



Matthew Coleridge
REQUIEM



Rupert Gough directs THE CHOIR OF ROYAL HOLLOWAY
with Southern Sinfonia · Simon Earl · Maxim Calver · Karin Dahlberg

Tracklist

Matthew Coleridge

REQUIEM

1	Requiem: Introit	6.05	8	And There Was Light	3.11
2	Requiem: Kyrie	2.54	9	My Beloved Spake * *	4.08
3	Requiem: Offertory	6.35	10	Stabat Mater Dolorosa *	6.29
4	Requiem: Pie Jesu	2.29	11	And I Saw a New Heaven	7.08
5	Requiem: Rex Tremendae	2.12	12	Abendlied	2.54
6	Requiem: Agnus Dei	4.06	13	Magnificat *	6.34
7	Requiem: Lacrimosa	5.14	14	Nunc Dimittis *	3.59

Total running time: 64.03. * Solo by Olivia Earl.

* Organ played by Simon Earl, except on tracks 9 / 10 / 13 / 14 by George Nicholls.

Composer's Notes

Requiem was written in 2014/15, soon after I became a father. I hope this brings an uplifting, life-affirming quality to the music. Whilst I was setting texts about passing from one life to the next, here was this effervescent new life, often in the same room with me whilst I composed.

I 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. There is no depiction of the day of judgement, nor choirs of angels - but rather the presence of a cello which can be seen as an embodiment of that soul, or a comforting voice in response to our prayers.

The structure of the *Introit* follows the arc-like passage of light through a day, opening in darkness with a heartbeat in the double basses. Sopranos and altos sing simple melodic lines to '*requiem aeternam*', the voices interwoven to create a tapestry of sound; fleeting dissonances giving way to bare intervals. Tenors and basses follow with a crepuscular '*et lux perpetua*', before a first glimmer of light appears with the

words '*luceat*'. By the time we get to the jubilant cry of '*exaudi*', the sound is bathed in a warm glow, with a shift towards evening at the words '*orationem meam*'. The music gradually subsides to a twilit monastic echo '*requiem aeternam*' in the tenors and basses.

The lyrical, flowing melody of *Kyrie* is in stark contrast to the strings' blunt accentuations in its opening passages. A funereal march swells like a tide, as thunderous waves of organ and tenor drum pound against the shore.

The Requiem texts give countless opportunities for a composer to play on the contrasts between darkness and light. In *Offertory*, the measured plainsong of the sopranos is answered by the Byzantine warmth of the cello. The music is underpinned by a droning C, whose colour seems to shift as the overlying melodies fluctuate between modes. The drone finally changes on the word "*cadant*" (they fall). This ushers in a baritone solo, *Hostias et preces tibi Domine*, the words springing to life from the stillness that has preceded them.

Composer's Notes

Pie Jesu is a tender duet for soprano and cello, with the sustained notes of the cello lending an intimate counterpoint to the organ's bare arpeggios. As the *sotto voce* eight-part choir emerges in the final bars, we feel the response to our prayer: a soft, maternal embrace.

Rex Tremendae is constructed from a simple two-bar motif which is repeated unremittingly, the choir building from the basses upwards and adding layer upon layer of texture as tension increases. The sense of foreboding is heightened by the constant alternation between 3 and 4 time. As we crash towards the climax, a desperate cry of 'salve me' echoes into the void, the sense of hopelessness only increased by the unresolved tension at the quiet final cadence.

Resolution finally arrives in the certainty of the **Agnus Dei**, where the cello sings a hushed song of both consolation and hope. The melodies may be built from ecclesiastical stone, but they are set free with the passion of a romantic aria. As the cello soars to its highest register, the choir answers with an echoing cascade, before uniting in quiet unison.

The austere opening chords of **Lacrimosa** echo of the opening of the Introit, with four upper voices entwined above a pizzicato heartbeat. The cello sings plaintively, weaving though the weightless, shimmering choral textures, and evoking a desolate landscape with delicate rolls of thunder. As the strings flutter gently back to life, the music reawakens with a lamentation from the solo soprano. The choir, marked *sospirando* (sighing), join in interlacing harmony, the music slowly dissolving into silence.

And There Was Light was written with this recording in mind; I was keen to include a piece for strings and solo cello and found myself drawn back to an unaccompanied cello piece I'd sketched out the previous year. The addition of strings breathed new life into the music. Whilst the cello might suggest an affinity with the *Requiem*, it is cast as a very different character here. The cello in *Requiem* is, to me, a very human voice. Here, it is something much more abstract: part of a temporal landscape rather than anything transcendental.

Composer's Notes

My Beloved Spake was composed for the Choir of Royal Holloway. The famous verse from Song of Solomon ("Rise up, my love, my fair one, and come away") is a celebration of sexual longing, providing a respite from some of the album's more reflective texts. I wanted to create a sense of anticipation and tension; of throbbing intensity towards a climax, as the narrator's beloved implores her to come to him. Repeated use of the words "come" and "rise up" seemed an obvious gift; anchoring the choir around a chord of B flat - E flat - F, the voices rise up through the register as they grow in fervour with each repetition.

Stabat Mater Dolorosa is a setting of the first verse of the 13th-century hymn portraying Mary at the foot of the cross. The opening passages are restrained and intimate, and increasingly restless; we are witnessing the internal torment of a grieving mother, rather than the Queen of Heaven so often portrayed in choral music. The music is punctuated with silence - "Dum... pendebat filius" - as her eyes are drawn upwards to her lifeless son. Tension

builds before erupting in an anguished cry of "Mater" - her recognition that she is the mother of the only-begotten - before subsiding to a dignified quiet. A modulation from the Aeolian mode (transposed into five flats) to E major brings some comfort and solace, before a recapitulation of the opening motif in the new key is sung in calm acceptance. The basses begin this section an octave plus a fifth below the sopranos, gradually rising up through the chord inversion at each repetition, bringing the voices closer and closer together, until the whole choir's range is concentrated to just a fifth.

And I Saw a New Heaven was commissioned by Dartington Community Choir as a short companion piece for a performance of *Requiem* at Buckfast Abbey in Devon. I wanted to write something which would sit in a similar sound-world to the *Requiem's Offertory*, employing the same modes in the cello lines, whilst rooted in light rather than the *Offertory's* darkness. The generous acoustics at Buckfast led me to create a very sparse texture - solo cello, solo soprano and

Composer's Notes

organ pedals, joined at the end by a distant, cosmic choir. The refusal to settle into a time signature, together with the absence of a rhythmic pulse, give the piece a dreamlike quality, allowing the listener a chance to drift or float through the music.

Abendlied was commissioned by The Oriel Singers, Cheltenham, in memory of Katharine Welchman - a friend of the choir, and mother of a dear friend since my early childhood. The choir had performed Rheinberger's glorious Abendlied setting at Katharine's funeral, so when I was asked to write a set of three *cappella* songs in her memory, the text from Luke chapter 24 sprang immediately to mind.

Magnificat is woven from folk-like melodies, bringing with them a dance-like lightness. It opens with a playful organ toccata which underpins the early verses, as the choir pronounces Mary's joy and wonder at the Annunciation. The choir come together in unison for an enraptured repetition of the phrase "*all generations shall call me blessed*", as Mary begins to understand and accept her profound duty.

The mood changes from jubilation to humility, as tenors and basses sing "*for he that is mighty hath magnified me*", their simple melodies adorning the organ's ostinatos.

After reaching an energetic peak at "*he hath shewed strength with his arm*", the organ's pulsating semiquavers accompany the choral polyphony. The mood becomes ever more restful as Mary exalts God for keeping the promises made to Abraham.

The triumphant Gloria reintroduces the organ toccata, this time played at a grandiose *maestoso*. Basses sing the expansive melody, decorated with a soaring soprano line, before joining in unison for "*as it was in the beginning*" and a momentous *Amen*.

In **Nunc Dimittis** the words of the elderly Simeon, upon being presented with the infant Christ, are reflected in the monastic tone of the tenors and basses in the opening passages. The mood is one of quiet elation as Simeon recognises he has fulfilled his earthly duty; one can sense his spirit lightening with the entry of sopranos and altos elevating and energising the music, as it builds to the climactic "*and to be the glory...*"

The Choir of Royal Holloway

Conductor

Rupert Gough

Soprano 1

Isabelle Davis, Zoe Fox

Ellie Miles-Kingston

Lucy Mitten

Dorothy Whyte-Venables

Soprano 2

Ellie Ajao, Megan Bennett

Eve Garrard

Amelia Smith

Violin 1

Ivor McGregor

Rebekah Allen

Simon Chalk

Violin 2

Charlotte Beresford

Jakob Törmä

Caroline Bodimead

Bass

Andrew Thompson

Alto 1

Olivia Earl

Sophie Janes

Phoebe Wakefield

Alto 2

Ruben Dales

Lucy Ormrod

Celia Stoddart

Tenor 1

Jordan Berry

Zachary Smith

Tenor 2

Robert Murray John

Hector Fiennes

Bass 1

James Gooding

Joseph Morris

Ben Richards

Bass 2

Marcus Coleridge

Gabriel Huc-Hepher

Henry Smith

Double Bass

Kate Addis

Jack Cherry

Percussion

Jeremy Little

Leader

Richard Smith

Southern Sinfonia

Viola

Morgan Goff

Vanessa Murby

Justin Ward

Cello

Steve Collisson

Juliet McCarthy

Nicholas Allen

Soloists

Soprano

Karin Dahlberg

Cello

Maxim Calver

Texts & Translations

1 - 7 REQUIEM

i. Introit

<i>Requiem æternam dona eis, Domine:</i>	Eternal rest grant unto them, O Lord,
<i>et lux perpetua luceat eis.</i>	and let perpetual light shine upon them.
<i>Te decet hymnus, Deus, in Sion,</i>	A hymn, O God, becometh Thee in Zion;
<i>et tibi reddetur votum in Jerusalem:</i>	and a vow shall be paid to Thee in Jerusalem.
<i>exaudi orationem meam,</i>	hear my prayer;
<i>ad te omnis caro veniet.</i>	all flesh shall come to Thee.
<i>Requiem æternam dona eis, Domine:</i>	Eternal rest grant unto them, O Lord.

ii. Kyrie

<i>Kyrie Eleison.</i>	Lord have mercy.
<i>Christe Eleison.</i>	Christ have mercy.
<i>Kyrie Eleison.</i>	Lord have mercy.

Texts & Translations

iii. Offertory

<i>Domine Jesu Christe, Rex gloriæ,</i>	Lord Jesus Christ, King of glory,
<i>libera animas defunctorum</i>	deliver the souls of all the faithful departed
<i>de pœnis inferni et de profundo lacu:</i>	from the pains of hell and from the bottomless pit:
<i>libera eas de ore leonis,</i>	deliver them from the lion's mouth,
<i>ne absorbeat eas tartarus,</i>	that hell swallow them not up,
<i>ne cadant in obscurum.</i>	that they fall not into darkness.

<i>Hostias et preces tibi, Domine,</i>	We offer to Thee, O Lord,
<i>laudis offerimus:</i>	sacrifices and prayers:
<i>tu suscipe pro animabus illis,</i>	receive them on behalf of those souls
<i>quarum hodie memoriam facimus.</i>	of whom we make memorial this day.

<i>Fac eas, Domine, de morte transire ad vitam.</i>	Grant them, O Lord, to pass from death to that life,
<i>Quam olim Abrahæ promisisti,</i>	which Thou didst promise of old to Abraham
<i>et semini eius.</i>	and to his seed for ever.

iv. Pie Jesu

<i>Pie Jesu Domine, dona eis requiem.</i>	Merciful Lord Jesus, grant them rest;
<i>Dona eis requiem sempiternam.</i>	grant them eternal rest.

Texts & Translations

v. Rex Tremendae

<i>Rex tremendae majestatis,</i>	King of tremendous majesty,
<i>qui salvandos salvas gratis,</i>	who freely saves those worthy ones,
<i>salve me, fons pietatis.</i>	save me, source of mercy.

vi. Agnus Dei

<i>Agnus Dei,</i>	Lamb of God,
<i>qui tollis peccata mundi:</i>	who takest away the sins of the world,
<i>dona eis requiem sempiternam.</i>	grant them eternal rest.

vii. Lacrimosa

<i>Lacrimosa dies illa,</i>	That day of tears and mourning,
<i>qua resurget ex favilla,</i>	when from the ashes shall arise,
<i>judicandus homo reus.</i>	all humanity to be judged.

Texts & Translations

8. And There Was Light

9. My Beloved Spake

Song of Solomon chapter 2, verses 10 & 11

My beloved spake, and said unto me:
Rise up, my love, my fair one, and come away.
For lo, the winter is past, the rain is over and gone.
Rise up, my love, my fair one, and come away.

10. Stabat Mater Dolorosa

<i>Stabat Mater dolorosa,</i>	The sorrowful mother was standing,
<i>Juxta crucem lacrimosa,</i>	beside the cross weeping,
<i>Dum pendebat Filius.</i>	while the Son was hanging.

<i>O quam tristis et afflicta,</i>	O how sad and stricken
<i>Fuit illa benedicta</i>	was that blessed woman,
<i>Mater Unigenite!</i>	mother of the only-begotten.



Texts & Translations

11. And I Saw a New Heaven

Revelation chapter 21

And I saw a new heaven, and a new earth:
For the first heaven and the first earth were passed away;
And there was no more sea.

And I, John, saw the holy city, new Jerusalem,
coming down from God out of heaven,
Prepared as a bride adorned for her husband.

And God shall wipe away all tears from their eyes.

12. Abendlied

Luke chapter 24, verse 29

<i>Bleib bei uns,</i>	Bide with us,
<i>denn es will Abend werden,</i>	for evening shadows darken,
<i>und der Tag hat sich geneiget.</i>	and the day will soon be ended.

Texts & Translations

13. Magnificat

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of his hand-maiden.

For behold, from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me, and holy is his name.

And his mercy is on them that fear him, throughout all generations.

He hath shewed strength with his arm; he hath scattered he proud in the imagination of their hearts.

He hath put down the mighty from their seat, and hath exalted the humble and meek.

He hath filled the hungry with good things, and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel;
as the promised to our forefathers, Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be;

World without end. Amen.

14. Nunc Dimittis

Lord, now lettest thou thy servant depart in peace, according to thy word.

For mine eyes have seen thy salvation, which thou hast prepared before the face of all people;

To be a light to lighten the Gentiles, and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be;

World without end. Amen.

Biographies

Matthew Coleridge

Matthew Coleridge grew up in Cheltenham, where his love of choral music was ignited as a chorister in a local church choir. Encouraged to compose from an early age, his first choral work was performed when he was eight. He began his career as a music arranger, before a move to Dorset drew him back to choral composing.

His first major choral work - Requiem - was hailed by the late Sir Neville Marriner as “a valuable addition to 21st century choral repertoire”, and has been widely performed

across the UK, as well as in Sweden, Germany and the US.

He has written music for several choirs and ensembles, including Portsmouth Cathedral Choir, The Queen’s Six, Papagena and Christchurch Priory Choir.

Matthew is increasingly in demand as a choral workshop leader, with his ‘Requiem in a Day’ workshop tours visiting many of the UK’s cathedrals and abbeys each year.

www.matthewcoleridge.com



Biographies

The Choir of Royal Holloway

The Choir of Royal Holloway is considered to be one of the finest university choirs in Britain. The choir was created at the time of the foundation of Royal Holloway College in 1886, and was originally only for women's voices. The group, comprised of 24 choral scholars and 2 organ scholars, undertakes a busy schedule of weekly services and concerts, international tours, recordings and live broadcasts. Royal Holloway is the only university that maintains a tradition of singing daily morning services, and is home to the only choir in the country performing weekly live streamed concerts.

In recent years the choir has collaborated with many well-known ensembles for recordings, concerts and radio broadcasts including the King's Singers, the BBC Singers, Britten Sinfonia, London Mozart Players, Tallinn Chamber Orchestra, Onyx Brass, Fretwork and the jazz-trio Acoustic Triangle. The choir has an extensive and highly acclaimed discography with Hyperion, Decca, Signum,

Convivium Records and Naxos amongst others, and has a particular reputation for championing the work of Baltic and other contemporary composers.

Recent recordings feature the work of Ola Gjeilo, Joanna Marsh, Ben Parry and Flor Peeters, and a live concert recording of Beethoven's Ninth Symphony with Thomas Adès and the Britten Sinfonia. The choir also recently travelled to Paris to record a newly-rediscovered mass by Pierre Villette with alumna Sarah Fox.

www.chapelchoir.co.uk



Biographies

Rupert Gough

Rupert Gough has been director of Choral Music and College Organist at Royal Holloway, University of London since 2005. He is also Organist and Director of Music at London's oldest surviving church, Saint Bartholomew the Great, which maintains a professional choir. At Royal Holloway Rupert has developed the choral programme to include weekly choral recitals, choral conducting courses for undergraduates, frequent new choral commissions and transformed the Chapel Choir into an elite group of 24 choral scholars. The Choir has particularly come to prominence through their series of recordings for Hyperion Records and travels widely for concert performances.

Rupert was a chorister at the Chapel Royal, St. James's Palace, and won a scholarship to the Purcell School. He received (with distinction) a Masters degree in English Church Music from the University of East Anglia whilst Organ Scholar at Norwich

Cathedral. For 11 years he was Assistant Organist at Wells Cathedral during which time he made around 30 CD recordings as accompanist and director. A prize-winning organist, he has performed widely including Moscow, Hong Kong and across the USA.



Biographies

Southern Sinfonia

Southern Sinfonia's reputation continues to grow as the leading professional Chamber Orchestra in the South of England. With Sir Roger Norrington as its Patron the orchestra, established in

1990, is now developing its exciting new residency at Queen's College in Taunton, Somerset, alongside its other continuing relationships under its new Artistic Director/Conductor, Simon Chalk.



Biographies

Characterised by the strength and depth of knowledge of its players – from its unique ability to also play Baroque instruments at the correct pitch and with informed playing style to its commitment to contemporary and new music – Southern Sinfonia is in great demand. The orchestra has held residencies at the Corn Exchange, Newbury and the University of Winchester, and has had a long association with Reading University. It performs in venues throughout the UK including London, Wells, Bath, Exeter, Canterbury, Cambridge, Nottingham and Romsey.

As well as regular orchestral concerts and performances with the South of England's most established chamber choirs and choral societies, the orchestra has made a number of high profile recordings most recently the world premieres of both of the Requiems by Dan Locklair (*Convivium*) and Carl Rütti (Naxos), and the Bach B Minor Mass and Monteverdi Vespers with Ralph Allwood and the Rodolfus Choir (Signum).

www.southernsinfonia.co.uk



SOPRANO KARIN DAHLBERG made her debut with the Gothenburg Symphony in 2004 and internationally at the Bachakademie Stuttgart in 2005. Karin is often called upon for premieres, such as at Sven-David Sandström's *Matthäus Passion* in 2014 at the Berliner Philharmonie, where she has since returned to perform Beethoven's *Missa Solemnis* and Verdi's *Requiem*.

As a recording artist, Karin appears on Anne Sofie von Otter's Grammy-nominated album *Bach*, Uppsala Academic Chamber Choir's *Winter Sounds*, Camerata Nordica's *Tales of Sound and Fury*, and Camilla Voigt's *Et in Terra Pax*.

Biographies

CELLIST MAXIM CALVER was a finalist of BBC Young Musician 2018, winning the strings category and making his concerto debut in Symphony Hall, Birmingham as part of the grand final. He studied at the Yehudi Menuhin School with Thomas Carrol, and the Royal College of Music under Professor Melissa Phelps.

A passionate chamber musician, Maxim has performed in many of the leading venues and festivals across the UK and Europe.

Maxim plays an Alberto Aloyisius Bianchi cello, dated 1906.



BASS-BARITONE ANDREW THOMPSON sang alongside Matthew Coleridge as a chorister at St Mary's Church, Charlton Kings. He is currently a Lay Clerk at St George's Chapel, Windsor, where he has sung at several royal weddings and funerals. Andrew is a member of the internationally renowned *cappella* group The Queen's Six.

Biographies

GEORGE NICHOLLS is the Organ Scholar at Royal Holloway, University of London. At Royal Holloway, in addition to accompanying the Chapel Choir in their weekly services and concerts, George's playing has been broadcast on BBC Radio 3, and has featured in various commercial recordings. George is currently studying organ with Rupert Gough.



SIMON EARL has been Director of Music at Christchurch Priory since February 2015 having previously held positions at Wakefield, Guildford, Newcastle and Southwell Cathedrals. He is also Musical Director to several local choirs. Simon studied for a music degree at Newcastle University, specialising in organ performance and conducting.

Matthew Coleridge

REQUIEM



Engineer: Adaq Khan
Producer: George Richford

Creative Director: Mike Cooter
Executive Producer: Adrian Green

Recorded at Christchurch Priory, Dorset, UK, on 18 & 19 July 2022.

Cover image: Licensed from Pond5 media.

Thank you to the following people, without whom this recording would not have been possible:

Ellen Kingston, George & Amanda Streatfeild, Peter Welchman & Cornelia Becker,
George & Carol Eyre, Daniel Cushing, Paul Menhinick, Rachel Young, Andrew Thompson,
Mark & Jen Miles-Kingston, Emily Hicks, and Shelagh Ball.

Every effort has been made to secure necessary permissions to reproduce copyright material in this booklet, although in some cases it has proven difficult to locate copyright holders. If any omissions are brought to our notice, we would be pleased to include appropriate acknowledgements in subsequent pressings. www.conviviumrecords.co.uk.



COPYRIGHT

This digital booklet is made freely available through the website www.conviviumrecords.co.uk for personal use and reference only.

Copyright subsists in all recordings, associated artwork and supporting imagery from Convivium Records, including within this digital booklet. It is illegal to copy this / them in whole or in part, for any purpose whatsoever, without permission from the copyright holder, Convivium Records Ltd. Any unauthorized copying, reproduction, distribution, re-recording, broadcasting or public performance of this or any other content provided by Convivium Records Ltd. will constitute an infringement of copyright.

To apply to use any recordings, associated artwork and supporting imagery from Convivium Records, including any content within this digital booklet, for anything other than personal use, please email: hello@conviviumrecords.co.uk

Applications for a public performance licence should be sent to:
Phonographic Performance Ltd, 1 Upper James Street, London W1F 9DE.
For more on copyright, please visit: www.conviviumrecords.co.uk/copyright