

**John Wilbye** was born near Diss, Norfolk, and worked under the patronage of the Cornwallis and Kytson families. He is regarded as one of the great madrigal writers; other titles being *Draw on, Sweet Night* and *Sweet Honey-Sucking Bee*. His style is characterized by delicate writing for the voice, acute sensitivity to the text, and the use of 'false relations' between major and minor modes.

**Clive Grant** began learning the organ aged 14 at Canterbury Cathedral, and as an undergraduate in Cambridge was Assistant Organist at the University Church of Great St Mary. After graduating he remained in Cambridge to complete his studies in organ, harpsichord, piano accompaniment and voice. During that time he attended master classes in London and Paris. He is currently Head of Music and the Expressive Arts Faculty at St Bartholomew's school, Newbury; an organist, choral trainer and tutor in theory and musicianship for Berkshire Maestros; and a Music Consultant with West Berkshire LEA. He is a mentor for PGCE music students at Reading University, and regularly runs CPD workshops for teachers nationwide. He is also Chairman of the Neil Webster Music Trust, a local organisation which provides funding for the development of young singers and choral conductors.

**Mary Westley** lives in Reading, where she studied music at University. She is now Assistant Director of Music at Crosfields School, Reading, as well as Director of Music at St John's Church, Mortimer.

**Tara Copus** lives in Brightwalton and has been Head of Instrumental Studies at Bradfield College since 1995, where she also founded pre-school music group 'Jungle Jingles'. She is about to take up a new post as Director of Music at Abingdon Prep School. Tara is an 'A' level examiner for OCR, an experienced adjudicator, and along with her husband runs 'OpusCopus', a music publishing company.

**Fiona Russell** lives in Newbury and is in Year 8 at St Bartholomew's school. She plays bassoon in the National Children's Youth Orchestra and with Berkshire Maestros on Saturdays, as well as in many ensembles at school. In her spare time Fiona plays for the school polo team.

**Christopher Terepin** is 18 and lives in Brightwalton. He began learning the cello aged 5 with the Berkshire Young Musicians Trust and now studies with Lorraine Deacon. He was a member of the National Children's Orchestra for 5 years, and of Pro Corda, the national school for young chamber musicians. He took part in the 2007 BBC Proms with Mark Elder and the National Youth Orchestra, and will similarly be at the 2008 Prom with Antonio Pappano. Chris will read music at Oxford University from October. In his spare time he enjoys badminton, table tennis and football.

### *Cantemus:*

**Sopranos:** Deborah Cox, Leanne Cox, Sheenagh Dernie, Sarah Holland, Jevan Johnson-Booth, Joyce Refausse

**Altos:** Dinny Barker, Bridget Procter, Lynne Salt, Heather Sims

**Tenors:** Jonathan Cox, Ian Walker, David Wilcox

**Basses:** Mike Ananin, Andrew Blake, Stephen Blinman, Ian Haslam

[www.cantemus-newbury.org.uk](http://www.cantemus-newbury.org.uk)

**All Saints Church  
Brightwalton**

*presents an  
Evening of Choral Delights  
performed by*

**CANTEMUS**  
NEWBURY

*Director: Clive Grant*

*with*

*Mary Westley and Tara Copus – Keyboard*

*Chris Terepin – Cello*

*Fiona Russell – Bassoon*

*Saturday 5th July 2008 at 7.30pm*

in aid of

**CANCER RESEARCH UK**



# Programme

<b>Tantum Ergo (B<sup>b</sup>)</b>	Anton Bruckner (1824-1896)
<b>The Riddle Song</b>	Anon (15 <sup>th</sup> cent) <i>arr.</i> John Rutter (b. 1945)
<b>Ave Verum Corpus</b>	William Byrd (1543-1623)
<b>If Music be the Food of Love</b>	Henry Purcell (1659-1695)
<b>In Jejunio et Fletu</b>	Thomas Tallis (1505-1585)
<b>Alleluia! I heard a Voice</b>	Thomas Weelkes (1575-1623)

*Solo* ~ **Fiona Russell**, bassoon (accompanied by **Clive Grant**)

Concerto in B<sup>b</sup> major, KV191: 3<sup>rd</sup> movement (*Allegro*) W.A.Mozart (1756-1791)

<b>Autumn Leaves</b>	Joseph Kosma <i>arr.</i> Andrew Carter
<b>Lisa Lan</b>	Welsh trad. <i>arr.</i> Clive Grant
<b>Didn't it Rain</b>	Spiritual <i>arr.</i> Bob Chilcott (b. 1955)
<b>I want Jesus to walk with me</b>	Spiritual <i>arr.</i> Roderick Williams

## Interval

<b>Magnificat</b>	Giovanni Battista Pergolesi (1710-1736)
<i>i.</i> Magnificat <i>ii.</i> Et misericordia ( <i>solos: Jevan, Heather</i> ) <i>iii.</i> Deposuit potentes <i>iv.</i> Suscepit Israel ( <i>solos: Andrew, Jonathan</i> ) <i>v.</i> Sicut locutus est <i>vi.</i> Sicut erat	
<b>Linden Lea</b>	Ralph Vaughan-Williams (1872-1958)
<b>The Lover's Ghost</b>	Ralph Vaughan-Williams (1872-1958)
<b>O Mistress Mine</b>	Ralph Vaughan-Williams (1872-1958)

*Solo* ~ **Chris Terepin**, cello (accompanied by **Tara Copus**)

Romance	Zoltán Kodály (1882-1967)
Elegy	Kenneth Leighton (1929-1988)
Allegro appassionato	Camille Saint-Saëns (1835-1921)

<b>Bogoroditsye Dyevo</b>	Sergei Rachmaninov (1873-1943)
<b>Weep, weep, mine eyes</b>	John Wilbye (1574-1638)
<b>'S wonderful</b>	George Gershwin <i>arr.</i> David Blackwell
<b>I got rhythm</b>	George Gershwin <i>arr.</i> Christopher Clapham

## Notes on the Music

**Anton Bruckner** wrote many anthems for the Roman Catholic liturgy while based at St Florian's monastery (1845-56), Linz cathedral (from 1856), and Vienna (from 1868). *Tantum Ergo* was a text he set several times, in different keys.

**William Byrd** was born in Lincoln and was a pupil of Tallis, with whom he was organist at the Chapel Royal in the reign of Elizabeth I. In 1575 the Queen granted him a monopoly over the publication of sacred music. Given his illegal practice of Catholicism in post-Reformation England, he was forever vulnerable to informers. *Ave Verum Corpus* (1605) is a setting of words by Pope Innocent VI, and is the Sequence hymn for the feast of Corpus Christi.

**Henry Purcell** was one of the great Baroque composers. His theatre music in particular made his name familiar to many who knew nothing of his church music. This piece is one of two settings he composed in the 1560's of words by Colonel Henry Heveningham, similar to the first line of Shakespeare's *Twelfth Night*.

**Thomas Tallis** was organist at Waltham Abbey until it was dissolved by Henry VIII, after which he became organist at the Chapel Royal. The text of this antiphon comes from Joel 2:17 and describes the lamentation of priests fasting in the temple; it forms the Matin responsory for the First Sunday in Lent but is also interpreted as a subtle commentary by Tallis on the plight of English Catholicism in the Reformation period.

**Thomas Weelkes** was organist at Winchester and Chichester cathedrals around the turn of the 17<sup>th</sup> century. At this time there were two main musical presentation styles; 'full' choir, or '*alternatim*' pieces divided between two sides of the choir in 'decani' and 'cantoris' formation. This piece (a setting of Book of Revelations 19: vv 1-6) was written in both styles, with the latter version being used tonight.

**Giovanni Battista Pergolesi** was only 26 when he died of consumption, but he enjoyed a meteoric career (predominantly in Naples) as singer, violinist and composer. His best-known sacred works are *Salve Regina* and *Stabat Mater*, but his legacy has been confused even into the 20th century by a series of forgeries perpetrated by those jealous of his reputation. His *Magnificat*, for example, is also attributed to Francesco Durante, with whom Pergolesi studied in Naples.

**Rachmaninov's** setting of *Bogoroditsye Dyevo (Ave Maria)* comes at the end of Vespers in the first part of the Russian Orthodox All-Night Vigil service, the second part of which is Matins. It was written in 1915, but when the 1917 revolution suppressed all religious activity it didn't re-emerge until the 1960's.

Before **Ralph Vaughan-Williams** began collecting and studying English folk-songs, he had already made his name as a popular composer with his setting of the William Barnes poem *Linden Lea*, described as 'midway between a folk-song and an art song'. *The Lover's Ghost* is from a 1913 set of five songs, while *O Mistress Mine* (sung by Feste in *Twelfth Night*) is one of a set of Three Elizabethan Part-songs.