



# The London Festival of Contemporary Church Music

Friday 12 May 2023, 7.30pm  
St Pancras Parish Church

## “Blesséd Cecilia”

The LFCCM Festival Singers  
Soloists of The Sarum Consort  
Edward Tambling *organ*  
Alastair Carey *direction*

*pre-concert talk with Christopher Batchelor at 7pm*

# Programme

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*Composers from across the UK come together in a remarkable collaboration that celebrates 20 years of Christopher Batchelor's founding and leadership of the LFCCM, with the premiere performance of new music inspired by the collaborative creation of the Missa Cantantibus organis Cæcilia in the 1580s by Palestrina's students in honour of their renowned teacher.*

## **I. Missa Cantantibus organis Cæcilia virgo (c. 1584)**

<i>G P da Palestrina</i>	Cantantibus organis Cæcilia virgo
<i>Annibale Stabile, Francesco Soriano, Giovanni Dragoni</i>	Kyrie Eleison (from Missa Cantantibus)
<i>Philip Moore</i>	Ego sum panis vivus
<i>G P da Palestrina, Giovanni Dragoni</i>	Gloria (from Missa Cantantibus)
<i>Michael Finnissy</i>	Quomodo cantabimus
<i>Prospero Santini</i>	Sanctus (from Missa Cantantibus)
<i>Edmund Jolliffe</i>	Pater Noster
<i>Curzio Mancini</i>	Agnus Dei (from Missa Cantantibus)
<i>David Bednall</i>	Ave verum corpus
<i>Gregory Rose</i>	Surrexit pastor bonus

*Interval*

## **II. Missa Brevis pro Baccalarius (2023)**

<i>Sarah Cattley</i>	Introitus (from Missa Brevis, organ solo)
<i>Bernard Hughes, Joshua Ballance</i>	Kyrie Eleison (from Missa Brevis)
<i>Ludovico Grossi da Viadana</i>	Quando natus es ineffabiliter

*Jonathan Wikeley, Tim Ambler, Janet Wheeler*  
Gloria (from Missa Brevis)

*Agostino Agazzari*                      *Benedicite Domino*

*Paul Ayres, Christopher Batchelor, David McGregor*  
Sanctus (from Missa Brevis)

*Ludovico Grossi da Viadana*    *O quam pulchra es amica mea*

*Ronald Corp, Christopher Batchelor*  
Agnus Dei (from Missa Brevis)

*Phillip Cooke*                      *Christus resurgens*

*Christopher Batchelor arr. Diana Burrell*  
Hymn (from Missa Brevis)

*Richard Pantcheff*                      *Ite, missa est (from Missa Brevis, organ solo)*

*This performance would not be possible without the generous contributions of composers Philip Moore, Michael Finnissy, Edmund Jolliffe, David Bednall, Gregory Rose, Sarah Cattley, Bernard Hughes, Joshua Ballance, Jonathan Wikeley, Tim Ambler, Janet Wheeler, Paul Ayres, David McGregor, Ronald Corp, Diana Burrell, Phillip Cooke, and Richard Pantcheff, who all gave their time and contributions freely to this project.*

*The Festival gratefully acknowledges the support and advice of Cecilia McDowall, Roxanna Panufnik, Phillip Cooke, and Gregory Rose in the design and planning of this project.*

Tonight's concert presents two musical settings of the mass, each written to honour a remarkable musician. The first, the *Missa Cantantibus organis Cæcilia virgo* of 1584, is a collaboration by a group of composers and students to honour Italy's greatest composer of that age, Giovanni Perluigi da Palestrina. The second, the whimsically-titled *Missa Brevis pro Baccalarius*, sees composers from across the United Kingdom come together to honour the work of Christopher Batchelor, who founded The London Festival of Contemporary Church Music in 2002 and has been a tireless advocate for new sacred music ever since.

The legend of Cecilia is that of the artist dedicating herself to art over all other worldly desires, even life itself; it is, essentially, a story of self-sacrifice. According to the earliest accounts of her life, Cecilia was forced to marry despite taking a vow of virginity; on her wedding day, while the musicians played music at her nuptials, she sang in her heart to God. By the early 16<sup>th</sup> century Flemish musicians had chosen Cecilia as their patron saint; in 1502, a group of musicians in Leuven, Belgium formed a fraternity with Cecilia as their patron, and in Antwerp there were

lavish musical celebrations on 22 November, Cecilia's feast day, from 1515 onwards. The transfer of music and culture from the low countries to France and Italy throughout the first part of the 16th century saw the transfer of this emergent "cult" of St Cecilia as well; by 1584 the Compagnia dei Musici di Roma had been founded under the protection of Saints Gregory and Cecilia, and Palestrina himself contributed the two earliest examples of Cecilian motets by an Italian composer. The second of these, the *Cantantibus organis Cæcilia virgo* of 1575, was particularly influential. It is a masterpiece of polyphonic composition: suave, smooth, and melodious, yet harmonically bold, rhythmically graceful and beautifully proportioned. A deft reworking of the text in the second half of the motet transforms the intent of the exhortation "Make my heart and my body immaculate" from Cecilia's personal prayer into one shared by every musician.

To celebrate the founding of the Compagnia dei Musici, and to honour their esteemed colleague and tutor, seven different Roman composers collaborated to expand Palestrina's motet into a complete setting of the mass. Reusing the musical material of a polyphonic motet as the basis of a mass – a so-called "parody" mass – was not a new idea, but *collaboratively* creating a parody mass was unprecedented. The *Missa Cantantibus organis Cæcilia* remains the only example from the Renaissance of this style of collaborative composition. The collaboration project was probably overseen (and perhaps first suggested) by Palestrina's student Giovanni Andrea Dragoni; the only surviving source is in the library of San Giovanni in Laterano in Rome where Dragoni was director of music. Richly scored for twelve voices grouped into three four-part choirs, the collaboration opens impressively with a *Kyrie eleison* by Annibale Stabile, Francesco Soriano and Dragoni and a *Gloria in excelsis Deo* by Palestrina and Dragoni. After this, however, the project appears to have met some difficulties; the *Sanctus*, assigned to Prospero Santini, is lacking a closing *Hosanna in excelsis*, making it unsuitable for liturgical performance, and the *Benedictus* that ought to immediately follow is missing. The *Agnus Dei*, composed by another of Palestrina's students, Curzio Mancini, is attractive and rhythmically inventive, but omits the complete text of the movement, suggesting that (as was typical in this period) a second *Agnus Dei* was intended to close out the work but was never completed. Nevertheless, despite the incomplete nature of the mass, it remains impressive both in its scope and its effect.

Recreating this collaborative experiment in 2023 has been a fascinating exercise in logistics, planning, and communication – but mostly, it has rested on the enormous generosity of the contributing composers, who have worked together to create not only an entirely new mass setting inspired by the *Missa Cantantibus organis Cæcilia* but also six new motets, two organ pieces, and a hymn arrangement, all dedicated to Christopher Batchelor and the work of the LFCCM.

The *Missa Cantantibus organis Cæcilia* was presented to Palestrina in 1584, but only ten years later the great composer was dead and a seismic shift was underway in sacred music. The introduction of basso continuo and figured bass into church music by highly progressive composers such as Ludovico Viadana and Agostino Agazzari would prove enormously influential on Claudio Monteverdi and his contemporaries: their development of the baroque motet heralded the end of the Renaissance. I cannot say where the next paradigm shift in church music will come from, but I am confident The London Festival of Contemporary Church Music will be at its forefront.

*Programme notes by Alastair Carey*

# Texts and Translations of Motets

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## **Cantantibus organis Cæcilia virgo**

solī Domino decantabat dicens:

“Fiat Domine cor meum

et corpus meum immaculatum:

ut non confundar.”

Biduanis ac triduanis ieiuniis orans

commendabat Domino quod timebat.

*Amidst the playing of the organ,*

*the virgin Cecilia sang alone to God, saying:*

*“O Lord, make my heart*

*and my body immaculate:*

*that I may not be confounded.”*

*For two or three days fasting and praying,*

*she gave herself to the Lord whom she feared.*

## **Ego sum panis vivus** qui de cælo descendi.

Si quis manducaverit ex hoc pane,

vivet in æternum:

et panis quem ego dabo,

caro mea est pro mundi vita.

*I am the living bread which came down from heaven.*

*If any man eat of this bread,*

*he shall live for ever:*

*and the bread that I will give is my flesh,*

*which I will give for the life of the world.*

## **Quomodo cantabimus** canticum Domini

in terra aliena?

Et anxius est super me spiritus meus:

in me turbatum est cor meum.

Memor fui dierum antiquorum:

meditatus sum in omnibus operibus tuis,

in factis manuum tuarum meditabar.

Expandi manus meas ad te.

*How shall we sing the Lord's song  
in a strange land?*

*My spirit is vexed within me:*

*and my heart within me is desolate.*

*Yet do I remember the time past:*

*I think upon all your works,*

*I muse on the works of your hands.*

*I stretch forth my hands to you.*

## **Pater Noster**, qui es in caelis ...

*Our Father, who art in heaven ...*

## **Surrexit pastor bonus** qui animam

suam posuit pro ovibus suis,

et pro grege suo mori dignatus est,

et enim pascha nostrum immolatus est: Christus.

Et stetit in medio discipulorum suorum et dixit:

“pax vobis.”

Gavisi sunt discipuli viso Domino.

*The good shepherd has arisen*

*who laid down his life for his sheep,*

*and for his flock deigned to die,*

*and for our Passover was sacrificed for us: the Christ.*

*And he stood in the midst of his disciples and said:*

*“Peace be with you.”*

*The disciples rejoiced when they saw the Lord.*

## **Christus resurgens** ex mortuis,

jam non moritur:

mors illi ultra non dominabitur.

Quod enim mortuus est peccato,

mortuus est semel:

quod autem vivit, vivit Deo.

*Christ rising from the dead,*

*dies now no more:*

*Death shall no more have power over him.*

*For in that he died to sin,*

*he died once:*

*but in that he lives, he lives unto God.*

## **Benedicite Domino** omnes angeli eius:

potentes virtute qui facitis verbum eius,

ad audiendam vocem sermonum eius.

*Bless the Lord, all you his angels:*

*you mighty who carry out his commandments,*

*listen well to the voice of his word.*

Benedicite Domino, omnes angeli eius:  
laudate et super exaltate eum in sæcula.

*Bless the Lord, all you his angels:  
praise and exalt him above all forever.*

**O quam pulchra es amica mea,**  
et quam decora.  
Tu flos campi,  
et lilium convallium.  
Sicut lilium inter spinas,  
sic amica mea inter filias.

*O how beautiful is my beloved,  
and how glorious.  
You are a flower of the field,  
and a lily of the great valley.  
Like a lily among thorns,  
so is my love among daughters.*

**O sacrum convivium** in quo Christus sumitur,  
recolitur memoria passionis eius,  
mens impletur gratia,  
et futuræ gloriæ nobis pignus datur.

*O sacred banquet in which Christ is received,  
the memorial of his passion is renewed,  
the soul is filled with grace,  
and a pledge of future glory is given to us.*

**Ave verum corpus** natum de Maria Virgine:  
vere passum, immolatum  
in cruce pro homine:  
cuius latus perforatum fluxit aqua et sanguine:  
esto nobis praegustatum, in mortis examine.  
O Jesu dulcis, O Jesu pie, O Jesu fili Mariæ:  
miserere mei. Amen.

*Hail, true body, born of the Virgin Mary:  
you who truly suffered and was sacrificed  
on the cross for the sake of mankind:  
from whose pierced flank flowed water and blood:  
be a foretaste for us in the trial of death.  
O sweet, O merciful, Jesus, son of Mary:  
have mercy on me. Amen.*

## Biographies

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*Biographies of all the composers are available online at [lfccm.com](http://lfccm.com)*

### Alastair Carey

Alastair Carey has been involved in choral performance since the age of six. He has performed, recorded, and broadcast throughout the United Kingdom and Europe, appearing as a vocal performer with ensembles including The Gabrieli Consort, The Oxford Camerata, The Brabant Ensemble, and The Nederlandse Bachvereniging in performances ranging from the BBC Proms to the Leipzig Bach Festival. As a conductor, Alastair has directed concerts in Asia, Australasia, Europe, and throughout the United Kingdom, including award-winning performances at competitions in the European Grand Prix in Spain and the World Choir Games in South Korea.

### Edward Tambling

Edward Tambling is the Assistant Director of Music at St James's Church, Spanish Place, and a freelance organist, singer, and editor. Edward became organ scholar of Christ Church, Oxford in 2006, going on to Westminster Cathedral after graduating, and has since worked at Westminster Abbey, Holy Trinity, Dartford, and St John's School, Leatherhead. In 2009, Edward gained his Fellowship of the Royal College of Organists. His organ teachers have included his father,

Christopher Tambling, and David Sanger.

Edward's editions of Renaissance polyphony have been met with critical acclaim, and this has led to performances and recordings of his editions by ensembles such as The Cardinal's Musick, The Monteverdi Choir, The Sixteen, The Sarum Consort, and The Marian Consort. In 2012, Edward was elected as an Honorary Fellow of the Academy of St Cecilia in recognition of his substantial contribution to early music. Other musical interests include American jazz, which he is keen to maintain on a practical level.

## Soloists of The Sarum Consort

Described as "the jewel in the crown of Salisbury music", The Sarum Consort has been presenting innovative and compelling programmes ever since its first performance in 1992. Under the leadership of founder Andrew Mackay and current director Alastair Carey, the group has established a reputation for excellence in both early music and in contemporary vocal performance, receiving critical acclaim for its recordings on the Naxos label and its live performances in Salisbury and Wiltshire.

*Cantus* Eleanor Bray     *Tenor* Matthew Howard     *Bassus* Benjamin Tomlin

## The LFCCM Festival Singers

*Soprano* Eleanor Bray   Eve McGrath   Emily Wenman   Natalie Houlston

*Alto* Hannah Cooke   Leonora Dawson-Bowling   Helena Cooke

*Tenor* Graham Neal   Sidharth Prabhu-Naik   Matthew Howard

*Bass* Alex Jones   Benjamin Tomlin   Eoghan Desmond

The Festival's own professional vocal ensemble, The LFCCM Festival Singers, expands and augments the Choir of St Pancras Parish Church with additional singers from London's world-class choral institutions. Most members of the ensemble have come from a collegiate background and gone on to study as postgraduate students at one of the London conservatoires. This combination of superb sight-reading and world-class vocal training gives the group tremendous flexibility, enabling the performance of a repertory that spans five centuries: ranging from motets from the Eton Choirbook to new commissions by composers such as Roxanna Panufnik, Michael Berkeley, Cecilia McDowall, Howard Skempton, Michael Finnissy, Gabriel Jackson, Francis Pott, Sebastian Forbes, Francis Grier, Kerry Andrew, Antony Pitts, and many more.

## Christopher Batchelor

Christopher was an organ scholar of Hertford College, Oxford, during which time he was taught by James Dalton. After graduating he moved to Cambridge where, under the supervision of Peter le Huray, he pursued research into 17<sup>th</sup> century English church music, being awarded both an MPhil and a PhD. During this time he held positions at both Downing and Gonville & Caius Colleges. He moved to London in 1988, succeeding Christopher Bowers-Broadbent as Director of Music and Organist of St Pancras Parish Church. He has taught at a number of institutions, including University College School and the Royal Military School of Music where he was

Professor of Orchestration and Arranging. Following the re-establishment of the London College of Music in 2006, Christopher became head of the institution, working with many well-known colleagues and establishing a modern conservatoire. His contributions to education and contemporary church music have recently been acknowledged by the award of an Hon. FLCM. Alongside his performing experience, he has a long-standing practical interest in the organ and was Managing Director of Harrison and Harrison Organ Builders until July 2017; his legacy has been described as “unprecedented”. He continues his association with the organ as an advisor/consultant.

Christopher founded The London Festival of Contemporary Church Music in 2002.

## More events this week at The London Festival of Contemporary Church Music

*All events are free and take place at St Pancras Parish Church unless otherwise noted*

### **Tuesday 16 May**

5.30pm      **“Cymbals and Dances”**: Organ and Dance Recital

Dancers from the London Contemporary Dance School are joined by organist Martyn Noble in this presentation of newly-choreographed dances to organ music submitted to the Festival’s “Call for Scores” project.

### **Thursday 18 May**

1.15pm      **“Music for Four, Five, and Six Voices”**: Lunchtime Concert

Contemporary motets by Tarik O’Regan, Judith Bingham, Anthony Powers, Cecilia McDowall, and Gail Randall interweave the movements of William Byrd’s exquisite *Mass for Five Voices* in this beautiful and reflective lunchtime recital.

### **Friday 19 May**

5.30pm      **“Lo, God is here”**: Rush-Hour Recital

A beautiful recital of sacred music by two of the United Kingdom’s most prolific church music composers, honouring both the 80<sup>th</sup> birthday of Philip Moore and the 10<sup>th</sup> anniversary of the death of Stephen Dodgson.

### **Saturday 20 May**

7.30pm      **“A Berkeley Celebration”**:  
Concert at Hampstead Parish Church, NW3 6UU  
*This event is ticketed. Book online at [lfccm.com/tickets](http://lfccm.com/tickets)*

A celebration of the 75<sup>th</sup> birthday of Michael Berkeley CBE, the 120<sup>th</sup> anniversary of the birth of his father Lennox Berkeley, and the 400<sup>th</sup> anniversary of the death of William Byrd, featuring the premiere performance of a new work by Michael Berkeley, *Released by Love*, and a Q&A with the composer led by Petroc Trelawny.



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## THE HAMPSTEAD CHURCH MUSIC TRUST



The London Festival of Contemporary Church Music was founded in 2002 with the aim of showcasing contemporary liturgical music in both service and concert. Now more than 20 years old, the LFCCM has grown to include nearly 60 events, dozens of composers, hundreds of performers, and thousands of audience members, both live and online.

[www.lfccm.com](http://www.lfccm.com)