

# THE CHERWELL SINGERS

DIRECTOR ANDREW CARWOOD

TENOR: JONATHAN JOB

ORGAN: NEIL COCKBURN

## MAURICE DURUFLE (1902-1986)

### NOTRE PERE

Notre Père qui es aux cieux, que ton nom soit sanctifié, que ton règne vienne, que ta volonté soit faite sur la terre comme au ciel. Donne nous aujourd'hui notre pain de ce jour, pardonne-nous nos offenses comme nous pardonnons aussi à ceux qui nous ont offensés, et ne nous soumetts pas à la tentation mais délivre-nous du mal.

*(The Lord's Prayer.)*

## QUATRE MOTETS SUR DES THEMES GREGORIENS (OP.10)

### UBI CARITAS ET AMOR

Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exultemus et in ipso jucundemur.  
Timeamus et amemus Deum vivum. Et  
ex corde diligamus nos sincero. Amen.

Where charity and love are, there is God.  
The love of Christ has brought us  
together into one flock. Let us rejoice  
and be glad in that love itself. Let us  
fear and love the living god, and let us  
love from a pure heart. Amen.

*(Antiphon, washing of the feet, Maundy Thursday)*

### TOTA PULCHRA ES

Tota pulchra es, Maria, et macula  
originalis non est in te. Vestimentum  
tuum candidum quasi nix, et facies tua  
sicut sol. Tu gloria Jerusalem, tu laetitia  
Israel, tu honorificentia populi nostri.

Thou art all beauty, Mary, and there is  
no blemish of original sin in Thee. Thy  
garments are as white as snow, and thy  
face is as the sun. Thou art the glory of  
Jerusalem, the joy of Israel, the source of  
honour to our people.

*(Vespers Antiphon, Immaculate Conception)*

## TU ES PETRUS

Tu es Petrus et super hanc petrem  
aedificabo ecclesiam meam.

Thou art Peter, and upon this rock I will  
build my church.

(Vespers Antiphon, SS Peter and Paul, and St Peter's chains)

## TANTUM ERGO SACRAMENTUM

Tantum ergo Sacramentum veneremus  
cemui et antiquum documentum novo  
cedat ritui: praestet fides supplementum  
sensuum defectui.

So great a Sacrament, let us therefore  
worship with bowed heads, and let the  
ancient example give way to a new rite.  
Let faith make good the insufficiency of  
our senses.

Genitori, genitoque laus et jubilatio,  
salus, honor, virtus quoque sit et  
benedictio, procedit ab utroque compar sit  
laudatio. Amen.

Praise and rejoicing, safety and honour,  
virtue and blessing to the Begetter and  
Begotten; to him who comes from either  
let there be equal praise. Amen.

(Stanzas 5 and 6 from Corpus Christi Hymn, *Pange lingua gloriosi...*)

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## OLIVIER MESSIAEN (1908-1992)

### APPARATION DE L'EGLISE ETERNELLE

Organ: Neil Cockburn

### O SACRUM CONVIVIVM

O sacrum convivium! In quo Christus  
sumitur: recolitur memoria passionis  
ejus: mens impletur gratia, et futurae  
gloriae nobis pignus datur, alleluia.

O sacred communion! In which the body  
of Christ is consumed: the memory of  
his passion is renewed: the mind is filled  
with grace, and a pledge is given us of  
glory to come, alleluia.

(Magnificat antiphon, second Vespers, Corpus Christi)

### LE BANQUET CELESTE

Organ: Neil Cockburn

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## FRANCIS POULENC (1889-1963)

### TIMOR ET TREMOR

Timor et tremor venerunt super me, et  
caligo cecidit super me miserere mei  
Domine miserere, quoniam in te confidit  
anima mea.

Exaudi Deus deprecationem meam quia  
refugium meum esto et adjutor fortis  
Domine invocavi te non confundar.

Fear and trembling have come upon me  
and darkness has seized my soul. Pity  
me, O Lord, pity me for in you I have  
put my trust.

Hear my prayer, O my God, for you are  
my refuge, you, O Lord, are my strength  
in adversity. I have called upon your  
name and I shall not be lost.

(Contrafactum of Ps.54, vv.1, 5, and 6)

### VINEA MEA ELECTA

Vinea mea electa ego te plantavi  
quomodo conversa es in amaritudinem ut  
me crucifigeres et Barrabam dimitteres.

Sepivi te et lapides, elegi ex te et  
aedificavit turrin.

Vinea mea electa...

You are my chosen vine, and by my hand  
you were planted; how then have you  
become bitter? You have crucified me  
and set Barabbas free.

I guarded you with a hedge, I removed the  
stones from around you, I built a tower  
to watch over you.

(Third respond, first nocturn of Matins, Good Friday)

### TENEBRAE FACTAE SUNT

Tenebrae factae sunt, dum crucifixissent  
Jesum Judaei: et circa horam nonam  
exclamavit Jesus voce magna: "Deus  
meus, ut quid me dereliquisti?" Et  
inclinato capite emisit spiritum.

Exclamans Jesus voce magna, ait: "Pater  
in manus tuas commendo spiritum  
meum."

Et inclinato...

The day grew dark as the Jews nailed  
Jesus to the cross and towards the ninth  
hour with a great voice Jesus cried out:  
"My God, why have you forsaken me?"  
And then he bowed his head and gave up  
the spirit.

Jesus cried out with a loud voice:  
"Father, into your hands I commend my  
spirit."

(Fifth respond, second nocturn of Matins, Good Friday)

TRISTIS EST ANIMA MEA

Soprano: Louise Locock

Tristis est anima mea usque ad mortem:  
sustinete hic, et vigilate mecum: nunc  
videbitis turbam, quae circumdabit me.  
Vos fugam capietis, et ego vadam  
immolari pro vobis.

Ecce appropinquat hora et Filius hominis  
tradetur in manus peccatorum.

Vos fugam...

My spirit is laden with sorrow and would  
die; remain here awhile and keep watch  
with me: you will see a great crowd  
come to surround me. You will take  
flight and I will be sacrificed for you.

See the time is near when the Son of  
Man shall be given over into the hands  
of sinners.

(Second respond, first nocturn of Matins, Maundy Thursday)

This century France has been blessed with composers of great stature of whom Maurice Duruflé, Francis Poulenc and Olivier Messiaen (who died this year) are among the greatest. Messiaen's work was profoundly influenced by the Catholic Church, indeed he wrote nothing that was not overtly connected with it, from his smallest organ piece to the epic opera *St Francis of Assisi. O Sacrum Convivium* (1937) has great simplicity of texture, but there is also immense subtlety in its elusive rhythm, flexible melodic line and gently sensuous colouring. Despite the far-reaching developments of Messiaen's later style, this work can still be regarded as a miniature masterpiece in its own right.

Like Messiaen, his friend and fellow student, Duruflé was also profoundly influenced by the Catholic Church although he eschewed the avant-garde experimentation that led Messiaen to his imitation of bird song. Duruflé is in many ways retrospective. He looked to plainsong for his inspiration and to composers of the past - Debussy, Ravel, Fauré and Dukas - for his models. The four plainsong-based motets are short intimate works of great beauty, in a clearly contrapuntal texture and modal tonalities that are free from any suggestion of the sham antique. The first, *Ubi caritas*, is the most highly coloured; *Tota pulchra es*, for high voices, is light and delicate. *Tu es Petrus* is exhilarating with its rhythmic irregularity and *Tantum ergo*, perhaps the finest, is notable for the freely canonic treatment of the plainsong. His setting of *Notre Père* is simple and almost childlike but with an impassioned middle section where Duruflé cannot prevent his characteristic lush harmonies coming to the fore.

Shortly before his death, Francis Poulenc commented that he though he had 'put the best and most authentic side' of himself into his choral music. The four Penitential Motets were composed between July 1938 and January 1939. In strong contrast to the largely relaxed, contented mood of the Christmas works, Poulenc

provided his Lenten texts with rich theatrically colourful settings. From the fortissimo opening of *Timor et tremor* to the sumptuous *Vinea mea electa*, from the darkness of *Tenebrae factae sunt* to the drama and pain of *Tristis est anima mea*, the last few bars of which must be some of the most anguished ever written.

\* \* \* \* \* INTERVAL - 20 MINUTES \* \* \* \* \*

## SAINT NICOLAS

### BENJAMIN BRITTEN (1913-1976)

TENOR: JONATHAN JOB

Treble: Ben Notcutt

Nicolas was born at Patara in Asia Minor and died during the first half of the fourth century, having long served as Bishop of Myra, the capital of his native country Lycia. He is the hero of many popular legends, but few facts of his life are certain.

In 1087 his relics were captured from his tomb at Myra and carried away to the Italian city of Bari, where a new church was built to enshrine them. Here they continued, as at Myra, to work miracles: the shrine, which is said to exude a miraculous, sweet-smelling oil, became a place of pilgrimage from all parts of Europe.

In the Middle Ages four hundred churches were dedicated to his honour in England alone. He is the patron saint of Russia and Greece, and is universally known to children in his disguise of 'Santa Claus'.

Nicolas was born of wealthy parents. From his babyhood he showed signs of exceptional grace and refused to feed on canonical fast-days. He was taught by the Church in boyhood and youth, and when his parents died of the plague he gave all his wealth to charity and went in pilgrimage to the Holy Land. Coming back to the city of Myra, he was chosen Bishop according to a revelation made before his arrival, and served this diocese faithfully until his death.

During the persecution of the martyrs (303-311) Nicolas was imprisoned under Diocletian. Later he was one of the 318 Bishops summoned to attend the first great Church Council at Nicaea, where he is said to have disgraced himself, but gave great glory to God, by striking the founder of the Arian heresy.

Most legends of Nicolas are concerned with his care of the poor and oppressed, and with his power of appearing from great distances to rescue those who called on him. The three golden balls that he carries in statues and pictures symbolise the purses of gold he secretly gave to rescue three girls of noble family from prostitution.

I - INTRODUCTION. The people, blinded by Nicolas's holiness and his robes of office, beg him to strip off his glory and speak. Nicolas reaches across the centuries to touch their hearts, and the people pray for faith and strength to serve God.

II - THE BIRTH OF NICOLAS. Even from birth, Nicolas's holiness is manifested in precocious acts of devotion, so that pilgrims come to pray beside him. His fame and glory spread until all those around him are convinced he will be a saint.

III - NICOLAS DEVOTES HIMSELF TO GOD. Nicolas's parents die and he looks around him at the poverty of the people. He gives all his belongings to charity, but is unable to find peace until he calls on God.

IV - HE JOURNEYS TO PALESTINE. Nicolas sails for Palestine, but the journey is interrupted by a terrible storm. Finally he persuades the crew their only hope is to pray for salvation, and at last the ship is saved.

V - HE COMES TO MYRA AND IS CHOSEN BISHOP. The people of Myra recognise Nicolas's holiness and beg him to become Bishop. He accepts the robes and symbols of office, and the people sing a great fugue exhorting the laity to serve the faith and spurn God's enemies. The day is crowned by a great hymn, sung by choirs and congregation together.

### HYMN

All people that on earth do dwell,  
Sing to the Lord with cheerful voice!  
Him serve with fear, His praise forth tell,  
Come ye before Him and rejoice.

O enter then His gates with praise,  
Approach with joy his courts unto,  
Praise, laud and bless His name always,  
For it is seemly so to do.

For why? The Lord our God is good:  
His mercy is for ever sure;  
His truth at all times firmly stood,  
And shall from age to age endure. Amen.

VI - NICOLAS FROM PRISON. Nicolas is imprisoned under the Roman Emperor Dioclesian, but he prays for his persecutors and their conversion.

VII - NICOLAS AND THE PICKLED BOYS. Free again, Nicolas comes to a region stricken by famine where three young boys have gone missing. Nicolas realises that meat served to him by an innkeeper is the flesh of the missing children, and calling to the three boys he raises them from the dead.

VIII - HIS PIETY AND MARVELLOUS WORKS. The people describe the years of grace led by Nicolas, and the legends that surround his life. The miracle of feeding the multitude; the ransoming of three noble men's daughters doomed to a life of sin; the reprieve of three condemned men; the miracle of walking on water to save a ship's crew; the boxing of Bishop Arius's ears at the Nicæan conclave; and bringing Constantine the Great to confess his sins.

IX - THE DEATH OF NICOLAS. Nicolas hears the call of death, and hastens to meet God at last as the choir chant the *Nunc Dimittis*. Finally the choir and congregation join in the last hymn.

### HYMN

God moves in a mysterious way  
His wonders to perform;  
Her plants His footsteps in the sea,  
And rides upon the storm.

Deep in unfathomable mines  
Of never failing skill  
He treasures up his bright designs,  
And works his sovereign will.

Ye fearful saints, fresh courage take,  
The clouds ye so much dread  
Ar big with mercy, and shall bread  
In blessings on your head. Amen.

Benjamin Britten wrote his cantata *Saint Nicolas* in 1948 for the centenary celebrations of Lancing College, Sussex, when it was sung by the combined choirs of three boys' schools and one girls school. The part of St Nicolas was written for Peter Pears and bears all of the hallmarks of Britten's intelligent and sensitive writing. Both choir and orchestra use all the colours at their command to depict scenes and events in Nicolas' life with the vivid conviction of eye-witnesses, transforming themselves as the drama unfolds, and drawing the separate threads of the story together with each climax of their prayer and praise.

**THE CHERWELL SINGERS - Director: Andrew Carwood**

**SOPRANO:** Jane Carlton-Smith, Julia Craig-McFeely, Sarah Franks, Louise Locock, Ouvrielle Roberts, Claire Singleton, Zoe Tarrant, Joanna Tucker

**ALTO:** Glynn Butt, Judith Gardom, Liz Healing, Janet Jeffs, Rosemary Keavy, Sharon Washington

**TENOR:** Derek Fowler, Alex Greville-Sims, Bill Johnston, Guy Peskett, David Sutton, John Tucker

**BASS:** Michael Bourdeaux, Richard Coleridge, Stephen Dunstone, Christopher Franks, Peter Brandon Jones, Robert de Newtown

**GALLERY CHOIR - Director: Julia Craig-McFeely**

Martha Allen, Emily Balkwill, Elizabeth Brownlee, Jo Calcutt, Vicki Clayton, Fiona Clements, Ruth de Newtown, Elizabeth Duke, Emelye Frewer, Sophie Hamwee, Donna Hedges, Alex Helfrecht, Claire Holloway, Emily Johns, Ruth Oreschnick, Kathryn Oswald, Elizabeth Parker, Melanie Parsons, Sophie Reynolds, Hilary Schroeder, Ann Widdowson, Catherine Wilson.

**TREBLES from Worcester College choir**

Ben Notcutt, Stuart Dingle, Stuart Wilson, Simon Hodgkins

**THE CHERWELL ORCHESTRA - Leader: Jo Yates**

**VIOLIN I:** Jo Yates, Tony Dwyer, Katy Salvidge, Sandra Cowe

**VIOLIN II:** Tim Bruce, James Ross, Austin Sherlaw-Johnson

**VIOLA:** Chris Caspell, John Harding, Katherine Dendy

**'CELLO:** Hilary Teague, Catherine Tiley, Tom Woods

**BASS:** Joe Berry, Toni Rogers

**PIANO:** Zoe Rahman, Jeremy Limb

**ORGAN:** Neil Cockburn

**PERCUSSION:** Christopher King, Carol Whinnom, Alison Richards

Since their foundation in 1978, The Cherwell Singers have established themselves as one of Oxford's leading amateur chamber choirs, with a wide repertory embracing many periods and styles of music, from medieval motets to 20th century light music. They give three major concerts a year, as well as providing music for weddings, conferences and other functions. Recent concerts have included music by Elgar and Tippett and performances of J. S. Bach *Magnificat*, Purcell *Dido and Aeneas*, Bach Motets, Duruflé *Requiem*, Monteverdi *Vespers*, Handel *Dixit Dominus* and Scarlatti *Stabat Mater*.