



presents
Cambridge University Chamber Choir
A Celebration of St Cecilia's Day

Monday 22 November, 1.10 pm
ST PAUL'S CHURCH, HILLS ROAD

Peter Phillips *Cantantibus organis*
C. H. H. Parry *Music when soft voices die*
Robert Lucas Pearsall *Lay a garland*
Frank Bridge *Music when soft voices die*
Edward Elgar *There is sweet music*
Hildegard *O Virga ac diadema*
Benjamin Britten *A hymn to St Cecilia*

Cambridge University Chamber Choir
Harry Guthrie conductor

Soprano
Sophie Madden*
Gemma Taylor ^
Emma Caroe
Emily India Evans*

Alto
Yvette Murphy
Nina Vinther
Lucy Evans ^
Isabelle Freeman

Tenor
Finlay A'Court ^
Oscar Tovey Garcia
Tom Baarda
Oliver Dickie

Bass
Michael Hong
Tom Pickard
Harry Elliot
Ben Mortishire-Smith ^

* Soloists in Hildegard | ^ Soloists in Britten

Cambridge University Chamber Choir

The Cambridge University Chamber Choir has a long and distinguished history. One particularly memorable event from the choir's early years was the first performance of the collection of songs, *A Garland for the Queen*, compiled by the Arts Council in honour of the Queen's Coronation in 1953 and given its first performance in the newly-opened Royal Festival Hall as part of the coronation celebrations. For many years, Richard Marlow, then Director of Music of Trinity College, directed the choir, making a number of distinguished recordings of both Renaissance and contemporary music. In the 1980s, Tim Brown re-founded the choir; he gave a number of notable performances, including the Bach Passions and Handel *Messiah*, as well as making recordings of music by Christopher Tye, Britten *A.M.D.G.* and *Sacred and Profane*, and *A Garland for the Queen*. For a period, the choir was directed by Daniel Hyde and David Lowe, during which time the choir recorded a CD of Elgar partsongs, directed by Christopher Robinson.

The Chamber Choir, which was brought under the aegis of the Cambridge University Musical Society (CUMS) in 2011, is now directed by Martin Ennis, with David Lowe and Nicholas Mulroy as co-directors. The mission of the ensemble is to offer the best student singers the opportunity to perform, to the highest possible standard, repertoire that is not usually undertaken by Cambridge chapel choirs. As a result, the Chamber Choir tends to place an emphasis on secular rather than sacred music, and it often focuses on repertoire that gives singers the chance to appear as soloists or in small groups. We also often prioritise unusual or neglected works.

Although the Chamber Choir often appears *a cappella* or accompanied by only keyboard instruments, it also performs on a regular basis with the CUMS orchestras and with the Faculty of Music's Collegium Musicum (the period-instrument ensemble founded by Margaret Faultless). In recent years, the Chamber Choir has also performed alongside the Orchestra of the Age of Enlightenment under John Butt and The Cardinal's Musick under Andrew Carwood. The Choir tours on an occasional basis; in 2012, for example, the Choir, under the direction of Martin Ennis, represented Europe at a festival of global choral music hosted by Yale University.

Individual members of the Chamber Choir are invited each year to take part in large-scale projects in King's College Chapel or Ely Cathedral. Works performed in recent years include Britten's *War Requiem*, Elgar's *Dream of Gerontius* and Verdi's *Requiem*; conductors include Sir Roger Norrington, Richard Farnes, Howard Shelley, Paul Daniel and Jac van Steen.

Still to come in the 2021-22 season, the Chamber Choir will join forces with the Cambridge University Collegium Musicum, directed by Nicholas Mulroy in a programme of Bach and Purcell. In March, in collaboration with St John's Voices and Graham Walker, the Chamber Choir will record Chesnokov's *All Night Vigil, Op. 44*. The Chamber Choir will finish the season with a 'Polychoral Extravaganza' in April; this will feature Tallis's *Spem in Alium*, and Gabrieli's 33-part *Magnificat* among other pieces, and will involve members of Cambridge University Collegium Musicum and students of historic brass from UK conservatoires; the concert will be directed by Martin Ennis, in collaboration with Margaret Faultless, Jeremy West and Nicholas Mulroy.

Harry Guthrie

Harry Guthrie is a singer and choral conductor based in Cambridge. In 2018, he founded Continuum which gave their first performance at St Gabriel's Church, Pimlico in January 2019. Since then, the choir has given concerts in London, Cambridge and the South West. Upcoming projects in 2021-22 include Britten's *A Ceremony of Carols* paired with Stuart Beer's *Advent Antiphons* in November 2021 in St John's College Chapel and J.S Bach's *BWV 4 and BWV 51* alongside G.F. Handel's *Dixit Dominus* in March 2022.

Harry read Music at Trinity College Cambridge where he held a Choral Scholarship under Stephen Layton. Before coming up to Cambridge, he was the Bass Choral Scholar at Wells Cathedral. Alongside this, he worked for Wells Cathedral School primarily teaching music theory. Harry currently works at St John's College School in Cambridge.

Whilst an undergraduate, Harry was keenly involved in the University music scene. Opera credits include Executive Producer of *Giulio Cesare* (TCMS, 2019), Assistant Producer of the 2020 CUOS Shorts, Producer of *Der Freischütz* (CUOS, 2021) and co-Producer of the 2021 CUOS Shorts. Equally at home in lighter styles of music, Harry sang with Cadenza for two years and currently sings with a new a cappella group 'Lo-Five'. Determined to keep things running during Covid-19, Harry was President of the Cambridge branch of Sing Inside for 2020-21 and his tenure as Artistic Director of Trinity College Music Society oversaw forty Covid-compliant performances during the second and third England lockdowns.

He studies singing with Ann de Renais and conducting with Stephen Layton.



The Cambridge University Chamber choir would like to thank Reverend Dr Tim Boniface and the congregation of St Paul's for their assistance in staging today's concert. Thanks are also owed to Jeremy Thurlow, Richard Pinel and Paul Nicholson for assistance with rehearsal venues. CUCC is also very grateful to David Lowe for his help with rehearsals.

Peter Phillips *Cantantibus organis*

Cantantibus organis Cecilia virgo gloriosa
in corde suo soli Domino decantabat
dicens:
Fiat Domine cor meum et corpus meum
immaculatum
ut non confundar.

While the musicians played, Cecilia the glorious
virgin
sang in her heart only to the Lord, saying:
‘Lord, let my heart and body remain
without stain,
that I be not put to shame.’

C. H. H. Parry *Music when soft voices die*
Percy Bysshe Shelley text

Music, when soft voices die,
Vibrates in the memory;
Odours, when sweet violets sicken,
Live within the sense they quicken.

Rose leaves, when the rose is dead,
Are heaped for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on.

Robert Lucas Pearsall *Lay a garland*
Francis Beaumont and John Fletcher text

Lay a garland on her hearse
of dismal yew.
Maidens, willow branches wear,
say she died true.
Her love was false, but she was firm.
Upon her buried body lie
lightly, thou gentle earth.

Frank Bridge *Music when soft voices die*
Percy Bysshe Shelley text

Music, when soft voices die,
Vibrates in the memory;
Odours, when sweet violets sicken,
Live within the sense they quicken.

Rose leaves, when the rose is dead,
Are heaped for the beloved's bed;
And so my thoughts, when thou art gone,
Love itself shall slumber on.

Edward Elgar *There is sweet music*
Alfred, Lord Tennyson text

There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful skies.
Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

Hildegard *O Virga ac diadema*

O virga ac diadema purpure regis
que es in clausura tua sicut lorica:

Tu frondens floruisti in alia vicissitudine
quam Adam omne genus humanum
produceret.

Ave, ave, de tuo ventre alia vita processit
qua Adam filios suos denudaverat.

O flos, tu non germinasti de rore
nec de guttis pluvie
nec aer desuper te volavit sed divina
claritas in nobilissima virga te produxit.

O virga, floriditatem tuam Deus in prima
die
creature sue previderat.

Et te Verbo suo auream materiam,
o laudabilis Virgo, fecit.

O quam magnum est in viribus suis latus
viri,
de quo Deus formam mulieris produxit,
quam fecit speculum
omnis ornamenti sui et amplexionem
omnis creature sue.

Inde concinunt celestia organa et miratur
omnis terra, o laudabilis Maria,
quia Deus te valde amavit.

O quam valde plangendum et lugendum
est quod tristitia in crimine
per consilium serpentis in mulierem fluxit.

Nam ipsa mulier, quam Deus matrem
omnium
posuit, viscera sua
cum vulneribus ignorantie decerpsit, et
plenum dolorem
generi suo protulit.

Sed, o aurora, de ventre tuo novus sol
processit,
qui omnia crimina Eve abstersit
et maiorem benedictionem per te protulit
quam Eva hominibus nocuisset.

Unde, o Salvatrix, que novum lumen
humano generi
protulisti: collige membra Filii tui
ad celestem armoniam.

O branch and diadem in royal purple clad,
who like a shield stand in your cloister strong.

You burst forth blooming but with buds quite
different
than Adam's progeny—th' entire human race.

Hail, o hail! For from your womb came forth
another life,
that had been stripped by Adam from his sons.

O bloom, you did not spring from dew
nor from the drops of rain,
nor has the windy air flown over you; but
radiance divine
has brought you forth upon that noblest bough.

O branch, your blossoming God had foreseen
within the first day of his own creation.

And by his Word he made of you a golden
matrix,
O Virgin, worthy of our praise.

O, how great in power is that side of man,
from which God brought the form of woman
forth,
a mirror made
of all his ornament, and an embrace
of all his own creation.

The heavens' symphony resounds, in wonder
stands
all earth, O Mary, worthy of our praise,
for God has loved you more than all.

O cry and weep! How deep the woe!
What sorrow seeped with guilt
in womanhood because the serpent hissed his
wicked plan!

That woman, whom God made to be the mother
of the world,
had pricked her womb
with wounds of ignorance—the full inheritance of
grief
she offered to her offspring.

But from your womb, O dawn, has come the sun
anew;
the guilt of Eve he's washed away
and through you offered humankind a blessing
even greater than the harm that Eve bestowed.

O Lady Savior, who has offered to the human
race
a new and brighter light: together join the
members of your Son
into the heavens' harmony.

Benjamin Britten *A Hymn to St Cecilia*

W.H Auden text

I

In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her
prayer,
And notes tremendous from her great
engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels
dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their
pain.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and
startle
Composing mortals with immortal fire.

III

O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a
beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.

II

I cannot grow;
I have no shadow
To run away from,
I only play.
I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.
All you lived through,
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.

O cry created as the bow of sin
Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still
Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow
About the fortress of their inner foe.

O wear your tribulation like a rose.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.