



Making music in West London
Since 1981

ST MATTHEW'S CONCERT CHOIR AND ORCHESTRA

**Soloists from the
Guildhall School of Music and Drama**

ROSSINI Stabat Mater &

Opera choruses and Arias

SUNDAY 3RD APRIL 7.30PM

**St Matthew's Church
North Common Road Ealing W5 2QA**

**St Matthews Concert Choir
and Orchestra**

**Fenella Humphries, Leader
Phiroz Dalal, Conductor**

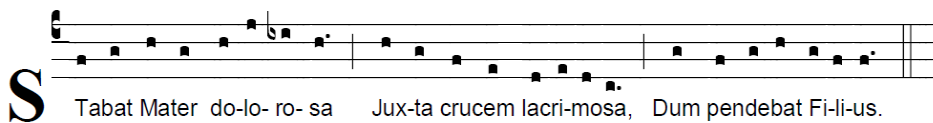
**Susana Gaspar, Soprano
Catia Moreso, Mezzo Soprano
Alberto Sousa, Tenor
Ricardo Panela, Baritone
Jennifer Carter Piano**

Mozart:	<i>Giunse al Fin, Deh vieni</i> Le Nozze di Figaro Susana Gaspar, Soprano
Wagner	Bridal Chorus <i>Treulich geführt</i> Lohengrin
Mozart	<i>Hai gia vinta la causa</i> Le Nozze di Figaro Ricardo Panela, Baritone
Verdi	Chorus of the Hebrew Slaves <i>Va, pensiero, sull'ali dorate</i> Nabucco
Verdi	<i>Lunge da lei—De miei bollenti spiriti</i> La traviata Ricardo Panela, Tenor
Purcell	<i>When I am Laid,</i> <i>With Drooping wings</i> Catia Moreso, Mezzo Soprano Dido and Aneas

INTERVAL

Rossini: Stabat Mater

1.	Stabat Mater	Chorus and Quartet
2.	Cujus Animam	Aria: Tenor
3.	Quis est homo	Duet: Soprano / Mezzo Soprano
4.	Pro Peccatis	Aria: Bass
5.	Eja, Mater	Recit: Bass with Chorus
6.	Sancta Mater	Quartet
7.	Fac ut Portem	Cavatina: Mezzo Soprano
8.	Inflammatum	Aria: Soprano with Chorus
9.	Quando corpus	Chorus



Gioachino Rossini was born in Pesaro, Italy on 29 February 1792, and died in Passy, France on 13 November 1868. He began work on his *Stabat Mater* in 1831, but it was not premiered until 1842, in Paris. Rossini is best known for his comic and serious operas, such as *Il barbero di Sevilja* (1816) and his final opera, *Guillaume Tell* (1829). He composed three sacred works, *Messa di Gloria* (1820), *Stabat Mater* (1831) and finally as part of his 'sins of old age', the *Petite Messe Solonelle* (1863).

Stabat Mater is a lamentation on the grief of Mary, the mother of sorrows (*Mater dolorosa*). It is a series of twenty verses, each three lines long. The first section, movements one to four, tells of Mary's torment. Movements five to nine are deeply impassioned expressions of empathy, and the text ends with the traditional '*In sempiterna saecula*', forever and ever.

The *Stabat Mater* is rich with descending chromatic themes, from the first movement to the last, most notably in the opening movement when it is used to accompany the line '*Dum pendebis Filius*', and many other examples are found throughout the work. As Rossini was known for his comic operas, his sacred works were perhaps not taken as seriously as they might have been. Movements two to four clearly show his roots as an opera composer. There is a stylistic relationship with his secular works, but he has omitted the operatic temperament, kept the ornamentation to a minimum, and not explored the extremes of range that he would have done for the theatre. All relationship with the theatre is abandoned in the unaccompanied bass and chorus recitative, *Eja Mater*.

This and movement nine, *Quando Corpus* are calming, settling movements before much bigger and stormier movements. In movement eight, *Inflamatus*, the power, rhythm and dark harmonies depict the day of judgement, and later to the words '*Quando corpus morietur*' in movement nine.

The work ends, as it begun, in G minor, and the principal theme of the first movement returns as a mournful introduction to the closing section.

There has been one previous performance of this work by St Matthews Choir, on 12 May 2002, when it was paired with Verdi's *Four Sacred Pieces*.



Born in Portugal, Susana Gaspar studied at the National Conservatory of Lisbon and Guildhall school of Music and Drama where she was kindly supported by the Worshipful Company of Cordwainers, Vasconcellos Award, Calouste Gulbenkian Foundation and the Derek Buttler Trust. She is a trainee at the National Opera Studio studying with Susan Waters. Her NOS studies are supported by The Royal Opera House, and Anne and Dipesh Shah. Susana joins the Jette Parker Young Artist Programme at the ROH in September.

Her previous roles include: Lauretta *Gianni Schicchi* (*Teatro Nacional de São Carlos /Lisbon*); Mimi *La bohème* (BYO); Papagena *Die Zauberflöte*, Serpina *La serva padrona* (*National Conservatory of Lisbon*), Euridice *Orfeo ed Euridice* (*Setubal and Mafra/ Portugal*), Dircea and Mochila *Para obsequio a la deidad nunca es culto la crueldad e Iphigenia en Tracia* (*Zurich, Turicum Ensemble*); title role *Little Prince*; Josephine *Comedy on the Bridge* (*Teatro da Trindade Lisbon*).

She has sang extensively in several international venues such as Calouste Gulbenkian Foundation (Lisbon), St.Martin in the Fields (London), Grossmünster (Zürich), Paxos Chamber Music Festival in Greece, Les Azuriales Young Artist Programme (Nice).

She was a finalist in the Richard Tauber Prize at the Wigmore Hall (2010) and in the Gold Medal Singing Competition at the Barbican (2009). She won the first Melodie/ Lieder and Portuguese Song Prizes, the Algarve's Musical Award at the IV Portuguese Rotary Singing Competition 2010.



Cátia Moreso was born in Lisbon, Portugal.

She won the second and public prize in Primeiro Concurso de Canto Lírico da Fundação Rotária Portuguesa, the Bocage prize in Concurso de Canto Luisa Todi, the first prize in Segundo Concurso de Canto Lírico da Fundação Rotária Portuguesa and the first prize in Prémio José Augusto Alegria in Portugal.

Her oratorio performances include Mozart's Requiem, Bach's and Pergolesi's Magnificat, Vivaldi's Gloria and Magnificat, Pergolesi's Stabat Mater and Rossini's Petite Messe Solennelle.

She has also performed the Berio's Folksongs, Ligeti's

Aventures, Cicero Dixit by Cristopher Bochman (world première).

Her opera roles include Eva in *Comedy on the Bridge*, *Second Witch and Spirit in Dido and Aeneas*, Page in *Salome* (*Teatro Nacional de São Carlos*), Giovanna in *Rigoletto* (*Óbidos*), Proserpina in *Euridice* (BYO), *La Baronne in Cherubin* (GSMD), *Elisa in La Spinalba* (GSMD) and *Madame de Croissy in Les Dialogues des Carmélites* (GSMD).

In 2009 she gained BMus (Hons) with distinction. She has just completed her opera course at Guildhall School of Music and Drama and is currently working with Glyndebourne Chorus.



Alberto Sousa was born in Madeira, Portugal. He graduated in Music (Voice - Performance and Teaching) at Universidade de Aveiro with António Salgado. Currently Alberto is in the second year of GSMD Opera Course, studying with Laura Sarti, and sponsored by the Worshipful Company of Ironmongers. Alberto won the first prize at the "3º Prémio José Augusto Alegria" in 2009.

His operatic roles include: Monostatos *Die Zauberflöte* Mozart, *Orfée Orfée aux Enfers* Offenbach, *Macheath Die Dreigroschenoper* Kurt Weill, *Gherardo Gianni Schicchi* Puccini, *Boy 1 Trouble in Tahiti* Bernstein, *Witch Hansel and Gretel* Humperdinck, *Leandro La Spinalba* Almeida, *Kaspar Amahl and the Night Visitors* Menotti, *L'Aumonier Les Dialogues des Carmelites* Poulenc. His oratorio roles include: *Te Deum Charpentier*, *Te Deum Bruckner*, *Messa Regina Caeli* Pietro Yon, *Messe in G* Schubert, *Missa in Angustiis "Nelson Mass"* Haydn, *Kronungsmesse* Mozart, *Oratorio de Noël* Saint Saëns, *Petite Messe Solennelle* Rossini, *Magnificat* Bach, *St. Paul* Mendelssohn, *Messiah* Handel.



Ricardo Panela is currently training at the Guildhall School of Music & Drama under the direction of Laura Sarti. He also holds a degree in Vocal Performance and Pedagogy which he took at the University of Aveiro, under António Salgado.

He has participated in Masterclasses with Patricia MacMahon, Susan McCulloch, Robin Bowman, Enza Ferrari and the singers Emma Kirkby and Montserrat Caballé, amongst others.

His solo concert repertoire includes: Bach's Cantata 147, St. John and St. Matthew's Passion, Te Deums by Charpentier and Lully, *Oratotio de Noel* by Saint-Saens, *Don Quichotte à Dulcinée* (orch. version) by M. Ravel, Coronation Mass and Confessor's Vespers by Mozart, *Missa in Angustiis* by F.J. Haydn.

In Opera, he was Guglielmo in *Così fan tutte*, Papageno in *The Magic Flute*, Buff in *The Impresario*, all by Mozart; and Ballad Singer/Mr. Filch in *The Threepenny Opera* by K. Weill.

Future engagements include Handel's *Messiah* with Laurence Cummings at Casa da Música - Oporto.



Born in 1985, Jennifer Carter studied at the Junior Department of the Royal Welsh College with a full scholarship from 2000-2003, winning the Elgar Recital Prize. At 17 she was invited to play for Robin Bowman's classes in France and in the Guildhall School of Music, as well as winning a scholarship to study at the Guildhall. She studied at the GSMD from 2003-2009 with Caroline Palmer, Paul Roberts, Robin Bowman, and Eugene Asti. Jennifer has performed in masterclasses with Chris Elton, Andrew Ball, Michael Dussek, and Martin Roscoe and appeared on the Welsh BBC aged 16 playing in a masterclass with Richard MacMahon. Jennifer won the Queen Mary II accompanist prize in 2009, and continues to accompany for the Guildhall. In 2010 Jennifer enjoyed playing at Kings Place, the Barbican Centre, LSO St Luke's, St Martin-in-the-Fields and St John's Smith Square, and also in Guernsey, Germany and France.

Much in demand as a chamber musician, soloist and orchestral leader, Fenella Humphreys is violinist with critically acclaimed piano trio the Lawson Trio, and leader of the Deutsche Kammerakademie in Germany. She has performed at prestigious festivals including the International Musicians' Seminar, Prussia Cove and the Bath International Festival, collaborating with such artists as Martin Lovett and Pekka Kuusisto. Recent performances have taken Fenella across the world, and she has broadcast for BBC Radio 3, Classic FM, German and Korean radio, and Canadian TV. Highlights for 2011/12 include recitals at the South Bank Centre and Bridgewater Hall, and concerto performances in Germany, as well as participation with the Lawson Trio in the final rounds of the Melbourne International Chamber Music Competition. An Ealing Girl, Fenella has returned to the area and enjoys being involved in a wide range of local musical events. You can keep up to date with Fenella's performances at: www.fenellahumphreys.com



Phiroz Dalal's music training began at a young age when he studied piano to Grade VIII with Eileen Rowe in Ealing, and when he began singing with his school and St Matthew's Choir. While studying Civil Engineering at King's College, London, he was able to pursue his musical interests by joining various central London choirs and also acting as an accompanist for singing lessons and choirs. He started conducting in 1999 when he succeeded Tim Godfrey as Questor's Choir's Musical Director, and moved to St Matthew's in 2002, succeeding Chris Richardson. He studied Choral Education at the University of Roehampton under Dr Therees Tchack Hibbard, Professor Colin Durrant and Bob Chilcott, gaining an MA in 2008. His

conducting and chorus master repertoire is extensive, from sublime 16th century motets to complex works such as Tchaikovsky's *Eugene Onegin*. He sings with the BBC Symphony Chorus, regularly appearing in the Proms, recently appearing in performances as diverse as Monty Python's *Not the Messiah* and Poulenc's *Figure Humaine*. As a project manager and chartered engineer he is part of the London 2012 management team.

Stabat Mater

1. Introduction; Stabat Mater

Stabat Mater dolorosa
Juxta crucem lacrimosa
Dum pendebat Filius

2. Cujus Animam

Cujus animam gementem
Contristatam et dolentem
Pertransivit gladius

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti

Quae moerebat et dolebat,
Et tremebat cum videbat
Nati poenas incliti

3. Quis est homo

Quis est homo qui non fleret,
Christi Matrem si videret
In tanto supplicio?

Quis non posset contristari,
Piam Matrem contemplari
Dolentem cum Filio?

4. Pro Peccatis

Pro peccatis suae gentis
Vidit Iesum in tormentis,
Et flagellis subditum.

Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum

5. Eja, Mater

Eja Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam

Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam

Gioachino Rossini

Chorus and Quartet

The grieving Mother stood
Weeping beside the cross
Where her Son was hanging

Aria: Tenor

Whose saddened soul
Sighing and suffering
A sword passed through

O how sad and afflicted
Was that blessed
Mother of the only-begotten

Who was grieving and was suffering
and trembled at the sight
of the torments of her glorious son

Duet: Soprano and Mezzo Soprano

Who is man who would not weep
at the sight of the mother of Christ
in so much distress

Who can not be distressed
To see the mother of Christ
Suffering with her son.

Aria: Bass

For the sins of his people
She saw Jesus in torment
And subjected to whips

She saw her sweet begotten
Dying, forsaken
While he gave up the spirit.

Recit: Bass with Chorus

O mother, fount of love
Make me feel the force of your grief
Grant that I may mourn with you

Grant that my heart may burn
In the love of Christ, my God
That I may please him

6. Sancta Mater

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.

Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero

Virgo virginum praeclara,
Mihi iam non sis amara
Fac me tecum plangere

7. Fac ut Portem

Fac, ut portem Christi mortem
Passionis eius sortem,
Et plagas recolere.

Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem Filii

8. Inflammatus

Inflammatus et accensus
Per te, Virgo, sim defensus
In die judicii.

Fac me cruce custodiri
Morte Christi praemuniri
Confoveri gratia

9. Quando corpus

Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria. Amen

Quartet

Holy mother, may you do this
Fix the stripes of the crucified
Firmly into my heary

Share with me the pains
of your wounded Son
Who suffered for me

Grant that I may weep with you
To suffer with the crucified
As long as I shall live

To stand with you beside the cross,
To join with you
In deep lament is my desire

Virgins of virgins most excellent
Be not bitter with me now
Grant that I may mourn with you

Cavatina: Mezzo Soprano

Grant that I may bear Christ's death
Mke me a sharer in his passion
And contemplate his wounds

Let me be wounded by His wounds
By His cross, affected,
for the love of your son

Aria: Soprano with Chorus

Burning with sorrow and love
Let me, defended by you, O virgin
on the day of judgement

Let the cross protect me
and Christ's death
confer grace on me

Chorus

When the body dies
Grant that my soul be given
The glory of Paradise. Amen

With our thanks to

Musical Director and Chorus Master
Repetiteur
Treasurer and librarian
Choir manager
Orchestral management
Box office
Bar
Front of House
Lighting
Technical director
Sound director and recording
Video director
Video engineer
Cameras

Programme design
Vocal scores

Phiroz Dalal
Ken Williams
Karen Benny
Alison Dalal
David Marsh
Molly Thomas
Colin Smith & co.
Maureen O'Sullivan & co.
Bernd Gauweiler
David Benny
Ron Keefe
Ben Sandford
Richard Thomas
Peter Cocup, Eleanor Britton,
Dawn Slaughter, Zubin Dalal
Phiroz Dalal
Ealing Music Library

...and to the Vicar and congregation of St Matthew's Church for their continued support.

St Matthew's Church has an enviable reputation for the excellence of its music, both in concert and in the services. The concert choir's recent performances include Handel's *Dixit Dominus*, Orff's *Carmina Burana*, Rachmaninov's *Vespers*, Haydn *The Creation*, and Karl Jenkins' *The Armed Man*. The choir regularly collaborates with West London Sinfonia, and has performed Tchaikovsky's *Eugene Onegin*, Verdi's *Requiem*, and Mahler's *Second Symphony* with them. We will be performing Mozart's *Mass in C minor* with them on 11 June and would be delighted to hear from new members.

Since 2003, St Matthew's Choir concerts have been projected on a big screen above the performers, meaning the audience is able to watch the normally unseen parts of the performance, such as pianists' or organists' fingers, and the conductor's face. The choir enjoys high musical standards and a full diary, and performs a wide variety of sacred and secular music.

If you are interested in joining us feel free to have a chat with Alison Dalal, the Choir Manager. We are looking for additional singers for our next performance which demands a large choir so do join us if you love to sing.



**West London Sinfonia
St Matthew's Concert Choir**

MOZART

Mass in C Minor

PROKOFIEV

Alexander Nevsky

11th June 2011

7.30pm

Conductor

PHILIP HESKETH

Chorus Master

PHIROZ DALAL

www.smce.org.uk

www.westlondonsinfonia.org/

St Matthew's Church
North Common Road
Ealing
W5 2QA

**Rehearsals begin on Thursday April 7th at 7.30pm at St
Matthew's Church. Join us!**