



Journey Around the Moon
with Exeter Cathedral Choir

Saturday 1st March, 2025 - 7pm

Welcome to Journey Around the Moon

presented by Exeter Cathedral Choir,
directed by Michael Stephens-Jones, with
Adam Field (organ).

Countless generations have looked up to
the heavens in wonder, imagining what a
world beyond our own might look like.

All of tonight's music in some way speaks
to that question, whether their celestial
vision is joyful, serene, or even at times
terrifying.

As you listen we invite you to freely move
around the space and encourage you to
likewise cast your gaze upwards, both to
Luke Jerram's *Museum of the Moon* and to
the architectural splendour of Exeter
Cathedral; medieval craftsmen's attempt
to create heaven on Earth.

We only ask that any movement is as
quiet as possible.

We would be immensely grateful if
applause could be reserved for the end of
each half of the concert, to enable to
programme to flow.

PROGRAMME

Locus iste

Anton Bruckner (1824-1896)

Having served as organist of the Ignatiuskirche in Linz between 1855-1868, the devout Anton Bruckner wrote this short motet for the dedication of the Votivekapelle of the city's new cathedral in 1869.

*Locus iste a Deo factus est,
inaestimabile sacramentum,
irreprehensibilis est.*

This place was made by God,
a priceless sacrament;
it is without reproach.

Urbs ierusalem beata

Plainsong

This plainsong hymn, composed by unknown authors between the eighth and ninth centuries, is used in the Roman Catholic liturgy for the dedication of a church. The lavish text is a vision of the heavenly paradise, new Jerusalem, in all its splendour prepared for and composed of the faithful.

*Urbs Jerusalem beata,
Dicta pacis visio,
Quae construitur in caelis
Vivis ex lapidibus,
Et angelis coronata,
Ut sponsata comite.*

O blessed city of Jerusalem,
Vision of peace of which is spoken,
Which is built in the heavens
From living stones,
And crowned with angels,
As a bride adorned for her
husband.

*Nova veniens e coelo,
Nuptiali thalamo
Praeparata, ut sponsata
Copuletur Domino.
Plateae et muri ejus
Ex auro purissimo:*

Newly coming from heaven,
Prepared as a bridal chamber,
So that it may be united
With the Lord.
Its streets and walls
Are of the purest gold:

*Portae nitent margaritis,
Adytis patentibus:
Et virtute meritorum
Illuc introducitur
Omnis, qui ob Christi nomen
Hic in mundo premitur.*

Its gates shine with pearls,
Open to the sanctuaries:
And by the virtue of its merits
Everyone enters in to there
Who, for the Christ's name,
Suffered in this world.

*Tusionibus, pressuris
Expoliti lapides
Suis coaptantur locis
Per manus artificis,
Disponuntur permansuri
Sacris aedificiis.*

Stones polished
by blows and sculpture
Are set in their places
By the hands of the craftsman,
Arranged to sit forever
In sacred temples.

*Gloria et honor Deo
Usquequaque altissimo,
Una Patri, Filioque,
Inclyto Paraclito,
Cui laus est, et potestas
Per aeterna saecula. Amen.*

Glory and honour to God
Who is most high,
To the Father, and to the Son,
And to the holy Paraclete,
To whom be praise and power
Through eternal ages. Amen.

Blessed City, Heavenly Salem

Edward Bairstow

(1874-1946)

Serving as organist at York Minster for thirty-three years, Bairstow was the leading cathedral musician of his generation. In this much-loved anthem, he takes both the melody and the text (in a poetic translation by J.M. Neale) of the hymn we have just heard, and weaves them into a masterpiece full of both drama and intimacy.

*Blessed city, heavenly Salem
Vision dear of peace and love
Who of living stones art builded
In the height of heaven above
And by Angel hands apparelled
As a bride doth earthward move;*

*Out of heaven from God descending
New and ready to be wed
To thy Lord, whose love espoused
thee
Fair adorned shalt thou be led;
All thy gates and all thy bulwarks
Of pure gold are fashioned.*

*Bright thy gates of pearl are
shining;
They are open evermore;
And their well-earned rest attaining
Thither faithful souls do soar
Who for Christ's dear Name in this
world
Pain and tribulation bore.*

*Many a blow and biting sculpture
Polished well those stones elect
In their places now compacted
By the heavenly Architect
Nevermore to leave the Temple
Which with them the Lord hath
decked.*

*To this Temple, where we call Thee,
Come, O Lord of Hosts, today;
With Thy wonted loving kindness
Hear Thy servants as they pray;
And Thy fullest benediction
Shed within its walls always.*

Dum silentium tenerent omnia

Guillaume Bouzignac

(c.1587-1665)

The sacred choral music of Bouzignac is unique amongst his contemporaries in style and texture. His dialogue motets, of which this is an example, are oratorios in miniature, and seem to look forward to the large scale works by composers of later generations. This motet for the Christmas season sees the heavenly host of angels bringing the good news of salvation to the lowly shepherds on Earth below.

*Dum silentium tenerent omnia et nox in
suo cursu iter haberet.*

*Apparuit Jesus. A regalibus sedibus
venit.*

*Exiit edictum a Cæsare Augusto, ut
describeretur universus orbis.*

*Tunc silentium. Pastores noctis, vigiliis,
agentes:*

While all was silent, and the night was
taking its course.

Jesus appeared. He came from royal
seats.

An edict was issued by Caesar
Augustus, that the whole world should
be registered.

Then silence. Shepherds of the night,
vigilant and watchful:

*Facta est cum angelorum multitudo
cœlestis laudantium et dicentium :*

‘Gloria in altissimi Deo.

*Et in terra, pax pro papa nostro,
pax pro rege nostro,
pax pro inclito Vitali,’*

‘Pax hæreticis ?’

‘Non !’

sed hominibus bonæ voluntatis !’

This was done with a multitude of
heavenly angels praised God and
said:

‘Glory to the most high God.

*And on earth,
peace for our pope,
peace for our king,
peace for the honoured Vitali¹,’*

‘Peace to heretics?’

‘No!’

but to men of good will!

¹ Vitali, likely being Vital d’Estang, Bishop of Carcassonne from 1621 to 1652.

In paradisum

(performed by Michael Stephens-Jones)

Jean-Yves Daniel-Lesur

(1908-2002)

This exquisitely crafted miniature uses the delicate French colours of the organ to create an atmosphere of celestial peace and serenity. Daniel-Lesur takes as his theme the plainsong antiphon, sung as the body leaves the church in the catholic requiem mass:

*In paradisum deducant angeli:
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam
Jerusalem.*

*Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,
aeternam habeas requiem.*

May the angels lead you into paradise:
may the martyrs receive you as you
arrive,
and bring you into the holy city of
Jerusalem.
May the choir of angels receive you,
and with Lazarus, once a beggar,
may you have eternal rest.

I was glad

Henry Purcell (1659-1695)

This text, drawn from Psalm 122, has been used at the coronation of every British monarch since that of Charles I in 1626. As organist of Westminster Abbey, Purcell wrote this version for the coronation of James II and his Queen Mary of Modena on 23rd April 1685; its musical flamboyance must have well matched the extravagance of the ceremony on that day.

*I was glad when they said unto me : We
will go into the house of the Lord.*

*For thither the tribes go up, even the
tribes of the Lord : to testify unto Israel,
to give thanks unto the Name of the
Lord.*

*For there is the seat of judgement : e'en
the seat of the house of David.*

*O pray for the peace of Jerusalem : they
shall prosper that love thee.*

*Peace be within thy walls : and
plenteousness within thy palaces.*

*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.*

My soul, there is a country

Charles Hubert Hastings Parry

(1848-1918)

Written between 1916-1918, the six *Songs of Farewell* are amongst Parry's last compositions. The First World War had a deep impact on Parry's mental state; having been a lifelong Germanophile, he now saw many of his students killed or injured on the battlefield. This text by the Welsh metaphysical poet Henry Vaughan sets the theme for the whole set; a yearning for release from the violence and danger of this world and a longing for the peace of the next.

*My soul, there is a country
Far beyond the stars,
Where stands a wingèd sentry
All skilful in the wars:*

*There, above noise and danger,
Sweet Peace sits crown'd with smiles,
And One born in a manger
Commands the beauteous files.*

*He is thy gracious Friend,
And—O my soul, awake!—
Did in pure love descend
To die here for thy sake.*

*If thou canst get but thither,
There grows the flower of Peace,
The Rose that cannot wither,
Thy fortress, and thy ease.*

*Leave then thy foolish ranges;
For none can thee secure
But One who never changes—
Thy God, thy life, thy cure.*

Justus ut palma

Colin Mawby (1936-2019)

Beginning his career as a chorister in the choir Westminster Cathedral, Colin Mawby rose through the ranks, eventually holding the title of Master of Music between 1961-1976. A prolific composer for the church, this anthem sets excerpts of Psalms 84 and 92 in English and Latin. The luxurious flowering of the righteous is set against anxious longing for union with God in heaven.

*Justus ut palma florebit : sicut cedrus
Libani multiplicabitur in domo Domini.*

The righteous shall flourish like a palm-tree: and shall spread abroad like a cedar in Libanus.
Such as are planted in the house of the Lord.

*How amiable are thy tabernacles, O
Lord of hosts!*

*My soul longeth, yea, even fainteth for
the courts of the Lord:*

*my heart and my flesh crieth out for the
living God.*

Blessed are they that dwell in thy house.

*Blessed is the man whose strength is in
thee.*

INTERVAL

C. 20 minutes:

Refreshments are available.

*Please retake your seats as the organ
begins for the second half.*

Apparition de l'église éternelle

(performed by Adam Field)

Olivier Messiaen (1908-1992)

This early work by Messiaen is a monumental vision of the eternal church. Beginning quietly at first, the throbbing bass, depicting the heavy toil of construction, drives towards an overwhelming climax, before the vision fades away. To accompany it, Messiaen wrote the following poem, which echoes the text of *Urbs Ierusalem beata*:

*Made out of living stone,
Made out of heavenly stone,
It appears in heaven:
It is the Lamb's bride!
It is the heavenly church
Made out of heavenly stone
Which is the chosen's souls.
They are in God, and God is in them.
For heavenly eternity!*

Vidi aquam

Plainsong

This antiphon is used in the Roman Catholic tradition during the Asperges in the weeks following Easter. The priest sprinkles the congregation with holy water to symbolise rebirth into a new life in heaven.

Vidi aquam egredientem de templo, a latere dextro, Alleluia :

Et omnes ad quos pervenit aqua ista, salvi facti sunt,

Et dicent : Alleluia, Alleluia.

Confitemini Domino, quoniam bonus, quoniam in saeculum misericordia ejus.

Gloria Patri, et Filio, et Spiritui Sancto, Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

I beheld water which proceeded from
the Temple, on the right side thereof,
Alleluia:

And all to whom this water came were
saved, every one:

And they said: Alleluia, Alleluia.

O give thanks unto the Lord, for he is
gracious: and his mercy endureth for
ever.

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.

Die Himmel erzählen

Heinrich Schütz (1585-1672)

Generally regarded as the most significant German composer before Bach, Schütz wrote the majority of his church music for the Electoral Chapel in Dresden. Though most of his working life was spent here, he undertook numerous study trips, most significantly to Venice where he studied with Gabrieli and may have met Monteverdi, to keep up to date with the latest musical styles around Europe. This motet, a setting of Psalm 19 dedicated to the famous choir of the Thomaskirche in Leipzig, deftly alternates intricate semi chorus passages with robust statements by the full choir, painting a vivid depiction of the glory of the heavenly kingdom.

Die Himmel erzählen die Ehre Gottes:
und die Feste verkündigt seiner Hände
Werk.

Ein Tag sagt's dem andern: und eine
Nacht tut's kund der andern.

Es ist keine Sprache noch Rede: da man
nicht ihre Stimme höre.

Ihre Schnur geht aus in alle Lande: und
ihre Rede an der Welt Ende.

Er hat der Sonne eine Hütte an ihnen
gemacht: und dieselbe geht heraus wie
ein Bräutigam aus seiner Kammer, und
freut sich wie ein Held zu laufen den
Weg.

Sie geht auf an einem Ende des
Himmels und läuft um bis wieder an
sein Ende: und bleibt nichts vor ihrer
Hitze verborgen.

Ehre sei dem Vater, und dem Sohne,
und dem Heiligen Geiste.

Wie es war im Anfang, jetzt und
immerdar, und von Ewigkeit zu
Ewigkeit. Amen.

The heavens declare the glory of God:
and the firmament sheweth his handy-
work.

One day telleth another: and one night
certifieth another.

There is neither speech nor language:
but their voices are heard among them.
Their sound is gone out into all lands:
and their words into the ends of the
world.

In them hath he set a tabernacle for the
sun: which cometh forth as a bride-
groom out of his chamber, and rejoiceth
as a giant to run his course.

It goeth forth from the uttermost part of
the heaven, and runneth about unto the
end of it again: and there is nothing hid
from the heat thereof.

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.

An habitation of thy love

Nico Muhly (b.1981)

The American composer Nico Muhly has often found inspiration in the intimacy of expression found in the work of the seventeenth-century priest and poet Thomas Traherne. In this short text from his *Centuries of Meditations*, the poet wishes that God and the community of the Saints of heaven might find their home within him.

*O let me so long eye Thee, till I be turned
into Thee, and look upon me till Thou art
formed in me, that I may be a mirror of
Thy brightness.*

*That all Thy Saints might live in me, and
I in them: enjoying all their felicities,
joys, and treasures.*

Bring us, O Lord God

William Henry Harris (1883-1973)

Harris notably held the position of Organist at St George's Chapel, Windsor, where he taught singing and piano to the young Princess Elizabeth and her sister, Margaret. He would later be one of the conductors at the coronation of Queen Elizabeth II in 1953. How appropriate then that this deeply affecting anthem for double choir was sung at the service for the committal of her late majesty in 2022. In this text, John Donne prays that at the end of this life we may reawaken in heaven, to experience something quite unlike this mortal life.

*Bring us, o Lord God, at our last
awakening into the house and gate of
Heaven,
to enter into that gate and dwell in that
house, where there shall be no darkness
nor dazzling, but one equal light;
no noise nor silence, but one equal
music;
no fears or hopes, but one equal
possession;
no ends or beginnings, but one equal
eternity,
in the habitations of thy glory and
dominion, world without end. Amen*

Great is the Lord

Edward Elgar (1857-1934)

The first of two large-scale anthems, this epic setting of the entirety of Psalm 48 displays Elgar's talent for the dramatic setting of text at its best. Like an oratorio in miniature, every section brings a new character through chorus, recitative and aria, all culminating in the triumphal return of the majestic opening theme.

*Great is the Lord, and greatly to be
praised in the city of our God, in the
mountain of his holiness.*

*Beautiful for elevation, the joy of the
whole earth, is mount Zion, on the sides
of the north, the city of the great King.*

*God has made himself known in her
palaces for a refuge.*

*For, lo, the kings assembled themselves,
they passed by together.*

*They saw, then were they amazed; they
were dismayed, they hasted away.*

*Trembling took hold of them there, pain,
as of a woman in travail.*

*As with the east wind that breaketh the
ships of Tarshish.*

*As we have heard, so have we seen in the
city of the Lord of hosts, in the city of our
God: God will establish it for ever.*

*We have thought on thy loving kindness,
O God, in the midst of thy temple.*

*As is thy name, O God, so is thy praise
unto the ends of the earth: thy right hand
is full of righteousness.*

Let mount Zion be glad, let the daughters of Judah rejoice, because of thy judgments.

Walk about Zion, and go round about her: tell the towers thereof.

Mark ye well her bulwarks, consider her palaces; that ye may tell it to the generation following.

For this God is our God for ever and ever: he will be our guide even unto death.

Amen.

Exeter Cathedral Choir leads around seven services each week during term time, maintaining a tradition that has been largely unbroken for centuries. It also has a busy programme of other engagements, which often includes tours, concerts, recordings, and radio broadcasts. Recent engagements include Bach St John Passion and Tabakova Centuries of Meditations.

Up to forty boy and girl Choristers (aged between 7 and 13 years old) sing in the Cathedral Choir. All attend Exeter Cathedral School. They are joined by adults, either Lay Vicars (professional singers who combine their Cathedral duties with other employment in the city) or Choral Scholars (students from the University of Exeter or gap-year singers spending a year at Exeter Cathedral).

CHORISTERS

Isabel Ashmead
Thomas Byatt
Oscar Chappell
Freddie Dobson
Florence Enoch
William Featherstone
Georgina Featherstone
Maria Gallaher

Maria Gape
Ion Hadden
Jeremy Hall
James Harris
Rory Hindle-Griffiths

William Jackson
Molly Jackson
Henry Martin
Freja Mason
Elio Mazza-Janssen

Cecily Mellor
Lettie Mirfin
Beatrice Mulhall

Minnie Mulhall
Zian Nakata
Juno Nash Wiles
Noah Nash-Wiles
Kokkua Ndjavera

Rose Nettleton-Croley
Harry Nettleton-Croley
Henry Podd
Oscar Preece
Niamh Redmond-Smith
Eloise Santer

Harriet Silvester
Douglas Stewart
Arabella Stokes
Harry Stokes
Harry Wijay
Felicity Wilson
Seth Wilson-Wright
Elliot Wood

ALTO

Rowan Atkins
Benjamin Irvine-Capel
Alice Risdon-Osborne
Celia Stoddart

TENOR

Michael Graham
George Haymes
Matthew Jeffrey
Andrew Trewhella

BASS

Matthew Cann
Philip Lancaster
Adam Warne
Joseph Ward

