



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



presents

# *A Summer Potpourri*

performed by

**CANTEMUS**  
NEWBURY

**Director: Clive Grant**

**Accompanist: Mary Westley**

with

*Jack Turner – piano*

*7.30 pm*

*Saturday 2<sup>nd</sup> July 2011*

*In aid of the Organ Restoration fund*

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

# Programme

- Come Holy Ghost** Thomas Attwood (1765-1838)  
*Solo: Sarah Holland*
- The Riddle Song** arr. John Rutter
- Ecce Fidelis Servus** Gabriel Fauré (1845-1924)
- My Soul, there is a Country** C. Hubert Parry (1848-1918)
- 

## *Solo ~ Jack Turner, piano*

- Rondo Alla Turca from Sonata in A (K331)** *Wolfgang Amadeus Mozart*  
**Polonaise Op 40 No 1 (Military)** *Frédéric Chopin*  
**Ragtime Dance** *Scott Joplin*
- 

- The Snow** Edward Elgar (1857-1934)
- I will sing with the Spirit** John Rutter
- Steal Away** arr. David Blackwell  
*Solo: Sheenagh Dernie*
- 

## ~~~~~Interval~~~~~

- Bogoroditsye Dyevo** Sergei Rachmaninov (1873-1943)
- Remember not, Lord, our Offences** Henry Purcell (1659-1695)
- Hodie Christus Natus Est** Jan Pieters Sweelinck (1562-1621)
- 

## *Solo ~ Jack Turner, piano*

- Sarabande from Almira** *G. F. Handel arr. F. Liszt*  
**Sonata in C (K545), 1<sup>st</sup> movement** *Wolfgang Amadeus Mozart*
- 

- The Geographical Fugue** Ernst Toch (1887-1964)
- Let's Do It** Cole Porter (1891-1964) arr. David Blackwell
- And So It Goes** Billy Joel arr. Bob Chilcott  
*Solos: Andrew Blake, Sarah Holland*
- Irish Blessing** arr. Bob Chilcott

## Notes on the Music

**Thomas Attwood** was the son of a trumpet-playing London coal merchant. At the peak of his career he was organist at St Paul's Cathedral. He had earlier been a pupil of Mozart's in Vienna and a friend of Mendelssohn's in London, writing music for both church and theatre.

**The Riddle Song**, known in its other version as *I Gave My Love a Cherry*, is based on a 15<sup>th</sup> century English folk song, used as a lullaby by settlers of the American Appalachian region.

**Ecce Fidelis Servus** is an anthem for the Feast of St Joseph, translated as 'Behold the faithful and wise servant whom the Lord has set over his household; he will spring forth like a lily and flourish for ever before the Lord.'

**My Soul, there is a Country** is the setting of a poem by Henry Vaughan. It is known for being the most uplifting of the six part-songs in the *Songs of Farewell* suite, thought to presage Parry's own death as he was never to hear the whole suite performed together.

**The Snow** is a contemplative part-song setting of words written by Elgar's wife and former pupil Alice. She was the daughter of a major-general, whose family disinherited her for marrying a middle-class Catholic, but who acted as Elgar's business manager and most perceptive critic.

**Steal Away** was transcribed by Alexander Reid from a melody he'd heard sung by Wallace Willis, a native of Choctaw, Oklahoma. It was the Jubilee Singers of Nashville, Tennessee, who later popularized the piece as a Gospel song after the abolition of slavery. Many arrangements have been made of it, including by Michael Tippett who combined it with other negro spirituals in his oratorio *Child of Our Time*.

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 because the 1917 revolution suppressed all religious activity it didn't properly emerge until the 1960's.

Henry Purcell was one of the greatest composers of the Baroque period, known for combining elements of the French and Italian baroque with traditional English forms, and known too for his theatre music as much as for his church compositions. **Remember Not Lord Our Offences** is among his earliest surviving works, dating from 1680.

Jan Pieters Sweelinck based his teaching and organist's career wholly in Amsterdam (known in his time as Deventer). **Hodie Christus Natus Est** is one of a set of 37 five-voice Latin motets he wrote in 1619. These would all have been intended for private use, as they went against the grain of the Calvinist leanings then prevalent in the Netherlands.

**The Geographical Fugue** is the last movement of a suite called *Gesprochene Musik*, more easily pronounced as 'Spoken Music'. It was first performed at the 1930 Festival of Contemporary Music in Berlin. By using musical notation albeit not actually on any stave, the idea is to try and express musical effects through speech. It is thought that the menu of American and Caribbean place names heralded Toch's retirement locations.

**Let's Do It** was written in 1928 by Cole Porter for his first Broadway success, *Paris*. Porter was an admirer of the Gilbert & Sullivan operettas, many of which feature similar comic 'list' songs. Just as with G&S, the structure of the song has been adapted over the years to be more contemporary or topical: for example in 1955, the line 'Even Liberace, we assume, does it' was added by Noël Coward in his cabaret performance of the song.

Bob Chilcott was born in 1955 in Plymouth and was a chorister and graduate of King's College, Cambridge. After periods as a freelance singer, arranger of orchestral music for BBC Radio, and 'choral motivator' in Sweden, he joined *The King's Singers* and composed many of the items in their repertoire. **And So It Goes** was arranged as part of a collection marking their 25<sup>th</sup> Anniversary in 1992. His arrangement of the **Irish Blessing** was written for the Portuguese ensemble *Grupo Vocal Olisipo*.

~~~~~

*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. In 2006 he was elected a Fellow of the Royal Society of Arts.

*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 is the pianist in the chamber ensemble Trillium (soprano, flute and piano), and does occasional accompanying in the Reading area.

*Jack Turner* started playing the piano thirteen years ago on the inspiration of his grandfather, himself an amateur pianist, and his first piano tutor Matthew. The latter used to entertain him by taking any piece of music, turning it upside down and playing it backwards – possibly the influence which led Jack to play everything at 100 mph, a habit that Clive Grant has been trying to iron out for years. Jack attended Park House School, devoting much time to Scott Joplin, and performing for the school as well as in local concerts. He took a break from the piano to study English at Exeter University, but dived straight back in afterwards with a much more mature appreciation of music, especially that of Chopin and Liszt.

*Cantemus* was founded in 1999 with the aim of performing a wide variety of sacred and secular music, both accompanied and unaccompanied, ranging from the Renaissance to the present day. The Choir undertakes four performances a year primarily in the West Berkshire area. All our concerts seek to raise money for good causes.

**Sopranos:** Sheenagh Dernie, Claire Hamilton, Sarah Holland, Joyce Refausse  
**Altos:** Dinny Barker, Val Cooper, Bridget Procter, Heather Sims  
**Tenors:** John Meager, David Ruddock, David Wilcox  
**Basses:** Mike Ananin, Andrew Blake, Stephen Blinman, Ian Haslam

### *Forthcoming Concerts at St Mary's*

30 July 2011      Hannington Silver Band  
8 October 2011    Jazz Saxophone Quartet