

# *A Hymn to St Cecilia*



**Simon Lee**  
*Conductor*

**Deborah Thorne**  
*Cello*

**Jan Bradley**  
**Matt Moore**  
*Percussion*

**Friday 22<sup>nd</sup> November 2019**  
**St Ann's Church,**  
**Breamish Street, Newcastle**

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*Please silence all electronic devices*

*Light refreshments will be available after the concert*

## Programme

Exsultate justi	Ludovico da Viadana (c.1560-1627)
A Hymn to St Cecilia	Benjamin Britten (1913-76)
<i>Cello Suite No. 1 in G major</i>	<i>Johann Sebastian Bach</i>
<i>Allemande, Sarabande, Gigue</i>	<i>(1685-1750)</i>
<i>Poem: A Hymn for St Cecilia</i>	<i>Ursula Vaughan Williams</i>
	<i>(1911-2007)</i>
Cherubic Hymn	Sergei Rachmaninov (1873-1943)
<i>from the Liturgy of St John Chrysostom</i>	
Ave Maria	Anton Bruckner (1824-96)
<i>Poem: Some keep the Sabbath</i>	<i>Emily Dickinson (1830-86)</i>
<i>Tre laude dolce No.1 - cello solo</i>	<i>Gavin Bryars (b.1943)</i>
<i>Poem: The Passionate Man's Pilgrimage</i>	<i>Walter Raleigh</i>
	<i>(c.1552-1618)</i>
<i>Chant - cello solo</i>	<i>John Tavener (1944-2013)</i>
<i>Poem: The two-wheeled knights</i>	<i>Tez Watson</i>
O quam gloriosum	Tomás Luis de Victoria (1548-1611)
To the Field of Stars	Gabriel Jackson (b.1962)

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We extend you a very warm welcome to this concert on the feast day of the patron saint of music, Saint Cecilia. Tonight's repertoire celebrates Cecilia and her fellow saint James, as well as the legends associated with them. As Cappella makes its annual pilgrimage to Saint Ann's church, we invite you to join us on the pilgrimage to Santiago de Compostela along the Camino de Santiago. We are delighted to welcome Deborah Thorne on cello and Jan Bradley and Matt Moore who join us as the percussionists for Gabriel Jackson's *To the Field of Stars*. We hope you enjoy tonight's concert.

## Exsultate justi

## Ludovico da Viadana

We open our concert with an exuberant setting of words from Psalm 33 by the Italian composer Ludovico da Viadana. Like many Italian composers of his era Viadana was a man of the cloth; he held musical posts at the cathedrals in Mantua and Fano. His music is full of life and the Italian sunshine. It is thought that this work is the first published example of a basso continuo, although tonight we will be performing it completely a cappella.

Exsultate, justi, in Domino;  
rectos decet collaudatio.  
Confitemini Domino in  
cithara; in psalterio decem  
chordarum psallite illi.  
Cantate ei canticum novum;  
bene psallite ei in  
vociferatione.  
Exsultate, justi, in Domino;  
rectos decet collaudatio.

*Rejoice in the Lord, O ye  
righteous; praise befits the just.  
Give praise to the Lord on the  
harp; sing to him with the  
psaltery, the instrument of ten  
strings.  
Sing to him a new song; sing  
well unto him with a loud noise.  
Rejoice in the Lord, O ye  
righteous; praise befits the just.*

## A hymn to St Cecilia

## Benjamin Britten

Written in 1942, on board ship as Britten was returning to the U.K. in the midst of the Second World War, this extended anthem can be interpreted on several different levels. Primarily, Cecilia's feast day – today – was Britten's birthday and he had always felt an affinity with her. The text for the anthem comes from W. H. Auden, Britten's friend and mentor. Like Britten, he had left England at the start of the war to travel to the safe haven of the United States. This was seen as a betrayal and both artist's reputations suffered. However, unlike Auden, Britten returned to the U.K.

Perhaps the fact that the piece was written at sea inspired the opening...the tenors and basses pass between them a melodic line, over which the sopranos and altos sing a counter-melody, harmonised all in three-part chords. The mood of the music rises and falls like the waves of an ocean until the whole choir sings together Cecilia's hymn easing the pain of all, even those consigned to hell's flames.

There follows a refrain, which acts as a petition to Cecilia to inspire all musicians, especially composing mortals with, in contrast to hell's flames, the immortal fire of heaven. Some analysts have likened the following section – “I cannot grow” to Auden's commentary on his young friend Britten, particularly in its final entreaty to “love me”. The music here is energetic, almost imp-like, running away with itself. The refrain then returns, more emphatic than previously, thanks to the theme being echoed in two of the five parts.

The next section is more reflective, with the chorus setting up solos in each of the vocal parts – the first soprano talks of children playing amongst the ruins of languages and perhaps in the ear of the composer, also against the war-torn backdrop of continental Europe, playing in the ruins of cities across France, Holland and Belgium. The alto sounds a last call to the child to weep, followed by the bass who prays that what has been, will never be again. The second soprano implores those of the child's generation – those who knew not the cause of the war to be thankful for the freedom which they are blessed with, before the tenor rounds off the solos, which encourages the child to wear their “tribulation like a rose”, but then dies away, perhaps so that the painful memories of war may be buried. A final rendition of the refrain draws the piece to a peaceful close.

## I

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

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

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

II

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

I am defeat  
When it knows it  
Can now do nothing  
By suffering.

All you lived through,  
Dancing because you  
No longer need it  
For any deed.

I shall never be  
Different. Love me.

*Blessed Cecilia, etc.*

III

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

Restore our fallen day; O rearrange.

O dear white children casual as birds,  
Playing among the ruined languages,  
So small beside their large confusing words,  
So gay against the greater silences

Of dreadful things you did: O hang the head,  
Impetuous child with the tremendous brain  
O weep, child, weep, O weep away the stain,  
Lost innocence who wished your lover dead,  
Weep for the lives your wishes never led.

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

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

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

That what has been may never be again.

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

O bless the freedom that you never chose.  
O trumpets that unguarded children blow  
About the fortress of their inner foe.

O wear your tribulation like a rose.

*Blessed Cecilia, etc.*

W.H.Auden

***Cello Suite No.1 in G major  
Allemande, Sarabande, Gigue***

***Johann Sebastian Bach***

Composed whilst Bach was Kapellmeister in Cöthen, the six cello suites are perhaps the best-known and most widely celebrated works for any solo instrument. We are without an autograph manuscript, but there is an edition, penned by Bach's second wife, Anna Magdalena which is widely accepted to be an accurate source. We will hear three of the seven movements of the first suite, composed in the key of G

major, a key traditionally associated with calmness and peaceful expressions of gratitude.

Like the famous opening prelude of this suite, the Allemande is a series of running semi-quavers, which flows on and on like a stream meandering through a valley. It briefly modulates to the dominant of D major, but soon returns to the calm and quiet of the home key. The Sarabande follows. This was a triple time dance with a slight emphasis on the second beat, unusual in this metre. Here Bach treats it in an elongated manner, as if each phrase is to be stretched and manipulated. The first suite closes with an energetic gigue, which flows along in 6/8 time, filled with melodic interest created by sequences which rise and fall like a dancer's feet, until with a burst of semi-quavers the final cadence is achieved.

*Poem: A Hymn for St Cecilia*

*Ursula Vaughan Williams*

**Cherubic hymn**

**Sergei Rachmaninov**

Rachmaninov's *Liturgy of St John Chrysostom* is one of his two major choral works – the other being the *All-Night Vespers*. Composed in 1910, Rachmaninov wrote to a friend that he had rarely written anything with such pleasure. The Cherubic hymn lies at the heart of the Orthodox liturgy; it is sung at the Great Entrance, when the prepared and consecrated elements were brought into the main body of the church. Rachmaninov draws on the trinitarian aspect of the theology of the text, setting the music in triple time, with multiple thirds descending from the first entry of the sopranos. The triple time metre is interrupted by a rocking motion in the lower voices, unsettling the ear a little. However, the three beats of the bar are re-established over low pedal notes before the strident middle section breaks forth. Clarion-like, the choir sings of being ready to receive the glory of the King of Heaven, before falling into a litany of alleluias, which mirror the opening by rising like incense.

Despite the composer's love of the work, he did little to promote it and the church authorities, disliking its modernist style, refused to sanction



it for use during services. It therefore quickly fell into obscurity after its premiere, only becoming popular in the late 1980s.

Izhe kheruvimy tayno, tayno  
obrazuyushche, I  
zhivotvoryashchey Troytsye,  
trisvyatuyu pyesn',  
pripyevashche,  
Vsyakoye nynye zhityeskoye  
otlozhim popyecheniye. Amin'.

*Let us represent the cherubim  
in mystic harmony, praise the  
Father, Son and Spirit,  
praise the Trinity, raise our  
three-fold song to the Trinity.  
Let us now cast aside all this  
earthly life. Amen.*

## **Ave Maria**

## **Anton Bruckner**

Anton Bruckner's motets are staples of the choral repertoire. Each of them is treated like a miniature symphony, hinting at Bruckner's future prowess in this arena. Of his three settings of this text, this is by far the most popular. It was composed soon after Bruckner had completed his study of counterpoint during which he was forbidden to write "free" compositions. Released from this ban, the structure of this motet is grand, like the cathedral for which it was written in Linz. It begins with the upper voices and lower voices of the choir singing antiphonally, building towards a climax displaying the range of the human voice. This is followed by a glorious sequence around the circle of fifths before a reflective quiet 'Amen' closes the work.

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 you: you are  
blessed among women, and  
blessed is the fruit of your  
womb, Jesus.*

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

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

*Poem: Some keep the Sabbath*

*Emily Dickinson*

*Tre laude dolce - cello solo*

*Gavin Bryars (b.1943)*

Gavin Bryars has written several settings for voice based on the lauda, a religious song popular in mediaeval and renaissance Italy for performance in public, often outside a church. In this piece for cello he has written a solo melody similar to one for voice, but with added notes for harmony.

*Poem: The Passionate Man's Pilgrimage*

*Walter Raleigh*

*Chant - cello solo*

*John Tavener*

John Tavener wrote *Chant* in 1995 in memory of his close friend, Philip Sherrard, a renowned scholar of Greek and the Orthodox faith, to which Tavener himself had converted. It was first performed by Steven Isserlis who had given many performances of Tavener's *The Protecting Veil*, a 45-minute piece for cello and orchestra.

*Poem: The two-wheeled knights*

*Tez Watson*

**O quam gloriosum est regnum**

**Tomás Luis de Victoria**

Tomás Luis de Victoria's musical education began at Avila Cathedral and then continued in Rome, where it is thought that he may have been a pupil of Palestrina. He is the best known, if not the most prolific, of the Spanish renaissance composers, and his setting of *O quam gloriosum* shows his ability to set a text in such a way that its meaning is amplified. Various examples of word-painting can be found within this short anthem – the most obvious is the setting of the word 'sequuntur' (they follow) where the four voices follow each other up and down the stave, mirroring the saints and angels following the Lamb of God in Heaven.

O quam gloriosum est  
regnum, in quo cum Christo  
gaudent omnes sancti.  
Amicti stolis albis, sequuntur  
Agnum quocumque ierit.

*Antiphon at Vespers,  
All Saints Day*

*O how glorious is that kingdom,  
wherein all the saints rejoice in  
Christ. Clothed in shining  
white raiment, they follow the  
Lamb wherever he may go.*

Gabriel Jackson is one of the shining lights of the contemporary choral world. His compositions have received accolades from across the globe; he is regularly commissioned to write for varying forces including choirs, orchestras and other ensembles. *To the Field of Stars* was commissioned to commemorate the 400<sup>th</sup> anniversary of the death of Tomás Luis de Victoria, and was premiered in 2001. Its seven movements are interspersed with refrains and the cello weaves an obbligato line throughout.

The work opens with a sounding of bells, increasing in intensity until the choir enters with a fanfare to Saint James, the patron saint of Spain, the first of the apostles to be martyred in Jerusalem by the jealous Herod. The cello enters, sounding a plainsong-like melody which tumbles into the first refrain. The text of each of the refrains is drawn from the Codex Calixtinus – the pilgrim’s travel guide to the Camino de Santiago. Alongside hymns and prayers to be said whilst walking, this volume contains travel tips for routines, ways to avoid blisters, safe places to stay.

We begin our pilgrimage with the prayer for travelling – over triadic harmony in the lower voices, the sopranos sing a lilting melody, which the cello echoes, before the drudgery of the walk begins with the traversing of corries (the steep-sided head of a valley), forests and valleys.

Following the second refrain, we learn more of the history of the Spanish peninsula and the legend of St. James through the words of John Adams, who had been President of the United States. Under the litany of the sopranos and altos singing to St. James, the cello plods along, taking one step at a time. The speaker then recites the words of John Adams, whilst all the while the sopranos and altos continue the call to St. James to watch over the travelling pilgrims. A more legato and positive refrain follows.

In the third movement, Jackson sets William Cowper’s hymn, ‘Oh, for a closer walk with God’ for the tenors and basses of the choir. The vocal lines interweave with each other in close harmony, whilst all the while the cello continues its yearning lines, carry the traveller towards the goal of reaching Santiago de Compostela.

The refrain which follows this is set in more parts, with the four-part harmony which is similar to what has come before ornamented with four additional lines, one each of soprano, alto, tenor and bass.

As we continue to travel the Camino, the time has come to ponder what a miracle actually is. Walt Whitman's text speaks of seeing nothing but miracles and the close harmony of the previous movement for the tenors and basses is now embraced by the whole choir. Sinuously, the lines weave like a mind meandering through various keys until the following refrain feels slightly ambiguous in terms of tonality.

In 'Our journey was advanced,' the expectation of the pilgrim's arrival in Santiago de Compostela is palpable – there is a lightness in the step of the soprano melody and the harmony takes on a quality of awe and wonder which builds towards a grand climax.

However, we are not at our final destination yet – before we reach the shrine of St. James, we must walk through the field of stars, or 'Campus Stellæ'. Here the choir sing the names of all of the stars which are visible from northern Spain. The cello too is in the heavens, right at the upper limits of its range, which adds to the otherworldly quality of this movement. The music punctuated by the bells which twinkle like the stars and a stratospheric soprano solo.

A final interlude from the cello which ends with a rising harmonic glissando sees us arrive at Compostela, where Jackson builds on Victoria's *O quam gloriosum*, as he did with the refrain, adding four descant lines which add to the harmony, transforming it into something altogether new. The cello joins at the climax, tripping along with joyful pace until we reach the coda of the entire work, summing up St. James' accolades as all the forces of the ensemble come together in a magnificent conclusion.

### **Further notes by Maggi Dawn:**

"First among apostles, martyr in Jerusalem,/James, shining light of virtue/was chosen to enlighten Spain." These lines from the work's Intrada and Refrain place Saint James in dual contexts. First, according to the Biblical record, he was one of Christ's three closest disciples, later an apostle in Jerusalem, and one of the early Christian Martyrs.

But according to a long-held tradition from Galicia in North West Spain, the body of St James travelled first by sea and then through dense forest, guided miraculously by various creatures, until his relics found their way to Compostela. There his body lay for many years until a shepherd received a revelation that this was the precise resting place of Saint James' body, after which the great Cathedral of Santiago (that is, of "St James") was built up around his relics. Pilgrims began to walk there to seek miracles, creating pilgrim routes across southern France and Spain; the most famous of these is the Camino. The road has as much political and social significance as it does religious. It was an important trade route; it also played a role in jurisprudence: medieval judges sometimes sentenced prisoners to walk the Camino as an alternative to incarceration. For many reasons the road fell into disuse for some time, but its popularity was revived in the 1980s, and today it is walked by more than 250,000 people every year.

At first glance, the texts compiled for Jackson's "Field of Stars" may seem puzzlingly diverse. They fall into place, however, when understood as the chronology of the pilgrimage to the city of St James, as a celebration of centuries of pilgrims who have trodden the Camino to seek miracles at his great Cathedral, and as a tribute to James as the patron saint of travelers. The *Intrada* places us in the saint's legend, and is followed by a prayer from the *Carmina Gadelica* for travellers setting out on a journey. John Adams' history lesson fills in more of the legend of the shepherd who received the revelation. It is followed by William Cowper's self-reproachful but plaintive poem that connects pilgrimage with the idea of devotional life itself as a "walk with God".

Traditionally, pilgrims went in search of miracles, such as healing, or the conception of a child. By drawing Whitman's poem into his text, Jackson subverts the idea of miracles being rare and occurring only in unusual moments; he suggests instead that every moment of the day can be perceived as extraordinary, if only we have eyes to see what is in front of our noses. "As to me," Whitman writes, "I know of nothing else but miracles, Whether I walk the streets of Manhattan,/ Or dart my sight over the roofs of houses toward the sky..."

Emily Dickinson's poem is somewhat darker, using the language of pilgrimage to describe the journey through life that must lead at last to death. Quite what Dickinson meant by "the fork in the road" is much

debated by scholars, but her use of the phrase is reminiscent of the earliest Christian conception of pilgrimage. Even in New Testament times, and in order to distinguish themselves from pagans who journeyed to hallowed sites associated with various divinities, Christians spoke of pilgrimage not in terms of an ephemeral journey to a literal destination but rather as a journey through life, with heaven as their goal. Dickinson's poem, dark though it is, sounds a note of joy when—after surrendering to the inevitable—she finds that every traveller en route to the unknown is finally greeted by God: "Eternity's white flag before, And God at every gate".

At last, then, we come to the "Campus Stellæ," from which it is thought the name Compostela may have derived. The naming of stars one after another takes us into a place of wonder. It is reminiscent of the shepherd's vision of light that identified St James' resting place. It also reminds us of Dickinson's vision of raising the white flag of surrender to God, only to find with joyful relief that God is present at every gate.

Finally the naming of stars anticipates the Antiphons at First and Second Vespers on the feast of Saint James, with the prayer that we might ultimately find our home in the heavenly citadels among the stars: "...restore to your people the lifelong yearned-for that we might be found worthy to reach the heavenly citadels among the stars."

### **Intrada**

Primus ex apostolis,  
Martir Ierosolimis,  
Iacobus egregio  
Sacer est martirio

*First among apostles,  
martyr in Jerusalem,  
James is made holy by his  
extreme martyrdom.*

### **Refrain**

Dum pater familias  
Rex universorum,  
Donaret provincias  
Ius apostolorum,  
Iacobus Hisapnias  
Lux illustrat morum.

*When God the Father,  
universal King, gave each  
apostle authority over an  
earthly province, James,  
shining light of virtue, was  
chosen to enlighten Spain.  
from the Codex Calixtinus*

## 1. Prayer for travelling

Life be in my speech,  
Sense in what I say,  
The bloom of cherries on my lips,  
Till I come back again.

The love Christ Jesus gave  
Be filling every heart for me,  
The love Christ Jesus gave  
Filling me for every one.

Traversing corries, traversing forests,  
Traversing valleys long and wild.  
The fair white Mary still uphold me,  
The shepherd Jesu be my shield,  
The fair white Mary still uphold me,  
The shepherd Jesu be my shield,

from *Carmina Gadelica*  
Translation by Alexander Carmichael

## Refrain

Iacobi Gallecia  
Opem rogat piam,  
Glebe cuius Gloria  
Dat insignem viam,  
Ut precum frequentia  
Cantet melodiam.

*G Galicia asks for the  
merciful aid of James,  
his Glory illuminates  
the earthly road, that  
the crowd may sing  
songs of praise.*

## 2. Pilgrim's song with history lesson

Herru Santiagu,  
Got Santiagu,  
E ultreia, e suseia,  
Deus adiuva nos.

*Lord Saint James*

*Help us, O God.*

I have always regretted that We could not find time to make a Pilgrimage to Saint Iago de Compostella. We were informed, particularly by Mr. Lagoanere, the Original of this Shrine and Temple of St. Iago was this. A certain Shepherd saw a bright Light there in the night. Afterwards it was revealed to an Archbishop that St. James was buried there. This laid the Foundation of a Church, and they have built an Altar on the Spot where the Shepherd saw the Light. In the time of the Moors, the People made a Vow, that if the Moors should be driven from this Country, they would give a certain portion of the Income of their Lands to Saint James. The moors were defeated and expelled and it was reported and believed, that Saint James was in the Battle and fought with a drawn Sword at the head of the Spanish troops, on Horseback. The People, believing that they owed the Victory to the Saint, very cheerfully fulfilled their Vows by paying the Tribute.

Upon the Supposition that this is the place of the Sepulture of Saint James, there are great numbers of Pilgrims, who visit it, every Year, from France, Spain, Italy and other parts of Europe, many of them on foot.

Saint Iago is called the Capital of Galicia, because it is the Seat of the Archbishop and because Saint James is the Patron.

John Adams (1735 – 1826)

## Refrain

Iacobo dat parium  
Omnis mundus gratis,  
Ob cuius remedium  
Miles pietatis  
Cunctorum presidium  
Est ad vota satis.

*The whole of mankind  
freely gives thanks to  
James, soldier of piety;  
through his help he  
redeems all, answering  
our prayers.*



### 3. Walking with God

Oh! for a closer walk with God,  
A calm and heavenly frame;  
A light to shine upon the road,  
That leads me to the Lamb!

Where is the blessedness I knew  
When first I saw the Lord?  
Where is the soul-refreshing view  
Of Jesus and his word?

What peaceful hours I once enjoyed!  
How sweet their memory still!  
But they have left an aching void,  
The world can never fill.

Return, o holy Dove, return,  
Sweet messenger of rest;  
I hate the sins that made thee mourn,  
And drove thee from my breast.

The dearest idol I have known,  
Whate'er that idol be;  
Help me to tear it from thy throne,  
And worship only thee.

So shall my walk be close with God,  
Calm and serene my frame;  
So purer light shall mark the road  
That leads me to the Lamb.

William Cowper (1731-1800)

### Refrain

Iacobum miraculis  
Que fiunt per illum.  
Arctis in periculis  
Acclamet ad illum,  
Quisquis solvi vinculis  
Sperat propter illum.

*By the miracles that  
James accomplishes in  
the straits of danger let  
whoever hopes to be  
freed from his bonds  
cry out to him.*

### 4. Miracles

Why, who makes much of a miracle?  
As to me, I know of nothing else but miracles,  
Whether I walk the streets of Manhattan,  
Or dart my sight over the roofs of houses toward the sky,  
Or wade with naked feet along the beach just in the edge of the water,  
Or stand under trees in the woods,  
Or talk by day with any one I love, or sleep in the bed at night with any  
one I love,

Or sit at table at dinner with the rest,  
Or look at strangers opposite me riding in the car,  
Or watch honey-bees busy around the hive of a summer forenoon,  
Or animals feeding in the fields,  
Or birds, or the wonderfulness of insects in the air,  
Or the wonderfulness of the sundown, or of stars shining so quiet and  
    bright,  
Or the exquisite delicate thin curve of the new moon in spring;  
These with the rest, one and all, are to me miracles,  
The whole referring, yet each distinct and in its place.

Walt Whitman (1818-1892)

## Refrain

O beate Iacobe,  
Virtus nostra vere,  
Nobis hostes remove  
Tuos ac tuere  
Ac devotos adhibe  
Nos tibi placere.

*O blessed James truly  
our strength, take our  
enemies from us and  
protect your people and  
enable us your devotees  
to please you.*

## 5. Our journey had advanced

Our journey had advanced;  
Our feet were almost come  
To that odd fork in Being's road,  
Eternity by term.

Our pace took sudden awe,  
Our feet reluctant led.  
Before were cities, but between,  
The forest of the dead.

Retreat was out of hope,  
Behind, a sealed route,  
Eternity's white flag before,  
And God at every gate.

Emily Dickinson (1830-86)

## Refrain

Iacobo propicio  
Veniam, speremus  
Et, quas ex obsequio  
Merito debemus  
Patri tam eximio  
Dignas laudes demus.  
Amen.

*With James's favour,  
let us hope for  
forgiveness, and give  
the due praises that we  
rightly owe to so  
outstanding a Father.  
Amen.*

## 6. Campus Stellæ (The Field of Stars)

Aldebaran. Gorgonea Tertia. Minelava. Torcularis Septentrionalis.  
Betelgeuse. Hydrobius. Nair Al Saif. Ushakaron. Canopus. Izar.  
Okul. Vindemiatrix. Decrux. Jabbah. Polaris Australis. Wasat.  
Etamin. Kitalpha. Rotanev. Yed Posterior. Fum al Samakah. Lucida  
Anseris. Sirius. Zavijava. Elmuthalleth. Kornephoros. Ras Algethi.  
Terrebellum. Al Minliar al Asad. Shurnakabtishashutu. Proxima  
Centauri. Zuben-al-Akribi. Deneb Algedi.  
Miplacidus.

Vulpecula. Andromeda. Ursa Minor. Boötes. Tucana.  
Camelopardalis. Sagitta. Delphinus. Reticulum. Eridanus. Perseus.  
Fornax. Octans. Grus. Norma. Horologium. Microscopium. Indus.  
Leo Minor. Monoceros. Indus. Lacerta.

Iacobe servorum spes et  
medicina tuorum.  
Redde tuis vitam per  
tempora longa cupitam.  
Ut superum castris iungi  
mereamur in astris.

*James, your servants' hope  
and healing, restore to your  
people the life long yearned  
for, that we may be found  
worthy to reach the heavenly  
citadels among the stars.*

Antiphon at First Vespers,  
Feast of St James.

Zaurak. Sheliak. La Superba. Formalhaut. Yildun. Rigil Kentauris.  
Kaffaljidhma. Eltrain. Wezen. Pulcherrima. Jih. Deneb Kaitos  
Schemali.  
Vega. Okul. Izar. Cor Caroli. Unukalhai. Nashira. Head of Hydra.  
Birhan Isat. Talith Borealis. Mekalinen. Ginear Gunab. Alfecca  
Meridiana.

## 7. Compostela (O quam gloriosum)

O quam gloriosum est  
regnum in quo cum Christo  
gaudent omnes sancti.  
Amicti stolis albis sequuntur  
Agnum quocumque ierit.

O lux et decus Hispanie,  
sanctissime Iacobe; qui inter  
apostolos primatum tenes,  
primus eorum martirio  
laureatus.

O singulare presidium, qui  
meruisti videre Redemptorum  
nostrum adhuc mortalem in  
deitate transformatum; exaudi  
preces servorum tuorum, et  
intercede pro nostra salute  
omniumque populorum.

*O how glorious is the kingdom  
in which all the saints rejoice  
with Christ. Clad in robes of  
white they follow the Lamb  
wherever he may go.*

Antiphon at Second Vespers,  
Feast of All Saints.

*O light and glory of Spain,  
most holy James, who, pre-  
eminent among the apostles,  
was the first to be crowned  
with the laurels of martyrdom.  
O singular protector, who  
deservedly saw our Redeemer  
when, after his mortal life, he  
was made divine, grant the  
prayers of your servants, and  
intercede for our salvation,  
and that of all peoples.*

Antiphon at Second Vespers,  
Feast of St James.

**Simon Lee** recently completed a Master's degree in Choral Conducting at Yale University and the Yale Institute of Sacred Music under the tutelage of Marguerite L. Brooks, Jeffrey Douma and David Hill. During his time in Connecticut, he was conductor of the Marquand Chapel Choir at Yale Divinity School, the Morse Chorale and temporarily the Director of Music at St. Thomas' Episcopal Church. Born and raised in the northwest of England, Simon began his musical career as a chorister at Lancaster Priory. He studied clarinet and saxophone performance at Leeds University where he was also a choral scholar at Leeds R.C. Cathedral. Upon graduation from Leeds in 2009, he moved to Durham to take up the post of tenor Lay Clerk at the Cathedral there. Whilst in Durham, he completed a PGCE in Primary Education at Durham University, and having done this taught in schools across the north-east. Having returned to Durham in June of last year, Simon has rejoined the Cathedral Choir and the Cathedral's Outreach Project, and is concurrently pursuing a career as a choral conductor and tenor soloist. He has also been appointed Director of Curriculum Music at the Chorister School.



**Deborah Thorne** studied at Clare College Cambridge, the Royal Academy of Music and Maastricht Conservatorium. In London she played with City of London Sinfonia, English National Opera, Opera 80, the Academy of Ancient Music and King's Consort before joining the Northern Sinfonia in 1986. She now freelances on baroque and modern cello, is a member of the Avison Ensemble, and gives recital and chamber music concerts. She has taught baroque cello at Royal Conservatoire of Scotland and has taught at Durham, York and Newcastle universities; has coached on Pro Corda and National Children's Orchestra courses, and at Sage Gateshead on the Young Musician's Programme.



**Cappella Novocastriensis** was founded in 1960 by Dr Frederick Hudson to specialise in singing music for worship. It has about 40 members, and often sings unaccompanied. Cappella sings in churches throughout the North East, as well as giving several major concerts each year, and periodically gives performances of early music with Newcastle Baroque playing on period instruments, or renaissance sackbut and cornett ensembles such as QuintEssential. Monteverdi's *Vespers of 1610* has been performed on two occasions in Durham Cathedral. In 1999, with the aid of the Lottery Fund, the City of Newcastle, the Sir James Knott Trust and individual subscriptions, a chamber organ was commissioned from Neil Richerby of Lammermuir Pipeorgans. The choir has also appeared on Tyne Tees Television's *With Voices Raised*, and has produced two CDs of Christmas music, which have been featured on BBC Radio 3's *The Choir*, and Classic FM's *The Full Works*.

### **Choir members**

Jessica Anderson, Helen Bartlett, Kim Bartlett,  
Stephanie Beckman, Katherine Butler, Emma Dowson,  
Paul Gailiunas, Andrew Graydon, Judith Grieve, Kay Griffiths,  
Jacqui Hamlett, Graham Hamlett, Peter Howorth, Denise Howel,  
Frances Hughes, Andrew Keyes, Robert Lawrance, Sarah Lawrance,  
Liz Magee, Alison Menzies, Harriet Mitchison, Alex Murchie,  
Mary Newman, Mike Oswald, Judy Pratt, Gemma Roberts,  
David Saunders, Tessa Sayers, Mike Snow, Julie Stobbs,  
Cherry Summers, Philip Thicknes, John Verney,  
Margaret Verney, Mike Wetherall, Helen Young

*We welcome new members who would like to join the choir. Any voice is welcome. If you are interested, perhaps just to come along to a trial rehearsal, please contact our Chair by email. Her address is*

[jessicaanderson654@gmail.com](mailto:jessicaanderson654@gmail.com)

## **Friends of Cappella Novocastriensis**

Sandy Anderson, Mollie Brown, Peter Coulson,  
Eric Cross, Lindsay Cross, David Foster, Charlotte Houlton,  
Margaret Humphrey, Roy Large, Brenda Orwin, Alan Pratt,  
Bruce Reed, Margery Reed, Alan Simpson,  
Les Stobbs, Jeanne Tozer

*If you would like to support the choir in some way, please consider becoming a Friend. Help of any sort is welcome. For details contact Helen Bartlett at [camphoroil101@gmail.com](mailto:camphoroil101@gmail.com)*

If you would like to be on our electronic mailing list, please fill in a form which you can find on our display board. As yet we do not have an angelic mail service.



we get on with



Website [www.cappellanovocastriensis.com](http://www.cappellanovocastriensis.com)

Facebook [www.facebook.com/CappellaNovocastriensis](http://www.facebook.com/CappellaNovocastriensis)

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### **Live music at your wedding?**

We have a wide repertoire of motets, anthems, hymns, masses, part-songs, and opera choruses.

E-mail our Chair: [jessicaanderson654@gmail.com](mailto:jessicaanderson654@gmail.com)

**Forthcoming concerts by Cappella**

## **Italianate Dresden**

**Saturday 7<sup>th</sup> March 2020 at 7.30 pm  
at Jesmond United Reformed Church,  
Burdon Terrace, Jesmond,  
Newcastle upon Tyne, NE2 3AE**

*Music by Zelenka, Lotti, Haße & Bach*

## **A World of Folk Song**

**Saturday 20<sup>th</sup> June 2020 at 7.30 pm  
at St Gabriel's Church, Heaton,  
Newcastle upon Tyne, NE6 5QN**

*Music by Purcell, Vaughan Williams, Grieg,  
Brahms & Rutter*