

17 JUNE 2023

Truro Cathedral Choir Summer Concert



Truro
Cathedral
sacred space, common ground

Programme

£3

From the Interim Dean...

Welcome to Truro Cathedral and to the Cathedral Choir's Summer Concert. I am particularly delighted to be writing this introduction to the very first concert conducted by James Anderson-Besant, our new director of music. At the centre of our life here is the worship of God, and the choir is intrinsically part of that worship. James brings with him many skills and I am very much looking forward to working with him. The programme to this concert looks most exciting as always. As ever, it takes the whole choir and the many colleagues and volunteers to create this evening. My thanks go to them all for playing their part in this concert, before and during. Thank you. I hope that you have a thoroughly enjoyable and memorable evening.

Dean Simon





PROGRAMME

I was glad – Charles Hubert Hastings Parry (1848-1918)

Five Mystical Songs – Ralph Vaughan Williams (1872-1958):

Love bade me welcome *Soloist: Jacob Dennison (Bass)*

The Call

All wisdom cometh from the Lord – Philip Moore (b. 1943)

Soloist: Charlie Murray (Bass)

Scherzo – Maurice Durufle (1902-1986)

Soloist: Andrew Wyatt (Organ)

Ex ore innocentium – John Ireland (1879-1962)

Christ rising again – William Byrd (1540-1623)

Soloists: Oriel Blount, Imogen Dowse, Bryher Gemmill, Evie Harrison, Chloe Lansdowne, Millie Montgomery-Smith, Natalie Philips, Lowenna Watkiss (soprano)

Viri Galilaei – Patrick Gowers (1926-2014)

Soloists: John Buckland (tenor), Harry Hoyland (bass)

INTERVAL

Blessed city, heavenly Salem – Edward Bairstow (1874-1946)

Soloists: Jack Hastings, Kes McDowell, Trystan Vaughan (treble)

Let him who seeks – Richard Shephard (1949-2021)

Ave Maria – Franz Biebl (1906-2001)

Soloists: Poppy Carlton (alto), Peter Thomson (tenor), Marc Gregory (bass)

Prelude in E minor BWV 548i – Johann Sebastian Bach (1685-1750)

Soloist: Tom Dilley (organ)

and the swallow – Caroline Shaw (b. 1982)

O sacrum convivium – Olivier Messiaen (1908-1992)

Coronation Te Deum – William Walton (1902-1993)



Introduction

It gives me great pleasure to welcome you to this concert with Truro Cathedral Choir, the first in which I have the privilege to direct these exceptional musicians. I have already been made to feel very welcome, and I am extremely grateful to everyone who has been so helpful to me in my first few weeks here. I am very excited to perform this summer concert this evening; in compiling the programme my first priority was to present music from a wide variety of time periods and styles, full of different emotions, while also including music sung by our very own girl choristers at the coronation last month. Therefore I hope the concert will demonstrate the musical flexibility of these brilliant choristers, adult singers and organists, and convey the different expressions of joy, praise, wonder, and mystery found in these beautiful texts.

The first half begins with Parry's famous setting of Psalm 122, *I was glad*, sung at every coronation since 1902. What an extraordinary moment this was just over a month ago, seeing the King and Queen processing down the length of Westminster Abbey, heralded by Truro's very own girl choristers - I can't imagine what that must have felt like to be there.

After this we will perform two of Vaughan Williams's exquisite *Five Mystical Songs*. The intimacy of George Herbert's poetry in *Love bade me welcome*, movingly set for baritone solo by Vaughan Williams, leads into a final section where the choir wordlessly sings the plainsong melody "O sacrum convivium" (don't worry - you'll hear the words later!). The boy choristers will then sing the short song *The Call*, full of expressive 1-syllable words describing God.

Our next piece, Moore's *All wisdom cometh from the Lord*, also describes the Almighty, setting out the divine origin of wisdom and how God himself exhibits this quality - all with a mixture of grandeur, energy and serenity. Like *Love bade me welcome*, *All wisdom cometh from the Lord* ends quoting ancient plainsong, this time the beautiful words from Psalm 119, "Teach me O Lord the way of thy statutes".

In our first half organ solo, Duruflé's wonderful *Scherzo*, I tend to think of some mischievous gargoyles detaching themselves and cheekily dancing around the cathedral, causing a bit of a nuisance. Once the vergers have sorted them out, the building is back to its usual calm and stillness!

Our first half ends with a set of 3 pieces outlining a recent journey in the church's year: Crucifixion - Resurrection - Ascension. Ireland's *Ex ore innocentium*, an upper-voice setting of the hymn 'It is a thing most wonderful', movingly speaks of Christ's great love for humanity in his sacrifice on the cross; the poem picking up the hard "cr-" sounds to great effect. The crux of the text - Jesus's love for us and the need for us to love him back, unfolds passionately at the end. On Easter Day at the service of Matins, the 'Venite' is replaced by a text called the "Easter Anthems", set by Byrd in *Christ rising again*, with playful soprano duets, bouncing the words off against each other in an exuberant unfolding of Easter joy. 2023 is the 400th anniversary of William Byrd's death, so we had to include music by him, surely one of the greatest ever church music composers. The Easter story leads on to the Ascension, the themes of which are dramatised on a truly epic scale by Patrick Gowers in *Viri Galilaei*. Gowers was most well-known as a film composer, and hopefully you'll hear some hallmarks of a gripping film score in this: the organ imitating the trumpet, the sparkling keyboard evoking the brightness of the Ascension scene, and the general sense of triumph and awe portrayed throughout.

The second half begins with Bairstow's anthem *Blessed city, heavenly salem*, a work on a grand scale, with many contrasting sections for each verse expertly woven together by Bairstow. In a more subtle yet involved way than in *Love bade me welcome* or *All wisdom cometh from the Lord*, plainsong pervades the entire work - the ancient "urbs beata" tune is the basis for the entire setting. I think this anthem shows such genius in its structure, harmony, variety and drama. The boy choristers will then sing a little gem by Richard Shephard, *Let him who seeks*,

with a wonderful compelling tune. After this, our lay vicars and choral scholars will sing Franz Biebl's most well-known composition, his *Ave Maria*. Although you might think you're hearing some plainsong (like in other pieces in this programme), Biebl just made it up to sound like the real thing!

The second half organ solo, Bach's *Prelude in E minor, BWV 548i* displays a grand architecture of structure and tonality, with its powerful opening theme used as a refrain throughout the movement in alternation with various 'verses' in contrasting styles.

After this, we move from the 18th century to the present day, with Caroline Shaw's contemplative work *And the swallow* written in 2017, with the Syrian refugee crisis in mind. I first encountered this piece just recently when I moved to Truro, and I'm struck by its calming, consoling qualities (just like the comfort the swallow gives her children) - the sort of music which floats around Truro's wonderful acoustic. Likewise, hanging in the air, is Messiaen's sublime motet *O sacrum convivium*, which picks up on the same key centre as the Shaw. However, Messiaen's harmony (while not representing his usual, even more extreme tastes), is calming in a completely different and mysterious way, conveying the other-worldliness of the Eucharist and what it recalls for Christians: "Great is the mystery of faith."

Our summer concert ends with one of the greatest coronation commissions, the energetic and complex setting of the *Te Deum* by William Walton. At King Charles III's coronation in May, the service was full of extraordinary music, both old and new - for me personally, this *Te Deum* was the musical high point of it all. This is in no small part down to the Truro girls' skill and commitment, which was a joy to see and hear - I am completely in awe of all the music-making that happened in that service. The work is an impassioned declaration of faith, full of excitement, drama and majesty. In the last 2 pages the text suddenly moves to the first person: "O Lord, in thee have I trusted: let me never be confounded". With the last phrase's plea to God more quietly heartfelt when it is repeated, this concert ends softly. While that might be unusual, the personal perspective drawn in at the end seems a fitting and powerful conclusion to the piece, and a final moment of poise to round off our musical tour this evening.

James Anderson-Besant



Photo credit: @LLEPhotography



WORDS AND PROGRAMME NOTES

I was glad

There are few other pieces that permeate the national consciousness of what “choral music” is more than I was glad. Written for the coronation of Edward VII in 1902, Parry’s setting follows in the long tradition of composers setting words from psalm 122 at British coronations, to signify the entrance of the monarch.

The opening section, with its unmistakable fanfare introduction and emphatic repetition of the words “glad” and “we will go” takes the form of a march, leading us both with the words and the music to the gates of the city of Jerusalem, where the piece takes on a more flowing texture. The words “O pray for the peace of Jerusalem” begin a sincere prayer before returning to the marching style, bringing us to a climactic ending full of the pomp and grandeur fit for royal occasion. This setting has been used in every coronation since its composition, most recently at the coronation of His Majesty King Charles III.

I was glad when they said unto me: We will go into the house of the Lord
Our feet shall stand in thy gates: O Jerusalem.
Jerusalem is built as a city: that is at unity in itself.
O pray for the peace of Jerusalem: they shall prosper that love thee.
Peace be within thy walls: and plenteousness within thy palaces.

Psalm 122: 1-3, 6-7

Love bade me welcome The Call

Ralph Vaughan Williams takes his texts from the great English metaphysical poet George Herbert for his Five Mystical Songs, two of which are to be performed tonight. Completed in 1911, Vaughan Williams sets four poems in five parts for chorus and baritone soloist, which are taken from Herbert’s *The Temple*, published posthumously in 1633 by his friend Nicholas Ferrar.

Love bade me welcome is a dialogue between man and God, and the last lines refer to the Eucharist, where man comes to know God through the act of holy sacrament. At the end of this movement, the choir intones the plainchant melody “O sacrum convivium”, a wordless chorus in contrast to the involved storytelling of the soloist. The Call weaves a beautiful melody through devotional words, the strophic nature a tribute to Herbert’s simple setting of these three verses. The tune is an example of Vaughan Williams’ use of modal harmonies, lending it a timeless air even as the music of the final verse swells and modulates towards the climax at “none can move”, before gently winding down to its final word: “love”.

Love bade me welcome; yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack'd anything.

'A guest,' I answer'd, 'worthy to be here:'
Love said, 'You shall be he.'
'I, the unkind, ungrateful? Ah, my dear,
I cannot look on Thee.'
Love took my hand and smiling did reply,
'Who made the eyes but I?'

'Truth, Lord; but I have marr'd them: let my shame
Go where it doth deserve.'
'And know you not,' says Love, 'Who bore the blame?'
'My dear, then I will serve.'
'You must sit down,' says Love, 'and taste my meat.'
So I did sit and eat.

Come, my Way, my Truth, my Life;
Such a Way as gives us breath,
Such a Truth as ends all strife,
Such a Life as killeth death.

Come, my Light, my Feast, my Strength;
Such a Light as shows a Feast,
Such a Feast as mends in length,
Such a Strength as makes his guest.

Come, my Joy, my Love, my Heart;
Such a Joy as none can move,
Such a Love as none can part,
Such a Heart as joys in love.

The Temple – George Herbert

All wisdom cometh from the Lord

Written in celebration of the 50th anniversary of Lanesborough Preparatory School where the choristers of Guildford Cathedral Choir are educated, this anthem is a triumph of both form and function. The huge variety of musical textures compliment the different aspects of wisdom presented to us in the words from Ecclesiasticus (also known as the Wisdom of Sirach) and Psalm 119 throughout the three main sections.

The strong and austere opening gives way to a rhythmically sharp motif, adding to the questioning nature of the text. The central section opens with a bass solo, posing and answering questions about the nature of wisdom before the full choir join in praising the Lord God. Finally, the psalm verses are sung by the trebles to a plainsong tune often used for the Nunc Dimittis in the evening canticles, thrown into relief by the sustained organ chords and lower voices singing a version of the opening melody, now augmented in longer note values to heighten the mystical aura, as if we are stood before the Lord in his holy temple. At the very last moments, the opening motif is weaved through the lower voices as the trebles finish the plainsong; all people have a share in the wisdom of the Lord.

All wisdom cometh from the Lord, and is with Him for ever.

Who can number the sand of the sea and the drops of rain and the days of eternity?
Who can find out the height of heav'n, and the breadth of the earth and the deep and wisdom.

Wisdom hath been created before all things and the understanding of prudence from everlasting.

The word of God most high is the fountain of Wisdom, and her ways are everlasting commandments.

To whom hath the root of Wisdom been revealed? Or who hath known her wise counsels?

There is one wise and greatly to be fear'd, the Lord sitting upon his throne.

He created her and saw her and numbered her, and poured her out upon all his works.

She is with all flesh according to his gifts, and he hath given her to them that love him.

The fear of the Lord is honour and glory and gladness and a crown of rejoicing.

The fear of the Lord maketh a merry heart and bringeth joy and gladness and a long life.

Teach me O Lord the way of thy statutes: and I shall keep it unto the end.

Give me understanding and I shall keep thy law; yea I shall keep it with my whole heart.

Make me to go in the way of thy commandments: for therein is my desire.

O stablish thy word in thy servant: that I may fear thee.

Behold my delight is in thy commandments: O quicken me in thy righteousness.

Ecclesiasticus 1 vv1-6 & 8-12; Psalm 119 vv33-35 & 38-40

Scherzo

Maurice Duruflé is hailed as one of the finest composers of the twentieth century, instantly recognised for his intricate, finely crafted works. All of his music shows the 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 Scherzo for organ is his opus 2, and was written in 1926. It is dedicated to Tournemire, to whom Duruflé was assistant organist at Basilique Ste-Clotilde until he was appointed Louis Vierne's assistant at Notre Dame de Paris in 1927. Elegant and mellifluous, the piece is bathed in the unmistakable added harmonic colours that characterise Duruflé's music, with a playful theme of flying quavers balanced against held chordal clusters, perhaps depicting a moth's wings as they flutter through a moonlit night.

Ex ore innocentium

This heartfelt anthem focuses the listener's attention on the Passion and death of Jesus Christ through the innocent eyes of a child, amplified by John Ireland's setting for upper voices; the title itself translates as "out of the mouths of innocents". It was written in 1944 and first performed in Durham Cathedral as part as an RSCM summer school course. The words are by Bishop William Walsham How, and are well known from being sung as a hymn in the Anglican communion. Ireland's setting takes these verses and liberates them from the hymnal, writing a plaintive and winding song as the Crucifixion story unfolds through a first-person narrative, identifying as a child stood before the cross. The music is full of drama reflecting the unfolding narrative as it ebbs and flows, building to the idea of a holy fire that links every believer to the heart of Christ.

It is a thing most wonderful,
Almost too wonderful to be,
That God's own Son should come from heaven,
And die to save a child like me.
And yet I know that it is true:
He chose a poor and humble lot,
And wept; and toiled and mourned and died,
For love of those who loved him not.
I sometimes think about the Cross,
And shut my eyes,
And try to see the cruel nails and crown of thorns,
And Jesus crucified for me.
But even could I see him die,
I should but see a little part
Of that great love, which like a fire,
Is always burning in his heart.
And yet I want to love thee, Lord;
O light the flame within my heart,
And I will love thee more and more,
Until I see thee as thou art.

Bishop William Walsham How

Christ rising again

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 sixteenth and seventeenth centuries; the 4th of July this year marks the 400th anniversary of his death.

A prime example of the “verse style” of English anthems with solo and chorus sections illuminating the text, accompanied by either organ or with a consort of instruments (viols, sackbuts, recorders) as available and appropriate to an occasion, takes its words from the so-called “Easter Anthems”, text compiled from the Apostle Paul’s letters to the Corinthians and Romans by Archbishop Cranmer for the Book of Common Prayer to be used at morning prayer on Easter Day. The verse soloists are made up of the 5th and 6th form girl choristers, as Byrd sets upper voice duets to contrast the six-part full choir with artful word-painting throughout, from the rising intervals and scales of resurrection to the dark modulations of death, concluding with a stately Amen.

Christ rising from the dead, now dieth not.
Death from henceforth hath no pow’r upon him.

For in that he died, he died but once to put away sin, but in that he liveth, he liveth unto God.
And so likewise count yourselves dead unto sin, but living unto God, in Christ Jesus our Lord.

Christ is risen again, the first fruits of them that sleep, for seeing that by man came death, by
man came also the resurrection of the dead.

For as in Adam all men do die, so by Christ all men shall be restored to life.
Amen.

Romans 6:9-11; I Corinthians 15:20-22

Viri Galilaei

Composed in 1987 for the consecration of Richard Harries as Bishop of Oxford, this anthem is a gripping setting of the ascension story conceived on a vast scale. Written for double choir, soloists, and two organs, Gowers uses these tremendous resources to monumental effect. The first organ part is actually written for synthesiser, playing a high-pitched glittering sound, while the second part is written for a traditional pipe organ complete with trumpet stop fanfares and deep pedal tones. The opening section, using the liturgical text, has a mystical feel; the twinkling sound of the synthesiser is answered by the full choir "Alleluia", flowering into a shimmering chord.

The narrative of the ascension is represented between the two choirs, at first subdued and uncertain, then opening into surging rhythms before suddenly pausing at the image of the dawn, plunging breathlessly into an arresting glissando on the full organ leading to a driving triple time rhythm that heralds a chorale setting of Bishop Christopher Wordsworth's hymn. The organ accompaniment carries this momentum inexorably forward, the text interjected by alleluias while the trumpet motif and synthesiser blaze through the texture until the final lines. The music returns to its opening atmosphere, as one last choir "alleluia" fades away while the synthesiser and organ sustain until the final transcendent moments.

Alleluia.

And while they looked steadfastly toward heaven as he went up, behold, two men stood by them in white apparel;

Which said unto them: Ye men of Galilee, why stand ye gazing up to heaven?
In like manner as ye have seen him going up into heaven, so shall he come again.
God is gone up with a merry noise, and the Lord with the sound of the trumpet.

Christ to highest heaven ascending, led captivity captive.

Sing ye to the Lord who ascended to the heaven of heavens to the sun rising.

See the conqueror mounts in triumph,
See the king in royal state,
Riding on the clouds his chariot
To his heavenly palace gate;

Hark the choirs of angel voices
Joyful alleluias sing,
And the portals high are lifted
To receive their heav'nly king.

Proper of the Mass on Ascension day; Bishop Christopher Wordsworth

Blessed city, heavenly Salem

Born in Huddersfield in 1874, Edward Cuthbert Bairstow is recognised as one of the great figures of the Anglican choral tradition, and this monumental anthem dates from 1914, one year after he had been appointed Organist of York Minster. It is part of the tradition of “hymn-anthems”, using a well-known hymn tune as the main musical idea around which the rest of the anthem is built.

Bairstow chose the ancient Latin hymn “Urbs beata Jerusalem” as his starting point, and weaves this tune freely through the voice parts. The organ accompaniment is almost totally independent, accompanying the vocal lines with original material rather than simply doubling the parts, at times lyrical and mellifluous and others with shimmering staccato chords. The fourth verse is the most passionately set, leading to an organ interlude that brings the full power of the instrument to the fore before the final verse, a delicate prayer: the lower voices accompanying a tender treble melody, closing with a heartfelt “Amen”.

Blessed City, heav'nly Salem,
Vision dear of peace and love,
Who of living stones art builded
In the height of heaven above,
And by angel hands apparell'd
As a bride doth earthward move.

Out of heav'n from God descending,
New and ready to be wed
To thy Lord, whose love espous'd thee,
Fair adorned shalt thou be led;
All thy gates and all thy bulwarks
Of pure gold are fashioned.

Bright thy gates of pearl are shining,
They are open ever more;
And, their well earn'd rest attaining
Thither faithful souls do soar,
Who for Christ's dear name in this world
Pain and tribulation bore.

Many a blow and biting sculpture
Polish'd well those stones elect,
In their places now compacted,
By the heav'nly Architect.
Nevermore to leave the Temple,
Which with them the Lord hath deck'd.

To this temple, where we call Thee,
Come, O Lord of hosts today;
With thy wonted loving kindness,
Hear thy servants as they pray;
And thy fullest benediction
Shed within its walls away.
Amen.

Words: Hymn for the Office of Dedication, translated J M Neal



Let him who seeks

Richard Shephard is rightfully one of the most recognised figures in Anglican music of the last 50 years. Starting his musical career as a chorister, as many of us do, he served the choir of Gloucester cathedral under the direction of Herbert Sumsion. When he took his degree in Cambridge, he studied composition with Cornwall's own David Willcocks. Alongside cathedral singing, he pursued a career in education and became a highly respected composer of any style he turned his hand to. This short anthem sets a single verse from the Coptic Gospel of Thomas, an extra-canonical "sayings gospel" containing divine expressions attributed to Jesus rather than the biographical aspects found in the four gospels of the New Testament. A sweet tune carries the words through a gently flowing accompaniment that builds naturally with the text.

Let him who seeks not cease seeking until he finds, and when he finds he shall be troubled,
and when he is troubled he will marvel, and he will rule over the All.

Gospel of Thomas; verse 2

Ave Maria

"I am just a composer of little songs" said Franz Biebl of himself, who could never have predicted the international fame this one motet would earn. It was originally written in 1959 while Biebl was a parish organist and male voice choir director in the Bavarian town of Fürstenfeldbruck. One of his church choir members was also a fireman, and asked Biebl if he might compose something for the choir that the fire department was putting together.

The result was this Ave Maria, originally written for double male chorus of tenors and basses: a trio of soloists and a larger four-part ensemble. He also sets the words of the Angelus, another devotional prayer that commemorates the annunciation to Mary and the virgin birth of Christ. These short phrases are sang by soloists to plainsong-like melodies that Biebl wrote himself. The solo trio and chorus pass text and melodic phrases between each other in the main sections, overlapping each other slightly, with one group holding a chord as harmonic support while the other takes the melodic interest.

Angelus Domini nuntiavit Mariae,
et concepit de Spiritu sancto.

The Angel of the Lord announced to Mary,
and she conceived by the Holy Spirit.

Ave Maria, gratia plena,
Dominus tecum, benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus

Hail Mary, full of grace, the Lord is with thee,
blessed art thou among women, and blessed
is the fruit of thy womb, Jesus

Maria dixit: Ecce ancilla Domini, fiat mihi
secundum verbum tuum.

Mary said: Behold the handmaiden of the
Lord. Do to me according to your word.

Ave Maria...

Hail Mary...

Sancta Maria, mater Dei, ora pro nobis
peccatoribus, nunc et in hora mortis nostrae.

Holy Mary, mother of God, pray for us
sinners now and in the hour of our death.

Amen

Amen.

Angelus Domini; Ave Maria

Prelude in E minor BWV 548i

This vast and sophisticated prelude is one from Bach's later compositions of the prelude and fugue style, after he had been appointed Cantor of the Thomaskirche in Leipzig and exhibits his fluent command of style and form. Bach had already composed many orchestral and keyboard concertos, and it is his familiarity with this genre that gives this virtuosic prelude its form, with a recurring opening motif forming the ritornello that the more episodic material returns to. These episodes present their own themes, at times reducing the "scoring" to a lighter texture, varying the rhythmic character, or driving the harmonic development forwards with a rising chromatic pattern. The prelude concludes after a long pedal point, re-establishing the opening motifs and bringing this monumental prelude to a satisfying end.

and the swallow

Caroline Shaw is an American composer and performer based in New York, and won the Pulitzer Prize for music at the age of 30, the youngest person ever to do so. Her compositional credits even stretch to writing an orchestral score for the 2022 film *MOBY DICK; or THE WHALE* by the Massachusetts-born director Wu Tsang. This piece was commissioned by the Nederland Kammerkoor in 2017 as part of the Psalms Experience that saw settings of or from all 150 Psalms performed from a range of historic and contemporary composers.

Shaw sets verses from Psalm 84, choosing verses to emphasise a sense of travel, belonging and homeliness. The opening syncopated rhythms form the basis of the piece, giving it a hushed movement that illustrates the core feeling, moving from dwelling places and through valleys. As the piece draws to a close, the repeated syllables create a sense of gentle rainfall as the text concludes.

How beloved is your dwelling place,
O Lord of hosts
my soul yearns, faints,
my heart and my flesh cry

The sparrow found a house
and the swallow, her nest,
where she may raise her young

They pass through the valley of bakka
they make it a place of springs
the autumn rains also cover it with pools

Psalm 84, verses 1-3a, 6



O sacrum convivium

Written in 1937, this short and arresting motet represents the entirety of Olivier Messiaen's sacred choral music. The text is the antiphon to the Magnificat on the feast of Corpus Christi. The music conjures a sense of deep religiosity, reflecting Messiaen's devotion to the Catholic faith, transporting us to a place of stillness unaffected by any of the world around it. The piece is built around a rich sound of chromatic harmony, and while the rhythm is initially halting, almost hesitant and waiting, it becomes our guide through this celestial music inexorably building to a colossal edifice; finally the other shoe drops as we meet the alleluia, a definitive and serene moment of holy joy in celebrating the sacrament of the Eucharist.

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

O sacred banquet!
In which Christ is received,
the memory of his Passion is renewed.
The mind is filled with grace,
and a pledge of future glory to us is given.
Alleluia.

Antiphon to the Magnificat at 2nd Vespers of Corpus Christi

Coronation Te Deum


Sparkling rhythmic vitality coupled with unexpected shifts of textures, timbres and dynamics leave us in no doubt that we are dealing with a work by William Walton. Commissioned for the coronation of Queen Elizabeth II in 1953, this truly massive setting of an ancient hymn was also used at the coronation of King Charles III, where several of Truro's girls choristers sang.

The history of the Te Deum stretches back to the 4th century, traditionally associated with St Ambrose. In answering his coronation commission, Walton sets the words as lavishly as possible, with a fanfare opening and exercising the resources of a cathedral choir and organist to great effect: the split sides of the choir repeating "continually do cry", the words of angels singing across heaven, becomes "day by day we magnify thee" later on in the anthem, tying the heavenly and earthly perspectives together using the same music. A huge fanfare in the middle of the piece heralds Christ, the "King of Glory", as the music busies itself with the rest of the words. The major motifs return as we come to the end of the anthem, until the final line "let me never be confounded": after a last fanfare the full choir sings an inward-looking statement with rich harmonies bringing this ancient statement of faith to its end.

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.

To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim: continually do cry,

Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty: of thy glory.



The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world: doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come: to be our Judge.

We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious
blood.
Make them to be numbered with thy Saints: in glory everlasting.
O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee; And we worship thy Name: ever world without end.

Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

Book of Common Prayer

Programme notes by Paul-Ethan Bright

Out Now!

The most ambitious recording
by a cathedral choir...



RUSSELL PASCOE
SECULAR REQUIEM
THRENODY FOR JOWAN | A SEQUENCE FOR REMEMBRANCE

Catherine Wyn-Rogers | Julien Van Mellaerts
Truro Cathedral Choir
BBC National Orchestra of Wales
Christopher Gray

 BBC National Orchestra of Wales
Cerddorfa Genedlaethol Gymreig y BBC



Produced in association with BBC Radio 3 and
The BBC National Orchestra of Wales



Available from Truro Cathedral Shop and from
online retailers and streaming platforms.



Background photo credit: Hugh Hastings



Truro Cathedral Choir

Boy Choristers

Thomas Arnold, Oliver Beale-Walker, Daniel Berdinner, Alfie Edwardes,
Tristan Gilbert, Joseph Hagley, Noah Harrison, Jack Hastings*, Archie Jeffers,
Matipa Mawonera, Kes McDowell*, Harris McLachlan, Joseph Taylor,
Trystan Vaughan*, John Woodworth, Albert Wright

Girl Choristers

Oriel Blount, Imogen Dowse*, Bryher Gemmill, Celia Gill, Evie Harrison*,
Imogen Hawkins, Chloe Lansdowne*, Lydia Massey, Millie Montgomery-Smith*,
Oriana Mossman, Natalie Phillips, Ella Sausby, Lowenna Watkiss

**Head Chorister*

Altos

Paul-Ethan Bright, Poppy Carlton, Sasha Lawrence, Colin Wilson

Tenors

John Buckland, Bryan Dadson, Richard Taylor, Peter Thomson

Basses

Oscar Chan, Jacob Dennison, Marc Gregory*, Harry Hoyland, 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 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



James Anderson-Besant is the Director of Music of Truro Cathedral, where he conducts the cathedral choir in its daily services, and is responsible for all aspects of the cathedral's musical output. From September he will also direct the Three Spires Singers.

From 2021-23, James was the assistant director of music of Exeter Cathedral, where he acted as the principal accompanist to the cathedral's liturgy and assisted Timothy Noon in the training of the choristers and the running of the choir. He also directed the St Peter's Singers, the cathedral's auditioned voluntary choir.

Prior to this, James was organ scholar, then assistant organist, at St John's College Cambridge, where he graduated in 2020 with a double starred first degree in music. 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 The Psalms which was recently Editor's Choice in Gramophone Magazine.

At university, James organised and directed performances of Bach's Christmas Oratorio and St John Passion. He won second prize at the 2019 Northern Ireland International Organ Competition, and was also organ scholar for the Charles Wood Festival in Armagh under David Hill. James has held other organ scholar positions with the Cathedral Singers of Christ Church, Oxford, and at Gloucester Cathedral, and his organ teachers have included James Brown, Stephen Farr and James McVinnie.

Supporting us

If you are an individual or business who would like a closer supportive association with Truro Cathedral Choir, please contact James Anderson-Besant:
jab@trurocathedral.org.uk

Photo credit: @LLEPhotography

Andrew Wyatt - Organist



Andrew Wyatt is Assistant Director of Music at Truro Cathedral and also directs 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.

Thomas Dilley - Organist



Thomas Dilley is currently organ scholar at Truro Cathedral. Originally from St Albans, Thomas began learning the organ in 2013 with Andrew Lucas at St Albans Cathedral, subsequently being appointed organ scholar at St Michael's Parish Church in 2015. Between 2017 and 2018 Thomas held the Gordon Reynolds Organ Scholarship at Hampton Court Palace, whilst taking lessons with David Graham at Farm Street Church, Mayfair.

In September 2017 he gained a place to read music at Oxford University with the organ scholarship at The Queen's College. Whilst at Queen's, Thomas enjoyed a busy and varied schedule of services, concerts, broadcasts and tours, whilst receiving organ tuition from William Whitehead. Highlights included recording with the Academy of Ancient Music on continuo for a CD of music by Giovanni Bononcini to be released by Signum Classics in late 2023. During his final year of university, Thomas won the annual award from The Eric Thompson Trust allowing him to study organ and harpsichord abroad for a year at the Conservatoire à Rayonnement Régional de Toulouse with Yoann Tardivel, Phillipe Lefebvre and Julie Pumir. Recent performance venues included the Royal Chapel of Versailles and Notre Dame de Taur, Toulouse.

Thomas is an Associate of the Royal College of Organists, and will be moving to London in September having been granted a scholarship onto the Guildhall Artist Masters program for keyboard/continuo, pursuing freelance work alongside holding the Assistant Organist post at All Saints', Fulham and accompanying the choir of King's College, London.



TRURO SCHOOL



Founded in 1880, Truro School is Cornwall's leading independent day and boarding school for boys and girls aged 3 - 18.

NURSERY | PREP | SENIOR | SIXTH FORM

Esse Quam Videri
To be, rather than to seem to be

“ A friendly, high achieving school with a truly holistic approach to education delivered via an enlightened balance of academic and co-curricular studies, inspiring a real sense of purpose and opportunity. Refreshingly lacking in arrogance but quietly setting itself up as the place to be schooled in Cornwall. ”

The Good Schools Guide

www.truroschool.com

“Without this opportunity, I’m certain I would not be doing what I do today”

FREDERICK BROWN
WELSH NATIONAL OPERA

Could you sponsor a chorister?



“I am thrilled to see the support for our 36 boy and girl choristers, both from individuals and local businesses. Their generosity is enabling us to continue to train Cornish youngsters from many backgrounds to sing at a professional level. It’s so rewarding to see young lives transformed - please do consider sponsoring a chorister.”

JAMES ANDERSON-BESANT, DIRECTOR OF MUSIC



“It’s vital we protect this precious part of the Duchy’s culture”

Colonel Edward Bolitho
Lord Lieutenant of Cornwall

Each year we provide hundreds of hours of tuition, pastoral care, music, robes, transport and educational bursaries.

Sponsor a Chorister is a specific new opportunity for individuals or businesses who are in a position to help with these significant costs. We also welcome ‘in memoriam’ dedications.

With an annual pledge of £1,000 to £5,000, or a one-off donation, you can give a child in Cornwall access to this world class training.

We offer our sponsors optional acknowledgement and a bespoke package, giving you a unique and rewarding experience of the difference you are making.

To explore becoming a Chorister Sponsor

Please contact: jab@trurocathedral.org.uk 01872 276 782

NEED GRAPHIC DESIGN FOR YOUR BUSINESS?

CONTACT US TODAY

bigboxcreativdesign.com



**01872
248337**



WALKERCRIPS
Investment Management

Proud to support Truro Cathedral Choristers

☎ 01872 248688

✉ truro@wcgplc.co.uk

🌐 walkercrips.co.uk/truro

Walker Crips Investment Management Limited
5 Walsingham Place, Truro TR1 2RP

Authorised and regulated by
the Financial Conduct Authority



What will you *experience* in a day on the *Isles of Scilly?*

Experiencing the Isles of Scilly for a day is something you will never forget and you are sure to come back for more.

Fly from Land's End or sail from Penzance for a journey as memorable as the destination.

ISLES OF SCILLY
Travel

BY SHIP | PLANE

ISLESOFSCILLY-TRAVEL.CO.UK



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.

Truro Cathedral Music (TCM) – Friends, Patrons and Chorister Sponsors

Michael & Gillian Bailey
Mrs Ann Benney
Charles Butchart
Miss Ludmilla M Cowin
Fiona Davie
Susanne Deneke
Mrs J Farmer
Geoffrey Folkard
Perran Gay, Canon Precentor Emeritus
Margaret George
Reuben & Pam Girling
Christopher Gray
Michael Grundy
Dr Jacqueline Gumb
Dr J A Harvey
Michael & Judy Hicks
Charles Howlett
Bridget Hugh-Jones, Chapter Canon Emeritus
David Ivall
Mrs Dee Gordon Jackson
Peter & Jacqueline Le Patourel
Richard & Juliet Lingham
Peter & Catriona Macdonald
Mrs Julia MacKenzie
Mrs Pam Miller
Andrew & Christine Millington
Mrs Lizzie Nelson
Lucy & Andrew Nethsingha
William Newcombe & Margaret Kingsley
Andrew & Veryan Pool
Mollie Potter
Mrs Susan Reeve & Mr Matthew Reeve
Joy Reynolds
John Rowlands-Pritchard
Frances Scholar
Alicia Skeplorn
Douglas & Marian Snowden
Dr Philip Stevens
Dr Michael Tedder
Stephen Tucker
Dr M Viner and Mrs S Viner
Mrs Diana Wallis
Mr J Williams



AN INVITATION TO JOIN

Truro Cathedral Music (TCM)

We are a group of supporters who share a love and appreciation of the world class music at Truro Cathedral.

Every member and their contribution is valued, with new members welcome at any time.

“

TCM membership is my gift to me. I feel a little bit closer to the choir's magic and it's satisfying to know I'm helping our musical heritage to flourish.

”

For information on membership and benefits, or to join us, please contact our Members' Secretary, Sarah:

TCM@trurocathedral.org.uk

TRURO CATHEDRAL

The Cathedral Office, Old Cathedral School,
Cathedral Close, Truro, TR12FQ



Photo credit: @LLEPhotography