

The background of the entire page is a photograph of a vast field of red poppies stretching towards a horizon under a bright, low sun, creating a warm, golden glow and long shadows.

Timothy
HAMILTON
REQUIEM

Ilona Domnich, Soprano
Jennifer Johnston, Mezzo-soprano
Nicky Spence, Tenor
David Stout, Baritone
Ian Tindale, Organ
Cantoribus
Rosenau Sinfonia
Timothy Hamilton

WORLD PREMIERE RECORDING

Timothy Hamilton (b. 1973) Requiem

In July 2011, the choir of St John's Wood Church in London performed one of my anthems at a service in which my eldest daughter, Molly was being christened. A couple of days later, I was approached by a church parishioner who was at the service and had heard the piece. She was very keen to discuss the possibility of commissioning a larger scale work centred around the themes of war and remembrance.

As a result, *Requiem* was commissioned by Deborah Stuart in 2012 to commemorate the centenary of the outbreak of the First World War and to celebrate the bicentenary of St John's Wood Church.

Requiem received its premiere – albeit in part, with only seven of the movements performed – during the Remembrance Sunday service at St John's Wood Church in 2014, sung by the church choir and conducted by Michael Cayton. The première of the complete work took place on 12 November 2015 at St Sepulchre-without-Newgate, London, featuring the internationally renowned soloists: Ilona Domnich, Jennifer Johnston, Nicky Spence and David Stout, the vocal ensemble Cantoribus and Rosenau Sinfonia. These same musical forces recorded this work a few weeks later.

The work itself draws its inspiration, primarily, from the Requiem liturgy and comprises twelve movements in total, with nine coming from the Requiem Mass, utilising traditional Latin texts.

The piece opens with the *Prelude*, a short voluntary to establish the mood of the work and to act as a bidding prayer of remembrance. The opening notes, played by the French horn are reminiscent of the Last Post. Although this traditional final farewell to the fallen is usually played on the bugle or trumpet, the versatile timbre of the French horn effectively creates the sombre and distant mood required for this opening movement. The strings then enter with a sustained atmospheric idea which conjures up images of the aftermath of battle – the calmness and eerie silence of a battlefield devoid of the sounds of war. This theme builds in both melodic and harmonic interest and becomes more impassioned before introducing a setting for choir and strings of Isaac Watts' famous text *Give us the wings of faith*.

The ensuing movement, *Introit*, introduces the first section of the Requiem Mass. The soprano soloist offers the opening words of this movement in a heartfelt prayer for the souls of the fallen, echoed by the controlled and reflective tone of the chorus. This passionate plea develops with each solo interjection, building up to the words *Exaudi orationem meam* ('Hear my prayer'). The movement then returns to its initial sombre state.

The *Introit* then moves on to the lilting *Kyrie eleison* ('Lord, have mercy') before departing from the Latin text to head towards a unique section of the piece.

The Warrior's Psalm is a setting, to Anglican chant, of Psalm 91. This psalm was read to soldiers on the eve of battle by military chaplains (hence its alternative name) and was famously recited daily by the 91st Infantry Brigade of the US Expeditionary Army throughout the First World War. It is interesting to note that the 91st brigade did not suffer a single combat-related casualty even though they were involved in three of the bloodiest battles.

The Latin text of the Requiem Mass continues with the poignant *Hostias* for unaccompanied chorus, followed by the *Sanctus*, *Benedictus* and the lyrical and richly harmonic *Agnus Dei*.

The ninth movement, *Lest We Forget*, is a stirring and contemplative orchestral interlude. Using thematic material derived from earlier sections and introducing musical ideas yet to come, this movement acts as a focal point for the work, taking the listener on an emotive journey before delivering them at the final, climactic three sections.

The text for the following movement, *Pie Jesu*, found at the end of the *Dies irae* sequence, is often omitted by composers. Fauré used the text famously with the soprano solo in his *Requiem*. In this work the solo is taken by the baritone, set high in the voice in order to create a more dynamic sound. The intention here, to portray the image of a soldier praying for the soul of a comrade.

The penultimate section, the dramatic *Libera me* is distinctly martial with its side drum opening and battle charge moving through the *Dum veneris iudicare saeculum per ignem* ('And you shall come to judge the world by fire') and it conjures up the image of soldiers waiting in the

trenches with one foot on the ladder, waiting for the whistle to signal them to go 'over the top'. The heat of battle gives way to a tender reflective prayer, asking for 'perpetual light to shine upon the souls of the departed' before delivering the unison 'rest in peace'. This serene ending depicts the souls of the fallen warriors leaving the mortal realm and ascending into paradise, leading on to the final movement, *In paradisum*.

As with the *Prelude*, there is an introduction to the *In paradisum* forming a voluntary. The tremolo strings at the beginning summon a fresh and exciting energy, signifying the transition from death to paradise. The ebb and flow of this initial instrumental section evokes a vivid sense of the journey through to Heaven, culminating in a luscious and

I. Prelude

Give us the wings of faith (Isaac Watts, 1674–1748)

Give us the wings of faith to rise
within the veil, and see the saints above,
how great their joys,
how bright their glories be.

We ask them whence their victory came:
they, with united breath,
ascribe their conquest to the Lamb,
their triumph to His death.

They marked the footsteps that He trod,
his zeal inspired their breast;
and following their incarnate God,
they reached the promised rest.

II. Introit

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

expansive theme, representing the arrival at the radiant gates of Heaven. This radiance dims momentarily as a solitary cello takes up the theme and pervades an air of melancholy, suggesting a sense of isolation and uncertainty, before the calming, ethereal voice of an angel appears – as the soprano solo begins the second part of this movement – guiding us through the open gates and into paradise. The angel then departs, leaving a chorus of angels to welcome the souls of the fallen.

The work ends gently, leaving us with an image of hundreds of war graves disappearing into the distance.

Timothy Hamilton
London, 2017

*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:
hear my prayer;
all flesh shall come to Thee.
Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.*

III. Kyrie, eleison

Kyrie, eleison
Christe, eleison.
Kyrie, eleison.

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

IV. The Warrior's Psalm (Psalm 91)

1. He who dwells under the shelter of the Most High abides under the shadow of the Almighty.
2. He shall say to the Lord, 'You are my refuge and my stronghold, my God in whom I put my trust.'
3. He shall deliver you from the snare of the hunter and from the deadly pestilence.

4. He shall cover you with his pinions,
and you shall find refuge under his wings;
his faithfulness shall be a shield and buckler.
5. You shall not be afraid of any terror by night,
nor of the arrow that flies by day;
6. Of the plague that stalks in the darkness,
nor of the sickness that lays waste at mid-day.
7. A thousand shall fall at your side
and ten thousand at your right hand,
but it shall not come near you.
8. Your eyes only have to behold
to see the reward of the wicked.
9. Because you have made the Lord your refuge,
and the Most High your habitation,
10. There shall no evil happen unto you,
neither shall any plague come near your dwelling.
11. For he shall give his angels charge over you,
to keep you in all your ways.
12. They shall bear you in their hands,
lest you dash your foot against a stone.
13. You shall tread upon the lion and the adder;
you shall trample the young lion and the serpent
under your feet.
14. Because he is bound to me in love,
therefore will I deliver him;
I will protect him, because he knows my Name.
15. He shall call upon me, and I will answer him;
I will rescue him and bring him to honour.
16. With long life will I satisfy him,
and show him my salvation.

Glory be to the Father, and to the Son,
And to the Holy Ghost.
As it was in the beginning, is now and ever shall be:
World without end, Amen.

V. Hostias

Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam.

*We offer to Thee, O Lord,
sacrifices and prayers:
do Thou receive them on behalf of those souls
of whom we make memorial this day.
Grant them, O Lord, to pass from death to that life,*

VI. Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

*Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.*

VII. Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Blessed is He Who cometh in the Name of the Lord.
Hosanna in the highest.*

VIII. 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.*

IX. Lest We Forget (*Orchestral – no text*)

X. Pie Jesu

Pie Jesu Domine, dona eis requiem.
Dona eis requiem sempiternam.

*Merciful Lord Jesus, grant them rest;
grant them eternal rest.*

XI. Libera me

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.

*Deliver me, O Lord, from death eternal 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 judgment and of the
wrath to come.*

*When the heavens and the earth shall be moved.
O that day, that day of wrath, of sore distress and of all
wretchedness, that great day and exceeding bitter.
When Thou shalt come to judge the world by fire.
Eternal rest grant unto them, O Lord, and let perpetual
light shine upon them.*

XII. In paradisum

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Ierusalem.
Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere æternam habeas
requiem.

*May the Angels lead thee into paradise:
may the Martyrs receive thee at thy coming,
and lead thee into the holy city of Jerusalem.
May the choir of Angels receive thee,
and with Lazarus, who once was poor, may thou have
eternal rest,*



Ilona Domnich

Ilona Domnich is a lyric soprano. She was chosen by *Opera Now* as one of their Top 10 High Flyers in 2014 and was artist of the month. Operatic highlights include the roles of Glauce (*Medea*), Mimi (*La Bohème*), Gilda (*Rigoletto*), Olympia, Antonia, Giulietta (*Les Contes d'Hoffmann*), Rosina (*Il barbiere di Siviglia*), Jacqueline (*Fortunio*), Elle (*La Voix humaine*), Mélisande (*Pelléas et Mélisande*), Magda (*La rondine*), Tatyana (*Eugene Onegin*), Zerlina (*Don Giovanni*), Pamina (*Die Zauberflöte*), Eurydice (*Der neue Orpheus*) and Contessa (*Le nozze di Figaro*). Ilona studied piano and singing in St Petersburg, Jerusalem and at the Royal College of Music.

Photo by Nikki Wills



Jennifer Johnston

A former BBC New Generation Artist, Jennifer Johnston is a graduate of Cambridge University and the Royal College of Music, and the recipient of numerous awards. She is particularly associated with the Bayerische Staatsoper, and has also appeared in leading roles at the Teatro alla Scala, the Salzburg Festival and the Festival d'Aix-en-Provence. She has performed with many of the world's greatest orchestras including the Cleveland, Berlin Philharmonic, London Symphony and Royal Concertgebouw and BBC Symphony. She made her solo recital debut at the Wigmore Hall broadcast live on BBC Radio 3.

Photo by Gisela Schenker



Nicky Spence

Nicky Spence trained at the Guildhall School of Music and Drama, and the National Opera Studio. Following operatic success in the UK, Spence has enjoyed many international debuts including the Opéra de Paris, La Monnaie, Opera Frankfurt, Seattle Opera, De Nederlandse Opera and The Met, New York. He has collaborated with many leading artists and has recorded extensively. Nicky Spence was nominated by the International Opera Awards for Young Singer of the Year in 2015 and was also included in *The Times* Breakthrough Award at the South Bank Sky Arts Awards celebrating the best up and coming young British talent from across the arts.

Photo by David Bebbler



David Stout

A former head chorister at Westminster Abbey, David Stout studied zoology at Durham University, sang with the choir of St John's College, Cambridge University and studied opera at the Guildhall School of Music and Drama. He began his career as a singer of oratorio, encompassing most of the established repertoire. His operatic roles have since included Figaro, Papageno, Gratiano, Leporello, Robin Oakapple, Angelotti, Roucher, Rodrigo and Sancho Pança. David Stout's discography includes Haydn's *The Creation*; Mahler's *Lieder eines fahrenden Gesellen*; Hugo Wolf's *Eichender Lieder* with Sholto Kynoch; *Zaza* and *Le Duc d'Albe* (Opera Rara) and *Jane Eyre*.

Photo by Benjamin Ealovega



Ian Tindale

Ian Tindale is an accompanist, répétiteur, organist and harpsichordist. He was awarded the accompanist prizes in the Kathleen Ferrier Awards and the Royal Overseas League Music Competition. Tindale's recent engagements have included concerts at Wigmore Hall and St John's Smith Square. He has worked with artists such as Christopher Purves, Ailish Tynan, Susan Bullock, Nicky Spence, Louise Alder and Soraya Mafi, and he has performed on BBC radio and television. Tindale is a Britten-Pears Young Artist and a Samling Artist, and he holds the Fellowship Diploma of the Royal College Organists (FRCO). www.iantindale.com

Photo by Ruth Atkinson Photography

Cantoribus

Founded in 2012 by Timothy Hamilton, the vocal ensemble Cantoribus was formed to introduce an exciting and contemporary dimension to choral music. The vision was to create an ensemble of hand-picked professional operatic voices – a 'dream team' of first-rate musicians – who also had choral experience. All members of Cantoribus regularly perform with the UK's main opera companies as well as working on the London church circuit. The resulting depth of sound delivers a much broader and more vibrant soundscape than is normally found in choral music. In 2014, Cantoribus released their debut recording *Vision* to critical acclaim. www.cantoribus.org

Rosenau Sinfonia Mardyah Tucker, leader

Rosenau Sinfonia was founded in 2012 as an ensemble for events and festivals, and to provide a platform for emerging soloists and conductors. Regular clients have included large advertising companies, stately homes and touring opera companies as well as an exciting series of subscription concerts featuring new works alongside standard orchestral repertoire. Drawing from a list of high quality performers with experience in everything from solo playing to large orchestras, from Baroque to pop and West End shows, Rosenau Sinfonia has a unique ability to tackle any genre of music with integrity. The wealth of individual experience makes them an ideal orchestra for contemporary projects and, with a commitment to education and taking music to unusual venues, the orchestra maintains a busy year-round schedule. www.rosenausinfonia.com



Timothy Hamilton

Timothy Hamilton is an English composer and conductor who is known for his accessible and communicative writing style. His music is imaginative and stimulating, and is quite individual within its conservative character. His debut album *Vision*, released on Stone Records in 2014, won widespread acclaim and firmly established him as an exciting composer of the English music tradition. His compositions include many choral and orchestral works, including several anthems and masses that are performed at various cathedrals, churches and concert venues throughout the UK, the US and Canada. His *St John's Wood Mass* setting is very popular with many church congregations in the UK. In 2012, Hamilton founded Cantoribus, an exciting vocal ensemble comprising operatic voices with extensive choral training and experience. The result was a series of highly successful concert performances, culminating in the recording of *Vision*. Hamilton is also in demand as a composer and arranger for other genres, and has written music for companies as diverse as Nokia, Odgers Berndston and BNP Paribas. For further information, visit: www.timothyhamilton.co.uk

Photo by Catrin Arwel

I would like to thank Deborah Stuart, the Stuart Family and the other donors for their incredibly generous support. Without them, this recording would not have happened.

I would also like to thank my wonderful wife, Kate, my three beautiful daughters, Molly, Lottie and Emily, and the rest of my family for their unwavering love and support throughout this project. TH.

Commissioned in 2012 to commemorate the centenary of the outbreak of the First World War, Timothy Hamilton's *Requiem* draws its inspiration from the Roman liturgy. In twelve movements, it conjures up a vivid sequence of images depicting both the horror of war and the calmness and eeriness of the aftermath of battle, interspersed with moments of sombre and contemplative reflection most notably in the plangent setting of Isaac Watts' *Give us the wings of faith* 1 and the orchestral interlude *Lest We Forget* 9. The work builds to a powerful and moving conclusion with soprano and then chorus welcoming the souls of the fallen into paradise.

**Timothy
HAMILTON**
(b. 1973)
Requiem

1 I. Prelude	5:43	7 VII. Benedictus	3:47
2 II. Introit	4:06	8 VIII. Agnus Dei	3:57
3 III. Kyrie	3:52	9 IX. Lest We Forget	8:04
4 IV. The Warrior's Psalm (Psalm 91)	4:21	10 X. Pie Jesu	2:42
5 V. Hostias	1:56	11 XI. Libera me	8:53
6 VI. Sanctus	3:00	12 XII. In paradisum	12:17

WORLD PREMIERE RECORDING

Ilona Domnich, Soprano 2 7 12 • **Jennifer Johnston, Mezzo-soprano** 7 8

Nicky Spence, Tenor 6-8 • **David Stout, Baritone** 7 10

Ian Tindale, Organ 2-4 6-8 10-12

Cantoribus 1-8 11-12 • **Rosenau Sinfonia** 1-3 6-12

Timothy Hamilton

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