



NEWBURY CHORAL SOCIETY

**CHRISTMAS
CONCERT**

SATURDAY DECEMBER 8TH 2007, 7 PM

ST NICOLAS CHURCH, NEWBURY

The
Cecilia
Consort

Musical Director:
Janet Coxwell

*The flowering of
English music*

Saturday 8 March 2008
St Nicolas Church, Newbury

NEWBURY SYMPHONY ORCHESTRA

MAHLER: SYMPHONY No. 1

SIBELIUS: TAPIOLA SUITE

VAUGHAN WILLIAMS: THE LARK ASCENDING

CONDUCTOR: CHRISTOPHER DAWE

SATURDAY MARCH 15TH 2008

ST NICOLAS CHURCH, NEWBURY

Tickets £10 £8, £2 (under 18) available from the Newbury Corn Exchange (01635 522733)

www.newburysymphonyorchestra.org

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Interval - 30 minutes
(Refreshments available in the Parish Rooms)

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| 3. | <i>Choir only</i> | |
| The Truth sent from Above
I wonder as I wander | | English Traditional
Appalachian Carol
arr. John Rutter |
| 4. | <i>With audience</i> | |
| Good King Wenceslas | | from <i>Piae Cantiones</i>
Arr. Reginald Jacques |
| God rest you merry, gentlemen | | English traditional
Arr. David Willcocks |
| 5. | <i>Choir only</i> | |
| There is a Flower | | Words by John Audelay
Music by Stanley Vann |
| Coventry Carol | | Trad.(15th cent)
arr. Martin Shaw |
| 6. | <i>With audience</i> | |
| O come, O come Emmanuel | | <i>Veni Emmanuel</i> (15th Century)
Arr. Thomas Helmore |
| Lo, He comes with Clouds Ascending | | 18th Century melody
Arr. Helmsley |
| 7. | <i>Choir only</i> | |
| The Crown of Thorns | | Pyotr Tchaikovsky |
| 8. | <i>With audience</i> | |
| Hark, the Herald Angels Sing | | Mendelssohn
arr. David Willcocks |

We would like to thank Newbury Choral Society's Patrons including Helen Doyle and Adrian Hyncica for their generous support this season.

Messe cum Jubilo op 11 (1966)	Maurice Duruflé (1902 - 1986)
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Interest in Gregorian chant underwent a real “renaissance’ during Duruflé’s youth. The activities at and surrounding the abbey of Saint Pierre de Solesmes played an essential part in this, and this interest can be sensed, as it can be in the *Requiem*, in the *Messe cum Jubilo*. The indication “cum iubilo” is the subtitle of the 9th Kyriale of the Mass ordinary as it can be found to this day in the *Graduale Triplex*

The *Messe cum Jubilo*, dedicated to his wife Marie-Madeleine Duruflé, suggests even more forcefully than does the Requiem the distaste Duruflé felt for ‘excessive’ settings of the text such as had been favoured during the preceding decades. Here only the lower voices from the choir are used and these voices present the text in unison. There are just two short solo sections: in the *Gloria* at the words ‘Domine fili . . . ’ and in the *Benedictus*. The comparable work by Fauré is the *Messe Basse* but even this allows the choir (of two equal-pitch parts for high voices) to sing harmony. Duruflé’s use of plainsong themes is at once apparent but again these are used with a subtlety which belies their underlying simplicity. The organ part contributes to this effect. The flourish which announces the *Gloria* marks the key moment for the glory of God to be celebrated in the mass while, by contrast, the accompaniment to the closing movements - the *Sanctus*, *Benedictus* and *Agnus Dei*, which complement the act of communion itself - suggests an atmosphere of ethereal journeying and a more detached wonder at the divine presence. This is music for the Catholic mass at its most practical level, but also at its most beautiful.

A Ceremony of Carols Op 28	Benjamin Britten (1907 - 1976)
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Britten's *A Ceremony of Carols for treble* voices in three parts and harp was written in 1942, the same period as the *Hymn to St. Cecilia* and *Rejoice in the Lamb*. The texts are taken from a range of medieval and Renaissance poetry, and Britten's music also reflects the influence of earlier times. The opening and closing sections are a plainsong setting of *Hodie Christus natus est*, material which undergoes transformation during the harp interlude, and there are strong modal inflections to the music throughout.

The first two carols set 14th-century texts. The joyful cries of ‘*Wolcum Yole!*’ contrast with the gentle setting of ‘*There is no Rose*’, in which the repeated C/F bass ostinato in the harp only changes briefly to a long E flat at the third statement of the word ‘transeamus’. The harp’s semitone motif in ‘*That yonge child*’ depicts the baby’s crying, while in ‘*Balulalow*’ the cross-rhythms of the accompaniment provide a continuous rocking motion for the cradle. ‘*This little Babe*’, which sets a 16th-century poem by Roben Southwell, builds gradually from the unison writing of its first verse through two-part and then three-part canons to a powerful climax. The cold minor-key opening of ‘*In freezing winter night*’ (another Southwell text) contrasts with the warmer major at ‘*This stable in a Prince’s court*’, and winter is swept aside altogether by the ‘*Spring carol*’ with its dancing accompaniment. Joyful shouts of ‘*Deo gracias*’ introduce the final carol, and canonic entries of the same figure are used to create a tumultuous climax.

Authors: Cappella Novocastriensis, Dec 1989

Programme note supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies

Editor’s note: Owing to the number of ladies performing this work, the accompaniment will be by piano, played by Mark Williams.

Adam Green was born in Harrogate, North Yorkshire and studied at St John's College, Cambridge, the Royal Academy of Music, London, and the National Opera Studio. He has won several competitions including the Song Prize at the National Mozart Competition, and was awarded the prestigious Ian Fleming and Sybil Tutton Awards.

Adam's recent operatic engagements include Aeneas Aix-en-Provence Festival, Burghess *Peter Grimes* in Salzburg and Berlin with Sir Simon Rattle and the Berlin Philharmonic, Sergio *Fedora* and Naval Officer *Manon Lescaut* for Holland Park Opera, The Pig (Title role) by Jonathan Dove, at Glyndebourne, the Assassin *Tangier Tattoo*, Glyndebourne on Tour, Ford *Falstaff*, and Il Conte *Le Nozze di Figaro* with the Southbank Sinfonia. Further roles include Belcore *L'elisir d'amore*, Benito *Das Wundertheater* (Henze), The Clock *L'enfant et les sortilèges* Emireno *Ottone* for the London Handel Festival, Guglielmo *Così fan tutte*, Slendor, Salieri's *Falstaff*, Escamillo *Carmen*, and Malatesta, *Don Pasquale*.

His concert experience is already extensive - Bach's *Weihnachtsoratorium* in Frankfurt under Lutz Köhler, Brahms' *Requiem*, Handel's *Messiah* and Fauré's *Requiem* all at the Royal Albert Hall under Sir David Willcocks and with the RPO, Elgar's *Coronation Ode* with the BBC Symphony Orchestra, *Elijah* in Budapest, *Carmina Burana* televised in Ely Cathedral, and Telemann *Matthäus Passion* at the Snape Maltings.

Recital engagements have included performances at St Martin-in-the-Fields, the Linbury Studio Theatre of the Royal Opera House, the Pump Rooms, Bath, and Ripon Cathedral.

Engagements for the 2007/8 season include Aeneas for Opera North, Retrofire, *Buzz on the Moon*, by Jonathan Dove, for Channel 4, First Mate, *Billy Budd* with the LSO and Daniel Harding in the Barbican and recorded for Virgin/EMI, Judge Korngold *Das Wunder der Heliane*, and Aeneas for Opera du Lille, and Aix



Mark Williams has been described as 'the shooting star of the international organ scene' (Berliner Zeitung) and is increasingly in demand as one of the UK's most exciting young musicians.

Appointed in the year 2000 as the youngest ever Assistant Organist of St Paul's Cathedral in London and Director of Music at St Paul's Cathedral School at the age of 21, he relinquished both posts in April of 2006 in order to pursue his rapidly growing freelance career.

Educated in Bolton, Lancashire, he sang as a boy at Manchester Cathedral before going on to spend a year as Organ Scholar of Truro Cathedral in Cornwall. In 1997 he took up the organ scholarship at Trinity College, Cambridge, where he was also later awarded an academic scholarship and where he worked regularly with the internationally renowned choir under the direction of Dr Richard Marlow. He has recorded works by Elgar, Mendelssohn and Duruflé with the Choir of Trinity College Cambridge.

Mark has appeared as a soloist and accompanist throughout London and the UK and has appeared with a number of groups such as The Sixteen, The King's Consort, the Royal Philharmonic Orchestra, the City of London Sinfonia and the London Philharmonic Orchestra. He has worked as opera repetiteur, harpsichordist and pianist, and has led masterclasses in choral training, singing and organ performance in the UK, the USA and Africa. Appointed Principal Conductor of English Chamber Opera in 2007, his debut met with acclaim following performances of *Don Giovanni* in Ireland in early March. Mark has also appeared on film soundtracks, and has worked with pop, jazz and crossover musicians in rehearsal, concert and recording. Engagements in 2007 have included concerts in London, York, Mexico City, the Konzerthaus in Vienna, the Trefoldkighetkirken in Oslo, Lusaka Cathedral in Zambia, the Casa da Musica Oporto, the Marienkirche in Lubeck, Rennes Opera House and St Thomas Fifth Avenue New York. Future plans for the coming months include concerts in Spain, France and Portugal.

He is a Fellow of the Royal College of Organists, a member of the Council of the Friends of Cathedral Music and has been playing at the William Byrd Festival in Portland Oregon since the year 2000.

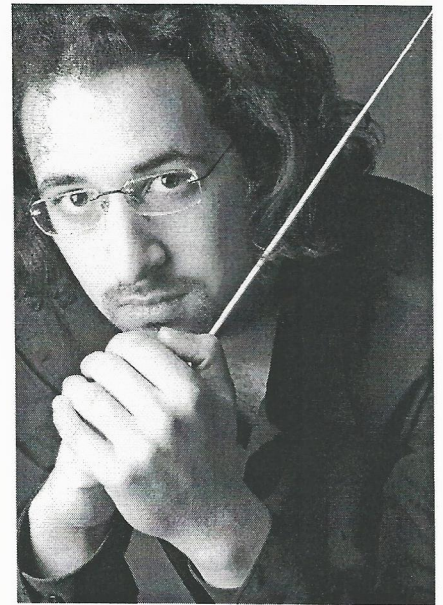


One of an exciting new generation of versatile young British conductors, Leo Hussain received his training at Cambridge University and the Royal Academy of Music.

From 2003-6 he was Principal Conductor of the University of London Symphony Orchestra, which under his leadership became one of the leading youth orchestras in England; other orchestras with whom he has appeared include Hamburger Symphoniker, Southbank Sinfonia, West Forest Sinfonia, Salomon Orchestra, London Concertante, Corinthian Chamber Orchestra, and the London Contemporary Music Group. He has been at the helm of Newbury Choral Society for three seasons, during which time the society has grown in number and had huge success with adventurous programming – most recently Tippett's *A Child of Our Time*.

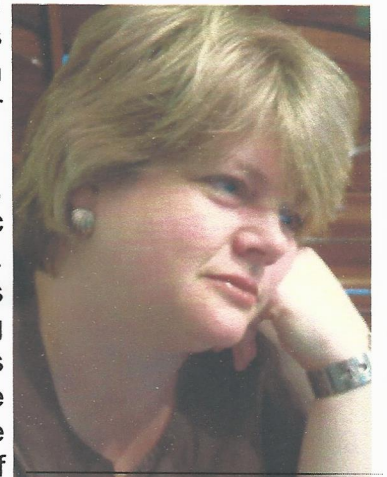
Equally at home in the opera pit as on the concert platform, Leo was for two years Head of Music for English Touring Opera's Spring tours, for whom he conducted *Figaro*, *The Magic Flute*, *Così fan Tutte* and Donizetti's *Mary Queen of Scots*. He has also conducted for the Batignano and Aberdeen Festivals, Opera Holland Park, ENO, Opera North, ROH2 at the Royal Opera House, and for Glyndebourne on Tour. As a guest at the Salzburg Festival he has worked with the Berlin and Vienna Philharmonic Orchestras, as assistant to Sir Simon Rattle and Valery Gergiev, and will return there in 2008 to work with Plácido Domingo, Anna Netrebko and Rolando Villazón on *Romeo et Juliette*.

Other future plans include engagements at the Mariinsky Theatre, St Petersburg; Birtwistle's *Punch and Judy* for ENO; *the Rake's Progress* for Opera de Paris, and Bach's *St Matthew Passion* in Newbury.



Janet Coxwell studied singing with Laura Sarti at the Guildhall School of Music and Drama. Since leaving college she has had a flourishing career as a soloist and consort singer predominately in the world of Early Music, though she enjoys performing all genres of music and has a particular passion for French song and Benjamin Britten.

Jan's diary for 2007/8 shows another busy season for The Tallis Scholars, whom she has sung with since 1991. This highly successful early music ensemble 'a cappella superstars' (Boston Globe) takes Janet all over the world. She will be performing in USA Japan and Australia over the next 12 months as well as spending a great deal of time singing in Europe. As well as performing with the group, she has recently become a director of the Tallis Scholars Summer Schools, which are at present held annually in Oakham (UK), Seattle (USA) and for the first time in January 2007 Sydney (Australia) with a further one planned in Spain. An unexpected highlight of her year was singing the role of Pamina with the Tallis Scholars, as part of the Brighton Early Music Festival. This was great hit and will hopefully be repeated soon.



As well as singing with the Tallis Scholars, Janet has performed and recorded with many of this countries leading ensembles – English Concert, Gabrieli Consort, The Sixteen, Cardinals Music, BBC Singers, Scholars Baroque, Magnificat and many more.

Janet is well known for her versatility and is equally at home singing Allegri to Verdi - singing on film scores and pop CD's to enjoying an end of course Karaoke session! She would love to perform live with a big band, given the opportunity.

Her close collaboration with Classic FM's Composer in Residence Patrick Hawes has launched her in to the world of media and her 'bell-like tones' (Financial Times) can now be regularly heard on Classic FM, where they have achieved great success. More recordings are planned to follow on from 'Blue in Blue' which has shot to Classic FM stardom.

Janet likes to be busy and her hectic diary includes adjudicating and running workshops, teaching singing at Cheam School, Headley and directing her own choir, The Cecilia Consort in two concerts a year. She brings her expertise and sense of humour to Newbury Choral Society as their recently appointed assistant musical director as well as juggling the very busy musical diaries of her family!

NEWBURY CHORAL SOCIETY

FORTHCOMING EVENTS

5th April 2008

6.30 pm

St Nicolas Church, Newbury

Bach: *St Matthew Passion*

Conductor: Leo Hussain

21st June 2008

7.45 pm

Douai Abbey, Woolhampton

Music by Tallis and Vaughan Williams

Conductor: Leo Hussain

29th November 2008

St Nicolas Church, Newbury

Programme to be announced

DO YOU ENJOY SINGING? THEN WHY NOT JOIN US?

Membership of Newbury Choral Society is open to all who enjoy choral singing, can read music, and can promise a regular commitment. The Society meets regularly on Monday at 7.30 pm at the Newbury Methodist Church Hall. If you are interested in joining the Choral Society and would like more information:

**telephone the Secretary, Penny Daly, on 01635 35262,
or visit our website: <http://www.newburychoral.org.uk>**

Newbury Choral Society has provided the finest choral music for Newbury citizens for over 120 years. If you or your company would like to support this thriving Society and contribute to its splendid musical programme please contact **Penny Daly**.

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For further details please contact Heather Yule, 53 Meyrick drive, Newbury RG14 6SY.

Audience members are invited to offer their feedback on tonight's concert via the feedback forum at www.newburychoral.org.uk.