



Cantate Domino

**with Vox Populi
and The English Cornett
& Sackbut Ensemble**

**Lassus: Missa Bell'Amfitrit' Altera
Hassler: Cantate Domino
Gabrieli: In Ecclesiis**

Saturday 5 April 2025 at 7.30pm

Doors open 6.30pm

Musical Director

Drew Cantrill-Fenwick

Conducting scholar

Eleanor Cully Boehringer

St George's Church

St George's Close

Jesmond NE2 2TF



Registered Charity 514163



Cantate Domino

This evening's concert brings together the music of several composers of the mid- to late- Renaissance to recreate the celebration of a festal Mass in Bavaria around 1600. At the heart of the programme is a setting of the Mass Ordinary by the cosmopolitan Orlando Lassus - Flemish by birth, Italian by training and Bavarian by choice. For over forty years he served as a singer and then Kapellmeister at the court of the Duke of Bavaria, and his frequent European travels during this time gave his music a distinctively international flavour. This work, scored for two choirs and doubled by instruments for the grandest effect, exists only in manuscript form, dating from 1583, so its provenance (including its exotic title) remain a mystery. It is perhaps based on a madrigal of the same name of Venetian origin; Amphitrite was a sea nymph. The movements of the Mass will be heard as Lassus intended, that is, separated by other liturgical works - antiphons, motets, psalms and instrumental pieces. The scope of the setting allows for uniformity and variety in equal measure, as well as a virtuoso display of choral writing. Lassus creates different groups from within both choirs to provide an almost endless textural range, from the intimate to the overwhelming.

Cantate Domino

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|----|--|------------------------------------|
| 1 | The English Cornett & Sackbut Ensemble (ECSE): Passamezzo/Salterello | Gebrüder Hess (n.d.) |
| 2 | Cantate Domino | Hans Leo Hassler (1562-1612) |
| 3 | Ave verum corpus | Francesco Milani (fl. 1630-1638) |
| 4 | Missa Bell'Amfitrit' Altera: Kyrie | Orlando Lassus (1532-1594) |
| 5 | Organ solo: Pass'e mezzo antico | Andrea Gabrieli (1533-1585) |
| 6 | Missa Bell'Amfitrit' Altera: Gloria | Lassus |
| 7 | ECSE: Canzon III a 6 | Giovanni Gabrieli (1557-1612) |
| 8 | In Ecclesiis | Giovanni Gabrieli |
| 9 | Missa Bell'Amfitrit' Altera: Credo | Lassus |
| 10 | ECSE: Nigra sum a 6 | Tomás Luis de Victoria (1548-1611) |

INTERVAL

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|----|---|-----------------------------|
| 11 | Missa Bell'Amfitrit' Altera: Sanctus and Benedictus | Lassus |
| 12 | Organ solo: Intonazione, Settimo Tono | Andrea Gabrieli |
| 13 | Missa Bell'Amfitrit' Altera: Agnus dei | Lassus |
| 14 | Organ solo: Intonazione, Primo Tono | Andrea Gabrieli |
| 15 | O sacrum convivium | Hassler |
| 16 | ECSE: Pulchra es a 6 | Francesco Usper (1561-1641) |
| 17 | Domine Dominus noster | Hassler |

Please join us for light refreshments at the back of the church

1) The English Cornett & Sackbut Ensemble: **Gebrüder Hess** (n.d.)
Passamezzo/Salterello

2) **Hans Leo Hassler** (1562-1612), *Cantate Domino*

An Italian influence is immediately apparent in the music of Hassler, a student of Lassus's pupil, Leonhard Lechner (c.1553-1606). A native of Nuremberg, Hassler spent his formative years in Venice before settling in Augsburg. This psalm setting, in the position of the Entrance Antiphon, and the other pieces by Hassler in the programme, come from the collection of vocal and instrumental music entitled *Sacri Conventus* of 1601. It is scored for three choirs (one fully choral, and the other two comprising instruments and soloists) and alternates sonorous full sections with florid, lighter music to paint the exuberant words.

Cantate Domino: psalm 96 vv1-4.

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|---|---|
| 1 Cantate Domino canticum novum;
cantate Domino omnis terra. | Sing unto the Lord a new song: sing
unto the Lord all the earth. |
| 2 Cantate Domino, et benedicite
nomini ejus; annuntiate de die in diem
salutare ejus. | Sing unto the Lord and bless his
name: shew forth his salvation from
day to day. |
| 3 Annuntiate inter gentes gloriam
ejus; in omnibus populis mirabilia
ejus. | Declare his glory amongst the hea-
then, his wonders among all the
people. |
| 4 Quoniam magnus Dominus, et laud-
abilis nimis: terribilis est super omnes
deos. | For the Lord is great and greatly to
be praised: he is to be feared above
all gods. |

3) **Francesco Milani** (fl. 1630-38), *Ave, verum corpus*

Francesco Milani seems to have spent his entire career at San Petronio, Bologna, first as a singer, then as a trombonist and finally as maestro di cappella from 1630-48. His expressive setting of *Ave, verum* comes from a collection published in Venice in 1638, *Letanie e motetti*, and juxtaposes the austerity of the sixteenth-century stile antico with more up-to-date writing, influenced by early Baroque opera.

Ave verum corpus (14th Century)

Ave verum corpus, natumde Maria
Virgine,
vere passum, immolatum
in cruce pro homine
cujus latus perforatum
unda fluxit sanguine:
esto nobis prægustatum
in mortis examine.

O dulcis, O pie,
O Jesu, fili Mariae,
Miserere nobis.

Hail, true Body, born
of the Virgin Mary,
having truly suffered, sacrificed
on the cross for mankind,
from whose pierced side
water and blood flowed:
Be for us a foretaste
in the trial of death!

O sweet, O merciful,
O Jesus, son of Mary,
have mercy on us.

4) **Orlando Lassus** (1532-1594) *Missa Bell'Amfitrit'Altera: Kyrie*

Kyrie eleison	Lord, have mercy
Christe eleison	Christ, have mercy
Kyrie eleison	Lord, have mercy

5) Organ solo: **Andrea Gabrieli** (1533-85) *Pass'e mezzo antico*

6) *Missa Bell'Amfitrit'Altera: Gloria*

Gloria in excelsis Deo	Glory to God on high,
et in terra pax homínibus bonæ vol-	and in earth peace, good-will to-
untatis.	wards men.
Laudamus te,	We praise thee,
benedicimus te,	we bless thee,
adoramus te,	we worship thee,
glorificamus te,	we glorify thee,
gratias agimus tibi propter magnam	we give thanks to thee for thy great
gloriam tuam,	glory.
Domine Deus, Rex cælestis,	O Lord God, heavenly King,
Deus Pater omnipotens.	God the Father almighty.

Domine Fili Unigenite, Iesu Christe,	O Lord, the only begotten Son, Jesu
Domine Deus, Agnus Dei, Filius Patris,	Christ, Lamb of God, Son of the Fa-
qui tollis peccata mundi,	ther,
miserere nobis;	that takest away the sins of the
qui tollis peccata mundi,	world, have mercy upon us;
suscipe deprecationem nostram.	thou that takest away the sins of the
Qui sedes ad dexteram Patris,	world, receive our prayer.
miserere nobis.	Thou that sittest at the right hand of
	God the Father, have mercy upon us.

Quoniam tu solus Sanctus,	For thou only art holy,
tu solus Dominus,	thou only art the Lord,
tu solus Altissimus,	thou only

6) *Missa Bell'Amfitrit'Altera: Gloria cont'd*

Iesu Christe,
cum Sancto Spiritu:
in gloria Dei Patris.
Amen.

O Christ,
with the Holy Ghost:
art most high in the glory of God the
Father. Amen.

7) The English Cornett & Sackbut Ensemble: **Giovanni Gabrieli** (1557-1612)
Canzon III a 6

8) **Giovanni Gabrieli**, *In ecclesiis*

This work, perhaps the most famous single setting by Giovanni Gabrieli, was written in Venice and published posthumously in the *Symphoniae sacrae* (1615). The composer's earliest music shows an indebtedness to his uncle, **Andrea Gabrieli**, and to Lassus, but *In ecclesiis* is the most developed example of his later style. It contrasts not only pitch, or tessitura, between the four groups of performers, but also different styles of writing. The scoring reflects the generous resources available at San Marco in Venice, and it is possible that the piece has its origins in the annual ceremony of thanksgiving for the passing of the plague epidemic of 1575-77.

In ecclesiis benedicite Domino.
Alleluia.

In omni loco dominationis benedic
anima mea Dominum. *Alleluia.*

In Deo salutari meo et gloria mea.
Alleluia.

Auxilium meum et spes mea
Alleluia.

Deus noster, te invocamus, te
adoramus.

Libera nos, vivifica nos. *Alleluia.*

Deus, adiuto noster in aeternum.
Alleluia.

Bless the Lord in the congregations,
Alleluia.

In every region of his power, bless
the Lord O my soul. *Alleluia.*

In God is my salvation and my glory.
Alleluia.

The Lord is my aid, and my hope is in
God. *Alleluia.*

Our God, we call upon you, we adore
you. *Alleluia.*

Deliver us, revive us! *Alleluia.*

God is our helper forever.
Alleluia.

9) *Missa Bell'Amfitrit'Altera: Credo*

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium,
Et in unum Dominum Iesum
Christum,

Filium Dei unigenitum,
et ex Patre natum, ante omnia saecula,

Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum, consubstantialem Patri:

per quem omnia facta sunt.

Qui propter nos homines et propter
nostram salutem descendit de caelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis sub Pontio
Pilato;

passus et sepultus est,

et resurrexit tertia die, secundum
Scripturas,

et ascendit in caelum, sedet ad dexteram Patris.

Et iterum venturus est cum gloria,
iudicare vivos et mortuos,
cuius regni non erit finis.

Et in Spiritum Sanctum, Dominum et
vivificantem:

qui ex Patre Filioque procedit.

I believe in one God,
the Father Almighty,
Maker of heaven and earth,
And of all things visible and invisible.
And in one Lord Jesus Christ,

the only begotten Son of God,
begotten of his Father before all
worlds,

God of God, light of light,
Very God of very God,
begotten, not made, being of one
substance with the Father,

by whom all things were made:

who for us men, and for our salvation
came down from heaven,

and was incarnate by the Holy Ghost
of the Virgin Mary, and was made
man, and was crucified also for us
under Pontius Pilate:

He suffered and was buried,
and the third day He rose again according
to the Scriptures,

and ascended into heaven, and
sitteth on the right hand of the Father.
And he shall come again with
glory to judge both the quick and the
dead; whose kingdom shall have no
end. And I believe in the Holy Ghost,

The Lord and giver of life,
who proceedeth from the Father and

Missa Bell'Amfitrit'Altera: Credo cont'd

Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam, sanctam, catholicam et ap- ostolicam Ecclesiam. Confiteor unum baptisma in remis- sionem peccatorum. Et exspecto resurrectionem mortuor- um, et vitam venturi saeculi. Amen.	the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And I believe one Catholick and Ap- ostolick Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, And the life of the world to come. Amen.
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10) The English Cornett & Sackbut
Ensemble: *Nigra sum a 6*

Tomás Luis de Victoria (1548-1611)

15 minute INTERVAL

11) *Missa Bell'Amfitrit'Altera: Sanctus and Benedictus*

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Holy, holy, holy, Lord God of Hosts.

Pleni sunt caeli et terrae gloria tua. Hosanna in excelsis.	Heaven and earth are full of thy glory. Hosanna in the highest.
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Benedictus qui venit in nomine Domini. Hosanna in excelsis.	Blessed is he that cometh in the name of the Lord. Hosanna in the highest.
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12) Organ solo: **Andrea Gabrieli**, *Intonazione, Settimo Tono*

13) *Missa Bell'Amfitrit'Altera: Agnus dei*

Agnus Dei qui tollis peccata mundi,	O Lamb of God, that takest away the
miserere nobis.	sins of the world, have mercy upon us.
Agnus Dei qui tollis peccata mundi,	O Lamb of God, that takest away the
miserere nobis.	sins of the world, have mercy upon us.
Agnus Dei qui tollis peccata mundi,	O Lamb of God, that takest away the
dona nobis pacem.	grant us thy peace.

14) Organ solo: **Andrea Gabrieli**, *Intonazione, Primo Tono*

15) **Hassler**, *O Sacrum Convivium*

This work, in the position of the communion motet, is scored for seven voices and organ. It is conceived in a rich, smooth manner, repeating sections of text in different arrangements of the vocal resources before moving to a brighter and airier texture at the optimistic final words “nobis pignus datur. Alleluia.”

O sacrum convivium	O sacred banquet
in quo Christus sumitur:	in which Christ is received,
recolitur memoria passionis eius:	the memory of his Passion is re-
mens impletur gratia:	newed, the mind is filled with grace,
et futurae gloriae nobis pignus datur.	and a pledge of future glory to us is
Alleluia.	given. Alleluia.

16) The English Cornett & Sackbut **Francesco Usper** (1561-1641)
Ensemble: *Pulchra es a 6*

17) **Hassler**, *Domine Dominus noster*

The final choral work of the programme is, like *Cantate Domino*, scored for three choirs in the characteristic Venetian disposition of high-medium-low. This allows for a certain freedom in the deployment of voices and instru-

inspirations, and the reiteration of the opening verse at the end allows for a repeat of the glorious opening tutti.

Domine Dominus noster

1 Domine, Dominus noster, quam admirabile est nomen tuum in universa terra! Quoniam elevata est magnificentia tua super cælos.

2 Ex ore infantium et lactentium perfecisti laudem propter inimicos tuos,

ut destruas inimicum et ultorem.

3 Quoniam videbo cælos tuos, opera digitorum tuorum, lunam et stellas quæ tu fundasti.

4 Quid est homo, quod memor es ejus? aut filius hominis, quoniam visitas eum?

5 Minuisti eum paulominus ab angelis; gloria et honore coronasti eum;

6 et constituisti eum super opera manuum tuarum.

7 Omnia subjecisti sub pedibus ejus, oves et boves universas, insuper et pecora campi,

8 volucres cæli, et pisces maris qui perambulant semitas maris.

9 Domine, Dominus noster, quam admirabile est nomen tuum in universa terra!

1 O Lord our Governor, how excellent is thy Name in all the world; thou that hast set thy glory above the heavens!

2 Out of the mouth of very babes and sucklings hast thou ordained strength, because of thine enemies, that thou mightest still the enemy and the avenger.

3 For I will consider thy heavens, even the works of thy fingers, the moon and the stars, which thou hast ordained. 4 What is man, that thou art mindful of him? and the son of man, that thou visitest him?

5 Thou madest him lower than the angels, to crown him with glory and worship. 6 Thou makest him to have dominion over the works of thy

hands; 7 and thou hast put all things in subjection under his feet—all sheep and oxen, yea, and the beasts of the field, 8 the fowls of the air, and the fishes of the sea, and whatsoever walketh through the paths of the seas. 9 O Lord our Governor, how excellent is thy Name in all the world!

Please join us for light refreshments at the back of the church



The English Cornett & Sackbut Ensemble

The English Cornett & Sackbut Ensemble is a virtuoso period instrument group with a host of distinguished recordings to its name. In addition to its recital work, the ensemble collaborates with leading vocal ensembles such as I Fagiolini, The Tallis Scholars, Alamire, Resurgam, The BBC Singers, The Marian Consort, Westminster Cathedral Choir, and is a regular at major festivals. ECSE is in demand as a recording ensemble, contributing to Gramophone Award-winning discs such as *The Spy's Choirbook* (Obsidian) in 2015, and the monumental Striggio mass in 40 parts *Missa ecco si beato giorno* with I Fagiolini (which scooped the Gramophone Award for Early Music 2011 and also the Diapason d'Or). ECSE celebrated its 25th anniversary in 2018 with a solo CD on the Resonus label entitled *Music for Windy Instruments: sounds from the Court of James I*. Our latest disc is a collaborative CD with the Irish vocal ensemble *Resurgam*; of music by Thomas Weelkes 'Gentleman Extraordinary' released on the Resonus label with Gramophone Magazine awarding it Editor's Choice for January 2024.

Now in its 32nd year, ECSE has another busy year of engagements ahead. Highlights include our debut performance at HM Chapel Royal, Hampton Court Palace and several UK performances of Monteverdi's 1610 Vespers with I Fagiolini. Internationally, this month includes a trip to Galway with the Irish vocal ensemble Resurgam. June sees our first visit to the USA in collaboration with the Tallis Scholars for the opening the Boston Early Music Festival. This is followed by performances in Florence and Rome with Vox Medicea celebrating the Papal Jubilee, including the opening concert in the 2025 Rome Chamber Music Festival. In July ECSE will collaborate with Opera Mascarade on the Florence Choral Course. ECSE returns to Florence in November for another collaboration with Vox Medicea as part of Opera Mascarade's *Sacred Music Programme*.



Vox Populi

Vox Populi is a professional vocal consort based in Newcastle Upon Tyne whose mission is to bring high quality choral music to the North East of England. The group regularly performs a variety of repertoire, from early Renaissance works to modern arrangements of contemporary songs, and has developed a reputation in the North East for their engaging themed concert programmes and enchanting performances. The septet has performed in prestigious venues such as Hexham Abbey, Newcastle Cathedral and Ushaw College Chapel, has toured internationally in Germany and will soon be going to the Netherlands. As well as presenting concerts, the group is passionate about inspiring a new generation of choral singers, through leading choral workshops and performing alongside school choirs and musicians from local communities.



Drew Cantrill-Fenwick

Drew Cantrill-Fenwick is one of the UK's most experienced and versatile church musicians. His career has taken him to three continents, working in schools, churches and cathedrals, and he has appeared in some of the world's most prestigious venues as conductor and organist. He is a Fellow, prize winner, and examiner of the Royal College of Organists, and examiner for the Associated Board of the Royal Schools of Music.

Drew was educated at Durham University, and studied the organ with Lady Susi Jeans, Peter Wright, James Lancelot and Gerre Hancock. Appointed Master of the Choristers at Grimsby Parish Church at the age of just 23, he went on to hold similar positions at the Wellington Cathedral of St. Paul, New Zealand; St. Paul's Cathedral, Buffalo, NY, USA; Croydon Minster, London; and The Royal Hospital School, Holbrook, Suffolk.

In recent years, Drew has been increasingly in demand as a teacher, and as a writer and lecturer on the organ and organ performance. His articles have appeared in *Organists' Review* and *Cathedral Music*, and he has lectured for the RCO and IAO. He is responsible for much of the digital media on the RCO's virtual campus, iRCO, as producer and presenter, and is the director of the RCO's flagship Summer Course, held annually in London. He is currently engaged in doctoral research at Newcastle University in French organ culture 1801-48.



Eleanor Cully Boehringer

Eleanor Cully Boehringer is an artist and composer from Norwich, currently based in Newcastle. She studied Musical Performance at Brunel University and holds a Master's degree in Composition from the University of Huddersfield. Since completing her studies, Eleanor has developed a varied artistic career spanning ten years, encompassing composition, performance, sound and art installations, in addition to teaching.

Eleanor's compositional practice draws upon fragments of song, poetry, and imagined sounds, which translate outward into a score, a concert, or a room. She performs her music across the UK, with performances at Boundaries Festival, Sunderland and Tor Festival, West Yorkshire. In 2014, she was the youngest composer to have her work presented at Huddersfield Contemporary Music Festival, and more recently, she won Kantos Chamber Choir's Carol Competition 2023.

Eleanor works with Newcastle Youth Choir Project and teaches singing with Music Partnership North. She is a member of Chorus of Royal Northern Sinfonia and has conducted members of the choir in performances of her music. She is delighted to continue to work with Drew Cantrill-Fenwick and further develop her conducting skills with Cappella into 2025.

The English Cornetts & Sackbuts Ensemble

Beth Chidgey - cornett

Gawain Glenton - cornett

Conor Hastings - cornett

Adrian France - sackbut

Tom Lees - sackbut

Emily White - sackbut

Vox Populi

Samantha Hutchinson – Soprano

Scarlett Taylor – Soprano

Charlotte Galloway – Alto

Sam Farquhar – Tenor

Ethan Darby – Bass

Lewis West – Bass

Organ solo

Drew Cantrill-Fenwick

Cappella Newcastle

Soprano 1

Eleanor Cully Boehringer*

Micky Bonwick

Rachael Douglass

Sara McMullan

Margaret Reid

Soprano 2

Helen Bartlett

Ellen Green

Sarah Klenka

Sarah Lawrance

Amy McDonough

Helen Young

Tenor1

Jessica Anderson

Andrew Keyes

Robert Lawrance

Tenor 2

Andrew Graydon

Peter Howorth

Stephen Watson

Alto 1

Stephanie Beckman

Katherine Butler

Hilary Cullingford

Heather Hull

Alto 2

Denise Howel

Alison Menzies

Bel Parkin

Cherry Summers

Bass 1

Samuel Davie

Patrick Hazelhurst

David Saunders

Bass 2

Kim Bartlett

John Lewis

Mike Wetherall

Ollie Woods

*Conducting Scholar

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Jane Noble	Nigel Wyrley-Birch

Tot Wyrley-Birch

*If you would like to support the choir in some way, please
consider becoming a Friend. For details contact*

Helen Bartlett at camphoroil101@gmail.com



Keyes Eyecare

is proud to sponsor Cappella Newcastle.

Andrew Keyes, optometrist and Cappella tenor, set up award-winning opticians **Keyes Eyecare** in 2002. Frustrated by the restrictions of working in high pressure environments, where he felt that neither patient experience nor professional satisfaction flourished, Andrew believed that it was critical to create a relaxed and unrushed visit for every patient. Setting up the Gosforth practice from scratch gave the opportunity to grow a business whose focus was on paying truly individual attention to each patient's needs. The practice has grown by personal recommendation, so if you would like to find out more, please have a look at the practice website where there are testimonials from current patients.

In 2023 Andrew set up a new clinic, **Vision Through Colour**, for those with migraine, dyslexia, ADHD, autism and brain injuries who find reading, patterns or bright lights troublesome due to a condition called Visual Stress. Typical symptoms include glare, light sensitivity, difficulty with reading, eyestrain and headache. Sufferers often find text blurred or moving, print distorted or fading, or patterns appearing in print. Reading music can be particularly difficult due to the lines of a stave.

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save the date!

Saturday 28 June 2025

at 7.30pm

An English and American Songbook

Music to include

John Rutter: Birthday Madrigals

Eric Whitacre: Animal Crackers

Sarah Quartel: Songbook

with Lindsay Hanson and trio

conducting:

Drew Cantrill-Fenwick

Eleanor Cully Boehringer

St Gabriel's Church

St Gabriel's Avenue

Newcastle

NE6 5QN

