



Early Music Society
OF THE ISLANDS

34th SEASON



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A Cathedral for the City

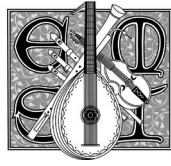
Requiem (1605)
Tomás Luis De Victoria
With British And Spanish Lenten Motets

The Choir Of Clare College, Cambridge
Graham Ross *conductor*

23 March 2019
Christ Church Cathedral

Early Music Society

OF THE ISLANDS



...and to close the

2018-19 Concert Season

Gate to the East

6 April 2019 Saturday 8pm

Alix Goolden Hall

Marco Beasley *tenor* (ITALY)

Constantinople (MONTREAL)

Kiya Tabassian *setar and direction*

Italian, Ottoman, and Persian songs are interwoven in *Majmua*, an early-17th century manuscript from Constantinople compiled by the Polish musician and orientalist Albert Bobowski (Ali Ufki). Bobowski revels in shifting among languages and styles. Constantinople recreates a bridge between European and Asian cultures.



Tomás Luis de Victoria: Requiem (1605)

with British and Spanish Passiontide motets

Officium Defunctorum 'Requiem' (1605)

- Taedet animam meam
- Introitus

Tomás Luis de Victoria (1548 – 1611)

Helena Mackie *soprano*

In ieiunio et fletu

Requiem (1605)

- Kyrie
- Graduale

Thomas Tallis (c. 1505 – 85)

Tomás Luis de Victoria

Jessica Hopkins *soprano*

Stabat Mater

Requiem (1605)

Offertorium

Juan Gutiérrez de Padilla (c. 1590 – 1664)

Tomás Luis de Victoria

Rosina Griffiths *mezzo-soprano*

How are the mighty fallen

Robert Ramsey (c. 1590 – 1644)

INTERMISSION

O vos omnes

Requiem (1605)

Sanctus; Benedictus

- Agnus Dei I, II & III

Tomás Luis de Victoria

Tomás Luis de Victoria

Katie Care *soprano*

Rhea Gupta *soprano*

Ne irascaris, Domine / Civitas sancti tui

Requiem (1605)

- Communio

William Byrd (c. 1539/40 – 1623)

Tomás Luis de Victoria

Julia Morris *soprano*, Samuel Porteous *tenor*

- Versa est in luctum

Versa est in luctum

Requiem (1605)

- Responsorium

Alonso Lobo (c. 1555 – 1617)

Tomás Luis de Victoria

Joseph Payne *countertenor* Michael Johnston *tenor* Christopher Holliday *bass*

Helena Mackie *soprano* Sophie Alabaster *soprano* Caitlin Obee *mezzo-soprano* Jonathan Nicolaides *tenor*

Programme Notes

It is an enormous pleasure to be with you this evening to make our debut here in Victoria, as part of our tour of Canada, USA and Mexico. Fittingly for tonight's venue, our programme is centred around the six-voice 1605 *Requiem* of Spaniard Tomás Luis de Victoria. The music of this great a cappella Requiem Mass setting has, for more than four hundred years, glowed with extraordinary fervour and conviction, and remains for me one of the most refined, dignified and serene settings in the canon. For our performance this evening the movements of the Mass act as pillar stones inbetween which I have interspersed six motets – three British, three Spanish – which aim to complement the text of the Requiem Mass and the church's current season of Lent

Victoria's *Officium Defunctorum* ('Office of the Dead') incorporates his second Requiem Mass, written for six-part choir. This music, often known simply as Victoria's *Requiem*, has been regarded as some of his finest and one of the last great works of Renaissance polyphony. The musicologist Bruno Turner describes its 'passionate conviction within a musical and spiritual atmosphere of serenity and fitness for its liturgical purpose'. Victoria's earlier 1583 four-part Requiem Mass setting was reprinted in 1592, by which stage he was well established in Madrid as choirmaster and chaplain to the Dowager Empress Maria, Philip II's sister and widow of Maximilian II, in retirement at the Royal Convent of the Barefoot Nuns of St Clare. The Princess Margaret, Maria's daughter, was professed with solemn vows in 1584 and she was one of 33 cloistered nuns whose daily services were sung by twelve singing priests and four boys (increased to six in 1600). In 1603 the Empress died, and for the memorial services at the Church of St Peter and St Paul, where Madrid Cathedral now stands – the Convent Chapel would have been much too small for such a service – Victoria composed his second *Requiem*, or, correctly, as he called it, the *Office of the Dead*. It incorporates music for the Mass itself, a funeral motet (*Versa est in luctum*) additional to the strict liturgy, one of the great Latin texts for the ceremony of Absolution that follows the Mass, and a Lesson that belongs to Matins at the start.

Thomas Tallis, Victoria's slightly older British contemporary, is one of the greatest composers of the English Renaissance. He made much of matching text to

music in **In ieunio et fletu**, showing much absorption of the influx of both sacred and secular continental music into England at the time. The penitential words, begging the Lord to spare His people from having their heritage destroyed, have been said to perhaps betray

Tallis's own sympathy with the plight of the Catholic church in Britain at the time.

Juan Gutiérrez de Padilla was born in Spain at Málaga, probably in 1590, but moved to Puebla, Mexico in 1620 to compose music in the New World. His four-voice setting of the opening verses of **Stabat Mater** shows his thorough masterly technical and expressive grasp of the 'old' conservative polyphonic style. His creation of atmosphere is remarkable: twenty-five of the opening twenty-seven measures have either notated accidentals, or require their addition. Weeping in sharps and flats, the sequence of dissonant suspensions and resolutions subtly creates the anguish of the Mother of Jesus standing at the foot of the Cross.

Following the *Offertorium* of the Requiem Mass – its text delivering the souls of the faithful departed from the pains of hell – is Robert Ramsey's extraordinary motet **How are the mighty fallen**. Scottish-born Ramsey graduated as a Bachelor of Music from the University of Cambridge in 1616, where he was organist of Trinity College from 1628 until 1644. The text of his anthem focuses on the lament over Jonathan, in which the king describes his friend as 'my brother'. Influenced by the emergent music of contemporary Italy, Ramsey treats the text in a highly affective manner; its sound world is far removed from the classicism of sacred liturgical music by his English contemporaries. His use of the English false relation is to extraordinarily modern expressive ends, such as the astonishingly sensuous 'my brother Jonathan'. The boldest gesture is reserved for the third section, where the words 'How are the mighty fallen' are reintroduced with an un-prepared major 7th chord – a startlingly daring dissonance for its time.

Victoria's setting of **O vos omnes** is for smaller forces than his *Requiem* – here just four voice parts deliver this a sustained and dramatic setting blending both declamatory and meditative writing, with chains of weeping suspensions. The text is taken from the Holy Responses for Holy Saturday, and is a Latin paraphrase of Lamentations 1: 12.

William Byrd's double motet **Ne irascaris, Domine** and **Civitas sancti tui**, taken from his 1589 *Cantiones sacrae*, is a highly personal composition, and one of his most political works. It sets part of Isaiah 64, in which forgiveness is asked for a society of people who have made their city, Jerusalem, a wilderness and a desolation. It offers a remarkable insight into a composer honing his art with economy and concentration of resources during the fate of the Catholic church. The intensification of the lament over Jerusalem is beautiful, but extreme; the final phrase 'desolata est' is heard no fewer than 54 times.

Following Victoria's setting of the funeral motet **Versa est in luctum**, we hear another setting by his Spanish contemporary, Alonso Lobo. In his lifetime Lobo he was respected as the equal of Victoria himself. His musical language is detectably of a later generation than that of Victoria, even though he was seven years younger. This motet is pre-eminent at showing his beauty of the contrapuntal line, but without being afraid to show

expression with some angular writing ('in vocem flentium', for example). The 1602 print of this motet described it as being composed for the memorial service of Philip II of Spain, held in 1598.

Our programme closes with the *Responsorium* movement of Victoria's Mass – the longest movement of all, interspersing two verses for solo trio and quartet amongst the tutti writing, and closing with a reprise of the Kyrie from the start. Published in 1605, the dedication on the cover of the *Requiem* stated that this music was composed 'for the obsequies of your most revered mother'. The Mass has been seen by many as a Requiem for an Age: the end of Spain's golden century, the end of Renaissance music, and, indeed, the end of Victoria's own life – it was to become his last published work before his death in 1611.

Graham Ross
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Texts and Translations

OFFICIUM DEFUNCTORUM LECTIO II AD MATUTINUM

[JOB 10: 1–7]

Taedet animam meam vitae meæ,
dimittam adversum me eloquium meum,
loquar in amaritudine animæ meæ.
Dicam Deo: Noli me condemnare:
indica mihi, cur me ita iudices.
Numquid bonum tibi videtur,
si calumnieris, et opprimas me,
opus manuum tuarum,
et consilium impiorum adiuves?
Numquid oculi carnei tibi sunt:
aut sicut videt homo, et tu vides?
Numquid sicut dies hominis dies tui,
aut anni tui sicut humana sunt tempora,
ut quæras iniquitatem meam,
et peccatum meum scruteris?
Et scias, quia nihil impium fecerim,
cum sit nemo, qui de manu tua possit eruere.

MISSA PRO DEFUNCTIS

Introitus

Requiem æternam dona eis Domine
et lux perpetua luceat eis.
Te decet hymnus Deus in Sion,
et tibi reddetur votum in Ierusalem:
exaudi orationem meam, ad te omnis caro veniet.
Requiem æterman dona eis Domine
et lux perpetua luceat eis.

In ieiunio et fletu

[JOEL 2: 12, 17; FIRST SUNDAY OF LENT, MATINS RESPONSORY]

In ieiunio et fletu orabant sacerdotes:
Parce, Domine, parce populo Stuo,
et ne des hereditatem tuam in perditionem.
Inter vestibulum et altare plorabant sacerdotes,
dicentes: Parce populo tuo.

OFFICE OF THE DEAD THE SECOND LESSON OF MATINS

*My soul is weary of my life,
I will let go my speech against myself,
I will speak in the bitterness of my soul.
I will say to God;
tell me why Thou judgest me so.
Doth it seem good to Thee
that Thou shouldst calumniate me, and oppress me,
the work of Thy own hands,
and help the counsel of the wicked?
Hast Thou eyes of flesh:
or, shall Thou see as man seeth?
Are Thy days as the days of man,
and are Thy years as the times of men,
that Thou shouldst inquire after my iniquity,
and search after my sin?
And shouldst know that I have done no wicked thing,
whereas there is no man that can deliver out of Thy hand.*

MASS FOR THE DEAD

Introit

*Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem:
O hear my prayer, all flesh shall come to Thee.
Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.*

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

Graduale

Requiem æternam dona eis Domine
et lux perpetua luceat eis.
In memoria æterna erit iustus:
ab auditione mala non timebit.

Gradual

Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.
The just shall be in everlasting remembrance,
he shall not fear the evil hearing.

Stabat Mater

[attributed to JACAPONE DA TODI (c. 1230-1306), translated by EDWARD CASWALL (1814-78)]

Stabat Mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat Filius.

*At the cross her station keeping,
stood the mournful mother weeping,
close to Jesus to the last.*

Cuius animam gementem
Contristatam et dolentem
Pertransivit gladius.

*Through her soul, of joy bereaved,
bowed with anguish, deeply grieved,
now at length the sword hath passed.*

Offertorium

Domine Iesu Christe, Rex gloriæ,
libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael,
repræsentet eas in lucem sanctam:
quam olim Abrahæ promisisti,
et semini eius.
Hostias et preces tibi, Domine, laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahæ promisisti,
et semini eius.

Offertory

*O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell and from the deep pit:
deliver them from the lion's mouth,
that hell may not swallow them up,
and may they not fall into darkness;
but may the holy standard-bearer, Michael,
lead them into Thy holy light;
which Thou didst promise to Abraham
and to his seed.
Sacrifices and prayers we offer to Thee, O Lord;
receive them for those souls
for whom we make memorial this day;
let them, O Lord, pass from death unto life.
Which Thou didst promise to Abraham
and to his seed.*

How are the mighty fallen

[2 SAMUEL 1: 25–27]

How are the mighty fallen in the midst of the battle, O Jonathan.

Thou wast slain in thy high places.

O Jonathan, woe is me for thee, O Jonathan, my brother, very kind hast thou been to me.

Thy love to me was wonderful, passing the love of women.

How are the mighty fallen, and the weapons of war destroyed.

O vos omnes

[No. 14 of TENEBRAE RESPONSORIES FOR HOLY SATURDAY]

O vos omnes qui transitis per viam:

attendite et videte si est dolor sicut dolor meus.

O vos omnes qui transitis per viam,

attendite et videte:

Si est dolor similis sicut dolor meus.

Attendite, universi populi, et videte dolorem meum.

Si est dolor similis sicut dolor meus.

*O all ye that pass by the way,
attend and see if there be any sorrow like to my sorrow.*

*O all ye that pass by the way,
attend and see:*

If there be any sorrow like to my sorrow.

Attend, all ye people, and see my sorrow:

If there be any sorrow like to my sorrow.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus 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 Thy glory.

Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,

dona eis requiem.

Agnus Dei, qui tollis peccata mundi,

dona eis requiem sempiternam.

*Lamb of God, who takest away the sins of the world,
grant them rest.*

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

Ne irascaris, Domine / Civitas sancti tui

[ISAIAH 64: 9–10]

Ne irascaris, Domine, satis

et ne ultra memineris iniquitatis nostrae.

Ecce, respice, populus tuus omnes nos.

Be not angry, O Lord, still,

neither remember our iniquity for ever.

Behold, see, we beseech thee, we are all thy people.

Civitas sancti tui facta est deserta.

Sion deserta facta est, Jerusalem desolata est.

The holy cities are a wilderness.

Sion is a wilderness, Jerusalem a desolation.

Communio

Lux æterna luceat eis, Domine.
Cum sanctis tuis in æternum, quia pius es.
Requiem æterman dona eis, Domine,
et lux perpetua luceat eis.
Cum sanctis tuis in æternum, quia pius es.
Requiescant in pace. Amen.

MOTECTUM

[JOB 30: 31; 7: 16]

Versa est in luctum cithara mea,
et organum meum in vocem flentium.
Parce mihi, Domine, nihil enim sunt dies mei.

ABSOLUTIO

Responsorium

Libera me, Domine, de morte æterna,
in die illa tremenda:
Quando cæli movendi sunt et terra:
dum veneris iudicare sæculum per ignem.
Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira.

Quando cæli movendi sunt et terra.
Dies illa, dies iræ, calamitatis et miseræ,
dies magna et amara valde.

Dum veneris iudicare sæculum per ignem.
Requiem æternam dona eis, Domine,
et lux perpetua luceat eis.
Libera me, Domine, de morte æterna,
in die illa tremenda:
Quando cæli movendi sunt et terra:
Dum veneris iudicare sæculum per ignem.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Communion

*May light eternal shine upon them, O Lord.
With Thy saints for ever, for Thou art merciful.
Eternal rest give unto them, O Lord:
and let perpetual light shine upon them.
With Thy saints for ever, for Thou art merciful.
May they rest in peace. Amen.*

FUNERAL MOTET

*My harp is turned to mourning
and my organ into the voice of those that weep.
Spare me, Lord, for my days are nothing.*

ABSOLUTION

Responsory

*Deliver me, O Lord, from eternal death
in that awful day:
When the heavens and the earth shall be moved:
When Thou shalt come to judge the world by fire.
Dread and trembling have laid hold on me, and I fear
exceedingly because of the judgement and the wrath to
come.
When the heavens and earth shall be shaken.
O that day, that day of wrath, of sore distress,
and of all wretchedness, that great and exceeding bitter
day.
When Thou shalt come to judge the world by fire.
Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.
Deliver me, O Lord, from eternal death
in that awful day:
When the heavens and the earth shall be moved:
When Thou shalt come to judge the world by fire.*

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*



The Artists

The Choir of Clare College, Cambridge

Since the founding of a mixed voice choir in 1972, the Choir of Clare College, Cambridge has gained an international reputation as one of the world's leading university choirs. In addition to its primary function of leading services three times a week in the College chapel, the Choir keeps an active schedule recording, broadcasting, and performing. Under the direction of Graham Ross, Director of Music since 2010, it has been praised for its consistently 'thrilling' and 'outstanding' performances worldwide. Recent engagements include Handel's *Messiah* with the Orchestra of the Age of Enlightenment (OAE), Mozart's *Requiem* with the Manchester Camerata, Mahler's Symphony No. 8 and the world première of Alexander Raskatov's *Green Mass* with the London Philharmonic Orchestra (LPO), Fauré's *Requiem* with the Malaysian Philharmonic Orchestra, and concerts worldwide including Notre Dame Cathedral, Library of Congress, and Sydney Opera House. The Choir's 2018/19 schedule includes Bach's *Christmas Oratorio* with the OAE, Britten's *War Requiem* in King's College Chapel, Cambridge, performances in Westminster Cathedral, St John's Smith Square's Holy Week Festival, Barcelona's Le Palau, and tours of the USA, Canada, Mexico, Spain and China.

In addition to live performances, the Choir has produced an impressive discography of more than forty recordings. Those under Graham Ross on the Harmonia Mundi label have been released to great critical acclaim, earning praise for 'exceptional singing' and 'immaculate performances', a *Le Choix de France Musique* and

a *Diapason d'Or* award, and garnering a *Gramophone Award* nomination. The Choir's nine-disc series of Music for the Church Year received many 5 star reviews in the national and international press, with recordings for Advent (2013), Passiontide (2014), Christmas (2014), Ascensiontide and Pentecost (2015), All Saints and All Souls (2015), Easter (2016), Epiphany (2017), Corpus Christi (2017) and Trinity (2018). Other acclaimed recent recordings include *Remembrance*, the first recording of choral works by Imogen Holst, and *Reformation 1517-2017*, a special album of music celebrating the quincentenary of the Reformation.

The Choir has toured widely, including in the USA, Australia, Japan, China, Singapore, Malaysia, Russia, the Middle East and mainland Europe. It has collaborated with the OAE in performances of Handel's *Jephtha* under the direction of René Jacobs, with the Australian Chamber Orchestra in Beethoven's Symphony No. 9, with the LPO conducted by Sir Mark Elder and Vladimir Jurowski, and with many other ensembles including the Academy of Ancient Music, European Union Baroque Orchestra, Freiburger Barockorchester, Israel Camerata, Aurora Orchestra and the Dmitri Ensemble. The Choir performs a wide range of repertoire throughout the year, and has commissioned and premiered works by many composers, including Herbert Howells, John Tavener, John Rutter, Giles Swayne, James Whitbourn, Andrew Carter, Jonathan Dove, Julian Phillips, Tarik O'Regan, Graham Ross, Brett Dean, Matthew Martin and Nico Muhly.

www.clarecollegechoir.com

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The Choir of Clare College, Cambridge

Graham Ross *director*

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Katie Care (Education)
Lottie Greenhow (Music MMus)
Rhea Gupta (Classics)
Jessica Hopkins (Music)
Helena Mackie (Music)
Rebecca McElroy (Philosophy)
Julia Morris
(Modern and Medieval Languages)
Scarlet O'Shea
(Modern and Medieval Languages)
Louise Turner
(History and Modern Languages)

Tenors

Michael Johnston (Music MMus)
Victoria Longstaff (Music)
Jonathan Nicolaidis (Music)
Samuel Porteous (Geography)
Howard Winfield (alumnus)

Altos

Eleanor Carter (Music)
Rosina Griffiths (Classics)
Theo Normanton
(Modern and Medieval Languages)
Caitlin Obee (Music)
Joseph Payne (Anglo-Saxon, Norse, and Celtic)
Pia Rose Scattergood (Music)
Mathilda Stables (Music)

Basses

Ashley Chow (Natural Sciences)
Conor Farrell-Foster
(Modern and Medieval Languages)
Liam Goddard (Mathematics)
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Graham Ross *director*

Graham Ross has established an exceptional reputation as a sought-after conductor and composer of a very broad range of repertoire. He is co-founder and Principal Conductor of The Dmitri Ensemble and Director of Music and Fellow of Clare College, Cambridge, with whom his performances around the world and his extensive discography have earned consistently high praise. In demand as a regular guest conductor of other ensembles in the UK and abroad, recent collaborations have included London Mozart Players, BBC Concert Orchestra, BBC Singers, Malaysian Philharmonic Orchestra, Aurora Orchestra, Australian Chamber Orchestra and Aalborg Symfoniorkester. In the 2018/19 season he makes return invitations to Orchestra of the Age of Enlightenment, Salomon Orchestra, Covent Garden Chamber Orchestra, Danish National Vocal Ensemble, and RCM Symphony Orchestra, conducts Britten's *War Requiem* in King's College Chapel, Cambridge, Handel's *Saul* in Provence, and makes his conducting debuts with the London Philharmonic Orchestra.

At the age of 25 he made his *BBC Proms* and Glyndebourne debuts, with other opera work taking him to Jerusalem, London, Aldeburgh and Provence. He has conducted and recorded world premières of a wide spectrum of composers, including James MacMillan, Judith Bingham, Giles Swayne, Vaughan Williams, Imogen

Holst, Nico Muhly, Brett Dean, Lydia Kakabadse and Matthew Martin. Since 2011 he has recorded exclusively for Harmonia Mundi USA, his latest recordings including J. S. Bach Reformation cantatas with the Choir of Clare College and Clare Baroque, and the Shostakovich/Barshai *Chamber Symphonies* with The Dmitri Ensemble.

As a composer commissions have included BBC Concert Orchestra, City of London Sinfonia, National Youth Choir of Great Britain, Covent Garden Chamber Orchestra, O Duo, Park Lane Group, and the Solstice Quartet. As an animateur and through outreach work he has conducted projects in Tower Hamlets, Wigmore Hall, English National Opera and Glyndebourne Festival Opera, and overseas in Nigeria, Palestine, across Europe and the USA. He is Artistic Director of *Fringe in the Fen*, a music and arts festival in Fenstanton, Cambridgeshire raising funds for Macmillan Cancer Support. He is a regular contributor on BBC Radio.

He studied music at Clare College, Cambridge and conducting at the Royal College of Music, London. He held a conducting scholarship with the London Symphony Chorus, has served as assistant conductor for Vladimir Jurowski, Diego Masson, Sir Roger Norrington and Nicholas Collon, and acted as Chorus Master for Sir Colin Davis, Sir Mark Elder, Ivor Bolton, Edward Gardner, Richard Tognetti and Lars Ulrik Mortensen.

www.grahamross.com



Friends of Clare Music

Clare College has a longstanding reputation for the very highest quality of music-making, both nationally and internationally. Many of today's finest musicians studied at Clare College, benefiting from the various opportunities on offer to the College community. Graduates of Clare include such eminent musicians as Sir Roger Norrington, John Rutter, Elin Manahan Thomas, Margaret Faultless, Richard Egarr, Andrew Manze, and Robin Ticciati. The College boasts a significantly high number of Instrumental Award Holders within the University, and many members of the College have gone on to establish performing careers. The Choir of Clare College has developed a reputation as one of the foremost university choral groups in the world. In addition to its primary task of leading Chapel services, the Choir gives frequent concerts and tours, and receives regular invitations to perform with leading orchestras and conductors, and regularly commissions new music. Clare boasts Cambridge's most active and successful College Music Society (CCMS), staging regular large-scale concerts in Cambridge's top concert venues with ambitious and imaginative programming. CCMS hosts a regular recital series in College for students and professional musicians, as well as operas, musicals and festivals. Clare's full-time Director of Music, Graham Ross, is responsible for all College music-making, vocal and instrumental.

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Dr Rosemary Scott
The Revd. Roger Stokes
Dr Patricia Tate
One anonymous donor

Christ Church Cathedral:

MUSIC AND YOUNG PEOPLE

The music ministry and music programming at Christ Church Cathedral places special emphasis on nurturing, supporting, developing and showcasing young musical talent. We provide over \$30,000 per year in choral scholarships to students from the UVic School of Music and the Victoria Conservatory of Music who sing in our choirs. Our new junior chorister program is the only one of its kind in Canada. Fourteen boys and girls in grades 4 through 7 are currently enrolled in this ambitious, immersive curriculum of daily choral training; each receives a \$1,000 bursary.

Tax-deductible contributions to the Cathedral's Music Endowment Fund are most welcome to support this work.

This spring, our concert schedule is also placing a special focus on young talent, including three upcoming Saturday afternoon events, offering a wide variety of musical offerings, all with admission by donation. Mark your calendars and plan to attend!

Saturday April 6, 4:30 pm

A double-header: **The Lincoln High School Choir**, an acclaimed forty-voice student ensemble from Portland, Oregon, making their first-ever international touring appearance, plus the **UVic Trombone Studio** – talented music students, led by their teacher Scott MacInnes, and joined by our own Donald Hunt at the organ, in music by Liszt, Holst and more.

Saturday April 13, 4:00 pm

Graduating recital by **Ai Horton**, UVic vocal student, opera chorus member, and Cathedral choral scholar. Her program includes Schubert's lovely Shepherd on the Rock.

Saturday April 27, 4:00 pm

Pacific Christian School Jazz Band, under the direction of Matthew Howe: a high-energy ensemble, comprised of 23 secondary school students; former gold medalists at the West Coast Jazz Festival in Nanaimo. Their repertoire ranges from traditional jazz standards to music of Thelonious Monk.

Saturday, May 4, 4:00 pm

UVic Masters piano student, **Jorge Carrizales**, performs French and Mexican works from the early 20th-century.



Early Music Society of the Islands: **SUPPORTING THE SOCIETY**

Make a Donation

The Early Music Society of the Islands relies on individual donations, memberships, and grants to sustain its operations each year. Your donation will help to present concerts featuring internationally-renowned artists and to promote interest and appreciation of Early Music in the community.

Ways to Donate

ONLINE To make a secure online donation by Visa, MasterCard or AmEx, visit:
www.earlymusicsocietyoftheislands.ca

MAIL Please send cheque payable to EMSI to:
EMSI Donations c/o McPherson Box Office,
#3 Centennial Square, Victoria BC V8W 1P5

THROUGH UNITED WAY OR EMPLOYEE CAMPAIGNS If your employer participates in the United Way or other employee campaigns, you can support the Early Music Society of the Islands by writing in the gift on your pledge card. Our charitable registration number is 11889-0367-RR0001.

To discuss donation options, please contact Rondallyn Perras, Fundraising Director
emsi.perras@shaw.ca
Tax receipts are issued for all donations of \$10 and over.

Donate for the Future

The Early Music Endowment Fund is owned and managed on our behalf by the Victoria Foundation. Each year, part of the investment income is given as a grant to EMSI and the balance is re-invested to

help the Fund grow. These operating grants will both assist in presenting artists who would otherwise be unaffordable and ensure the long-term sustainability of the Society. Tax receipts will be provided.

You can contribute directly to this Fund in three ways:

MAIL By sending a cheque to:

Early Music Endowment Fund, Victoria Foundation,
Suite #109-645, Fort Street Victoria, BC V8W 1G2

ONLINE Donate online by Visa, MasterCard, Amex at the Victoria Foundation's Web site:

<http://www.victoriafoundation.bc.ca/web/give/ways> Click on "give now" to go to CanadaHelps, select "Donate Now" and choose "Early Music Endowment Fund" from the drop-down list.

BEQUESTS OR GIFTS OF SECURITIES

Bequests or gifts of life insurance or securities may be arranged through the Victoria Foundation.

For more information, visit www.victoriafoundation.bc.ca or phone the Foundation at (250) 381-5532.

Sponsorships

BUSINESS SPONSORS The Society welcomes business sponsorships and will provide appropriate public acknowledgement of such support.

CONCERT SPONSORS

James Young, Artistic Director joy@uvic.ca would be pleased to offer guidance and information relating to gifts to support a specific concert.

Please contact us at:

info@EarlyMusicSocietyoftheIslands.ca

*Thank you for your generosity in supporting
Early Music on southern Vancouver Island*

www.earlymusicsocietyoftheislands.ca PHONE 250-882-5058

Early Music Society
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