

21st Century Man



St John's Church
Newbury
Saturday 4th March 2017
7:30pm

The
Cecilia
Consort

The Cecilia Consort

Musical Director: Janet Coxwell

21st Century Man

“There is such a wealth of wonderful choral music being produced both at home and abroad that I could have easily put together a programme three times the length of tonight's concert featuring music by living 21st century composers. I hope you enjoy what we have chosen to perform this evening. We are offering many different styles and have broken up the choral music with the haunting *Spiegel im Spiegel*, played tonight on the cello by my daughter Charlotte.

Some of these pieces are very personal to me. *Sainte Chapelle* was written for the 40th Anniversary of The Tallis Scholars. It was a privilege to work with Eric Whitacre on this project and to then, after premiering it in St. Pauls Cathedral, take it around the world for the next year.

Patrick Hawes wrote the solo in *Reflexionem* for me and I was the first person to record it on Patrick's first CD 'Blue in blue' backed by 'Conventus' the group which I helped to form. Returning to this piece after about 8 years has been wonderful and I know I am biased, but I think Cecilia sing it just as well if not better than the recording!

So, sit back and enjoy these lovely wafts of sound in the beautiful acoustics of St John's Church. I hope that tonight you will leave feeling suitably uplifted by Bob Chilcott's wonderful 'Jazz Mass' - featuring The Steve Bowey Trio! This piece is a firm favourite of the Cecilia Consort and we hope it will soon be a favourite of yours too.”

Janet Coxwell

Janet Coxwell



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 *Blue In 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 both Directors of the newly formed 'Early Music Academy' which enjoyed a hugely successful inaugural summer season in 2015. Janet and David are looking forward to their first US season at the EMA Summer School in Boston in 2017.

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' (Assistant Musical Director) and more recently, she was awarded the musical directorship of *The Sandham Singers*.

Steve Bowey B.Eng FRCO



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

Hymn to the Creator of Light

John Rutter (1945 -)

Described by BBC Music Magazine as 'The most successful and well-known composer of choral music in recent British history', John Rutter was born in London in 1945 and studied music at Clare College, Cambridge. His compositions cover choral, orchestral, and instrumental music. He has co-edited several choral anthologies including four *Carols for Choirs* volumes with Sir David Willcocks. From 1975-9 he was Director of Music at Clare College, and in 1981 formed his own choir, the Cambridge Singers. He now spends his time composing and conducting.

Rutter's double-choir motet, *Hymn to the Creator of Light*, was written for the dedication of the Herbert Howell's memorial window in Gloucester Cathedral in 1994. Drawing on music and spiritual texts spanning 500 years, Rutter juxtaposes a poem by Elizabethan and Jacobean bishop Lancelot Andrews and a verse from 17th century Lutheran poet Johann Franck. Both texts explore the themes of light as generative power from the Old Testament and a metaphor for the gifts of the Holy Spirit from the New Testament. In a direct evocation of Howells' own musical style, Rutter uses dense and dissonant harmonies before paraphrasing a melody from Johannes Crüger for the chorale. The piece closes with one final echo of the Howells-esque harmonies.

Glory be to thee, O Lord, glory be to thee,
Creator of the visible light,
The sun's ray, the flame of fire.
Creator also of the light invisible and intellectual,
That which is known of God, the light invisible.
Glory be to thee, O Lord, glory be to thee,
Creator of the Light.
For writings of the law, glory be to thee;
For oracles of prophets, glory be to thee;
For melody of psalms, glory be to thee;
For wisdom of proverbs, glory be to thee;
Experience of histories, glory be to thee;
A light which never sets.
God is the Lord, who hath shewed us light;
Light, who dost my soul enlighten;
Sun, who all my life dost brighten;
Joy, the sweetest man e'er knoweth;
Fount, whence all my being floweth.
From thy banquet let me measure,
Lord, how vast and deep its treasure;
Through the gifts thou here dost give us,
As thy guest in heaven receive us.
Creator of the visible light.

Seven Magnificat Antiphons

Arvo Pärt (1935 -)

Pärt is an Estonian classical composer and one of the most prominent living composers of sacred music. Since the late 1970s, he has worked in a minimalist style that employs his self-made compositional technique, tintinnabuli (from the Latin, a bell). Musically it is characterised by 2 types of voices, the first of which arpeggiates the tonic triad, and the second which moves diatonically in stepwise motion.

The Magnificat is a beautiful example of his tintinnabuli style, its apparent simplicity makes it all the more difficult to execute.

Composed in 1988 and revised 1991, it was written for the RIAS Chamber Choir in Berlin (Pärt's city of residence since 1982). These antiphons, each endowed with a very particular personality by Pärt, are assigned in the liturgy to the seven days leading up to Christmas Eve.

1. O Weisheit (Wisdom)
*O Wisdom, coming forth from the mouth of the Most High,
reaching from one end to the other,
mightily and sweetly ordering all things:*

- Come and teach us the way of prudence.*
2. O Adonai (Lord)
*O Adonai, and leader of the House of Israel,
who appeared to Moses in the fire of the burning bush
and gave him the law on Sinai:
Come and redeem us with an outstretched arm.*
 3. O Sproß aus Isais Wurzel (Root of Jesse)
*O Root of Jesse, standing as a sign among the peoples;
before you kings will shut their mouths,
to you the nations will make their prayer:
Come and deliver us, and delay no longer.*
 4. O Schlüssel Davids (Key of David)
*O Key of David and sceptre of the House of Israel;
you open and no one can shut;
you shut and no one can open:
Come and lead the prisoners from the prison house,
those who dwell in darkness and the shadow of death.*
 5. O Morgenstern (Morning Star)
*O Morning Star,
splendour of light eternal and sun of righteousness:
Come and enlighten those who dwell in darkness and the shadow of death.*
 6. O König aller Völker (King of Nations)
*O King of the nations, and their desire,
the cornerstone making both one:
Come and save the human race,
which you fashioned from clay.*
 7. O Immanuel (With Us is God)
*O Emmanuel, our king and our lawgiver,
the hope of the nations and their Saviour:
Come and save us, O Lord our God.*

Spiegel im Spiegel

Arvo Pärt (1935 -)

“Mirror in the Mirror” was written in 1978, just before his departure from Estonia for Berlin and was originally written for a single piano and violin.

Charlotte Smetts - cello

Ubi Caritas

Paul Mealor (1975 –)

Mealor was catapulted to international attention when 2.5 billion people (the largest audience in broadcasting history), heard his motet “Ubi Caritas”, performed by the choirs of Westminster Abbey and Her Majesty’s Chapel Royal, conducted by James O’Donnell at the Royal Wedding Ceremony of His Royal Highness Prince William and Catherine Middleton at Westminster Abbey, 29th April 2011. He also wrote “Wherever You Are” for The Military Wives Choir and Gareth Malone in 2011.

Born in St Asaph, North Wales, Paul Mealor studied composition privately from an early age with John Pickard, at the University of York with Nicola LeFanu (1994-2002) and in Copenhagen with Hans Abrahamsen (1998-99). Since 2003 he has taught at the University of Aberdeen, where he is currently Reader in Composition, and has held visiting professorships in composition at institutions in Scandinavia and the United States. He is a Fellow of the Royal Society of Arts and his music is published by Novello & Co Ltd.

Ubi Caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso juncundemur.
Timeamus, et amemus Deum vivum
Et ex corde diligamus nos sincere.

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.

Tres Amores

Patrick Hawes (1958 -)

Born in Lincolnshire, Patrick read music as an organ scholar at Durham University, and soon went on to make an impact in the world of choral music with his cantata "The Wedding at Cana". It was with the release of his debut album "Blue in Blue" (now rereleased due to popular demand), that Patrick first gained widespread public recognition. Made CD of the week on Classic FM in 2004, it was nominated for a Classical Brit Award and was voted by Classic FM listeners as the fastest ever and highest new entry into the station's Hall of Fame. The Cecilia Consort gave the amateur premiere of these pieces at the concert at Douai Abbey in October 2009, which Patrick himself conducted.

Amongst other things, Patrick has released "Song of Songs" (2009) and "The Highgrove Suite" (2009) commissioned by HRH The Prince of Wales. His recent projects have included a new Clarinet Concerto for Emma Johnson, two new settings of Music Dei Donum (one in English and one in Latin) for The King's Singers, and a major project of Sony with Blur guitarist Alex James. He is currently working on a new piece for harp ensemble for the National Youth Harp Orchestra a new piece for the soprano Sarah Brightman and his biggest project to date – a choral symphony entitled "The Great War Symphony" to be premiered at the Albert Hall in 2018. His 8th album, "Revelation" was released on 3rd February 2017.

Unlike the classical languages, English has a paucity of vocabulary when expressing love. *Tres Amores* (three loves) takes three Latin nouns which can be translated into English as 'love'. The piece, which is set for double choir, has a deliberately trinitarian structure and the three sections rise in both pitch and intensity before relaxing into a peaceful final cadence.

Caritas – One love; is strength to give.
Delecta – Two loves; to sing the heart's delight.
Concordia – Three loves bind the world as one.

Andrew Hawes

***** INTERVAL *****

Sainte-Chapelle

Eric Whitacre (1970 –)

Born in Reno, Nevada, Whitacre is an American composer, conductor and lecturer who has become one of the most popular composers of his generation. A graduate of the Juillard School of Music, Eric was recently appointed Artist in Residence with the Los Angeles Master Chorale having completed a five-year term as Composer in Residence at Sidney Sussex College, Cambridge. In addition to his litany of choral and wind compositions, he is also known for his “Virtual Choir” projects on *YouTube*, bringing individual voices from around the globe together in a cyber internet choir.

Sainte-Chapelle was commissioned in celebration of the 40th anniversary of The Tallis Scholars in 2013, and was first performed on 7 March 2013 (with Jan) at St Paul's Cathedral by The Tallis Scholars, directed by Peter Phillips. Whitacre was there too.

“Angels in the stained glass sing the Sanctus, first in long, sinuous quasi plainchant and then gradually dividing into more and more parts, creating tone clusters that dazzle like shafts of sunlight through the windows. From modest beginnings the music unfurls to become ever more complex, rich and rewarding. Another hit from the charismatic Mr Whitacre.” Stephen Pritchard in the Observer.

Virgo castissima
Advenit in capellam;
Et angeli in vitro
Molliter cantaverunt

An innocent girl
Entered the chapel;
And the angels in the glass
Softly sang,

“Hosanna in excelsis!”

“Hosanna in the highest!”

Illa castissima
Susurravit,
“Sanctus! Sanctus! Sanctus!”

The innocent girl
Whispered,
“Holy! Holy! Holy!”

Lux implevit spatium,
Multiformis colore;
Et audivit vocem suam
Resonare,

Light filled the chamber,
Many-coloured light;
She heard her voice
Echo,

“Sanctus! Sanctus! Sanctus!”

“Holy! Holy! Holy!”

Molliter angeli cantaverunt

“Dominus Deus sabaoth,
Pleni sunt coeli et terra
Gloria tua!
Hosanna in excelsis!
Hosanna in excelsis!”

Vox in lumen se transformat,
Et lumen canit,

“Sanctus! Sanctus! Sanctus!”

Lumen canit molliter,
“Dominus Deus sabaoth,
Pleni sunt coeli et terra
Gloria tua!”

Virgo castissima
Advenit in capellam;
Et angeli in vitro
Molliter cantaverunt.

Softly the angels sang,

Lord God of Hosts, Heaven and earth
are full
Of your glory!
Hosannah in the highest!
Hosannah in the highest!”

Her voice becomes light, And the light
sings,

“Holy! Holy! Holy!”

The light sings softly,
“Lord God of Hosts,
Heaven and earth are full
Of your glory!”

An innocent girl
Entered the chapel;
And the angels in the glass
Softly sang.

Charles Anthony Silvestri

Reflexionem

Patrick Hawes (1958 -)

Veritas, vertuatem redit.
Pulchritudo veritatem redit.
Veritas, vertuatem redit.

Truth reflects goodness
Beauty reflects truth
Truth reflects goodness.

Andrew Hawes

The Seal Lullaby

Eric Whitacre (1970 –)

“In the spring of 2004 I was lucky enough to have my show **Paradise Lost: Shadows and Wings** presented at the ASCAP Musical Theater Workshop. The workshop is the brainchild of legendary composer Stephen Schwartz (**Wicked, Godspell**), and his insights about the creative process were profoundly helpful. He became a great mentor and friend to the show and, I am honored to say, to me personally.

Soon after the workshop I received a call from a major film studio. Stephen had recommended me to them and they wanted to know if I might be interested in writing

music for an animated feature. I was incredibly excited, said yes, and took the meeting.

The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling's **The White Seal**. I have always loved animation (the early Disney films; **Looney Tunes**; everything Pixar makes) and I couldn't believe that I might get a chance to work in that grand tradition on such great material.

The White Seal is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called **The Seal Lullaby**).

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio.

I didn't hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. "Oh," said the exec, "we decided to make **Kung Fu Panda** instead."

So I didn't do anything with it, just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%.) And a few years later the Towne Singers graciously commissioned this arrangement of it. I'm grateful to them for giving it a new life. And I'm especially grateful to Stephen Schwartz, to whom the piece is dedicated. His friendship and invaluable tutelage has meant more to me than I could ever tell him." Eric Whitacre

*Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.
Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!*

Rudyard Kipling, 1865-1936

A Little Jazz Mass

Bob Chilcott (1955 -)

Bob Chilcott has been involved in choral music all his life. He was a chorister and choral scholar at King's College, Cambridge, and for 12 years was a member of the vocal group The Kings' 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 proactive workshopping, to promote choral music worldwide. He has over one hundred pieces published by Oxford University Press, and a number of his choral works have been published in German, Swedish, Norwegian and Slovenian.

Bob Chilcott's jazz influences come to the fore in the setting of the Latin *Missa brevis*, originally written for upper voices. The five movements embrace a variety of jazz styles. The Kyrie has real groove, the Gloria swings, the Sanctus sits right back, the Benedictus hums along and the Agnus Dei draws inspiration from the blues.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison

*Lord have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.*

Gloria

Gloria in excelsis Deo, Gloria!
Et in terra pax hominibus
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 caelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi, miserere
nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis,
Quoniam tu solus sanctus, tu solus
Dominus,
Tu solus altissimus, Jesu Christe.
Cum Sancto, Sancto Spiritu in gloria
Dei Patris,
Amen.

*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

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.*

Benedictus

Benedictus qui venit in nomine
Domini. Hosanna in excelsis.

*Blessed is he who comes in the Name of
The Lord. Hosanna in the highest.*

Agnus Dei

Agnus Dei, qui tollis peccata
Mundi, dona eis requiem.
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 rest.
Lamb of God, who takest away
the sins of the world, grant
them eternal rest.*

Steve Bowey Trio:

Steve Bowey – piano
Sean Law – guitar
Phil Bailey - drums

The Cecilia Consort

The Cecilia Consort was formed by Janet Coxwell 26 years ago 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 only 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 alone – 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.

Forthcoming Cecilia Consort Concert

Saturday 4th November 2017

Winter Concert

Including Stravinsky

St John's Church, Newbury

7:30 pm

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.



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The Cecilia Consort is affiliated to ***Making Music*** – the National Federation of Music Societies.

Janet Coxwell would like to thank ***Amanda Salter*** and ***Judith Orpen*** for the promotional graphics, assembling and production of this programme and all the committee members and helpers for their "uplifting support" in organising tonight's concert.

Newbury Chamber Choir

Spiritual Sounds

ancient & modern

Jacob Obrecht: St Matthew Passion
Arvo Pärt: Magnificat & Nunc Dimittis
Anon: The Visit to the Sepulchre
arranged by Edward Lambert

Conductor: Edward Lambert

St John's Church, Newbury RG14 7PY
Saturday, 8 April 2017 at 7.30pm

Free admission, retiring collection

More information: www.newburychamberchoir.co.uk

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For more details about the choir and future events, please see our website