

TONIGHT'S CONCERT

A Requiem

*Music : Kendal Kirkland
Arranged by: Rod Iliffe
Libretto: Ian Florance*

Conductor: David Beavan

Narrator: Prunella Scales

Soprano: Laura Bursey
Alto: Heather Cairncross
Tenor: Andrew Staples

Rock singer: Juliet Russell

Organ and Piano: Andrew King

Lead guitar: Julian Masters
Rhythm guitar: Jamie Moore
Bass guitar: Allan Whalley
Keyboards: Ian Riley
Drums: Les Cirkel

Choir: Market Harborough Singers

Sound engineers: John Milner and Andy Linklater

*There is no interval. Wine and soft drinks will be served in the church
after the performance.*

*This performance is in special and loving memory of Joyce Irene Kirkland,
whose use of the 'Rex Tremendae' as her preferred auditory weapon when
upset, was well-recognised by friends, neighbours and anyone else within
earshot of her home in Henley-on-Thames.*

A REQUIEM FOR CHOIR, SOLOISTS, PIANO, ORGAN AND ROCK BAND

Background

A Requiem is a concert piece for choir, soloists, piano, organ, rock band and narrator. It was premiered and recorded in January 1994 at St Matthias Church, Richmond, Surrey; since then it has been revised and lengthened, and performed to tremendous acclaim in Ely, Corby, Rothwell, Milton Keynes, Windsor and Wellingborough. It has been written by Kendal Kirkland (composer), Rod Iliffe (arranger) and Ian Florance (librettist).

The idea for A Requiem started with the death of Kendal's father and of Ian's mother. Kendal had already wondered whether her interest in choral music could be wedded to her experience as a rock singer and writer: *"I wanted to write something that used the accessibility of rock and folk rhythms without trivialising the subject matter. Too many attempts to graft classical musical forms onto rock music have ended up failing because they were neither one thing or the other. Since my experience is equally in both forms I think there's a much better chance of success."*

Ian took the Latin words of the Requiem and used English lyrics to counterpoint them: *"I tried to find one theme or image to unify the whole thing. This turned out to be a journey - a journey through the emotions you feel when you lose somebody close to you."*

Once the basic form of the work was finalised, Rod arranged it and has continued to refine it and add to it between each performance, seeking to balance the different forces involved, and to combine detail with emotional honesty.

Starting with an unaccompanied choral "Requiem" in the English choral tradition, the music moves through sophisticated rock songs and pieces using a variety of forces, before resolving itself in a huge "Rex Tremendae" involving all the performers, and a gentle "Sanctus". The mixed Latin and English words together with a spoken narration between pieces and, occasionally, within them, provides the unifying image.

Reviewers and performers have agreed that a Requiem is successful in achieving an unusually affecting synthesis. The different forces allow extremes of light and shade; from whispered chanting to moments of "overwhelming power". A reviewer of the first performance described it as "an outstanding achievement...a well-structured work which successfully fused its diverse traditions."

THE LIBRETTO

1. REQUIEM

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.
Kyrie eleison, Christe eleison

And may they lie in eternal sleep,
in the darkness that closed round them.
In a silence that is total,
they walked the darkest road.

We will hold them in our memory
though we have no hope of meeting,

in a darkness indivisible
that settles on our world.

Kyrie eleison,
For the things we did. The things we did
not do.
For the words we said and the words
left unsaid.

Kyrie eleison, Christe eleison,
for the feelings we showed and those
we tried to hide.

Christe eleison.
At the start of the longest highway,
obscured by thoughts and fears.
We do not know its ending.

We wait with little hope.

Kyrie eleison, Christe eleison, Kyrie
eleison.

Reader

*Let us consider two journeys. One of them takes place in absolute darkness. We can know nothing about the progress of our dead loved ones. They are beyond our sight; beyond our touch; beyond our imagination - beyond even our deepest love. The second journey is our own and it is, for much of its length, too real, too vivid. At its beginning we feel there is no ending. We look down the road; it disappears over the horizon. We look at it numbly, knowing only that something is wrong: a chair is empty; the key does not click in the lock at the expected time; there is one less person at the table. A question hangs in the air." This is our journey. The longest journey is the journey within."*¹

2. ORGAN VOLUNTARY

Reader

We may not even know that our journey has begun, we feel so distanced from our former concerns. But the numbness melts gradually as questions intrude on us: What did he do that he should suffer this? Why did she have to die when there are so many who deserve death? Why have I been left alone? Why?

And when there is no answer to these questions we feel a sudden anger. "Anger would inflict punishment on another; meanwhile it tortures itself."² In those hot moments we look at the world and it is hateful to us. Better that it be torn down, that the stars should fall from the sky than we witness laughter, enjoyment, the everyday business of living - continue when the person that we love is dead.

3. DIES IRAE

Earth is cracking at our feet.
Stars are falling through the sky.
The night's a dark and dreadful place.

Anger licks at the dark red sea.

Thunder rolling in the clouds.
Lightning striking through the rain.
This road's a black and angry place.
The air as hot as a furnace blast.

Dies irae, Dies illa,
Solvat saeculum in favilla.
Teste David cum Sybilla.
Dies, Dies illa.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus!
Dies, Dies illa.

We try to change the way things go.
We try to put our fear to sleep.
This dream's a red and dreadful place.
We wake to find no mercy.

Dies irae, Dies illa.
Solvat saeculum in favilla.
Teste David cum Sybilla.
Dies, Dies illa.

4. LACRYMOSA

Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Dies illa.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem.

We cry for those who go before.
We cry for those who surely follow.
We cry as blind as new-born infants.
We cry as blind as sad old men.

Bring them back, bring them back,
let him walk through the door,
let her sit in her favourite chair.
Bring him back, bring her back;
we look to the garden
and hope to see them there.

We cry for us, who stay behind.
We cry for our empty rooms.
We cry, knowing we must follow them.
We cry until we see no more.

Bring them back, bring them back,
let him walk through the door,
let her sit in her favourite chair.
Bring him back, bring her back;

we look to the garden
and hope to see them there.

Huic ergo parce Deus,
Pie Jesu Domine,
Dona requiem

Reader

Our anger is cooled by tears, shed for the loved one, and for ourselves. Then a calmer mood settles and we begin to remember. Sometimes we do it deliberately; sometimes it takes us unawares as we sit at home, travel to work, listen to music, meet with friends. We remember a holiday; a shared joke; a characteristic gesture. Sometimes we cry.

And we remember that the dead are still travelling towards some unknown destination. We think of them wherever they are. Our memories walk beside them, their silent companions. "Forgetfulness leads to exile, while remembrance is the secret of redemption" ³

*Let me walk to daylight's end.
Dreams will neither make nor mend
cracks that mar this well-known place.
I think of you and your quiet grace.*

*Let me not fall in despair
standing by your favourite chair,
longing for your tired face.
I think of you and your quiet grace.*

*Absence makes the mind lose track;
hearts retain what thinking lacks.
The sudden shock of memory's trace.
I think of you and your quiet grace.*

*Houses crumble, cities change:
my own past - transmuted, strange.
I sink in sand without a base.
I think of you and your quiet grace.*

*Viewing such with gentle smiles -
clicking clocks, smooth sundials.
Ignoring the consuming race.
I think of you and your quiet grace.*

5. RECORDARE

Remember our mothers, remember our fathers,
remember our childhood friends.

Remember the sick and remember the healthy,
who stood where the daylight ends.

Who passed the checkpoint smiling.
Who passed the border in pain.
Who hoped for another meeting,
but were never welcomed again.

Recordare, Jesu pie,
juste judex ultionis,
Tantus labor non sit cassus.

Remember our mother, remember our father,
who walk in another place.
Whose absence is so total.
Whose deaths cannot be faced.

Whose lives have formed a circle.
Whose lives have no refrain.
Whose lives have measured our own lives.
Who began and ended in pain.

Recordare, Jesu pie,
juste judex ultionis,
Tantus labor non sit cassus.

6. OFFERTORIO

Reader: Deliver them from death's appetite. May they never be swallowed and perish. We offer sacrifice and prayers mixing our prayers with songs of praise.

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

Tu suscipe pro animabus illis, quarum hodie memoriam facimus, fac eas, Domine.

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

Libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu, de morte transire ad vitam.

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

Reader

Our world begins to move from Winter to a slow and painful Spring. We can see some sort of ending to our journey. Suddenly, at the close of a busy day we find that we have not thought of him or her once. We are frantic with guilt. We clutch at grief to punish ourselves but it no longer wounds us the way it did. Our remembrance may seem short-lived; but our loved ones lived and worked in the world, which bear their traces forever.

*"I shall remember while the light lives yet
And in the night-time I shall not forget." 4*

7. LUX AETERNA

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

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

May eternal light shine down on us from the sky, where bright jewels hang. Light that will not fade shine down on those who walk the darkest road.

May the light shine down forever as we travel with our dreams. May it shine on light and space and sea as we make the journey that never ends.

*Reader: The light will not be extinguished.
Our dreams will not be lost.
Though the journey is long and weary, the land is rough, the sea storm-tossed.*

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

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

Reader

The world remembers. Its memory holds all that was most dear to us about those who no longer walk in its landscape, who now walk somewhere else.

Some men have a dream of the world and break the real world to make their dream real.

Some men say the world is botched and set out to destroy it.

Some men take the world as it is - watch it, walk it, touch it, show it, as close as their skill allows.

They approach the world with gentleness, loving their families and sweet desserts, avoiding arguments and hurt.

In looking at it through new eyes we understand that " Any man's death diminishes me, because I am involved in Mankind and therefore never send to know for whom the bell tolls." 5

8. INTROIT TO AGNUS DEI

Instrumental

9. AGNUS DEI

Agnus dei, qui tollis peccata mundi, dona eis requiem

Some are lambs. Some are lions. Protect the lambs from the lions and the lions from themselves.

Agnus dei, qui tollis peccata mundi, dona eis requiem

Some are judges. Some are victims. Let the judges fail in their certainty and the prisoners grow in your mercy.

Agnus dei, qui tollis peccata mundi, dona eis requiem

Some are dead. Some are living. May the dead walk on to their dwellings. The living see them arrive.

Agnus dei, qui tollis peccata mundi, dona eis requiem.

Reader

We are not here to lie to each other, to give too easy consolation. As we fall asleep, we sit up, suddenly awake, remembering our lack of charity, unfinished business, the

misunderstanding that was never resolved. And walking down the street we realise that society continues, that men's affairs have not been knocked off their axis. We still do not know our loved ones destination, but if their journey is to mean something, if it is not to disappear like frost on the window when the Spring finally arrives, we need more than memory: we need to look plainly at what is around us. We must learn from the qualities that caused us to love that person in the first place - his gentleness, her sympathy, his lack of self-righteousness, her charity, his learning, her strength. And perhaps there is a sense, even for those who never felt it before or believed it was possible, that there is a power to accomplish these great, good ends. And that this power is greater than we can imagine...

10. REX TREMENDAE

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Power in the splitting atom.
Death in glass containers.
Weapons crouched in silos.
Energy singing in the wires.

Thoughts turned into actions.
Slipping into war.
Aircraft on the skyline.
Crackling in the air.

Bless the King who gives up power, save
the power of peace.
Bless the King who gives up weapons
and arms himself with love.

Fire in the thoughts of strangers.
Wireless signals cutting sky.
Time in liquid crystal.
Stars in night skies die.

Streams in polluted oceans.
Food in tumbled mountains.
Dust on children's faces.
Desolation in the air.

A body under blankets.
A silent look of fear.
The body slowly melting.
Crying in the night.

Bless the man who gives up actions,
except the quiet caress.

Kyrie eleison, Christe eleison,
for wanting too much, for giving too
little.

Kyrie eleison, Christe eleison,
for speaking too loud and drowning the
silence.

Kyrie eleison, Christe eleison,
we wait in peace and see without
wanting.

Kyrie eleison, Christe eleison,
we ask your mercy for all those who
have need.

Kyrie eleison, Christe eleison.
Rex tremendae majestatis.
Qui salvandos salvas gratis.
Salva me, fons pietatis.

Reader

*Darkness is defeated. Borders are
destroyed. Wounds heal. Great effort
leads to great peace. Love will
overcome reason for " Many waters
cannot quench love, neither can floods
drown it."⁶*

*In all these scenes we have been
seeing partial truths, distorted images.
Now we can see the complete,
dazzling picture.*

*" One short step past, we wake
eternally*

*And death shall be no more: Death,
thou shalt die."⁷*

*In this strange hour of hope and
hopelessness we turn a corner on our
path and see another path joining it. At
the junction stands a familiar figure. We
are face to face. In our journey we
have learned that a love that cannot
be returned - because death stands in
the way - is never wasted, never
pointless: it can change us in a way we
never thought possible. This is the loved
ones gift to us.*

*And we have learnt lessons about
death. " It matters not how a man dies,
but how he lives. The act of dying is not
of importance..."⁸ And also: " Death is
but crossing the world, as Friends do the
sea; they live in one another still."⁹*

Two journeys come together: ours is well-known, the other is a true mystery. But we can never be parted after this final meeting.

11. SANCTUS

Sanctus Dominus, Deus Sabaoth
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis
Benedictus qui venit in nomine Domini
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis

The blue sky, specked with flying shapes.
The dark sea, flecked with shadowed forms.
We walk upon an emerald carpet.
The grey mountains, the brown tall trees,
the deep valleys, the golden plains.
We walk among the sun-drugged flowers

Hosanna in excelsis

The thin streams, frothing over stones.
The horseshoe wood, dozing on a hill.
We walk along the evening beach.
The fast people, lit by quick speech.
The deep minds, filled with curled thoughts.
We walk on the breast of a mountain.

Hosanna in excelsis

The highest places, cold in the sun.
The deepest rock, boiling at the core.
We walk under canopies of stars.
The cool zones, under heavy rain.
The frozen poles, hard as thunder.
We walk among all this life.

Hosanna in excelsis

Sanctus Dominus, Deus Sabaoth
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis
Benedictus qui venit in nomine Domini
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis

*Reader: Remember my mother, your father.
Whose love was not in vain.
Whose going is now a becoming*

as we hold them again.

*Already here beside us,
in touch, in heart, in sight.
At the end of a long weary journey.
Looking up at the new sunlight.*

*At the end of the long dark journey,
in the warmth of the new sunlight.*

Hosanna in excelsis

Requiem Libretto c 1993, Revisions c 1994, 2001 Ian Florance, All Rights Reserved

Quotations

- ¹ Dag Hammarskjöld;
- ² Publilius Syrus;
- ³ Baal Shev Tov;
- ⁴ Algernon Charles Swinburne;
- ⁵ John Donne;
- ⁶ The Song Of Solomon;
- ⁷ John Donne;
- ⁸ Samuel Johnson;
- ⁹ William Penn

Translations

These are rough translations of the quotations from the Latin Requiem used in this libretto:

Requiem: Grant them rest forever, Lord, and may eternal light shine upon them.

Dies Irae: Day of anger, day of fear. All shall crumble into ashes. David's prophecy was that they will tremble in fear when the judge shall come and search their souls.

Lacrymosa: It will be a day of bitter tears when man rises from the ashes; doomed to judgement, lost and guilty. Jesus Christ our Lord, pity your servant then and grant us your peace.

Recordare: Remember gentle Jesus, just and honourable judge. Don't let our labours be for nothing.

Offertorio: Lord Jesus Christ, King of glory, free the souls of the faithful from Hell's torments and from the silent pit. Receive our prayers for the souls we commemorate today. Allow them to pass from death into eternal life. Oh Lord, deliver them from the lion's mouth. Don't let them be swallowed by hell and perish in its darkness. Oh Lord, free the souls of the faithful from hell's torments and from the silent pit, so that they can move from death to eternal life.

Lux Aeterna: May light shine eternally on them and your saints, Lord, for you are just and good.

Agnus Dei: Lamb of God, who bears the world's sins, give us peace.

Rex Tremendae: Great king, source of mercy who saves the repentant, save me.

Sanctus: Holy, holy, holy. Lord God of Sabaoth. Heaven and earth are full of your glory. Blessed is he who comes in the name of the lord. Heaven and earth are full of your glory. Hosannah in the highest.

THE PERFORMERS AND WRITERS

PRUNELLA SCALES

Prunella Scales trained at the Old Vic Theatre School and at the Herbert Berghof Studio (with Uta Hagen) in New York. She has



performed in repertory at Huddersfield, Nottingham, Salisbury, Oxford and the Bristol Old Vic, and in season at Stratford-upon-Avon, Chichester Festival Theatre and the Old Vic Theatre Company in London.

She recently toured in *The External* by Robert Clark and *The Cherry Orchard* for English Touring Theatre. Plays on the London stage include *the Promise*, *Hayfever*, *The Wolf*, *Breezeblock Park*, *What the Butler Saw*, *Make and Break*, *The Merchant of Venice*, *An Evening with Queen Victoria*, *Quatermaine's Terms*, *When We Are Married*, *The Birthday Party*, *A Day in the Death of Joe Egg*, and *A Walk Too Far*. At the National Theatre, appearances include *Single Spies*, *The School for Scandal* and *A Long Day's Journey into Night* and most recently at the Haymarket Theatre in *A Woman of No Importance*.

Television includes *The Merry Wives of Windsor*, *A Wife like the Moon*, *Outside Edge*, *Grand Duo*, *Fawlty Towers*, *Absurd Person Singular*, *Mapp & Lucia*, *Doris and Doreen*, *When We Are Married*, *What the Butler Saw*, *The Index Has Gone Fishing*, *Beyond the Pale*, *After Henry*, *The Rector's Wife*, *Signs and Wonders*, *Searching*, *Station Jim*, *Silent Witness* and most recently *Looking for Victoria*.

Her latest film is *The Ghost of Greville Lodge* and others include *Howard's End*, *Second Best*, *Wolf*, *An Awfully Big Adventure*, *Stiff Upper Lips* and *An Ideal Husband*.

She has directed plays at the Bristol Old Vic, The Arts Theatre Cambridge, the Billingham Forum, the Nottingham Playhouse, the Palace Theatre Watford, the National Theatre of Western Australia, The West Yorkshire

Playhouse and our own National Theatre Studio.

Prunella is a frequent broadcaster and recitalist, and gives workshops at the Actors' Centre and in various drama schools. She was made a CBE in 1992.

Laura Bursey

Laura was born in Dorset and studied at Royal Holloway College, University of London, before continuing



postgraduate studies with Barbara Bonney and Lillian Watson. She has given recitals for Dorset Music Festival, Paddington Green Music Club, Linton Music Festival and *Music in Quiet Places* and a series of recitals with Crispin Steel Perkins in Bridport, Oxford and Cambridge.

She has sung with the English Concert under Andrew Manze, performing at the Spitalfields Festival, The BBC Proms and on tour in Germany. Her operatic engagements have included *Belinda* in Purcell's *'Dido and Aeneas'* for Burghley Opera, *Susanna* in *'Le Nozze di Figaro'* and *Emilia* in Handel's *'Flavio'* for Oxenford Opera.

This season's and future engagements include Handel's *Messiah* in Cambridge, Sherbourne and Christchurch, Bach's *Christmas Oratorio* and *Magnificat* in Germany with the English Concert and Andrew Manze, and Haydn, Rossini and Mozart in France with the Xerxes Ensemble.

Heather Cairncross

Heather regularly performs as a soloist with most major international ensembles ranging from Pierre Boulez and the Chicago



Symphony in Tokyo through to Steve Reich and Musicians at the Lincoln Centre in New York.

She has taken part in over thirty performances of Berio's Sinfonia, most notably with the BBC Symphony Orchestra, the Boston Symphony and the Concertgebau Orchestra in Amsterdam with Berio himself conducting. Heather has also appeared in the world premiere of his opera *Outis* at La Scala, Milan.

Much in demand as a session singer, Heather's solo film recordings include *From Hell*, *Gangs of New York*, *Bless the Child*, *The voice of The Siren in The Talented Mr Ripley*, and the singing voice of Miranda Richardson's witch in Danny Elfman's film, *Sleepy Hollow*. Just a few of her many other film credits include *Harry Potter*, *Lord of the Rings*, *Star Wars*, *The Da Vinci Code*, *Moulin Rouge* and *Shrek*.

In 2006, Heather has appeared as a soloist with Trevor Pinnock, LA Philharmonic, LSO, St Louis Symphony, The English Concert, and notably with Steve Reich and Musicians at Carnegie Hall, New York and worldwide to celebrate his 70th birthday.

For further details, contact her website: www.altvoice.com

Andrew Staples

Andrew Staples was a chorister at St Paul's Cathedral, a Music Scholar at Eton College, a Choral Scholar at King's and John's Colleges, Cambridge and then held the inaugural Peter Pears Scholar at the Benjamin Britten International Opera School at the Royal College of Music. He was a Wingate Scholar and last year won the Song prizes in the Kathleen Ferrier and the Richard Tauber singing competitions. He learns with Ryland Davies.

Andrew's recent engagements have included Mozart's C Minor Mass with the Swedish Radio and Daniel Harding; Bruckner's Te Deum with Bernard Haitink; a tour of Mozart's Requiem in Japan with the Orchestra Ensemble



Kanazawa, and again with the Swedish Chamber Orchestra; a European tour of Bach's St. Matthew's Passion, singing the arias with John Elliot Gardiner and the Monteverdi Choir; Bach's Christmas Oratorio in Jerusalem, Ramallah and Bethlehem with the Choir of London; the US premiere of John Tavener's *The Veil of the Temple* at the Lincoln Center in New York; a live broadcast on BBC Radio 3 of Leighton's cantata for tenor and choir *Crucifixus*; Britten's *Serenade for Tenor, Horn and Strings* with Andrew Manze and the Swedish Chamber Orchestra in Sweden; Elgar's the *Apostles* with the Royal Choral Society and the Philharmonia in Canterbury Cathedral and the *Messiah* in the Royal Albert Hall, the Royal Festival Hall and most recently in the Forbidden City Concert Hall, Beijing. He has given a recital with the Haydn Akademie in Schloss Esterhazy.

On stage he has performed the role of Ferrando in Mozart's *Così fan tutte* for the Classical Opera Company on tour in Italy and in Sadder's Wells, at the RCM, with Opera East Productions and with British Youth Opera. Other roles include Alessandro in *Re Pastore* with the Classical Opera Company; Male Chorus in Britten's *Rape of Lucretia* at the Benjamin Britten International Opera School; Schoolmaster in Janacek's *The Cunning Little Vixen* for Opera East Productions; Aret in Haydn's *Philemon und Baucis* for the 2003 Haydn Festival in Schloss Esterhazy in Eisenstadt, Austria, conducted by Trevor Pinnock. In concert he has sung Don Ottavio in a concert performance of *Don Giovanni* in the Fairfield Halls with Andrew Parrott and the London Mozart Players. He appeared with Ian Page and the Classical Opera Company in scenes from Mozart and Haydn operas at the Barbican and the Wigmore Hall.

Future performances include the world and US premiere of Sir Paul McCartney's *Ecce cor meum* at the Royal Albert and Carnegie Halls. He will perform with the Hungarian Symphony in Madrid singing Mozart's *Die Maurerfreude* and with Harding and the Swedish Radio in Schumann's *Das Paradies und die Peri*. He makes his Royal Opera House,

Covent Garden debut in 2007 with the role of Jaquino in Fidelio.

Juliet Russell

As a singer and songwriter, Juliet has performed and toured her music throughout the UK and has worked internationally, including in Mumbai, India, at the invitation of renowned Bollywood composer Aadesh Shrivastava. Her role as an Artistic Director of Sense of Sound, the company she co-founded in 1992, has led her to work extensively in the commercial and community music sectors, as an artist and a creative facilitator. As a session vocalist, Juliet has performed alongside George Michael, Elton John, Ray Lamontagne and Atomic Kitten and as a vocal coach she has worked with many established artists, including X-Factor finalist, Andy Abraham, Mercury Prize nominee M.I.A and actors from Channel 4's award winning drama 'As If'.



One of her passions is to encourage people to explore and enjoy their voices through accessible and high quality music experiences and as part of Sense of Sound, she has established numerous projects and courses to achieve this. Juliet has a Masters degree in Music Performance and has lectured at many renowned music colleges including Trinity College of Music, Goldsmiths College, Thames Valley University and Vocaltech. She is currently writing and performing her own music and has recently released an independent EP, which is available through

www.myspace.com/julietrussellmusic and www.senseofsound.net

Andrew King

Andrew King has been accompanist to the Market Harborough Singers since the mid 1990's and has performed in several premieres of Rod and Kendal's works since then,

including the British premiere of Heloise at Southwark Cathedral in 2000.

He began his musical life as a chorister at St. Paul's Cathedral and gained his Diploma of the ARCO while still at school. He won two organ scholarships to Wells Cathedral and subsequently, Canterbury Cathedral, before winning an organ scholarship to Jesus College, Cambridge, in 1987, from which he graduated with an MA (Hons) in Music and 1990.

During his time at Cambridge, he toured and broadcast with the Chapel Choirs and on leaving, he continued his choral work as accompanist to the Central Singers, winners of the 1991 Sainsbury's Choir of the Year competition.

Since 1998, he has been working as a freelance musician in the Northamptonshire area, teaching, accompanying and giving recitals. He is a Fellow of the Royal College of Organists but has a wide musical taste. He has a love of jazz and plays keyboards in a band, which reached the finals of the BBC Big Band competition.

Outside music, he has diverse tastes, enjoying table tennis, juggling and gliding – although not necessarily all at the same time!

David Beavan

David has performed a very wide range of music both as a singer and conductor. At



Cambridge, he was a choral scholar at Jesus College and conducted the choir of the University Church, Great St. Mary's. Performing and recording with the Swingle Singers throughout Europe, the USA, Australia and the Far East developed his interest in many different styles and periods of music. He continues to sing as a soloist and as a consort singer with the Hilliard Ensemble and Pro Cantione Antiqua.

As a conductor, he directed the choral society of Westfield College, London and became conductor of the Market Harborough Singers in 1985, the Blackfriars Singers in 1987 and in 1990 formed a group of young professional singers, Serenata Voices, who perform, broadcast and record music which reflects his wide range of musical experience. For a number of years, he has assisted Trevor Pinnock as the manager of the Choir of the English Concert and continues to do so with Andrew Manze. He also works frequently with many groups in Europe and the USA.

David has advised and championed the Kirkland / Iliffe / Florance writing team over a number of projects including A Requiem and their innovative musical Heloise.



Kendal Kirkland, Rod Iliffe and Ian Florance – Linden Arts

Kendal Kirkland has sung in a number of choirs and between 1991 and 1996 was lead singer and composer in the rock band Alter Ego which established a solid reputation playing in the Midlands, the South Coast and London. Her own alter ego is a day job as veterinary surgeon and animal behaviour counsellor and she has recently become the first UK veterinary surgeon to be accredited as a Certified Clinical Animal Behaviourist.

Rod Iliffe works as a music teacher and also MD for a number of theatre and musical companies in the Midlands. He was keyboard player in Alter Ego.

Ian Florance runs a business consultancy, is visiting lecturer at St Martins College of Art and Design and is a performance poet.

In addition to A Requiem, the team has written: The Song of St Francis, a children's oratorio; Veni Creator Spiritus and the musical drama, Heloise. Ways of Escape, an evening of poetry and original songs, was premiered at the Windsor Fringe Festival. They have a back catalogue of nearly 200 songs.

Kendal has written two Christmas carols for the Market Harborough Singers and Rod and Kendal provided incidental music for an open-air performance of Shakespeare's As You Like It. They wrote the music for the Harborough Mysteries in 2000 and again in 2005. They also provide music for 'Christ in the Centre, an annual Passion Play performed on Good Friday in Leicester City Centre since 2003, which this year drew a crowd of 9,000 people.

Ian has published Dreams and Responsibilities: Selected Poems. He is Henley-on-Thames' unofficial Poet Laureate.

Kendal's book for children, 'The Canine Commandments', written in an effort to prevent dogs having to bite people and illustrated by Victor Ambrus, is to be published at Christmas.

For further information about Linden Arts, contact Kendal Kirkland on 01933-681393.

Market Harborough Singers

The Market Harborough Singers was initially formed by Barry Clark some 30 years ago. From its early years as a predominantly competitive choir, the group has expanded its repertoire to include a vast range of music from medieval to modern, classical choral to contemporary rock and pop, full scale oratorios to folk songs. Current repertoire includes not only the Requiem for rock band and choir that you will hear tonight but also Brahms'

German Requiem and sacred and secular part songs.

Competitive successes have included BBC Radio 3's Let the People Sing, The Sainsbury's BBC TV Choir of the Year, the Debreccen Choral Festival in Hungary and the International Eisteddfod in Llangollen, Wales. In addition, other foreign tours have included two trips to Prague plus concerts in the USA and Canada, Switzerland, Germany, the Netherlands and of course all over the British Isles. The choir's most recent overseas tour was to Poland which encompassed a short recital 300 feet below ground in a magnificent chamber in a salt mine, as well as concerts in the centre of Krakow. Last year the choir took up residence at Brecon Cathedral to sing the choral services over a long weekend.

Based in Leicestershire, the choir draws its membership more widely but returns to its homeland for a traditional Christmas concert each year. This takes the form of a programme of words and music with a guest reader. Such guests have, over the years, included Martin Jarvis, Patricia Routledge and Simon Russell Beale. Christmas has been a theme throughout this year as during the summer, the choir were joined by Jennifer Partridge and Andrew King to record a new Christmas CD. For this, the seasonal readings were performed by Timothy West and Prunella Scales. We are therefore naturally delighted to welcome Prunella Scales again this evening.

The choir is also delighted to be at St Alfege tonight. Chris Moody sang with the choir in Market Harborough for many years and we couldn't resist his invitation to sing in these magnificent surroundings.

For more information about the choir, concerts, recording or membership, contact Tim Blades on 01858-432858 or visit

www.marketharboroughsingers.co.uk