

FUTURE CONCERTS

- 10 December 2006 Christmas Concert – St John the Baptist Church Cookham Dean
- 13 February 2007 Valentines Sumptuous Supper Liston Hall Marlow
- 7 July 2007 Summer concert of light music St John the Baptist Church Cookham Dean

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

If you are interested in joining Cantorum Choir please talk to a member of the choir after today's performance, visit our website or email us with your contact details. Thanks.

concerts were well



CANTORUM CHOIR

&

ORCHESTRA

Present

**POULENC — GLORIA
GÓRECKI — TOTUS TUUS
ELGAR — SERENADE FOR
STRINGS**

SALLY STAFFORD — Principal Conductor

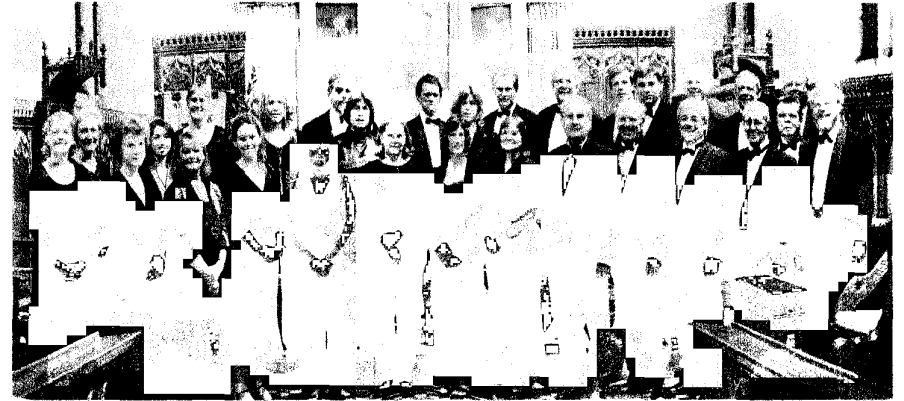
All Saints' Church, Marlow

Saturday 14th October 2005 ~ 8pm

Cantorum Choir

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
Sally Stafford, Cantorum's Principal Conductor
Guest soloist: Louise Deans
Our organist: Edward Batting
The Cantorum Orchestra
Our rehearsal pianists: Gillian Salmon & Simon Howat
Marianne Stork for ticket sales
Val & Jim Snapes for the interval drinks
Derek Beaven for programme notes
Cookham Dean Post Office, Stationery Depot, Cookham Parade
and Rococo, Liston Court Marlow for ticket sales

Cantorum Choir was founded twenty five 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, Rutter's *Wind in the Willows*, 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 Venice in April this year. Further details of the choir can be found on our website.

www.cantorumchoir.org.uk

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.

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* and Rutter *Wind in the Willows*.

Cantorum Choir

Sopranos

Helen Baker
Bridget Bentley
Sara Bowring
Jill Goode
Emily Hove
Jean Lewis
Jo Parton
Valerie Snapes
Marianne Stork
Philippa Stork

Tenors

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

Altos

Jill Burton
Anne Glover
Eleanor Griffiths
Catherine Haddon
Jo Rogers
Lorna Sykes

Basses

Derek Beaven
John Buck
Peter Griffiths
David Hazeldine
Paul Seddon
Adrian Taylor
Nick Weait

For information about **CANTORUM CHOIR**
Forthcoming Concerts, Mailing List,
Membership, Tickets etc.:

Please contact **Nick Weait** on 07900022722
or visit

www.cantorumchoir.org.uk

Louise Deans — Soprano Soloist



Louise is from Lancashire and has recently completed the Opera Course at The Royal Academy of Music, studying with Jennifer Dakin and Jonathan Papp and graduating with Distinction.

Before this she studied at The Royal Scottish Academy of Music and Drama, where she gained a BMus Honours degree and a MMus Performance degree under the tuition of Stephen Robertson. Until a year ago Louise had been training as a mezzo soprano but has now changed to soprano repertoire.

With Royal Academy Opera, Louise has performed the roles of Sirena (Rinaldo), Mezzo Actress (Judith Weir's *A Night At The Chinese Opera*), Serpetta (La Finta Giardiniera), Madame de la Haltière (Cendrillon), Third Lady (The Magic Flute) and Virtue (The Choice of Hercules). She has been invited back to perform the role of L'Amour in Rameau's *Dardanus* this coming November.

Other operatic performances have included Polly (Britten's *The Beggar's Opera*) with Surrey Opera and Cis (Albert Herring) with RSAMD. For British Youth Opera, Louise covered the role of Dorabella in their 2005 production of *Così fan Tutte*. For their 2004 season she performed in the choruses of Handel's *Semele* and Janacek's *The Cunning Little Vixen*, in which she also covered the role of The Dog.

On the Oratorio stage, Louise has recently performed solos in Handel's *Messiah*, Bach's *Magnificat*, Vivaldi's *Gloria*, Mozart's *Requiem*, Haydn's *Kleine Orgelmesse* and Karl Jenkin's *The Armed Man*.

Louise's recent studies were kindly supported by The Ruby and Will George Trust, Sophie's Silver Lining Fund Award, The Sir James Caird's Travelling Scholarships Trust and The Sir Richard Stapley Educational Trust.

TOTUS TUUS

Choir unaccompanied

Totus Tuus is a hymn to the Virgin Mary composed in 1987 for the third visit of Pope John Paul II to Poland. The choral text is taken from a poem written by Maria Boguslawska, and the music is based on chants of the Polish Catholic Church. It reflects Górecki's deep love of his country and its musical traditions. Here, the simple form of the chant is repeated to build a musical affirmation of faith

Henryk Mikołaj Górecki was born on 6 December 1933 in the village of Czernica in Poland's coal mining belt. He began his composition studies in Katowice Higher School of Music. In 1960, his orchestral work *Scontri* established him as a leading figure in the Polish *avant-garde*, while his later compositions have been more austere and show an increasing use of Polish folk melodies. He gained international acclaim as a result of the 1992 release of the recording of his *Third Symphony* by David Zinman and the London Sinfonietta – which sold over a million copies. He continues to live and work in Katowice.



SERENADE FOR STRINGS Edward Elgar (1857-1934) (E Minor Opus 20)

Allegro piacevole – Larghetto – Allegretto



The *Serenade for Strings* is an early work of Elgar's. It was composed in 1892, probably from earlier pieces that are now lost. Its first performance was conducted by the composer and given by his Worcester Ladies' Orchestral Class. One of his few youthful pieces to survive in the modern repertoire, it was reportedly the first of his compositions that he declared himself satisfied with: '*I like 'em* (its movements) – *the first thing I ever did*.' Today it has become a much-loved incidental piece. But it's worth remembering that this success, and so perhaps the whole of Elgar's subsequent output, sprang from the encouragement and influence of his wife, Caroline

Alice – formerly one of his pupils – to whom the *Serenade* was presented as a third wedding anniversary gift. Elgar's own note on the *Serenade* acknowledges: '(Alice) helped me a great deal to make these little tunes'. In turn, Alice was moved by Elgar's dedication to write a poem in which she describes her husband's musical evocation of '*far and flowery meads! Of rivers fringed with wavering reeds, Of hills awakening to the Spring!*' About the second movement she speaks of '*joy and love, and yearnings past: of hopes divine and longings vast*.' Her verse is of its time. Yet it would be hard to deny even today that she catches exactly the essence of the music.



Programme

TOTUS TUUS

Henryk Mikolaj Górecki

Choir unaccompanied

*just dynamics was
accompanied. But expect
some very
cellular*

Maria! Totus tuus sum, Maria, Mater nostri Redemptoris. Virgo Dei, virgo pia, Mater mundi Salvatoris. Totus tuus sum, Maria.

(Maria! I am completely yours, Mary, Mother of our Redeemer. Virgin of God, virgin faithful, mother of the world's Saviour, I am completely yours, Maria.)

organ plays something charming

SERENADE FOR STRINGS

Edward Elgar

(E Minor Opus 20)

but too slow

Orchestra

Allegro piacevole – Larghetto – Allegretto

Interval

There will be an approximate 20 minute interval where refreshments will be served at the back of the church. A small donation towards tonight's concert would be appreciated. Thank you.

long

GLORIA

Francis Poulenc

Louise Deans (Soprano) with Cantorum Choir and Orchestra

I) Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis

(Glory to God in the highest and peace on earth to men of good will.)

II) Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam

(We praise you, O God, we bless you, we adore you, we glorify you, we thank you – on account of your great glory.)

III) Domine Deus, Pater omnipotens, Rex coelestis, Deus Pater, Gloria

(O Lord God, all-powerful Father, heavenly King, God the Father, Gloria!)

IV) Domine Fili unigenite Jesu Christe

(O Lord Jesus Christ, only-begotten Son of the Father.)

V) Domine Deus, Agnus Dei, Filius Patris, Rex coelestis qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostrum

(O Lord God, Lamb of God, the Son of the Father, Heavenly King – you who take away the sins of the world, have mercy on us, receive our prayer...)

VI) Qui sedes ad dexteram Patris miserere nobis, quoniam Tu solus Sanctus, Tu solus Dominus, Tu solus Altissimus, Jesu Christe, cum Sancto Spiritu in Gloria Dei Patris, miserere nobis. Amen

(...you who sit on the right hand of the Father, have mercy on us, since you alone are holy, you alone are God, you alone are the most High, Jesus Christ, with the Holy Spirit in the Glory of God the Father, have mercy on us. Amen.)

great



Francis Poulenc (1899-1963)

In the late summer of 1936, Poulenc visited the shrine of the famous Black Madonna at Rocamadour in the Dordogne. He was attempting to recover from his grief at the death in a car crash of a fellow composer and close friend. Poulenc's experience at Rocamadour seems to have reconnected him with both Catholicism and the pre-First-World-War France of his childhood. Within a week, this ironic, *avant-garde*, and virtually self-taught member of "Les Six" had written his first significant choral piece: the *Litanies à la vierge noire*.



Subsequently, the sacred and profane within him became absorbed into a wider, more inclusive vision. His music flowered, and his characteristic vibrant, almost Fauvist sound colours began to echo as though inside a cathedral of extraordinary melodies. Poulenc went on to become one of the great religious and choral composers of the twentieth century. Two particular landmarks in his output are the *Stabat Mater* (1950) and the *Gloria* (1959) – which we're delighted to present tonight. Shortly before his death in 1963, Poulenc was to say: *'I think I've put the best and most genuine part of myself into my choral music.*



If anyone is still interested in my music in fifty years' time, it will be for my choral rather than my piano music.'

Gloria Francis Poulenc

'While writing it I had in mind those Gozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks that I saw playing football one day.'



The frescoes that Poulenc was probably referring to are in the chapel of the Palazzo Medici-Riccardi in Florence. A huge procession shows the Journey of the Magi, and the whole work is focused on an altarpiece of the Virgin and Child. And the verses inscribed into the haloes of the accompanying angels do indeed suggest that the hymn they're singing is the *Gloria*.

Poulenc's *Gloria* certainly evokes the idea of a irresistible procession. It's as though everyone is going up higher and still higher towards a shrine to the Nativity. On the way we hear trumpets, monks chanting and angels singing. There are shouts and gorgeous tunes. We see children dancing and playing games, and find, too, scenes of inexpressible sorrow. All this is presented as a succession of stops or tableaux – which are the movements. And, even within each movement, shifts are still represented musically by Poulenc's technique of 'tiling' – with one idea repeated almost on top of another, perhaps with a change of key, perhaps with a startling change of emphasis. The result is a gorgeous and breathtaking pageant, at once modern and mediaeval.