



EX CATHEDRA
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Summer Music



by Candlelight

CHOIR | CONSORT | ORCHESTRA | EDUCATION
ARTISTIC DIRECTOR & CONDUCTOR JEFFREY SKIDMORE



Birmingham
City Council



Supported using public funding by
ARTS COUNCIL
ENGLAND

Summer Music by Candlelight

St Peter's Church, Wolverhampton
Saturday 5 June 2021, 5pm & 8pm

Hereford Cathedral
Wednesday 9 June 2021, 3pm & 7.30pm

St John's Smith Square, London
Thursday 10 June 2021, 5pm & 8pm

Symphony Hall, Birmingham
Sunday 13 June 2021, 4pm

Programme

Hymnus Eucharisticus

Benjamin Rogers (1614-1698)

Iam lucis orto sidere

6th century plainchant

The Windhover (Dawn Chorus, 2020)

Liz Dilnot Johnson (b.1964)

Sumer is icumen in

13th century English

Cuckoo! (1936)

Benjamin Britten (1913-1976), arr. Jeffrey Skidmore

Revecy venir du Printans

Claude le Jeune (c.1528/1530-1600)

READING - In defense of our overgrown garden - Matthea Harvey (b.1973)

The Gallant Weaver (1997)

James MacMillan (b.1959)

READING - i thank You God most for this - e.e.cummings (1894-1962)

Hymn to St Cecilia (1941- 42)

Benjamin Britten

READING - Gingo Biloba (1819) - Johann Wolfgang von Goethe (1749-1832)

Trois Chansons (1914-15)

Maurice Ravel (1875-1937)

I Nicolette

II Trois beaux oiseaux du Paradis

III Ronde

READING - maggie and milly and molly and may - e.e.cummings

La Mer (1943)

Charles Trenet (1913-2001), arr. Jeffrey Skidmore

Summer Holiday (1963)

Bruce Welch (b.1941) and Brian Bennett
(b.1940), arr. Jeffrey Skidmore

anyone lived in pretty how town (2018)

Geoff Haynes (b.1959)

READING - The evening sun retreats along the lawn (Summer Requiem 2015) - Vikram Seth
(b.1952)

Saint Teresa's Bookmark (2018)

Penelope Thwaites (b.1944)

Te lucis ante terminum

7th century plainchant

Night Prayer (2016)

Alec Roth (b.1948)

We would like to offer our thanks for their help and support to:

- The Rev Preb. David Wright at St Peter's Collegiate Church, Wolverhampton
- the Dean and Chapter of Hereford Cathedral
- Richard Heason and staff at St John's Smith Square
- the team at Symphony Hall

In accordance with Government guidance, Ex Cathedra and all the venues have undertaken COVID-19 risk assessments and will be implementing safety procedures for the benefit of artists, audience members and staff. All ticket holders are asked to read and follow any guidelines issued to them prior to and during the event.

For the benefit of the whole audience, please ensure that all digital watch alarms, pagers and mobile phones are switched off and please note that photography and the use of recording equipment is strictly forbidden.

ST JOHN'S SMITH SQUARE

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ST JOHN'S SMITH SQUARE

Performers

Ex Cathedra Consort

Jeffrey Skidmore *conductor*

Hilary Campbell *associate conductor*

Wolverhampton:

Soprano Angela Hicks, Margaret Lingas, Imogen Russell*, Katie Trethewey

Alto Sacha Fullerton, Martha McLorinan

Tenor Jack Granby, Ashley Turnell

Bass Thomas Lowen, Lawrence White

Hereford:

Soprano Angela Hicks, Margaret Lingas, Imogen Russell*, Katie Trethewey

Alto Sacha Fullerton, Martha McLorinan

Tenor James Robinson, Ashley Turnell

Bass Thomas Lowen, Lawrence White

London:

Soprano Angela Hicks, Margaret Lingas, Imogen Russell*, Katie Trethewey

Alto Sacha Fullerton, Martha McLorinan

Tenor James Robinson, Ashley Turnell

Bass Thomas Lowen, Lawrence White

Ex Cathedra

Birmingham:

Soprano Marianne Ayling, Alison Burnett, Ros Crouch, Naomi Hedges, Rosy Heneghan, Rebecca Ledgard, Rebecca Mills, Margaret Lingas, Imogen Russell*, Shirley Scott, Rachel Snape, Sally Spencer, Ellie Sperling, Katie Trethewey

Alto Ula Chapman, Sacha Fullerton, Gabriella Liandu*, Rebecca Lloyd, Martha McLorinan, Myriam Smith, Nicola Starkie

Tenor Tim Burton*, Steve Davis, Tony Dean, Nick Drew, Jeremy Reid, James Robinson, Ashley Turnell

Bass Robert Asher, Baz Chapman, John Cotterill, Richard Green, Thomas Lowen, Bill Robinson, David Smith, Jeff Sutherland-Kay, Lawrence White

*Indicates Graduate Scholars 2020-21

Programme Note

The concert begins with the Tower Hymn or **Hymnus Eucharisticus**, traditionally sung on Oxford's Magdalen College Tower at sunrise on May Morning. **Iam lucis orto sidere** is the one and only hymn prescribed for use at Prime in the Divine Office. It is the first office of the new day said in daylight at approximately 6:00 am.



Lichfield Cathedral in Summer, lockdown 2020

The Windhover was commissioned in 2020 and receives its premiere a year later than planned.

Liz writes:

Setting the words of this poem has been a true adventure for me. A muscular bass solo threads through the music, into which wild kestrel calls and the sound of wind through feathers are woven, leading to a climax at the lines 'the fire that breaks from thee then... O my chevalier!' The opening sequence of chords with their shifting harmonies aim to evoke that magical moment of stillness just before sunrise.

Sumer is icumen in is the earliest known polyphony. It was probably composed shortly after the Magna Carta was signed over 800 years ago in 1215. Sometimes referred to as the Summer Canon, or the Cuckoo Song, this ingenious work has a canonic ground bass and a melody which can be sung as a round in 12 parts! **Cuckoo!** by Benjamin Britten takes up the distinctive birdcall. This exquisite miniature is taken from *Friday Afternoons*, a

set of songs written in 1936 for the choir of his brother's boys' school in Prestatyn, North Wales.



Earliest manuscript source for *Sumer is icumen* in courtesy of The British Library.

Le Jeune's frolicsome and acrobatic chanson **Revey venir du Printans** is a fine example of *vers mesurés* and its virtuosic and agile account of the joys of spring inspired Messiaen 350 years later.

Ex Cathedra has worked with James MacMillan for many years and performed many of his great choral masterpieces, including two commissions. **The Gallant Weaver** is a favourite love song.

Hymn to St Cecilia was written in 1942 and is in three sections following the form of Auden's poem. However Britten uses the final verse as a recurring refrain throughout: "Blessed Cecilia, appear in visions to all musicians, appear and inspire". The work is written for five voices (SSATB) including short solos for each voice.

Maurice Ravel was most distressed that he was not able to fight for his country in the First World War and these years produced little music apart from **Trois Chansons**. The texts



Leaf of a Ginkgo Biloba tree.

are by Ravel himself and are superb pastiche. *Nicolette* and *Ronde*, while containing a certain amount of humour, also reveal a cynicism which reflects the times. *Ronde* in particular makes considerable demands on the singers with its sparkling word-play, typical of this genre. The middle song is more serious in nature and while it may allude to Ravel's desire to participate in the war, this heart-rending setting demands a wider interpretation.

The singer song-writer Charles Trenet was born in Narbonne in 1913 and wrote the words for the *chanson classique* *La Mer* in 1929 on a train journey from Montpellier to Perpignan while gazing at the Étang du Thau, a beautiful coastal lagoon west of Sète on the Mediterranean in the South of France. I know it well! The music came to him some years later in 1943.

Summer Holiday was written by Bruce Welsh and Brian Bennet who were members of the Shadows. This number one hit featured in the popular Cliff Richard film in 1963.

anyone lived in a pretty how town sets e.e. cummings's witty poem about the humdrum nature of daily life and ritual and with its delightful melodic and harmonic invention cleverly captures the essential qualities of the text.

Vikram Seth is well known to Ex Cathedra through Alec Roth's many creative collaborations. *Shared Ground*, *Rivered Earth*, and *The Traveller* are works written with Ex Cathedra in mind. *Summer Requiem* is his most recent collection of poems published in 2015. *The evening sun retreats along the lawn* is the last four stanzas of the eponymous poem.

The exquisite setting *Saint Teresa's Bookmark* is taken from our most recent CD recording of choral music by Australian composer Penny Thwaites. It was released at the beginning of lockdown in 2020 and has yet to receive the launch it deserves.

The concert ends with the ancient Latin hymn *Te lucis ante terminum* which dates back to the 7th century. It is a prayer for the end of the day and is the hymn sung at Compline. *Night Prayer* is Alec Roth's recent, atmospheric setting of this wonderful English melody.

Jeffrey Skidmore Summer 2021

Empty/missing seats appeal

It is very important to us to give these concerts but you will notice how many seats are empty or missing to ensure audience distancing. This does mean that each concert represents a significant financial loss for Ex Cathedra. If you can help with a donation we would be extremely grateful. You can:

1. Make a regular donation by [joining our Host of Angels](#)
2. Make a [one off donation](#)
3. Make a one-off contactless donation of £15 as you leave the concert - just look for the banners on your way out

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ONE OFF DONATION

Thank you from all of us at Ex Cathedra.

Texts and translations

Hymnus Eucharisticus - Benjamin Rogers (1614-1698) *Latin text attributed to Dr Nathaniel Ingelo (c.1621-1683)*

Te Deum Patrem colimus
te laudibus prosequimur
qui corpus cibo reficis,
coelesti mentem gratia.

We worship you, God the Father,
we offer you with praise,
for you nourish our bodies
and minds with heavenly grace.

Triune Deus hominum
salutis auctor optime,
immensum hoc mysterium
ovante lingua canimus.

Triune God, of all humanity,
the great author of salvation,
this immense mystery
Our tongues all cheer and sing.

Iam lucis orto sidere - 6th century plainchant

Iam lucis orto sidere
Deum precemur supplices,
ut in diurnis actibus
nos servet a nocentibus.

Now that the daylight fills the sky
We lift our hearts to God on high,
that He, in all we do or say,
would keep us free from harm today.

Deo Patri sit gloria,
eiusque soli Filio,
cum Spiritu Paraclito,
nunc et per omne saeculum.

All praise to God the Father be,
all praise, eternal Son, to Thee,
whom with the Spirit Paraclete we adore,
forever and forevermore.

Amen.

Amen.

The Windhover - Liz Dilnot Johnson (b.1964) *Text - Gerard Manley Hopkins (1844-1889)*

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird, - the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: shéer plód makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.

Sumer is icumen in - 13th century English

Sumer is icumen in
Lhude sing cuccu.
Groweþ sed
and bloweþ med
and springþ þe wude nu.
Sing cuccu.

Awe bleteþ after lomb
lhouþ after calve cu.
Bulluc sterteþ
bucke verteþ

Murie sing cuccu
Cuccu, cuccu
Wel singes þu cuccu
Ne swik þu naver nu.

Sing cuccu nu, Sing cuccu
Sing cuccu, Sing cuccu nu.

Summer has arrived,
Sing loudly, cuckoo.
The seed is growing
And the meadow is blooming,
And the wood is coming into leaf now.
Sing, cuckoo.

The ewe is bleating after her lamb,
The cow is lowing after her calf;
The bullock is prancing,
The billy-goat farting,

Sing merrily, cuckoo
Cuckoo, cuckoo,
You sing well, cuckoo,
Never stop now.

Sing, cuckoo, now; sing, cuckoo;
Sing, cuckoo; sing, cuckoo, now.

Cuckoo! - Benjamin Britten (1913-1976) arr. Jeffrey Skidmore *Text - Jane Taylor (1783-1824)*

Cuckoo, Cuckoo,
What do you do?
“In April I open my bill;
In May I sing night and day;
In June I change my tune;
In July Far far I fly;
In August away I must.”
Cuckoo, Cuckoo,
Cuckoo!

Revecy venir du Printans - Claude Le Jeune (c.1528/1530-1600)

RECHANT à 5
Revecy venir du Printans
L'amourez' et belle saizon.

Spring is back
the beautiful season of love.

CHANT à 2
Le courant des eaus recherchant
Le canal d'été s'éclaircît:
Et la mer calme de ces flots
Amolit le triste courrous:
Le Canard s'egaye plonjant,
Et se lave coint dedans l'eau:
Et la grû qui fourche son vol
Retraverse l'air et s'en va.

The waters seeking
summer's stream light up:
The calm flow of these ripples
soften sad anger:
The duck delights in diving,
and washes itself in the water:
And the crane takes to flight,
flies through the air and departs.

CHANT à 3

Le Soleil éclaire luizant
D'une plus séreine clairté:
Du nuage l'ombre s'enfuit,
Qui se ioû' et court et noircît
Et foretz et champs et coutaus.
Le labeur humain reverdît,
Et la prê' découvre ses fleurs.

The sun shines
with a more serene brightness:
The shadow flies from the cloud,
fleeing and darkening
forests, fields and hills.
Man's labour brings back the greenery,
and the meadow discovers its flowers.

CHANT à 4

De Venus le filz Cupidon
L'univers semant de ses trais,
De sa flamme va réchaufér,
Animaus, qui volet en l'air,
Animaus, qui rampet au chams,
Animaus, qui naget auz eaus.
Ce qui mesmement ne sent pas,
Amoureux se fond de plaizir.

Venus' son, Cupid
scatters his arrows over the world,
with his flame he ignites
creatures who fly,
creatures in the fields,
creatures in the waters.
Even the unsentient ones,
Lovers melt with delight.

CHANT à 5

Rion aussi nous: et cherchon
Les ébas et ieus du Printans:
Toute chose rit de plaizir:
Sélebron la gaye saison,
Revecy venire du Printans
L'amourez' et belle saison.

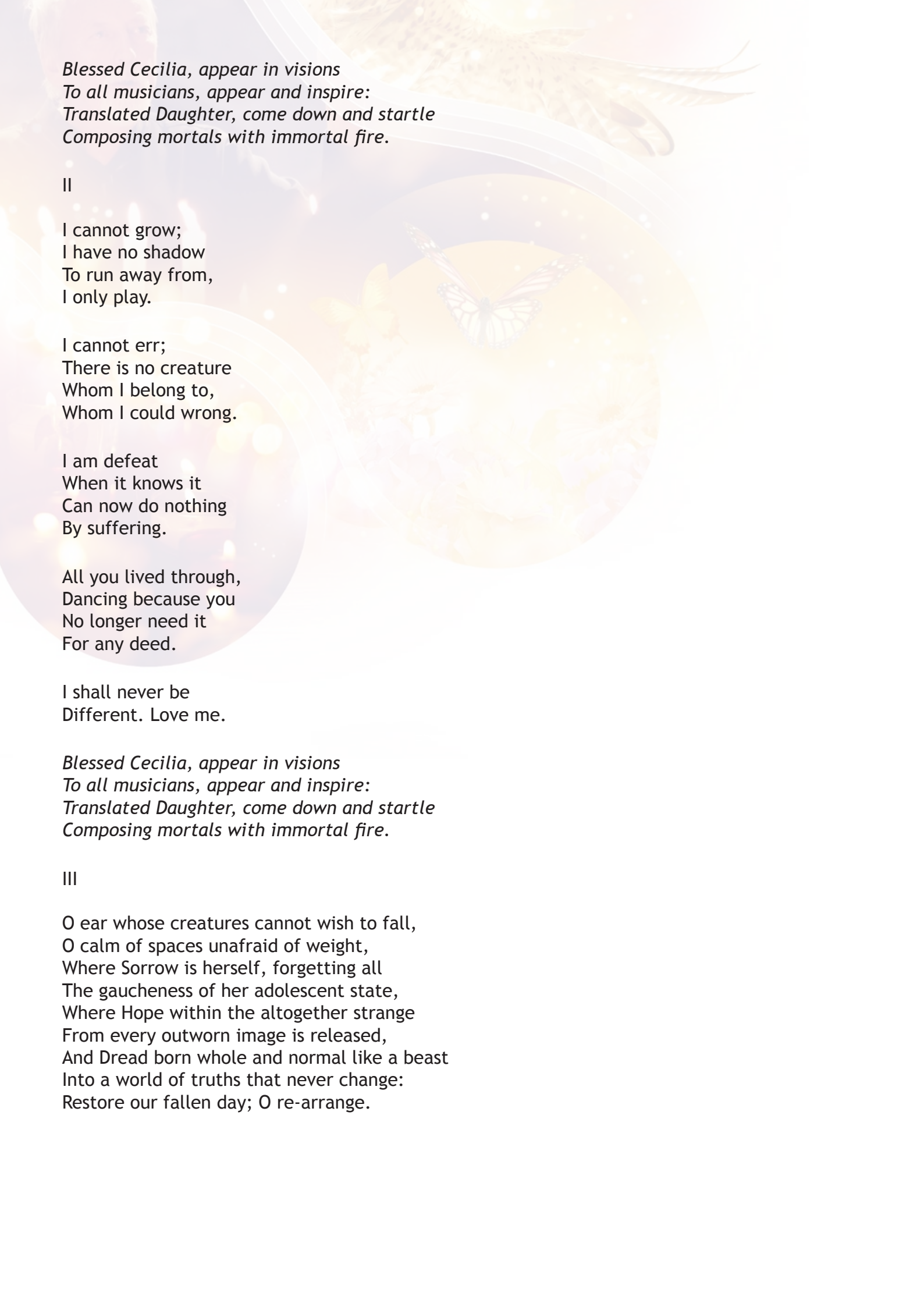
Let us also laugh and seek
the frolics and games of spring.
Everything laughs with pleasure.
Let us celebrate the happy season.
Spring is back,
the beautiful season of love.

Hymn to St Cecilia - Benjamin Britten (1913-1976)
Text - W.H. Auden (1907-1973)

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

III

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

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

O cry created as the bow of sin
Is drawn across our trembling violin.
O weep, child, weep, O weep away the stain.
O law drummed out by hearts against the still
Long winter of our intellectual will.
That what has been may never be again.
O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.
O bless the freedom that you never chose.
O trumpets that unguarded children blow
About the fortress of their inner foe.
O wear your tribulation like a rose.

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

Trois Chansons - Maurice Ravel (1875-1937)

I Nicolette

Nicolette, à la vesprée,
S'allait promener au pré,
Cueillir la pâquerette,
la jonquille et le muguet.
Toute sautillante, toute guillerette,
Lorgnant ci, là, de tous les côtés.

Rencontra vieux loup grognant
Tout hérissé, l'oeil brillant:
"Hé là! Ma Nicolette, viens-tu pas chez
Mère-Grand?"

A perte d'haleine, s'enfuit Nicolette,
Laisant là cornette et socques blancs

Nicolette, at evening song,
went for a walk in the field
to pick daisies,
jonquils and lilies of the valley.
Skipping and brightly tripping
glancing here, there and everywhere.

She met an old wolf, growling
bristling with sparkling eye:
"Hey there, Nicolette, aren't you coming to
your Grandmother?"

Breathless, Nicolette ran away,
Leaving her mobcap and white clogs behind her

Rencontra page joli,
Chausses bleues et pourpoint gris:
“Hé là! ma Nicolette, veux-tu pas d’un doux
ami?”

She met a gentle page,
with blue hose and grey doublet:
“Hey there, Nicolette, would you like a
sweetheart?”

Sage, s’en retourna, très lentement, le
coeur bien marri.

Wise, she turned away, very slowly, sore at
heart.

Rencontra seigneur chenu,
Tors, laid, puant et ventru.
“Hé là! Ma Nicolette, veux-tu pas tous ces
écus?”

She met a grey-haired lord,
twisted, ugly, vile and corpulent.
“Hey there, Nicolette, don’t you want all this
money?”

Vite fut en ses bras, bonne Nicolette,
Jamais au pré n’est revenue.

Quickly she ran into his arms, our good
Nicolette, Never more to return to the field.

II Trois beaux oiseaux du Paradis

Trois beaux oiseaux du Paradis,
(Mon ami z-il est à la guerre)
Trois beaux oiseaux du Paradis
ont passé par ici.

Three lovely birds from Paradise,
(My belov’d is gone to the war)
Three lovely birds from Paradise
have flown this way.

Le premier était plus bleu que ciel,
(Mon ami z-il est à la guerre)
Le second était couleur de neige,
Le troisième rouge vermeil.

The first was bluer than the Heaven
(My belov’d is gone to the war)
The second was the colour of snow
The third bright red.

“Beaux oiselets du Paradis,
(Mon ami z-il est à la guerre)
Beaux oiselets du Paradis,
qu’apportez par ici?”

“Lovely birds from Paradise
(My belov’d is gone to the war)
Lovely birds from Paradise
What brings you this way?”

“J’apporte un regard couleur d’azur.
(Ton ami z-il est à la guerre)”
“Et moi, sur beau front couleur de neige,
Un baiser dois mettre, encor plus pur.”

“I bring a glance of azur,
(Your belov’d has to the fighting gone)”
“And I, on fairest snow white brow,
A kiss must leave, yet purer still.”

“Oiseau vermeil du Paradis,
(Mon ami z-il est à la guerre)
Oiseau vermeil du Paradis,
que portez-vous ainsi?”

“Bright red bird from Paradise,
(My belov’d is gone to the war)
Bright red bird from Paradise,
what do you bring?”

“Un joli coeur tout cramoisi,
(Ton ami z-il est à la guerre)”...
“Ah! je sens mon coeur qui froidit...
Emportez-le aussi.”

“A faithful heart all crimson red
(Your belov’d has to the fighting gone)
“Ah! I feel my heart growing cold.
Take it also with you.”

III Ronde

N'allez pas au bois d'Ormonde,
Jeunes filles, n'allez pas au bois:
Il y a plein de satyres, de centaures,
de malins sorciers,
Des farfadets et des incubes,
Des ogres, des lutins,
Des faunes, des follets, des lamies,
Diables, diablots, diabolins,
Des chèvres-pieds, des gnomes, des démons,
Des loups-garous, des elfes, des myrmidons,
Des enchanteurs et des mages, des stryges,
des sylphes, des moines-bourrus,
des cyclopes, des djinns, gobelins, korrigans,
né-cromans, kobolds.

N'allez pas au bois d'Ormonde,
Jeunes garçons, n'allez pas au bois:
Il y a plein de faunesses, de bacchantes
et de males fées,
Des satyresses, des ogresses,
Et des babaïgas,
Des centaures et des diablasses,
Goules sortant du sabbat,
Des farfadettes et des démons,
Des larves, des nymphes, des myrmidonnes,
Hamadryades, dryades, naïdes, ménades,
thyades, follettes, lémures, gnomides,
succubes,
gorgonnes, gobelines.

N'irons plus au bois d'Ormonde.
Hélas! plus jamais n'irons au bois.
Il n'y a plus de satyres,
plus de nymphes, ni de males fées.
Plus de farfadets, plus d'incubes,
Plus d'ogres, de lutins,
De faunes, de follets, de lamies,
Diables, diablots, diabolins,
De chèvres-pieds, de gnomes, de démons,
De loups-garous, ni d'elfes, de myrmidons,
Plus d'enchanteurs ni de mages, de stryges,
de sylphes, de moines-bourrus,
de cyclopes, de djinns,
de diabloteaux, d'éfrits, d'aegypan, de
sylvains,
gobelins, korrigans, nécromans, kobolds...

Les malavisés vieilles,
Les malavisés vieux les ont effarouchés Ah!

Don't go to the woods of Ormond,
Maidens, don't go to the woods:
They are full of satyrs, centaurs,
wicked wizards,
Of hobgoblins and incubus,
Ogres, imps,
fauns, will o' the wisps, lamies,
Devils, devilkins, imps,
Of goatfooted folk, gnomes and demons,
Werewolves, elves and myrmidons,
Of Enchanters and magicians, stryges,
sylphs, outcast monks,
cyclops, djinns, goblins, korrigans,
necromancers, kobolds.

Don't go to the woods of Ormond.
Young men, don't go to the woods.
They are full of fauns, bacchantes
and wicked fairies,
Of satyresses, ogresses,
And of babayagas,
Of centaures, and she-devils,
Witches leaving the Sabbath,
She goblins, and demonesses,
Of larves and nymphs, myrmidons,
Hamadryads, dryads, nayads, menades, thyades,
will o' wisps, lemurs, she-gnomes, succubus,
gorgons and she-goblins.

We shall go no longer to the woods of Ormond.
Alas, never more to the woods.
There are no more satyrs,
no more nymphs, nor wicked fairies.
No more hobgoblins, no more incubus,
No more ogres, nor imps,
fauns, will o' the wisps, lamies,
Devils, devilkins, imps,
Goatfooted folk, gnomes nor demons,
Werewolves, elves, myrmidons,
No more Enchanters and magicians, stryges
sylphs, outcast monks,
cyclops, djinns,
little devils, efrits, oegypan, nor sylvan,
goblins, korrigans, necromancers, kobolds...

Ill advis'd old women,
Ill advis'd old men have scared them all away.
Ah!

La Mer - Charles Trenet (1913-2001) arr. Jeffrey Skidmore

La mer qu'on voit danser
le long des golfes clairs
a des reflets d'argent, la mer,
des reflets changeants sous la pluie.

The sea we see dancing
along the limpid gulfs
has silvery shimmers, the sea,
changing shimmers under the rain.

La mer au ciel d'été
confond ses blancs moutons
avec les anges si purs,
la mer bergère d'azur infinie.

The sea with the summer sky
merges white horses
with the angels so pure,
the sea, shepherdess of endless blue.

Voyez, près des étangs,
ces grands roseaux mouillés.
Voyez, ces oiseaux blancs
et ces maisons rouillées.

See, by the ponds,
those tall wet reeds.
See, those white birds
and those rusty dwellings.

La mer les a bercés
le long des golfes clairs
et d'une chanson d'amour, la mer
a bercé mon cœur pour la vie.

The sea has lulled them
along the limpid gulfs
and with a love song, the sea
has lulled my heart for life.

Summer Holiday - Bruce Welch (b.1941) & Brian Bennett (1940) arr. Jeffrey Skidmore

We're all going on a summer holiday
No more working for a week or two.
Fun and laughter on our summer holiday
To make our dreams come true for a week or two.

We're going where the sun shines brightly
We're going where the sea is blue,
We've seen it in the movies,
Let's see if it's true.

We're all going on a summer holiday
No more working for a week or two.
Fun and laughter on our summer holiday
To make our dreams come true for a week or two.

anyone lived in a pretty how town - Geoff Haynes (b.1959)

Text - e.e. cummings (1894-1962)

anyone lived in a pretty how town
(with up so floating many bells down)
spring summer autumn winter
he sang his didn't he danced his did.

Women and men (both little and small)
cared for anyone not at all
they sowed their isn't they reaped their same
sun moon stars rain

children guessed (but only a few
and down they forgot as up they grew
autumn winter spring summer)
that noone loved him more by more

when by now and tree by leaf
she laughed his joy she cried his grief
bird by snow and stir by still
anyone's any was all to her

someones married their everyones
laughed their cryings and did their dance
(sleep wake hope and then) they
said their nevers they slept their dream

stars rain sun moon
(and only the snow can begin to explain
how children are apt to forget to remember
with up so floating many bells down)

one day anyone died i guess
(and no one stooped to kiss his face)
busy folk buried them side by side
little by little and was by was

all by all and deep by deep
and more by more they dream their sleep
noone and anyone earth by april
wish by spirit and if by yes.

Women and men (both dong and ding)
summer autumn winter spring
reaped their sowing and went their came
sun moon stars rain

Saint Teresa's Bookmark - Penelope Thwaites (1944)
St Teresa of Ávila (1515-1582)

Let nothing affright thee, nothing disturb thee
All things are passing
Nothing affright thee, nothing disturb thee
All, all things are passing
God never changeth, God never changeth
Patient endurance attaineth to all things
Who God possesseth in nothing is wanting God alone sufficeth.

Te lucis ante terminum - 7th century plainchant

Te lucis ante terminum,
rerum Creator, poscimus,
ut solita clementia
sis præsul ad custodiam.

Procul recedant somnia
et noctium phantasmata;
hostemque nostrum comprime,
ne polluántur corpora.

Præsta, Pater piissime,
patrique compar Unice,
cum Spiritu Paraclito
regnans per omne saeculum.

Amen.

Before the ending of the day,
Creator of the world, we pray
that thy accustomed mercy
may be our protector and guard.

From all ill dreams defend our sight,
from mighty fears and fantasies;
and restrain our enemy,
that our bodies may not be polluted.

May you, O most loving Father, grant this prayer,
and you, the only Son equal to the Father,
who are both reigning with the Spirit, the Advocate,
throughout all the ages.

Amen.

Night prayer - Alec Roth (b.1948)
English translation J.M.Neale (1818-1866)

Te lucis ante terminum
rerum Creator, poscimus,
ut solita clementia
sis præsul ad custodiam.

Procul recedant somnia
et noctium phantasmata;
hostemque nostrum comprime,
ne pollutantur corpora.

Præsta, Pater omnipotens,
Per Iesum Christum Dominum,
Qui tecum in perpetuum
regnat cum Sancto Spiritu.

Amen.

To Thee before the close of day,
Creator of the world, we pray
That, with Thy wonted favour, thou
Wouldst be our guard and keeper now.

Let dreams depart from us,
From fears and terrors of the night;
Withhold from us our ghostly foe,
That spot of sin we may not know.

O Father, that we ask be done,
Through Jesus Christ, Thine only Son,
Who, with the Holy Ghost and thee,
Doth live and reign eternally.

Amen.

Ex Cathedra



Founded in 1969 by Jeffrey Skidmore, Ex Cathedra has become a unique musical resource - a specialist chamber choir, vocal [Consort](#), period- instrument [orchestra](#) and a thriving [education programme](#) - aiming to explore, research and commission the finest choral music and to set the highest standards for excellence in performance and training.

We are known for our passion for seeking out the best, the unfamiliar and the unexpected in the choral repertoire, and for giving high quality performances underpinned by detailed research.

We present a series of concerts in Birmingham, where we are an Associate Artist at Town Hall & Symphony Hall, across the Midlands, and in London. We also enjoy invitations to appear at festivals and concert series across the UK and as far afield as Tel Aviv and New York.

Ex Cathedra has made a significant number of award-winning recordings for Hyperion, NMC, Orchid Classics, SOMM, Signum, and on our own label. The most recent release is a CD of choral music by Penelope Thwaites titled *From Five Continents*, released in spring 2020.

Our extensive programme of award-winning schools and community projects is led by a team of expert Vocal Tutors, who are all members of Ex Cathedra. [Singing Playgrounds](#) has reached over 1,000 primary schools across the UK and also schools in Belgium, China, New Zealand, Singapore, Uganda and Thailand. Arts in Health projects include [Singing Medicine](#) which takes place every week on every ward at Birmingham Children's Hospital and [Singing Pathways](#) which brings wellbeing and communication benefits to adults who have had a stroke or who have dementia.

Nurturing talent is at the heart of our work, and our [Academy of Vocal Music](#) provides a choral training pathway for children and young people aged 4-18. Our choral [Scholarships](#) programme provides a year-long scheme for recent graduates as they establish their professional singing career, and Student Scholarships provide opportunities for singers studying at the Royal Birmingham Conservatoire. Throughout 2020, Hilary Campbell is working very closely with Ex Cathedra and Jeffrey as our current [Associate Conductor](#).

www.excathedra.co.uk

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From the throne

We are often asked about our name. 'Cathedra' is the name for a bishop's throne, and a cathedral is the building that houses that throne. When Jeffrey Skidmore and one of the founding members of the choir were choosing a name for the new group in 1969, they chose Ex Cathedra because it literally means 'from the throne' or in English usage 'with authority'. At the time, Jeffrey and several members of the choir sang at Birmingham Cathedral. The pun was attractive, and researching the repertoire so that it can be performed with authority, style and passion has been a guiding principle since those first performances.

Jeffrey Skidmore

PHOTOGRAPH BY NEIL PUGH



Jeffrey Skidmore's reputation as one of the UK's leading choral directors and an ardent advocate of the importance of singing in people's lives today is rooted in his work with Ex Cathedra, the ensemble he founded 50 years ago in his home city of Birmingham.

Jeffrey's driving passion has been to refresh and reinvigorate the choral repertoire and to make it accessible to as many people as possible. He and Ex Cathedra have long been known for exciting and innovative but always attractive programming, underpinned by research. Under his direction, Ex Cathedra has also shown an enduring commitment to vocal education from its ground-breaking children's singing

programme, Singing Playgrounds, to the nurturing of professional singers at the start of their careers.

As director of Ex Cathedra and its associated Consort and Baroque Orchestra, Jeffrey has appeared in concert halls and festivals across the UK and overseas. He has made a number of highly-acclaimed recordings ranging from Renaissance polyphony to Latin American and French Baroque. He has also worked with other ensembles including the City of Birmingham Symphony Orchestra, the Orchestra of the Age of Enlightenment, Aalborg Sinfoniorkester, the Irish Baroque Orchestra and the BBC Singers.

In the field of opera he has worked with Birmingham Opera Company; Welsh National Opera; Marc Minkowski and David McVicker at the Théâtre des Champs-Élysées; and has given the first performances in modern times of the French Baroque operas *Zaïde* by Royer and *Isis* by Lully. Jeffrey is a pioneer in the field of research and performance of choral works of the 16th, 17th and 18th centuries, both in the old and new worlds. He is also a champion of contemporary choral music and has commissioned more than a dozen new works in recent years.

Jeffrey is a Research Fellow at the University of Birmingham and Artistic Director of the Early Music programme at the Royal Birmingham Conservatoire. He is a regular contributor to the choral programme at Dartington International Summer School and to a wide range of choral workshops and summer schools at home and abroad.

Jeffrey has been recognised with an OBE for services to choral music, and an honorary doctorate from the University of Birmingham.

For more information click [here](#).

Hilary Campbell *Associate Conductor*

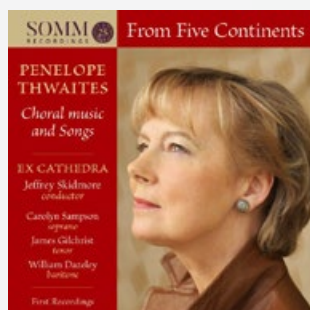


Hilary Campbell is a freelance choral specialist, and is founder and Musical Director of professional chamber choir Blossom Street, and Musical Director of Bristol Choral Society, Chiswick Choir and West London Chamber Choir. Her project work includes guest conducting ensembles such as the BBC Singers, Trinity Laban Chamber Choir and the University of Greenwich Choir, and chorus mastering the BBC Symphony Chorus and Royal Academy of Music Symphony Chorus. Currently, Hilary is also Associate Conductor of Ex Cathedra. She often runs an annual project with Master of the Queen's Music, Judith Weir, at the Royal Academy of Music, in conjunction with Blossom Street and the RAM composition department, and began working there in 2017 as a BMus Lecturer. In addition, she is

conductor of P&O Ferries Choir, the group which won the BBC2 series *The Choir*, and which she met whilst filming for the series.

Hilary gained a Distinction for an MMus in Choral Conducting at the Royal Academy of Music with Patrick Russill; she was also awarded the three choral conducting prizes. She received a Distinction for an MA in Vocal Studies at the University of York, and undertook an Advanced Postgraduate Diploma in singing at Trinity College of Music. Following her studies, she returned to the RAM as the Meaker Fellow 2012-13, the first choral conductor to have been thus honoured. In 2018, Hilary was delighted to be made an Associate of the Royal Academy of Music (ARAM). In addition to her regular conducting work, Hilary also acts as an adjudicator, choral workshop leader and guest conductor. She is a founder member of the Voices of London Festival, and is also a published and prize-winning composer. With Blossom Street, she has released two award-winning Naxos recordings, and recently released a third.

More from Ex Cathedra



THWAITES: FROM FIVE CONTINENTS

“lively, catchy and imaginative... Ex Cathedra in finest fettle”
(BBC Music Magazine)

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PANUFNIK: CELESTIAL BIRD

‘sumptuous harmonies that soar and sting ... magnificent purity of sound’
(BBC Music Magazine)

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Be an Angel!

Your support is vital in helping us achieve our charitable mission to share great choral music with as many people as possible.

A special message from Jeffrey Skidmore:

We believe everyone should have the opportunity to access extraordinary choral music and feel the wonderful benefits of singing, which is why we share our love of singing with as many people as possible through concerts, new commissions, recordings, training choirs for young singers, Scholarships, and community projects that reach 90,000 children and adults every year.

You may not realise that ticket sales only contribute around 20% of our income each year, with a further 10% coming from public funding. This means we need to raise over 70% of our income every year to sustain our programme of work.

As we celebrate our 50th anniversary, we are as ambitious as ever to deliver outstanding performances and participatory opportunities, but we need your help. I should be delighted and enormously grateful if you would consider supporting Ex Cathedra by becoming a valued member of our supporter programme - be an Angel and give the gift of singing today. Thank you.



How to join our Host of Angels

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We would like to thank you by offering the following benefits:

- your name in concert programmes and on our website (you can opt to be anonymous)
- invitations to open rehearsals
- invitations to other special events including our Annual Dinner

It's very easy to become an Angel. Just click:

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where you can make a single or regular donation via the Charities Aid Foundation. Or you can contact Julie Watson, Grants and Giving Manager, at julie@excathedra.co.uk.

Ex Cathedra is a registered charity (no.1004086); if you are a UK taxpayer and Gift Aid your donation, every £1 you give will be worth £1.25 to us.

The rich diversity of Ex Cathedra's work would simply not be possible without the generous support of individuals such as our Angels.

Thank you.

Give the gift of singing

Becoming an Ex Cathedra Angel makes a lovely gift for someone special. We would be delighted to arrange for a personalised welcome pack to be sent to you, to offer as a present. Alternatively, we can send a pack directly on your behalf.

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