

Saturday 13th June 1998 at 8pm
Windsor Parish Church

Cantatum

Choir

Conductor : Sally Stafford
Organ : Keri Dexter
Piano : Gillian Salmon
Piano : Helena Brown

Insanae et vanae curae**Franz Joseph Haydn 1732-1809**

In 1775 Haydn composed his first Oratorio, "*Il ritorno di Tobia*", for the Vienna Tonkünstler Societät (Society of Artists). It was a great success and did much to make Haydn's name well known as a vocal composer. Nine years later, in 1784, Haydn revised "*Il ritorno di Tobia*", and among other things he wrote two additional choruses, one of which was entitled "*Svanisce in un momento*" - a strong D minor piece with a large orchestra including flute, two oboes, two bassoons, two horns, two trumpets, two trombones, timpani, strings and organ. It often happened with works of this kind that Haydn, or some local Kapellmeister would adapt a number, place a new text underneath and thus create a piece of music for the church. This is indeed what happened with the chorus "*Svanisce in un momento*", which someone, possibly Haydn himself, adapted as an Offertorium using the words "*Insanae et vanae curae*". In this form the chorus was extremely popular in Catholic churches throughout the Austro-Hungarian Empire.

Insanae et vanae curae
Invadunt mentes nostras,
saepe furore replent corda,
privata spe:

Unhealthy and vain are the preoccupations
which beset our spirit,
and our hearts are always filled with anger
and deprived of hope.

Quid prodest O mortalis
conari promundanis,
si coelos negligas
Sunt fausta tibi cuncta,
si Deus est pro te.

What's the use, oh mortal,
of concentrating on earthly things
if you disregard those of heaven?
For you are always blessed
if God is on your side.

Herr, nun lassetest du deinen Diener in Frieden fahren**Felix Mendelssohn 1809-1847**

Herr, nun lassetest du deinen Diener
in Frieden fahren,
wie du verheissen hast;
Denn mein Auge hat
deinen Heiland gesehen,
den du bereitet
hast vor allen Volkern
das er ein Licht,
ein Licht seiden Heiden;
und zu Preis und Ehre
deines Volkes Israel.

Lord, now lettest Thou Thy servant
depart in peace,
according to Thy Word;
For mine eyes have seen
Thy salvation,
which Thou hast prepared
before the face of all people,
to be a light,
to lighten the Gentiles;
and to be the glory
of Thy people Israel.

Ehre seiden Vater, und dem Sohne,
und dem heiligen Geist,
wie es war zu Anfang, jetzt,
und immerdar, und von Ewigkeit
zu Ewigkeit. Amen.

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.

Frohlocket, ihr Volker auf Erden**Felix Mendelssohn 1809-1847**

Composed about 1845 for the choir of Berlin Cathedral, where Mendelssohn was choirmaster. *Frohlocket* is the first of a group of six pieces (Op. 79) for successive occasions in the church's year. Although scored for double choir, there is an engaging simplicity and directness of style which underlines the joyous mood of the piece.

Frohlocket, ihr Volker auf Erden,
und preiset Gott!
Der Heiland ist erschienen,
den der Herr verheissen.
Er hat seine Gerechtigkeit
der Welt offenbaret. Hallelujah!

Rejoice, people on earth,
and praise God!
The Saviour has appeared,
as the Lord promised.
He has reveled His righteousness
to the world. Alleluia!

Neue Liebestlieder Waltzes (Op.65)**Johannes Brahms 1833-1897**

The *Neue Liebestlieder*, a set of waltzes for four voices and two pianos, appeared in 1875, six years after the first set of *Liebestlieder* waltzes. The genesis of the second set was stimulated by the popular demand for the waltz at that time. Unlike the first set, which is for performance with voices "ad lib", the *Neue Liebestlieder* were composed specifically as vocal pieces. The individual voice parts are also given slightly more prominence, there being a greater proportion of solo numbers than in the first set. The texts are all from Daumer's *Polydora*, save that of the epilogue, *Zum Schluss*, which is taken from Goethe's *Alexis und Dora*. Such a shift towards a poet of an altogether different mettle suggests a comment on the realities that escape Daumer's conventionally idealized lovers. The lines "Nun, ihr Musen, genug!" ("Now enough, ye Muses!") constitute a prayer for the healing of the heart wounded by love, a fitting conclusion to the texts which precede it. The music reflects the structural relationship of the epilogue to the rest of the work - particularly of note is the central canon where the pianists finally fall silent to let the singers' lingering cadence speak for itself.

Soloists:

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|-----------|----------------------|---------|------------------------|
| Soprano - | Jill Goode (No.3) | Alto - | Mary Jefferies (No.5) |
| | Helen Baker (No.6) | Tenor - | Malcolm Stork (No.10) |
| | Jacqui Faulks (No.9) | Bass - | Andrew Stafford (No.4) |

See overleaf for text and translation

Neue Liebestlieder Walzer, Op. 65
(New Love-Song Waltzes)

No. 1: *Verzicht, o Herz, auf Rettung* (S.A.T.B.)

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| Verzicht, o Herz, auf Rettung, dich wagend in der Liebe Meer! Denn tausend Nachen schwimmen zertrümmert am Gestad unner?" | There's nought, oh heart, can save thee, if on Love's sea thou put from shore! 'Tis strewn with wrecks unnumber'd, destruction fell on all they bore! |
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No. 2: *Finstere Schatten der Nacht* (S.A.T.B.)

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| Finstere Schatten der Nacht, Wegen und Wirbelgefahr! Sind wohl, die da gelind rasten auf sicherem Lande, Euch zu begreifen im Stande? Das ist der nur allein, welcher auf wilder See stürmischer Ode treibt, Meilen entfernt vom Strande. | Shadowy gloom of the night, tempest-toss'd wave of the sea! Who, 'mid comfort and light, dwelling serenely at ease, knows of your terror and wonder? None but the traveller forlorn, who in the midnight storm, sailing the wat'ry waste, far on his home doth ponder. |
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No. 3: *An jeder Hand die Finger* (S.)

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| An jeder Hand die Finger harr' ich bedeckt mit Ringen, die mir geschenkt mein Bruder in seinem Liebesinn. Und einen nach dem andern gab ich dem schönen, aber unwürdigen Jüngling hin. | Erewhile upon my fingers full many a ring was flashing, given me by my brother, by dear affection mov'd. Alas, I gave them one and all to the fair but perfidious youth I lov'd. |
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No. 4: *Ihr schwarzen Augen* (B.)

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| Ihr schwarzen Augen, ihr dürft nur winken Paläste fallen, und Städte sinken. Wie sollte stehn in solchem Strauss, mein Herz, von Karten das schwache Haus?" | Ye eyes of darkness, if ye but beckon great monarchs tremble, and lands are stricken. How wilt thou stand in danger's hour, my heart, against th' all-conquering pow'r?" |
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No. 5: *Wahre, wahre deinen Sohn* (A.)

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| Wahre, wahre deinen Sohn, Nachbarin, vor Wehe, weil ich ihn mit schwarzem Aug' zu bezaubern gehe. O wie brennt das Auge mir, das zu zünden fordert! Flammet ihm die Seele nicht, deine Hütte lodert. | Guard thy son, good neighbour mine, guard him now from sorrow, for I weave a potent spell from each night till morrow If from smiles and burning looks (sighs and tears I name not!) he should 'scape me, oh beware, that thy cottage flame not! |
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No. 6: *Rosen steckt mir an die Mutter* (S.)

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| Rosen steckt mir an die Mutter, weil ich gar so trübe bin. Sie hat Recht, die Rose sinket, so wie ich entblättert hin. | Roses red I wear, my mother, though I'm pale as any wraith. 'Tis because the rose will shower, like myself, its leaves in death. |
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No. 7: *Vom Gebirge Well' auf Well'* (S.A.T.B.)

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| Vom Gebirge Well' auf Well' kommen Regengüsse, und ich gäbe dir so gern hunderttausend Küsse. | From von hills the torrent speeds, and the rain ne'er ceases: would that I might give to thee hundred thousand kisses. |
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No. 8: *Weiche Gräser im Revier* (S.A.T.B.)

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| Weiche Gräser im Revier, schöne stille Plätze! O wie lind ruht es hier sich mit einem Schätzchen! | Secret nook in shady spot, 'mongst the waving grasses! Dreaming, by the world forgot, fleet the bright hour passes! |
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No. 9: *Nagen am Herzen* (S.)

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| Nagen am Herzen fühl ich ein Gift mir, kann sich ein Mädchen ohne zu fröhnen zärtlichen Hang, fassen ein ganzes wonne beraubtes Lebenentlang?" | Sharp poisoned arrow, rankles at my heart's core, how can a maiden, blossoming fair, a lover disdain? Ah me, how can she live without love's sweet pleasure and pain?" |
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No. 10 : *Ich kose süß, mit der und der* (T.)

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| Ich kose süß, mit der und der, und werde still und krank; denn ewig, ewig kehrt zu dir, o Nonna, mein Gedanke! | To many a maid I whisper soft, the while my heart's in anguish; 'tis that to thee my thoughts I waft, Nonna, for thee I languish! |
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No. 12 : *Schwarzer Wald* (S.A.T.B.)

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| Schwarzer Wald, dein Schatten ist so düster! Armes Herz, dein Leiden ist so drückend!" Was dir einzig werth, es steht vor Augen? Ewig untersagt ist Huldverwehnung. | Darksome wood, thy shadows are so gloomy! Aching heart, so heavy is thy sorrow! Is't for evermore that we are parted? Must I sigh forlorn, lone weary hearted? |
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No. 13 : *Nein, Geliebter, setze dich* (S.A.)

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| Nein, Geliebter, setze dich mir so nahe nicht! Starre nicht so brünstlich mir in's Angesicht! Wie es auch im Busen brennt, dämpfe deinen Trieb, dass es nicht die Welt erkennt, wie wir uns so lieb. | Seat thyself, my dearest heart, not so close to me! Do not gaze on me, and start, pale and wistfully! Though thy heart within thee burn, ah, forbear, and come not near, lest the world the secret learn how I hold thee dear, so dear. |
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No. 14 : *Flammenauge, dunkles Haar* (S.A.T.B.)

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| Flammenauge, dunkles Haar, Knabe wohnig und verwogen, Kummer ist durch dich hinein, in mein armes Herz gezogen! Kann in Eis der Sonne Brand, sich in Nacht der Tage verkehren? kann die heisse Menschenbrust athmen ohne Glutbegehren? | Eyes of lightning, raven hair, gentle words, the soul caressing; these have brought me to despair, from the youth my heart possessing! Can the sunbeams turn to snow, morning wear night's dusky pinion? Can a burning heart forego love's delight or love's dominion? |
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| Ist die Flur so voller Licht, dass die Blum' im Dunkel stehe? ist die Welt so voller Lust, dass das Herz in Qual vergehe? | Is the meadow gay with light that the flow'r in darkness perish? Or doth youth in love delight that no heart it have to cherish? |
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No. 15 : *Zum Schluss* (Conclusion) (S.A.T.B.)

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| Nun, ihr Musen, genug! Vergebens strebt ihr zu schildern, wie sich Jammer und Glück wechseln in liebender Brust. Heilen könnt die Wunden ihr nicht, die Amor geschlagen; aber Linderung kommt einzig, ihr Guten, von euch. | Now, ye Muses, be hush'd! Ye've sought to tell, but how vainly, of the sorrow and joy swaying a fond lover's heart. Ye the heart's cruel wounds cannot heal from love's barbed arrow; torments t'assuage, oh, that ye only, ye kind ones, can do. |
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Interval

Three Shakespeare Songs

Ralph Vaughan Williams 1872 - 1958

Ralph Vaughan Williams played an important part in consolidating and encouraging choral music in England. The *Three Shakespeare Songs* were composed in 1951 as test pieces for the British Federation of Music Festivals. Each piece tests a different aspect of choral technique, as well as demanding sensitive interpretation. The texts are all selected from passages about the supernatural, chosen from *The Tempest* and *A Midsummer Night's Dream*. The compositions capture the magical atmosphere of the poetry, with astonishingly original choral textures.

Adagio in E (from Three Pieces for Organ)

Frank Bridge 1879 - 1941

Today the fame of Frank Bridge rests chiefly on his chamber music compositions, and on his role as teacher of the teenage Benjamin Britten. During his own lifetime however, he enjoyed wider renown as a performer, first as a violinist and later a viola player. The chaconne-like *Adagio in E* dates from 1905, before Bridge's style became atonal; it has remained justifiably popular with organists ever since.

Rejoice in the Lamb

Benjamin Britten 1913 - 1976

For the Rev. Walter Hussey and the choir of St. Matthew's Church, Northampton, on the occasion of the 50th anniversary of the consecration of their church, September 21st 1943.

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| Soprano | Marianne Stork |
| Counter-Tenor | Richard Sedding |
| Tenor | David Hazeldine |
| Bass | Andrew Stafford |

Rejoice in the Lamb is a setting in ten sections for soloists, choir and organ, of extracts from *Jubilate Agno*, a lengthy work by Christopher Smart, the 18th century poet. Smart, as Hussey puts it, was "deeply religious, but of a strange and unbalanced mind", and his extraordinary poem, "chaotic in form but containing many flashes of genius", was written while he was in an asylum. Its main theme is the "worship of God, by all created beings and things, each in its own way". References to many Old Testament characters are followed by vivid portraits by the soprano and counter-tenor soloists of Smart's cat Jeoffry, who "worships in his way", and of the mouse, who displays "great personal valour", the tenor tells how "the flowers are great blessings", and the bass reflects on how God can even be found in the simple letters of the alphabet: "For H is a spirit and therefore he is God/ For K is king...../ L is love...../ M is musick.....". There follows a pacan for the individual qualities of musical instruments, before the music fades away with the gentle "Hallelujah" heard earlier in this moving work.

Sally Stafford Conductor

Sally began her musical career by playing the oboe. She read music at the Royal Holloway College, where she studied conducting as part of her degree course. She has been Head of Music at Burnham Grammar School, teacher and conductor at the Wycombe Music Centre, and County Advisory Music Teacher for Buckinghamshire, during which time she wrote "Sound Activities", a book on teaching music in Primary Schools. In 1989 she was appointed Director of Music at Dame Alice Owen's School, where she conducted a full symphony orchestra, a training orchestra of 130, a chamber orchestra, jazz bands and choirs. She has conducted orchestras on the South Bank and was invited to demonstrate music teaching on the platform of the Royal Festival Hall, as part of the Festival of Music for Youth.

She has taken a great interest in the training and supervision of music teachers and has lectured on the P.G.C.E., B.Ed. and M.A. courses at Middlesex University. Sally has recently devoted her time to bringing up her young family, and is now beginning to resume her professional career in conducting and in music education, through teaching and consultancy work.

Keri Dexter Organ

Keri Dexter read music at Clare College, Cambridge, where he was an organ scholar, and at the University of Reading; he is currently studying for a Ph.D. in musicology at Royal Holloway. Whilist at Cambridge, Keri appeared with Clare College Choir on numerous broadcasts and recordings, as both singer and organist. He also performed in major festivals in Europe and the USA, including a performance of *Rejoice in the Lamb* at St. John's, Smith Square. During this time, he was a pupil of David Sangar, and of Stephen Farr, with whom he continues to study.

An accomplished baritone, Keri has been a member of the *Cantorum Choir* since 1995. He has also sung with the choirs of St. Martin-in-the-Fields, Sheffield and Southwark Cathedrals, and St. George's Chapel, Windsor.

Gillian Salmon Piano

Gillian Salmon has been the accompanist of the Maidenhead Choral Society for a number of years, during which time she has taken roles of soloist and duetist in various works including, Beethoven's *Choral Fantasia*, Carl Orff's *Carmina Burana*, Mozart's *Sonata for Two Pianos*, and Rossini's *Petite Messe Solennelle*.

Her joint love of accompanying and chamber music was nurtured at the Royal College of Music, where she studied with Ruth Gerald and Hubert Dawkes. After a postgraduate year at Reading University, she taught at Downe House. Whilist there she was able to devote time to performing, including playing at the Wigmore Hall and the Purcell Room. She was Head of Music at Cox Green Comprehensive School for a number of years and now teaches the piano at Maidenhead College for Girls. Gillian's past involvement in local music societies has included accompanying the Maidenhead Operatic Society and she is also the accompanist of Uxbridge Choral Society.

Helena Brown *Piano*

Helena left general education at the first available opportunity with a scholarship to pursue music at Dartington College of Arts in Devon. She subsequently studied piano at the Royal College of Music with Hubert Dawkes and then as a harpsichordist with Jill Severs. She also attended master classes with Kenneth Gilbert and Gustav Leonhardt. Her repertoire includes 20th century works along with the standard baroque repertoire. She plays with many of the leading chamber ensembles and orchestras, including the English Chamber Orchestra and the Academy of St. Martin-in-the-Fields. She also performs with smaller groups including The Telemann Players, and is currently involved in working with the Handel Opera Company.

Helena and Gillian have on several occasions enjoyed being piano duo partners.

Cantorum Choir

The Cantorum Choir is one of the finest amateur choirs in the Thames Valley area, having built up its reputation through regular concerts for the past 17 years.

Formed by a group of three singing friends, it soon developed into a high quality ensemble, drawing its membership from experienced musicians and now numbers at least 28 singers, presenting on average four concerts a year.

Since its formation in 1981, the choir has been involved in numerous engagements further afield, including a broadcast for BBC TV, soundtrack for the *Inspector Morse* series, an appearance in April of last year on BBC 2's *Out and About*, recordings for Pickwick and Silva Screen Records and guest appearances at Carol Concerts at the Royal Albert Hall.

Many of Cantorum's performances are in aid of charitable causes and to date it has raised in excess of £26,000.

The choir is most fortunate in having three fine conductors in Jonathan Miall (its founder and President), Murray Hipkin and tonight's conductor, Sally Stafford.

Choir Vacancies

We currently have vacancies for experienced young basses or baritone. If you would like to audition, please contact Valerie Snapes on 01753 866479.

Cantorum Choir

| Sopranos | Altos | Tenors | Basses |
|------------------|-------------------|-----------------|-----------------|
| Catherine Arnold | Penny Bysshe | Howard Faulks | Wolf Barb |
| Helen Baker | Eleanor Griffiths | Robert Goode | Keri Dexter |
| Bridget Bentley | Mary Jefferies | David Hazeldine | Arthur Giorgi |
| Jacqui Faulks | Viv Mitchell | John Paramore | Peter Griffiths |
| Jill Goode | Jo Rodgers | Malcom Stork | Don Kennedy |
| Emily Hove | Richard Sedding | | Chris Rasey |
| Jo Parron | Lorna Sykes | | Andrew Stafford |
| Valerie Snapes | | | Nick Weait |
| Marianne Stork | | | |

Future Concert Dates

Saturday 10th October 1998 - Holy Trinity Church, Sunningdale
In aid of *The Children's Society*
Programme to include

Haydn *St. Nicholas Mass*
Mozart *Coronation Mass*

Sunday 13th December 1998 - Carols at Cookham Dean Church
Two performances - at 3pm and 8pm.
Programme to include **Britten** *Ceremony of Carols*

Acknowledgments

Gillian Salmon Rehearsal Accompanist
Keri Dexter

The Added Value Co. Printing
The RWS Group (Information & Translation Services)

Don Kennedy Programme Notes
Jenny Snapes

David Sykes Programme

Thanks to Canon Jeffrey Whale, Mr. Peter Dart and their helpers for their assistance with tonight's concert.