

# Westminster Cathedral

## Composition Competition 2018-2019

Composers are invited to submit a new unaccompanied choral motet for Westminster Cathedral's inaugural Composition Competition. A prize of £750 will be awarded to the winner, and the winning motet will be premiered at the 10am Solemn Mass at Westminster Cathedral on Palm Sunday, 14 April 2019 by Westminster Cathedral Choir.

### George Malcolm and Victoria's *Tenebræ Responsories*

2019 marks the sixtieth anniversary of George Malcolm's legendary recording with Westminster Cathedral Choir of Tomás Luis de Victoria's settings of the *Tenebræ Responsories* for Maundy Thursday, Good Friday and Holy Saturday. Malcolm was Master of Music at Westminster Cathedral from 1947-1959 and his recording of Victoria's *Tenebræ Responsories* was his penultimate recording with the choir (the last being Benjamin Britten's *Missa brevis* for boys' voices and organ, written for the choir in 1959). He was also one of the most eminent harpsichordists of his generation, and helped to lead the Baroque revival during the twentieth century.

Malcolm's Victoria recording was one of the first ever recordings of sixteenth-century music committed to LP, and today remains a striking and benchmark interpretation of these dramatic works; the recording in particular showed off the choir's distinctive, bright continental sound, something that Malcolm was instrumental in developing during his tenure as Master of Music.

### The competition

Composers are invited to set the text given below. The composition should last no longer than four minutes, so that it would be suitable for performance at the Offertory in a Mass, and must be unaccompanied; the composition should also take into account the unique and generous acoustics of the Cathedral. The competition is open to composers aged thirty-five and under on 15 February 2019.

Compositions should be submitted no later than **6pm on Friday 15 February 2019**. The winning piece will be decided by an adjudicating panel which will include the renowned composer and conductor Sir James MacMillan.

In light of the sixtieth anniversary of George Malcolm's recording of Victoria's *Tenebræ Responsories*, the chosen text for the competition is the first of the three Responsories for Good Friday that Victoria did not set; a translation is provided along with the text. The plainsong setting of this text from the *Liber Usualis* is included below as a reference; composers may or may not wish to make use of the melody in their composition.

## Entry requirements

Composers are to submit a motet which, as a minimum, conforms to the following requirements:

- Is an unaccompanied setting of the given text (the motet should **set the Latin text, not the English translation**).
- Is scored in line with the *Victoria Tenebræ Responsories* (SATB without divisi).
- Lasts no longer than four minutes (based on a metronome mark for the piece).

The score may be typeset or handwritten, but should either way be a suitable performing edition. Scores should not include the name of the composer, but instead a pseudonym (which should also be marked clearly on the application form). The competition is open to composers of any nationality aged thirty-five and under on 15 February 2019. An entry fee of £10 will be due along with the application forms.

## Text

Omnes amíci mei dereliquérunt me, et prævaluérunt insidiántes mihi: trádidit me quem diligébam: Et terribílibus óculis plaga crudéli percutiéntes, acéto potábant me. Inter iníquos proiecérunt me, et non pepercérunt ánimæ meæ. Et terribílibus óculis plaga crudéli percutiéntes, acéto potábant me.

*All my friends have deserted me, and plotters have prevailed over me. He whom I loved has betrayed me. And with fierce looks and cruel blows they gave me vinegar to drink. They cast me among the wicked and did not spare my soul. And with fierce looks and cruel blows they gave me vinegar to drink.*

## Application process

Completed applications should be sent by post to:

*Jonathan Allsopp  
Westminster Cathedral Clergy House  
42 Francis St  
Westminster  
London SW1P 1QW*

Applications should include:

- Two unbound copies of the score.
- A completed application form.
- A cheque for £10 made payable to 'Westminster Cathedral Music Department'.

The deadline for submissions is **6pm on Friday 15 February 2019**; Westminster Cathedral will not be obliged to accept any applications received after this date. Applicants should therefore ensure that appropriate steps are taken to avoid any delays caused by postage. Applications will be acknowledged via email by 6pm on Wednesday 20 February 2019. For any enquiries, please contact Jonathan Allsopp ([organs@rcdow.org.uk](mailto:organs@rcdow.org.uk)).

## Terms and conditions

- The composition must not have had any previous public performance, nor have a recording that is available publicly, nor have been broadcast.
- The composition must be entirely original and solely the work of the applicant. The organisers accept no liability whatsoever in respect of any breach of intellectual property law arising from any composition submitted.
- The competition will be adjudicated by a panel consisting of:
  - **Martin Baker** (Master of Music, Westminster Cathedral)
  - **Peter Stevens** (Assistant Master of Music, Westminster Cathedral)
  - **Sir James MacMillan** (composer, conductor)
- Adjudication of the pieces will be conducted anonymously by the adjudication panel relying on the pseudonym provided by the applicant. Westminster Cathedral accepts no responsibility for the suitability of any pseudonym provided by applicants and pseudonyms are provided solely at the applicant's risk.
- The judges' decision is final. The judges reserve the right to withhold the awarding of the prize for any reason and for such time as they deem appropriate in any given circumstance.
- The organisers will not be able to offer any feedback to unsuccessful applicants.
- Scores are sent at the applicant's own risk; the organisers are unable to return any submitted materials. The organisers accept no responsibility for any competition entries that are lost, mislaid, damaged or delayed in transit, regardless of cause.
- The organisers reserve the right to disqualify any applicant from the competition at their discretion if they supply untruthful, inaccurate or misleading information, or have failed to abide by the terms and conditions of entry.
- Applicants agree to indemnify the organisers in respect of all actions, proceedings, claims, damages and other liabilities howsoever incurred as a result of a breach by the applicant of the conditions of entry or any applicable law.
- Applicants must not have entered into any sponsorship or other agreement with any party in respect of this competition entry.
- The organisers reserve the right to require applicants to provide proof of eligibility to enter the competition at any time and for any reason.
- By submitting this application, all applicants hereby agree and grant permission to Westminster Cathedral Choir to use any submitted score for future public performances and/or recordings at no extra fee for the next five years. Reasonable written notice will be provided to any applicant whose score is used. Any future use of any such score shall be as separately agreed between the applicant and Westminster Cathedral Choir.
- The first performance of the winning composition will be given at the 10am Solemn Mass at Westminster Cathedral on Palm Sunday, 14 April 2019 by Westminster Cathedral Choir; the organisers reserve the right to change this date under exceptional circumstances.
- All personal details and data collected are solely for the use and administration of this competition and by submitting their applications, applicants agree to such personal details and data being processed in accordance with the Friends of Westminster Cathedral Privacy Notice for the purpose of this competition only; once the competition has closed and a winner has been announced, all personal details collected for the purpose of this competition will be destroyed.

## APPLICATION FORM

### Westminster Cathedral Choir Composition Competition 2018

Name:

Address:

Phone number\*:

Email address\*:

\*By giving these details, you consent to being contacted by these methods.

Date of birth:

Pseudonym:

#### Declaration

I confirm that this work is original and solely my own work. I have read and agree to the Terms and Conditions of the competition.

Name:

Signed:

Date:

#### Protecting your privacy

All personal details and data collected are solely for the use and administration of this competition and by submitting their applications, applicants agree to such personal details and data being processed in accordance with the Friends of Westminster Cathedral Privacy Notice for the purpose of this competition only; once the competition has closed and a winner has been announced, all personal details collected for the purpose of this competition will be destroyed.

## Westminster Cathedral Choir

Westminster Cathedral Choir is acclaimed as one of the world's great choirs. Since its foundation in 1901 it has occupied a unique and enviable position at the forefront of English church music, not least because of the ground-breaking work of its first Master of Music, Sir Richard Terry, who revived the great works of the English and continental Renaissance composers. The choir's fame grew under Terry as it presented this forgotten music, radically changing attitudes to this formerly neglected repertoire. Innovation continued under George Malcolm who pioneered the development of the choir's distinctive sound, resulting in a choir that was truly revolutionary in both what and how it sang. As well as the great polyphonic works of the Renaissance and more recent works, the choir's repertoire ultimately focusses on Gregorian chant. The choir continues these traditions under its present Master of Music, Martin Baker, and it remains the only Catholic cathedral choir in the world to sing daily Mass and Vespers. More recent holders of the post have included Colin Mawby, Stephen Cleobury, David Hill and James O'Donnell.

The choir's reputation is ever-expanding and it continues to reach new audiences through its series of acclaimed recordings, which span over one hundred years; George Malcolm's legendary 1959 recording of Victoria's *Tenebræ Responsories* (re-recorded under David Hill in 1988) has been regularly reissued, and the two most recent recordings are John Sheppard's *Media vita*, and Alonso Lobo's *Lamentations*. The choir has been associated with the Hyperion label since 1986, and in 1998 the choir was awarded the Gramophone Awards for 'Best Choral Recording of the Year' and 'Record of the Year' for the performance of Frank Martin's *Messe* and Pizzetti's *Requiem*.

The choir has a history of commissioning and performing new music; famous examples include Benjamin Britten's *Missa brevis* for boys' voices, the *Mass in G minor* by Ralph Vaughan Williams, two masses by Lennox Berkeley, and compositions by Charles Wood, Gustav Holst and Herbert Howells. In recent times, the choir has premiered new works by Sir James MacMillan, Sir Peter Maxwell Davies, Michael Berkeley, Judith Bingham, Gabriel Jackson, Roxanna Panufnik, Cecilia McDowall, Stephen Hough and Matthew Martin, all of which were first performed in the context of the regular liturgies at Westminster Cathedral.

Westminster Cathedral Choir features frequently on radio and television. When its busy liturgical schedule permits, it takes its music further afield. In addition to regular concerts around the UK, recent tours have taken the choir across Europe and the USA.

Omnes amici mei

Resp.  
3.

O -mnes \* amí-ci mé- i de-  
re- liqué- runt me, et præ- va-lu-é-  
runt insi-di-án- tes mí- hi: trá-di-dit me quem  
di-li-gé- bam: \* Et terri-bí-li-bus ó- cu-  
lis plá- ga crudé- li percu- ti-éntes, a-cé- to  
po-tá- bant me. √. In- ter i-  
níquos pro-je-cé-runt me, et non pepercé-runt  
á- ni-mæ mé- æ. \* Et terri-bí-li-bus.