

# Cantores Salicium



## Choral Concert

Sunday 16th October at 2.30pm  
St Michael the Archangel Church, Kirkby Malham

*Guest organist: James Taylor*

*Director: Lindy Williams*

## Programme

Proceeds from this concert will go to Church funds

## Programme

<b>Josef Gabriel Rheinberger</b> (1839-1901)	<i>Ave regina caelorum</i>
<b>William Byrd</b> (1540-1623)	<i>Ecce virgo concipiet</i>
Plainsong	<i>Surge illuminare Jerusalem</i>
<b>Georg Frideric Handel</b> (1685-1759)	recitative: Behold, a virgin shall conceive (from Messiah, an Oratorio) Aria & chorus O thou that tellest good tidings to Zion (Solo alto, Jessica Mahler)
<b>Nicholas O'Neill</b> (born 1970)	<i>Levavi oculos</i> (solo soprano, Charlotte Treglown)
<b>Georg Frideric Handel</b> (1685-1759)	Surely he hath born our griefs
<b>Georg Frideric Handel</b> (1685-1759)	recitative: Thy rebuke hath broken his heart, Aria: Behold and see if there be any sorrow (Solo tenor, Kenn Green)
<b>Tomas Luis de Victoria</b> (1548-1611)	<i>Caligaverunt oculos meos</i>
<b>James Macmillan</b> (b.1959)	<i>Lux aeterna</i>
<b>Tomas Luis de Victoria</b> (1548-1611)	<i>Lux aeterna</i>

## Interval

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

**William Byrd** (1540-1623)

Three-part Mass: *Kyrie, Sanctus & Benedictus*

**Josef Haydn** (1732-1809)

*Missa Sancti Nicolai*

Soloists:

*Kyrie & Dona nobis pacem* - Jo Wulf, Charlotte Treglown, Chris Weston, Phil Simnett;

*Gratias* - Lucy Checker;

*Et incarnatus* - Lucy Checker, Charlotte Treglown, Phil Andrew, Danny Powell ;

*Benedictus* - Lucy Checker, Jessica Mahler, Phil Andrew, Danny Powell

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The programme begins with a work from the nineteenth century composer, **Josef Rheinberger**. Born in Germany in 1839, he was something of a prodigy, playing the organ and composing by the age of seven and then gaining a place at music college when only thirteen. He wrote over 200 compositions and was much sought after as a teacher as well as being a virtuoso organist. His style is similar to that of Brahms and Schumann, having had similar influences on his thinking. His *Ave Regina caelorum* is set firmly in the romantic style, using harmonic nuances to express the words. Rheinberger was dedicated to his art as an expression of human feelings, writing in 1890 that **“Music is above words; it begins where words no longer suffice, therefore it would be futile to attempt to bring music closer to listeners by means of explanation”**

*Ave Regina coelorum, Ave Domina Angelorum: Salve radix sancta, salve porta; Ex qua mundo lux est orta: Gaude Virgo gloriosa, Super omnes speciosa, Vale, o valde decora, Et pro nobis Christum semper exora. Ave Regina coelorum.*

Hail, Queen of Heaven, Hail, Lady of Angels; Hail the holy root from which has risen a light for the world, Rejoice, O glorious lady, lovely above all other women, Hail, most beautiful maiden, and forever pray for us to Christ.

From a different era the next work is by **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, with Thomas Tallis, was given 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 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. *Ecce Virgo Concipiet* (Behold, a virgin shall conceive) is one of 109 motets and was to be sung at Mass during Advent. The work depicts contemplation and wonder, the counterpoint giving a highly expressive quality to the words.

*Ecce virgo concipiet et pariet filium, et vocabitur nomen eius Emmanuel.  
Alleluia!*

Behold a virgin shall conceive and bear a son, and shall call his name Emmanuel. God with us.

The programme then looks back further with a brief plainchant, ‘Surge Jerusalem’, where a single voice calls for Jerusalem to rise to the challenge of the birth of Christ.

*Surge illuminare Jerusalem quia venit lumen tuum, et gloria Domini super te orta est. Deo gratias.*

Arise, shine Jerusalem whose light is come, the glory of the Lord is risen upon Thee. Thanks be to God.

**Georg Frideric Handel** was born in Halle, Germany and made his first visit to London in 1710. Two years later he decided to make England his home. Handel is best known for *Messiah*, the *Water Music* and the *Music for the Royal Fireworks*, but in recent decades many of his other works have been performed, including operas, anthems and concerti. *Messiah* was written for a series of concerts in Dublin in 1741, its first performance being heard by 700 people. In London the work did not have the same reception, Handel being severely criticised for putting on a sacred work in a theatre and it was only in 1750 that *Messiah* was regularly enjoyed in London. But over the next few years and into the nineteenth and twentieth centuries it came to be seen as one of the most uplifting masterpieces of the choral repertoire.

Handel's version of the words 'Behold a virgin shall conceive' consists of a recitative; the mood, like Byrd's version, is contemplative but more direct. The aria and chorus, 'O thou that tellest good tidings to Zion' are full of almost palpable exuberance.

O thou that tellest good tidings to Zion get thee up into the high mountain; O thou that tellest good tidings to Jerusalem lift up your voice with strength, be not afraid; say unto the cities of Judah, 'Behold your God!' O thou that tellest good tidings to Zion arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

**Nicholas O'Neill** was born in Cheltenham and started his musical life as a chorister in Gloucester cathedral. He was the first musician to be appointed Composer in Residence for the Academy of Saint Cecilia where he is an Honorary Fellow and a member of the advisory panel. Nick is Chorus Master of the Parliament Choir as well as been Composer-in-Residence, the first composer to be associated officially with Parliament for 500 years. He is President of Cantores Salicium and Associate Director of Music at St. Mary Abbots, Kensington and has lectured at Trinity College of Music, Birkbeck College, amongst others. In May 2016 Nick had the rare privilege of hearing in Notre Dame Cathedral his setting of *Tu es Petrus*, in only its second performance. The work received great acclaim from a capacity audience.

His setting in Latin of Psalm 121 (120 in the Latin vulgate), 'I will lift up mine eyes unto the mountains' was commissioned for Cantores Salicium earlier this year and today we give its second performance. O'Neill uses both harmonic and rhythmic nuances to a very expressive effect. After a gentle start the music builds up to an energetic climax before returning to the original calm as a solo soprano voice rises out of the harmony and ends with the words, "*In saeculum*" (For evermore) to be repeated by the full choir.

*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.

The second part of Handel's Messiah tells of Christ's Passion and the chorus 'Surely he hath born our griefs' begins with a strong rhythm before an intense legato section.

Surely he hath born our griefs and carried our sorrows. He was wounded for our transgressions, he was bruised for our iniquities; the chastisement of our peace was upon him.

Next we move to one of the most poignant moments of the oratorio. The recitative ‘Thy rebuke hath broken His heart’ and arioso ‘Behold, and see if there be any sorrow’ are sung by a tenor soloist in a manner reminiscent of the evangelist in Bach’s cantatas and passions. The bold chromatic key changes give a feeling of both pain and uncertainty:

Thy rebuke has broken his heart, He is full of heaviness; He looked for  
some to have pity on him but there was no man to comfort him.  
Behold and see if there be any sorrow like unto his sorrow.

**Tomas Luis de Victoria** was a priest, organist and the most significant composer of Renaissance Spain. He saw the purpose of sacred music as being for “enhancing the splendours of the liturgy”. It is therefore unsurprising that his work has been described as the most spiritual of any composer. The story of the Passion is told in Victoria’s *Tenebrae Responseries*, including the words, “Behold and see if there be any sorrow like unto his sorrow.” Written for Good Friday *Caligaverunt oculi mei* starts, like Byrd’s ‘*Ecce virgo*’ with a double canon, followed by phrases which are woven together by the different voices. It is as heartfelt as any of Victoria’s wonderfully diverse settings of sacred words.

*Caligaverunt oculi mei a fletu meo: quia elongatus est a me, qui  
consolabatur me: Videte, omnes populi, si est dolor similis sicut dolor  
meus. O vos omnes, qui transitis per viam, attendite, et videte si est  
dolor similis sicut dolor meus.*

My eyes are blinded by my tears: for he that comforted me is far from  
me: See, all ye people, if there be any sorrow like unto my sorrow. O  
all ye that pass by, behold and see if there be any sorrow like unto my  
sorrow.

The first half of the concert ends with two settings of *Lux aeterna*, a text used in the Requiem Mass.

**James Macmillan** was born in [Ayrshire](#) and studied composition at the University of Edinburgh and at Durham University. He became Associate Composer to the Scottish Chamber Orchestra, composing but also involved with education projects. Much of his music consists of settings of sacred texts and his style is greatly influenced not only by the music of Scotland but also by his Catholic faith and by his politics, in particular the politics of segregation between religions, of which he is highly critical. This innovative composer says of his aim in writing sacred music as “...being interested in what a choir can bring to sacred worship”.

His *Lux aeterna* from the Strathclyde motets begins with each voice entering like a ray of light, continuing with both rhythmic and harmonic variation giving strength and vitality to the word setting, the work ending with a beautifully calm ‘Amen’.

*Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Amen. [Requiem aeternam dona eis Domine. Et lux perpetua luceat eis, cum sanctis tuis in aeternum quia pius es.]*

May the light eternal shine upon them, Lord, with thy saints in eternity, who art merciful. Grant them eternal rest, Lord who art merciful, and may the light eternal shine upon them.

**Victoria's** version of *Lux aeterna* begins with plainchant, which is how the text would originally been sung. In this work Victoria once again shows himself to be an absolute master of word setting, as bold harmonic changes combine with rhythmic variation to express the sentiments of the words. This was written as part of his *Officium defunctorum* a work he published in Madrid in 1605, six years before his death.

**Two contrasting masses - Willam Byrd and Josef Haydn**

In the second half of this concert we sing contrasting versions of the Mass. Time does not allow two full masses but the Kyrie, Sanctus and Benedictus of Byrd's Three-part mass demonstrate the differences in approach between the late sixteenth and mid eighteenth centuries. Byrd's Kyrie is a straight iteration of the words, "*Kyrie eleison, Christ eleison, Kyrie eleison*" whereas Haydn, in keeping with the style of his times, elaborates musically on the words. There are major contrasts between the settings, not least because Haydn's version is accompanied, this being specially evident in Haydn's Sanctus where violins enhance the text by giving an impression of starlight. Each rendering of the Benedictus uses a similar rhythm, but there the similarity ends, Byrd writing to great expressive effect with utmost simplicity, Haydn, equally effectively, writing an elaborate vocal quartet.

**Josef Haydn's** early upbringing in Catholic Austria gave him a secure grounding in the sacred music of the time. His fourteen known masses range from the *Missa Brevis* such as the Little Organ Mass and the seven-minute long *Missa Rorate Caeli Desuper* to the grand-scale Nelson Mass and the Mass in Time of War. Written in 1772 the St Nicolas Mass lies somewhere between these. The overall mood of the work is pastoral, epitomised in the opening *Kyrie* with its gently lilting rhythm. But set amongst this gentleness there are both joyous and poignant moments, notably the *Gloria*, where it seems Haydn's jubilation simply cannot be contained, and the heartfelt *Et incarnatus est* of the *Credo*. The reflective mood of the first movement returns when Haydn uses for the *Dona nobis pacem* the same music as that of the opening *Kyrie*.

*English text of the Mass:*

*Kyrie:* Lord, have mercy. Christ, have mercy. Lord, have mercy.

*Gloria:* Glory be to God on high, and on earth peace, good will towards men. We praise Thee, we bless Thee, we worship Thee, we glorify thee, we give thanks to Thee for Thy great glory, O Lord God, heavenly King, God the Father almighty; O Lord, the only-begotten son, Jesus Christ, O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us; Thou that takest away the sins of the world, receive our prayer; Thou that sittest at the right hand of the Father, have mercy upon us; for Thou only art holy, Thou only art the Lord; Thou only art most high, O Christ, with the Holy Ghost, in the glory of God the Father. Amen.

*Credo:* I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten Son, born of the Father before all worlds, God of God, light of light, Very God of very God, begotten not made, being of one substance with the Father, by whom all things were made; who for us men and for our salvation came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man, and was crucified also for us under Pontius Pilate; he suffered and was buried; and the third day He rose again according to the scriptures and ascended into heaven, and sitteth at the right hand of the Father; and He shall come again with glory to judge the living and the dead; His kingdom shall have no end, and the Holy Ghost, Lord and giver of life, who proceedeth from the Father and Son, who with the Father and Son together is worshipped and glorified, who spake by the Prophets; and in one holy catholic and apostolic church; I acknowledge one baptism for the remission of sins, and await the resurrection of the dead and the life of the world to come. Amen.

*Sanctus:* Holy, holy, holy Lord God of Hosts, heaven and earth are full of Thy glory, Hosanna in the highest.

*Benedictus:* Blessed is he that cometh in the name of the Lord; Hosanna in the highest.

*Agnus Dei:* Lamb of God, who taketh away the sins of the world, have mercy upon us. Lamb of God, grant us peace.

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## 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. After many years teaching music in and around London and occasionally participating in concerts, Lindy moved to Yorkshire in 1984.

Until 2007 most of Lindy's music-making involved instrumental music but in that year she was asked 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 from Nick O'Neill, Simon Over, Sally Dunkley and many others. 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', (The Latin name for this bird is *Phylloscopus trochilus* ) so the choir's name is a parody on this, Lindy's favourite garden bird, whose melodious song is heard in April each year as a welcome herald of spring.



President: Nicholas O'Neill

Director: Lindy Williams

Guest organist: James Taylor  
Sopranos: Lucy Checker, Jane Hurst, Elizabeth Judson,  
Margie Simper, Charlotte Treglown, Jo Wulf  
Altos: Anne Cowling, Cath Currier, Alison Evans, Jessica  
Mahler, Anna Wood  
Tenors: Phil Andrew, Kenn Green, Phil Robinson, James  
Taylor, Chris Weston  
Basses: Simon Cowling, Alan Hemsworth, Danny Powell,  
Phil Simnett

### **Future dates**

Sunday December 11th, Settle Parish Church,  
Festival of Nine Lessons and Carols  
Palm Sunday, April 9th 2017, Bolton Priory,  
Service of music and readings

Saturday May 13th 2017, Concert in Giggleswick Chapel,  
'The Genius of Mozart', including Mozart's requiem

If you would like to be on our mailing list please email us.

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

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