



# Edington Music Festival Association Newsletter

Summer 2017

*Edington Festival 2017—This year the Festival takes place from 20 to 27 August*

## *New Chairman for the Association*

THE Reverend Canon Jeremy Davies was appointed Chairman of the Association at the 2016 AGM on the retirement of Father Peter McGeary.

Having been a cathedral chorister at Llandaff, Jeremy continued his education as a music scholar at Hurstpierpoint College in Sussex before going as a choral scholar to Corpus Christi College, Cambridge. After graduating in English in 1968, he remained in Cambridge to read Theology while training for the ordained ministry at Westcott House. He was ordained priest by Bishop Trevor Huddleston in 1972 and continued his curacy in Stepney before becoming chaplain at Queen Mary, University of London.

In 1978 he was appointed Senior Chaplain to the University of Cardiff and the Polytechnic of Wales (now the University of South Wales). In 1985 he was appointed Canon Precentor of Salisbury Cathedral, responsible for the liturgy, worship and music of the cathedral. He remained as Precentor until his retirement in 2012. During his ministry at Salisbury he was a member of the General Synod of the Church of England, and a member of the Cathedrals' Fabric Commission for England, and he remains on the Fabric Advisory Committees of three English cathedrals. He continues to preach and lecture in this country and abroad, having been the Lent Missioner at Harvard University (2003), and in 2014 preached the Mere Commemoration Sermon at Cambridge University. He is a Trustee of the Edward Thompson Organ Trust and Anglican Catholic Future, serves on the executive committee of American Sarum, and is Chaplain to the Salisbury Playhouse.

For almost ten years in the late 70s and early 80s, he was the editor of the quarterly journal, *Christian*, and more recently he has published (with Rosalind Brown and Ron Green) a selection of their hymns (*Sing! New Words for Worship*). In 2014 Canterbury Press published his book on preaching, *In Season and Out of Season*.

He has recently begun research for a PhD on the theological perspectives in the work of Iris Murdoch, whose novels he began to read as a schoolboy.

His partner (Simon McEney) of thirty years (more recently his husband) is an opera singer who performs regularly with the Welsh and English National Opera; he is also a conductor, teacher and composer. Simon and Jeremy collaborated in creating the Easter oratorio *Resurrection* (recorded by Salisbury Cathedral choir) and Simon's most recent secular cantata, *Space, Time, Matter, Energy* received its world premiere in London this June.

Jeremy was encouraged to be involved with Edington by Fr Maurice Bird and he has happily maintained that involvement as one of the priests in residence at the Festival for almost thirty years.

## *Edington Music Festival Association*

THE ANNUAL GENERAL MEETING of the Edington Music Festival Association will be held in Edington Priory Church on Monday 21 August 2017 commencing at 14.30 hrs.

### Agenda

- 1 Prayers
- 2 Apologies for absence
- 3 Minutes of the 2016 Annual General Meeting
- 4 Matters Arising
- 5 Chairman's Report
- 6 Treasurer's Report *Financial Report and Adoption of Accounts*
- 7 Election of Officers
- 8 Plans for 2017/2018 *Bursaries*
- 9 Any other business
- 10 Date of next AGM

Any member wishing to place an item on the Agenda is asked to notify the Secretary no later than Monday 14 August 2017.

SUE LOWERY

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## *Subscriptions*

IF YOU have not yet paid for 2017 please don't forget that the minimum subscription has been raised to £15 per annum and that Standing Orders should be amended where appropriate. If you currently pay by cheque and would prefer to pay by

Standing Order, please contact Sue Lowery for bank details.

## *A plea for email addresses*

AS POSTAGE AND STATIONERY costs continue to rise, please may we ask for your email address. This will only be used to send festival-related items to you.

## *Edington Reflections*

I WAS DELIGHTED to be asked by my Oxford colleague, Benjamin Nicholas, to come to the 2015 Festival as part of the Schola Cantorum. It was wonderful to work for the first time alongside the passionate, committed musicians who sang the (four!) daily services, some already familiar and others whom it was wonderful to get to know, but also to be surrounded by such a great cloud of past Edingtonians in Anne Curtis's Sixty Faces exhibition in the Festival's jubilee year.

I study late mediaeval English plainchant and the liturgy to which it was set, particularly in terms of how chant was learnt by singers, transmitted from place to place, and codified in manuscripts. Though there are often many opportunities to perform newly-edited music of this kind, they are usually billed as an exotic one-off or some sort of mysterious aberration, even if framed as an act of worship. Rare indeed, outside Edington, are the times when one is able to chant the daily services, becoming used to and adapting to the musical habits of one's fellow singers, learning to breathe and to sing as one: the true context in which chant can be naturally and easily prepared.

I have the good fortune to work with very talented young musicians as a lecturer in music at Oxford, and to be able to contribute to the wider picture as the National Liturgy and Worship Adviser to the Church of England. Wearing both of these hats I think the Festival has much to celebrate: it is a week of the finest music performed within superb liturgy, and a great encouragement, especially perhaps to the trebles and choral scholars.

Looking to the future, we need to safeguard this opportunity to practise what

worship and music can be like, during one special week of the year, and to strive for such beauty and such unanimity of purpose in our own ordinary circumstances. What we do in worship is the biggest display in the 'shop window' of the Church: because it is what the rest of the world sees, it is absolutely central to our mission. Thanks be to God for this Festival which points the way.

MATTHEW SALISBURY

### *Edington Festival— A Youngster's View*

ZACHARY Roberts is attending his 14th (or perhaps 15th!) Edington Festival this summer having just finished his time as a Chorister at St George's Chapel, Windsor Castle. He is starting at Winchester College this Autumn with a music award for singing and composition. We asked him how he felt Edington had contributed to where he finds himself and for his thoughts on life as a treble in the Nave Choir.

Edington is rather a special place for me in that I have been at every Edington Festival since I was born, and was a bump here too! My earliest memory of Edington is probably in 2007 when I was nearly 4 years old. I used to sit and listen to the rehearsals and liked to sit in the chair by the pulpit steps. I remember thinking it was interesting to hear how music worked and joined together and I really liked it: it made me think that maybe I could sing in a choir too and that was why I was happy to go for an audition at St George's, Windsor a few years later. I also remember that I sat and listened to the organ playing after the rehearsal and that Mr Martin had to move me from his seat once the service had started! Other funny memories include watching my brother Ceddie, egged on by Mr Summerly, conduct the congregation and choirs at the beginning of the Introit Hymn when he was also only about 4—perhaps he will join a choir too!

Singing makes you feel really special and Edington has helped me find the confidence to do this: it is always rather humbling and moving when your conductor tells you that people have commented on how much they enjoyed your singing, although there are moments that are a bit frightening like looking up during a solo to find the cool and focused gaze of the Queen resting on you!

Edington is a great place to be a treble: you get to work with boys from other cathedrals and colleges and compare notes on your 'home' routine and the adults you work with; you also get to make friends with people with whom you have so much in common and to whom you can relate.

Staying with host families is really brilliant as they are such kind people and give you great breakfasts and are really hospitable. Added to this, the activities are really fun, especially the Dec vs Can Cricket Match. I remember vividly the time I bowled Mr Bennett and the time Mr Summerly bowled Mr Ward.

One really special moment at Edington was when the Consort performed one of my first compositions last Summer. It was strange, as when you write something and know it really well in your head, you don't really expect to hear it performed and professionals to like it and sing it so well. It made me feel really proud and I suppose Edington has given me the confidence to write more, especially now it has been sung in lots of other churches too. I have finished a setting of 'It Came upon the Midnight Clear' and am now writing another introit for St George's, as well as finishing a Magnificat & Nunc Dimittis.

I can't imagine not coming to Edington in the Summer and after serving I would love to come back as a grown-up singer and see where things go from there. For now, though, it's time for a new challenge and so it should be fun to spend the summer with Max, also from St George's, learning how to be a server: I hope we do OK!

### *Edington Arts*

THE EDINGTON ARTS concerts have now settled into regular slots in the diary, with four concerts and one choral workshop a year.

Andrew Carwood's choral workshop in June attracted our biggest numbers so far. He encouraged and taught and pulled and pushed 85 singers of mixed ability at least half-way up the mountain which is Handel's *Dixit Dominus*, and we did well enough with it in the time available to merit his genuine appreciation (astonishment?). We had terrific support from accompanist Chris Totney, and the benefit of five festival-related soloists who sang superbly; Philippa Murray, Anna Ramell, Ben Sawyer, Andrew Hayman, and Michael Hickman. The festival leaflets were given to everyone taking part, nearly half of whom were enjoying their first visit to an Edington Arts choral workshop, including many non-locals living up to 80 miles away.

Our next concert is on October 7th, with international trumpet virtuoso Crispian Steele-Perkins and organist Ian Le Grice. They will be playing a mixed classical and contemporary programme, including a demonstration of techniques used to perform the great trumpet pieces of the 17th and 18th centuries, when the instrument was very

different from the modern valved trumpet. Tickets are already selling well for this, as they are for the Advent Concert on December 1st, which will be sung by the choir of New College, Oxford, directed by Deputy Organist Tim Wakerell while Robert Quinney is on Sabbatical. (Ring Chrissy Allanson-Bailey on 01380 831256 or email Sue Lowery at [sue@edingtonarts.org](mailto:sue@edingtonarts.org) to secure your tickets.)

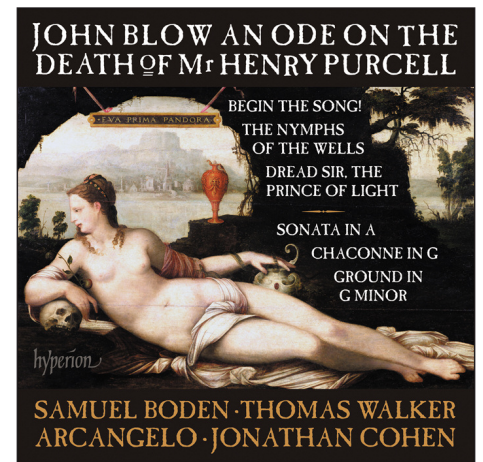
As always, full programme details are up on our website, [www.edingtonarts.org](http://www.edingtonarts.org), and there is also a leaflet available in the church during the festival which gives details of Edington Arts concerts through to the end of 2018.

ANNE CURTIS

### *New chairs for Edington Priory Church*

MANY OF YOU will be delighted to learn that the increasingly fragile folding wooden chairs which provide additional seating during the more popular services in the Church have been replaced by something rather more comfortable and secure. Their purchase was made possible by a legacy given to both the Association and the Friends of Edington Priory Church, who shared the cost equally.

### *CD Offer*



OUR CD offer this issue presents a range of works by the composer who both preceded and followed Purcell as organist of Westminster Abbey: John Blow. His famous ode lamenting his pupil is here presented as part of a programme which showcases some truly glorious singing from tenors Samuel Boden and Thomas Walker ... And it won't be in the shops until October.

Discs are £12 each. If you would like to order, please send a cheque payable to *Edington Music Festival Association* to Sue Lowery, 10 High Street, Steeple Ashton, Wiltshire BA14 6EL (01380 871549).