

**THE CATHEDRAL CHURCH OF CHRIST  
AND THE BLESSED VIRGIN MARY  
ROCHESTER, ENGLAND**



**ROCHESTER CATHEDRAL  
VOLUNTARY CHOIR**

**Tour Organist: David Coram  
Director: Douglas Henn-Macrae**

***4<sup>th</sup> USA TOUR – Eastertide 2010***

- April 7*            *Oak Harbor Lutheran Church,  
Whidbey Island*
- April 8*            *St Andrew's Episcopal Church, Seattle*
- April 9*            *Episcopal Church of the Ascension, Seattle*
- April 10-11*      *St Barnabas Episcopal Church,  
Bainbridge Island*
- April 11*           *Kilworth Memorial Chapel,  
University of Puget Sound, Tacoma*
- April 13*           *St Mary's Episcopal Church, Lakewood*
- April 14*           *St Mark's Episcopal Cathedral, Seattle*



*We bring greetings from Rochester, England, and offer our sincere thanks to the families who are hosting us this week, and to the various parishes and communities who have kindly invited us to sing in their churches and chapels.*

### ROCHESTER CATHEDRAL

*Six years ago we celebrated our 1400<sup>th</sup> birthday! Since its foundation by St Augustine in AD604, our Cathedral in Rochester, England, has been served by a community of priests (who, for 400 years until 1541, were Benedictine monks) and lay people whose primary function is the daily worship of God. To this end we continue to offer God our best in music and liturgy; and we trust this will be an inspiration to all those who take part.*

*Every day throughout the year Mattins and Evensong are said or sung in the Cathedral, and the Holy Eucharist is celebrated. In 1549 Archbishop Thomas Cranmer formed Mattins from the ancient monastic services of the night and daybreak, and Evensong from Vespers and Compline.*

*For more information about our Cathedral, its services, and to take a virtual tour, please visit [www.rochestercathedral.org](http://www.rochestercathedral.org).*

## THE CATHEDRAL VOLUNTARY CHOIR

*Rochester Cathedral has two choirs: the statutory Cathedral Choir (consisting of Boy and Girl Choristers and the Lay Clerks), which has existed for centuries (though girls were only added to the mix in 1995); and the Voluntary Choir, which was formed in 1995 (and formerly known, until 2008, as the Cathedral Special Choir – hence the confusingly different name on some of our sweatshirts). This choir normally sings all the three choral services (Mattins, Eucharist and Evensong) on between 8 and 10 Sundays each year (mostly in school vacation time) when neither the boys nor girls choirs are available. It also sings evening services on special days such as Ash Wednesday, Maundy Thursday and Ascension Day.*

*The Voluntary Choir consists of a pool of about 40 experienced adult singers aged 14 to 80+ from around the Medway/Maidstone area (in the County of Kent – about halfway between London and the English Channel coast) and from further afield – a couple of members travel regularly from Aachen, Germany, and from Vienna, Austria, to sing with us. From this pool 20-30 singers are usually present at any one time. Although this is, as its name implies, a voluntary choir, members are only admitted after tough auditions: near-perfect sight-reading is essential, as the choir does not meet regularly and rehearsal time is usually limited (eg one 2-hour session to prepare for three Sunday services). Several members of this choir are former Boy or Girl Choristers, and approximately one-quarter of the current membership have degrees in music or diplomas from the London colleges and academies; many are professional musicians – singers, orchestral players, organists or conductors. Other professions represented in the choir include teachers, academics, engineers, journalists, medics, business people, clergy, bankers, social workers, civil servants and clergypersons. Because of their various domestic, business and professional commitments not everyone is able to come on tour, so our touring choir is made up from a selection of the available choir members.*

**Saturday 10 April 2010**  
**St Barnabas Episcopal Church, Bainbridge Island**

**7:30pm**

**CONCERT**

Whitlock	Sing praise to God
Sumsion	One thing have I desired
Ashfield	There is a stream
Ferguson	Jubilate (Faux-Bourdons)

ORGAN SOLO [to be announced]

Ferguson	Death and darkness, get you packing!
Stanford	Magnificat in G
Kelly	He is the Way

INTERVAL

Moore	It is a thing most wonderful
Taverner	Dum transisset sabbatum
Gibbons	If ye be risen again with Christ

ORGAN SOLO [to be announced]

Blair	Ye choirs of new Jerusalem
Stanford	Nunc Dimittis in G
Ireland	Te Deum in F

## PROGRAMME NOTES:

**ROBERT ASHFIELD (1911-2006):** "Bobby" or "Doc" Ashfield (as he was affectionately known in Rochester), was the first Cathedral Organist under whom I [DHM] sang as a very new Supernumerary Lay Clerk in the autumn of 1970, learning the job by singing alongside one of the six regular men. He was born in Surrey, but his family moved to the village of Eynsford in Kent in 1912. His first practical musical experience was blowing the organ in the village church while his mother played - and sometimes they reversed the roles. As a young teenager he attended Tonbridge School, where he excelled both at the organ and on the sports field. In 1928 he entered the Royal College of Music in London to study with Ernest Bullock (then Organist of Westminster Abbey). Having gained his ARCO diploma in 1931 and FRCO the following year, Bullock invited Robert to be his Organ Scholar at the Abbey. In 1934 he was appointed Organist of St John's, Smith Square in London (now a concert hall) and in 1936 he became Music Master at Westminster Abbey Choir School, gaining his BMus from London University the same year. In 1940 he returned to Tonbridge School as Assistant Music Master, and obtained his DMus the following year, before being called up for war service. After the war, in 1946, he went to Southwell Minster in Nottinghamshire as Organist & Rector Chori. He moved to Rochester Cathedral as Organist in 1956 and the following year was also appointed a Professor for Theory and Composition at the Royal College of Music. Robert retired in 1977 but remained active until very recently as a composer and concert promoter, and was still a regular attender at the Cathedral Eucharist on Sunday mornings until shortly before his death at the end of 2006.

His short anthem "*There is a stream*" was written for the choir of St John's, Smith Square in the mid-1930s. It sets part of a hymn text by John Mason (better-known nowadays for "How shall I sing that majesty") and is remarkable for containing not a single musical accidental (a sharp or flat sign) other than those of the E flat key-signature.

*There is a stream, which issues forth from God's eternal throne,  
And from the Lamb, a living stream, clear as the crystal stone.  
This stream doth water paradise; it makes the angels sing;  
One cordial drop revives my heart; hence all my joys do spring:  
Eye hath not seen, nor ear hath heard, from fancy 'tis concealed,  
What thou, Lord, hast laid up for thine, and hast to me revealed.  
John Mason (1645-94)*

**HUGH BLAIR (1864-1932)** was briefly Organist of Worcester Cathedral in the 1890s. His career as cathedral organist came to an abrupt halt on Christmas morning in 1897 when he was found "drunk in charge of the organ". He later worked as an organist in London.

*Ye choirs of new Jerusalem, your sweetest notes employ,  
the Paschal victory to hymn in strains of holy joy.  
For Judah's Lion burst his chains, crushing the serpent's head;  
and cries aloud through death's domains to wake the imprisoned dead.  
Devouring depths of hell their prey at his command restore;  
his ransomed hosts pursue their way where Jesus goes before.  
Triumphant in his glory now to him all power is given;  
to him in one communion bow all saints in earth and heaven.  
While we his soldiers praise our King, his mercy we implore,  
within his palace bright to bring and keep us evermore.  
All glory to the Father be, all glory to the Son,  
all glory, Holy Ghost, to thee, while endless ages run.  
Alleluia! Amen.*

***St Fulbert of Chartres - translated by R Campbell and others***

**BARRY FERGUSON (b. 1942)** As a boy, Barry was Head Chorister at Exeter Cathedral (and accomplished enough, by then, to play for choir practice), and later a music scholar at Clifton College in Bristol under Douglas Fox. He read music at Cambridge, where he was organ scholar of its oldest college, Peterhouse. From there he went to be Assistant Organist to Stanley Vann at Peterborough Cathedral (who celebrated his 100<sup>th</sup> birthday a few weeks ago), then Organist of Wimborne Minster in 1971, and from 1977 Organist & Master of the Choristers at Rochester. In 1994 he "retired" to Dorset, where he is now active as a freelance musician and composer. His faux-bourdon setting of the *Jubilate*, based on the plainsong Tone 5, was written "in loving memory of Michael McCree" - a former Rochester Lay Clerk - in June 1992, three weeks after Mike's death in a road accident shortly after retiring from the choir. This piece and "*Death and darkness*" were both written for the Boys & Men of Rochester Cathedral Choir.

*Death and darkness get you packing, nothing now to man is lacking.  
All your triumphs now are ended, and what Adam marred is mended.  
Graves are beds now for the weary, death a nap, to wake more merry;  
Youth, now full of pious duty, seeks in thee for perfect beauty.  
The weak and aged, tired with length of days, from thee look for new strength,  
And infants with thy pangs contest as pleasant, as if with the breast;  
Then, unto him, who thus has thrown ev'n to contempt thy kingdom down,  
And by his blood did us advance unto his own inheritance,  
To him be glory, power, praise, from this unto the last of days.  
"Easter Hymn" by Henry Vaughan (1621-1695).*

### *Jubilate Deo*

*O be joyful in the Lord, all ye lands: serve the Lord with gladness, and come before his presence with a song. Be ye sure that the Lord he is God: it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture. O go your way into his gates with thanksgiving, and into his courts with praise: be thankful unto him and speak good of his name. For the Lord is gracious, his mercy is everlasting: and his truth endureth from generation to generation.*

*Glory be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now and ever shall be, world without end. Amen.*

**ORLANDO GIBBONS (1583-1625)** Born into a very musical family in Oxford (his father, three brothers, and his son were all musicians), Gibbons was brought up in Cambridge, where he entered the choir of King's College in 1596 and took his MusB degree ten years later. He was appointed Organist of the Chapel Royal (which in those days was a body of people, not a building) in 1604, and Chamber Musician to King James I in 1619. Oxford University gave him a DMus in 1622, and the following year he became Organist of Westminster Abbey. He was taken ill and died suddenly in 1625 at Canterbury while waiting to officiate at the marriage of the new King, Charles I, for which he had composed some music.

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

***Colossians 3 : 1-4.***

**JOHN IRELAND (1879-1962)** was born in Cheshire and died in Sussex. He studied at the Royal College of Music, where his composition teacher was Stanford. He was Organist of St Luke's, Chelsea, from 1904 to 1926, and a Professor of Composition at the Royal College from 1923 to 1939, where his pupils included Benjamin Britten and EJ Moeran. Apart from his positions as organist and teacher, his whole life was devoted to composition. It has been suggested that the opening melody of his *Te Deum in F* resembles that of the Beatles' song "Hey, Jude", and one can't help wondering if this piece might have been in the choir's repertoire at St Barnabas, Penny Lane, Liverpool in the 1950s and perhaps influenced a young chorister named Paul McCartney....

*We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting. To thee all angels cry aloud: the heavens and all the powers therein. To thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy, Lord God of Sabbaoth; Heaven and earth are full of the majesty of thy glory. The glorious company of the Apostles praise thee. The goodly fellowship of the Prophets praise thee. The noble army of Martyrs praise thee. The holy Church throughout all the world doth acknowledge thee; The Father, of an infinite Majesty; Thine honourable, true and only Son; Also the Holy Ghost, the Comforter. Thou art the King of Glory, O Christ. Thou art the everlasting Son of the Father. When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb. When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers. Thou sittest at the right hand of God, in the glory of the Father. We believe that thou shalt come to be our Judge. We therefore pray thee, help thy servants whom thou hast redeemed with thy precious blood. Make them to be numbered with thy Saints in glory everlasting. O Lord, save thy people and bless thine heritage. Govern them, and lift them up for ever. Day by day we magnify thee; and we worship thy Name, ever world without end. Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us, have mercy upon us. O Lord, let thy mercy lighten upon us, as our trust is in thee. O Lord, in thee have I trusted: let me never be confounded.*

**BRYAN KELLY (b.1934)** was born in Oxford and studied at the RCM with Gordon Jacob and Herbert Howells, and later, briefly, with Nadia Boulanger in Paris. He taught at the Royal Scottish Academy of Music and then for 22 years from 1963 at the RCM in London. Since then he has worked in Washington DC, Italy and Egypt, and now divides his time between the UK, France and the Middle East. His setting of Auden's poem "*He is the Way*" is dated 1979 and was commissioned by the Royal School of Church Music for a Festival Service Book entitled "The Nine Gifts".

*He is the Way. Follow him through the Land of Unlikeness;  
You will see rare beats and have unique adventures.  
He is the Truth. Seek him in the Kingdom of Anxiety;  
You will come to a great city that has expected your return for years.  
He is the Life. Love him in the World of the Flesh;  
And at your marriage all its occasions shall dance for joy.  
WH Auden (1907-73)*

**PHILIP MOORE (born 1943)** was educated at Maidstone Grammar School (just 6 miles from Rochester) and became Assistant Organist of Canterbury Cathedral in 1968 before moving to Guildford Cathedral as Organist & Master of the Choristers in 1974. Seven years later he succeeded Francis Jackson as Organist & Master of the Music at York Minster, where he stayed until retiring in 2008.

*It is a thing most wonderful, almost too wonderful to be,  
that God's own Son should come from heaven, and die to save a child like me.  
And yet I know that it is true: he chose a poor and humble lot,  
and wept and toiled and mourned and died for love of those who loved him not.  
I sometimes think about the Cross, and shut my eyes, and try to see  
the cruel nails and crown of thorns, and Jesus crucified for me.  
But even could I see him die, I could but see a little part  
of that great love which, like a fire, is always burning in his heart.  
And yet I want to love thee, Lord! O light the flame within my heart,  
and I will love thee more and more, until I see thee as thou art.  
**Bishop W Walsham How (1823-97)***

**SIR CHARLES VILLIERS STANFORD (1852-1924)** was born in Dublin, Ireland, and studied in Cambridge, Leipzig and Berlin. At the age of 21 he became organist of Trinity College, Cambridge (a post he held for nearly 20 years) and also, shortly afterwards, conductor of the Cambridge University Music Society, with whom he gave the first British performances of several works by Brahms, who later became a good friend, and by whom he was greatly influenced. From 1883 he was Professor of Composition at the Royal College of Music, where his pupils included Vaughan Williams, Bliss, Howells, Ireland and Holst; four years later he became Professor of Music at Cambridge University (where he was also Organist of Trinity College 1874-93), and held both these appointments until his death. Together with Parry he was one of the principal figures in the "renaissance" of British music in the late 19th century, and his importance is recognised in the fact that he is buried next to Henry Purcell in Westminster Abbey. Stanford's setting of the *Magnificat & Nunc Dimittis in G* (one of his many much-loved settings of these texts in various keys) is a favourite item in the "English Cathedral" repertoire. The Magnificat features a soprano soloist (symbolising the Virgin Mary) over the full choir with an organ part made up mainly of arpeggio figurations, said by some to represent a spinning-wheel. (This solo spot is one of the most sought-after and fought-over solos in the whole repertoire!) The Nunc Dimittis features a solo bass, symbolising the aged Simeon.

**HERBERT SUMSION (1899-1995):** Herbert Whitton (usually known as "John") Sumsion was born in Gloucester, whose Cathedral he served for most of his life: he began as an articled pupil to the then organist, Herbert Brewer, from 1915 to 1917, continuing as Assistant Organist 1916-1917 and again 1919-1922. After a break of four years at a church in London and two years teaching in the United States, he returned to Gloucester to succeed Brewer as Cathedral Organist in 1928, remaining there for almost 40 years. In the 1940s he spent his honeymoon in the White Mountains of New Hampshire. This short anthem for unaccompanied double choir, though not written by a Rochester composer, has definite Rochester connections: it was commissioned by the Rochester Lay Clerks and Organists for the marriage of one of their colleagues, whose favourite composer Sumsion was.

*One thing have I desired of the Lord which I will require:  
Even that I may dwell in the house of the Lord all the days of my life;  
To behold the fair beauty of the Lord and to visit his temple.  
Psalm 27: 4*

**JOHN TAVERNER (d. 1543)** One of the great polyphonic masters of 16<sup>th</sup> century English music. Estimates of Taverner's birth date vary between circa 1490 and 1495, and details of his early life are sketchy. He was probably born and brought up in Lincolnshire, possibly singing in the collegiate church in Tattershall as a boy; he was certainly in the choir there as a "Clerk-Fellow" in 1525. He was Organist & Master of the Choristers at the newly-founded Cardinal College (named after its founder, Cardinal Wolsey, now known as Christ Church), Oxford, from 1526, where he was imprisoned for heresy in 1528 (though later pardoned by Wolsey). The College declined as Wolsey fell out of favour with Henry VIII, and Taverner left there in 1530. The latter part of his life was spent in Boston, Lincolnshire, where he worked as an agent of Thomas Cromwell, taking part in fanatical destructions of church property.

***DUM TRANSISSET SABBATUM (2<sup>nd</sup> setting)***

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

*[When the sabbath was past, Mary Magdalene and Mary the mother of James, and Salome, brought spices, so that they might go and anoint Jesus. Alleluia.]*

***3<sup>rd</sup> Respond at Matins on Easter Day according to the Sarum Rite.***

**PERCY WHITLOCK (1903-1946)** was born in Chatham (which, with Rochester to the west and Gillingham to the east, nowadays forms part of the "Medway Towns" conurbation) and sang as a chorister at Rochester Cathedral, where he was later Assistant Organist from 1921 to 1930, as well as holding church organist's posts in Borstal (a nearby village) and Chatham. From 1932 he was Organist at St Stephen's Church and Borough Organist in Bournemouth, where he died.

*Sing praise to God who reigns above, the God of all creation,  
The God of power, the God of love, the God of our Salvation;  
With healing balm my soul he fills, and every faithless murmur stills:  
To God all praise and glory!*

*What God's Almighty power hath made his gracious mercy keepeth;  
By morning glow or evening shade his watchful eye ne'er sleepeth:  
Within the Kingdom of his might all is just and all is right:  
To God all praise and glory!  
Then all my joyful way along I sing aloud thy praises,  
That men may hear the grateful song my voice unwearied raises:  
Be joyful in the Lord, my heart! Both soul and body bear your part!  
To God all praise and glory!*

**Words: Frances Cox**

**ROCHESTER CATHEDRAL VOLUNTARY CHOIR  
MEMBERS OF THE 2010 USA TOUR:**

**SOPRANO**

*Rosemary Clemence  
Bethany George  
Glenys Goulstone  
Alice Green  
Amanda Grout  
Rosemary Henn-Macrae  
Jessie Kinney  
Anne Mattocks  
Jo Mings  
Emily Ransley  
Abbey Sanders  
Olivia Smith*

**ALTO**

*Gill Newman  
Kris Thomsett  
Susie Simpson  
Christopher Winter*

**SUPPORTERS**

**TENOR**

*David Clark  
Sam Corkin  
James Furniss-Roe  
James Green*

**BASS**

*Nigel Montagu  
Paul Simpson  
Heinz Schwartz  
Alan Sheldon*

**ORGANIST**

*David Coram*

**DIRECTOR**

*Douglas Henn-Macrae*

*Alice & Lydia Coram  
Paula Furniss-Roe*

**DAVID CORAM** has been playing the organ since he was 11. He was an Organ Scholar at Oxford and has had a varied career since then, including managing a piano shop, a pub, road resurfacing, selling plastic windows, and making glass furniture. More recently he was Assistant Organist at Romsey Abbey in Hampshire until moving in 2008 to be Director of Music at St Peter's, Bournemouth. This is his first tour as our Guest Organist, and we are most grateful to him for joining us.

**DOUGLAS HENN-MACRAE** has been involved with the choirs at Rochester Cathedral since he first sang as a Supernumerary Lay Clerk after leaving Bristol University with a music degree in 1970, and was Senior Lay Clerk from 1991 to 2008. He has directed the Cathedral Voluntary Choir since its foundation (as the Cathedral Special Choir) in 1995. He was also a parish organist/choirmaster for 20 years, and now plays at a local crematorium. Aside from his musical activities, Douglas is a wine merchant (one of the first UK importers of Oregon and Washington wines, now also of Texas and Colorado) and sells MIDI organ consoles for the pioneering Hauptwerk Virtual Organ software.