



The London Festival of Contemporary Church Music

Festival Opening Concert
Saturday 6 May 2017, 7.30pm
St Marylebone Parish Church

“This Same Jesus” Songs for Baritone and Organ

Marcus Farnsworth *Baritone*
Matthew Martin *Organ and Piano*

Programme

This programme explores the beautiful pairing of solo baritone and organ. Some of the works are written specifically for this combination, such as Stanford's *Bible Songs* and Vierne's beautiful triptych *Les Angéelus*. The recital includes the London premieres of two works written for Marcus Farnsworth: *This Same Jesus*, an Ascension cantata by Martin Bussey, and Matthew Martin's *Three Sonnets of Petrarch*.

Johann Sebastian Bach

Prelude & Fugue in C Major, BWV 547

William Byrd

Consort Songs

- I. Out of the orient crystal skies
- II. Come, pretty babe
- III. Lullaby

Martin Bussey

This same Jesus
Ascension Cantata for Baritone and Organ
London Premiere

Louis Vierne

Les Angéelus, op.57

- I. Au Matin
- II. A Midi
- III. Au Soir

INTERVAL

Matthew Martin

Sonnets of Petrarch
London Premiere

- I. A pie' de' colli ove la bella vesta
- II. Piovonmi amare lagrime dal viso
- III. Occhi miei lassi, mentre ch'io vi giro

Patrick Gowers

An Occasional Trumpet Voluntary

Charles Villiers Stanford

Three Bible Songs

- I. A Song of Freedom
- II. A Song of Hope
- III. A Song of Peace

Translations

Louis Vierne - Les Angélus

In the Morning

Upon my sleeping town the Angelus has rung
the call of bells in honor of Mary.
See how the night is gone and how the call
of the archangel is joyous upon my sleeping town.
Like the doe's fawn on the other side of the hill bounding at the sun.
Whether they be rich or poor homes the trees, the gardens will be gilded soon
and the children will play like the doe's fawn.
Another day brings happiness or a crisis of the heart.
O Lord, I adore you in the sublimity of the early hours of day as you bless anew another day.

At Noon

At Noon, which is flamboyant and gleaming, behold
Over the noise of cities and crowds, the joy of a clear sunny day.
O my God, crying out our thanks the Angelus bells at noon blaze
In the midst of our pilgrim way between a beloved childhood and a death which we dread.
Holy Mother of God, we halt to implore your help amidst our journey
for the sin is immense and heavy for our arms.
Your motherly hands have weighed our suffering.
From noon until the fall of evening, guide our step
at your Son's harvest where the stain of sin is immense.

In the Evening

Since the nights return in the sky and in our hearts,
Since the hour has come when each one accounts for their work,
their sadness and their bitterness,
We pray to you again since the night returns!

O Virgin, be merciful at this last Angelus
which cradles the dreams of the world in torment!
Of the woes of day we will no longer pardon.
With our human sins, be merciful, O Virgin.
In eternal life, when night no longer comes,
brought by the wind made only by the wings
of divine St. Michael (Angelots†), our Ave Maria (Hail Mary) will sing to you of our love in eternity.

† Angelot is an old French gold coin which was stamped with St. Michael the Archangel. It is a bookend to the reference to an archangel in "The Morning"

Poem by Jehan LePovre Moyne (Ernest Eugène Coquin)
English translation by Ray Delisle

Matthew Martin - Sonnets of Petrarch

1.

A pie' de' colli ove la bella vesta
prese de le terrene membra pria
la donna che colui ch'a te ne 'nvia
spesso dal somno lagrimando desta,

libere in pace passavam per questa
vita mortal, ch'ogni animal desia,
senza sospetto di trovar fra via
cosa ch'al nostr'andar fosse molesta.

Ma del misero stato ove noi semo
condotte da la vita altra serena
un sol conforto, et de la morte, avemo:

che vendetta è di lui ch'a ciò ne mena,
lo qual in forza altrui presso a l'extremo
riman legato con maggior catena.

2.

Piovonmi amare lagrime dal viso
con un vento angoscioso di sospiri,
quando in voi adiven che gli occhi giri
per cui sola dal mondo i' son diviso.

Vero è che 'l dolce mansüeto riso
pur acqueta gli ardenti miei desiri,
et mi sottragge al foco de' martiri,
mentr'io son a mirarvi intento et fiso.

Ma gli spiriti miei s'aghiaccian poi
ch'i' veggio al departir gli atti soavi
torcer da me le mie fatali stelle.

Largata alfin co l'amorose chiavi
l'anima esce del cor per seguir voi;
et con molto pensiero indi si svelle.

3.

Occhi miei lassi, mentre ch'io vi giro
nel bel viso di quella che v'à morti,
pregovi siate accorti,
ché già vi sfida Amore, ond'io sospiro.

Morte pò chiuder sola a' miei pensieri
l'amoroso camin che gli conduce
al dolce porto de la lor salute;
ma puossi a voi celar la vostra luce
per meno oggetto, perché meno interi
siete formati, et di minor virtute.
Però, dolenti, anzi che sian venute
l'ore del pianto, che son già vicine,
prendete or a la fine
breve conforto a sí lungo martiro.

*At the foot of the hill where beauty's garment
first clothed that lady with earthly members,
who has often sent wakefulness to him,
who sends us to you, out of melancholy sleep,*

*we passed by freely in peace through this
mortal life, that all creatures yearn for,
without suspicion of finding, on the way,
anything that would trouble our going.*

*But in the miserable state where we are
driven from that other serene life
we have one solace only, that is death:*

*which is his retribution, who led him to this,
he who, in another's power, near to the end,
remains bound with a heavier chain.*

*Bitter tears pour down my face
with an anguished storm of sighing,
when my eyes chance to turn on you
through whom alone I am lost from the world.*

*Yet it is true that your soft gentle smile
quietens my ardent desires,
and saves me from the fire of suffering,
while I am intent and fixed on gazing.*

*But then my spirits are chilled, when I see,
at your departure, my fatal stars
turn their sweet aspect from me.*

*Released at last by those loving keys,
the spirit leaves the heart to follow you,
and in deep thought, walks on from there.*

*Weary eyes, there, while I turn you
towards the lovely face of her who slays you,
I pray you guard yourself
since, already, Love challenges you, so that I sigh.*

*Only Death can close from my thoughts
the loving path that leads them
to the sweet doorway of their blessing;
but your light can hide itself from you
for less reason, since you are formed
as lesser entities, and of less power.
But, grieve, before the hour of tears
is come, that is already near,
take to the end now
brief comfort from such long suffering.*

Biographies

Marcus Farnsworth



Marcus Farnsworth was awarded first prize in the 2009 Wigmore Hall International Song Competition and the Song Prize at the 2011 Kathleen Ferrier Competition. He was a chorister at Southwell Minster and studied Singing, Trumpet and Jazz Piano at Chetham's School of Music. Marcus read music at the University of Manchester and is an Associate of the Royal Academy of Music where he completed his postgraduate studies in 2011. He is Founder and Artistic Director of the Southwell Music Festival and President of the St George's Singers, Manchester.

Highlights of the 2016/17 season and beyond include Demetrius in Britten's *A Midsummer Night's Dream* on tour with the Aix en Provence Festival; Eddy in Turnage *Greek* for Boston Lyric Opera; The Traveller in Britten's *Curlew River* in Hamburg with Ian Bostridge; Birtwistle *The Last Supper* with BBC Scottish Symphony Orchestra and Martyn Brabbins, with whom he will also sing Vaughan Williams *Sea Symphony* with the BBC Symphony Orchestra; Ned Keene *Peter Grimes* at the Bergen Festival with Edward Gardner as well as return invitations for recitals at the Wigmore Hall, London with James Baillieu and Amsterdam Concertgebouw with Joseph Middleton.

Opera roles include Guglielmo in *Così fan tutte*, English Clerk in Britten *Death in Venice* and Novice's Friend in *Billy Budd* for ENO; Lance Corporal Lewis in the world premiere of *In Parenthesis* by Ian Bell for Welsh National Opera and, in concert, Sid in Britten *Albert Herring* with the BBC SO and Aeneas in Purcell *Dido and Aeneas* with the Early Opera Company. Further afield Marcus has sung Demetrius *A Midsummer Night's Dream* with Bergen National Opera and Kelvin in Fujikura *Solaris* in Paris, Lille and Lausanne;

In concert Marcus has appeared with the Adelaide Symphony, Royal Scottish National, Royal Liverpool Philharmonic Orchestras; RTÉ National Symphony Orchestra, Dublin; BBC Symphony, Philharmonic and Scottish Symphony Orchestras in repertoire including Britten *War Requiem*, Elgar *The Apostles*, *Carmina Burana*; Berlioz *L'enfance du Christ*, Brahms and Faure *Requiems* conducted by François-Xavier Roth, Paul McCreech, Claus Peter Flor; Bernard Labadie and Edward Gardner.

A strong supporter of contemporary composers, Marcus has sung many works by John Tavener, Sally Beamish, Thomas Larcher, Peter Maxwell Davies and David Sawer with orchestras including the London Symphony Orchestra, BBC SO and Aurora Ensemble and conductors Gianandrea Noseda and Nicolas Collon. Marcus has also sung Bach *St John Passion* (bass arias) with the Ulster Orchestra; Bach *St Matthew* and *St John Passions* (bass arias and Christus) with the Gabrieli Consort and Paul McCreech and Monteverdi *Vespers* on tour with Emmanuelle Haïm.

Marcus lives in East London with wife Alison. He enjoys cycling, long walks exploring the British and Irish countryside, is a keen cook and a wine enthusiast!

Matthew Martin



Matthew Martin read music at Magdalen College, Oxford and later studied at the Royal Academy of Music, London where he won all the major organ prizes and the DipRAM - the Academy's *Premiere Prix* in performance. He is an award-winning composer and is currently Director of Music and a Fellow at Keble College, Oxford where he conducts the choir and teaches academic music within the College and University.

Matthew's music is rapidly gaining him an international reputation. His "spikily dynamic style of composition" (*BBC Music Magazine*) has led him to be commissioned to write for many prominent ensembles, most recently The Tallis Scholars, the choirs of Westminster Abbey, St Paul's Cathedral, St John's College and Clare College, Cambridge. In 2014, he was commissioned by The Genesis Foundation to write a new setting of the Stabat Mater for The Sixteen. He won the Liturgical category in the 2013 British Composer Awards and, in 2014, a disc of his choral music was released by the choir of Magdalen College, Oxford on the Opus Arte label. He recently had a new Trumpet Sonata commissioned by the 2015 Cheltenham Music Festival as well as a set of Lamentations premiered The Tallis Scholars and a cycle of Petrarch Sonnets for Marcus Farnsworth performed during the 2016 Three Choirs Festival in Gloucester. Composition plans for 2017 include a large-scale work for the Gabrieli Consort, a re-imagining of Guerrero's Ave Virgo sanctissima for Ora Singers and a Festival Anthem to mark opening of the new organ in Manchester Cathedral. His work is published by Faber Music.

From 2001-2004, Matthew was a pupil of the late Marie-Claire Alain in Paris and in 2005 was elected an Associate of the Royal Academy of Music. Matthew has held positions at New College, Oxford, Canterbury Cathedral and Westminster Cathedral where he was the Assistant Master of Music from 2004-2010.

Since 2001 he has been involved with the annual Edington Festival of Music within the Liturgy where he is director of the Nave Choir, and from 2000-2002 was Director of Music at the University Church, Oxford. More recently, he was Organist at the London Oratory (2011-2015).

Matthew is well known as a soloist and has performed at the Cheltenham, Spitalfields and South Bank festivals, as well as more recently further afield in Miami and Uppsala, Sweden. A regular organist for The Sixteen, his first solo recording on the historic Ralph Downes-designed organ of the London Oratory has been received with critical acclaim.

Contemporary music will be featured in many more events across London this week. For full details of all LFCCM events, see the Festival Brochure, or visit www.lfccm.com