

In the Beginning



Douai Abbey
Upper Woolhampton
Saturday 3rd November 2018
7.30pm

The
Cecilia
Consort

The Cecilia Consort

Musical Director: Janet Coxwell

In the Beginning

Tonight's concert is all about collaboration. I am overjoyed to be joined this evening by my husband, who will be playing trumpet in Copland's haunting *Quiet City* and by one of both my and subsequently the Consort's dearest friends Patrick Craig. We will be accompanied this evening by another friend of Cecilia Consort: the multi-talented Steve Bowey.

I will be happily singing the solo part in Copland's *In the Beginning*, whilst Patrick takes up the baton. We will then reverse our roles later in the first half, having first opened the whole proceedings by reliving our Tallis Scholars' days by singing Tallis' setting of *O Nata Lux*. Patrick and Andy will be performing together in the second half. I love a good collaboration!

This evening's programme has The Cecilia Consort and Douai Abbey written all over it. It is a feast of glorious music in an equally glorious setting. There is something in the programme for everyone, with music from well-known composers as well as lesser known.

“O nata lux de lumine”, O light born of light, is a recurring theme throughout the programme with no fewer than four different settings breaking up our feast of music.

We finish tonight with Patrick Hawes' new piece *Illumina*. This has proved to be more appropriate than I had expected as, tonight, as I write, I have learned of the sudden death of a mutual friend, Trevor Jenkins. In the early days when Trevor worked at Boosey and Hawkes one of the composers he was responsible for looking after was Patrick Hawes. We recorded many library tracks for him and he had a huge part to play in getting the album *Blue in Blue* recorded and, of course, in the subsequent popularity of Quanta Qualia. He became a great friend who really believed in us. I would like to dedicate tonight's concert to him. Rest in Peace dear man. x

Janet Coxwell

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 *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. EMA are now on their fourth year in the UK. This year's theme was "The Tudor Greats" and included singing evensong in Hampton Court Chapel and featuring The Western Wind Mass. Following their inaugural course in the US last summer, 2018 saw them return to Boston to run a course featuring the wonderful Victoria *Requiem*.

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 and has enjoyed a long and fruitful association with several Newbury based choirs including 'Newbury Choral Society' (Assistant Musical Director).

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.

Patrick Craig



Patrick Craig is a countertenor and conductor. He is a Vicar Choral at St Paul's Cathedral and over twenty years sang more than a thousand concerts with the Tallis Scholars. He is a member of The Cardinall's Musick who won the Gramophone Record of the Year award in 2010. He has regularly sung solos with the Cecilia Consort, including performances of Mendelssohn's *Elijah* and Bach's *B Minor Mass*.

Patrick Craig began conducting as Organ Scholar at Selwyn College, Cambridge. He went on to found Aurora Nova, the first all-

female professional choir to lead Sunday worship at St Paul's Cathedral. He led them on their first tour of the USA, and also conducted the City of London Sinfonia in a series of Orchestral Masses at St Paul's.

In 2016 Patrick became the Musical Director of the Temenos Chamber Choir in Sevenoaks. In March 2018 he conducted his first Bach *B Minor Mass* with them. Other conducting opportunities have included guest conducting The Cardinall's Musick at the Lichfield, Brinkburn, Brighton and Aldeburgh Festivals, and the Tallis Scholars at the BBC Proms. He is also Guest Conductor of the Cecilia Consort, with whom he has led performances of Poulenc's *Gloria* and Purcell's *Dido and Aeneas*.

Patrick has also taught and directed on Early Music Academy Summer Schools alongside Jan Coxwell in the UK, USA and Australia, and regularly leads singing workshops across the United Kingdom and Europe for amateur singers, focusing especially on Renaissance polyphony and its cultural and historical contexts.

Andrew Smets



Andy Smets began his teaching career after studying the trumpet with the late Bernard Brown at the Guildhall School of Music & Drama in London and gaining his GGSM qualification in 1978. Thereafter, he spent some time playing the trumpet professionally with touring opera groups and chamber orchestras: the Singers Company, Opera '80, South-West Arts, Oxford Pro-Musica and the Northern Sinfonia, before undertaking a post-graduate teaching certificate at Reading University in 1982. Andy subsequently became the Brass Co-ordinator for BYMT (Berkshire Young Musicians' Trust) Newbury Music Centre and took over the

direction of the Music Centre Concert Band in 1996. After being appointed to the role of Head of Brass for Berkshire Maestros in 2009, two of his highlights were conducting a performance of Stravinsky's *Symphony of Psalms* with a

combined ensemble comprising staff and students together with massed choirs from Berkshire schools and then having the privilege of conducting his old College brass band (Guildhall School of Music) together with the Berkshire County Brass band in an arrangement of Respighi's *The Pines Of Rome* for a Brass Festival weekend in Reading Town Hall in 2010. When not involved in musical projects, Andy enjoys sailing with friends, (having taken part in a few mad, cross-channel booze-cruises and two "Round-the-Island" events... "I have the T-shirt") together with a bit of amateur night-photography with daughter Charlotte and just the odd beer with wife Janet!

Programme Notes

O Nata Lux

Written towards the end of Elizabeth I's reign, this setting of the words from an anonymous 10th century hymn has a beautiful homophonic simplicity: each phrase unfolding without apparent effort or contrivance. However, it is an intense and sacred work, charged with emotion: a response to the moment of transfiguration when Christ was revealed to his disciples as one shimmering with divine light, seen with Moses and Elijah, the representatives of the Law and the Prophets. The prayer asks for mystical union with the body of the vision: the piercing false relations in the final cadence a poignant reminder of the nails of the cross.

*O Nata Lux de lumine
Jesu redemptor saeculi
Dignare Clemens supplicum
Laudes preces que sumere.
Qui carne quondam contegi
Dignatus est pro perditis
Nos membra confer effici
Tui beati corporis.*

Thomas Tallis (1505-1585)

O light born of light,
Jesus, Redeemer of the ages,
deign in mercy to accept
the praise and prayers of the ones who
implore you, who once deigned to
wear flesh for the sake of the lost
grant that we may be made
members of thy blessed body

In the Beginning

Soprano Janet Coxwell

Aaron Copland (1900-1990)

Conductor Patrick Craig

In 1947, Copland set part of the well-known creation text from Genesis for soprano and a capella chorus, saying that he was ‘striving for a gentle narrative style’. Both jazz and blues influences can be detected in this profoundly thoughtful piece in which there is always an underlying suggestion of Hebrew prayer. The lovely but difficult solo soprano part, sometimes alone, sometimes soaring above the chorus, has both creative energy and quiet, reflective power. Faithful to the text, the music creates a sound picture of the story with sharp contrasts, as in the quiet chanting of the chorus at ‘And the evening and the morning’ or ‘And it was good’ and the frenetic polyphony in ‘He divided the waters’. Copland does not let us forget that Man was the supreme creation. The hush which introduces the divine gift of ‘the breath of life’ and the crescendo to the final triumphant ‘and Man became a living soul,’ leave us in no doubt.

Genesis - Chapter 1

1. In the beginning God created the heaven and the earth.
2. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.
3. And God said, Let there be light: and there was light.
4. And God saw the light, that it was good: and God divided the light from the darkness.
5. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.
6. And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.
7. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.
8. And God called the firmament Heaven. And the evening and the morning were the second day.
9. And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.
10. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.
11. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after its kind, whose seed is in itself, upon the earth: and it was so.
12. And the earth brought forth grass, and herb yielding seed after its kind, and the tree yielding fruit, whose seed was in itself, after its kind: and God saw that it was good.
13. And the evening and the morning were the third day.
14. And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years.
15. And let there be lights in the firmament of the heaven to give light

upon the earth: and it was so.

16. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.

17. And God set them in the firmament of the heaven to give light upon the earth,

18. And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good.

19. And the evening and the morning were the fourth day.

20. And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

21. And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good.

22. And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.

23. And the evening and the morning were the fifth day.

24. And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.

25. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

26. And God said, Let us make man in our image, after our likeness: and let him have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth,

and over every creeping thing that creepeth upon the earth.

27. So God created man in his own image, in the image of God created he him; male and female created he them.

28. And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

29. And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in which is the fruit of a tree yielding seed; to you it shall be for food.

30. And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for food: and it was so.

31. And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Genesis - Chapter 2

1. Thus the heavens and the earth were finished, and all the host of them.

2. And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.

3. And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.

4. These are the generations of the heavens and of the earth when they were created, in the day that the

LORD God made the earth and the heavens,
5. And every plant of the field before it was in the earth, and every herb of the field before it grew: for the LORD God had not caused it to rain upon the earth, and there was not a man to till the ground.

6. But there went up a mist from the earth, and watered the whole face of the ground.
7. And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

Quiet City

Trumpet Andrew Smets

Aaron Copland (1900-1990)

Organ Steve Bowey

Beginning life in 1939 as incidental music for Irwin Shaw's play of the same name, "Quiet City" reflected the life and thoughts of the troubled main character. The play was not a success. Some of his material was later reworked by Copland into a one movement composition and from thence it took on a different persona. The troubled main character of the play, renounced his Jewish identity and his poetic aspirations for the lure of worldly success, his conscience only recalled by his brother's trumpet playing. In Copland's final version, divorced from the text, he has become a universal figure, exemplifying feelings of loss and despair at empty materialism. There is a sense of wandering, of city streets in the early hours and despite the sadness, an appreciation of the beauty of life and the eternal hope of the human spirit. The solo trumpet, speaks for the human condition, at times conjuring the idea of a bugle over a quiet battlefield. Towards the end it floats a heart-stopping tune like a disembodied spirit.

O Nata Lux

Gabriel Jackson

Gabriel Jackson is one of the most highly regarded contemporary choral composers. After three years as a chorister at Canterbury Cathedral he studied composition at the Royal College of Music, gaining his B.Mus in 1983. While at the College he was awarded the R.O. Morris Prize for Composition in 1981 and 1983 and in 1981 he also won the Theodore Holland Award. In 1992 he was awarded an Arts Council Bursary. His music has been performed and broadcast not only throughout Europe and America but also further afield in Kiev, Skalholt, Kuwait and Ho Chi Minh City. First performed in 1990 *O Nata Lux* is a haunting depiction of the text. The simple A^TTBB setting has a transcendent liminal spaciousness that brings to mind the serenity and mysticism of the work of the medieval Hildegard of Bingham.

See next page for words of O Nata Lux

*O Nata Lux de lumine
Jesu redemptor saeculi
Dignare Clemens supplicum
Laudes preces que sumere.
Qui carne quondam contegi
Dignatus est pro perditis
Nos membra confer effici
Tui beati corporis.*

O light born of light,
Jesus, Redeemer of the ages,
deign in mercy to accept
the praise and prayers of the ones who
implore you
Who once deigned to wear flesh
for sake of the lost
grant that we may be made
members of thy blessed body

-o- Interval -o-

O Nata Lux

Guy Forbes

Originally from Florida, Guy Forbes is a professor at Millikin University Illinois. O Nata Lux was his first SATB composition. Having won the 2006 Vanguard Voices Premieres Composition contest it soon became a favourite with chamber choirs with its simple but beautifully evocative word painting. The opening phrase ‘O nata Lux’, which is repeated throughout the work, has been described as ‘light breaking upon a darkened world’: the sound blossoming on both ‘lux’ and ‘lumine’. The ending is quietly serene.

If you would like to follow the words of O Nata Lux, please refer to the text at the top of the page.

Eternal Source of Light Divine George Frideric Handel (1685-1759)

(from A Birthday Ode for Queen Anne)

Countertenor Patrick Craig

Trumpet Andrew Smets

Recently made popular by its royal wedding appearance at the entry of the bride, this joyful invocation of the ‘Eternal source’ was probably composed in 1713 in celebration of Queen Anne’s birthday and the signing of the Treaty of Utrecht. The influence of Purcell can be felt, particularly in the extravagantly melismatic alto entry, and the interplay between voice and trumpet. Handel evidently had access to some superb musicians, giving them the chance to show their technical expertise and expressive power. This sublime music would ‘add a lustre’ to any day.

*Eternal source of light divine
With double warmth thy beams display
And with distinguish'd glory shine
To add a lustre to this day.*

Lux Aeterna

Morten Lauridsen (1870-1942)

Described by The Times as ‘a classic of new American choral writing’, *Lux Aeterna* has the Lauridsen hallmark of ancient texts revisited in the light of contemporary sound worlds. Composed in 1997, the year of his mother’s death the work, is both a requiem for her, his muse, and an evocation of the human spirit seeking mercy, understanding and renewal.

Using the words ‘requiem aeternam’ from the traditional requiem Mass to open and close the work, Lauridsen immediately inhabits a sound world reminiscent of Fauré and Duruflé but indubitably his own. His gentle dissonance at the beginning leads to the towering ‘et lux perpetua luceat eis’ followed by the reverent hush of ‘Domine’. A chant taken from the 17th century hymn *Herliebster Jesu* opens the second movement *In Te, Domine, Speravi* and is a quiet plea for mercy. The third movement, *O Nata Lux* is central in more than one way, as the concept of ‘light born of light’ informs the whole piece. Here, the beautiful interweaving of the polyphonic parts is Renaissance in style. In *Veni, Sancte Spiritus* (Come, Holy Spirit) soaring voices highlight both light and grief (fletu). Unison singing at the phrase ‘O lux beatissima’ (O most blessed light) underlines the universality of the insight. The final movement, *Agnus Dei – Lux Aeterna* (Lamb of God, Eternal Light), finishes with a radiant ‘Alleluia’ and the quiet acceptance of ‘Amen’.

Introitus

*Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi reddetur votum in Jerusalem
Exaudi orationem meam
Ad te omnis caro veniet.*

Rest eternal rest give to them Lord
And let light perpetual shine on them
A hymn befits you God in Zion
And to you shall be fulfilled a promise
in Jerusalem
Hear my prayer
To you all flesh shall come

In te, Domine, speravi

*Tu ad liberandum suscepturus
hominem
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Exortum est in tenebris lumen rectis
Fiat misericordia tua, Domine super
nos,
quemadmodum speravimus in te
In te Domine, speravi:
non confundar in aeternum*

To deliver us you became man
not disdaining the Virgin's womb
With the sting of death vanquished
you opened to believers the kingdom of
heaven.

Thou art risen in the shadows, a light for
the righteous
Have mercy on us, Lord
Let your mercy, Lord, be upon us
In as much as we have trusted in you.
In you Lord, I have trusted
Let me never be confounded

O Nata Lux

*O Nata Lux de lumine
Jesu redemptor saeculi
Dignare Clemens supplicum
Laudes preces que sumere.
Qui carne quondam contagi
Dignatus est pro perditis
Nos membra confer effici
Tui beati corporis.*

O light born of light,
Jesus, Redeemer of the ages,
deign in mercy to accept
the praise and prayers of the ones who
implore you
Who once deigned to wear flesh
for sake of the lost
grant that we may be made
members of thy blessed body

Veni sancte spiritus

*Veni Sancte Spiritus,
Et emitte coelitus
Lucis tuae radium
Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.
Consolatur optime,
Dulcis hospes animae,
Dulce refrigerium.
In labore requies,
In aestu temperies,
In fletu solatium.
O lux beatissima,
Reple cordis intima*

Come, Holy Spirit
And send from heaven
the ray of your light.
Come, father of paupers,
Come, giver of gifts,
Come, light of hearts.
Best of consolers,
sweet host of the soul,
sweet respite.
Amid labour rest,
Amid heat moderation,
Amid tears solace.
O light most blessed,
fill the inmost parts of the hearts

*Tuorum fidelium.
Sine tuo numine,
Nihil est in homine,
Nihil est innoxium,
Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.
Flecta quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.
Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.*

of your faithful
Without your spirit,
there is nothing in man,
nothing harmless,
Clean what is dirty,
Moisten what is dry,
Heal what is wounded.
Bend what is rigid,
Warm what is cold,
Guide what is straying.
Give to your faithful,
those trusting in you,
sacred seven-fold gifts.
Give the reward of virtue,
Give the deliverance of salvation,
Give eternal joy.

Agnus Dei

*Agnus Dei
qui tollis peccata mundi,
dona eis requiem.
dona eis requiem sempiternam
Lux aeterna luceat eis, Domine.
Cum sanctis tuis in aeternum
quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Alleluia. Amen.*

Lamb of God
who takes away the sins of world,
grant them rest.
grant them rest everlasting.
Let light eternal shine upon them,
Lord. In the company of your saints
forever
For you are merciful
Rest eternal grant to them, Lord;
and let light perpetual shine on them.
Alleluia. Amen.

Illumina

Patrick Hawes

Patrick Hawes is one of Britain's most popular and inspirational composers. Particularly drawn to music of the late renaissance and early baroque, he has a profound understanding of sacred texts. This may be partly because of his immersion in church music from an early age. The words of this reflective and gentle piece are taken from Psalm 13 verse 3 'Illumina oculos meos nequando abdormiam in morte' (Give light unto my eyes lest I sleep unto death). As in Tallis' setting of *O Nata Lux*, with which the programme opened, the unfolding phrases seem effortless and inevitable. Richly textured with cluster chords, the contemporary harmonies give the music an illuminating richness and depth.

The Cecilia Consort

The Cecilia Consort was formed by Janet Coxwell 29 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.

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

The programme opened with A Hymn to St. Cecilia and although Musical Director, Janet Coxwell, was fielding a smaller than usual line up, the opening bars assured me that 'less-can-sometimes-be-more' 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

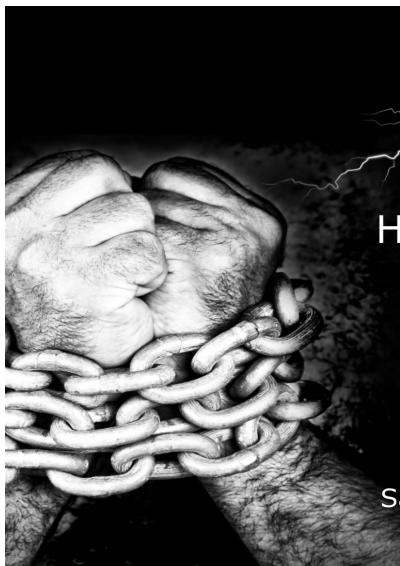
Remembrance – The Cecilia Consort at Douai Abbey "Another engaging evening from this fine local choir." Charles Medlam, Newbury Weekly News – November 2016

"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.



Winter Season 2018

Handel's Dramatic Oratorio *Samson*

Conductor: Cathal Garvey
London Ulysses Orchestra

Saturday 1st December 2018, 7:30pm
St Nicolas Church, Newbury

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



Newbury Chamber Choir

Music for Advent

James Maunders: Yaldo
Victoria: Missa O Magnum Mysterium

Premiere of Yaldo ('The Nativity') by local composer and
musician James Maunders.

Conductor: Edward Lambert

St John's Church, Newbury RG14 7PY
Sunday, 9 December 2018 at 4.00pm

Tickets £15 (School pupils free)
from www.newburychamberchoir.org

Forthcoming Cecilia Consort Concert

Saturday 9th March 2019

Spring Concert

St John's Church, Newbury

7:30 pm



**75 YEARS OF
SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC**

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

Janet Coxwell would like to thank ***Sylvia Haymes*** for the programme notes and ***Diana Churchill*** for assembling and production of this programme, and all the committee members and helpers for their “uplifting support” in organising tonight’s concert.

Programme printed by Printriuk – 07745 400841 <http://www.printriuk.co.uk>

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

www.ceciliaconsort.org.uk