

This is the first time in their ten years that the Promenade Choirs have performed in Christ Church. I extend my thanks to Revd Dr Stefan Collier and his Ministry Team for welcoming us and to Stuart Whatton and Melanie Williams for their support in making this possible.

Members of the Promenade Junior Choir:

Diya Abualsaud	Daisy Ardron	Gemima Bracken
Scarlett Bracken	Lilia Buttaci	Finn Carter
Evie Clack	Alexander Colonna	Daniela Colonna
Nicholas Gibbs	Róisín Glennon	Isdabella Griscti
Carla Lee	Sophie Pirrie	Karolina Podwojska
Isabella Quijano	Chiara Suffield	Charlie Trentham
Anya de Vizio		

Members of the Promenade Youth Choir:

Jennifer Adams	Jessica Bernard	Lottie Buchanan
Ryan Bunce	Christina Castro-Wilkins	Anisha Chana
Arthur Clack	Florence Clack	Emma Fitzpatrick
Beth Goldsack	Summer Greenaway	Zak Greenaway
Sophia Griscti	Matilda Hardcastle	George Hart
Iona Hobbs	Camilla Jeppeson	Ollie Knight
Andrew Lee	Carolyn Lee	Emilia Lederleitnerova
Amber Mateu	Euan McCandless	James Macfarlane
Tom Murray	Jessica Oldfield	Lucy Osborne
Mike Smith	Florence Stone	Maggie Talibart
Benedict Williams	Alex Young	Jemma Young

Anybody interested in joining the **Promenade Choirs** can visit the **Promenade** website www.promenade.org.uk or call Christopher on 01932 242805.

Dates for the diary:

The next rehearsal for the Youth and Junior Choirs will be Monday 16th April. The next Youth and Junior Choir concert will be on Sunday July 1st, at St Peter's Church in Hershaw. Music for a Summer Afternoon - repertoire to include Jonathan Willcocks' Snow White, and Music from Grease and the Carpenters.

The Junior Choir will also be singing on the Thames Riverside in Walton on May 7th.



Promenade

with the choir of
Christ Church Esher

Requiem

by *Fauré*

Miserere

by *Allegri*

Creation Jazz

by *Gwyn Arch*

directed by Christopher Goldsack
and Stuart Whatton

4.30pm Sunday March 25th 2018
Christ Church, Esher

PROGRAMME:

Miserere – Allegri

solos: Florence Stone, Lottie Buchanan, Carolyn Lee, Mike Smith

God so loved the world – Stainer

I know that my Redeemer liveth – Handel

solo: Polly Jordan

Long the Days of Waiting – Mark

Shepperd

Creation Jazz – Gwyn Arch

Piano: Camilla Jeppeson

Percussion: Dae Hyun Lee

INTERVAL

Requiem - Fauré

Introit et Kyrie

Offertoire

Sanctus

Pie Jesu

Agnus Dei

Libera me

In Paradisum

Soprano solo: Iona Hobbs

Baritone solo: Benedict Williams

Organ: Alex Norton

Of all the music associated with the Sistine Chapel the Miserere of Gregorio Allegri (1582-1652) is by far the most celebrated. The only really famous composition by the priest-composer, it is a simple setting of the penitential Psalm 50 (51). It would have been sung in complete darkness while the pope and cardinals knelt before the altar at the end of the Tenebrae services of Holy Week. The setting, which may date from 1638, has had a checkered history. The papacy refused to allow any copy to leave the chapel, realizing that they were in possession of a work of considerable renown. Not till 1770 did the ban lapse, when the 14-year-old Mozart visited Rome, heard the work sung and notated it from memory. Far from being excommunicated, the young composer received a papal knighthood. Allegri's original was a simple composition which would have been embellished at each performance. The version Mozart heard certainly didn't have the now-famous soprano high C, which first appeared in the 1880s, and apparently a copyist's mistake. Would that more mistakes were so memorable!

Fauré composed his Requiem in 1888, when he was in his forties, possibly in response to the recent death of his father. Nowadays it is such a firm favourite that it comes as a surprise to learn that it did not gain widespread popularity until the nineteen-fifties.

In its sequence of movements the work departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical Pie Jesu and the transcendent In Paradisum, with its soaring vocal line and delicate, murmuring accompaniment. He also omitted the Dies Irae and Tuba Mirum, which for most composers offers an opportunity to exploit to the full the dramatic possibilities of all the available choral and orchestral forces. Consequently the prevailing mood is one of peacefulness and serenity. The work has often been described as a Requiem without the Last Judgement.

In comparison with the large-scale Requiem settings of Verdi, Brahms and Berlioz, Fauré's setting seems gentle and unassuming, a hymn of solace and supplication, music to comfort mourners rather than impress upon them the enormity of death. It is a less dramatic, though in no way less moving, setting of the text – something Fauré himself recognised, saying that "It is gentle in character, like myself". Whether performed in one of its orchestral versions or simply with organ accompaniment, as it is today, it is impossible not to be moved by the ethereal beauty of this humble masterpiece.