

Programme

JERSEY FESTIVAL CHOIR

Amity Singers
St Cecilia Orchestra

Jamie W. Hall - Conductor

Poppy Shotts - Soprano
Michael Bell - Tenor
Edward Jowle - Baritone

DARTMOOR, 1912 ----- John Williams (arranged by Stephen Bulla)
St. Cecilia Orchestra.

VENI, SANCTE SPIRITUS ----- Mark G. Sirett
WADE IN THE WATER ----- Arranged by Mark Hayes
OPEN THOU MINE EYES ----- John Rutter
Amity Singers,
Elizabeth Farnon, Conductor,
Louise Risby, Piano.

MASS IN G ----- Franz Schubert

JERSEY FESTIVAL CHOIR

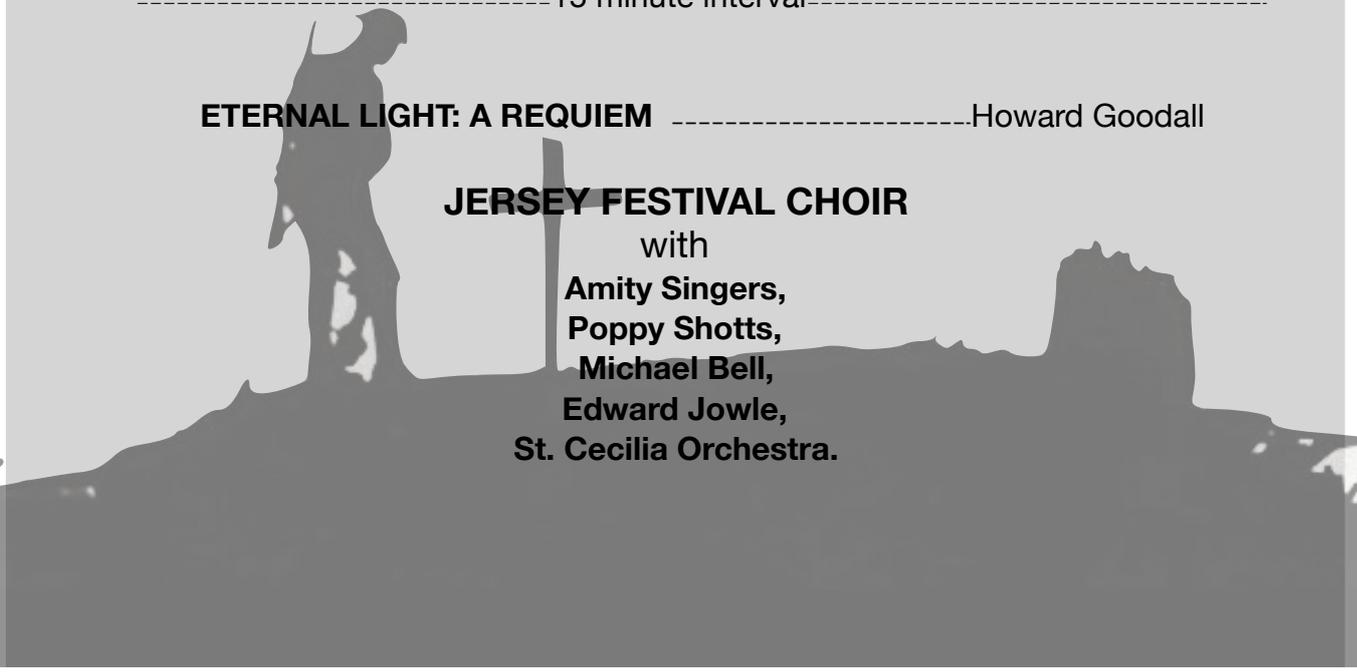
Poppy Shotts,
Michael Bell,
Edward Jowle,
St. Cecilia Orchestra.

-----15 minute interval-----

ETERNAL LIGHT: A REQUIEM ----- Howard Goodall

JERSEY FESTIVAL CHOIR

with
Amity Singers,
Poppy Shotts,
Michael Bell,
Edward Jowle,
St. Cecilia Orchestra.



Members of the Jersey Festival Choir

Honorary Members

Mary Devenport	Rowland Heaven	Rose Millow
Sue de Gruchy	John Le Riche	Roy Picot
Pauline de Ste Croix	Audrey Lobb	Jill Sear
Elizabeth Farnon	Cyril Luce	John Farnon

Gentlemen

Bob Barnsley	Lance Kiddie	Barry Roche
Alistair Cannon	Philip Le Brocq	Ian Simpson
Robert Casalis de Pury	Reg Le Sueur	John Slack
John Farnon	Terry Le Sueur	Ric Taylor
Bob Godel	William Millow	Derek Turner
Rowland Heaven	George Moore	Jim Williams
Stephen Higginson	Nick O'Hare	Lyndon Woytuk
Andrew Jelley	Andrew Picot	Peter Woodall
Terry Journeaux	Roy Picot	

Ladies

Rachel Andrews	Grace Garnier	Jo Maclachlan
Ruth Baier-Rolls	Charlotte Gem	Margaret Marquis
Jill Bartholomew	Fiona Godel	Helen Miles
Catherine Baudains	Margaret Goff	Olivia Noble
Marnie Baudains	Jan Gorvel	Lois Onesti
Alison Bishop	Janine Graham	Pauline Paintin
Christine Charman	Aileen Gready	Frances Pallot
Jeanette Collins	Hilary Grimes	Michele Payne
Marion Croft	Jeane Gruchy	Ruth Pilkington
Christine Davies	Pam Hainsworth	Laura Pittman
Elizabeth Davis	Anne Hamilton	Sheila Renault
Sue de Gruchy	Margaret Huelin	Jenny Rogerson
Oonagh de Ste Croix	Rosemarie Langlois	Barbara Smale
Marion DeVal	Sally Le Brocq	Emily Snell
Jean Drydale	Angela Le Sueur	Therese Tabb
Rosemary Fairhurst	Liz Lister	Alison Taylor
Elizabeth Farnon	Lyn Longmuir	Jean Treleven
Carolyn Ferguson	Jenny Lort-Phillips	Maureen Turner
Audrey Filsell	Anne Lucas	Clare Twiston Davies
Jo Forrest	Rachel Lucas	Val Willis
Cathy Fricker	Marie Luscombe	Gillian Woodall
Iris Fritz	Pat Macdonald	Susan Wright

WILLIAM MILLOW – MUSICAL DIRECTOR OF THE JERSEY FESTIVAL CHOIR

William is in his second year as musical director of the Jersey Festival Choir. He started singing with the Choir in 2006 but a connection via his family goes back further. His grandfather, John Lobb, and great-aunt, Amy Luce, both conducted the Choir; and for many years his mother, Rosemary Millow, was the Choir's accompanist.



A trumpet-player in his youth, singing has been William's musical passion since he returned to Jersey in 2004. He has sung with a number of choirs in the Island over the years, including Cantique and The Cantabile Ensemble, and is currently a member of Polyphonie. He also is a member of the vocal quartet, Harmonious Friends, and has performed a variety of roles in the productions of the Jersey Gilbert and Sullivan Society; a few weeks after the Festival Choir's concert, he will be 'treading the boards' as the Pirate King in The Pirates of Penzance. He has been a regular entrant in the Jersey Eisteddfod and receives singing lessons from Mrs Gitte-Maj Donoghue, obtaining in 2018 a Performance Diploma with Trinity College London at Associate level.

William has greatly enjoyed working with the Choir on the works by Howard Goodall and Franz Schubert which make up this year's programme. He remains ever grateful for the patience and support which Choir members have shown him during this year's rehearsals and events.

JAMIE W. HALL - CONDUCTOR

Jamie W.Hall is a versatile musician who occupies multiple roles on the concert platform. Foremost a soloist with a wide repertoire of oratorio and song, he is also an experienced consort and choral singer, working with leading ensembles including the BBC Singers. Jamie is in demand as a concert soloist, performing with choirs, choral societies and orchestras across the country.

As a conductor, Jamie brings his experience as a professional singer, his advanced knowledge of vocal technique and his passion for great choral music well sung to aspiring choirs who want to broaden their repertoires, improve their singing and ensemble techniques and explore new performance ideas. Along with his freelance conducting and educational work, Jamie has been Musical Director of Romsey Choral Society since January 2014.

Jamie's choral compositions have been broadcast on BBC radio, recorded for commercial release and performed as far afield as Australia. His pieces have been included in choral anthologies, such as 'Noel 3' and 'Lent and Easter Anthology' (Novello). His carol 'As I Lay Upon a Night' has been recorded for BBC radio by the choir of Worcester College, Oxford and

Stephen Farr on the Resonus Classics label; and by ORA/Suzi Digby on Harmonia Mundi.

Jamie used a recent composition, 'Sleep My Jesu', to raise over £17,000 for Macmillan Cancer Support.



Q: You know Howard Goodall, what gave him the inspiration for writing this particular piece

A: The thing with Howard is that everyone knows his music because of the TV theme tunes, for instance, Blackadder, the QI theme, he's written all sorts of things. I think it's mainly in the last decade that he has really turned to what he would say is quite classical music, but he's good at it and I think the experience of doing film scores where you have to surreptitiously yank on the heart strings, means that when he takes a text like this it really does get to you emotionally.

Q: What do you think of this composition?

A: It's really great and when you get the orchestration in, it's special, and the text he's chosen, the English against the Latin all works really nicely.

Q: Do you have a favourite movement in it?

A: Well, I do love 'Do Not Stand at My Grave and Weep'

Q: What about the Mass, do you enjoy Schubert?

A: The thing about Schubert I think he is barely 32 when he died and I feel the same with Mozart when they are setting these Masses I am not convinced that they are thinking too deeply about the text, so, in common with his symphonies a lot of it is quite playful, but he is a fantastic songwriter with over 600 songs in the library, I struggle to find a bad song, Schubert knows all about setting text.

The writing of a Requiem is a special challenge for any composer. The great Requiems of the past by composers such as Mozart, Verdi and Berlioz interpret the sacred Requiem text literally, offering prayers of salvation for the departed, whose souls are assumed to be in purgatory facing a terrible judgement. *Eternal Light: A Requiem* is, by contrast, intended to provide solace to the grieving, reflecting on the words of the Latin Mass by juxtaposing them with poems in English. For me, a modern Requiem is one that acknowledges the unbearable loss and emptiness that accompanies the death of loved ones, a loss that not easily ameliorated with platitudes about the joy awaiting us in the afterlife. This, like Brahms', is a Requiem for the living, addressing their suffering and endurance, a Requiem focussing on the consequence of interrupted lives.

Howard Goodall, June 2008



Howard Goodall – Eternal Light : A Requiem

1. Requiem – Kyrie

Requiem aeternam dona eis,
Domine: et lux perpetua.
*Grant them an everlasting peace, Lord, and
perpetual light.*

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Close now thine eyes and rest secure;
They soul is safe enough, thy body sure;
he that loves thee, He that keeps
And guards thee, never slumbers, never
sleeps.
the smiling conscience in a sleeping breast
Has only peace, has only rest;
the music and the mirth of kings
Are all but very discords, when she sings;
Then close thine eyes and rest secure;
No sleep so sweet as thine, no rest so sure.

[Francis Quarles 1592-1644]

Requiem aeternam dona eis Domine
Grant them everlasting rest, Lord

2. Revelation – Factum est silentium

Factum est silentium in caelo
There was silence in heaven

Et vidi septem illos angelos qui adstant in
conspectu Dei, quibus datae sunt septem
tubae.
*And I saw angels standing before God, and to
them were given seven trumpets*

Et septem angeli, qui habebant septem
tubas, praeparaverunt se ut clangerent.
*And the seven angels which had the seven
trumpets prepared themselves to blow*

Primus igitur angelus claxit, et facta est
grando et ignis, mista sanguine, projectaque
sunt in terram: et tertia pars arborum
exusta est, et omne gramen viride exustum.
*The first angel blew, and there was made hail
and fire, which were mingled with blood, and
they were cast in to the earth: and the third
part of trees was burnt, and all green grass was
burnt.*

Deinde secundus angelus claxit, et quasi
mons magnus igne ardens projectus est in
mare: factaque est tertia pars maris sanguis.
Et mortua est tertia pars creaturarum quae
erant in mari, animantia dico, et tertia pars
navium periit.
*And the second angel blew: and as it were a
great mountain burning with fire was cast in to
the sea, and the third part of the sea turned to
blood, and the third part of the creatures which
had life, died, and the third part of ships were
destroyed.*

Tum angelus tertius claxit, et cecidit e
caelo stella magna, ardens velut lampas,
ceciditque in tertiam partem fluminis, et in
fontes aquarum. Nomen autem stellae
dicitur Absinthium: versa est igitur tertia
pars aquarum in absinthium, et multi

homines mortui sunt ex aquis, quod amarae
factae essent.

*And the third angel blew, and there fell a great
star from heaven burning as it were a lamp,
and it fell into the third part of the rivers, and
into fountains of waters, and the name of the
star is called Wormwood. And the third part was
turned to wormwood. And many men died of
the waters because they were made bitter.*

Deinde quartus angelus claxit, et percussa
est tertia pars solis, et tertia pars lunae, et
tertia pars stellarum: ita ut obscuraretur
tertia pars eorum, et diei non luceret pars
tertia, et noctis similiter.
*And the fourth angel blew, and the third part
of the sun was smitten and the third part of the
moon, and the third part of stars: so that the
third part of them was darkened. And the day
was smitten that the third part of it should not
shine, and likewise the night.*

Et vidi, et audivi unum angelum volentem
per medium caeli, dicentem voce magna, Vae,
vae incolis terrae a reliquis sonis tubae
trium illorum angelorum qui clangent!
*And I beheld and heard an angel flying through
the midst of heaven, saying with a loud voice:
Woe, woe, woe to the inhabitants of the earth
because of the voices to come of the trumpet
of the three angels which were yet to blow.*

[St John the Divine, Book of Revelation &
Apocalypse Chapter 8, Translation by
William Tyndale (1534)]
*There was silence in heaven.....
anthem repeated in 8. Revelation -*

3. Litany – Belief

I have to believe
That you still exist
Somewhere,
That you still watch me
Sometimes,
That you still love me
Somehow.

I have to believe
That life has meaning
Somehow,
That I am useful here
Sometimes,
That I make small differences
Somewhere.

I have to believe
That I need to stay here
For some time,
That all this teaches me
Something,
So that I can meet you again
Somewhere.

[Ann Thorp]

4. Hymn – Lead, kindly light

LEAD, Kindly Light, amid the encircling
gloom
Lead Thou me on!
The night is dark, and I am far from home—
Lead Thou me on!
Keep Thou my feet; I do not ask to see
The distant scene—one step enough for
me.

I was not ever thus, nor pray'd that Thou
Shouldst lead me on.

I loved to choose and see my path, but now
Lead Thou me on!

I loved the garish day, and, spite of fears,
Pride ruled my will: remember not past
years.

So long Thy power hath blest me, sure it still
Will lead me on,
O'er moor and fen, o'er crag and torrent,
till
The night is gone;
And with the morn those angel faces smile
Which I have loved long since, and lost
awhile.

[John Henry Newman]

5. Lacrymosa – Do not stand at my grave and weep

Lacrymosa, dies illa
That day will be one of weeping

Do not stand at my grave and weep,
I am not there, I do not sleep.
I am a thousand winds that blow,
I am the softly falling snow.
I am the gentle showers of rain,
I am the fields of ripening grain.
I am in the morning hush,
I am in the graceful rush
Of far-off birds in circling flight.
I am the starshine of the night.

I am in every flower that blooms,
I am in still and empty rooms.
I am the child that yearns to sing,
I am in each lovely thing.

Do not stand at my grave and cry,
I am not there – I did not die.

[Mary Elizabeth Frye (1904-) modified by
Howard Goodall]

6. Dies Irae – In Flanders Fields

Dies irae, dies illa.
Calamitatis et miseriae, dies magna et amara
valde.
*That day, the day of wrath, calamity and
wretchedness
That great and bitter day*

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
the larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie,
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

[John McCrae 1872-1918]

7. Recordare – Drop, drop, slow tears

Recordare Jesu pie,
Quod sum causa tuæ viae,
Ne me perdas illa die. Recordare Jesu pie
*Remember, dear Jesus, that I am the reason for
your journey
Do not abandon me on that final day*

Drop, drop, slow tears,
And bathe those beautiful feet
Which brought from Heaven
The news and Prince of Peace:
Cease not, wet eyes,
His mercy to entreat:
To cry for vengeance
Sin doth never cease
In your deep floods
Drown all my faults and fears:
Nor let his eye
See sin, but through my tears.

[Phineas Fletcher 1582-1650]

8. Revelation – Tum angelus tertius claxit

Tum angelus tertius claxit, et cecidit e cœlo
stella magna, ardens velut lampas, ceciditque
in tertiam partem fluminum, et in fontes
aquarum. Nomen autem stellæ dicitur
Absinthium: versa est igitur tertia pars
aquarum in absinthium, et multi homines
mortui sunt ex aquis, quod amaræ factæ
essent.

Deinde quartus angelus claxit, et percussa
est tertia pars solis, et tertia pars lunæ, et
tertia pars stellarum: ita ut obscuraretur
tertia pars eorum, et diei non luceret pars
tertia, et noctis similiter.

Et vidi, et audivi unum angelum volantem per
medium cœli, dicentem voce magna, Væ, væ,

væ incolis terræ a reliquis sonis tubæ trium
illorum angelorum qui clangent!

[St John the Divine, Book of Revelation &
Apocalypse, translation by William Tyndale]

. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere
nobis
Agnus Dei, qui tollis peccata mundi, dona eis
requiem
*Lamb of God, that takest away the sins of the
world, have mercy on us
Lamb of God, that takest away the sins of the
world, grant them rest*

10. In Paradisum – Lux Aeterna

In paradisum deducant te angeli,
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam
Jerusalem.
*Into paradise may angels lead you, on your
arrival may the martyrs greet you
And bring you to the holy city of Jerusalem.*

Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere aeternam
habeas requiem.
*May choirs of angels receive you, and with
Lazarus, once a poor man,
May you have eternal rest.*

Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine, et lux
perpetua luceat eis.
*May everlasting light shine upon them, Lord,
Together with the saints throughout eternity, for
you are merciful.
Grant them everlasting peace and an eternal
light*

Libera me, Domine, de morte aeterna,

in die illa tremenda, quando coeli movendi
sunt et terra.
*Deliver me, Lord, from an endless death on that
dread day,
When the heavens and the earth will quake.*

Recordare Jesu pie,
Quod sum causa tuæ viae,
Ne me perdas illa die.
*Remember, sweet Jesus, that I am the reason for
your journey
Do not abandon me on that final day.*

LEAD, Kindly Light, amid the encircling
gloom
Lead Thou me on!
The night is dark, and I am far from home—
Lead Thou me on!
Keep Thou my feet; I do not ask to see
The distant scene—one step enough for me.

So long Thy power hath blest me, sure it still
Will lead me on,
O'er moor and fen, o'er crag and torrent, till
The night is gone;
And with the morn those angel faces smile
Which I have loved long since, and lost
awhile.

Do not stand at my grave and weep
I am not there

No rest so sure
One step enough for me

Requiem aeternam dona eis, Domine, et lux
perpetua luceat eis
*Grant them everlasting peace, Lord, and an
eternal light.*



EDWARD JOWLE - BARITONE

Edward is a postgraduate at the Royal College of Music with Russell Smythe and Caroline Dowdle, having graduated from the undergraduate course in 2018. He is a Rose Williams Scholar supported by the Denis and Sylvia Forbes Award, also receiving support from the Josephine Baker Trust and Help Musicians UK.



Recent operatic performances includes: Snug (A Midsummer Night's Dream) and Will Atkins (Robinson Crusoe/RCM Opera Studio); Falke (Die Fledermaus/Nanyang Academy of Fine Arts, Singapore); Elviro (Serse/Accademia Europea Dell'Opera, Italy); Papageno (Die Zauberflöte/Westminster Opera, France); Geneticist (Our Perfect Child, premiere/Tête-a-Tête); Baritone Chorus (Dardanus) and cover Curio (Giulio Cesare/English Touring Opera); Gendarme (Les Mamelles de Tirésias) and Masetto (Don Giovanni/Euphonia Studio); Cecil (Maria Stuarda/Magnetic Opera, Edinburgh Fringe); Alidoro (La Cenerentola/London Young Sinfonia); Adonis (Venus and Adonis/Brighton Early Music); Pirate King (The Pirates of Penzance/Grosvenor Light Opera).

Concert repertoire includes: Handel, Messiah; Oli Tarney, St Mark's Passion, premiere (St Paul); Bach, St John Passion (Christus),

MICHAEL BELL - TENOR

Michael's first national competitive success was in 2013 when he won Ireland's Catherine Judge Memorial Award. He went on to read Music at Cambridge where he sang with the world-famous Choir of St. John's College, with whom he toured extensively in Europe, America and Asia.

He was prominently featured on their 2017 CD release 'Kyrie' as the soloist in Janáček's Otčenaš in a performance described as "heroic" by reviewer Nicholas Kerrison. He began studies with Russell Smythe at the Royal College of Music in September 2018 where he is generously supported by a Big Give Scholarship, The Mario Lanza Foundation, The Choir Association of St. John's College, Cambridge and the Josephine Baker Trust.

An extremely versatile musician, his repertoire ranges from the sacred works of J. S. Bach to operatic roles in Mozart, Britten and Stravinsky. He is establishing a particular reputation as a champion of contemporary music and has been involved with the creation of dozens of new works, most recently Tim Watts' settings of Wilfred Owen for the 2018 centenary, SHEER.



POPPY SHOTTS - SOPRANO

Originally from East Yorkshire, Poppy is currently completing her Master's at the Royal College of Music (RCM) with Alison Wells and Gary Matthewman as a Derek Butler scholar and she is also recipient to a Henry Wood Accommodation Trust Award and the Countess of Munster Trust Award. Previously, Poppy graduated from the Royal Conservatoire of Scotland (RCS) in 2017 with a Bachelor of Music with Honours of the First Class as an RCS Trust Scholar, where she studied with Clare Shearer.

In 2018, Poppy performed the role of Barbarina, (RCM International Opera School, directed by Sir Thomas Allen), and Nedda, Cleopatra, Fancy Cake and Embryo 2 in RCM Opera Scenes. Poppy also performed with Roger Vignoles in a recital of semi-staged French song in the Britten Theatre, RCM, and made her solo debut with the Royal Philharmonic Orchestra at the Cadogan Hall in a performance of Grieg's Peer Gynt. Engagements in Berlin included performing at the Berlin Song Festival 2018 and performing the role of Erste Dame in Die Zauberflöte with the Berlin Opera Academy in August 2018, directed by Gidon Saks. In competitions, Poppy was awarded Highly Commended in the 2018 Royal College of Music Lieder Competition adjudicated by Nicky Spence, and was a finalist in the 2018 RCM Lies Askonas Competition, adjudicated by John Gilhooly and Sophie Bevan. In Scotland, Poppy won the 2017 Governor's Recital Prize for Chamber Music as part of a vocal octet. As an original member of RCS Voices Consort, Poppy also appeared as a soloist at a range of Scottish festivals including the St. Magnus International Festival and the Edinburgh Fringe, and recorded for BBC Radio 3.

Upcoming, Poppy will appear in the semi finals of the Mozart Singing Competition, and the Royal Over-Seas League competition. Poppy will also perform Pamina with Ensemble OrQuesta in May/June 2019, and Abigail Williams in The Crucible with the Berlin Opera Academy 2019.



The Amity Singers

Directed by Elizabeth Farnon

As the name implies, the Amity Singers came together out of friendship and a love of singing. Founded over 45 years ago by John Farnon, then a recent arrival from Canada (originally from N. Ireland), this small Chamber Choir began life promoting mainly early music, championing especially, European Renaissance music, both sacred and secular. However now their repertoire is much more varied and the singers enjoy the challenge of very modern music and even close harmony and jazz.

Since her retirement from teaching music at Beaulieu School Elizabeth Farnon has taken over the running of the choir and husband John 'just' sings!

As well as putting together concerts for the local community here in Jersey, the group enjoys an occasional weekend visit to France, and has presented concerts in Normandy and Brittany.

ST CECILIA ORCHESTRA

St Cecilia, symbol for the divine power of music.

When the Festival Choir was started in 1955, it developed strong links with the Royal Academy of Music, who would arrange for its orchestra, professor, students of conducting, and soloists to visit Jersey annually to present a weekend of wonderful choral and orchestral concerts in the Island, based at Wesley Grove Methodist Church. When this partnership came to a natural end, the choir hosted other orchestra's including the St Cecilia Orchestra, conducted for many years by John Lobb, grandfather of the current choir director. When this chamber group was expanded and renamed the Jersey Sinfonietta in 2015, the choir committee decided to retain the name of St Cecilia for the unique orchestra made up annually of local players, supplemented by UK players.

We are delighted to welcome back many of our instrumentalist friends and thank them for their generosity of spirit in giving up their time and talents to support our annual spring concert.

Violins

Ldr. Jane Brown

Anna Cavey

Jane Cullis

Fiona Nelson

Daisy Bovingdon

Kellie Blondel

Carole Edelenbos

Suzanne Jackson

Pauline Snarey

Val Brookland

Kathryn LeRuez

Rosie Willmott

Howard Le Cornu

Violas

John Asplet

Vanessa Moore

Julius Bannister

Adrian Smith

Cellos

Dan Burrowes

Julie Robinson

Lizzy Morin

John Yeadon

Martin Marsay

Mialy Oporia

Double Basses

Hugh Moreshead

Russell Killick

Keyboards

Malcolm Whittell

Francis Murton

Louise Risby

Franz Schubert, Mass in G

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Quoniam tu solus sanctus, tu solus Dominus,
Tu solus altissimus,
Cum Sancto Spiritu in gloria Dei Patris,

Amen.

Glory to God in the highest,
And peace on earth to men of good will.
We praise You, we bless You,
We worship You, we glorify You.
We give You thanks for Your great glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
For You alone are holy, You alone are Lord,
You alone are the Most High,

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
In unum Dominum Jesum Christum,
Filium Dei unigenitum, ex patre natum ante omnia saecula, Deum
de Deo, lumen de lumine,

I believe in one God, the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
In one Lord Jesus Christ, the only Son of God, eternally begotten
of the Father,
God from God, light from light,

Deum verum de Deo vero. Genitum non factum, consubstantialem
Patri; per quem omnia facta sunt. Qui propter nos homines et
nostram salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto,
ex Maria virgine; et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est. Et resurrexit tertia die secundum Scripturas,
et ascendit in coelum, sedet ad dexteram Patris, et iterum
venturus est cum gloria, judicare vivos et mortuos, cujus regni non
erit finis.

True God from true God, begotten, not made,
of one being with the Father; through Him all things were made.
For us and our salvation He came down from heaven: by the
power of the Holy Spirit He became incarnate from the Virgin
Mary, and was made man.
For our sake He was crucified under Pontius Pilate; He suffered
death and was buried. On the third day He rose again in
accordance with the Scriptures; He ascended into heaven, and is
seated at the right hand of the Father; He will come again in glory
to judge the living and the dead, and His kingdom will have no end.

Credo in Spiritum Sanctum Dominum,
et vivificantem, qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur,
conglorificatur; qui locutus est per Prophetas.
Confiteor unum baptismum in remissionem peccatorum,
mortuorum,
et vitam venturi saeculi. Amen.

I believe in the Holy Spirit, the Lord, the giver of Life, who
proceeds from the Father and the Son; with the Father and the
Son He is worshipped and glorified. He has spoken through the
prophets. I acknowledge one baptism for the forgiveness of sins; of
the dead, and the life of the world to come. Amen.

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 your glory,
Hosannah in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Blessed is He who comes in the name of the Lord,
Hosannah in the highest.

Agnus Dei

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

Lamb of God, who takes away the sin of the world,
have mercy on us.
Lamb of God, who takes away the sin of the world,
have mercy on us.
Lamb of God, who takes away the sin of the world,
grant us peace.

The Jersey Festival Choir extend their sincere thanks to the following for their help during the past year:

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JOSEPHINE BAKER TRUST

The Jersey Festival Choir acknowledges and thanks the Josephine Baker Trust for their help in funding and sourcing our soloists.

The Trust promotes the education and training in singing and in the study of vocal music, helping talented singers in the early years of their singing careers.