

ST MARY'S CHURCH, SHAW, NEWBURY

SUNDAY 19<sup>TH</sup> MARCH 2000

8pm

# CANTEMUS

CONDUCTOR  
ORGAN

ROBERT ASCOTT  
IAN WESTLEY

NET PROCEEDS IN AID OF  
BERKSHIRE MACMILLAN NURSE APPEAL  
REGISTERED CHARITY No. 261017

Admission by PROGRAMME £3.50  
(CONCESSIONS £2.50)



----- Programme -----

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| <p>1. My spirit sang all day<br/>         The bluebird (soprano soloist <i>Angela Ham</i>)<br/>         My love dwelt in a northern land<br/>         The evening primrose<br/>         My soul there is a country</p> | <p>Gerald Finzi<br/>         Charles Villiers Stanford<br/>         Edward Elgar<br/>         Benjamin Britten<br/>         Hubert Parry</p> |
| <p>2. Lobet den Herrn, alle Heiden</p>   | <p>J.S. Bach</p>   |
| <p>3. Cornet Voluntary<br/>         Berceuse (No.19 of 24 pièces en style libre bk2)<br/>         Cornet Voluntary<br/>         Toccata</p>  | <p>Henry Heron<br/>         Louis Vierne<br/>         Anon 18<sup>th</sup> Century<br/>         Théodore Dubois</p>                          |
| <p>4. Virga Jesse floruit<br/>         Pange lingua</p>  | <p>Anton Bruckner</p>  |
| <p>5. Magnificat<br/>         (soloists <i>Sheenagh Derric, Heather Sims, Keith Iles, Ian Haslam</i>)</p>  | <p>Giovanni Pergolesi</p>  |

Applause is welcomed in the Church and the audience are invited to show their appreciation in the usual way at the end of each section.

English music to the words of English poets. Partsongs are a central element of the treasury that is the English choral tradition. The cycle of Bridge's works set by Gerald Finzi (1901-56) numbers seven in all of which *'My spirit sang all day'* is the third. It was published in 1937 and is an example of the declamatory style often found in his church music. C. V. Stanford (1852-1924), though perhaps best known as an influential teacher for more than forty years at the Royal College of Music, was a successful composer of both religious and secular music throughout his life. He was notable for making the effort to collaborate with the poets whose words he set. We do not know if this is the case with *'The bluebird'* but it is justly famous, a masterpiece created from a mere fragment of verse. Edward Elgar (1857-1934) composed *'My love dwelt in a northern land'* in 1890, the year he was commissioned by the Worcester Festival to provide the overture *Froissart*, a landmark success of his early years. The piece shows off his ability to create a sense of structural magnitude with even the most modest material. Benjamin Britten (1913-76) wrote his *'Five Flower Songs'* in 1950 for the silver wedding of Leonard and Dorothy Elmhirst, the owners of Dartington Hall where the English Opera Group had planned to produce *Albert Herring*. In the end the Elmhirsts became backers rather than hosts. Britten, explaining his present wrote "they were written about flowers because they were both amateur botanists". Hubert Parry (1848-1918) wrote a great deal of music now long forgotten and rarely performed. Yet amongst the list are a few outstanding 'hits' of which *'My soul there is a country'* from the *Songs of Farewell* is one, alongside *'I was glad'*, *'Blest pair of sirens'*, *'Dear Lord and Father of Mankind'* and *'Jerusalem'*. A teacher, athlete and Englishman to the core, Parry fell out of fashion when patriotism was less well regarded in the years following his death.

Bach (1685-1750) wrote his six motets in the 1720s. *Lobet den Herrn*, much the shortest, is a setting of the very brief Psalm 117 and is one long continuous movement, to which is appended a contrasted triple-time Alleluia.

Anton Bruckner (1824-96) was a chorister, organ scholar and cathedral organist long before he attempted his first symphony at the age of nearly forty. He wrote church music throughout his career composing *Pange lingua* in 1868 and *Virga Jesse floruit* in 1885. He was a deeply religious man and the writing is confident and assured, with no evidence of the self-doubt which afflicted much of his professional life.

Giovanni Pergolesi (1710-36) a resident of Naples, was little known during his short life. He wrote mostly opera and church music and his *Magnificat* is rightly regarded as a 'little masterpiece' along with the more famous *Stabat Mater*.

My spirit song all day O my joy Nothing my tongue could say, only my joy!  
My heart an echo caught O my joy and spake, tell me thy thought, hide not thy joy  
My eyes gan peer around, O my joy what beauty hast thou found? Shew us thy joy  
My jealous ears grew whist, O my joy music from heaven is't, sent for our joy?  
She also came and heard, O my joy, what, said she, is this word? What is thy joy?  
And I replied, O see, O my joy, 'tis thee, I cried, 'tis thee: Thou art my joy

Robert Bridges (1844-1930)

The lake lay blue below the hill  
O'er it, as I looked there flew  
Across the waters cold and still,  
A bird whose wings were palest blue

The sky above was blue at last,  
The sky beneath me blue in blue,  
A moment, ere the bird had passed,  
It caught his image as he flew

The bluebird

Mary Coleridge (1861-1907)

My love dwelt in a Northern land, a dim tower in a forest green was his,  
And far away the sand and gray wash of the waves were seen the woven forest boughs between  
And through the Northern summer night the sunset slowly died away,  
And herds of strange deer, silver white, came gleaming through the forest gray,  
And fled like ghosts before the day

And oft that month we watched the moon  
Wax great and white o'er wood and lawn,  
And wane with waning of the June  
Till like a brand for bottle drawn,  
She fell and flamed in a wild dawn

I know not if the forest green still girdles round that castle gray,  
I know not if the boughs between the white deer vanish ere the day  
The grass above my love is green, his heart is colder than the clay

Andrew Lang (1844-1912)

When once the sun sinks in the west, and dewdrops pearl the evening's breast;  
Almost as pale as moonbeams are, the evening primrose opes anew its delicate blossoms to the dew  
And hermit-like, shunning the light, wastes its fair bloom upon the night;  
Who, blindfold to its fond caresses, knows not the beauty he possesses.  
Thus it blooms on while night is by; when day looks out with open eye,  
'Bashed at the gaze it cannot shun, it faints and withers and is gone.

The evening primrose

John Clare (1793-1864)

My soul, there is a country far beyond the stars, where stands a winged sentry, all skilful in the wars:  
There, above noise and danger, sweet peace sits crowned with smiles,  
And one born in a manger commands the beautiful files:  
He is thy gracious friend, and O my soul awake!  
Did in pure love descend to die here for thy sake  
If thou canst get but thither, there grows the flower of peace,  
The rose that cannot wither, thy fortress and thy ease.  
Leave then thy foolish ranges, for none can thee secure  
But one who never changes, thy God, thy life, thy cure.

Henry Vaughan (1621-1695)

Lobet den Herrn alle Heiden  
und preiset ihn alle Völker!  
Denn seine Gnade und Wahrheit  
waltet über uns in Ewigkeit.  
Alleluia

O praise the Lord, all ye nations,  
Praise him, all ye people  
For his merciful kindness is great toward us  
and the truth of the Lord endureth for ever.  
Alleluia

Psalms 117

Virga Jesse floruit  
Virga Deum et hominem genuit  
pacem Deus reddidit  
in se reconcilians omnia summis  
Alleluia

Now hath blossomed Jesse's rod  
a Virgin bears both man and God  
God restoreth peace to men  
high and low are one again  
Alleluia

text from the  
Feasts of the Blessed Virgin

Pange lingua gloriosi corporis mysterium sanguisque pretiosi, quem in mundi pretium fructus ventris generosi rex effudit gentium  
Tantum ergo sacramentum veneremur cernui, et antiquum documentum novo cedit titulo praestet fides supplementum sensuum defectui  
Genitorumque laus atque jubilatio, salus honor virtus quoque sit et benedictio, procedenti ab utroque comparisit laudatio

Tlow my tongue the mystery telling of the glorious body sing, and the blood all price excelling, which the world's eternal King, in noble  
womb and dwelling, shed for this world ransoming. Therefore we, before him bending, this great sacrament reverent types and shadows  
have their ending, for the newer rite is here. Faith, outward sense befriending, makes the inward vision clear. Glory let us give, and  
blessing to the Father and the Son, honour, might and praise addressing, while eternal ages run, ever too his love confessing, who, from  
both, with both is one.

Hymn for Corpus Christi  
St Thomas Aquinas

Magnificat anima mea Dominum  
 Et exultavit spiritus meus in Deo salutari meo  
 Qui respexit humilitatem ancillae suae.  
 Ecce enim ex hoc beatam me dicent omnes generationes.  
 Quia fecit mihi magna qui potens est  
 Et sanctam nomen eius

My soul exalts the Lord  
 And my spirit rejoices in God my saviour  
 For he has been mindful of the humble state of his hand-maiden  
 from now on, all generations shall call me blessed  
 For the mighty one has done great things for me,  
 and his name is Holy

Et misericordia eius a progenie  
 in progenies timentibus eum  
 Fecit potentiam in brachio suo  
 Dispensit superbos mente cordis sui

He is merciful to those who fear him  
 through all generations  
 He has shown his might with his arm,  
 he has scattered those who harboured pride in their hearts

Deposuit potentes de sede  
 Et exaltavit humiles  
 Esurientes implevit bonis  
 et divites dimisit inanes

He has brought rulers down from their thrones,  
 and he has raised up the humble  
 He has filled the hungry with good things,  
 and he has sent the rich away empty

Suscipit Israel puerum suum  
 recordatus misericordiae suae

He has helped his servant Israel  
 remembering to be merciful

Sicut locutus est ad patres nostros  
 Abraham et semini eius in saecula  
 Gloria Patri et Filio et Spiritui Sancto

Even as he said to our fathers,  
 to Abraham and his descendants for ever  
 Glory be to the Father, and to the Son, and to the Holy Spirit

Sicut erat in principio,  
 et nunc et semper, et in saecula saeculorum  
 Amen

As it was in the beginning,  
 is now, and ever shall be, world without end  
 Amen.

**Robert Ascott** studied choral conducting under James Gaddarn. As a businessman he lived overseas for long periods of his life, and he has held organist/choirmaster posts in many cities of the world, including London, New York and Cologne. He is Treasurer of the Herbert Howells Society and lists Bach and Britten among his other favourite composers. In addition to his work on the chamber choir repertoire he has conducted opera and stage musicals.

**Ian Westley** studied music at Reading University where he specialised in piano and organ. He pursues a career as an instrumental and singing teacher as well as acting as an accompanist and répétiteur. He conducts the Erleigh Cantors and is director of music at St Peter's Caversham.

<b>Cantemus</b>	Sopranos	Sheenagh Dernie	Altos	Georgina Seaman
		Angela Ham		Heather Sims
		Edwina Northam		
	Tenors	Keith Iles	Basses	Andrew Blake
		Barrie Seaman		Ian Haslam

Rehearsal Accompanist : Margaret Spence

The choir's next performance will be in Newbury on 2nd July and the programme will include works by Britten, Lassus, Purcell and Seiber.

The choir has vacancies in all parts and welcomes applications from singers of an appropriate standard. If you are interested please telephone Ian Haslam on 01635 820379.

Cantemus would like to thank the Vicar and Parish Council for granting permission to use the Church and for their help in staging the concert.

The choir is affiliated to the National Federation of Music Societies which represents and supports amateur vocal, instrumental and promoting societies throughout the UK.