



The Philharmonic
Choir Manchester

Spring Concert

Tuesday 24th March 2026

Musical Director: Clara Rundell

Accompanist: Richard Brocklehurst

Soprano: Lucy Farrimond

Alto: Phoebe Watts

Tenor: Michael Vincent Jones

Bass: Henry George Page

The Talland Quartet

Violin: Dylan Edge

Violin: Orla McGarrity

Viola: Beth Willet

Cello: Nathan Jackson-Turner

Programme

***Sacred Songs* by Josef Gabriel Rheinberger**

Morgenlied

Hymne

Abendlied

The Talland Quartet: *Æ Rømeser* and *Polska from Dorotea*

***Mass in C* by Ludwig van Beethoven**

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

Drei Geistliche Gesänge, Op. 69

Josef Gabriel Rheinberger (1839-1901)

Rheinberger was born in Vaduz, in the Principality of Liechtenstein. He is best known for his organ compositions and his other compositions, many of which were written for the Catholic service, have remained relatively obscure. Though a contemporary of Brahms, his classical style has been overshadowed by the emotional romantic style of Wagner and Liszt. Rheinberger was a child prodigy and at age seven he became a church organist, though the instrument had to be modified so he could reach the pedals! His first mass composition was performed when he was 8. He entered the Munich Conservatory at 12 and completed his degree at 15, the same year he composed "Abendlied". He returned to teach at Munich Conservatory and taught many pupils of note and was knighted by King Ludwig II of Bavaria.

The three *Sacred Songs* were composed over a number of years and published as a set in 1873. "Morgenlied" is written in a pastoral, flowing folksong style. It was composed in 1858 and the text is based on a poem by August Heinrich Hoffmann von Fallersleben (1798–1874). The second song, "Hymne", was originally composed in 1864 as an offertory for the Christmas Mass with the text taken from Psalm 89. The final movement, "Abendlied", is perhaps the most well known of Rheinberger's works. It was composed in 1855 as a setting of the disciples' words to the risen Jesus on the Emmaus road—'Remain with us, for it is becoming evening, and the day has ended'.

1. Morgenlied

Die Sterne sind erblichen
mit ihrem güldnen Schein:
bald ist die Nacht entwichen,
der Morgen dringt herein.

Noch waltet tiefes Schweigen
im Tal und überall;
auf frischbetauten Zweigen
singt nur die Nachtigall.

Sie singet Lob und Ehre
dem hohen Herrn der Welt,
der über'm Land und Meere
die Hand des Segens hält.

Er hat die Nacht vertrieben;
ihr Kindlein, fürchtet nichts!
Stets kommt zu seinen Lieben
der Vater allen Lichts.

The stars have faded
with their golden shine:
soon the night slips away,
the morning enters in.

Yet deep silence rules
in the vale and all around;
on freshly dewed branches
sings but the nightingale.

It sings praise and honour
to the high Lord of the world,
who over land and sea
holds the hand of blessing.

He drives the night away;
you children, fear nothing!
Always to his dear ones comes
the Father of all light.

2. Hymne

Dein sind die Himmel,
und dein ist die Erde;
du hast der Welten Kreis,
hast die Fülle der Erde fest begründet;
Gerechtigkeit und der Wahrheit Kraft
sind die Pfeiler deines Thrones.

Yours are the heavens,
and yours is the earth;
you own the circle of the worlds,
you have firmly established the earth's fullness;
justice and truth's power
are the pillars of your throne.

3. Abendlied

Bleib bei uns,
denn es will Abend werden,
und der Tag hat sich geneiget.

Stay with us,
for quickly falls the evening,
and the day has come to an end.

Æ Rømeser and Polska from Dorotea

Arr. Danish String Quartet

The Danish String Quartet are bringing new insights to contemporary composition and core classical repertoire as well as making impressive forays into the world of Nordic folk music. Both of these pieces are from their 2017 album, *Last Leaf*, which took its initial inspiration from an unusual Christmas hymn, "Now found is the fairest of roses", published in 1732 by Danish theologian and poet H.A. Brorson. The hymn is set to a mysterious, dark melody: Brorson had chosen an old Lutheran funeral choral to accompany his Christmas hymn, elegantly showing how life and death are always connected.

The first piece is a Danish folk tune while the second one is a Swedish Polska. Both have been arranged by the Danish String Quartet. The Polska was composed by Johan August Andersson (1860 or 1866-1907), a teacher, cantor and fiddler from Dorotea.

Mass in C Major, Op. 86

Ludwig van Beethoven (1770-1827)

In the spring of 1807, Ludwig van Beethoven received a request from Prince Nikolaus Esterházy, to compose a choral mass for the Princess' September 1807 name day celebration. He accepted the Prince's invitation but progress on the work proved to be slow. Towards the end of July, he wrote to the Prince, "I shall deliver the Mass to you with timidity, since you, Serene Highness, are accustomed to having the inimitable masterpieces of the great Haydn performed for you." Beethoven did complete the Mass in time for the scheduled performance on September 13, 1807, and traveled to Eisenstadt for rehearsals and to conduct the première.

Although a great composer, Beethoven was never the most technically accomplished conductor, and the deterioration of his hearing, already a severe problem by this time, coupled with his famously erratic temperament made rehearsals a trial for everyone. Perhaps unsurprisingly, the performance was a disaster and a public humiliation for Beethoven with the Prince not hiding his displeasure and disappointment. Beethoven canceled another scheduled Eisenstadt concert and returned to Vienna that same day, angry and dejected. Beethoven never handed over the score to Prince Nikolaus, and later rededicated the Mass to a Vienna patron, Prince Ferdinand Kinsky, when it was first published in 1812.

Though overshadowed by the revered stature of the later, and much grander, *Missa Solemnis*, the work is decidedly inspired and magnificently crafted, combining classical formal elements with romantic expressivity. The music's structure follows the traditional liturgy and the writing combines progressive orchestration, bold harmonic and rhythmic language, and striking textual tone painting. Typically, Beethoven uses inherited formal classical models but infuses them with a revolutionary, romantic and deeply affective musical content - glimpses of his eternal legacy to Western music.

1. Kyrie

Kyrie eleison.

Lord, have mercy.

Christe eleison.

Christ, have mercy.

Kyrie eleison.

Lord, have mercy.

2. Gloria

Gloria in excelsis Deo,

Glory to God in the highest,

et in terra pax

and peace on earth,

hominibus bonae voluntatis.

goodwill to men.

Laudamus te, benedicimus te,

We praise thee, we bless thee,

adoramus te, glorificamus te.

we worship thee, we glorify thee.

Gratias agimus tibi

We give thanks to thee

Propter magnam gloriam tuam.

for thy great glory.

Domine Deus, Rex coelestis,

Lord God, Heavenly king,

Deus pater omnipotens,

God the Father almighty,

Domine fili unigenite Jesu Christe.

Lord Jesus Christ, only-begotten son.

Domine Deus, agnus Dei, filius patris.

Lord God, lamb of God, son of the father.

Qui tollis peccata mundi,

Who takes away the sins of the world,

miserere nobis.

have mercy on us.

Qui tollis peccata mundi,

Who takes away the sins of the world,

suscipe deprecationem nostram.

receive our prayer.

Qui sedes ad dexteram Patris,

Who sits on the right hand of the Father,

miserere nobis.

have mercy upon us.

Quoniam tu solus sanctus,

For you alone are holy,

tu solus Dominus,

you alone are the Lord,

tu solus altissimus Jesu Christe.

you alone are the most high Jesus Christ.

Cum Sancto Spiritu in gloria Dei Patris.

With the Holy Spirit in the glory of God the

Amen.

Father. Amen.

3. Credo

Credo in unum Deum,

I believe in one God,

patrem omnipotentem,

the Father Almighty,

factorem caeli et terrae,

maker of heaven and earth,

visibilium omnium et invisibilium.

and of all things visible and invisible.

Et in unum Dominum, Jesum Christum,

And in one Lord, Jesus Christ,

filium Dei unigenitum,

the only-begotten son of God,

et ex patre natum ante omnia saecula.

born of the Father before all ages.

Deum de Deo, lumen de lumine,

God of God, light of light,

Deum verum de Deo vero

true God of true God

genitum, non factum,

begotten not made,

con substantialem patri,

of one being with the Father,

per quem omnia facta sunt.

through whom all things were made.

Qui propter nos homines et propter

Who for us people and for our salvation

nostram salutem descendit de coelis.

came down from heaven.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus, et sepultus est.

He was conceived of the Holy Spirit,
born of the Virgin Mary
and was made man.
He was crucified also for us
under Pontius Pilate,
he suffered, and was buried.

Et resurrexit tertia die
secundum scripturas,
et ascendit in coelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cujus regni non erit finis.

And on the third day he rose again
according to the scriptures,
and ascended into heaven,
and sits on the right hand of the Father.
And he shall come again with glory
to judge the living and the dead,
whose kingdom shall have no end.

Et in spiritum sanctum,
dominum et vivificantem,
qui cum patre filio que procedit,
qui cum patre et filio
simul adoratur et conglorificatur,
qui locutus est per prophetas.

And [I believe] in the Holy Spirit,
the Lord and giver of life,
who proceeds from the Father and the Son;
who with both the Father and the Son
is worshipped and glorified,
who speaks through the prophets.

Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

And [I believe in] one catholic
and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead,
and the life of the world to come. Amen.

4. Sanctus

Sanctus, sanctus, sanctus,
dominus Deus Sabbaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are filled with your Glory.
Hosanna in the highest.

Benedictus qui venit
in nomine domini.
Osanna in excelsis.

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

5. Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Dona nobis pacem.

Lamb of God,
who takes away the sins of the world,
have mercy on us.
Grant us peace.

Guest Musicians

Soprano

British lyric soprano Lucy Farrimond has captivated audiences at prestigious venues across the UK and internationally, including the Royal Albert Hall, The Bridgewater Hall, Snape Maltings, The Stoller Hall, St. John's Smith Square, and the Embassy of the United Kingdom in Paris.

Featured on major television and radio networks such as BBC, ITV, BBC Radio 4, and BBC Radio 3, she has been recognised as a "rising star soprano". At just 21, Lucy made her BBC Proms solo debut in 2019, performing Haydn's *The Creation* at the Royal Albert Hall with the BBC Philharmonic Orchestra - an acclaimed performance that earned praise in *The Guardian*.

Originally from Wigan (North West England) and a graduate of the Royal Northern College of Music, Lucy is coached by internationally-renowned sopranos Jane Irwin and Amanda Roocroft.

Alto

Phoebe Watts is a mezzo-soprano living in the Lake District. She graduated from the Royal Northern College of Music in 2023 with a MMus in Performance and Musicology, and was a Lay Clerk at Blackburn Cathedral while she studied.

Performances include alto soloist for Mozart's *Requiem* with Shoreham Oratorio and Todmorden Choral Society, chorus for Northern Opera's *Savitri*, Victoria Opera Company's *Dorothy* and chorus for the Hallé Orchestra's season finale of *Madama Butterfly* at the Bridgewater Hall.

Phoebe's research includes a feminist analysis of Haydn's *Arianna a Naxos*, and personal interests in Greek mythology, performance and gender studies.

Tenor

Manchester born tenor Michael Vincent Jones completed his BMus, MMus, and PGDip at the RNCM. In 2018 Michael premiered the role of Dieter in Adam Gorb's *The Path to Heaven* and performed the role of Lurcher in Cellier's *Dorothy* with Victorian Opera conducted by Richard Bonyngé. He is a 2016 Iford Arts New Generation Artist.

Michael is active as a performer having sung in the chorus and in concert with numerous ensembles. He has performed as a soloist with Radius Opera, the English National Opera, Northern Opera Group, Hull Urban Opera, Preston Opera, and Bolton Symphony Orchestra among others.

In 2025 he performed the tenor solo in Mahler's *Das Lied Von der Erde* with MuzikFermata as part of their opening concert in Oxford.

Bass

Henry George Page is a singer, composer, conductor and accompanist. He currently maintains roles as Bass Scholar St Olave's, Hart Street and as a Deputy Lay Clerk at Manchester Cathedral and sings with the acclaimed Kantos Chamber Choir; he has worked on recordings for Signum, Delphian and Chandos Records.

Henry studied at the University of Manchester and the Royal Northern College of Music, where he won the Patricia Cunliffe Composition Prize, the Gold Medal as a composer and the Emmanuel Prize as an accompanist. He originated principal roles at the Grimeborn and Tête-à-Tête opera festivals, and participated in world premieres of works by Judith Bingham, Paul Mealor, Roxanna Panufnik, Mark Simpson and Sir James MacMillan. A lively animateur and conductor, Henry is current musical director of the Maia Singers and Saddleworth Musical Society.

This season has included solo commitments for Saint-Saëns's *Christmas Oratorio* with the Cholmeley Choral Society in London and Handel's *Messiah* for Saddleworth Male Voice Choir. In 2026, Henry joins the RLPO Opera Chorus as a founder member and returns to the RNCM to complete an Advanced Diploma in Vocal Studies.

The Talland Quartet

The Talland Quartet formed during their time at the Royal Northern College of Music and are dedicated to sharing their passion for chamber music with others. Named after the serene yet wild Talland Bay in Cornwall, the quartet have won multiple prizes at the RNCM and are currently continuing their studies at the college on the Quartet Studio programme. They were the Young String Quartet in Residence at South Downs Summer Music Festival in 2025 and look forward to attending West Cork Music Festival in 2026 as Young Artists.

The Quartet enjoy a diverse range of projects, from supporting Anna Meredith at Manchester International Festival to delivering primary school workshops in the North of England. They are keen to support the creation of new music and are currently working on a commission with composer and drummer Eden Longson, which has been generously supported by the Nicholas Boas Trust.

They have performed at concert societies and festivals across the UK such as Manchester MIDDAYS and Lake District Music, and have enjoyed trips further afield for the Danish String Quartet Academy and Delft Chamber Music Atelier. Most recently, the Quartet joined Italy's esteemed *Le Dimore del Quartetto* network. They have been fortunate to study with esteemed musicians such as Donald Grant, Pavel Fischer, Sini Simonen, Richard Ireland, Cecily Ward, Tim Frederiksen and John Myerscough.

Musical Director: Clara Rundell

Clara is a secondary school music teacher and currently teaches classroom music and 'cello at Manchester High School for Girls. Clara received a first-class bachelor's degree in Music from the University of Manchester, where she studied conducting with Robert Guy and was selected for the prestigious conducting training programme. Through this programme, she conducted several ensembles, including the Ad Solem Chamber Choir, the Cosmo Singers, the University of Manchester Chorus, and the University of Manchester Symphony Orchestra.

Clara has been conducting the Manchester Philharmonic since March 2020 and is also one of the musical directors of Stockport Youth Orchestra.

Organist and Accompanist: Richard Brocklehurst

Richard was born in Stretford, Manchester and educated at King's School Macclesfield. He is a graduate of Sheffield University where he studied music and he has a postgraduate qualification from Portsmouth Polytechnic.

Richard studied organ under Michael English, Graham Matthews (prev Sheffield Cathedral), Simon Lindley (prev Leeds Parish Church) and Gordon Stewart (prev Manchester Cathedral). He became an Associate of the Royal College of Organists in 1997. He has acted as accompanist to local choral groups and played for local churches in the area; currently he is accompanist for the Philharmonic Choir of Manchester, and the Poynton Gilbert and Sullivan Society. He has been fortunate in playing at many of our cathedrals, accompanying the Orrishmere Singers, as they sing the services for a week during the summer, as well as playing abroad with the Northern England Chorale in Vienna, Bratislava and Paphos, amongst others. He joined Bowdon Parish Church as Organist and Associate Director of Music on Passion Sunday this year.

Join Us

We are always on the lookout for new singers in all voices of the choir: bass, tenor, alto and soprano. However, we'd particularly like to hear from bass and tenor singers to help balance our strong soprano and alto sections.

We rehearse on Tuesdays from 7:30 p.m. to 9:00 p.m. at St Paul's Church, Withington. We aim to enjoy ourselves while producing good music of a high quality.

Come and give it a whirl!

Contact us at philchoirman@gmail.com

More info at www.philchoir.org

