

Newbury Chamber Choir

presents

Brahms

Ein deutsches Requiem

A Come and Sing Performance

Nicola Wydenbach

(soprano)

Callum Thorpe

(bass)

conducted by

Edward Lambert

St Nicolas' Church, Newbury
Saturday 31 January 2009 at 7.30 pm

I

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten.

Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

II

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten des Herrn werden wieder kommen und gen Zion kommen mit Jauchzen. Freude, ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

III

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß.

Siehe, meine Tage sind einer Handbreit vor dir, und mein Leben ist wie nichts vor dir.

Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln, und wissen nicht wer es kriegen wird.

Nun, Herr, wes soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an.

Blessed are they that mourn: for they shall be comforted.

They that sow in tears shall reap in joy. *Matthew 5:4*

He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him. *Psalms 126:5,6*

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. *1 Peter 1:24*

Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. *James 5:7*

But the word of the Lord endureth for ever. *1 Peter 1:25*

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away. *Isaiah 35:10*

Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am.

Behold, thou hast made my days as an hand-breadth; and mine age is as nothing before thee.

Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them.

And now, Lord, what wait I for? my hope is in thee. *Psalms 39:4-7*

But the souls of the righteous are in the hand of God, and there shall no torment touch them. *Wisdom of Solomon 3:1*

IV

Wie lieblich sind deine Wohnungen, Herr Zebaoth!
Meine Seele verlangt und sehnet sich nach den
Vorhöfen des Herrn; mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen, die loben
dich immerdar.

How amiable are thy tabernacles, O Lord of hosts! My
soul longeth, yea, even fainteth for the courts of the
Lord: my heart and my flesh crieth out for the living
God. Blessed are they that dwell in thy house: they
will be still praising thee. *Psalm 84:1,2,4*

V

Ihr habt nun Traurigkeit; aber ich will euch wieder
sehen und euer Herz soll sich freuen, und eure Freude
soll niemand von euch nehmen.
Sehet mich an: Ich habe eine kleine Zeit Mühe und
Arbeit gehabt und habe großen Trost funden.
Ich will euch trösten, wie einen seine Mutter tröstet.

And ye now therefore have sorrow: but I will see you
again, and your heart shall rejoice, and your joy no
man taketh from you. *John 16:22*
Ye see how for a little while I labor and toil, yet have I
found much rest. *Ecclesiasticus 51:27*
As one whom his mother comforteth, so will I comfort
you. . . *Isaiah 66:13*

VI

Denn wir haben hie keine bleibende Statt, sondern die
zukünftige suchen wir.

For here have we no continuing city, but we seek one
to come. *Hebrews 13:14*

Siehe, ich sage euch Geheimnis: Wir werden nicht alle
entschlafen, wir werden aber all verwandelt werden;
und dasselbige plötzlich, in einem Augenblick,
zu der Zeit der letzten Posaune. Denn es wird die
Posaune schallen, und die Toten werden auferstehen
unverweslich, und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort, das geschrieben
steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist
dein Stachel? Hölle, wo ist dein Sieg?

Behold, I shew you a mystery; We shall not all sleep,
but we shall all be changed, In a moment, in the
twinkling of an eye, at the last trump: for the trumpet
shall sound, and the dead shall be raised incorruptible,
and we shall be changed. . . . then shall be brought to
pass the saying that is written, Death is swallowed up
in victory. O death, where is thy sting? O grave, where
is thy victory? *1 Corinthians 15:51,52,54,55*

Herr, du bist würdig, zu nehmen Preis und Ehre
und Kraft, denn du hast alle Dinge geschaffen, und
durch deinen Willen haben sie das Wesen und sind
geschaffen.

Thou art worthy, O Lord, to receive glory and honour
and power: for thou hast created all things, and for thy
pleasure they are and were created. *Revelation 4:11*

VII

Selig sind die Toten, die in dem Herren sterben, von
nun an. Ja der Geist spricht, daß sie ruhen von ihrer
Arbeit; denn ihre Werke folgen ihnen nach.

Blessed are the dead which die in the Lord from
henceforth: Yea, saith the Spirit, that they may rest
from their labours; and their works do follow them.
Revelation 14:13

Nicola Wydenbach is a graduate of the Royal College of Music. Supported by a scholarship from Diva Opera she completed her Graduate Diploma and is continuing her studies with Marie McLaughlin. The previous year she gained a First Class degree in performance from Trinity College of Music where she was also awarded the TCM Silver Trust Medal for outstanding contribution to the Vocal Faculty. She has also recently been a soloist at the Académie européenne de musique in Aix-en-Provence giving recitals in Aix and the Provence countryside. Her operatic includes Monteverdi's *L'incoronazione di Poppea* (Virtu') and Purcell's *Dido and Aeneas* (2nd Witch), Mozart's *Idomeneo* (Iliia), Humperdink's *Hänsel und Gretel* (Sandmann), Puccini's *Suor Angelica* (La Sorella Infermiera) and Rota's *Il cappello di paglia di Firenze* (Bridesmaid). Most recently she has sung Micaela in *Carmen* with Lakeland Opera, a role she has also covered for Opera de Bauge in France and the roles of Newspaper Seller and Russian Mother in Britten's *Death in Venice* at the Aldeburgh and Bregenz Festivals and Giannetta in Donizetti's *Elixir of Love* for Opera South. She has recently worked at Scottish Opera on their production of Smetana's *Two Widows* and with Streetwise Opera at the Royal Festival Hall. Work for 2009 includes Peter Grimes at English National Opera and *Carmen* at the Royal Albert Hall as well as solo recitals in Surrey and at the Sommerton Summer Arts Festival. Oratorio works include Brahms' *Requiem* conducted by Sir Neville Marriner, Vivaldi's *Gloria*, Rutter's *Requiem*, Mendelssohn's *Hear my Prayer*, Bach's *Mass in B Minor* and *Magnificat*, Faure's *Requiem*, Charpentier's *Messe de Minuit*, Mozart's *Requiem*, *Coronation Mass* and *Vespers*, Vaughan Williams *Dona Nobis Pacem* and Haydn's *Mass in the Time of War* as well as Harvey's *Passion and Resurrection* and Loussier's *Lumières*.



Callum Thorpe was born in 1980 and began singing as a chorister in Coventry Cathedral; after a brief foray into Biochemistry at Imperial College, London, he now studies with Mark Wildman and Iain Ledingham on the Opera Course at the Royal Academy of Music. On the concert platform Callum has sung as soloist in much of the major oratorio repertoire. Recent performances include, Handel *Judas Maccabeus*, Monteverdi *Vespers* (Canterbury Cathedral), Bach *St Matthew Passion* (Bristol Cathedral), Mozart *Requiem*, Stainer *Crucifixion*, Lloyd-Webber (William) *The Passion of the Christ* and Bach *Cantata Nr 211* (the "Coffee" Cantata). He has appeared with Peter Phillips (The Tallis Scholars), Andrew Carwood (*The Cardinall's Musick*), Geoffrey Skidmore (Ex Cathedra) and Laurence Cummings. Upcoming performances include Handel *Messiah*, and *Israel in Egypt* with the Jerusalem Symphony Orchestra under the direction of Laurence Cummings. For Royal Academy Opera Callum has sung the role of Pinellino in Puccini *Gianni Schicchi*, and in November he will appear in Mozart *Le Nozze di Figaro* as Figaro (cover) under the baton of Sir Colin Davis. Callum has also appeared with Opera Holland Park, Mahogany Opera and Amersham Festival Opera. Callum gratefully acknowledges the generous support of the Josephine Baker Trust and the Sir Thomas White Educational Foundation for enabling his studies at the Royal Academy of Music.



Edward Lambert has conducted many choral and orchestral works, accompanied many singers and instrumentalists, and composed music for a wide variety of performers. He studied at Oxford and the Royal College of Music and went on to work for several opera companies here and abroad; for many years he was on the staff of the Royal Opera House. As a chorus master and coach he has visited among others the Dublin Grand Opera, Wexford Festival Opera, Ambrosian Singers, Ballet Rambert, Netherlands Opera, Maggio Musicale in Florence, Philharmonia Chorus, London Symphony Chorus, and the Aix-en-Provence Festival. As a composer his works have been heard at many venues in this country: the *Chamber Concerto* was performed at the Bath Festival and his *Mass* at the Huddersfield Festival and on Radio 3. The chamber opera *Caedmon*, to a libretto by Christopher Fry, was performed by the Royal Opera at the Donmar Warehouse who also commissioned an opera specially for comprehensive schools, *The Button Moulder*, which subsequently toured to the USA. *The Dream That Hath No Bottom* won a Millennium Arts for All Award when it was mounted in Vernham Dean and Andover in 2001. His opera *All In The Mind* for a large cast of teenagers was performed by W11 Opera at the Britten Theatre in the Royal College of Music in 2005. Recently, his *Concerto Cubico* and *Trio Sonata* have been performed in Newbury and Burghclere. His concerts with the Newbury Chamber Choir have encompassed a wide range of music and always include valuable opportunities for the many young talented musicians in the area.

