

# *Cantores Salicium*



## **Choral & Instrumental Concert**

**Saturday 14th May 2016 at 7.30pm  
Priory Church, Bolton Abbey**

**Director, Lindy Williams**

**Guest organist, Nicholas O'Neill**

**Programme**



[www.cantores-salicium.org.uk](http://www.cantores-salicium.org.uk)



## Programme

Henry Purcell (1659-1695)	March from Funeral Music for Queen Mary
John Taverner (c.1490-1545)	<i>Dum transisset Sabbatum</i>
William Byrd (1540-1623)	<i>Confirma hoc Deus</i>
Keiko Abe (born 1937)	Michi for Marimba
Henry Purcell	Canzon from Funeral Music for Queen Mary
Henry Purcell	Hear my Prayer
Nicholas O'Neill (born 1970)	<i>Levavi oculos</i>
Charles Villiers Stanford (1852 – 1924)	<i>Beati quorum via</i>
Henry Purcell	Rejoice in the Lord Alway (The Bell Anthem)

## Interval

Wine and soft drinks will be available (included in the price of your ticket)

Georg Frideric Handel (1685-1759)	Hallelujah (from Messiah, an Oratorio)
Georg Philipp Telemann (1681 – 1767)	Sonata in F Minor, TWV 41 for bassoon and continuo, arranged for trombone by A. Ostrander
Georg Frideric Handel	Trio sonata in A major, HWV 396, Op. 5 no.1
Gerald Manley Hopkins (1844-1889)	poem: Windhover
Charles Villiers Stanford	The Blue Bird
Anne Finch, Countess of Winchilsea (1661–1720)	poem: A Nocturnal Reverie
Ney Rosauero (born 1952)	Suite Popular Brasileira for solo marimba
Georg Frideric Handel	Two movements from Music for the Royal Fireworks
Georg Frideric Handel	Coronation anthem No.1, Zadok the Priest

## John Taverner

Little is known of John Taverner's life and not only is his year of birth uncertain, but such of his manuscripts that still exist are undated. He was born in Lincolnshire and the first record of his musical life dates from 1525. He became choir master at what is now Christ Church College, Oxford, where he stayed until 1530, after which there are no records until 1537, the turbulent times of the Dissolution, when Taverner returned to Lincolnshire.

He wrote two settings of the motet, *Dum transisset Sabbatum* (Respond to the third lesson at Matins on Easter day), the first of which is found in the Dow Partbooks at Christchurch Oxford, an important source of much Tudor music. This piece is based on a plainchant, which is heard throughout in the baritone part, whilst the other voices sing in haunting polyphony, the sopranos in a high tessitura, the whole giving a sense of serenity and ending with a joyous 'Alleluia'.

*Dum transisset Sabbatum, Maria Magdalene et Maria Jacobi et Salome emerunt aromata. Ut venientes ungerent Jesum. Alleluia.*

And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices that they might come and anoint him. Alleluia.

## William Byrd

At a time when Roman Catholics were being persecuted for their faith, William Byrd was not only spared such persecution but was given royal favours and was given, with Thomas Tallis, sole rights for printing music and manuscript paper. He did write a considerable number of works for the Protestant church, but in his later years when he moved to Essex he composed for the Catholic masses that were sung in secret in the private chapels of wealthy Catholics. Between 1593 & 1595 he wrote several settings of the mass, which for safety were untitled. He wrote two books of *Gradualia* containing a total of 109 motets. His *Confirma hoc Deus* is from the first book (published in 1605) and is an Offertory for the Mass at Pentecost.

*Confirma hoc Deus quod operatus es in nobis; a templo tu, quod est in Jerusalem tibi offerent reges munera, Alleluia!*

Confirm, O God, that which thou hast wrought in us; to thy temple which is in Jerusalem kings shall bring offerings to thee; Alleluia.

## **Keiko Abe ‘Michi’** Marimba solo, Max Heaton

Keiko Abe is a Japanese composer and marimba player who has done much to develop the instrument and techniques for playing it. She has recorded several albums and is a respected teacher, spending much time encouraging and coaching young players in her art. Her compositions reflect her native Japan and ‘Michi’ is no exception, being a highly atmospheric and haunting work, conjuring up the beauty and mystery of Japanese paintings.

## **Henry Purcell**

Purcell was born into a musical family in London. Following the death of his father in 1664 young Henry was placed in the guardianship of his uncle, Thomas Purcell, who was a gentleman of the Chapel Royal, where Purcell became a chorister. Purcell’s prolific and innovative composing began when he was eleven, though he may have written works before that. Although he knew and incorporated contemporary French and Italian styles, he developed his own distinctive English style of music, his opus including highly devout sacred music, opera, theatre music, odes, instrumental music and songs, some of these last being surprisingly bawdy in nature.

The **March and Canzon** that we hear this evening formed part of the music for the funeral of Queen Mary in 1695. The instruments specified by Purcell were four ‘flatt’ trumpets, slide trumpets whose slide was held over the shoulder rather than forwards as for a trombone. It is thought that these two short works would have been played inside Westminster Abbey although this is not clear in any records. This evening the music is arranged for two oboes, tenor trombone and bassoon. In the Canzon Purcell uses thematic material from the March, developing it in Italian-style counterpoint.

Purcell’s eight-part ‘Hear my Prayer O Lord’ is one of his most devout pieces of church music. Thought to have been intended as part of a longer work, it nevertheless stands perfectly on its own. It is a masterpiece of simplicity, using two themes Purcell stretches and weaves the material in a long plaintive crescendo, like a fern slowly unfolding.

**Hear my Prayer O Lord**, and let my crying come unto thee.

The verse anthem, in which full choir sections are interspersed with verses for one or more solo voices, was a genre in which Purcell was an absolute master. In contrast with “Hear my Prayer”, the verse anthem, “Rejoice in the Lord alway”, known as the Bell Anthem, shows Purcell at his most exuberant and joyful.

## Nicholas O'Neill

Nicholas O'Neill was born in Cheltenham, and is an award-winning composer and musician. Amongst his awards was the 2012 American Guild of Organists Marilyn Mason Award for Organ Composition for his Festive Voluntary. In 2011 Nick was appointed Composer in Residence to the Parliament Choir in addition to his ongoing role with them as Chorus Master. He is the first composer to be associated officially with Parliament for nearly 500 years. In 2008 he became the first musician to be appointed Composer in Residence for the Academy of Saint Cecilia where he is also an Honorary Fellow and a member of the advisory panel. He is President of Cantores Salicium and Associate Director of Music at St. Mary Abbots, Kensington. He has lectured at Trinity College of Music, Birkbeck College, University of London, Central Saint Martin's College of Art and Design, and Morley College. He has also held posts as Organist of Brighton College and St. George's Cathedral, Southwark and was Chorus Master of the Malcolm Sargent Festival Choir for over a decade.

Recently completed works include 1215: Foundation Of Liberty, a cantata commissioned to celebrate the 800th anniversary of the sealing of Magna Carta, Magnificat & Nunc Dimittis on E flat for Christ Church, Hampstead, and an orchestral setting of Te Deum Laudamus for the Parliament Choir. Broadcasts of his music include his Missa Sancti Nicolai for the live BBC1 broadcast of Midnight Mass in 2011. By night Nick is keyboardist with rock band JEBO.

Nick recently returned from Paris where he had the exciting experience of hearing in Notre Dame Cathedral his setting of *Tu es Petrus*, in only its second performance. New works are rarely played there and the work received great acclaim from a capacity audience.

**“Levavi oculos”** has been commissioned specially for Cantores Salicium for this evening's concert. It is a setting in Latin of Psalm 121 (120 in the Latin vulgate). The soprano soloist is Charlotte Treglown.

*Levavi oculos meos in montes, unde veniet auxilium mihi. Auxilium meum a Domino, qui fecit caelum et terram. Non det in commotionem pedem tuum, neque dormitet qui custodit te. Ecce non dormitabit neque dormiet qui custodit Israël. Dominus custodit te; Dominus protectio tua super manum dexteram tuam. Per diem sol non uret te, neque luna per noctem. Dominus custodit te ab omni malo; custodiat animam tuam Dominus. Dominus custodiat introitum tuum et exitum tuum, ex hoc nunc et usque in saeculum.*

I will lift up mine eyes unto the hills: from whence cometh my help. My help cometh even from the Lord: who hath made heaven and earth. He will not suffer thy foot to be moved: and he that keepeth thee will not sleep. Behold, he that keepeth Israel: shall neither slumber nor sleep. The Lord himself is thy keeper: the Lord is thy defence upon thy right hand; So that the sun shall not burn thee by day: neither the moon by night. The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul. The Lord shall preserve thy going out, and thy coming in: from this time forth for evermore.

## Charles Villiers Stanford

Born in Dublin, Stanford was educated in Cambridge, where he read classics, Leipzig and Berlin. He was a precocious musician and gave his first piano recital at the age of seven. He was appointed organist of Trinity College Cambridge and whilst there was unsuccessful in persuading the Cambridge University Music Society (CUMS) choir to accept women. He then founded a rival choir whose performances outshone those of CUMS who then had a swift change of heart. He was one of founding professors at the Royal College of Music which received its royal charter in 1882. There his students included Holst, Vaughan-Williams, Ireland, Bliss and Frank Bridge (who later taught Benjamin Britten). An admirer of Robert Schumann and of Brahms, Stanford's music is essentially romantic, and, because of the essentially Victorian element of his work, he is sometimes seen as a musical equivalent of poets such as Tennyson. His output was substantial but he is best known for his church music, *Beati quorum via* being one of most popular. It is a setting of Psalm 117, written for six voice-parts, simple in style and beautifully crafted, the voices weave together in gently undulating phrases. The Bluebird is a tranquil setting of a poem by Mary Coleridge. Highly evocative, the choir sings gently in harmony while a solo soprano soars above.

*Beati quorum via integra est, qui ambulant in lege Domini.*

Blessed are the undefiled in the way, who walk in the law of the Lord.

The Bluebird is a tranquil setting of a poem by Mary Coleridge. Highly evocative, the choir sings gently in harmony while a solo soprano soars above.

## Henry Purcell, Verse Anthem, Rejoice in the Lord Always

Rejoice in the Lord always, and again I say rejoice; Let your moderation be known unto all men, the Lord is at hand; Be careful for nothing, but in everything by prayer and supplication with thanksgiving, let your requests be made known unto God; And the peace of God which passeth all understanding shall keep your hearts and minds through Jesus Christ our Lord; Rejoice &c...

Interval

The music of **Georg Frideric Handel** will be introduced from the platform by Nick O'Neill.

### **G.F.Handel, Hallelujah**

Hallelujah: for the Lord God Omnipotent reigneth; the kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever, King of Kings and Lord of Lords. Hallelujah.

### **Georg Philipp Telemann**

Initially self-taught and against his family's wishes, Telemann became one of the most prolific composers of the German Baroque period. He went to study law in Leipzig but ultimately decided on a career in music, during which he befriended Handel and J.S.Bach, to whose son Carl Phil Emmanuel he was godfather. Telemann held positions in, for example, Leipzig, Eisenach and Frankfurt, though he was not always successful in being accepted for the posts he wanted. He was bold in following new trends in music and is seen by some as a bridge between late baroque and early classical periods.

The F minor sonata for bassoon and continuo was originally published in instalments, one movement at a time in his weekly periodical, Der Getreue Musikmeister (The Faithful Musicmaster). Whilst the piece is well suited to the bassoon, the composer indicated that it could well be played also on recorder, an instrument that he championed, using it in many of his diverse works. The arrangement for trombone that we hear today is by Ostrander

#### **Sonata in F Minor, TWV\_41 Ed Percival**

1. Andante; 2.Vivace

### **G.F.Handel, Trio sonata in A major** Chloe Crossley, Caitlyn Mitchell, Ben Buckner

1. Andante 2. Allegro 3. Gavotte (Allegro)

### **Gerard Manley Hopkins**

Gerard Manley Hopkins grew up surrounded by culture and also steeped in High Anglicanism. His father wrote poetry and his mother was extremely well-read and also enjoyed music. Gerard started to write poetry at an early age, although his first ambitions had been to be a painter. He studied classics at Oxford where he formed a life-long friendship with Robert Bridges and in 1866 converted to Roman Catholicism, something which estranged him from his family. Two years later he made a resolve "to be a religious" and in a highly eccentric move burned all his poetry and wrote no more for seven years. He became a Jesuit Priest and whilst he lived a life of austerity, he continued to write poetry and also music, as well as sketching and

painting. Windhover, in which ostensibly describes the sighting of a kestrel, is one of three sonnets and is the one he considered to be his best poem.

**The Windhover: To Christ Our Lord** Reader, Gail Jones

I caught this morning morning's minion, kingdom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding  
Of the rolling level underneath him steady air, and striding  
High there, how he rung upon the rein of a wimpling wing  
In his ecstasy! then off, off  
forth on swing, As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding  
Rebuffed the big wind. My heart in hiding  
Stirred for a bird, – the achieve of, the  
mastery of the thing.

Brute beauty and valour and act, oh, air, pride, plume, here Buckle! AND the fire that  
breaks from thee then, a billion Times told lovelier, more dangerous, O my chevalier! No  
wonder of it: shéer plód makes plough down sillion Shine, and blue-bleak embers, ah my  
dear, Fall, gall themselves, and gash gold-vermilion.

**Charles Villiers Stanford , The Blue Bird** Soprano solo, Lucy Checker

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 lake lay blue below the hill.

**Anne Finch, Countess of Winchilsea,**

Unusually for her time, Anne Finch was well educated due to her family's belief that girls  
deserved as good an education as boys. She married in 1684 and continued to write poetry,  
her work often being love poems to her husband but also revealing her passionate belief in  
social justice for women.

**A Nocturnal Reverie** Reader, Simon Cowling

“In such a night, when every louder wind  
Is to its distant cavern safe confined;  
And only gentle Zephyr fans his wings,  
And lonely Philomel, still waking, sings;  
Or from some tree, famed for the owl's delight,  
She, hollowing clear, directs the  
wand'rer right:

In such a night, when passing clouds give place,  
Or thinly veil the heav'ns' mysterious  
face; When in some river, overhung with green,  
The waving moon and trembling leaves  
are seen; When freshened grass now bears itself upright,  
And makes cool banks to  
pleasing rest invite, Whence springs the woodbind,  
and the bramble-rose, And where  
the sleepy cowslip sheltered grows;  
Whilst now a paler hue the foxglove takes,  
Yet checkers still with red the dusky brakes  
When scattered glow-worms, but in twilight  
fine, Shew trivial beauties watch their hour to shine;  
Whilst Salisb'ry stands the test of

every light, In perfect charms, and perfect virtue bright: When odours, which declined repelling day, Through temp'rate air uninterrupted stray; When darkened groves their softest shadows wear, And falling waters we distinctly hear; When through the gloom more venerable shows Some ancient fabric, awful in repose, While sunburnt hills their swarthy looks conceal, And swelling haycocks thicken up the vale: When the loosed horse now, as his pasture leads, Comes slowly grazing through th' adjoining meads, Whose stealing pace, and lengthened shade we fear, Till torn-up forage in his teeth we hear: When nibbling sheep at large pursue their food, And unmolested kine rechew the cud; When curlews cry beneath the village walls, And to her straggling brood the partridge calls; Their shortlived jubilee the creatures keep, Which but endures, whilst tyrant man does sleep;

When a sedate content the spirit feels, And no fierce light disturbs, whilst it reveals; But silent musings urge the mind to seek Something, too high for syllables to speak; Till the free soul to a composedness charmed, Finding the elements of rage disarmed, O'er all below a solemn quiet grown, Joys in th' inferior world, and thinks it like her own: In such a night let me abroad remain, Till morning breaks, and all's confused again; Our cares, our toils, our clamours are renewed, Or pleasures, seldom reached, again pursued”

## **Ney Rosauo**

Brazilian composer and percussionist Ney Rosauo received his early musical education in Brazil, later studying in Germany and the United States. He is widely respected not only for his compositions but also for his teaching and for the development of techniques of percussion-playing. Alongside his 100+ compositions he has published several method books. His compositions are very popular worldwide and have been recorded by internationally acclaimed artists such as Evelyn Glennie and the London Symphony Orchestra. In his works he is true to his roots in using traditional Brazilian melodies and rhythms and his music is enjoyed by percussionists and general music-lovers alike.

**Suite Popular Brasileira** for solo marimba, Max Heaton

1. Baião
2. Caboclinhos
3. Maracatú

**G.F.Handel,** La Paix, Minuets 1 & 2 from Music for the Royal Fireworks

**G.F.Handel, Coronation Anthem no.1, Zadok the Priest**

Zadok, the Priest, and Nathan, the Prophet, anointed Solomon King; and all the people rejoic'd, and said:

“God save the King, long live the King, may the King live for ever! Amen, Alleluja”.

## About our Musical Director

**Lindy Williams** was a Foundation Scholar at the Royal College of Music where she studied piano, cello and chamber music. She was also awarded a Leverhulme Scholarship in her final year. Amongst her teachers were Cecil Aronowitz, Lamar Crowson, Hubert Dawkes, Bernard Roberts and Harry Stubbs, each of whom have been strong and lasting influences on her music-making.

After many years teaching in various schools and colleges in and around London and occasionally participating in concerts, she moved to Yorkshire in 1984. Having become interested in early music during the 1970s, she was influenced by many musicians who were pioneering new approaches to instrumental playing at that time. She took up the harpsichord and often took part in local concerts near her new home in the Dales.

Until 2007 most of Lindy's musical life centred around instrumental music when, having joined a local choral society, she was asked by some of the singers to form and direct an informal group to sing small-scale choral works. The group grew in size and ability and Lindy has been director of Cantores Salicium ever since. Discovering the repertoire and seeking the possibilities for a small choir is both a delight and a challenge and Lindy acknowledges with much gratitude the guidance and inspiration she has received in her journey into choral music.

Between 1992 and 2005 Lindy branched out, studying for a BSc in physiology & pharmacology at the University of Central Lancashire followed by a doctorate from the University of Nottingham Queen's Medical Centre. Lindy lives in Long Preston with her husband Danny Powell. Her daughter is jazz pianist Kate Williams.

## The Choir's name

We are often asked about the name of the choir. The literal meaning of Cantores salicium is 'Singers of the willows', which very loosely can be interpreted as 'Willowwarblers'. But the Latin name for this bird is 'Phylloscopus trochilus' and the choir's name was chosen to represent Lindy's favourite garden bird, whose melodious song, heard in April each year, is a welcome herald of spring.



President: Nicholas O'Neill

Director: Lindy Williams

Guest organist: Nicholas O'Neill  
Sopranos: Lucy Checker, Elizabeth Judson, Daisie Moore, Charlotte Treglown, Jo Wulf  
Altos: Carol Bettridge, Anne Cowling, Cath Currier, Alison Evans, Gail Jones, Jessica Mahler, Anna Wood  
Tenors: Phil Andrew, Kenn Green, Phil Robinson, James Taylor, Chris Weston  
Basses: Simon Cowling, Alan Hemsworth, Danny Powell, Phil Simnett  
  
Oboes: Chloe Crossley, Caitlyn Mitchell  
Bassoon: Ben Buckner  
Trombone: Ed Percival  
Marimba: Max Heaton  
Accompanist for instrumental rehearsals: Brian Heaton

Cantores Salicium is most grateful to the Simon Cowling, Rector of Bolton Priory, for permission to use the Priory for this concert. Thanks also to Anne Heaton, the players and their parents, Brian Heaton, James Taylor, Danny Powell, Elizabeth Judson, Phil Simnett and Charlotte Treglown each of whom helped in preparing for the concert. Lindy would like also to express her gratitude to Nick O'Neill for his continued support for the choir and for musical advice always willingly given.

#### **Future dates**

Sunday afternoon, October 16th, 2016 concert, venue t.b.c.  
Sunday December 11th, Settle Parish Church, Festival of Nine Lessons and Carols  
Palm Sunday, April 9th 2017, Bolton Priory, service of music and readings

Website: [www.cantores-salicium.org.uk](http://www.cantores-salicium.org.uk)

Email: [csalicium@myphone.coop](mailto:csalicium@myphone.coop)



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<http://www.nicholasoneill.com/>



## Keeping The Dales Alive

The Yorkshire Dales is a special place. Working hard to keep it that way is the Yorkshire Dales Millennium Trust - a small charity doing big things to support the environmental, social and economic well-being of the Yorkshire Dales.

To date the Trust has helped to deliver over 1,900 inspiring projects worth around £27 million, helping to conserve the wonderful jigsaw of features which make up the Yorkshire Dales landscape.

The charity works hard to restore native broadleaf woodlands and wetland habitats, to provide rural apprenticeships for local young people, to conserve heritage features, and to enable people from disadvantaged backgrounds to enjoy the health and wellbeing benefits of spending time in the countryside, often for the first time.

The Trust is also passionate about restoring wildflower hay meadows - one of our most rare and threatened habitats. You can help us to restore safeguard our precious meadows and protect the hundreds of species of wildlife they are home to by giving a Living Bouquet. This is a unique alternative to cut flowers, and a special way to celebrate a birth, wedding, anniversary or birthday, or to remember the life of someone special. For only £25 your Living Bouquet gift pack will include a personalised certificate and card, wildflower seeds and information about where to enjoy meadows in the Dales.

Visit [www.ydmt.org/LivingBouquet](http://www.ydmt.org/LivingBouquet) to dedicate a piece of traditional wildflower meadow in the Yorkshire Dales and help save our precious meadows.

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