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**Cantorum  
Choir**



**Finzi - *God is gone up***  
**Haydn - *Missa Sancti Nicolai***  
**Durufié - *Requiem***

**Sally Stafford - Conductor**  
**Rhidian Jones - Organ**  
**Elizabeth Andrews - Cello**

Sunday 13 July 2003 8.00pm  
St. John the Baptist Church  
Cookham Dean

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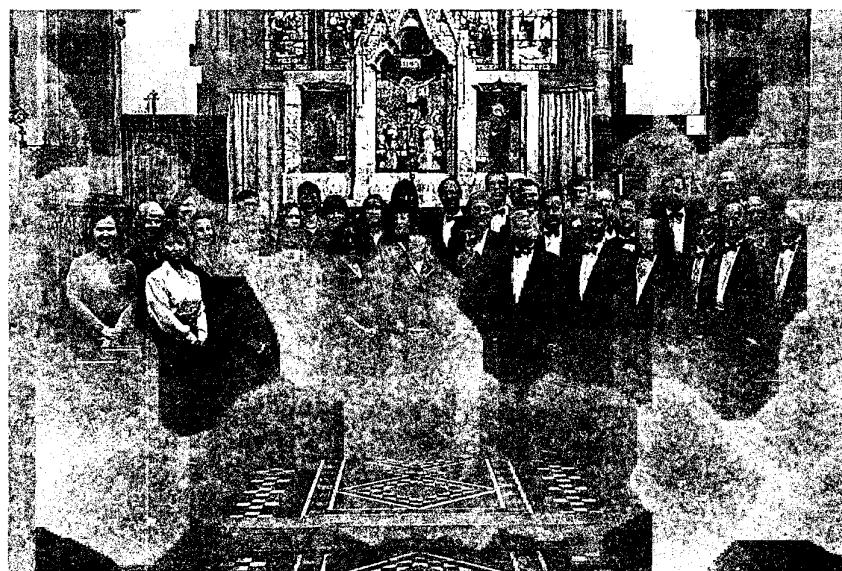
# Cantorum Choir

## Sopranos Altos

Catherine Arnold	Penny Bysshe
Bridget Bentley	Katharine Deas
Laura Corner	Anne Glover
Jill Goode	Eleanor Griffiths
Tamara Migrina	Jo Rodgers
Jo Parton	Lorna Sykes
Marianne Stork	
Genevieve Usher	

## Tenors Basses

William Falconer	Derek Beaven
Robert Goode	John Buck
David Hazeldine	Greg Choules
Philip Martineau	Stuart Davis
Jonathan Stork	Peter Griffiths
Malcolm Stork	Andrew Hubbard
	Phil Parkinson
	Nigel Rivers
	Nick Weait



## 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, Brahms *Requiem*, Mozart *Requiem*, 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*, Rutter *Requiem*, Handel *Dixit Dominus*, Kodaly *Missa Brevis* and Fauré *Requiem*. The choir has undertaken several European tours, most recently to Bruges. Cantorum currently has two conductors, Sally Stafford and Murray Hipkin.



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## Sally Stafford - Conductor

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.

## Rhidian Jones - Organ

After graduating in music from the University of Oxford, Rhidian held various positions as a church organist and as a school teacher of music. He has taught music for the Open University for 20 years. His interests lie with the piano and organ equally, and one of his specialities is piano accompaniment of lieder.

By day, Rhidian is a local government officer.

## Elizabeth Andrews - Cello

Elizabeth Andrews studied the 'cello with Bernard Richards and Stefan Popov at the Guildhall School of Music, London. She also studied baroque cello with Tony Pleeth and Jenny Ward-Clarke, and played in master classes with Anner Bijlsma.

Born in Stockholm, Elizabeth travels frequently to Sweden with a variety of musical projects. In the UK, she has played continuo with many baroque ensembles, and worked with orchestras including The Hanover Band, English Bach Festival, Purcell Orchestra, the City of London Chamber Players and the Steinitz Bach Players. She has also recorded and performed extensively throughout the UK and Europe.

In addition, Elizabeth's diverse musical interests range from performing music with the Rhythm Tree Puppet Theatre, to devising education projects and giving lecture recitals.

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# PROGRAMME

## *God is gone up*

Gerald Finzi (1901-1955)

## *Missa Sancti Nicolai*

Joseph Haydn (1732-1809)

### **Kyrie**

*Soprano - Genevieve Usher*

*Tenor - Malcolm Stork*

*Alto - Katharine Deas*

*Bass - David Hazeldine*

### **Gloria**

*Soprano - Marianne Stork*

### **Credo**

*Soprano - Marianne Stork*

*Tenor - Malcolm Stork*

*Alto - Katharine Deas*

*Bass - Nigel Rivers*

### **Sanctus**

### **Benedictus**

*Soprano - Tamara Migrina*

*Tenor - Jonathan Stork*

*Mezzo-soprano - Jo Parton*

*Bass - Derek Beaven*

### **Agnus Dei**

*Soprano - Genevieve Usher*

*Tenor - Malcolm Stork*

*Alto - Katharine Deas*

*Bass - David Hazeldine*

## *Requiem*

Maurice Duruflé (1902-1986)

### **Introït**

### **Kyrie**

### **Domine Jesu Christe**

### **Sanctus**

### **Pie Jesu**

*Mezzo-soprano - Jo Parton*

### **Agnus Dei**

### **Lux æterna**

### **Libera me**

### **In Paradisum**

- 0 -

*Interval*

- 0 -

## ***God is gone up*** **Gerald Finzi (1901- 1955)**

Of Italian Jewish ancestry, Gerald Finzi was among the most English of composers, spending much of his life in the countryside of Hampshire and later at Ashmansworth near Newbury, where the string orchestra and Festival he founded became important vehicles for the performance of his music.



He likened the creative artist to a *'coral reef insect, building his reef out of the transitory world around him and making a solid structure to last long after his own fragile and uncertain life'*. He was an ardent champion of neglected composers, Gurney and Parry for example; with the Newbury Strings he revived 18th century composers like Stanley and Mudge and fostered young talent like Kenneth Leighton. He collected a unique and valuable library of English poetry, philosophy and literature whose 3000 volumes are now housed at Reading University, whilst in his orchard at Ashmansworth he rescued several old English apple varieties from extinction.

His music is rooted in the tradition of Elgar, Parry, Vaughan Williams and those composers for whom song writing was a principal means of expression. About two thirds of his music is vocal and the most individual characteristic of Finzi's art - his response to words - results in music that seems inevitably, and effortlessly, to be at one with the poet's thought.

*God is gone up* was commissioned for and first performed at the St. Cecilia's Day morning Festival Service at St. Sepulchre's, Holborn Viaduct on 22 November 1951. It is a setting of a text from *Sacramental Meditations* by Edward Taylor (1646? - 1729). Not the least of the virtues of *God is gone up* is its excellent organ part, full of life and character suggesting brass, strings and woodwind.

## ***Missa Sancti Nicolai*** **Joseph Haydn (1732 - 1809)**

Haydn's career coincided with the development of the Classical style and forms, and he played an important part in the moulding of the symphony, sonata, and string quartet. Born in Rohrau in 1732, the son of a wheelwright, he was trained as a chorister at St. Stephen's Cathedral in Vienna, where he made his early living, before appointment to serve Count Morzin in 1759. In 1760 he entered the service of the Esterházy Princes, becoming Kapellmeister in 1766.



Haydn's life now centred on the magnificent palace at Esterháza, where his employer Prince Nicolaus Esterházy had moved his entourage for most of the year. Haydn used to say about his employment: *'My Prince was always satisfied with my works: I not only had the encouragement of constant approval but as conductor of the orchestra, I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter and make additions or omissions, and be as bold as I pleased. I was cut off from the world, there was no-one to confuse or torment me and I was forced to become original'*.

The orchestral musician and singers frequently remained at Esterháza until just before Christmas. The environment was unhealthy, and Haydn and the other musicians were frequently ill because of the dampness. The musicians also objected to being separated from their wives and families, and they persuaded Haydn to express their disapproval through the subtle medium of music. Haydn wrote the *Farewell Symphony*, in which the musicians leave the room one by one during the Finale, so that at the end only Haydn and the leader of the orchestra (whose wives were allowed to travel with them) remained in the darkened *Sala Terrena* of the castle. Prince Nicolaus got the message and the Court left for Eisenstadt shortly after. It may be that the *Missa Sancti Nicolai* was written as a surprise congratulation and thanks for the Prince, as it was not customary for Haydn to write a Mass to celebrate the Prince's nameday.

## Requiem

Maurice Duruflé (1902 - 1985)

Duruflé published only fourteen works, and held just two jobs for most of his career - organist at St. Etienne-du-Mont in Paris, and professor of harmony at the Paris Conservatoire. He was born in 1902 in Louviers and attended the cathedral school at Rouen where he was greatly influenced by Gregorian Chant. Most of his music is based on chant, including the popular *Requiem* of 1947.



Composition was a slow, laborious process for Duruflé, involving constant revision and impeccable craftsmanship. Unlike his friend and fellow-student Olivier Messiaen, Duruflé eschewed the avant-garde experimentation that might have resulted in a fashionable new language, choosing instead a retrospective stance, looking to plainsong for his inspiration, and to the great French composers Debussy, Ravel, Fauré and Dukas for his models. He was known to feel 'incapable of adding anything significant to the piano repertory, viewing the string quartet with apprehension, and envisaging with terror the idea of composing a song after the finished examples of Schubert, Fauré and Debussy'. Instead he composed for his two favourite media, orchestra and organ.

Duruflé was working on a suite of organ pieces based on plainsong from the Mass for the Dead when the commission for the Requiem arrived from his publishers, Durand. The sketches already on his desk proved themselves an ideal starting point, the plainsong becoming the basis of the whole work, unifying it and breathing into it a timelessness and meditative spirituality. The model is Fauré's *Requiem*; Fauré chose to break away from the examples typified by Berlioz and Verdi and their tragic, blazing images of hell-fire and heaven-storming grief. He omitted the 'Day of Judgement' texts and concentrated instead on rest and

peace, even going so far as to borrow the *In Paradisum* from the Burial Service. Duruflé sets almost the same texts as Fauré and adopts a similarly restrained approach. Duruflé opens the work within the same tonality as Faure, the *Offertory* with the same voices, and the *Pie Jesu* in an identical fashion. The structure of the *Sanctus* owes a huge debt to Fauré's example, as do the *Libera me* and *In Paradisum* - yet the overall effect transcends the possible limitations of such a fine model, and gives us something very original.

The strength of Duruflé's composition lies in its extraordinary fusion of disparate elements - plainsong, subtle counterpoint, and the sensuous harmonies and refined scoring of Debussy, Ravel and Dukas. Duruflé's frequent use of unaltered plainsong melody gives the work a great expressive and rhythmic freedom and results in a natural flow of text and music. When seated within such colourful tonalities and underpinned with modal harmonies, the emotional impact is heightened, yet somehow the all-pervading tranquillity and spiritual optimism is maintained. The *Introit* flows smoothly, the plainsong rendered note for note, moving into the imitative entries of the *Kyrie* and its heartfelt pleas for mercy. In the *Domine Jesu Christe* the text is dramatically declaimed by the choir until Saint Michael leads them into the heavenly light and assures them of the promise of peace. The *Sanctus* takes the form of an instrumental *moto perpetuo* against which the voices are cleverly built into a climax at *Hosanna in excelsis*, then subsiding again to a peaceful conclusion. The *Pie Jesu* is the emotional centre of the work, a poignant and almost painfully beautiful setting of the plainsong for mezzo-soprano and cello, supported by harmonies rich in seconds and sevenths. The *Agnus Dei* moves us gently onward, yet without detracting from the atmosphere left by the preceding movement. Duruflé weaves an expressive counter-melody around the plainsong, avoiding any dryness of expression without affecting the delicacy of the scoring. More imaginative touches are found in the *Lux æterna* - the vocalizing of the lower voices beneath the sopranos, and the unison chanting of *Requiem æternam* over changing chords. The *Libera me* brings lengthier development, and the dramatic climax of the whole work with the *Dies illa*; the last repetition of *Libera me*, like Fauré's, is sung in unison to the end of the movement. The final movement, *In Paradisum*, is an exquisite creation: the opening chords form an ethereal mist from which the sopranos emerge, finally at peace. The sensuous chords of the full choir add to the spiritual tranquillity, and the last chord, an unresolved dominant ninth, evaporates into eternity.



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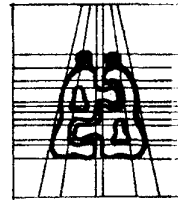
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