

*THAMES
CANTORUM
CHOIR*

THE CANTORUM CHOIR

The Cantorum Choir was formed in late 1981 as a result of a collaboration of three singing friends who saw the opportunity for a choir of experienced voices to perform both well and lesser known pieces, largely in the Thames Valley area. In December 1981 presented its first concert of carols at Cookham Dean, with ten members and four "guest singers". Despite snow drifts of up to eight feet two days earlier, the concert attracted over 100 people, and since then the Cantorum Choir has steadily built up a strong following. The choir itself has expanded to a maximum of 26.

The choir undertakes about four or five concerts annually, and has appeared in Marlow, Cookham, Maidenhead, Beaconsfield, Burnham and Windsor, presenting programmes of very varied repertoire from traditional through the musical spectrum to Bernstein, and Mathias. Recent pieces have been especially written for the choir and two are being completed.

The choir has sung Evensongs at Guildford Cathedral and St. George's Chapel, Windsor, and is due to return to both places later in 1986. The choir has also appeared in the Cookham Festivals of 1983 and 1985. It has a whole programme of concerts arranged up to Christmas 1986.

Because of the rapid increase in workload, the choir has formed a management team to cope with it, and apart from arranging future concerts is actively looking for further sponsors, which will allow it to undertake more extensive repertoire, and to perform with the highest standard accompanying groups.

WELCOMING LIST

You would like advance notice and booking facilities for all Cantorum Choir concerts, at no expense to you, just complete the following list form, and leave it at the door as you go.

REMINDER DATE TO REMEMBER

SATURDAY 21st JUNE 1986
8.00 pm - COOKHAM DEAN CHURCH
COOKHAM DEAN FLOWER FESTIVAL CONCERT
"Lollipopps", including Captain Noah and his Floating Zoo

**THAMES
VALLEY
CANTORUM
HOSSPICE
CELEBRATION
CONCERT**
Choir and Orchestra

Saturday February 1st 1986 / 8pm
Parish Church of All Saints Marlow

BACH: Double Violin Concerto

HANDEL: The King Shall Rejoice
Zadok The Priest

Arrival Of The Queen Of Sheba

VAUGHAN WILLIAMS: Serenade To Music

*Poster shown here to get in extra choir. Best concert yet
All went well however after changing poster I was worried
about the interest I did not want. Good dynamics*

PROGRAMME: 20p.

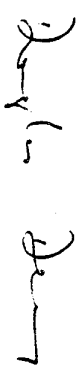
CANTORUM CHOIR
and ORCHESTRA

LEADER PENELOPE GEE
CONDUCTOR JONATHAN MALL

FOREWORD

This concert was planned originally as a celebration of the remarkable achievements of the Hospice appeal so far. We now have even more reason to rejoice in that all the legal and planning hurdles have been overcome, and that we are sure of having sufficient funds to complete and equip the building. Of course we will be having a special thanksgiving celebration when the Hospice is opened.

I am sure all our supporters and friends who have helped and encouraged us will enjoy this concert, which owes much to the faith and enthusiasm of Jonathan Mall.



Douglas Denny

Chairman of Trustees

G. F. HANDEL

OVERTURE - ARRIVAL OF THE QUEEN OF SHEBA
CORONATION ANTHEM - THE KING SHALL REJOICE

F. SCHMIDT

TOCCATA IN C
ORGANIST: WAYNE MARSHALL

R. VAUGHAN WILLIAMS

SERENADE TO MUSIC
SOLOISTS: JILL GOODE, ELEANOR GRIFFITHS,
ROBERT GOODE, NIGEL STORK, JOHN KAY

INTERVAL OF 5 MINUTES

* * *

A. BRUCKNER

TWO GRADUALS - LOCUS ISTE
CHRISTUS FACTUS EST

J. S. BACH

CONCERTO IN D MINOR FOR TWO VIOLINS AND
ORCHESTRA
SOLOISTS: PENELOPE GEE, ANDREW LITTLE

F. J. HAYDN

LITTLE ORGAN MASS IN Bb "ST. JOANNIS DE
DEO"
SOLOISTS: VALERIE SNAPES, WAYNE MARSHALL

G. F. HANDEL

CORONATION ANTHEM - ZADOK THE PRIEST

THE MUSIC

FRIGERIC HANDEL: OVERTURE - ARRIVAL OF THE QUEEN OF SHEBA

ARRIVAL OF THE QUEEN OF SHEBA is a sinfonia to introduce Act of Handel's Oratorio "Solomon", which was composed in May and June 1748. Like much of his orchestral music, it is a by-product of his work for the theatre - although the piece has only been seen out of context in relatively recent times.

RONATION ANTHEM - THE KING SHALL REJOICE

is one of two Coronation anthems being sung tonight, and is probably the biggest of the set of four which Handel composed for the coronation of George II and Queen Caroline in 1727. This is typical Handel - a series of wonderful sounds from subtle ensemble work to grandeur, real occasion and drama. The work is in five movements.

INZ SCHMIDT: TOCCATA IN C

inz Schmidt was born in Pressburg (now Bratislava), in 1874, and received his first musical instruction from the Cathedral organist before moving to Vienna in 1898. In 1890 he entered the Vienna Conservatoire to learn cello and piano, and became established mainly as a cellist, and then as a teacher and composer. He died in Perchtoldsdorf, near Vienna, in 1939. He composed some important pieces for organ, notably the Fantasia and Fugue in D, and the Chaconne in C sharp minor. The Toccata in C was written in 1924.

LPH VAUGHAN WILLIAMS: SERENADE TO MUSIC

Serenade to Music is a setting of words from "The Merchant of Venice", and was written for Henry Wood's golden jubilee as a conductor, in 1938. It was originally set for 16 soloists and orchestra, and many of Vaughan Williams' friends and colleagues sang in the premiere - such famous names as Isobel Baillie and Edith Nash.

work is highly descriptive, conjuring up the hazy English countryside on a heady summer's day, and represents the more traditional style of the composer. Undoubtedly the work is one of the most beautiful and complete Vaughan Williams ever wrote.

ANTON BRUCKNER: TWO GRADUALS - LOCUS ISTE CHRISTUS FACTUS EST

These two graduals, composed in 1869 and 1884, are concentrated miniatures, and represent a microcosm of his whole musical style. Cast in the old church mode, they reveal the strong influence of the harmonic and contrapuntal style of the Renaissance, mixed with the Romanticism of the nineteenth century - including chromaticism and unusual key changes. Locus Iste is in simpler form - demonstrating a strong link with Mozartian principles - but both are moving and full of expression.

These performances are dedicated to those people who suffer; those people for whom the Hospice is a source of contentment, dignity and peace.

JOHANN SEBASTIAN BACH: CONCERTO IN D MINOR FOR TWO VIOLINS AND ORCHESTRA

This is one of the most popular of all Bach's instrumental works. Much of this is because of the middle movement, (largo) with its sustained melody balanced exactly between the soloists. This concerto, as with his other violin concertos, dates from about 1720, when he was "Court Kapellmeister" at Cothen, and contains many elements of the 'modern' approach which Bach pioneered in writing in concerto form.

FRANZ JOSEPH HAYDN: MISSA BREVIS ST. JOANNIS DE DEO "LITTLE ORGAN MASS" IN Bb

Amongst many of his achievements as "Kapellmeister" in the court of Prince Nikolaus Esterhazy, Haydn pioneered the large scale 'festival' mass, using full orchestra, trumpets, drums and four soloists. Apart from the six last masses, composed between 1796 and 1802, he wrote reputedly six other masses, of which this is the fifth; the date is surmised as circa 1775. The Missa Brevis form (short mass), in which this mass is cast, was popular in South Germany and Austria in the mid 18th century; however, it was quite customary for movements such as the Benedictus to be expanded. In this mass the Benedictus has two new features - an extended organ solo and a soprano solo - hence the title "Little Organ Mass". It seems certain that Haydn conducted the first performance from the organ of the Convent of the Brothers of Mercy's Patron Saint, John of God (Joannis de Deo), to whom this work was dedicated.

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictus
6. Agnus Dei

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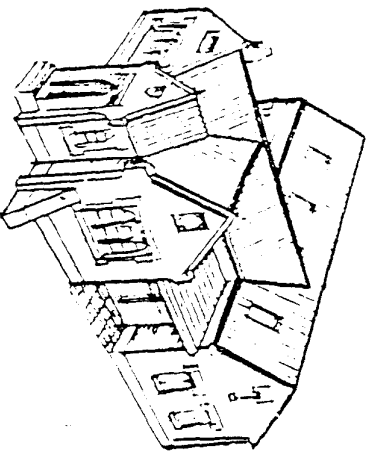
THE THAMES VALLEY HOSPICE

The project to establish a Hospice to serve the Thames Valley area began just over four years ago. The long search for suitable premises ended in December 1984 with the purchase of Pine Lodge, Hatch Lane, Windsor. Part of this building was erected in 1351 as the gate lodge for Clewer Manor which is now Haileybury Junior School. A large extension was added in 1983, in an architectural style in keeping with the original lodge, but it was never completed or occupied. Planning permission for change of use was obtained but unfortunately consent was not granted for the detailed plans submitted early last year. However, the good news is that a slightly modified design has received planning approval just this last month. So the building of the extension can now proceed and the Hospice should be substantially opened by the end of this year.

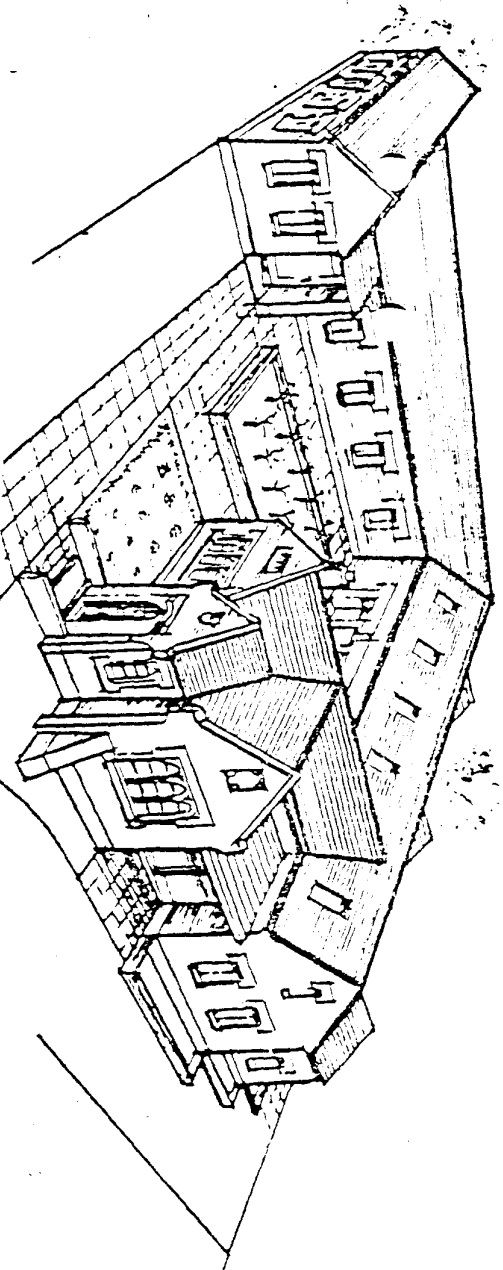
Since the project began, well over £350,000 has been raised but the aim is to raise another half a million over the next twelve months to meet the cost of completing the building, equipping it as a hospice and to have some money in hand for initial running costs.

Tonight's concert is in celebration of the generosity and hard work of so many people who have helped to raise funds and are continuing to do so.

It is also a thanksgiving that at last THIS



CAN BE TRANSFORMED INTO THIS



THE PERFORMERS

PENELOPE GEE

Penelope Gee began playing the violin at the age of 8. She won a music scholarship to Westonbirt School at the age of 13, and went on to receive tuition from Carl Pini in her final year. Whilst reading music at Royal Holloway College, University of London, she continued her violin studies with Yfrah Neaman. After gaining her Bachelor of Music degree Penelope completed a year of Advanced Violin Study at the Royal College of Music. She is leader of the 'Sinfonia Medica', and augments professional engagements with teaching.

ANDREW LITTLE

Andrew Little was a choral scholar at Southwell Minster Grammar School, where he began violin study at the age of 10. He read music at King's College, London, achieving the dubious distinction of being the only music undergraduate to play rugby for the College 1st XVI. Whilst there he studied with Max Morgen at the Guildhall School of Music.

Both Andrew and Penelope are members of the Astor Music Ensemble, a group of players who provide music for all occasions, involving extensive quartet, trio and ensemble work. Previous engagements include functions at the Cafe Royal, Glaziers Hall, and the Honorary Artillery Company.

WAYNE MARSHALL

Wayne Marshall was born in Oldham, Lancashire, in 1961 and was educated at Chethams School of Music, Manchester. In 1978 he became organ scholar at Manchester Cathedral, and in 1979 he entered the Royal College of Music on a Foundation Scholarship where he studied organ with Nicholas Danby and piano with Angus Morrison. He won the Walford Davies and the Harold Darke Memorial prizes for organ and the Helen Just prize for piano. In 1982 Wayne gained the FRCO, and in July 1983 he was awarded a Class 1 in his Diploma of the Royal College of Music for performance. In addition to his studies at the Royal College of Music Wayne was organ scholar from September 1980 to July 1983 at St. George's Chapel, Windsor Castle.

Wayne has undertaken many recitals, both in the UK and abroad. Venues have included St. Paul's Cathedral, Westminster Abbey, Southwark Cathedral, Leeds Town Hall and Arcundel Cathedral. He has played recitals in New Jersey and Boston in the USA, and has visited Yugoslavia several times, appearing in the Dubrovnik Festival. In the summer of 1984 he was invited to take part in the Kingstein Festival in Austria. This summer Wayne will be working with Simon Rattle as one of the four répétiteurs for a new production of Gershwin's "Porgy and Bess", in which he will also appear on stage as Jasbo Brown, the jazz pianist. In the meantime he is acting assistant organist at Worcester Cathedral.

JONATHAN MIALL

Jonathan Miall was born in Chiveden and educated in Maudshead and at Manchester University, where, in addition to his Foundation degree, he studied singing and conducted the Hulme Ashburne College Choir. Afterwards he continued his singing studies with Arthur Reckless at the Guildhall in London, and was musical director for the Grimm Players, the Maudshead Operatic Society and other independent stage productions. The formation of the Chiveden Choir in 1981 marked his return to choral music.

Since then he has conducted 24 concerts with them, and is busy finishing plans for the 1986 season, which will involve five concerts and five cathedral services.

A C K N O W L E D G E M E N T S

THE COOKHAM SUPPORT GROUP OF THE THAMES VALLEY HOSPICE WOULD LIKE TO ACKNOWLEDGE WITH GREAT APPRECIATION THE FOLLOWING PEOPLE WHO HAVE DONATED TOWARDS THE COST OF THIS CONCERT:

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Mr. & Mrs. P. S. BELL	CHOIR CHRISTMAS CAROL CONCERT
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Mr. & Mrs. J. ELLIS	
Mr. & Mrs. P. SIM	
Mr. & Mrs. D. G. TALINTYRE	

and those who gave donations anonymously

AND TO THOSE WHO HAVE CONTRIBUTED TOWARDS THE ORGANISATION OF THE CONCERT

Mr. Rev. Dr. S. DAY, PARISH CHURCH OF ALL SAINTS', MARLOW
Mr. BARRY BARRINGTON, HOLY TRINITY PRIMARY SCHOOL, COOKHAM
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THE MUSIC (cont.)

GEORGE FRIDERIC HANDEL: CORONATION ANTHEM - ZADOK THE PRIEST

Zadok the Priest was sung at the Anointing within the Coronation ceremony of George II and Queen Caroline, the second anthem of the four. Handel regularly employed larger forces for his ceremonial church music than for his oratorios, which were written for the theatre. This required three trumpets, drums, two oboes and bassoons, organ and continuo in addition to the usual body of strings.

The music stimulated so much public interest that the rehearsal had to be kept secret, and during Handel's life the anthems became very popular, particularly this one, which was constantly performed at festivals, concerts and in theatres. Handel was later to transfer much of these anthems into oratorios, such as "Esther" and "Deborah".

However, the style of the anthems is far different to that of the oratorios - wholly extrovert, and broad in contrast rather than delicate shades of colour and expression.

Zadok is famous for its introductory orchestral passage leading to the hard hitting homophony of the choir, which is firmly rooted in one key - D major. It is a supreme example of Handel's power to make a unique statement with the minimum of fuss - it was clearly intended to create an overwhelming effect, and it certainly succeeds.