

JOHN PORTER studied at the Royal College of Music where he won several awards for organ playing including the RGO Hampus Prize. At the same time he was Organ Scholar at St. George's Chapel Windsor, under Dr. Sidney Campbell. After five years as Organist and Choirmaster at Bedford School, he returned to Windsor in 1972 as Assistant Organist, also becoming Director of Music at the Choir School in January 1982.

NICHOLAS BANMAN was a chorister at Canterbury Cathedral and Music Scholar at Kings School Canterbury before becoming a Choral Exhibitioner at Clare College, Cambridge. He is a composer and conductor, having recently been appointed as Director of Music at Desborough School. He conducts his own singing group, "Voices Intimae".

PAUL FINLAYSON is Head Choriboy at this church, and also sings in the Desborough School Choir, taking many solo roles. This is his first appearance with the Cantorum Choir.

The Friends of the Stanley Spencer Gallery and the Cantorum Choir would like to thank everyone involved with the organisation of this concert, and in particular the Rev John Grover, Vicar of this church.

CANTORUM CHOIR - FUTURE CONCERTS

Sunday December 11th 1983 St. John the Baptist Church, Cookham Dean, at 8.p.m.

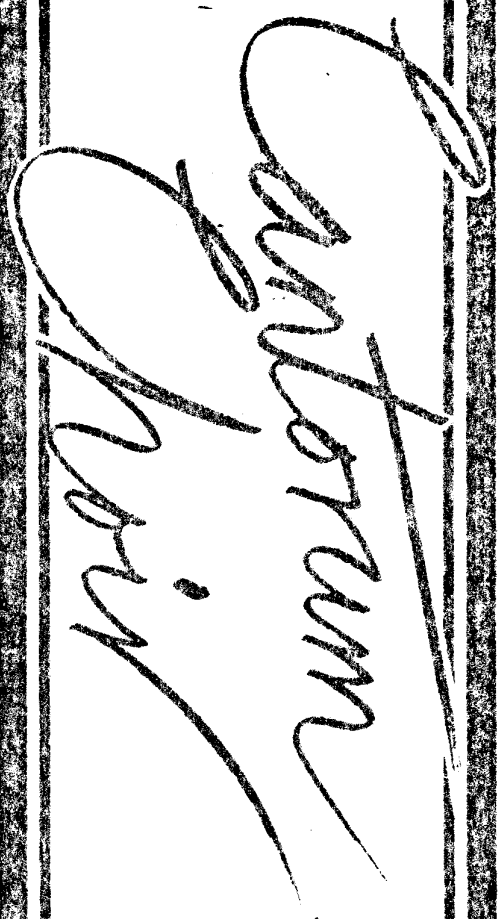
Carol Concert

March 1984 Spring Concert
 Works to include: Monteverdi - Deatus Vir
 Pergolesi - Magnificat

Friday June 22nd 1984 St. John the Baptist Church, Cookham Dean.

Flower Festival Concert
 Works to include: Vaughan Williams 5 English Folksongs
 Grainger Spring Fair
 and other part songs

**Saturday October 22nd. at 8pm.
 Holy Trinity Church, Cookham**



*Conductor: Jonathan Miall | Organist: John Porter
 Treble: Paul Finlayson | Baritone: Nicholas Banman*

**FAURE: REQUIEM | VAUGHAN WILLIAMS:
 SERENADE TO MUSIC | PARRY: BLEST
 PAIR OF SIRENS | STANFORD: TE DEUM
 "A B" & CHURCH MUSIC BY HADLEY,
 FINZI & STANFORD**

CONCERT ON BEHALF OF FRIENDS OF THE

CANTORUM CHOIR

Conductor - Jonathan Miall

Organist - John Porter Baritone - Nicholas Bannan
Trebble - Paul Finlayson

1. JEREMY FINZI 1901 - 1956 God is Gone Up
Most noted for his vocal works, Finzi wrote a number of part songs and anthems. 'God is Gone Up' is an anthem for Ascension Day, but was written for St. Cecilia's Day service at St. Sepulchre's Church, Holborn in 1951.

2. GABRIEL FAURE 1845 - 1924 Requiem
Baritone - Nicholas Bannan
Trebble - Paul Finlayson

This work is steeped in the influences of Wagnerian harmonies, but is held in check by the austere influence of the old church modes, to which Faure was very close. However, the Requiem is not conceived as a Christian work. "The love of pleasure and the avoidance of pain are the first and most natural impulses observable in mankind". "Art", said Faure, "has therefore every reason to be voluptuous." This work certainly reflects that.

Interval of 20 minutes

3. PATRICK HADLEY 1899 - 1973 My Beloved Spake

Patrick Hadley was a composer of chamber music and is also known for two works for chorus and orchestra, "The Hills" and "The Traveller". From 1946 to 1963 he was Professor of Music at Cambridge University. "My Beloved Spake" is probably one of his best known contributions to church music; composed in 1938, the words are taken from the Songs of Solomon 2, verses 10 - 15.

4. RALPH VAUGHAN WILLIAMS Serenade to Music
1872 - 1958
Soloists - Jill Goode, Harry Jafferles, Robert Goode
Nicholas Bannan, Chris Hasey

The Serenade was composed for Henry Wood's Golden Jubilee Concert at the Royal Albert Hall on 5th October

1933 and dedicated to him "in grateful recognition of his services to music." This is a most beautiful work, which is a setting of the words taken from the scene in Portia's garden in the last act of "The Merchant of Venice", and was written for 16 famous British singers all of whom had been associated with Henry Wood. It is Vaughan Williams in most lyrical mood, and tonight is being heard with an organ transcription (a not inconsiderable task) five soloists and chorus.

5. CHARLES WILLIAMS STANFORD Te Deum in Bb
1852 - 1924 Beati Quorum Via

Nowadays perhaps underrated as an orchestral and choral composer, Stanford is generally considered the father of modern church music. The "Bb service", written in 1879, at once attracted attention, and set new standards in Anglican Church music. He also composed many songs and part songs, but his influence was particularly felt as Professor of Music at Cambridge University, and teacher at the Royal College of Music, where he taught many of his young contemporaries who continued the upsurge in English church music well into the 20th century. The "Beati Quorum Via" is one of three motets written for six part unaccompanied choir in 1905.

6. C.H. HUBERT PARRY 1848 - 1919 Blest Pair of Sirens
For Elgar, commenting in a lecture at Birmingham University in 1905, "Blest Pair of Sirens" was a classic of the choral tradition. It could be argued that it has remained so. Parry was for a long time admired for the "Englishness" of his music, and was regarded as chief architect of an English music "renaissance". Although perhaps an overstatement, certain works stand out as being untouched. This is one of them, deeply influenced by the diatonic characteristics of Brahms, spread and conceived on a grand scale for 8 part choir. It is a setting of Milton's ode "Blest Pair of Sirens at a Solemn Music".

If you would like to receive details of the Cantorum Choir's future concerts, please complete a mailing list form, and leave it at the door as you go.