

Maidenhead National Trust Association
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Sanitorium
Choir



CANTORUM CHOIR

FUTURE DATES

Since its formation a little over six years ago, the Cantorum Choir has established itself as one of the finest choirs in the Thames Valley. It has grown from an original 14 to a normal maximum of 26, although for tonight's performance it is augmented to a total of 34.

The Choir's concerts and engagements have ranged from small summer soirées, large scale concerts involving full orchestras, to weekends at St. George's Chapel, services at Wildford Cathedral, a recording in conjunction with the Westminster Cathedral Choir of Christmas carols, a Royal Albert Hall concert in conjunction with the Alexandra Choir (London), a film recording and most recently an appearance in the BBC "At Home on Sunday" series with Wendy Craig.

The Choir's repertoire range is broad, from Byrd, Tallis and Palestrina to Bernstein, Horowitz and Rutter, although it has tended to specialise in the 20th century part song. The Choir has received two dedications from contemporary composers, and has premiered two carols and two part songs. It is hoping to premiere an anthem by Anthony Caesar, and a song cycle based on the poems of Sir John Betjemen is being written for it.

Future dates are looking very exciting - another Royal Albert Hall appearance on the 20th December, and in early 1988 the Choir is to be conducted by John Rutter in his setting of the Gloria, coupled with his new edition of the Faure Requiem. It is hoped that the Choir will be involved in the millennium celebrations of Holy Trinity Church, Cookham, fitting it in around other bookings which takes the Choir's concert plans through to 1989.

In this concert, as in all Cantorum Choir concerts, the soloists are all members of the Choir.

The Cantorum Choir is kindly sponsored by Pike, Smith & Kemp.

Sunday, 13th December 1987

Cookham Dean Church at 8.00 pm
Christmas Carol Concert

Sunday, 20th December 1987

Royal Albert Hall, London at 7.30 pm
Christmas Carols with the Alexandra Choir
and the Southern Sinfonietta

Saturday, 19th March 1988

Venue to be confirmed
John Rutter Conducts his own 'Gloria'
Faure Requiem Edited by John Rutter

CANTORUM CHOIR MAILING LIST

Would you be interested in joining the Cantorum Choir mailing list? You would be sent, free of charge, advance details of all Cantorum Choir concerts, together with a priority booking form. If you wish to take advantage of this service, please telephone Mrs Valerie Snapes on Windsor 866479.

JEAN BRYANT

Jan Bryant was born in Cookham, Berkshire, and is a graduate of the Guildhall School of Music and Drama. Various scholarships enabled her to further her studies on the advanced Piano Course with Paul Berkowitz and Gordon Back. She has taken part in masterclasses with Paul Hamburger, Geoffrey Parsons and Rudolph Piernay. In January 1987 she was an official accompanist at the Mainz International Violin Masterclasses, which were televised, and also at the International Yfrah Nieman Violin Competition. With Theresia Fluger she has given two highly acclaimed tours in Germany, including concerts in Hamburg, Heidelberg and Freudenstadt. She has also given many concerts in London and South East England.

Jan's association with the Cantorum Choir started in May of this year when she played a duet role in the Brahms Liebeslieder Waltzes. Plans immediately followed for a concerto, which have come to fruition tonight.

JONATHAN MIALL

Jonathan Miall was born in Taplow and gained his first musical training as a choirboy and then his musical education and first conducting experience in Maidenhead.

Not wishing to become a professional musician, he went to Manchester University to study Economics, and during this time received singing training from John Grierson, and conducted the University Halls of Residence Choir. On returning to London he received training from Arthur Reckless at the Guildhall School of Music and Drama before embarking on his business career, which has now taken him to a management position in a major classical recording company.

Jonathan formed the Cantorum Choir in 1981 with the help of some singing friends, having previously been involved in various stage musical productions in the area. Since then all his available time, beyond work and family commitments, has been taken up coping with the expanding range and commitments of the Choir. His wife Gilly sings in the Choir; they have three children.

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CANTORUM CHOIR AND ORCHESTRA

Leader Penelope Gee

Pianist Jean Bryant

CONDUCTOR JONATHAN MIALL

GEORGE FREDERIC HANDEL (1685 - 1759)

Chandos Anthem No. 6 - "As Pants The Hart"
(Ed Catherine Thomson)

Soprano Valerie Perrett
Contralto Viv Mitchell, Catherine Thomson
Tenor Robert Goode
Basses David Food, Nigel Stork

1. Sinfonia
2. Soli and Choir - As pants the Hart
3. Contralto Solo - Tears are my daily food
4. Recitative and Chorus - For I went with the multitude
In the voice of praise and thanksgiving
5. Duet Contralto and Tenor - Why so full of grief O my soul
6. Chorus - Put thy trust in God, Alleluia

WOLFGANG AMADEUS MOZART (1756 - 1791)

Piano Concerto No. 21 in C K467

PIANIST JEAN BRYANT

1. Andante

2. Adagio

3. Allegro

I N T E R V A L

FRANZ JOSEF HAYDN (1732 - 1809)

Mass No. 9 in C "Paukenmesse"

Soprano Valerie Perrett
Contralto Viv Mitchell
Tenor Malcolm Stork
Bass David Food

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictus
6. Agnus Dei
7. Dona Nobis Pacem

G F HANDEL - CHANDOS ANTHEM VI 'AS PANTS THE HART'

In 1717, Handel entered the service of the Earl of Carnarvon, later Duke of Chandos, and at this time he wrote the works which began to form his reputation as a composer, notably the masque Acis and Galatea and the Chandos Anthems. The works of this period are eclectic in style: Handel's cosmopolitan career had exposed him to the German Chorale, Italian sonata and English verse anthem. Elements of all these forms are in evidence in the sixth Chandos Anthem 'As Pants the Hart'.

The structure of this anthem is underpinned by the division of the text into six short movements. After an instrumental introduction, the solos and choruses are alternated to form a balanced overall shape. Different styles and textures are juxtaposed, leading the music forward to its dramatic culmination in a chorus on the word 'Alleluia'. This use of a fugal choral ending became very popular in later religious music.

As a mature composer, Handel returned to this work, and there are several re-writings of it, altered to suit the vocal and orchestral resources available at the time of each performance. Tonight's version seems to have been written in about 1719 for the choir of the Chapel Royal, and the male soloists (which in the Chapel Royal included both Altos) are named in the original manuscript. The 'Alleluia' was re-used in the oratorio 'Athalia' and the overall style of the work undoubtedly anticipates the mature works of Handel culminating in the triumphs of the 1740's and setting a corner-stone for the religious oratorio of the High Baroque.

W A MOZART - PIANO CONCERTO IN C K 467

Mozart's Piano Concerto in C K 467 the 'Elvira Madigan' was composed in the 1780's, a time when Mozart's career as a composer was reaching its peak. Earlier in his life, Mozart had been willing to experiment with his concerti, writing for unusual instruments or combinations of instruments. However, in the 1780's, he returned to his compositions for the piano; his innovations during these years were more fundamental as elements of Romanticism began to permeate this work.

The harmonic boldness and dramatic expression of this work undoubtedly owe something to Mozart's experience as a writer of Operas. These years saw the composition of such masterpieces as 'Don Giovanni' and 'Le Nozze di Figaro'. In this concerto there are passages where the lyricism of the melody seems theatrically powerful. As this work stands at the pinnacle of the Viennese Classical tradition, so it also anticipates the virtuosic playing and variety of expression of the nineteenth century romantics.

F J HAYDN - MASS NO 9 IN C 'PAUKENMESSE'

The 1790's were troubled times in Europe following the French revolution, and the title 'Paukenmesse' (Mass in time of war) gives an indication of the feelings of anxiety which permeated the composition. Despite the circumstances, this is essentially a work of hope; the ultimate conclusion of Haydn's strong religious faith is one of optimism. The Mass has moments of great energy and vigour as well as some of the most affecting passages of vocal music Haydn ever wrote.

During the 'Age of Reason' the Mass had been relatively unpopular, as its textural structure was unsuited to the sonata form which dominated European composition. Haydn did not allow the text to inhibit his writing, and by careful scoring and distribution of the musical argument between soloists and chorus, he achieved a coherent and solid piece. The impressive opening is ample evidence of the heights of writing achieved in this work; the consummation of a great career and the foundation of a new era of musical expression heralding the might of Beethoven's Missa Solemnis.

Programme Notes by Catherine Thomson