



# Edington Music Festival Association Newsletter

Winter 2004

## *The Festival Director writes ...*

AS MOST OF YOU WILL BE AWARE, 2005 will be the 50th festival; can I take this opportunity both to remind you of the dates (21–28th August) and also to encourage you all to make a special effort to come along and be part of the celebration? The theme of the festival will be *Discipleship, and the Kingdom of God*. Thanks to the generosity of the Festival Association, we will be commissioning a new work to tie in with the theme, and there will be the usual mix of well known and less familiar pieces sung by the three choirs. I will give you more information about plans in the Spring newsletter, and I look forward to seeing as many of you as possible next August.

JULIAN THOMAS

## *Edington Parish News*

AS YOU MAY IMAGINE Edington has a very active community life outside of the Festival. An evening of jazz held in the Priory last July proved very successful. The Frampton Footwarmers Dixieland Band provided the music. The event also included a barbecue and licensed bar. All the reports indicate a very enjoyable evening with the added bonus of a profit of £1,508 for Priory funds. It is hoped to repeat this event in 2005.

The final service at Tinhead Methodist Chapel on 19 September marked another change in the history of Edington. Due to spiralling maintenance costs and a falling congregation the chapel, built in 1828, closed after 176 years. On Sunday 26 September the Methodist community joined the congregation of the Priory for a United Harvest Service, and in future they will be holding their services in the Priory Church.

Association members who attended the Musical Supper during Festival week will be happy to learn that the event raised £1,300, which will be divided between the Church Fabric Fund and the Parish Hall.

## *2004 Festival*

THIS WAS Julian Thomas's first Festival as Director and he gave us a great introduction with his theme of the Rule of St Benedict. Paul Brough returned to the Festival as Director of the Nave Choir. His dynamic leadership was apparent from the

opening service of Compline on the first Sunday evening when he brought new excitement to the familiar *Stanford Nunc dimittis* in G.

I am sure we all say each year how quickly the three choirs settle to the demands of the Festival and this year was no exception, with memorable music throughout. Two of the choristers were again from Durham and were joined this year by Chris Totney, the Durham organ scholar, who sang with the Schola and was the assistant Festival organist. Chris very much enjoyed his first Festival and hopes he'll be able to return. Unfortunately the Reverend Angus Ritchie had developed laryngitis and was unable to join the clergy team again this year.

The Three Choirs Festival and the Edington Festival did not take place at the same time this year, which may account for the rise in overall congregation numbers for the week.

The preacher for the Solemn Eucharist on Tuesday, feast day of the apostle St Bartholomew, was the Reverend Canon Paul Rose, who in his own words said he felt he had again drawn the short straw, as he had learned no more about the life of St Bartholomew than he knew the previous year. Christopher Tye's *Missa Euge bone* provided splendid music for that service. At Evensong the Nave Choir sang the Herbert Howells service written for Magdalen College Oxford—a difficult setting and one that is rarely sung.

The Wednesday Choral Evensong provided a second opportunity to hear the Howells *Collegium Magdalenae Oxoniense*—the first time it had been broadcast. The service also included the first performance of the commission funded by the Association—*Sancte Pater Benedicte* composed by Elena Vorotko.

On Thursday the preacher at the Solemn Eucharist was the Festival Director's 'boss', the Reverend Canon Jeremy Haselock, Precentor of Norwich Cathedral. Very fitting, as Norwich Cathedral is also a Benedictine foundation. The Sequence of Music and Readings that evening included the motet *Veni Sancte Spiritus* composed by the Festival Organist Matthew Martin.

Friday morning's Choral Matins included an introit by the Reverend John Streeting, the Howells *Collegium Regale* setting for the

*Te Deum laudamus* with the music of Thomas Tomkins from his *Second Service* for the *Venite* and *Jubilate* as the contrast and the brilliant *Salvator mundi* by John Blow—what a marvellous offering.

The Reverend Neil Heavisides, currently Precentor of Gloucester Cathedral and previously Vicar of Edington 1988–1994 presided at the Solemn Requiem Mass. During the service our thoughts were on the life and witness of Sir David Calcutt who had died shortly before the Festival. His widow, Lady Barbara, and other family members were present for the service. The Reverend Canon Jeremy Davies, Precentor of Salisbury Cathedral preached a very apt and moving sermon in recognition of the work of Sir David. The glorious music of Mozart accompanied the Requiem Mass, a very memorable service for all those present.

The Solemn Eucharist on the final Sunday again included the music of Mozart—*Missa brevis* in F and culminated as always with the singing of Parsons *Ave Maria* by all three choirs in the chancel conducted by the Festival Director. No matter how many times I have heard this at Edington I still find it a very moving experience.

The Festival Companion contained welcome changes with translations for the words of the music alongside each day, and the 'home base' as well as the name of the various preachers.

Now we look forward to the 50th anniversary of the Festival in 2005—Sunday 21 to Sunday 28 August.

## *Gift Aid*

WE THANK those members who have already signed Gift Aid declarations. This enables the Association to increase its income by 28% on each of these members' payments. If there are members who have not yet signed a Gift Aid form and would like to do so please contact the Secretary either by email, letter or telephone—details as follows: Mrs Joy Cooke, Aeron House, Llangeitho, Tregaron Ceredigion SY25 6SU. Tel: 01974 821614. Email: [joycooke@aol.com](mailto:joycooke@aol.com)

## *Newsletter by electronic mailing*

ANY ASSOCIATION MEMBERS who would be willing to receive the newsletter electronically are asked to contact the secretary, Joy Cooke at [joycooke@aol.com](mailto:joycooke@aol.com)

## *Sir David Calcutt*

IN THE MID 1950s David Calcutt looked after a Cambridge choir called the Pierians for an academic year when the choir's founder, Roger Gaunt, was spending a year in Jerusalem, and in 1954, when the choir undertook a tour of Belgium and Germany, David went with them. Also at this time he helped the Vicar of West Wrating in south Cambridgeshire, the Reverend Ralph Dudley, recently returned from service in Colombo and later to be a Canon in Salisbury Diocese, to set up a choir in his parish.

Ralph Dudley moved with his mother and sister to be incumbent of Edington Priory, and so began Ralph's long incumbency and the Edington Festival of 'Music within the Liturgy', which is now approaching its fiftieth year, and has gone from strength to strength ever since 1956. The Festival is David and Ralph's great achievement. Of ordinary music festivals this country now has many, often devoted almost entirely to church and cathedral music, but only one or two consist of sacred music within Christian liturgy—now embracing a full week of four acts of Christian worship daily; with three choirs in attendance drawn from the very top line of musical attainment and consisting almost entirely of young to younger singers. During the first few years Choral Evensong was sung daily, with a visit to Steeple Ashton Church on the Thursday evening, giving Edington a break as it were. After the first few years Ralph, who was very much an 'English Eucharist' adherent, after the then very English style of liturgical practice promoted by Duncan Jones and Brown Wilkinson at Chichester Cathedral, agreed with David Calcutt that a daily Choral Eucharist should take pride of place with full ceremonial during the Festival week. Master of Ceremonies duties with influence from All Saints Margaret Street were initiated for these Eucharists, which for many years took place in the chancel, and even when the Eucharist was transferred to the nave the priests, by now three at a time, all faced east. An early television Eucharist with the Bishop of Ely, Edward Roberts, took place on the second Sunday morning in 1962. David recruited the clergy from people he knew—Peter Cameron, Chaplain of King's College Cambridge was one, then David Stancliffe, now Bishop of Salisbury, David Evans, Piers Nash Williams and a Curate from Torquay, who was recruited with the aid of a Melton Mowbray pork pie at a weekday daily Eucharist at Tor early in 1962. The process was gentle, charming, friendly, but obviously as always well thought out I hazard, in advance.

A need was soon identified for a homily at each Eucharist—not as often today a fully-fledged sermon, but a supposedly pithy short message of three to four minutes. The preacher at first had to speak each day, providing six or seven homilies—and it was quite hard work.

The early singers were drawn principally, and not surprisingly, from Kings College Cambridge; and one of the earliest musical directors, Warren Green, was a master from Cranleigh, David's own former school. After a few years he founded a plainsong choir, which we now know as the Schola, distinct from the boys and men's choir we know as the Nave Choir.

In the early years David was behind the scenes firmly but gently, and leading cathedral musicians played the main executive role—Simon Preston, Grayston Ives, Peter Wright, Geoffrey Webber, John Harper and more recently David Trendell, Andrew Carwood, Paul Brough and Jeremy Summerly now involved over a great many years, to name but a few. One year, many years ago, David Calcutt himself took executive musical charge, though that was never repeated. He was maybe more meticulous and serious minded for some who found the week more light hearted.

David was married at Edington, and looking at the service sheet for the marriage and Eucharist he had a whole stream of leading organists of the day playing voluntaries before the service began.

In recent years David must have seemed to many to be in the background, but he never forgot his baby, his festival. Maybe some of the crowds who fill the Priory Church through the week would not have known and recognized David as he came to visit one of the midweek Eucharists with Barbara year by year, and sat near the West door of the Church, until sadly his last visit in 2003. He maintained contact and interest to the end, but typically did not interfere in more recent years.

Probably most of us only recognized all that he did in the fuller world outside—his industry, his tact, his diligence, his greatness—when we saw the obituaries whether in *The Times*, *The Telegraph*, *The Independent* or *The Guardian*, but although they did not all mention it we can be sure and we know that Edington was close to his heart, and in founding what is almost a unique festival we all owe David Calcutt and Ralph Dudley and enormous debt. I hope his memory alongside several of his musical contemporaries will live long in the hearts of those who enjoy what he began back in 1956.

PAUL ROSE

## *The Other Side of the Pew*

*Looking back over the last 28 years  
by a member of the congregation*

IN September 1976, as a young teacher, I arrived in Wiltshire. In August 1977 I was introduced to the Edington Festival and was immediately 'hooked'. Over the last 28 years this has been a highlight of the summer and a celebratory end to the long school summer holiday. There are many memories over the years. My tiny house in Warminster has become 'open' during Edington week. Friends from London and elsewhere come and go—usually staying only for one day. We drive to the village for the services, dashing back in between to eat. One summer, three people and one puppy stayed inside the house for the whole week and three others camped in two tents in the garden.

When it was quiet on the visitor front, it was good to drive over and spend all day in the village, settling down in the Monastery Garden in the afternoon with a book and a picnic. And how many friends were made whilst standing in the queue for the loo in Ashlington House?

Habits of the congregation have changed over the years. In the seventies and early eighties they were not always good at being silent during the closing voluntary. A friend from London (now the director of the International Organ School) sat near the front of the nave wearing a tee shirt on the back of which was emblazoned the words DON'T TALK DURING THE VOLUNTARY. And talking of habits—oh dear, the frustration of arriving an hour and a half early for a service to find an almost empty church with all the seats covered in coats and bags already reserved, and nowhere to sit.

Car parking has always been an interesting experience, too. Nowadays, the poor driver arrives panting and whispers triumphantly, 'I'm only the fifty third car down today!' We used to park in the adjoining field of course and on one memorable occasion after torrential rain, half the cars had to be pulled out of the bog by tractor!

Entering the church for that first Sunday night Compline is a special moment which remains in the memory for ever. As well as the anticipation of the week ahead, there is the excitement of spotting the regulars in the congregation. We liked John Barnard because he smiled at us. Was there a romance between Geoffrey Webber and Teresa Russill? (They got married, so we were right!) And the colours of Peter McCrystal's shirts were an endless source of interest.

These days, events have settled into a fairly even timetable. It wasn't always so. I have memories during the early eighties of instrumental groups, a viol consort, liturgical dance and three sung events each day as well

as Matins and Compline. Was there not a healing service one year? And a midweek retreat? And I seem to remember sitting in the church one afternoon having a lesson about how to read plainsong.

A record was produced in 1980. During the following year, a friend was interviewed on the Radio 4 programme *Down Your Way*. When it came to choosing her piece of music she asked for part of the Compline setting on the record. It was one of the few records that the BBC did not possess but, eager to oblige, they sent somebody down to Bratton Post office to buy one.

In 1989 I spent a year in New Zealand. This wonderful experience was marred only by having to miss Edington that year. To soften the blow, my friends sent me the programme and wrote a long, humorous poem describing the various 'goings on' of notable members of the Festival!

More recent memories include the Fauré *Requiem* performed on a very hot Friday night. Arriving an hour before the service was due to start, I was 'dropped off' to find seats while my friends parked their cars. The church was full and people were being asked to sit outside the West door. By dint of much pleading we were allowed to sit on kneelers on the ledge in front of the Chancel screen, facing the Nave, where we had a good view of various members of the choir passing out with the heat.

The final Sunday Eucharist has always been the climax of the week. Since it was essential to gain a coveted seat in the nave for this service, we would leave home laden with flasks, plenty of food and all remaining visitors, and arrive at Edington for Matins, where we would stake our claim. There we would sit, enjoying the Nave choir rehearsals, taking it in turns to go outside for refreshment, until it was time for the Eucharist.

The final *Ave Maria* by Robert Parsons brought, not only a shiver down the spine but some sadness that the spell must be broken and real life must begin again. But only until next year, when we would be back.

SHEELAGH WURR

### Profile

ANDREW CARWOOD is Director of the Edington Schola Cantorum and Chairman of the Edington Festival Music Association. Outside the Festival he is kept busy with his career as a solo and consort tenor and as Director of The Cardinal's Musick.

Andrew's early training and inspiration came through his singing. First as a chorister in the Parish Church of St Mary, Harrow on the Hill (he arrived rather late in life, being 9 when accepted) where he was fortunate enough to come under the guidance of a former Choral Scholar from Magdalen College, Oxford, Frederic Goodwin, who not only developed his interest in singing

generally and supported his early career but gave him a permanent love of music and its performance and an understanding of how to marry text and music together. In 1983 he went to St John's College, Cambridge as a Choral Scholar working under the late Dr George Guest. This was a remarkable experience. George was an instinctive musician with a unique ability to turn an ordinary piece of music into something special. He loved the psalms, which he knew by heart, and set great store on words and their expression in music. Quick witted, sometimes cutting, often inspirational, George's character could not fail to make a deep impression.

After three years in Cambridge he moved to Christ Church, Oxford to work with Stephen Darlington and concentrated on those elements at which St John's did not always excel (matters of tuning and ensemble sometimes took second place!). During these happy years he founded The Cardinal's Musick with his great friend and colleague, David Skinner. Fascinated by early music, they wanted to create something new on the scene—a group which combined excellent scholarly academic research together with a really, vibrant, expressive musical performance. Something which moved away from the rather more cool English early music performances of the time. The Cardinal's Musick has now made over 20 recordings of renaissance music with ASV Records: from 2005 they begin work with Hyperion. They regularly tour the UK and Europe with their programmes, which mix the familiar with the less well known, and make a feature of historical themes alongside musical ones. Indeed Andrew has become known not only for his singing and conducting but also for his concert narrations which often manage to bring elements of modern culture into 16th-century music (most notably Eastenders and Hattie Jacques in the Wigmore Hall in 2001).

Andrew made the move to London in 1990 when he joined James O'Donnell's choir at Westminster Cathedral. With its diet of polyphony and Gregorian chant punctuated by the great choral masses of the 19th and 20th centuries this choir felt like a natural home. The Catholic liturgies, both their good and bad points, proved alternately inspirational and entertaining—an incident with a set of bongo drums for a newly composed (but ill-fitting) setting of the Litany of the Saints in 1994 was an unforgettable experience. But when the position of Director of Music at the Brompton Oratory became available in 1995, Andrew felt that he had to apply and so began five stimulating years exploring the entire gamut of Latin texted music with the Oratory's professional choir

At the age of 29, Andrew was The

Oratory's youngest Director of Music but also proved to be the shortest lived. With his singing commitments growing and the increase in the profile of The Cardinal's Musick, Andrew felt that The Oratory was draining his resources and he took early retirement in 2000, since when he has pursued the two elements of his life with energy and gusto (well most of the time at least). As a singer he is a regular member of The Tallis Scholars (having sung with virtually every current British consort ensemble in the last 15 years) and devotes the remainder of his time to solo singing with a repertory which ranges from the consort songs of William Byrd to the role of the Male Chorus in Britten's *The Rape of Lucretia*. Coming to Edington every year and working with the excellent Schola Cantorum is one of the ways in he recharges his spiritual and musical batteries and it provides a much needed dose of sanity in a mad world!

### *The Edington Music Festival Association Annual Report 2003–4*

2004 saw the first year of the Reverend Doctor Graham Southgate as Vicar of Edington and of Julian Thomas as Director of the Music Festival and under their joint leadership the 2004 Festival had been a great success. Looking back to the previous Festival of 2003, the Association made two grants, one for the hire of a chamber organ which was used to accompany both Nave Choir and Consort and the other for the production of a CD by the Schola Cantorum.

The CD, recorded after the 2003 festival week, is a remarkable example of the combination of talent, expertise and goodwill contained within the Festival. Engineered and edited by Justin Lowe and produced by Jeremy Summerly, the disc sounds and looks excellent, thanks also to the superb singing of the Schola and the imaginative artwork of Nick Flower. The Association made a grant of £2,000.00 to cover costs and, as a result of sales at the 2004 Festival, the CD has gone into profit and all extra income is going directly into the Festival Association account.

For the 2004 Festival, the Association gave financial support for the commissioning of a new piece by Elena Vorotko which was performed as part of the live BBC Broadcast.

The Association continues to plan ahead with the Festival to ensure long-term development. In the coming year, the areas to be considered for support will be a commemorative booklet for the 50th Anniversary (2005) and a major commission for the same year. In the longer term it is hoped to re-catalogue and re-house the sizeable Festival Music Library and to establish a Festival website.

As ever the Festival and the Festival Association extend warm appreciation and thanks for the support of the membership.