



Douai Abbey
Upper Woolhampton
Saturday 13th November, 2021
7.30pm

The
Cecilia
Consort

Introduction

Welcome to our concert celebrating 30 years of the Cecilia Consort.

It's now 31 years, but for obvious reasons we couldn't celebrate last year. We didn't want this anniversary to pass unmarked, as it's a huge milestone for this local, self-funded chamber choir. The programme is made up of pieces that have featured in our repertoire over the last three decades.

I am so proud to have been directing the consort since its inception and look forward to many more years of happy music making with them. It's so good to be back performing together again and especially in the glorious setting of Douai Abbey, which has hosted us many times over the years.

With celebration there often comes a time of reflection and tonight we'd like to dedicate 'Faire is the Heaven' to all our past members who are no longer with us: Susan Pease, Ros Heath, Grizel Davies, Paul Kelley, Ian Walker and John Avery. We hope they will be singing along!

If you have enjoyed tonight's performance, look out for our new album/CD which will be available next year. This will feature tonight's programme plus much more... Enjoy!

Janet Coxwell



**SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC**

The Cecilia Consort is a member of Making Music – the National Federation of Music Societies.

Janet Coxwell – Musical Director



Since graduating from London's Guildhall School of Music and Drama, Janet has worked professionally as a solo artist and consort singer. Whilst specialising in Early Music and performing with many of the UK's leading ensembles, her musical versatility boasts many other genres and musical styles and she has worked closely with Norfolk-based composer Patrick Hawes on many of his original works. Their

first album *In Blue Blue* drew critical acclaim with Janet's voice being described as 'melting honey on freshly buttered toast' (BBC Radio 3). Her 'bell-like tones' (Financial Times) are often heard on TV, film and radio as well as on numerous classical and pop CDs. Janet enjoyed 23 wonderful years with the Tallis Scholars and performed in more than 900 concerts world-wide with this world-renowned ensemble. She continues to perform and record, but her love of teaching means she spends more time in the UK these days. Janet is Head of Choral Studies at Cheam School and enjoys working with her ever increasing 'family' of students and choristers.

Janet and David Woodcock (Head of Music at Harrow School) are Directors of the Early Music Academy, which had a hugely successful inaugural Summer in 2015. After the inevitable interruptions of the pandemic, EMA are looking forward to running courses on both sides of the Atlantic again next summer.

As well as a busy performing schedule, Janet enjoys adjudicating choral competitions, leading singing master classes and running choral workshops; she especially loves working with and training amateur singers. She lives in Highclere (Downton Abbey land) and has enjoyed a long and fruitful association with several Newbury based choirs including Newbury Choral Society.

Janet will next be appearing in the Newbury area for a performance of *The Messiah* in the Church of the Ascension, Burghclere, RG20 9HX on Wednesday 22nd December at 7pm. Tickets (advanced booking advised) from: theresa@burghclerebaroque.com or 01635 276009.

Steve Bowey B.Eng FRCO - Accompanist



Steve studied organ and piano from an early age, playing the organ regularly at St Francis and St Andrew's churches in Coulsdon.

After gaining an engineering degree from Salford University he moved to Newbury to work for Vodafone. In 1991 Steve was appointed as accompanist of the Cromwell Singers and later became their

Musical Director. From 1992, he was Director of Music at St Mary's Church, Shaw-cum-Donnington, and regularly worked with local choirs, including the Douai Choral Society, the Downland Chorale, the RSCM Southern Cathedral Singers, Berkshire Maestros youth choirs and Worcester College Oxford.

In 2006 Steve joined the Royal College of Organists and in July the following year took the examination for Associate (ARCO) in which he was awarded the Limpus prize for performance, as well as the Sowerbutts and Samuel Baker prizes. After further study, he was awarded the Fellowship Diploma (FRCO) in January 2011. His current musical commitments include teaching organ, piano, and music theory. He is Director of Music at St Mary's Shaw-cum-Donnington, organist at Cheam School, and regularly gives organ recitals. Steve is currently the accompanist to Newbury Choral Society and the Cecilia Consort, and enjoys working with the many choirs in Newbury and the surrounding area.

Programme Notes

Magnificat (St. Paul's version)

Herbert Howells (1892-1983)

Having studied at the Royal College of Music with teachers including Charles Villiers Stanford and Hubert Parry, Howells' promise seemed likely to be cut short in 1915 when he was diagnosed with Graves' disease and given six months to live. His poor health prevented him from being conscripted in World War I, arguably preserving him from the worse fate awaiting many of his friends and contemporaries. He recovered, married, had two children and went on to compose a range of orchestral, choral and chamber works. He is best known for his sacred choral music, notably his settings of services for Mattins (*Te Deum*, *Benedictus* and *Jubilate*) and Choral Evensong (*Magnificat* and *Nunc Dimittis*), many of which are dedicated to specific places of worship such as St Paul's Cathedral or King's College, Cambridge. Influenced for the rest of his life

by the death from polio of his 9 year old son, he also composed several hymn tunes and a Requiem, and taught at the Royal College of Music until 1979.

Woefully Arrayed

William Cornysh (1465-1523)

He may not be the composer of the music found in the *Eton Choirbook*, which may be by his father, also named William Cornysh, who died c. 1502, but the younger Cornysh had prestigious employment at court, as Master of the Children of the Chapel Royal. There he was responsible for the musical and dramatic entertainments and during important diplomatic events such as at the Field of the Cloth of Gold in 1520; and visits to and from the courts of France and the Holy Roman Empire, which he fulfilled until his death. He also produced secular vocal music and this notable English sacred anthem *Woefully Arrayed*. The poem derives much of its power from its urgent, insistent rhythm and patterned rhyme scheme.

Toccata for Organ

Patrick Hawes (1958-)

Born in Grimsby, Lincolnshire, the son of publican parents, Hawes grew up in pubs along the Lincolnshire coast and was educated at De Aston School. He read music at St Chad's College, University of Durham as organ scholar. He went on to work as a teacher of music and English, firstly at Pangbourne College (1981–1990) where he produced his first major work, the dramatic cantata *The Wedding at Cana*. This led to him becoming Composer in Residence at Charterhouse School (1990–1997).

Leaving teaching in 1997 to pursue a career as a composer, he wrote his first film score in 2002 for *The Incredible Mrs Ritchie*. His debut album *Blue in Blue*, a collection of choral and orchestral pieces, was released in 2004. Made 'CD of the Week' on Classic FM in 2004, its first track, *Quanta Qualia*, was soloed by Cecilia Consort's own Janet Coxwell. In 2018, he recorded and premiered his largest work to date: *The Great War Symphony*. This work is a choral symphony in four movements, with each one depicting a year of World War I. The work received its World Premiere at the Royal Albert Hall in London on 9 October 2018, and a dozen or so members of The Cecilia Consort sang at its US premiere at Carnegie Hall in New York on 11 November 2018 (Armistice Day).

His Toccata for Organ was first performed by Roger Sayer in Westminster Cathedral on 10th May 2009 as part of the London Festival of Contemporary Church Music.

Peace Mass

Bob Chilcott (1955-)

Bob Chilcott has been involved with choral music all his life, first as a Chorister and then a Choral Scholar at King's College, Cambridge. Later, he sang and composed music for 12 years with The King's Singers. His experiences with that

group, his passionate commitment to young and amateur choirs, and his profound belief that music can unite people, have inspired him both to compose full time and, through pro-active workshopping, promote choral music world-wide. This piece was commissioned by Martin Cook and the Chester Music Society Junior Choir with support from the National Heritage Arts Sponsorship Scheme, and first performed in Chester Cathedral in 1998.

Introduction – Kyrie

Make us instruments of your peace.

[translation] Lord have mercy. Christ have mercy.

Gloria

Glory to God in the highest, and on earth peace to people of good will.

We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory, Lord God, heavenly King, O God almighty Father. Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer; you are seated at the right hand of the Father, have mercy on us.

For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

Sanctus

Holy, holy, holy, Lord God of hosts, heaven and earth are full of your glory. Hosanna in the highest

Benedictus

Blessed are they that come in the name of the Lord
Hosanna in the highest.

Agnus Dei

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

My Beloved Spake

Patrick Hadley (1899-1973)

Hadley followed in Stanford's footsteps on the staff at the Royal College of Music and at Cambridge University. Studying with Wood and Vaughan Williams, he was the inter-war go-to man for advice among the musical elite, but wrote regrettably little music. He was a master of pastoral nostalgia, and this setting of the *Song of Solomon*, a firm liturgical favourite, gives a glimpse of a lyric, post-Vaughan Williams sound world which can be more fully explored in his songs and larger-scale works.

Quatre Motets sur des thèmes grégoriens

Maurice Duruflé
(1902-1986)

Duruflé grew up in Louviers in Upper Normandy. At 17 he moved to Paris to study organ and a year later was admitted to the Paris Conservatoire where he studied organ, piano and composition. Upon graduation Duruflé became musical assistant to Louis Vierne at Notre Dame, but soon thereafter was appointed organist at Saint Etienne-du-Mont in Paris, where he would remain for the rest of this life. In 1943 he took over as professor of harmony at the Conservatoire, a post he held for 27 years. Composed in 1960, *Quatre Motets sur des thèmes grégoriens* were dedicated to Auguste le Guennant, director of the Gregorian Institute in Paris. Each begins with an incipit of Gregorian chant, which serves a melodic inspiration for the composition that follows.

Ubi Caritas

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Amen.*

Where charity and love are, God is there. Christ's love has gathered us into one. Let us rejoice and be pleased in Him. Let us fear, and let us love the living God. And may we love each other with a sincere heart. Amen

Tota pulchra es

*Tota pulchra es, Maria,
Et macula originalis non est in te.
Vestimentum tuum candidum quasi
nix,
Et facies tua sicut sol.
Tota pulchra es, Maria,
Et macula originalis non est in te.
Tu gloria Jerusalem,
Tu laetitia Israel,
Tu honorificentia populi nostril.
Tota pulchra es, Maria.*

You are beautiful, Maria. And the original stain is not in you. Your clothing is as white as snow, And your face is like the sun. You are beautiful, Maria, And the original stain is not in you. You are the glory of Jerusalem, You are the joy of Israel, You are the honour of our people. You are beautiful Maria.

Tu es Petrus

*Tu es Petrus, et super hanc petram
aedificabo Ecclesiam meam.*

You are Peter and upon this rock I will build my church.

Tantum Ergo

*Tantum ergo Sacramentum
Veneremur cernui,
Et antiquum documentum*

Therefore, so great a sacrament
Let us worship with bowed heads
And may the ancient practice

*Novo cedat ritui,
Praestet fides supplementum
Sensuum defectui.*

Give way to the new rite;
May faith supply a substitute
For the failure of the senses.

*Genitori, genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio,
Procedenti ab utroque
Comparsit laudatio.
Amen.*

To the begetter and the begotten
Be praise and jubilation,
Hail, honour, virtue also,
And blessing.
To the one proceeding from both
Let there be equal praise.
Amen

Rhapsody No.1 in D flat

Herbert Howells (1892-1983)

Organist – Steve Bowey

The first of Three Rhapsodies, Op.17, was composed in 1915.

O Magnum Mysterium

Morten Lauridsen (1943-)

A native of the Pacific Northwest, Lauridsen worked as a Forest Service firefighter and lookout (on an isolated tower near Mount St. Helens) before traveling south to study composition at the University of Southern California. He began teaching at USC in 1967 and has been on their faculty ever since. In 2007 he received the National Medal of Arts from the President in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide". Lauridsen's works have been recorded on more than 200 CDs, five of which have received Grammy Award nominations, including *O Magnum Mysterium* by the Tiffany Consort. He now divides his time between Los Angeles and his home in the San Juan Archipelago off the northern coast of Washington State.

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum
natum,
iacentem in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Iesum Christum.
Alleluia!*

O great mystery
And wonderful sacrament
That animals should see the
newborn Lord lying in a manger!

Blessed is the Virgin, whose womb
Was worthy to bear
The Lord, Jesus Christ,
Alleluia!

Ghostly Grace

Judith Bingham (1952-)

Born in Nottingham and educated at High Storrs Grammar School for Girls in Sheffield, Judith Bingham attended the Royal Academy of Music (1970–73). After leaving, she continued her composition studies privately with Hans Keller (1974–80). She is a Fellow of the Royal Northern College of Music and was appointed an OBE in the 2020 New Year Honours for services to music. This piece was written for the re-interment of King Richard III in Leicester Cathedral in 2015. The text is taken from the Revelation of St. Mechtild, Psalm 42 (translated by Wycliffe) and the Epitaph of Sir Marmaduke Constable, a knight of the body, who was at Bosworth.

Faire is the Heaven

William Harris (1883-1973)

Harris was organist at St Augustine's Church, Edgbaston from 1911 to 1919 and concurrently assistant organist at Lichfield Cathedral. During this time he also taught at the Royal Birmingham Conservatoire. A move to Oxford in 1919 saw him take up organist positions successively at New College and in 1929 Christ Church, Oxford. While at Oxford, he conducted the Oxford Bach Choir (1925-1933) and was instrumental in founding and conducting the Opera Club. In 1933 he was appointed organist at St George's Chapel, Windsor, where he was at his most productive: composing for the Three Choirs Festival, conducting at both the 1937 and 1953 coronations, and producing two orchestral pieces premiered at The Proms: the overture *Once Upon a Time* (1940) and the *Heroic Prelude* (1942). Regarded as a 'masterpiece', Harris' complex and beautiful motet for double choir *Faire is the Heaven*, was composed in 1925 for the choir of New College, Oxford, and features words by Edmund Spenser.

Nunc Dimittis (St Paul's version)

Herbert Howells (1892-1983)

The Nunc dimittis, also known as the Song of Simeon or the Canticle of Simeon, is a canticle taken from the second chapter of the Gospel of Luke, verses 29 to 32. Its Latin name comes from its incipit, the opening words, meaning "Now let depart".

After a closing prayer, the choir will sing its final piece, after which we request there be no applause so the Abbey can be returned to a place of quiet reflection and sanctity.

Panis Angelicus

Janet Coxwell

Composed for The Cecilia Consort's 15th Anniversary Concert at Douai Abbey on 8th October, 2005.

Panis angelicus
Fit panis hominum
Dat panis coelicus
Figuris terminum
O res mirabilis
Manducat dominum
Pauper, pauper
Servus et humilis

May the bread of angels
Become bread for mankind;
The bread of heaven puts
All foreshadowings to an end.
O miraculous thing!
The body of the Lord will nourish
The poor, the poor,
The servile and the humble.

Thank you for your support!

Join us again on

Saturday 5th March 2022

Spring Concert

St John's Church, Newbury

7:30 pm

Tickets available: www.ceciliaconsort.org.uk

or call 07775 743445

The Cecilia Consort

The Cecilia Consort was formed by Janet Coxwell from the members of an ad hoc choir put together to sing Mozart's Requiem in the Newbury and District Arts Festival in 1989. Meeting for limited rehearsals before each of our two or three concerts each year we sing secular and sacred music from across a broad historical spectrum. As a chamber choir we perform not only chamber works – often a cappella or with organ accompaniment – but also larger works with orchestra, as at 2008's sell-out performance of Monteverdi's Vespers with Canzona at Douai Abbey. We continually learn new works and almost every concert includes music that we have not performed before, be it a collection of anthems or an entire mass.

For more information about the choir, its activities, or if you are interested in auditioning, please see our website: www.ceciliaconsort.org.uk

We're also on Facebook: @TheCeciliaConsort

Howells & Muhly – The Cecilia Consort at St John's Church

"The programme opened with A Hymn to St. Cecilia... as the lush vocal sound washed over the choir's loyal audience. Well enunciated, fabulously rich textures and a soaring soprano counter-melody, this was a lovely opening to the evening."

Fiona Bennett, Newbury Weekly News – December 2017

Remembrance – The Cecilia Consort at Douai Abbey

"Another engaging evening from this fine local choir."

Charles Medlam, Newbury Weekly News – November 2016

Eternal Light – The Cecilia Consort at Douai Abbey

"...special thanks and praise be to Janet Coxwell (who also gave us a couple of fine solos) and her wonderful singers for an evening of unalloyed pleasure and edification."

Newbury Weekly News – October 2014

"Any choir can sing loudly. Singing that softly is a real skill"

Father Oliver Holt after a concert at Douai Abbey.

Programme compiled by Lucy Makin, design: Greg Choules

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NEWBURY
Choral
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Winter Season 2021

Handel: *Messiah*

Conductor: Cathal Garvey
London Ulysses Orchestra

Soprano: Gillian Webster
Mezzo-soprano: Amy Lyddon
Tenor: Paul Austin Kelly
Bass: Ashley Riches

Saturday 4th December 2021, 7:30pm
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Newbury Corn Exchange: 0845 5218218 or from choir members




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Roxanna Panufnik *Kyrie after Byrd*

Saturday 27 November 2021, 7.30 pm
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Caversham, Reading, RG4 7 PL

Tickets
£10; Under 18s: £5

Bookings
tickets@readingbachchoir.org.uk
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