

UK PERFORMANCE PREMIERE

FORTISMERE COMMUNITY CHOIR PRESENTS

# REQUIEM

BY FRANZ VON SUPPÉ

**Saturday 7<sup>th</sup> May 2022**

*at St Andrew's Church, Muswell Hill*

*and*

**Friday 13<sup>th</sup> May 2022**

*at St Magnus the Martyr, London Bridge*

 ***Shche Ne Vmerla Ukrayina*** 

***Requiem in D minor***  
by Franz von Suppé

**Introit and Kyrie**  
*Requiem*

**Sequence**  
*Dies irae ~ Tuba mirum ~ Rex tremendae ~ Confutatis ~ Lacrimosa*

**Offertory**  
*Domine Jesu ~ Hostias*

**Sanctus**  
*Sanctus ~ Benedictus*

**Agnus Dei and Communion**  
*Agnus Dei*

**Libera**  
*Libera me*

**Fortismere Community Choir**

*soprano* **Elise Lefay** ~ *alto* **Manuela Schütte**  
*tenor* **Tim Kingston** ~ *bass* **Peter Foster**

*with* **Fortismere Community Symphony Orchestra**

*musical director:* **Marvin L. Perrott**

At our 7<sup>th</sup> May concert the bar will be open before the concert  
and during an interval after the *Offertory*.

## ***Shche Ne Vmerla Ukrayina - Ukrainian national anthem***

Words by Pavlo Chubynskyi; music by Mikhail Verbytskyi

Arranged by John Eady (répétiteur for Fortismere Community Choir)

Sources differ for the Latinisation of the text. This appears to be because there have been various versions of the national anthem over the years. I am indebted to Petro Lapczak for the pre-2003 Latinisation below. This form of words appears to be popular among Ukrainians as it particularly emphasises that neither the freedom nor the glory of Ukraine has perished, rather than just Ukraine, as implied by the post-2003 words. The English translation is quoted from wikipedia.

John Eady

*Shche ne vmerla Ukrayina ni slava, ni volia,  
Shche nam, brattya ukrayintsi, usmichnet'sia dolia.  
Zhynut' nashi vorizhen'ky, yak rosa na sontsi.  
Zapanuyem i my brattya u svoyi storontsi.  
|: Dushu iy tilo my polozhym za nashu svobodu,  
I pokazhem, shcho my brattya, kozats'koho rodu. :|*

Ukraine has not yet perished, nor her glory, nor her freedom,  
Upon us, fellow Ukrainians, fate shall smile once more.  
Our enemies shall vanish, like the dew in the sun,  
And we too shall rule, brothers, in a free land of our own.  
|: Souls and bodies, we'll lay down, all for our freedom,  
And we'll show that we, brothers, are of the Cossack nation! :|

## ***Requiem - Franz von Suppé (1819 – 1895)***

Austrian Franz von Suppé is best known as a composer of operettas and overtures.

He was born in 1819 in Spalato (now Split in Croatia), in the Kingdom of Dalmatia, in the Austrian Empire. His father was a civil servant in the service of the Austrian Empire, and his mother was Viennese by birth. When in Vienna he simplified and Germanized his birth name (Francesco Ezechiele Ermenegildo) and changed "de" to "von". He spent his childhood in Zara (now Zadar), where he had his first music lessons and began to compose at an early age. As a boy he had encouragement in music from a local bandmaster and by the Zara cathedral choirmaster. As a teenager in Zara, Suppé studied flute and harmony, and his first known composition - a Roman Catholic Mass - was premiered at a Franciscan church in Zara in 1835.



From 1840 on he worked as a composer and conductor for Franz Pokorny, the director of several theatres in Vienna, Pressburg, Ödenburg and Baden bei Wien. Suppé conducted in the theatre in Vienna, with the opportunity to present his own operas there. He composed about 30 operettas and 180 farces, ballets, and other stage works.

After retiring from conducting, Suppé continued to write stage work, but increasingly shifted his interest to sacred music. He wrote the *Requiem in D minor* for Franz Pokorny, an oratorio, *Extremum Judicium*, three masses (including *Missa Dalmatica*), songs, symphonies and concert overtures.

The descriptive nature of Suppé's overtures has earned them frequent later use in numerous animated cartoons: *Morning, Noon, and Night in Vienna* was the central subject of the 1959 Bugs Bunny cartoon *Baton Bunny*; *Poet and Peasant* appears in the 1935 Popeye cartoon *The Spinach Overture* and the Oscar nominated Walter Lantz film of the same title; the overture to *Light Cavalry* is used in Disney's 1942 Mickey Mouse cartoon *Symphony Hour*.

Source: wikipedia

Despite his success in the operetta world, Suppé reputedly strove to leave his mark in other, completely different, musical domains. We can see this especially in his sacred works, many of which he composed in his later years. The *Requiem in D minor* can be regarded as the apotheosis of his sacred oeuvre. He dedicated the work to his friend and mentor, theatre director Franz Pokorny. In 1855, five years after Pokorny's death, Suppé completed the *Requiem* and had it performed in November of the same year at a commemorative mass in honour of his friend held at Vienna's Piarist Church. Although the work was performed several times over the next years and drew great acclaim from the public, it gradually became caught in the crossfire of the critics. They branded the *Requiem* "Italian style" as too operetta-like, and felt that the character of the piece was too cheerful and lacking in seriousness.

The score of the *Requiem* was believed to be missing since the last ascertained performance of the piece in Vienna in 1901. It was only in the 1980s that the still unpublished score was rediscovered in a Viennese library. Suppé's work, which follows the requiem liturgy, pays greater allegiance to the tradition of sacred music than, for example, the *Requiem* which Verdi composed 19 years later. Suppé's work boasts a rich instrumental palette and a multi-faceted writing. "Italian" flair is suggested by a number of wind soli and bel canto melodies. Like Rossini and Verdi, who have gone down in music history as stage composers, Suppé also created a sacred work of riveting intensity which explores an expressive world completely different from that of his operettas.

Author: Gabriel Christian; translation: Roger Clément

A Requiem from the king of operetta? A Requiem by Franz von Suppé? What on earth would that be? Light cavalry pressed into a liturgical corset? A liturgical trifle without any significance? It is amazing and completely incomprehensible that this *Requiem in D minor* of 1855 for solo voices, choir and orchestra is still not in the common repertoire. True, there have been sporadic performances and a small number of CD recordings, but such marginal interest does not do justice to the work. How come?

In order to do justice to the work's enduring characteristics, it is worth considering the circumstances surrounding its composition. The occasion for writing it was the death of Franz von Suppé's great patron and friend Pokorny, yet it was dedicated to no less a personage than "His Holiness, Pope Pius IX". In terms of quality and the appropriateness of its setting, this Requiem is altogether in keeping with its elevated purpose. In his obituary for Franz von Suppé in 1895, Johannes Brahms wrote: "*He actually owes his incredible agility in secular things to his sacred compositions. He had really learnt something!*"

Presto Music

Particularly noteworthy are the two sections in which the bass solo joins the chorus—the *Tuba mirum* and the *Hostias*. Both have imposing brass openings, and the former features a striking choral passage over a haunting string figure. The *Agnus Dei* is a choral funeral march embellished with marvellous instrumental effects and enlivened by one of Suppé's typically gorgeous melodies.

Gramophone

We will be singing in German Latin rather than the more usual Church or English Latin – you may notice slight differences from the usual pronunciation.

## ***Introit and Kyrie***

### ***Requiem***

*Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

Grant them eternal rest, Lord,  
and let perpetual light shine on them.

*Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.*

You are praised, God, in Zion,  
and homage will be paid to You in  
Jerusalem.

*Exaudi orationem meam,  
ad te omnis care veniet.*

Hear my prayer,  
to You all flesh will come.

### ***Kyrie***

*Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.*

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

## Sequence

### ***Dies irae***

*Dies irae, dies illa  
solvet saeculum in favilla,  
teste David cum Sibylla.*

Day of wrath, day of anger  
will dissolve the world in ashes,  
as foretold by David and the Sibyl.

*Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!*

Great trembling there will be  
when the Judge descends from heaven  
to examine all things closely.

### ***Tuba mirum***

*Tuba mirum spargens sonum  
per sepulcra regionum,  
coget omnes ante thronum.*

The trumpet will send its wondrous  
sound  
throughout earth's sepulchres  
and gather all before the throne.

*Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.*

Death and nature will be astounded,  
when all creation rises again,  
to answer the judgement.

*Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.*

A book will be brought forth,  
in which all will be written,  
by which the world will be judged.

*Judex ergo cum sedebit,  
quidquid latet, apparebit,  
nil inultum remanebit.*

When the judge takes his place,  
what is hidden will be revealed,  
nothing will remain unavenged.

*Quid sum miser tunc dicturus?  
quem patronum rogaturus,  
cum vix justus sit securus?*

What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

### ***Rex tremendae***

*Rex tremendae majestatis,  
qui salvandos savas gratis,  
salve me, fons pietatis.*

King of tremendous majesty,  
who freely saves those worthy ones,  
save me, source of mercy.

### ***Recordare***

*Recordare, Jesu pie,  
quod sum causa tuae viae;  
ne me perdas illa die.*

Remember, kind Jesus,  
my salvation caused your suffering;  
do not forsake me on that day.

*Quaerens me, sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.*

*Iuste iudex ultionis,  
donum fac remissionis  
ante diem rationis.*

*Ingemisco, tamquam reus:  
culpa rubet vultus meus;  
supplicanti parce, Deus.*

*Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.*

*Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.*

*Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.*

### **Confutatis**

*Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictus.*

*Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.*

### **Lacrimosa**

*Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.*

*Huic ergo parce, Deus,  
pie Jesu Domine,  
dona eis requiem. Amen.*

Faint and weary you have sought me,  
redeemed me, suffering on the cross;  
may such great effort not be in vain.

Righteous judge of vengeance,  
grant me the gift of absolution  
before the day of retribution.

I moan as one who is guilty:  
owning my shame with a red face;  
suppliant before you, Lord.

You, who absolved Mary,  
and listened to the thief,  
give me hope also.

My prayers are unworthy,  
but, good Lord, have mercy,  
and rescue me from eternal fire.

Provide me a place among the sheep,  
and separate me from the goats,  
guiding me to Your right hand.

When the accused are confounded,  
and doomed to flames of woe,  
call me among the blessed.

I kneel with submissive heart,  
my contrition is like ashes,  
help me in my final condition.

That day of tears and mourning,  
when from the ashes shall arise,  
all humanity to be judged.

Spare us by your mercy, Lord,  
gentle Lord Jesus,  
grant them eternal rest. Amen.

## *Offertory*

### *Domine Jesu*

*Domine Jesu Christe, Rex gloriae,  
libera animas omnium  
fidelium defunctorum  
de poenis inferni et de profundo lacu.*

Lord Jesus Christ, King of glory,  
liberate the souls of the faithful,  
departed from the pains of hell and from  
the bottomless pit.

*Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.*

Deliver them from the lion's mouth,  
lest hell swallow them up,  
lest they fall into darkness.

*Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.*

Let the standard-bearer, holy Michael,  
bring them into holy light.

*Quam olim Abrahae promisisti  
et semini ejus.*

Which was promised to Abraham  
and his descendants.

### *Hostias*

*Hostias et preces tibi, Domine,  
laudis offerimus.*

Sacrifices and prayers of praise, Lord,  
we offer to You.

*Tu suscipe pro animabus illis, quarum hodie  
memoriam facimus.  
Fac eas, Domine, de morte transire ad vitam.*

Receive them on behalf of those souls  
we commemorate today. And let them,  
Lord, pass from death to life.

*Quam olim Abrahae promisisti  
et semini ejus.*

Which was promised to Abraham  
and his descendants.

## *Sanctus*

### *Sanctus*

*Sanctus, Sanctus, Sanctus  
Domine Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis!*

Holy, holy, holy  
Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest!

### *Benedictus*

*Benedictus qui venit in nomine Domine.  
Osanna in excelsis!*

Blessed is he that cometh in the name of  
the Lord. Hosanna in the highest!



## *Agnus Dei and Communion*

### *Agnus Dei*

*Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.*

Lamb of God, who takes away the sins of  
the world, grant them eternal rest.

*Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.*

Lamb of God, who takes away the sins of  
the world, grant them eternal rest  
forever.

*Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.*

Let eternal light shine on them, Lord,  
as with Your saints in eternity,  
because You are merciful.

*Requiem aeternum dona eis, Domine,  
et Lux perpetua luceat eis,  
cum Sanctus tuis in aeternum,  
quia pius es.*

Grant them eternal rest, Lord,  
and let perpetual light shine on them,  
as with Your saints in eternity,  
because You are merciful.

## *Libera*

### *Libera me*

*Libera me, Domine, de morte aeterna  
in die illa tremenda:  
quando coeli movendi sunt et terra,  
dum veneris iudicare saeculum per ignem.*

Deliver me, O Lord, from eternal death  
on that awful day: when the heavens and  
earth shall be shaken and you shall come  
to judge the world by fire.

*Tremens factus sum ego et timeo,  
dum discussion venerit atque ventura ira:  
quando coeli movendi sunt et terra.*

I am seized with fear and trembling  
until the trial is at hand and the wrath to  
come: when the heavens and earth shall  
be shaken.

*Dies illa, dies irae, calamitatis et miseriae,  
dies magna et amara valde,  
dum veneris iudicare saeculum per ignem.*

That day, a day of anger, disaster and  
sorrow, a mighty day, and one  
exceedingly bitter, when you will come  
to judge the age with fire.

*Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

Give them eternal rest, Lord,  
and may light perpetual shine upon them.

## Our choir

Fortismere Community Choir started in 2009 and is an unashamedly unauditioned choir. We welcome those with and without musical experience, who have a desire to sing with like-minded people. The choir meets at Fortismere School in Muswell Hill every Saturday in the music block in north wing, from 10.30am to 1.00pm during school terms.

Our repertoire in recent years has included Beethoven's *Missa solemnis*, Bach's *Magnificat*, Mozart's *Requiem* and *Mass in C minor*, Haydn's *The Seasons*, Handel's *Odes* and *Zadok the Priest*, Duruflé's *Requiem*, and Monteverdi's *Lauda Jerusalem*.

The choir has a steering committee and an active social network. Relaxed but supportive home-based sectionals, lunches and parties have all helped to create a friendly atmosphere at rehearsals and events. We are proud to be part of the community that is Fortismere Music Centre, which brings neighbours, teachers and pupils together to create high-calibre music. We welcome new members; for more information and tickets for concerts, please visit our website:



[www.fortismeremusiccentre.co.uk](http://www.fortismeremusiccentre.co.uk)

or contact Joseph Winters at: [fmcinfo@fortismere.org.uk](mailto:fmcinfo@fortismere.org.uk).

## Our singers

**SOPRANOS:** *Laura Fransella, Pip Hardaker, Kate Hodgkin, Norma Hunter, Rose Lamberty, Sarah McMenemy, Chris Mohr, Sue Morrison, Claire Murdoch, Cyndi Sahleen-Veasey, Penny Sewell, Sally Stevens, Diane Winters*

**ALTOS:** *Marcia Beer, Mari-Wyn Burley, Helen Downie, Donna Feldman, Helen Finch, Helen Ford, Maggie Garner, Lotta Kitchen, Liz Hanchet, Sally Holt, Jo Maude, Catherine Mkhize, Mattie Morgan, Anna Mullen, Sue Pascoe, Nicky Rosen, Judith Rosin, Sabine Schutte*

**TENORS:** *Annie Coombes, Steve Dell, Catrin Dillon, Colette Dockery, John Eady, Ruth Hogarth, Anne Hutchings, Sami Moxon, Jack Price, Deborah Rookes, Helen Tackaberry, Nick Thomas, Catherine Whybourn, Carolyn Woodmason*

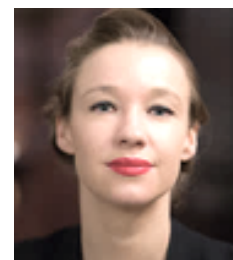
**BASSES:** *Graham Bradley, Philip Chandler, Stephen Dunmore, Phil Dunn, Steven Goodlife, Dominic Green, Adrian Henriques, Nick Kitchen, Stuart Little, Gavin Lumsden, Rick Morrison, Andrew Wickham*

*(Correct at time of going to press.)*

## Our soloists

### Elise Lefay – soprano

Elise has recently performed opera roles including works by Charpentier and Lully with Clemens non Papa Consort. She also enjoys performing oratorios, cantatas and motets such as Mozart's *Exsultate Jubilate*, *Coronation Mass*, Haydn's *D Moll Mass*, Pergolesi's *Stabat Mater*, Couperin's *Leçons de Ténèbres* and Vivaldi's *Nulla mundo pax sincera*. She has sung with choirs including the London Philharmonic Chorus and the BBC Symphony Chorus.



### Manuela Schütte – alto

Manuela studied Singing at the Guildhall School of Music and Drama in London and continued her studies at Goldsmiths College, where she graduated with a Masters in Music. She performs in a wide range of genres, including church music, concert and opera. She is also lead vocalist with the classical-folk group 'Mishaped Pearls', with whom she has appeared at the Cambridge Folk Festival, the BBC6 Music Festival and London Southbank Centre.



### Tim Kingston – tenor

Tim trained as an operatic tenor at the Royal Academy of Music. He has extensive experience as both a choral singer and a soloist, as well as in professional opera. As a choral singer, he has performed with many cathedral choirs and consorts, including Wells Cathedral Choir, Norwich Cathedral Choir, the Rodolphus Choir, and the Wellensian Consort. As a soloist he has performed a wide variety of music, from Bach's *B Minor Mass* to Jonathan Dove's opera *Flight*.



### Peter Foster – bass

Peter was born in London and grew up near Frankfurt in Hesse, Germany. Since 2017 he has been studying with Neil Baker. Between 2018 and 2019 he undertook the Morley Opera School course at Morley College in London. In February 2022, he made his debut in a complete opera performance with Uncovered Opera as Il Gran Sacerdote (Verdi), followed by Falstaff (Nicolai) with Opera Integra. He will be performing with Opera Integra again as Raimondo (Donizetti) in July 2022.



### **Marvin L. Perrott – musical director**

Marvin studied Early Music at the Guildhall School of Music and Drama and has extensive experience both as a singer and conductor. He has performed in numerous roles both in the United Kingdom and abroad. Equally at home in the concert hall Marvin has performed as a soloist in the *Messiah*, Monteverdi's *1610 Vespers* and Bach's *H-moll Messe* at the Aldeburgh Music Festival. In 2004 Marvin formed the Clemens non Papa Consort, a group whose aim is to perform lesser known works of the Baroque, Renaissance and Classical periods to a high artistic standard. Marvin has been Musical Director of the Fortismere Community Choir since 2015, seeking to develop their vocal technique and taking on ever more ambitious repertoire including Duruflé's *Requiem*, Mozart's *Requiem* and *Great C minor mass*, Haydn's oratorio *The Seasons* and Beethoven's epic *Missa solemnis*. He is also the guest conductor of the Lavenham Singers.



### **John Eady – répétiteur**

John studied music at King's College London, the Royal Academy of Music and cello at the Guildhall School of Music and Drama. In 2002 he started to learn the organ at the St Giles International Organ School and in 2006 he became a Fellow of the Royal College of Organists. He is a freelance cellist and organist, manages his string quartet named Four Strings Attached, and is organist at St Magnus the Martyr, London Bridge.



## **Our upcoming concerts at St Andrew's Church**

Information and tickets: [fortismeremusiccentre.co.uk](http://fortismeremusiccentre.co.uk)

**16<sup>th</sup> July: Fortismere Community Symphony Orchestra** performs Vaughan-Williams's *The Lark Ascending*, Rossini's *William Tell Overture*, and Sarasate's *Carmen Fantasy*.

**10<sup>th</sup> December: Fortismere Community Choir** performs Mozart's *Coronation Mass* and Christmas carols.

With thanks to **Fr Andy Coates and St Andrew's Church** and **Fr Philip Warner, Nick Sargent and St Magnus the Martyr**

Fortismere Music Centre Manager: Joseph Winters  
Programme design: Anne Hutchings