



**UNIVERSITY
MINERVA VOICES
CECILIAN CHOIR
AND CONSORT**

**This concert is generously sponsored
by the David Humphreys Memorial Fund,
which continues to support the annual
concert created by David in memory
of his wife, Julia.**

PLEASE NOTE

The public toilets on the south-east side of the Cathedral
Precincts will be open during the performance

**Recording or photography of any kind
is not permitted during the performance**

**Please ensure that mobile phones
and alarms are switched off**

Summer Music Week

**University Minerva Voices
Cecilian Choir and Consort**

Daniel Harding conductor

The Rose and the Thorns

Choral music across the centuries for
upper-voice and mixed-voice choirs

**THE EASTERN CRYPT,
CANTERBURY CATHEDRAL**

Friday 30 May, 19:30

Programme

Sarah Quartel	<i>This We Know</i>
Anonymous	<i>Ah, Robyn</i>
Will Todd	<i>My Lord Has Come</i>
Sarah Quartel	<i>As You Sing</i>
Nia Llewelyn Jones	<i>Joseph, thou Son of David</i> Emily Higgs solo
Anonymous	<i>The Drowned Lover</i> Gigi Tate-Gargour solo
Russell Hepplewhite	<i>Fly away, over the sea</i>
Lead Belly	<i>Bring me little water, Sylvie</i>
Ola Gjeilo	<i>The Rose</i>

Interval

Stabat Mater translation – read by Dr Michael Hughes

Pergolesi	<i>Stabat Mater</i> I Stabat mater dolorosa II Cujus animam gementem Leonie Carrette solo III O quam tristis IV Que moerebat, et dolebat Florence Kingdon solo V Quis est homo qui non fleret ? VI Vidit suum dulcem natum Rachel Fung solo VII Eja mater, fons amoris VIII Fac ut ardeat cor meum IX Sancta mater, istud agas Rachel Fung and Florence Kingdon solo X Fac ut portem Christi mortem Amanda Schott solo XI Inflammatus, et accensus XII Quando corpus morietur XIII Amen
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The first half of tonight's programme explores the diversity of music for upper-voices across the secular and sacred centuries, with themes of love, nature, water and the environment. From the ancient to the contemporary, we begin with the first of two pieces by Sarah Quartel, *This We Know*, setting words inspired by a nineteenth-century speech given by Chief Seattle – 'This we know / The Earth does not belong to us / We belong to the Earth,' a plea for greater care for the environment. *Ah, Robyn* dates from the time of Henry VIII, and portrays (albeit in rather serious fashion) two figures gossiping about their love-lives: the first lamenting that his lover loves someone else, the second proclaiming his own love to be true. We follow this with *My Lord Has Come*, a beautiful reflection on the birth of Christ, with radiant colours, with both words and music by Will Todd. The second piece by Sarah Quartel, *As You Sing* is a brightly lyrical song with dancing rhythms – 'Your voice is like the breath of spring / When first it wakes the flowers,' to the composer's own words. *Joseph, thou son of David*, by Nia Llewelyn Jones, is a beautiful, evocative motet depicting the appearance, by an Angel, to Joseph in a dream, informing him that the child to be conceived by Mary is of the Holy Ghost; a mesmerising repeated chant in the choir supports a soaring soprano voice – almost a stained-glass window in music.

The mood turn less reflective with the anonymous folksong, *The Drowned Lover*, in which a woman discovers her love lying on a beach, realised here uniquely as a canon in the later verses and accompanied by the mesmerising *Ellis Island*, a piano work by the American composer Meredith Monk; its repeating figures and lyrical motifs a perfect fit for the song's melancholic, haunting character. The sombre mood is dispelled by the bright colours and flowing lines of Russell Hepplewhite's charming, *Fly away, over the sea*, setting words by Christina Rossetti. *Bring Me Little Water*, Sylvie is American guitarist and singer LeadBelly's tribute to his aunt and uncle, the song one his uncle would sing as he worked the fields in the hot summer sun. The first half concludes with Ola Gjeilo's setting of Christina Rossetti's *The Rose*, which celebrates the flower's beauty: 'When with moss and honey / She tips her bending briar, / And half unfolds her glowing heart, / She sets the world on fire,' to bring the first part of the concert to a flowing, lyrical close.

Born in 1710 in the province of Ancona, Giovanni Battista Pergolesi was a chorister, violinist and composer. At the age of twenty-two, he became maestro di cappella to the Viceroy of Naples, and later deputy to the maestro di cappella of the city. His flourishing musical abilities brought early commissions for Mass settings and operas, although his health had deteriorated so badly by 1735 that he moved to the Franciscan monastery at Pozzuoli; here, he wrote the *Stabat Mater* and the cantata, *Orfeo*, before eventually succumbing to tuberculosis in March, 1736.

The *Stabat Mater*, originally written for soprano and alto soloists and strings, is a dramatic, vivid setting of the thirteenth-century hymn to the suffering of the Virgin Mary during Christ's crucifixion. Completed shortly before his death at the tragically early age of 26, it nevertheless shows a maturity and emotional profundity which belies the composer's youthfulness at the time of composition. Since his untimely death, there has been a vogue for arranging it for full mixed-voice choir, with adaptations and versions by composers including JS Bach and Salieri; tonight's edition, by Desmond Ratcliffe, gives full reign to the drama of Pergolesi's music in encompassing the rich texture of a mixed-voice choir, whilst adhering to the original upper-voice incarnation in the movements for solo singers. The text is all about drawing closer to Christ's passion, feeling those same wounds as a means of empathising with Mary's plight:

Who is it that would not weep to see Christ's Mother in such agony ?

*O Mother, fountain of love, make me feel the power of sorrow, that I may
grieve with you.*

Place the wounds of the Crucified deep in my heart.

*Make me bear witness to Christ's death, to share in His passion, and
commemorate his wounds.*

Taking each line of the text separately, Pergolesi weaves a hugely dramatic series of movements, driven by the chorus which engages with, and asks questions of, the listener – 'Who is it that would not weep... ?' – in contrast with the highly expressive solos.

Dialogue, drama, a chorus, soloists – imagining the piece more as a ritual, or as opera, with individual roles answered by the passionate throng of a chorus commenting on the drama, helps reveal the theatrical scope of this intense work.

The soloists in tonight's performance of the Stabat Mater are all recipients of Music Performance Scholarships and Music Awards, variously studying Law, Anthropology and Ancient History.

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UNIVERSITY MINERVA VOICES

Soprano

Leonie Carrette
Lucy Fernando
Emily Higgs
Hazel Hung
Florence Kingdon
Amanda Schott

Alto

Halle Berry-Brown
Sara Davies
Gvantsa Gvadzabia
Gigi Tate-Gargour

HANNAH TUDOR piano

Minerva Voices is an auditioned choir for upper-voices; previous performances include Fauré's *Requiem*, David Lang's *Just*, and the service of Choral Evensong at Canterbury Cathedral, as well as singing for the University Carol Service in the Cathedral in December.

UNIVERSITY CECILIAN CHOIR

Soprano

Leonie Carrette
Lucy Fernando
Emily Higgs
Florence Kingdon
Lea Kamitz
Ramya Madduri
Amanda Schott
Eleftheria
Skrika-Alexopoulos
Valérie Wicker

Tenor

Callum Hunter
Nikhil Sengupta
Guy Wiggans

Alto
Sara Davies
Rachel Fung
Jo Pearsall
Gigi Tate-Gargour

Bass

Roshan Dosanjh
David Glover
Morgan Goodall
Michael Hughes
John Moore

CECILIAN CONSORT

Violin I

Flo Peycelon (leader)

Violin II

Jo Saul

Viola

Sara Thorpe

Cello

Rachel Waltham

Harpsichord

Matthew Raisbeck

The Cecilian Choir is a by-invitation choir comprising staff, students and alumni; previous concerts have included the first performance of a *Magnificat* setting by Russell Hepplewhite, commissioned to celebrate the ten-year anniversary of the Colyer-Fergusson Building in 2022, and the service of Choral Evensong at Canterbury Cathedral; other performances include *Alice in Wonderland: a Magical Dream – Play* by Walter Slaughter, and Purcell's *Dido and Aeneas*.

University of Kent Music

gratefully acknowledges the support of the following individuals, friends, trusts and foundations and companies:

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Barry Wright

and for the donation in memory of the late alumna, Ed Tyler, to establish the E H Tyler Fund in support of flute-playing and general music performance activities.

We also remain grateful to all those who have planned to remember University of Kent Music in their will and are very grateful for the support of our many anonymous benefactors.

Whatever you do... Make Music!

The University of Kent has a thriving programme of music-making for all students, together with staff and the local community – including a chorus, chamber choir, concert and big bands, symphony orchestra, jazz groups and music theatre. There is a whole range of concerts, both on the University campuses and also in the spectacular surroundings of Canterbury Cathedral. Workshops are held with internationally-acclaimed visiting musicians.



Colyer-Fergusson Music Building, Canterbury

The award-winning Colyer-Fergusson Building was opened in December 2012. With its state-of-the-art facilities and flexible acoustics and seating, it is the venue for many of the University's major concerts and events and student music societies' rehearsals and activities.



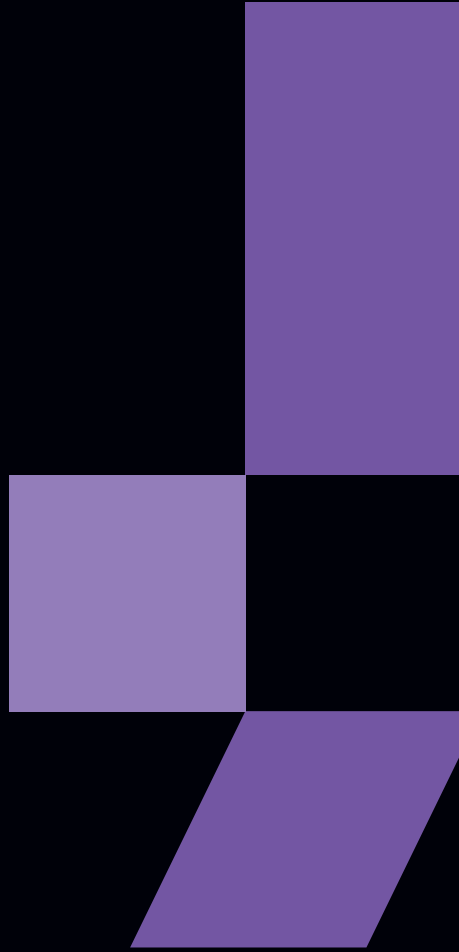
Music Scholarships

Music Scholarships, usually between £1,000-£2,000 a year, are awarded to talented singers and instrumentalists studying for any degree at the University.

For further information

Daniel Harding
Head of Music Performance
E: music@kent.ac.uk
T: 01227 827335

kent.ac.uk/music



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