



Royal Conservatoire
of Scotland

Voices on High

RCS Voices

Tadhg Sauvey **Cello**

Ben Burnley **Double bass**

Tiffany Vong **Chamber organ**

Timothy Dean **Conductor**

JOHANN SEBASTIAN BACH (1685-1750)

Komm, Jesu, komm

CARLO GESUALDO (1566-1613)

O vos omnes

Ave, dulcissima Maria

JAMES MACMILLAN (b. 1959)

O bone Jesu

FRANCIS POULENC (1899-1963)

Quatre motets pour un temps de pénitence

BACH

Lobet den Herrn, alle Heiden



Fridays at One

Friday 22 April 2016

JOHANN SEBASTIAN BACH (1685-1750)

Komm, Jesu, komm, BWV229

1. Chorus

Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwindt je mehr und mehr,
ich sehne mich nach deinem Frieden;
der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben,
du bist der rechte Weg,
die Wahrheit und das Leben.

Come, Jesus, come, my body is weary,
my strength wanes more and more,
I long for Your peace;
the sour path becomes too difficult for me!
Come, come, I will yield myself to You,
You are the true path,
truth and life.

2. Aria

Drum schließ ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

Therefore I enclose myself in Your Hands
and say goodnight to you, world!
Even though my lifetime rushes to its end,
my spirit is nevertheless prepared.
It shall soar with its Saviour,
since Jesus is and remains
the true path to life.

Paul Thymich (1656-1694)

CARLO GESUALDO (1566-1613)

O vos omnes

I. Sicut ovis ad occisionem

Sicut ovis ad occisionem ductus est,
et dum male tractaretur,
non aperuit os suum:
traditus est ad mortem,
ut vivificaret populum suum.

Like a lamb he was led to slaughter,
and while they handled him roughly,
he did not open his mouth:
he was given over to death,
that he might give life to his people.

Tradidit in mortem animam suam,
et inter iniquos
reputatus est.

He gave over his soul to death,
and was considered
a wrongdoer.

II. Jerusalem, surge

Jerusalem, surge,
et exue te vestibus jucunditatis:
induere te cinere et cilicio,
quia in te occisus est
Salvator Israel.

Jerusalem, get up,
and put off your joyful garments:
clothe yourself in ashes and sackcloth,
for in you was put to death
the Saviour of Israel.

Deduc quasi torrentem lacrimas
per diem et noctem,
et non taceat pupilla oculi tui.

Let your tears fall like a flood
day and night,
and let your eyes take no rest.

III. Plange quasi virgo

Plange quasi virgo, plebs mea;
ululate, pastores,
in cinere et cilicio:
quia veniet dies Domini magna,
et amara valde.

Accingite vos, sacerdotes,
et plangite, ministri altaris;
aspergite vos cinere.

Weep like a virgin, my people;
wail, shepherds of the flock,
in ashes and sackcloth:
for the great day of the Lord is coming,
and bitter indeed will it be.

Gird yourselves, you priests,
and weep, ministers at the altar;
sprinkle yourselves with ashes.

IV. Recessit pastor noster

Recessit pastor noster,
fons aquae vivae,
ad cuius transitum
sol obscuratus est:
nam et ille captus est
qui captivum tenebat primum hominem;
hodie portas mortis et seras pariter
Salvator noster disruptit,

Destruxit quidem claustra inferni,
et subvertit potentias diaboli.

Our shepherd is gone,
the fount of living water,
and at his passing
the sun has grown dark:
for he who made the first man captive
has himself been taken;
today our Saviour has burst
the locked gates of death,

Indeed he has destroyed the gates of hell,
and overturned the power of the devil.

V. O vos omnes

O vos omnes, qui transitis per viam,
attendite, et videte
si est dolor similis
sicut dolor meus.

Attendite, universi populi,
et videte dolorem meum.

All you who pass by on the road,
stay, and see
if there is any sorrow
like my sorrow.

Stay, all you peoples,
and look upon my sorrow.

VI. Ecce quomodo moritur iustus

Ecce quomodo moritur justus,
et nemo percipit corde;
et viri justi tolluntur,
et nemo considerat:
a facie iniquitatis
sublatus est justus,
et erit in pace memoria ejus.

See how the just man dies,
and no one takes notice;
and how just men are carried off,
and no one takes thought of it:
from the sight of the wicked
the just man indeed is taken,
and his memory will be in peace.

Tamquam agnus coram tondente
se obmutuit,
et non aperuit os suum;
de angustia et de iudicio
sublatus est.

Like a lamb before the shearer
he kept silence,
and did not open his mouth;
from his trouble and from sentence
he was delivered.

VII. Astiterunt reges terrae

Astiterunt reges terrae,
et principes convenerunt in unum
adversus Dominum,
et adversus Christum ejus.

The kings of the earth have risen up,
and the princes have met in council
against the Lord,
and against his Anointed One.

Quare fremuerunt gentes,
et populi
meditati sunt inania?

Why do the nations rage,
and the people
plan foolish things?

VIII. Aestimatus sum

Aestimatus sum
cum descendentibus in lacum;
factus sum sicut homo sine adiutorio,
inter mortuos liber.

I was reckoned among those
who go down to the pit;
I am become like a man standing alone,
among the dead, one free man.

Posuerunt me in lacu inferiori,
in tenebris
et umbra mortis.

They laid me in the lowest pit,
in darkness
and in the shadow of death.

IX. Sepulto Domino

Sepulto Domino,
signatum est monumentum,
volvantes lapidem
ad ostium monumenti;
ponentes milites qui custodirent illum.

At the burial of the Lord,
they chose a tomb,
and rolled a stone
to the mouth of the tomb;
and they placed soldiers there to guard it.

Accedentes principes sacerdotum
ad Pilatum, petierunt illum.

The chief priests came
to Pilate, and petitioned him.

GESUALDO

Ave, dulcissima Maria

Ave, dulcissima Maria,
vera spes et vita, dulce refrigerium!

O Maria, flos virginum,
ora pro nobis Jesum.

Hail, sweetest Maria,
true hope and life, sweet comfort!

O Maria, flower of virgins,
pray for us to Jesus.

JAMES MACMILLAN (b. 1959)

O bone Jesu

O bone Jesu, O piissime Jesu, O dulcissime Jesu,
O Jesu fili virginis Mariae plenus pietate
O dulcis Jesu
secundum magnam misericordiam tuam
miserere mei.
O clementissime Jesu
deprecor te per illum sanguinem pretiosum
quem pro peccatoribus effundere voluisti
ut abluas iniquitatem meam
et in me respicias
miserum et indignum peccatorem
et hoc nomen Jesum invocantem.
O nomen Jesu, nomen dulce, nomen Jesu,
nomen dilectabile, nomen Jesu, nomen suave,
quid enim est Jesus nisi salvator?
Ergo bone Jesu propter nomen tuum
salva me ne peream
et ne permittas me damnari
quem tu ex nihilo creasti.
O bone Jesu ne perdat me iniquitas mea.
Rogo te, piissime Jesu,
ne perdas me quem fecit tua bonitas.
O dulcis Jesu, recognosce quod tuum est
et absterge quod alienum est.
O amantissime Jesu, O desideratissime Jesu,
O mitissime Jesu, O Jesu,
admitte me intrare regnum tuum, dulcis Jesu.

O good Jesus, O most holy Jesus, O most sweet
Jesus,
O Jesus, son of the Virgin Mary, full of piety,
O sweet Jesus,
according to your great mercy
have mercy upon me.
O most compassionate Jesus
I beseech you by that precious blood
which you willingly shed for sinners
that you might wash away my wickedness
and look upon me
miserable and unworthy sinner
imploring this name of Jesus.
O name of Jesus, sweet name, name of Jesus,
beloved name, name of Jesus, sweet name,
for what is Jesus if not our saviour?
Therefore good Jesus through your name
save me that I shall not perish
and suffer me not to be damned
whom you created out of nothing.
O good Jesus, let not my sin destroy me.
I beg you, most holy Jesus,
forsake not me whom your love has made.
O sweet Jesus, accept what is yours
and reject that which offends you.
O most beloved Jesus, O most longed for Jesus,
O most gentle Jesus, O Jesus,
permit me to enter into your kingdom, sweet Jesus.

Quatre motets pour un temps de pénitence, FP97

I. Timor et tremor

Timor et tremor venerunt super me,
et caligo cecidit super me.
Miserere mei, Domine,
quoniam in te confidit anima mea.
Exaudi, Deus, deprecationem meam,
quia refugium meum es tu et adiutor fortis.
Domine, invocavi te, non confundar.

Fear and trembling have come upon me,
and darkness has seized my soul.
Have mercy on me, O Lord,
for in you have I put my trust.
Hear my prayer, O my God,
for you are my refuge and my strong helper.
I have called upon you, O Lord, that I not be
confounded.

II. Vinea mea electa

Vinea mea electa, ego te plantavi:
quomodo conversa es in amaritudinem,
ut me crucifigeres et Barrabam dimitteres.
Sepivi te et lapides elegi ex te
et aedificavi turrim.

You are my chosen vine and by my hand you were
planted;
how then have you become bitter?
You crucified me and set Barabbas free.
I guarded you with a hedge, I removed the stones
from around you,
I built a tower to watch over you.

III. Tenebrae factae sunt

Tenebrae factae sunt dum crucifixissent Jesum
Judaei,
et circa horam nonam exclamavit Jesus voce
magna:
Deus meus, ut quid me dereliquisti?
Et inclinato capite emisit spiritum.
Exclamans Jesus voce magna ait:
Pater, in manus tuas commendo spiritum meum.

The day grew dark as the Jews nailed Jesus to the
cross,
and at about the ninth hour Jesus cried out in a
loud voice:
'My God, my God, why have you forsaken me?'
And he bowed his head and gave up his spirit.
Jesus said in a loud voice:
'Father, into your hands I commend my spirit.'

IV. Tristis est anima mea

Tristis est anima mea usque ad mortem:
sustinete hic et vigilate mecum.
Nunc videbitis turbam quae circumdabit me.
Vos fugam capietis, et ego vadam immolari pro
vobis.
Ecce, appropinquat hora
et Filius hominis tradetur in manus peccatorum.

My spirit is laden with sorrow and would die;
remain here awhile and keep watch with me.
Soon you will see a great crowd come to surround
me.
You will flee, and I shall be sacrificed for you.
Lo, the time is nigh
when the Son of man shall be given over into the
hands of sinners.

BACH

Lobet den Herrn, alle Heiden, BWV 230

Lobet den Herrn, alle Heiden, und preiset ihn, alle
Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.

O praise the Lord, all ye nations. Praise him, all ye
people!
For his merciful kindness is great toward us
and the truth of the Lord endureth for ever.

Psalm 117

Timothy Dean studied music at Reading University, and then piano and conducting at the Royal College of Music. He then became Chorus Master and Head of Music for Kent Opera where he worked for ten years, conducting a wide repertoire on tour in the UK and abroad, including a cycle of Britten's *Church Parables* performed at a number of UK festivals in the 1990s. In 1987 he was appointed the first Music Director of British Youth Opera and was instrumental in developing the company into a vital part of the national infrastructure for training young singers and musicians to an advanced level, as well as conducting over twenty productions and many concerts for the company. From 2000 to 2006 he was Artistic Director of BYO, of which he is now a Vice-President. Timothy was conductor of the London Bach Society in the late 1980s, and Music Director of The Opera Company from 1990 to 1994. In 1990 he spent a year as Assistant Music Director and Chorus Master with the New D'Oyly Carte Opera Company, conducting on tour in the UK and USA, after which he made company debuts for English National Opera and Scottish Opera.

In 1994 he was appointed Head of Opera at the RSAMD (now RCS) in Glasgow, in charge of new postgraduate courses in opera training for singers and répétiteurs. As well as giving concerts with the Symphony Orchestras of both the Junior and Senior Conservatoire, he has conducted over fifty new opera productions in Glasgow and Edinburgh. He was involved in collaborative projects with the Conservatoire of Rostov-on-Don in Russia, conducting performances of Strauss' *Ariadne auf Naxos* and Britten's *Phaedra* in 2009 and Prokofiev's *War and Peace* in 2010, which received a Royal Philharmonic Society Award nomination. He is Artistic Director of the Royal Conservatoire's Song Studio, giving vocal recitals with singers all over Scotland, and is now director of Royal Conservatoire Voices, a vocal ensemble created to perform early and contemporary repertoire which has broadcast on BBC Radio 3 and appeared at the Edinburgh International Festival. Timothy was made a Fellow of the RCS in 2010.

Since moving to Scotland he has worked with the Royal Scottish National Orchestra, Orchestra of Scottish Opera, English Chamber Orchestra, Paragon Ensemble and Haddo House Opera, and was Director of the RSNO Chorus from 2006 to 2014. In 2013 he conducted *The Cunning Little Vixen* for the Hong Kong Academy of the Performing Arts, and in 2014 was Artist-in-Residence at the Hochschule in Nuremberg. He continues to be active as coach, accompanist, adjudicator and conductor.

Ben Burnley was born in Glasgow, and started the double bass at the age of fourteen under the tutelage of David Peller. He attended the RSAMD Junior Academy in 2010 and also the National Youth Orchestra of Scotland, and was appointed Co-principal Bass of National Youth Orchestra of Great Britain in 2012 for two years. Ben was offered a place to the RCS in 2015 and was awarded the ABRSM Scholarship to study his undergraduate degree, studying with Nikita Naumov. Ben has started to broaden his musical playing by starting baroque bass, and has played *St John Passion* with the RCS under the baton of John Butt and also played with a small ensemble of players from the Scottish Chamber Orchestra. He recently performed Bach's B Minor Mass with the Kellie Consort in St Andrews, and he is also learning viol da gamba with Alison McGillivray.

American cellist **Tadhg Sauvey** is a master's student at the RCS studying with Alison Wells. Before coming to Glasgow he studied in his native Wisconsin, earning his bachelor's degree in music and history at the University of Wisconsin. At the RCS he participated in the BBC Scottish Symphony Orchestra's mentoring scheme and other side-by-side projects with the RSNO and Scottish Ensemble. He has also been fortunate enough to play in masterclasses with Raphael Wallfisch, Robert Max, Narek Hakhnazaryan and the Brodsky Quartet. Tadhg has enjoyed studying the Baroque cello with David Watkin and Alison McGillivray, and performs on that instrument as a member of the Kellie Consort.

Originally from Hong Kong, **Tiffany Vong** started learning the organ with Robert Gower and Matthew Beetschen while at Glenalmond College, Perthshire where she was appointed the organ scholar. She was awarded the Ralph Kerr Quaich for Keyboard Achievement in her final three years at Glenalmond. Tiffany read music at Oriel College, Oxford (2011 to 2014) where she was organ scholar under Director of Chapel Music, Dr David Maw, also studying organ with Stephen Farr and choral conducting with Paul Spicer. Tiffany has been on tours to Portugal, Poland, and Belfast with the Oriel Chapel Choir, and participated in a study trip to France with other Oxford organ scholars. She obtained the Associateship of the Royal College of Organists (ARCO) in 2014. Tiffany is currently in her first year of a Master of Music degree at the RCS with a postgraduate scholarship from the Royal Conservatoire of Scotland Trust, studying organ with David Hamilton and harpsichord with Jan Waterfield. She is also active as an accompanist and continuo player.

RCS Voices

Soprano

Poppy Shotts
Martina Starr-Lassen
Eleanor Bundy
Myrna Tennant
Eugenie dePadriac

Tenor

Liam Bonthrone
Ted Black
Nathan Jenkins
James Slimings
David Horton

Alto

Suzannah Bedford
Lea Shaw
Judith LeBruilly
Beth Taylor
Inkeri Kallio

Bass

Coin Murray
Jonathan Forbes Kennedy
James Corrigan
Timothy Edmundson
Peter Norris

Royal Conservatoire Voices is a group set up in 2014 to give performing opportunities to talented young singers, to sing both as a group of soloists and as an ensemble to the highest standards. It is a flexible pool of talent, which can vary in size and nature according to repertoire, and is designed to explore music from all periods, from Renaissance and Baroque to contemporary. Its first public performances were in Glasgow in 2015, and further appearances include a concert of German romantic music for male voices and horns recorded for BBC Radio 3 as part of the Cottier Chamber Music Project in June 2015, featuring a world premiere by David Kirchner. In December 2015 it presented a programme of polyphony as part of the lunchtime concert series in St Mary's Cathedral, Glasgow.

In August 2015 it made its Edinburgh International Festival debut as the chorus in Stravinsky's *A Rake's Progress* with the Scottish Chamber Orchestra conducted by Sir Andrew Davis, and made its Fringe debut with a programme of Bach motets. RCS Voices will enjoy a busy summer in 2016, including a first visit to the St Magnus Festival, the Aberdeen International Youth Festival and a return to the Edinburgh International Festival featuring soloists from the group.