

Remembrance



Douai Abbey
Woolhampton
Saturday 5th November, 2016
7:30pm

The
Cecilia
Consort

The Cecilia Consort

Musical Director: Janet Coxwell

Remembrance

“At this time of year our thoughts are drawn towards those who have given their lives in conflict all over the world. But in this time of Remembrance we also think of those we have lost and whose lives we celebrate. Some of our programme may be familiar to you, but we have included some lesser known works such as the Judith Bingham, a new work written for the interment of Richard III in Leicester Cathedral. We enjoyed singing it so much in a previous concert, I wanted to perform it once more in a more reverberant acoustic.

I am sure the work in the second half of the programme will be unknown to you all as we celebrate the 450th anniversary of the birth of Manuel Cardoso by singing his wonderful and thought-provoking Requiem. I look forward to hearing it in the glorious acoustics of Douai Abbey and hope you enjoy this programme designed to aid quiet contemplation whilst you sit and reflect in this wonderful building”

Janet Coxwell

Janet Coxwell – Musical Director



Since graduating from the Guildhall School of Music and Drama, Janet has worked professionally as both a solo artist and consort singer. Whilst specializing in early music and performing with many of the UK's leading ensembles, her versatility has led to her performing and enjoying all genres.

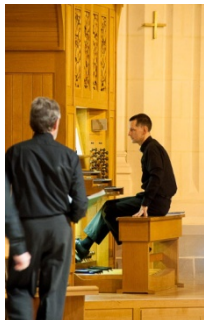
Janet has long worked closely with Norfolk-based composer Patrick Hawes. Their first album, *Blue in Blue*, featured Janet's "voice like melting honey on freshly buttered toast" (Radio 3), released to considerable critical acclaim. Her "bell-like tones" (*Financial Times*) can be heard regularly on TV, radio and films as well as on numerous classical and pop CDs.

Having sung with The Tallis Scholars for 23 years, Janet left the group in November 2014. After a wonderful, fulfilling career with them, having sung in more than 900 concerts all over the world, she was ready for new challenges. Janet continues to perform and record, but is finding her teaching becoming an increasingly important part of her life. She was delighted to take up the post of Head of Choral at Cheam School and is enjoying working with her ever increasing family of students and training the Cheam choristers. Janet, along with David Woodcock, Head of Music at Harrow School, are the directors of the newly formed "Early Music Academy" which opened its doors in summer 2015. This year they will be expanding to the USA by holding their first EMA Summer School in August 2017.

As well as fulfilling solo and recording engagements, Janet enjoys adjudicating choir competitions, leading singing master classes and choral workshops for all ages, with more planned next year. Janet is very enthusiastic about working with amateur singers. She lives in Highclere (Downton Abbey land), and has had a long and happy association with Newbury choirs 'The Cecilia Consort' (Director) and 'Newbury Choral Society' (assistant Musical Director) and has recently taken on 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. He now teaches organ and piano locally in addition to giving recitals and working as accompanist to Newbury Choral Society and other choirs.

Programme Notes

Crossing the Bar

C H H Parry (1848 - 1918)

Parry studied at Eton and at Oxford, and began publishing songs, church music and piano music in the 1860's. He taught at the Royal College of Music from 1863 (succeeding Sir George Grove as its director in 1894) and was professor at Oxford from 1900 to 1908. At his death his reputation was divided between those who respected his work, and those who thought him the greatest British composer since Purcell. His reputation today is growing as a result of the revival in interest in English music of the last century, but his name is immortalised as the composer of Blake's "Jerusalem" and the coronation anthem, "I was glad".

Tennyson wrote this poem after a serious illness at sea, crossing the Solent. The words, he said "came in a moment". Shortly before he died, Tennyson told his son to "put 'Crossing the Bar' at the end of all editions of my poems."

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,

When I embark;

For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.

Ghostly Grace

Judith Bingham (1952 –)

Born in Nottingham in 1952 and raised in Mansfield and Sheffield, Judith began composing as a small child, and then studied composing and singing at the Royal Academy of Music in London. She was awarded the Principal's prize in 1971 and, 6 years later, the BBC Young Composer award.

Judith was a member of the BBC Singers for many years and was their Composer in Association between 2004 and 2009. A CD of some of her choral works "Remoter Worlds" by the BBC Singers was released in 2009 on the Signum label. In 2007 she was made a Fellow of the Royal School of Church Music.

"Ghostly Grace" was written for the service of re-interment for King Richard III which took place on March 26th, 2015, in Leicester Cathedral. In her blog, she recalls how she went to see Richard III's books in the British Library. She wanted to see a book called The Book of Ghostly Grace, by a 13th Century German saint called St Mechtilde. Her successful book was translated into different languages, and Richard III was given an English copy by his mother when he was the Duke of Gloucester.

And lo! An exceeding fair rose, went forth from God's heart and covered all his breast.

(Revelation of St Mechtilde)

...My soul thirsted to God, the well of life: when shall I come before the face of God? Though my bones be broken altogether; mine enemies, that trouble me, despise me. They say to me every day, over and over, where is thy God? (Psalm 42)

And lo! An exceeding fair rose, went forth from God's heart and covered all his breast.

For all wordly joys they will not endure,

They are soon passed, and away doth glide.

For when death striketh he spareth no creature,

Nor giveth no warning, but taketh them one by one.

And now he abideth God's mercy and hath no other socure,

For, as ye see him here, he lieth under this stone.

(Epitaph of Sir Marmaduke Constable, a knight of the body, who was at Bosworth).

And I Saw a New Heaven

Edgar Bainton (1880 – 1956)

Bainton is best known as a composer of church music and is a somewhat neglected composer in England. He studied under Stanford at the Royal College of Music and starting in 1901 was first a teacher and then from 1912 principal at Newcastle-upon-Tyne's Conservatoire. In 1914 he travelled to Bayreuth for the festival when World

War I broke out the German authorities arrested and interned him for the duration of the war as "a male enemy alien of military age" at Ruhleben, near Berlin.

When the war ended he returned to his post in Newcastle. He spent much of his time touring Commonwealth countries and in 1934 he and his family moved to Australia where he took up a posting as director of the New South Wales State Conservatorium in Sydney. He's best remembered in Australia as a composer of operas and for introducing music by composers such as Bax, Debussy, Delius, Sibelius, and Walton. His music of which '*And I Saw A New Heaven*' is typical is in a late-romantic idiom and shows none of the folk influences of many of his contemporaries such as Vaughan Williams. It's probably the best known of his works, he composed it in 1938 and it's now firmly ensconced in the repertoire including such notable occasions as the Memorial Service for the victims of the Hillsborough disaster.

And I saw a new heaven and a new earth;
for the first heaven and first earth had passed away,
and there was no more sea.
And I John saw the holy city, new Jerusalem
coming down from God out of heaven,
prepared as a bride adorned for her husband;
and I heard a great voice out of heaven,
saying: 'Behold, the tabernacle of God is with men,
and he will dwell with them and they shall be his people;
and God himself shall be with them and be their God;
and God shall wipe away all tears from their eyes,
and there shall be no more death neither sorrow nor crying,
neither shall there be any more pain,
for the former things are passed away.'
Revelation 21: 1-4

For the Fallen

Mark Blatchly

Mark is a teacher at Charterhouse School in Godalming. This piece was written for performance at the British Legion Festival of Remembrance at the Royal Albert Hall in 1980, which was directed by Barry Rose, with the composer at the organ.

With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.
Flesh of her flesh they were, Spirit of her spirit.
Fallen in the cause of the free.

They went with songs to the battle,
They were young, straight of limb,
True of eye, steady and aglow.
They were staunch to the end against odds: uncounted;

They fell with their faces to the foe.

They shall grow not old, as we that are left grow old.
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning,
We will remember them.

They mingle not with their laughing comrades again:
They sit no more at familiar tables at home,
They have no lot in our labour of the daytime.
They sleep beyond England's foam.

Words: Lawrence Binyon

Trumpet: Andy Smetts

Take Him, Earth, For Cherishing Herbert Howells (1892 - 1983)

Howells was born in Lydney, Gloucestershire. His father Oliver was an amateur organist, and Herbert himself showed early musical promise. He studied first with Herbert Brewer at Gloucester Cathedral, as an articulated pupil alongside Ivor Novello and Ivor Gurney, the celebrated English songwriter and poet, with whom he became great friends. A September 1910 concert in Gloucester Cathedral included the premiere of a mysterious new work by the yet little-known Ralph Vaughan Williams. Howells not only made the composer's personal acquaintance that evening, but (as he often recounted) the piece, the Fantasia on a Theme of Thomas Tallis, profoundly moved him. Later he studied at the Royal College of Music (RCM) under C.V. Stanford, Hubert Parry and Charles Wood.

In 1915 he was diagnosed with Graves' disease and given six months to live. Since doctors believed that it was worth taking a chance on a previously untested treatment, he became the first person in the country to receive radium treatment. The treatment was successful, and Howells lived for another 70 years.

In later life Howells was awarded an honorary doctorate from Cambridge University, CBE in 1952, and was made a Companion of Honour in 1972. He died in 1983 in London and his ashes reside in Westminster Abbey.

This motet, long associated with the 1963 memorial service for President John F Kennedy, was in fact written in 1964.

Take him, earth, for cherishing,
to thy tender breast receive him.
Body of a man I bring thee,
noble even in its ruin.

Once was this a spirit's dwelling,
by the breath of God created.
High the heart that here was beating,
Christ the prince of all its living.

Guard him well, the dead I give thee,
not unmindful of his creature
shall he ask it: he who made it
symbol of his mystery.

Comes the hour God hath appointed
to fulfil the hope of men,
then must thou, in very fashion,
what I give, return again.

Not though ancient time decaying
wear away these bones to sand,
ashes that a man might measure
in the hollow of his hand:

Not though wandering winds and idle,
drifting through the empty sky,
scatter dust was nerve and sinew,
is it given to man to die.

Words: 4th Century Poem by Aurelius Clemens Prudentius, translated by Helen Waddell.

Once again the shining road
leads to ample Paradise;
open are the woods again,
that the serpent lost for men

Take, O take him, mighty leader,
take again thy servant's soul.
Grave his name, and pour the fragrant
balm upon the icy stone.

Greater Love Hath no Man

John Ireland (1879 – 1962)

Ireland's life was plagued by melancholy, insecurity and feelings of inadequacy. Born in Cheshire in 1879, he was left spiritually homeless by the early death of his parents and he entered the RCM at the age of 14 to study organ and piano. When the opportunity arose to become a pupil of the revered Stanford in 1897, he switched to composition. Ireland's living was initially made as an organist and choirmaster, first at Holy Trinity, Sloane Square, and later at St Luke's Chelsea. In 1923 he became a teacher of composition at the RCM. Amongst his pupils was Benjamin Britten, who gave up on Ireland after a year, branding him as "drunk, absent or hung-over" during tutorials.

Ireland retired in 1953, settling in the small hamlet of Rock, Sussex where he lived in a converted windmill for the rest of his life. He died there at 82 of heart failure, and his epitaph reads "Many waters cannot quench love" and "One of God's noblest works lies here."

Many waters cannot quench love, neither can the floods drown it.

Love is strong as death; greater love hath no man than this, that a man lay down his life for his friends.

Who, his own self bare our sins in His own body on the tree, that we, being dead to sins should live unto righteousness. Ye are washed, ye are sanctified, ye are justified, in the name of the Lord Jesus. Ye are a chosen generation, a royal priesthood, a holy nation, that ye should shew forth the praises of Him who hath called you out of darkness, into His marvellous light.

I beseech you, brethren, by the mercies of God that ye present your bodies, a living sacrifice, holy, acceptable unto God, which is your reasonable service.

Soloists: Lucy Makin, Ashley Morris

Missa Pro Defunctis

Frei Manuel Cardoso (1566 - 1650)

Cardoso was a Portuguese composer and organist. In 1588 he joined the Carmelite order and for most of his life he was the resident composer and organist at the Carmelite Convento do Carmo in Lisbon.

Cardoso's works are models of Palestrinian polyphony, and are written in a refined, precise style which completely ignores the development of the Baroque idiom elsewhere in Europe. His style has much in common with Tomas Luis de Victoria. Many of his works – especially the elaborate polychoral compositions – were destroyed in the Lisbon earthquake and fire of 1755. Together with Duarte Lobo and John IV of Portugal, he represents the "golden" age of Portuguese polyphony.

Introitus

Sanctus

Kyrie

Agnus Dei

Graduale

Communio

Offertorium

Absolutio

Intonations: Janet Coxwell, John Heritage

Lacrymosa from Eternal Light, A Requiem **Howard Goodall (1958 -)**

Howard is an Emmy, Brit and BAFTA award-winning composer of choral music, stage musicals, film and TV scores, and a distinguished broadcaster. In recent years he has been England's first ever National Ambassador for Singing, the Classical Brit Composer of the Year and Classic FM's Composer-in-Residence. He was appointed a CBE in the 2011 New Year Honours for services to music education.

The Cecilia Consort are delighted to sing this special piece again as a way of returning the beautiful Douai Abbey back to a quiet state of religious reflection.

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 the starshine of the night.

I am not there, I do not sleep.

I am in every flower that blooms,

I am a thousand winds that blow,

I am in still and empty rooms.

I am the softly falling snow.

I am the child that yearns to sing,

I am the gentle showers of rain,

I am in each lovely thing.

I am the fields of ripening grain.

I am in the morning hush,

Do not stand at my grave and cry,

I am in the graceful rush

I am not there – I did not die.

Of far-off birds in circling flight.

Soloist: Mike Barthorpe

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 March 2017

“21st Century Man”

St John's Church, Newbury

*Featuring music by living composers, such as Chilcott, Whitacre,
Mealor, Rutter and Hawes*

Celebration of Contemporary Church Music – The Cecilia Consort at St Nicolas Church

"Perhaps one of the most haunting pieces was Patrick Hawes' When Israel was a Child'. Here the choir demonstrated lyricism, majesty and a huge dynamic range, including some of the magical soft singing for which they are known."

Newbury Weekly News – March 2014

"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
Choral
SOCIETY

Winter Season 2016

Karl Jenkins
The Armed Man: A Mass For Peace

Edward Elgar
From the Bavarian Highlands



Conductor: Cathal Garvey
Orchestra: Southern Sinfonia
Saturday 26th November 2016, 7:30pm, St Nicolas Church, Newbury

Tickets £15, under 16s £5, available online at www.newburychoral.org.uk
Newbury Corn Exchange: 0845 5218218 or from choir members



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The Sandham Singers

present



A Concert of Advent Readings and Carols



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