

Andrew Carter was born in Leicester, studied music at Leeds University, and settled in York where he founded the Chapter House Choir. He is known worldwide as a composer for choirs and the organ, as guest conductor and workshop leader, and for many arrangements of sacred and secular pieces such as Mass settings, Christmas carols, and 'nonsense' songs. In *Two for the Price of One* he has cleverly combined a pair of English ballads.

John Rutter composed *The Reluctant Dragon* for *The King's Singers*. It is based on a short story by Kenneth Grahame about an unlikely friendship between a boy and a fire-breathing dragon that is unwilling to fight and would love nothing better than to be accepted in society. *Let's Begin Again* is its finale.

Ian Westley studied music at Reading University, specialising in piano and organ. He has a large teaching practice in the Reading area, and accompanies the Reading Haydn Choir (since 1989), the South Chiltern Choral Society and various dramatic societies and recitalists. More recently he has performed with Mark Kesel throughout the UK in a series of lecture recitals and educational workshops entitled *The Square on the Hippopotamus*. Ian is a singer and conductor, and organist / choirmaster at St Peter's, Caversham; he conducts the *Vivace Voices* upper-voice choir of Newbury College, and directs his own chamber choir *Erleigh Cantors* which specialises in singing in the cathedrals of Southern England. He also leads regular choral workshops.

Mary Westley studied music at Reading University, and after a brief spell working in libraries and youth hostels began a career as a music teacher whilst bringing up her four children. She specialises in working with the younger age range, and is currently Director of Lower School Music at Crosfields School, Reading, as well as Director of Music at St John's Church, Mortimer. She is the pianist in the chamber ensemble *Trillium* (soprano, flute and piano), and does occasional accompanying in the Reading area. Outside of the musical world she has been involved in local politics.

Diana Adams studied the flute with Trevor Wye at the Royal Northern College of Music. After gaining her teacher's qualification, she worked in Manchester as both teacher and performer with Northern Ballet Theatre and Manchester Camerata among others, before moving to Berkshire to teach full-time. Diana currently teaches at St Joseph's Convent School, the Abbey School and for Berkshire Maestros. In her spare time she studies with the Open University, but most enjoys trying to train her pet rabbits to do the housework.

Cantemus:

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

Altos: Dinny Barker, Alison Jestico, Bridget Procter, Lynne Salt, Alison Sidwell, Heather Sims

Tenors: John Meager, Ian Walker, David Wilcox

Basses: Mike Ananin, Andrew Blake, Stephen Blinman, Richard Goodwin

**Parish Church of
St Mary the Virgin
Silchester**

presents

*A Concert of Choral Music
performed by*

CANTEMUS
NEWBURY

Director: Ian Westley

with

Diana Adams – Flute

Mary Westley – Piano

Saturday 11th October 2008 at 7.30pm

In aid of the Organ Restoration fund

www.cantemus-newbury.org.uk

Programme

Magnificat Robert Fayrfax (1464-1521)

Dixit Maria Hans Leo Hassler (1564-1612)

Solo: Diana Adams, flute
Allegro ~ C. P. E. Bach (1714-1788)

Ave Maria Gustav Holst (1874-1934)
(motet for 8-part upper voices)

Et Misericordia John Rutter (b.1945)
(from 'Magnificat'. Soloist: Jevan Johnson-Booth)

Ave Maris Stella Edvard Grieg (1843-1907)

Solo: Diana Adams, flute
Syrinx ~ C. Debussy (1862-1918) **Allegretto** ~ B. Godard (1849-1895)

Magnificat Dietrich Buxtehude (1637-1707)
(Soloists: Jevan, Claire, Heather, John, Andrew)

Interval

Five English Folk Songs Ralph Vaughan-Williams (1872-1958)

The Dark-Eyed Sailor ~ The Spring Time of the Year ~ Just as the Tide was
Flowing ~ The Lover's Ghost ~ Wassail Song

Solo: Diana Adams, flute

Some of these Days ~ Shelton Brooks (1886-1975) *arr. J. Parker*

El Diablo Suelto ~ Heraclio Hernandez

Estilo ~ Trad. **Camino Pelao** ~ Trad.

Londonderry Air *arr.* Bob Chilcott (b.1955)

Two for the Price of One *arr.* Andrew Carter (b.1939)

Let's Begin Again John Rutter (b.1945)

Viva la Musica! Iván Eröd (b.1936)

Notes on the Music

Robert Fayrfax was organist at St Albans Abbey, and is recorded as the first holder of the Doctor of Music degree at Oxford University. He was among the group of singers appointed to attend Henry VIII at his 'Field of the Cloth of Gold' meeting with the French king in 1520.

Hans Hassler studied with Gabrieli's uncle in Venice before taking up post as chamber organist to the Fugger family in Augsburg. He was involved with instrument-making and music-publishing as well as composition. *Dixit Maria* was written in 1591 for the Feast of the Annunciation.

Gustav Holst earned his living as a trombonist and village organist before studying under Stanford at the Royal College of Music. As well as various teaching posts, as he wasn't fit enough to serve in the First World War he organised musical events to occupy soldiers in Salonika and Constantinople. *Ave Maria* (1901) was Holst's first published piece, dedicated to his mother.

John Rutter produced his setting of the *Magnificat* in 1990, a seven-movement piece of which *Et Misericordia* forms part. The text (Luke 1: 46-55) was traditionally intoned at Vespers in the Catholic liturgy. Rutter's aim in his version was to reflect the energy found in many European and Latin American festivals in honour of Mary, and this accounts for its lively sense of rhythm.

Edvard Grieg is not known for many sacred pieces, but living for much of his life in Bergen on the Norwegian coast made it appropriate for him to arrange this text honouring Mary, 'the Star of the sea.' In the same year (1898) he re-used the title for a solo arrangement of a Danish poem by Thor Lange.

Dietrich Buxtehude's setting of the *Magnificat* was attributed to him by Bruno Grusnick, even though its authorship is actually disputed. Grusnick argued that it bore all the Buxtehude hallmarks and was an authentic part of the collection of other Buxtehude pieces held by Gustav Düben, who knew the composer personally. Others claim that this piece does not resemble any other known Buxtehude work, and is instead Franco-Italian baroque.

In the early 1890's, **Ralph Vaughan-Williams** began to be very active in the collection and study of over 800 English folk-songs, beginning with *Bushes and Briars*; he would scribble down tunes as the country-folk he met on his travels sang them to him. This project, combined with similar contributions from Holst and Butterworth, gave him the mysticism that he couldn't find in orthodox religion, and became known as the 'English musical establishment'.

Bob Chilcott was born in Plymouth and was a chorister and graduate of King's College, Cambridge. After a spell as a freelance singer and arranger of orchestral music for BBC Radio, he joined *The King's Singers* and composed many of the items in their repertoire. He was inspired by Irish folk-music to arrange the *Irish Blessing*, as well as this version of the *Londonderry Air* to the *Danny Boy* words written in 1913 by Fred Weatherley.