

FUTURE CONCERTS

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| 11 December 2005 | Christmas Concert - St John The Baptist Church Cookham Dean |
| March 2006 | Cantorum in Venice Pre Tour Concert |
| April 2006 | Cantorum in Venice |
| 14 October 2006 | Concert All Saints' Church Marlow |
| 10 December 2006 | Christmas Concert – St John the Baptist Church Cookham Dean |

Website: www.cantorumchoir.org.uk
Email: info@cantorumchoir.org.uk

If you would like to advertise in the programme for the next Cantorum concert - please contact Peter Roe on retep885@btinternet.com



CANTORUM CHOIR

&

ORCHESTRA

Presents

FAURÉ - REQUIEM
RUTTER - REQUIEM

SALLY STAFFORD Conductor

All Saints' Church, Marlow

Saturday 15th October 2005 8pm

**Cantorum Choir would like to
thank All Saints' Church Marlow for this opportunity to
perform tonight's concert and you our audience for your
continued support**

and

The Reverend Nick Molony All Saints' Church, Marlow
Elizabeth Masser All Saints' Church, Marlow

The Cantorum Orchestra
Sally Stafford

Our organist William Falconer

Soloists:

Valerie Snapes

Marianne Stork

Genevieve Usher

Guest soloist: William Burn

Derek Beaven for programme notes

Our rehearsal pianists: Gillian Salmon & William Falconer

Marianne Stork for ticket sales

Val & Jim Snapes for the interval drinks

The Jolly Farmer Cookham Dean for Bar Licence

Cookham Hardware, Cookham Dean Post Office and Stationery

Depot for ticket sales

The Cantorum Choir



Cantorum Choir was founded over twenty years ago by its then conductor, Jonathan Miall, who now continues his involvement in the rôle of President. Drawing its members from around the Thames Valley, but based primarily in Cookham, Cantorum has established a reputation as one of the leading chamber choirs in the area. Its Christmas Carol concerts in Cookham Dean each year have become a village tradition. Cantorum appeared in the first of the *Inspector Morse* adaptations, *The Dead of Jericho*, and was the chorus for the recording of the stage musical *Wuthering Heights*. Its diverse repertoire includes, most recently, *Haydn Creation*, *Brahms Requiem*, *Mozart Requiem*, *Poulenc Stabat Mater*, *Rossini Petite Messe Solennelle*, *Elgar The Music Makers*, *Bach Mass in B Minor* and *Magnificat*, *Buxtehude Membra Jesu Nostri*, *Britten St Nicholas* and *Cantata Misericordiam*, *Handel Dixit Dominus* and *Kodaly Missa Brevis*. The choir has undertaken several European tours, most recently to Paris and in 2006 a tour to Venice is being planned. Further details of the choir can be found on our web site. www.cantorumchoir.org.uk

Sally Stafford - Conductor

The Cantorum Choir



Sally began her musical career playing the oboe. She read music at 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 at the South Bank 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 PGCE, BED and MA 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 music education through teaching and consultancy work.

Sally has been conducting Cantorum since 1996, encouraging performances with a wide range of repertoire. Concerts have included Requiems by Mozart, Fauré and Rutter, Vaughan Williams *Serenade to Music*, Elgar *The Music Makers*, Britten *Rejoice in the Lamb*, Poulenc *Stabat Mater*, Bach *Magnificat*, Haydn *Creation*.

Sopranos

Bridget Bentley
Sara Bowring
Jill Goode
Emily Hove
Jean Lewis
Sheena Mullins
Jo Parton
Valerie Snapes
Marianne Stork
Phillippa Stork
Genevieve Usher

Tenors

Robert Goode
David Hazeldine
Philip Martineau
John Paramore
Richard Ratcliff
Malcolm Stork
Jonathan Stork

Altos

Jill Burton
Jami Castell
Anne Glover
Eleanor Griffiths
Lorna Sykes

Basses

Derek Beaven
John Buck
William Burn
Peter Griffiths
Clive Lattimer
John Pearce
Adrian Taylor
Nick Weait

For information about **CANTORUM CHOIR:**
Forthcoming Concerts, Mailing List,

Membership, Tickets etc.:
Please contact **Nick Weait** on 01628 473867
www.cantorumchoir.org.uk

PROGRAMME

JOHN RUTTER *REQUIEM in memoriam L.F.R.*

I **Requiem aeternam: Choir**

Requiem aeternam dona eis Domine: et lux perpetua luceat eis.
Te deat hymnus. Deus in Sion: et tibi redetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet.
Kyrie eleison. Christe eleison. Kyrie eleison.

(Grant them rest eternal, Lord our God, we pray to thee: and light perpetual shine on them for ever.)
Thou, Lord, are worshipped in Sion: thy praises shall ever be sung in all Jerusalem.

O hear us: O Lord, hear thy faithful servants' prayer: to thee shall all mortal flesh return.
(Kyrie eleison. Christe eleison. Kyrie eleison.)
(Lord have mercy. Christ have mercy. Lord have mercy)

II **Out of the deep: Choir**

Out of the deep have I called unto thee, O Lord: Lord, hear my voice.
O let thine ears consider well: the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it?
For there is mercy with thee: therefore shalt thou be feared.
I look for the Lord: my soul doth wait for him: in his word is my trust.
My soul fleeth unto the Lord: before the morning watch, I say, before the morning watch.
O Israel, trust in the Lord, for with the Lord there is mercy: and with him is plentiful redemption.
And he shall redeem Israel: from all his sins.

Psalm 130

III **Pie Jesu: Choir and Soprano solo (Genevieve Usher)**

Pie Jesu Domine, dona eis requiem.
Pie Jesu Domine, dona eis sempternam requiem.
from 'Dies Irae', Missa pro Defunctis

(Blessed Jesu, Lord I pray, in thy mercy grant them rest.
Lord our God, we pray thee, grant them everlasting rest.)

IV **Sanctus: Choir**

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Missa pro defunctis
(Holy, Holy, Holy Lord, God of power and majesty.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who comes in the name of our God:
Hosanna in the highest.)

V **Agnus Dei: Choir**

Agnus Dei qui tollis peccata mundi, dona eis requiem.
(Lamb of God, that takest away the sins of the world: in thy mercy, grant them rest.)
Man that is born of a woman hath but a short time to live, and is full of misery. He cometh up, and is cut down like a flower: he fleeth as it were a shadow.
Agnus Dei qui tollis peccata mundi, dona eis requiem.
(In the midst of life we are in death: in whom may we seek for succour?)
Agnus Dei qui tollis peccata mundi, dona eis requiem.
(I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whoever liveth and believeth in me shall never die.)

Latin text from Missa pro defunctis
English texts from the Burial Service, 1662 Book of Common Prayer

VI **The Lord is my shepherd: Choir**

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth beside the waters of comfort.
He shall convert my soul: and bring me forth in the paths of righteousness, for his Name's sake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff comfort me.
Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full.
But thy loving-kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

Psalm 23

VII **Lux aeterna: Choir and Soprano solo (Marianne Stork)**

I heard a voice from heaven saying unto me, Blessed are the dead who die in the Lord, for they rest from their labours: even so saith the Spirit.
Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia plus es.
Requiem aeternam dona eis Domine: et lux perpetua luceat eis.
English text from the Burial Service (slightly altered)
Latin text, Missa pro defunctis
(Light eternal shine upon them, Lord, we pray: with saints and angels ever dwelling, for thy mercy's sake, may they rest in peace.
Grant them rest eternal, Lord our God, we pray to thee: and light perpetual shine on them for ever.)

English translations by John Rutter

INTERVAL

The interval will be for approximately 20 minutes and drinks will be served at the rear of the church

GABRIEL FAURÉ REQUIEM

I Introit and Kyrie: Choir

Requiem aeternam dona eis Domine: et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion: et tibi redetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet.
Kyrie eleison. Christe eleison. Kyrie eleison.

II Offertoire: Choir and Baritone solo (William Burn)

O Domine Jesu Christe, rex gloriae, libera animas defunctorum de poenis inferni et de profundo lacu, de ore Leonis, ne absorbeat Tartarus, ne cadant in obscurum. Hostias et preces Tibi Domine, laudis offerimus - tu suscipe pro animabus illis quarum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam, quam olim Abrahamae promissisti et semini eius.
(O Lord Jesus Christ, King of glory, set free the souls of the deceased from the pains of hell and from the deepest lake, from the lion's mouth, lest Tartarus swallow them, lest they fall into the darkness. Sacrifice and prayers we offer to you, Lord, in praise - receive these for the sake of those souls whom we commemorate today. Allow them, Lord, to pass from death to the life, as you once promised to Abraham and his children.)

III Sanctus: Choir

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth,
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis

IV Pie Jesu: Soprano solo (Valerie Snapes)

Pie Jesu Domine, dona eis requiem, sempieternam requiem.

V Agnus Dei: Choir

Agnus Dei qui tollis peccata mundi, dona eis requiem, sempieternam requiem.
Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum. Quia plus es.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
(Lamb of God, who takes away the sins of the world, give them eternal rest. Let an eternal light shine on them, Lord, with your saints for ever, for you are merciful/fairful.)

VI Libera Me: Choir and Baritone solo (William Burn)

Libera me, Domine, de morte aeterna. In die illa tremenda, in die illa quando coeli movendi sunt et terra, dum veneris iudicare saeculum per ignem. Tremens factus sum et timeo, dum discussio venerit atque ventura ira.
Dies illa, dies irae, calamitatis et miseriae. Dies illa, dies magna et amara valde.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
De morte aeterna libera me.

(Set me free, Lord, from eternal death - on that terrible day, that day when the heavens are to be shaken and the earth, when you shall come to judge the world by fire - I tremble and am afraid awaiting the destruction that shall come and the rage - that day, that day of wrath, disaster and wretchedness. That great day, endlessly bitter.)

VII In Paradisum: Choir

In Paradisum deducant (te) angeli;
In tuo adventu suscipiant te martyres et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habebas requiem.

(May angels lead you into heaven; On your arrival, may the martyrs receive you, and guide you into the holy city of Jerusalem; may the choir of angels receive you, and may you, as Lazarus who was once poor, have eternal rest.)

ABOUT BOTH REQUIEMS

The first performance of Gabriel Fauré's *Requiem* took place on January 16th 1888, at the Church of La Madeleine in Paris, where Fauré was organist and choirmaster. It was to mark the funeral of Joseph Le Souffache, a Parisian architect. After the service, the priest enquired about the piece, and, on being told that it was something 'of my own composition,' is said to have replied: 'M. Fauré, we don't need all these novelties. La Madeleine's repertoire is quite rich enough; just content yourself with that.'

The architect and the priest have departed from the story. The composer, of course, has not. True, the *Requiem* wasn't in its final form. For a second performance in 1893, Fauré added the two items with baritone solo: the *Offertoire* and the 'Libera me'. Finally, in 1900, violins and woodwind were included in the orchestration – a task probably handed to Fauré's student and friend, Jean Roger-Ducasse. Fauré was, by then, a professor at the Paris Conservatoire, and quite recognised; yet it's still worth noting that the *Requiem* didn't actually achieve widespread popularity until the 1950s.

The strict purpose of the Catholic requiem mass, or mass for the dead (*missa pro defunctis*), is to ease the pain and disorientation felt by the soul of the departed in Purgatory. Fauré, perhaps in pursuit of a French equivalent to Brahms's *German Requiem*, leaves out some of the anger and judgement from the full mass and imports the 'Pie Jesu' (Merciful/Kind Jesus), the 'Libera me' (Make me free) and the final 'In Paradisum' from other services. As Fauré himself put it: 'I see death... as a happy deliverance, an aspiration towards happiness above'.

Fauré gave few other clues about his beliefs. Nor did he seem to relate the composition of his requiem to any particular personal loss: 'My requiem was composed for nothing ... for fun, if I may be permitted to say so! ... I wanted to write something new.' Perhaps so offhand a remark suggests embarrassment – or irritation with interviewers! But the music's own deep emotion tells a truer tale: at the time of the *Requiem*'s composition, Fauré had just lost his father and was struggling with an unhappy marriage. His mother died shortly before the first performance. And the composer knew enough about loss already: as a soldier in 1870, he'd received the *Croix de Guerre* while seeing his country overrun. Whatever its creator may have said, the *Requiem* is an expression both of profound feeling and transcendent hope.

John Rutter declares himself plainly as an agnostic. That said, much of his music rejoices in the Anglican liturgy and in a personal celebration of light. Rutter is also far less diffident than Fauré about the origins of his *Requiem*, stating touchingly that it was inspired directly by the death of 'my Dad' and dedicating the piece to his father's memory. Like Fauré, Rutter adapts the text of the Latin Mass, influenced, he says, first by Britten's *War Requiem*, but mainly by the tradition through Duruflé directly from Fauré. (In fact, Rutter's loving restoration of the 1893 version is the Fauré orchestral score being used tonight.) Rutter's own requiem begins in torment and self-examination, but achieves consolation in a musical spirit of great beauty very close to Fauré's. The work was first performed in Dallas, Texas – Rutter being equally highly regarded in America. The *Requiem* was very widely performed during the heartache that followed 9/11.

Cantorum Choir wishes to offer these two requiems today in continuing awareness of the grief and devastation stemming from recent catastrophic events of all kinds. A collection will be taken at the end of the concert. The cash raised will be sent direct to the venerable Lokendra Abhayaratne (The Reverend Lokki) Archdeacon of Galle, Sri Lanka for the regeneration of two schools in that area, devastated by last year's tsunami. Donations from our Valentine concert in February this year went directly to the Archdeacon. It is our intention to link with like minded people in Ball so that we can share tonight's donations with them also. If you have a contact with someone in Ball please let a member of the Choir know.

ABOUT THE COMPOSERS

John Rutter's music seems so familiar to the choral scene, and has been so frequently performed by Cantorum, that he needs almost no introduction. Nevertheless, a brief biography is in order. Rutter was born in London on 24th September 1945, and was educated (along with John Tavener) at Highgate School. Here, as a choir member, he took part in the 'definitive' Decca recording of Britten's *War Requiem* in 1963. Later, he went on to study Music at Clare College, Cambridge. There, working with mixed voices, he began to flourish as a composer and made his own first recording.

From 1976-79, he was Director of Music at Clare. After that, in pursuit of more time for composition, he formed The Cambridge Singers as a professional chamber choir dedicated mainly to recording. He went on to create his own recording label *Collegium* and now follows an international career, combining composing with conducting and lecturing.

Rutter's long list of compositional credits includes orchestral pieces, a piano concerto, two children's operas and music for television. He is surely best known for his choral work, however, both large scale and miniature – no Christmas would be complete these days without his many original and well loved carols (Rutter is a co-editor with Sir David Willcocks of four volumes of the *Carols for Choirs* series). His larger choral works include – in addition to the *Requiem* (1985) – the *Magnificat* (1990), the unaccompanied *Hymn to the Creator of Light* (1992) and *Psalms* (1993). His recent sixtieth birthday celebrations have included a performance of the *Requiem* in St Paul's Cathedral.

Gabriel Fauré was born in 1845 in southern France. At the age of nine he was sent to the newly founded École Niedermeyer in Paris, where he remained until he was twenty. Niedermeyer's purpose was to re-invigorate French church music by drawing on its earliest roots; so among Fauré's strongest influences was always the single vocal line of pliant and with its modal scales and subtle tonal fluctuations. Nevertheless, 'bottled on' to such pure aspiration, so to speak, was Niedermeyer's thorough grounding in classical rules and keyboard technique. And when Camille Saint-Saëns took over as senior piano teacher at the school, Fauré gained the other ingredient he needed to become a composer – a great excitement about contemporary music.

In fact, Saint-Saëns became a lifelong friend and inspiration, and both men continued unwaveringly to promote new ways of imagining French music. Fauré's milieu, even during the long obscurity of his working life as organist and choirmaster at La Madeleine in Paris, became that of Widor, Duparc, Massenet, César Franck, and (as a kind of distant rival-in-love) Debussy. Later, when Fauré was Professor of Composition at the Conservatoire, his pupils included Ravel, Enescu and Nadia Boulanger. Today, he is particularly recognised for his songs and chamber music, and his place is established as one of the finest nineteenth century French composers. His best known works – apart from the *Requiem* (1888) – include six song cycles and over fifty songs, the Niedermeyer graduation piece *Carlitque de Jean Racine*, the *Dolly Suite* for piano duet, the famous Pavane, two violin sonatas, two cello sonatas, two piano quintets, two piano quartets, a trio for piano, violin, and cello, and several other works or transcriptions into other versions (such as the *Sicilienne* for flute and piano, and his famous song *Après un rêve* for cello and piano). When he died in 1924, his *Requiem* was played at his own state funeral at the Madeleine.