

22 JUNE 2024

Sing Joyfully!

Truro Cathedral Choir
Summer Concert



Truro
Cathedral
sacred space, common ground

Programme

£5



PROGRAMME

Dum transisset Sabbatum – John Taverner (1490 – 1545)

Soloist: Noah Gamble (saxophone)

If ye be risen again with Christ – Orlando Gibbons (1583 – 1625)

Soloists: Harris McLachlan, Oliver Beale-Walker, John Woodworth, Joseph Taylor, Joseph Hagley, Matipa Mawonera (treble), Colin Wilson (alto)

Seek him that maketh the seven stars – Jonathan Dove (born 1959)

Soloists: Oriel Blount, Bryher Gemmill, Lowenna Watkiss (soprano)

Vertue – Judith Weir (born 1954)

Sing joyfully – William Byrd (1540 – 1623)

The Conversion of America – Daniel Ficarri (born 1996)

Soloist: Jeremiah Mead (organ)

Lo, the full, final sacrifice – Gerald Finzi (1901 – 1956)

Soloists: Alfie Edwardes (treble), Sam Chichester-Clark (tenor), Harry Hoyland (bass)

INTERVAL

God is gone up – Gerald Finzi

Steal away – Traditional Spiritual, arr. Dale Adelman (born 1961)

Soloist: Sam Chichester-Clark (tenor)

Parce mihi, Domine – Cristóbal de Morales (1500 – 1553)

Soloist: Noah Gamble (saxophone)

Choral varié sur le thème du 'Veni Creator' – Maurice Duruflé (1902 – 1986)

Soloist: Andrew Wyatt (organ)

Come, Holy Ghost – Jonathan Harvey (1939 – 2012)

Soloists: Bryher Gemmill (soprano), Bryan Dadson (tenor), Charlie Murray (bass)

Agnus Dei – Wolfgang Amadeus Mozart (1756 – 1791)

Zadok the Priest – George Frideric Handel (1685 – 1759)

Introduction

Welcome to "Sing Joyfully", our Cathedral Choir's summer concert. I do hope you enjoy the wide scope of styles, textures, and sound-worlds in tonight's programme. It has been an absolute pleasure to explore all this music with the wonderful musicians in the choir, and I would like to take the opportunity to thank them for all their hard work. I would also like to thank everyone else who contributes towards the choir's activities, and all those who have worked to make this concert happen. I am sure you will enjoy reading Paul Ethan-Bright's excellent programme notes, but I thought I would offer up a few personal thoughts on tonight's music below.

Dum transisset Sabbatum is one of my favourite pieces of choral music from before the Reformation; its radiance seems so perfectly evocative of the sun beaming down on the tomb, soon to be discovered empty and Jesus risen. This music, with its spacious textures and soaring lines, seems a perfect reflection of the soaring architecture and acoustics of the buildings of that time. I am very excited to hear saxophonist Noah Gamble improvising between the sections of the piece. We follow on with Gibbons' characterful *If ye be risen again with Christ*, showing just how much English music changed in the following 100 years; you will have the opportunity to hear many of our boy choristers singing solos too.

Next, the girl choristers and adults will sing Jonathan Dove's contemporary anthem *Seek him that maketh the seven stars*, which, like *Dum transisset*, builds up a large canvas of sound. Its repetitions of the words, showing the influence of minimalism on Dove's writing, give the piece a sense of meditation and prayerfulness. The choir will then sing a wonderful setting of George Herbert's poetry, *Vertue*, by the current Master of the King's Music, Judith Weir. Some of our girl choristers had the privilege of premiering a piece by Weir at the Coronation last year, so it's lovely that we're singing some of her music. I love the sounds of these beautiful words and the images they conjure up, and I think Weir has set them perfectly. We then return more to the sort of music George Herbert himself would have known, with Byrd's energetic anthem *Sing Joyfully*, which seems to imitate the characters of the different instruments joining together in praise, particularly the fanfares of the trumpet.

It has been great to hear our organ scholar, Jerry, introduce some music from 'across the pond' to Truro this year, so I'm thrilled he's performing *The Conversion of America* in our concert. After this, the first half concludes with Finzi's monumental and moving anthem *Lo, the full, final sacrifice*, offering an intense picture of the crucifixion. This is surely one of the most emotional and heartfelt choral works, and digs into the meaning of the events of Easter with a depth often drowned in the exuberance of Easter Day (and of the first two pieces in our programme).

Our second half begins with a contrasting piece by Finzi, *God is gone up*, which depicts in triumph the Ascension of Jesus into heaven following his resurrection. I know this piece is a favourite amongst our boy choristers, and with the energy it emits, it's easy to see why! We then travel to a completely different realm, with Dale Adelman's exquisite arrangement of *Steal Away*. This version was sung by Truro Cathedral Choir in a memorable BBC broadcast in 1998 and helped establish the choir's reputation; it was also very inspiring to me when I first heard it about 7 years ago.

We will then hear from our back row, who will sing Morales' penitential *Parce mihi, Domine*, adorned with more saxophone improvisation from Noah. I remember being awestruck the first time I heard the Hilliard Ensemble's *Officium* disc with Jan Garbarek (on which *Parce mihi, Domine* is a track), and I hope that we can generate a similar atmosphere this evening.

Following on from this are two works based on the ancient “Veni Creator” tune. After Duruflé’s masterful variations, the same melody is then heard as the basis for Harvey’s extraordinary anthem *Come Holy Ghost*, picking up the story from our Easter and Ascension themes heard earlier, and taking us to Pentecost. Here the voices are used in such an evocative way, building up to a vivid picture of the chaos and mystery of the disciples speaking in tongues. I have particularly enjoyed the journey in preparing this challenging piece, including its more experimental choreography!

We finish our programme this evening with two very well-known works. The first is a section of the *Agnus Dei* from Mozart’s *Coronation Mass*, and gives you a chance to hear all the choristers singing together as one. The second is surely one of the most famous and recognisable choral works: *Zadok the Priest*. Continuing the coronation theme, this anthem has been sung at every British coronation since it was written by Handel, including in 2023 by some of our very own choristers in Westminster Abbey. I hope that the celebratory joy of “Alleluia”s and “Amen”s resounding around sends you out into the evening with its famous tunes stuck in your head!

James Anderson-Besant



Photo credit: @LLEPhotography

WORDS AND PROGRAMME NOTES

Dum transisset Sabbatum

Composed in the early 16th century, this responsory motet showcases the duality of John Taverner's oeuvre, both as the culmination of the florid late-medieval tradition of English music, and as the precursor to the developing style eventually taken up by composers such as Tallis and Byrd. Little is known of Taverner's early life, and it is not until 1525 that he turns up with any certainty as a lay clerk at the Collegiate Church of the Holy Trinity, Tattershall. His talents were obviously substantial enough to attract the attention of Cardinal Wolsey, who offered Taverner the post of Informator (choir master) of Cardinal College, Oxford (now Christ Church). There, he would have presided over a choir remarkably similar to that of today, with trebles supported by a back row of professional lay clerks.

The motet is in the form of a responsory, and uses repeated sections of polyphony punctuated by plainsong sentences. Taverner weaves the plainsong melody through the whole piece as a 'cantus firmus', over which the rest of the counterpoint unfolds. The text is the third responsory at Matins on Easter Day, and illustrates the very moment before the risen Christ reveals himself, from the Gospel of St Mark.

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

*Et valde mane una sabbatorum veniunt ad
monumentum orto iam sole.*

Gloria Patri et Filio et Spiritui Sancto.

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

And very early in the morning on the first day in the week, they came unto the sepulchre at the rising of the sun.

Glory be to the Father, and to the Son, and to the Holy Ghost.

Third responsory at Matins on Easter Day

If ye be risen again with Christ

Baptized on Christmas Day of 1583, Orlando Gibbons is one of Tudor England's luminary musical figures. Born into a musical family in Oxford, Gibbons became a chorister at King's College Cambridge. His career led him to become the organist of Westminster Abbey, along with appointments to the Chapel Royal and the private chapel of Queen Mary, before his untimely death in 1625.

This anthem is an example of the 'verse' tradition that is peculiar to the English Tudor period, where soloists alternate with full choir to point and illuminate the text, accompanied by either an organ or a consort of instruments (such as viols, recorders, sackbuts and cornetts). In this case, treble duets alternate with full choir, with a trio of two trebles and an alto as the central section, giving the anthem a fivefold structure. The text is taken from St Paul's letter to the Colossians, and specifically details how the Church leaders should guide Christians in following the doctrine of the resurrected Christ.

If ye be risen again with Christ, seek those things that are above where Christ
sitteth on the right hand of God.
Set your affection on heavenly things and not on earthly things;
for ye are dead, and your life is hid with Christ in God.
Whensoever Christ, which is our life, shall show himself,
Then shall we also appear with him in glory.
Amen.

Colossians 3:1-4

Seek him that maketh the seven stars

Commissioned by the Friends of the Royal Academy of Arts in 1995, this anthem balances grandeur and spectacle with an introspective sense of devotion. Dove himself writes that “the theme of light, and starlight in particular, is an endless source of inspiration for composers”, and uses the choir and organ to create a celestial dialogue. The opening organ phrase is developed throughout the piece – at the opening it sparkles like twinkling stars, transforming into a driving figure matched with rousing imitative entries in the vocal parts, and finally subdued at the end, but reaching forever heavenward. The choral writing is just as important a character on this musical stage - the calls of “seek him” range from sighing to impassioned cries, drawing more power through their repetition until the massive climax on the words “Yea, the darkness shineth”. This energy dissipates almost instantly, and recalls the opening statements of “seek him”, gradually winding down to the final “Amen”, sang with a shimmering discord.

This gradual build in texture and dynamic levels, only suddenly to disappear, evokes scenes such as the visitation to shepherds by the angels of the Lord in the Nativity story. Instead of scattering to spread the news joyfully, we are instead left calm, safe in the knowledge that the light of God can overcome any darkness – even that of death.

Seek him that maketh the seven stars and Orion,
and turneth the shadow of death into the morning.
Alleluia,
Yea the darkness shineth as the day, the night is light about me.

Amos 5:8a, Psalm 139:12

Vertue

The first of three settings of George Herbert's poetry, Vertue was commissioned in 2005 by the Spitalfields Festival in memorial of Peter Lerwill, a supporter and great friend to the festival held in Christ Church Spitalfields. Initially established for a single fundraising concert to save the imposing Hawksmoor church from demolition, it has continued and grown through the years to become a vital support to music and the arts in East London.

Set for unaccompanied choir, Weir sets the text with a gentle yet uncompromising sense. Herbert writes in simple, everyday language that sets the tone, mirrored by Weir's freedom of choral texture. The poem deals with the fleeting nature of life, balancing the sights and sounds of the world with the eventual end and renewal of all things. From a duet between upper voices that opens the anthem, lower voices join and the parts divide to increase the harmonic possibilities before the whole piece melts away in the final few bars.

Sweet day, so cool, so calm, so bright,
The bridle of the earth and sky,
The dew shall weep thy fall tonight;
For thou must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye,
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie,
My music shows ye have your closes,
And all must die.

Only a sweet and virtuous soul,
Like seasoned timber, never gives;
But, though the whole world turn to coal,
Then chiefly lives.

George Herbert

Sing joyfully

Possibly the only Tudor composer to have a primary school named after him (in Harlington, north London), William Byrd represents one of the finest composers of sacred and secular music in the English Tudor and Stuart eras; the 4th of July this year marked the 400th anniversary of his death. Although a devoted Roman Catholic, he skilfully navigated the political and religious turmoil during his lifetime, pivoting from the Latin masses and antiphons of his own faith to English anthems and canticles of the newly developed service of Evensong in the Anglican church. *Sing Joyfully* is characteristic of Byrd's shorter anthems for full choir, with rhythmic vitality that propels masterful counterpoint and subtle word painting. Byrd further elevates the already joyous music at the entry of "Blow the trumpet" with an unexpected key change and fresh energy crashing through the texture.

While no original manuscript in Byrd's handwriting survives of this anthem, it has been found in over 100 other sources from the sixteenth and seventeenth centuries, making it possibly the most popular single work of the time.

Sing joyfully to God our strength; sing loud unto the God of Jacob!
Take the song, bring forth the timbrel, the pleasant harp, and the viol.
Blow the trumpet in the new moon, even in the time appointed, and at our feast day.
For this is a statute for Israel, and a law of the God of Jacob.

Psalms 81:1-4

The Conversion of America

"The Holy Spirit gave me a distinct and unmistakable intimation that I was set apart to undertake, in some leading and conspicuous way, the conversion of this country... He has unmistakably shown me that it is by neither learning nor eloquence that He calls me to convert others, but solely by His grace and power." - so writes Father Isaac Thomas Hecker, a nineteenth-century American Catholic priest who founded the Missionary Society of Saint Paul the Apostle, more commonly known as the Paulist Fathers.

This diary extract, along with four others, forms the basis of Daniel Ficarri's "Visions of the Holy Spirit", a five-movement suite for solo organ. Ranging from flashy to ethereal, the cycle illuminates the evocative prose of Fr. Isaac. This movement features a decisive rhythmic character that echoes Fr. Isaac's conviction, giving way to a soaring melody that moves freely through the different registers of the organ, then returning to the opening style. A solo reed stop peals through the texture before ending the piece in a joyous moment of holy resolve.

Lo, the full, final sacrifice

Gerald Finzi's festival anthem, *Lo, the Full, Final Sacrifice*, was composed in 1946 for the 53rd anniversary of St Matthew's church, Northampton, commissioned by The Reverend Walter Hussey.

Structurally it is more like a choral cantata, opening with a symphony that presents the major musical themes to come. Split into sections of full chorus, solo soprano recitative and the iconic tenor and bass duet, it finishes with a chorale-like, serene "Amen". The text is a translation of two Latin hymns of St Thomas Aquinas, *Adoro te* and *Lauda Sion salvatorem*, by the English Metaphysical poet Richard Crashaw, and focuses on the great mystery of Easter and the Eucharist itself: Christ is represented as both the paschal lamb and the good shepherd, and allegorised in the medieval belief that the Pelican would cut its own side open to feed its young.

Finzi creates an atmosphere of mystic yearning, using the interval of the flattened second characteristic of the Phrygian mode to focus important moments in the text; none more than the shattering unison statement of "this Sovereign subject". Although the final "Amen" resolves to a major tonality, it ends with a final Phrygian touch suggesting that the works of God are truly inscrutable to mortal minds.

Mix with our low Mortality,
Lift our lean Souls, and set us up
Convictors of thine own full cup,
Coheirs of Saints. That so all may
Drink the same wine; and the same way.

Nor change the Pasture, but the Place
To feed of Thee in thine own Face.
O dear Memorial of that Death
Which lives still, and allows us breath!
Rich, Royal food! Bountiful Bread!
Whose use denies us to the dead!

Live ever Bread of loves, and be
My life, my soul, my surer self to me.
Help Lord, my Faith, my Hope increase;
And fill my portion in thy peace.
Give love for life; nor let my days
Grow, but in new powers to thy name and praise.

Rise, Royal Sion! rise and sing
Thy soul's kind shepherd, thy heart's King.
Stretch all thy powers; call if you can
Harps of heaven to hands of man.
This sovereign subject sits above
The best ambition of thy love.

Lo the Bread of Life, this day's
Triumphant Text provokes thy praise.
The living and life-giving bread,
To the great twelve distributed
When Life, himself, at point to die
Of love, was his own Legacy.

O soft self-wounding Pelican!
Whose breast weeps Balm for wounded man.
All this way bend thy benign flood
To a bleeding Heart that gasps for blood.
That blood, whose least drops sovereign be
To wash my worlds of sins from me.

Come love! Come Lord! and that long day
For which I languish, come away.
When this dry soul those eyes shall see,
And drink the unseal'd source of thee.
When Glory's sun faith's shades shall chase,
And for thy veil give me thy Face.

Amen.

Richard Crashaw

God is gone up

Composed in 1951 for the St Cecilia Festival service held at Holy Sepulchre Church, Holborn, *God is Gone up* sets two verses from the metaphysical poet Edward Taylor's *Preparatory Meditations* with fitting jubilation. Born in the seventeenth century, Edward Taylor was the son of Leicestershire farmers. He grew up with a strong Protestant non-conformist conviction, and, after refusing to sign the 1662 Act of Uniformity following the restoration of the monarchy, ended up emigrating to America as part of the "Great Ejection" of Puritans from the Church of England.

Finzi sets the two verses in a ternary form, allowing the opening organ fanfares to bookend the piece – the reed stops of the organ imitating the trumpet fanfares of royal occasion as we greet the King of Heaven, joining in angelic songs of praise and thanksgiving. The bombastic impact gives way to a more introspective and lyrical section with the second verse, transporting us the moment of Ascension as God's angels "surround his chariot". Interestingly, Finzi has swapped the order of the verses compared to Taylor's original setting – the glorious opening motif returns with aplomb as the anthem is brought to an exultant close.

God is gone up with a triumphant shout:
The Lord with sounding trumpets' melodies:
Sing praise, sing praise, sing praise, sing praise,
Sing praises out, sing praises out,
Unto our King sing praise seraphic-wise!
Lift up your heads, ye lasting doors, they sing,
And let the King of Glory enter in.

Methinks I see Heaven's sparkling courtiers fly
In flakes of glory down, him to attend,
And hear heart-cramping notes of melody
Surround his chariot as it did ascend:
Mixing their music, making ev'ry string
More to enravish, as they this tune sing.

Edward Taylor

Steal away

Steal away is one of the best known and well-loved Spiritual songs, and this touching arrangement by Dale Adelman elevates the poignant words and melody with rich harmonies, giving it a sense of hopeful humility. Adelman was the first ever North American to sing in the Choir of St John's College, Cambridge, under the direction of George Guest, and is currently the Canon for Music at the Cathedral of St Philip, Atlanta.

Unlike many spirituals that have anonymous authorship, Steal away is attributed to Wallace Willis, who along with his wife Minerva, was a slave to plantation owner Britt Willis in the 1830s. When not working in the cotton fields, Britt sent his slaves to Spencer Academy in Choctaw county, Oklahoma, and it was here that the school superintendent, The Reverend Alexander Reid, encountered Wallace and his songs. Reid preserved the words and melodies of Willis' spirituals, the words of which contain messages to other slaves to find their freedom, not just through their Christian faith, but to literally "steal away home". These songs of escape may refer to the Underground Railroad, a system of secret routes and safe houses to provide passage to eventual freedom in Canada.

Steal away, steal away, steal away to Jesus!
Steal away, steal away home! I ain't got long to stay here.
My Lord, He calls me, He calls me by the thunder!
The trumpet sounds within-a my soul.
I ain't got long to stay here.

Steal away, steal away, steal away to Jesus!
Steal away, steal away home! I ain't got long to stay here.
Green trees a-bending, poor sinner stands a-trembling;
The trumpet sounds within-a my soul,
I ain't got long to steal away home.

Wallace Willis

Parce mihi, Domine

Born in Seville at the dawn of the sixteenth century, Cristóbal de Morales is held as the first Spanish composer to gain an international reputation, and alongside his career in western Spain, he spent ten years as a singer in the papal choir at the Vatican. Although he was named “the light of Spain in music” by the musical theorist Juan Bermudo, Morales also had a reputation for being a difficult character to work with, and often placed rigorous demands on his singers.

This simple and austere motet comes from his *Officium Defunctorum* – the Office for the Dead. The text is taken from the book of Job, which addresses the nature of divine justice through the trials that beset the eponymous Job. The book wrestles with faith in a just God as part of, rather than in response to, Earthly suffering. In 1994 the Hilliard Ensemble recorded this motet, collaborating with the Norwegian saxophonist Jan Garbarek, who improvised melodies freely over the top of the vocal texture. Tonight the choir is joined by Noah Gamble, who will provide his own creative enrichment of Morales’ contemplative work.

Parce mihi Domine, nihil enim sunt dies mei.

Spare me O Lord, for my days are as nothing.

*Quid est homo quia magnificas eum?
aut quid apponis erga eum cor tuum?*

What is a man, for thou magnifiest him? Or
why settest thou thy heart toward him?

*Visitas eum diluculo, et subito probas illum.
Usquequo non parcis mihi, nec dimittis me ut
glutiam salivam meam?*

Thou visitest him early, and suddenly thou
provest him.

*Peccavi; quid faciam tibi, o custos hominum?
quare me posuisti contrarium tibi, et factus
sum mihimet ipsi gravis?*

How long sparest thou not me, nor allowest
me to swallow my own spittle?

*Cur non tollis peccatum meum, et quare non
aufers iniquitatem meam? Ecce nunc in pulvere
dormiam, et si mane me quaesieris, non
subsistam.*

I have sinned; O thou keeper of men, but what
have I done to thee? Why hast thou put me
contrary to thee, so that I am even made a
burden to thee?

Why doest thou not take away my sin, and
why takest thou not away my wickedness? Lo
now I

shall sleep in the dust, and when thou seekest
me in the morning I shall already be dead.

Job 7:16b-21

Choral varié sur le thème du 'Veni Creator'

Maurice Duruflé is hailed as one of the finest composers of the twentieth century, instantly recognised for his intricate, finely crafted works. All his music shows a characteristic detailed approach to harmony and musical texture, none more so than his collection of organ works. Duruflé began his musical life as a chorister at Rouen cathedral, absorbing the great tradition of Gregorian chant with its modal harmonies that permeate his music. Duruflé took private lessons with Charles Tournemire in Paris from the age of 17, and enrolled at the Paris Conservatoire in 1920.

This particular piece is the third section of Duruflé's Opus 4: *Prélude, Adagio et Choral varié sur le thème du 'Veni Creator'*, completed in 1930; a monumental triptych on the ancient plainsong hymn for Pentecost. The melody dates from at least as far back as the year 1000, where it was in use at Kempten Abbey, an ancient Holy Roman Imperial Abbey located in Bavaria, Germany. The melody is stated in a radiant and majestic fashion, with four variations that follow. The final variation is a thrilling toccata, ending with a final coda that presents the "Amen" melody in the pedal department of the powerful, full organ sound.

Come, Holy Ghost

Composed in 1984 for the Southern Cathedrals Festival, this anthem for unaccompanied choir sets the same ancient Pentecostal hymn in its own set of mystic variations. The words, even older than the melody, were written in the 9th century by St Rabanus Maurus, one of the ancient Archbishops of Mainz. This translation was made by former Bishop of Durham John Cosin for the 1625 coronation of King Charles I. It was then included in his 1662 revision of the Book of Common Prayer, which remains the authoritative cornerstone of Anglican liturgy to this day.

The opening statement of the tune is given by a bass soloist, while the rest of the parts come in one by one, sustaining a cloud of accompaniment. Going forward, the melody becomes increasingly fragmented as it moves between the vocal parts. In the third verse, a tenor soloist presents a much-embellished version of the melody, giving an improvisatory feel as if the Holy Spirit is wrestling with the very medium of humanity to express itself. After this, the piece takes on an 'aleatoric' nature: each of the vocal parts sings different melodic fragments in their own time and tempo, a musical illustration of the disciples speaking in tongues. This also ensures that every performance is truly unique. The anthem ends in a mood of pious simplicity as the choir joins together in unison for the final phrase.

Come, Holy Ghost, our souls inspire
and lighten with celestial fire;
Thou the anointing Spirit art,
Who dost thy sevenfold gifts impart.

Thy blessed unction from above
Is comfort, life, and fire of love;
Enable with perpetual light
The dullness of our blinded sight.

Anoint and cheer our soiled face
With the abundance of thy grace;
Keep far our foes, give peace at home;
Where thou art guide no ill can come.

Teach us to know the Father, Son,
And thee of both to be but One
That through the ages all along
This may be our endless song:

Praise to thy eternal merit,
Father, Son, and Holy Spirit.

Rabanus Maurus, translated by Bishop John Cosin

Agnus Dei

In setting this final movement of his "Coronation" Mass in C major, Mozart unashamedly reaches into his operatic box of tricks to craft a sublime melody, a soothing entreaty for salvation from sin. Composed in 1779 when Mozart was just 23, this mass is noted for its boisterous and ebullient character. It was used in the coronation ceremonies of Leopold II of Bohemia in 1790, conducted by none other than Antonio Salieri, famously cast as Mozart's rival in Peter Schaffer's stage play (and later film adaption) *Amadeus*, and also in 1791 on Franz I's ascension to the throne of the Holy Roman Empire.

Originally scored for soprano solo, this movement stands in gentle contrast to the more energetic mood of the other mass movements, and weaves its charming air supported by a tranquil accompaniment from the organ. Moments of chromatic interest paint the words at "miserere nobis" (have mercy upon us), but otherwise the melody is relatively free from harmonic tension allowing the prayerful humility to remain at the forefront of the music.

*Agnus Dei, qui tollis peccata mundi,
miserere nobis*

Lamb of God, who takes away the sins of the
world, have mercy upon us.

Ordinary of the Mass

Zadok the Priest

Maurice Duruflé is hailed as one of the finest composers of the twentieth century, instantly recognised for his intricate, finely crafted works. All his music shows a characteristic detailed approach to harmony and musical texture, none more so than his collection of organ works. Duruflé began his musical life as a chorister at Rouen cathedral, absorbing the great tradition of Gregorian chant with its modal harmonies that permeate his music. Duruflé took private lessons with Charles Tournemire in Paris from the age of 17, and enrolled at the Paris Conservatoire in 1920.

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Zadok the priest and Nathan the prophet anointed Solomon king.
And all the people rejoiced and said:
God save the King! Long live the King! God save the King!
May the King live for ever. Amen. Alleluia.

1 Kings 1:39-40

Programme notes by Paul-Ethan Bright



Truro Cathedral Choir

Boy Choristers

Thomas Arnold, Oliver Beale-Walker, Daniel Berdinner, Logan Eckersall, Alfie Edwardes*,
Tristan Gilbert, Joseph Hagley*, Tom Hallam, Noah Harrison, Archie Jeffers,
Matipa Mawonera, Harris McLachlan, Luca Roldan, Sebastian Roldan, Joseph Taylor,
John Woodworth, Albert Wright

Girl Choristers

Matilda Bayliss, Oriel Blount*, Scarlett Crowdy, Lottie Etherington, Bryher Gemmill*,
Celia Gill, Imogen Hawkins, Farrah Ingham-Dewar, Lilla Kristo-Nagy,
Tilly Lloyd Thompson, Lydia Massey, Oriana Mossman, Natalie Phillips,
Ella Sausby, Lowenna Watkiss*

**Head Chorister*

Altos

Paul-Ethan Bright, Poppy Carlton, Celia Stoddart Hunkin, Colin Wilson*

Tenors

Sam Chichester-Clark, Bryan Dadson, Alex Davison, Nico Shaw

Basses

David Caroe, Jacob Dennison, Harry Hoyland, Sam Lyne-Hall, Charlie Murray

**Senior Lay Vicar*

Truro Cathedral Choir

Truro Cathedral Choir has an unbroken tradition dating back to the 1880s when services took place in a wooden shed while John Loughborough Pearson's Gothic Revival cathedral was under construction. Today, the choir usually performs with its twelve adult professional singers, joined by either its eighteen boy choristers or its eighteen girl choristers.

The twelve adult professional singers comprise seven Lay Vicars (permanent members of the choir) and five Choral Scholars (pre- or post-university students from all over the country and further afield).

The boy choristers are aged 8 to 13, and the girl choristers are aged 13 to 18; all attend Truro School and its preparatory school, where scholarships and bursaries are available, with the aim that selection is based purely on ability.

As well as singing at seven services each week, the choir undertakes regular concerts, broadcasts, webcasts, foreign tours, and CD recordings. In recent years the choir has appeared on BBC1, BBC2, BBC4, and ITV, as well as taking part in regular live broadcasts on BBC Radio 3. In May 2023, Truro's were among the first girl choristers in history to sing at a British coronation, performing alongside other world-class musicians for the coronation of King Charles III and Queen Camilla in Westminster Abbey. The choir's recordings have included single-composer discs of music by Maurice Duruflé, Louis Vierne, Benjamin Britten, Philip Stopford, Gabriel Jackson and Dobrinka Tabakova. A wealth of new music has been written specially for the choir by many of the UK's leading composers.

Truro Cathedral Choir sings at the 5.30pm services most weeks during term time on Monday, Tuesday, Wednesday, Thursday and Friday. The Sunday sung services are at 10.00am and 4.00pm.

Further details about services, concerts, choristerships and choral scholarships can be found at www.trurocathedral.org.uk.



James Anderson-Besant - Conductor



Born in 1998, James Anderson-Besant grew up in Oxfordshire. He started learning the keyboard at primary school with Judith Ward, who ran the choir at St Helen's Church, Benson; James joined the choir and later became its organist. He learnt to play the organ with James Brown at Abingdon School, where he held academic and music scholarships.

After taking a gap year as the Organ Scholar of Gloucester Cathedral, which included teaching the first girl choristers in the Cathedral's history, James then spent four years as Organ Scholar, then Assistant Organist, of St John's College Cambridge. With the College Choir, he accompanied services, broadcasts, recordings and tours under the direction of Andrew Nethsingha, and helped train the choristers. He has broadcast live on BBC Radio 3 and Radio 4, and his playing for St John's appears on many acclaimed CD releases, including Advent Live II, Ash Wednesday, and The Psalms. An organ student of Stephen Farr, James won second prize at the 2019 Northern Ireland International Organ Competition. He graduated in 2020 with a double starred first degree in music, and during the following year supervised Cambridge music students in harmony and keyboard skills.

From 2021-2023, James was Assistant Director of Music at Exeter Cathedral, where he played the organ for the Cathedral's services, and assisted Timothy Noon in the training of the choristers and in the choir's musical rebound from the coronavirus pandemic. He also directed the St Peter's Singers, the cathedral's auditioned voluntary choir.

In 2023, at the age of twenty-four, James was appointed Director of Music and Organist of Truro Cathedral, becoming the youngest cathedral organist in the country. At Truro, James directs the Cathedral Choir in its daily rehearsals and services, and is responsible for all aspects of the Cathedral's musical output. He also conducts the Three Spires Singers. In his spare time he enjoys walking, exploring Cornwall, and reading about history and engineering.

Photo credit: @LLEPhotography

Andrew Wyatt – Organist



Andrew Wyatt is Assistant Director of Music at Truro Cathedral and also directs the St Mary's Singers. He works regularly with the cathedral choristers in rehearsals and services and plays the famous Father Willis organ for services and recitals.

Educated at Aldenham School, he studied the organ with Andrew Parnell and gained an Entrance Scholarship to Birmingham Conservatoire where he studied under David Saint and Henry Fairs. Working concurrently with his four-year course, Andrew held the organ scholarship at St Philip's Cathedral in Birmingham. After holding the organ scholarship at Canterbury Cathedral and being awarded associateship of the Royal College of Organists, Andrew became Assistant Organist at Hexham Abbey in September 2012. Alongside regular playing duties, the running of the chamber choir and directing the Riding Mill Choral Society, he continued his studies with Gillian Weir, focusing on the organ works of Olivier Messiaen.

In demand as a recitalist, Andrew has performed all over the country including at St Paul's Cathedral, St Stephen's Church in Walbrook, Blackburn Cathedral, Worcester Cathedral and Hereford Cathedral. He was awarded honorary membership of Birmingham Conservatoire in 2015 and was appointed Assistant Director of Music at Chester Cathedral in November 2016.

Jeremiah Mead – Organist



Jeremiah Mead, a graduate of the Juilliard School (B.Mus.) and Jacobs School of Music at Indiana University (M.M), is a concert organist and church musician. He has played concerts throughout the United States and abroad in the United Kingdom.

Jeremiah started his musical career as a chorister in the Trinity Choir of Men and Boys in New Haven, Connecticut, under the direction of Walden Moore. During his time as a chorister, he began organ lessons with Dr Andrew Kotylo, then Associate Director of Music at Trinity. He also studied organ with Dr Ezequiel Menendez at the Cathedral of Saint Joseph in Hartford, CT.

At Juilliard, Jeremiah studied organ performance with renowned organist, Paul Jacobs. Whilst at Juilliard, he had performances at Saint Patrick's Cathedral, Cathedral of Saint John the Divine, and others. While studying at the Jacobs School of Music, he completed a double major in organ performance studying with Dr Christopher Young, and sacred music studying with Dr Jeffrey Smith. He also studied choral conducting with Dr Dominic DiOrio, Dr Betsy Burliegh and Walter Huff. While studying at Jacobs, he served as the Director of Music and Organist at First Presbyterian Church in Bedford. He also served as an accompanist for the Indiana University Children's Choir. Other notable performances include the National Cathedral in Washington, D.C. and the National City Christian Church in Washington, D.C. In the U.K, Hereford Cathedral, Truro Cathedral, St. John's College Cambridge and others.

Jeremiah currently serves as the organ scholar at Truro Cathedral in the UK. At Truro, he trains the boy probationers during morning practices, plays for 2-3 Evensongs weekly, and participates in other major services held at the cathedral. He also assists with the organ recital series, which features the renowned Father Willis pipe organ.

Jeremiah is from Madison, Connecticut. When he's not playing the organ, he enjoys pursuing his interest in model railroading and railroad photography, particularly focusing on steam locomotives. In his free time, he also likes to take evening walks along the beach.

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Truro Cathedral's Director of Music, James Anderson-Besant would be delighted to meet and listen to any girls who are

currently in Year 7 or 8 (for entry in Year 9) or boys in Years 2, 3 or 4 (for entry in Year 4). Please email JAB@trurocathedral.org.uk to find out more.



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Truro Cathedral is very grateful for the steadfast support of our TCM members as Friends, Patrons and Chorister Sponsors. Together, we share responsibility as financial stewards of our choir and organ as we seek to maintain the cathedral's musical tradition, ensuring that it flourishes for future generations.

If you, or someone you know, would like to join our 100 plus TCM members or 22 Chorister Sponsors, please contact Sarah McLachlan, Members' Secretary, at TCM@trurocathedral.org.uk for further information.

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