O Nata Lux is a staple of the Anglican choral repertoire and sets the text for the office hymn at Lauds of the Feast of the Transfiguration. The lasting influence of this work by Tallis can be seen through the quotation of his opening three chords in James MacMillan's choral anthem O Radiant Dawn.

*O Light born of Light,  
Jesus, redeemer of the world,  
with loving-kindness deign to receive  
suppliant praise and prayer.*

*Thou who once deigned to be clothed in flesh  
for the sake of the lost,  
grant us to be members  
of thy blessed body.*

### **Tomás Luis de Victoria (c.1548-c.1611)- Jesu, Dulcis Memoria**

Jesu, Dulcis Memoria (or 'Jesu, sweet are the thoughts of thee') is a Latin sacred motet setting the text of the office hymn for the Feast of the Holy Name, attributed to St Bernard of Clairvaux. It is a shining example of the beauty of four-part Renaissance contrapuntal writing, with each voice part overlapping and resolving through a series of suspensions.

*Jesus, sweet remembrance,  
Granting the heart its true joys,  
But above honey and all things  
Is His sweet presence.*

### **Richard H. Lloyd (1933-2021) - View Me, Lord**

Lloyd sets a text by Thomas Campion in a simple and beautiful strophic (repeating verses) form. The majority of the work sees homophonic chords where the choir sings each word together, but this allows for some beautiful harmonic moments and a great clarity of text.

### **Eric Whitacre (b.1970) - Lux Aurumque**

Whitacre is well known for his evocative 'cluster chords' and Lux Aurumque shows this compositional technique in its fullest glory. The piece begins with a series of swelling chords with an ethereal soprano solo set above, and features a slow and sustained style throughout, creating a sense of floating and weightlessness. The text is drawn from a poem by Edward Esch that was translated into Latin by Charles Anthony Silvestri.

*Light, warm and heavy as pure gold, and the angels sing softly to the new-born baby.*

### **Charles V Stanford (1852-1924) - Beati Quorum Via**

Beati Quorum Via takes its name from the opening verse of Psalm 119, translating to 'Blessed are those whose way is blamelessness'. It is one of Stanford's most famous and frequently performed anthems, from his set of Three Latin Motets, and features a flowing melody first introduced in the alto part which is then taken up by the tenors and basses, reaching a powerful and majestic climax towards the end of the piece.

*Blessed are the undefiled in the way,  
who walk in the law of the Lord.*

### **Kerensa Briggs (b.1991) - A Tender Shoot**

Kerensa Briggs's A Tender Shoot was composed in 2018 and has been made popular through its publication in 'A Multitude of Voyces': a choral anthology celebrating choral

works by female composers. It was composed for the season of Advent, and is inspired by the imagery of a tender shoot emerging from a dry and barren land as a symbol of hope and renewal.

### **Henry Purcell (1659-1695) - Hear my Prayer**

Purcell's Hear my Prayer sets a poignant and mournful text, pleading for a prayer to be answered and for grief to be consoled. The piece is scored for eight parts, splitting the soprano, alto, tenor and bass, and these voices interweave with one another through a series of achingly chromatic lines. The ambiguous final chord, an open fifth on C and G, leaves this petition ultimately unresolved.

### **Giovanni Pierluigi da Palestrina (c.1525-1594) - Sicut Cervus**

Sicut Cervus is a short motet composed by Palestrina, one of the most famous composers of the Renaissance period and a master of counterpoint. It is one of Palestrina's most well-known motets, written in imitative, contrapuntal style, and sets the text of Psalm 42:

*As the hart longs for the water springs, so longs my soul for thee, O God.*

### **Paul Johnson-Hyde (b.1989) - Grow in Grace**

Grow in Grace was written for the baptism of Paul Johnson-Hyde's son Adam at St Martin's Church, Epsom in 2015. It sets the text of two biblical passages, 2 Peter 3:18 and Ezekiel 36:25, and its largely homophonic style places a focus on lush harmony, along with a moment of imitation emphasising the word 'spirit' as a melody is passed through the choir. The final swelling Amens embody this simple, graceful beauty.

### **Anton Bruckner (1824-1896) - Locus Iste**

Locus Iste is a sacred motet composed by Anton Bruckner, one of the most well-known composers of the Romantic period. The text of the motet is taken from the Latin Vulgate version of the Bible, and is often used during the dedication of a church or other sacred space. Bruckner composed Locus Iste in 1869 and it was first performed during the dedication of the votive chapel at the new cathedral in Linz, Austria.

*This place was made by God,  
a priceless mystery;  
it is without reproof.*

## **John Tavener (1944-2013) - Svyati**

Svyati was written in 1998 and translates to 'O Holy One'. The text is in Church Slavonic, and it is used at almost every Russian Orthodox service, perhaps most poignantly after the congregation have kissed the body in an open coffin at an Orthodox funeral. The choir sings as the coffin is closed and borne out of the church, followed by the mourners with lighted candles. The cello, here played by Justin Pang (G) represents the Priest or Ikon of Christ.

*Holy God,  
Holy and Strong,  
Holy and Immortal, have mercy upon us.*

## **C Hubert H Parry (1848-1918) - My Soul, There Is a Country**

My Soul, There Is a Country sets text by the English poet Henry Vaughan. The piece is often associated with the themes of death and the afterlife, but its message of hope and comfort have made it a source of solace for many listeners. Its reflective beauty has made it a favourite of both religious and secular audiences, and it remains a beloved piece of music more than a century after its creation.