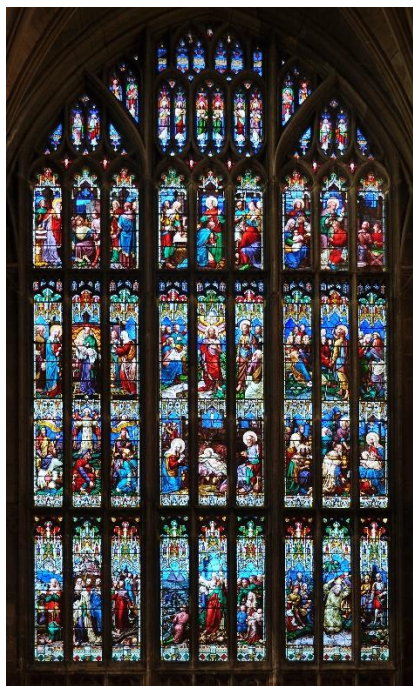


HOWELLS & MUHLY



St JOHN'S CHURCH

NEWBURY

SATURDAY 4TH NOVEMBER 2017

7:30pm

The
Cecilia
Consort

The Cecilia Consort

Musical Director: Janet Coxwell

Howells & Muhly

Welcome to our Autumn Concert.

We are fielding a much smaller choir on this occasion and I am so proud of this group who have steadfastly worked on a very challenging programme.

I am very excited to be performing some work by Nico Muhly this evening. He is probably unknown to many of you, but he is an exceptional young composer who already has quite a catalogue to his name. You will be hearing a lot more of him.

The other composer in tonight's programme is Herbert Howells, and these works in particular, hold great memories for me. Corydon Singers, with me as a very young soprano soloist, was the first group to record the Requiem back in the late 80's and "*Like as the hart*" was a firm favourite amongst my school choir when we sang services away in various Cathedrals for a week in the summer holidays. Happy days indeed!

I hope you enjoy this feast of sound in the glorious acoustics of St. John's. Special mention must be made to the wonderful Steve Bowey, who has had some very challenging new organ parts to master thanks to Mr Muhly!!

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. 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

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 articled 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.

Nico Muhly (1981 -)



Nico Muhly is an American composer and sought-after collaborator whose influences range from American minimalism to the Anglican choral tradition. The recipient of commissions from The Metropolitan Opera, Carnegie Hall, St. Paul's Cathedral, the Philadelphia Orchestra and others, he has written more than 80 works for the concert stage. These include the operas *Two Boys* (2010), *Dark Sisters* (2011), and the forthcoming *Marnie*; the song cycles *Sentences* (2015) for countertenor Iestyn Davies, and *Impossible Things* (2009) for tenor Mark Padmore; a viola concerto for violist Nadia Sirota; the choral works *My Days* (2011) and *Recordare Domine* (2013) written for the Hilliard Ensemble and the Tallis Scholars respectively and most recently *Looking Up* (2017), a work for choir and orchestra for the Cathedral Choral Society.

Muhly is a frequent collaborator with choreographer Benjamin Millepied and, as an arranger, has paired with Joanna Newsom and Antony and the Johnsons, among others. *Planetarium*, a large work co-written with Sufjan Stevens and Bryce Dessner, was released on 4AD records. He has composed for stage and screen, with credits that include music for the 2013 Broadway revival of *The Glass Menagerie* and scores for the films *Kill your Darlings*; *Me, Earl and the Dying Girl*; and the Academy Award-winning *The Reader*.

Born in Vermont, Muhly studied composition with John Corigliano and Christopher Rouse at the Juilliard School before working as an editor and conductor for Philip Glass. He is part of the artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mothertongue* (2008). He currently lives in New York City.

A Hymn to St. Cecilia

Herbert Howells

The Hymn was commissioned by The Livery Club of The Worshipful Company of Musicians to mark the Composer's Mastership of the Company, 1959-1960.

Sing for the morning's joy, Cecilia, sing,
in words of youth and praises of the Spring,
walk the bright colonnades by fountains' spray,
and sing as sunlight fills the waking day;
till angels, voyaging in upper air,
pause on a wing and gather the clear sound
into celestial joy, wound and unwound,
a silver chain, or golden as your hair.

Sing for your loves of heaven and of earth,
in words of music, and each word a truth;
marriage of heart and longings that aspire,
a bond of roses, and a ring of fire.
Your summertime grows short and fades away,
terror must gather to a martyr's death;
but never tremble, the last indrawn breath
remembers music as an echo may.

Through the cold aftermath of centuries,
Cecilia's music dances in the skies;
lend us a fragment of the immortal air,
that with your choiring angels we may share,
a word to light us thro' time-fettered night,
water of life, or rose of paradise,
so from the earth another song shall rise
to meet your own in heaven's long delight.

Ursula Vaughan Williams (1911-2007)

Bright Mass with Canons

Nico Muhly

Bright Mass with Canons was written for John Scott and the choir of Saint Thomas Church Fifth Avenue, New York in 2005 and premiered in 2006. There are canons (imitative repetitions) in almost every bar of the Mass. In the *Kyrie* and *Gloria*, canons reference the imitative writing of early English composers Byrd and Weelkes, whereas the canonic writing in the *Sanctus* and the *Agnus Dei* is more abstract and spatial. The most intense use comes towards the beginning the *Sanctus*, in which each singer repeats a given figure in his own time, creating a flurry of sound to fill the space.

1. Kyrie

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

Lord have mercy,
Christ have mercy,
Lord have mercy.

2. Gloria

*Gloria in excelsis Deo
Et in terra pax hominibus
Bonæ voluntatis.
Laudamus te benedicimus te.
Adoramus te.
Glorificamus te,
gratias agimus tibi propter magnam
gloriam tuam,
Domine Deus, Rex cælestis,
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.*

Glory to God in the highest,
and on earth peace,
goodwill among men.
We praise you,
we bless you,
we worship you,
we glorify you,
we give you thanks for your great glory.

Lord, King, God of heaven,
Father almighty: Lord,
only-begotten Son, Jesus Christ and Holy
Spirit.
Lord God, Lamb of God, Son of the
Father, who take away the sin of the world,
have mercy on us; you take away the sins
of the world. Receive our prayer, you who
sit on the right hand of the Father, and
have mercy on us.

*Quoniam tu solus Sanctus, tu solus
Dominus, tu solus Altíssimus,
Jesu Christe, cum Sancto Spírítu: in gloria
Dei Patris. Amen*

For you alone are holy, you alone are
Lord, Jesus Christ, to the glory of God the
Father. Amen.

3. Sanctus & Benedictus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt cæli et terra Gloria tua.
Hosanna in excelsis.*

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

*Benedictus qui venit in nomine Domini
Hosanna in excelsis.*

Blessed is he who comes in the name of
the Lord.
Hosanna in the highest.

4. Agnus Dei

Agnus Dei
Qui tollis peccata mundi,
Donna eis requiem. Sempiternam.

Lamb of God,
Who takes on the sins of the world,
Give them everlasting rest.

Psalm Prelude Set 2, No 3

Herbert Howells

Organ – Steve Bowey

The third Psalm-Prelude of the second set was completed in London on June 27, 1939, and is inscribed "For Percy C. Hull", who was then organist of Hereford Cathedral. This Allegro (non troppo) ma giocoso is a commentary on Psalm 33, verse 3: "Sing unto Him a new song: play skilfully with a loud noise" an injunction observed by the composer's dynamic marking of fortissimo and the rhythmic verve demanded by the player by the organ writing. The opening section unfolds energetically in a mode of C where the fourth degree is often sharpened and the seventh flattened, a mode used increasingly by Howells in some of his later organ pieces. A diminuendo to a low pedal C is then linked to a second section, un poco meno mosso: e poco rubato, in D sharp minor. This gathers volume and speed until an allargando leads to a modified restatement of the first section, but in D major. The extended coda reverts to C for its tonal centre. All six Psalm-Preludes end on a major common-chord, but the sixth is the only one to end "with a loud noise", as the Psalmist directs.

© 1977 Felix Aprahamian

Like as the Hart

Herbert Howells

Like as the hart desireth the waterbrooks,
so longeth my soul after thee, O God.
My soul is athirst for God,
yea, even for the living God.
When shall I come to appear before the presence of God?
My tears have been my meat day and night,
while they daily say unto me,
"Where is now thy God?"

Words Psalm 42 vv. 1–3

-o- Interval -o-

Set me as a Seal

Nico Muhly

Set me as seal upon thine heart,
As a set upon thine arm,
For love is strong as death.
Many waters cannot quench love,

Neither can the floods drown it.
Simeini chachotam al libecha
Simeini chachotam al z'ro'echa
Ki azah kamavet ahavah.

Song of Solomon 8: 6-7

“Move Along”, 1st movement from “Patterns”

Nico Muhly

Organ – Steve Bowey

Patterns (written in 2014) was commissioned by the American Guild of Organists and is in four movements, each of which is sort of a rhythmic etude. The first (“*Move Along*”) is a perpetual motion machine with staggered and angular rhythms thrown between the pedals and the left hand. As the piece draws to a close there are a few longer notes and then some holes appear in the texture and the music stops.

Requiem

Herbert Howells

In 1935 Howells' son Michael died at the age of nine, a tragedy which inevitably cast an immense shadow over the composer's life. Until quite recently it was thought that the *Requiem* was composed in response to Michael's death, but we now know that Howells composed it in 1932 or 1933, originally intending it for the choir of King's College, Cambridge. For some reason the music was never sent to King's, and its existence remained unknown until its eventual publication in 1980, only three years before the composer's own death. After the tragic events of 1935, Howells increasingly associated the *Requiem* with his lost son, so much so that a few years later, when he was composing *Hymnus Paradisi*, a work specifically intended as Michael's memorial and without doubt Howells' masterpiece, he used substantial parts of the earlier *Requiem*, re-scoring it for soloists, large chorus and orchestra.

Programme note by John Bawden

1. Salvator mundi

O saviour of the world, who by thy cross and thy precious blood has redeemed us, save us and help us, we humbly beseech thee, O Lord.

2. Psalm 23

The Lord is my shepherd: therefore can I lack nothing.

He shall feed me in a green pasture: and lead me forth beside the waters of comfort.

He shall convert my soul: and bring me forth in the paths of righteousness, for his name's sake.

Yea, though I walk in the valley of the shadow of death, I will fear no evil:

thy rod and thy staff comfort me.

Thou shalt prepare a table before me against them that trouble me:

thou hast anointed my head with oil, and my cup shall be full.

But thy loving-kindness and mercy shall follow me all the days of my life:

and I will dwell in the house of the Lord for ever.

3. Requiem aeternam

Requiem aeternam dona eis.

Et lux perpetua luceat eis.

Requiem aeternam dona eis, Domine.

Rest eternal grant unto them.

And may light perpetual shine upon them.

Rest eternal grant unto them, O Lord.

4. Psalm 121

I will lift up mine eyes unto the hills: from whence cometh my help.

My help cometh even from the Lord: who hath made heaven and earth.

He will not suffer thy foot to be moved: and he that keepeth thee will not sleep.

Behold, he that keepeth Israel: shall neither slumber nor sleep.

The Lord himself is thy keeper: he is thy defence upon thy right hand.

So that the sun shall not burn thee by day: neither the moon by night.

The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul.

The Lord shall preserve thy going out, and thy coming in:

from this time forth and for evermore.

5. Requiem aeternam

6. I heard a voice from heaven

I heard a voice from heaven saying unto me,

Write, from henceforth blessed are the dead which die in the Lord:

even so saith the Spirit; for they rest from their labours.

REVELATION 14: 13

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 3rd March 2018

Spring Concert

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.



**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 ***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
Forthcoming concerts at
St John's Church, Newbury RG14 7PY **Newbury**
Chamber Choir

Sunday, 12 November 2017 at 4.30pm
Music of the Reformation

An afternoon concert which features music from the first 100 years of the German Reformation on its 500th anniversary. There's music by Martin Luther himself and his contemporaries including works by Michael Praetorius and Heinrich Schütz.
Matthew Nisbet: Theorbo & Lute

Tickets £15 (School pupils free) including refreshments

Saturday, 16 December 2017 at 7.00pm
Handel: Messiah

Conductor: Edward Lambert

Tickets £20 (School pupils £5) Early bird offers until 1 December
from www.newburychamberchoir.org

*Programme compiled, edited and produced by
RightView Partners Ltd – 01488 639693
Printed by Richard Mercado – 07745 400841*

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

www.ceciliaconsort.org.uk

