



CANTORUM CHOIR PRESENTS

CANTORUM CANTATAS



BUXTEHUDE



BACH



BRUCKNER

7pm Saturday 12th October 2024
St Nicolas' Church, Taplow
www.cantorumchoir.org.uk



Patron: Ralph Allwood MBE
 Music Director: Oliver Gooch
 Associate Music Director: Robert Jones



Cantorum Choir is a dedicated and talented choir of approximately forty voices, based in Cookham, Berkshire. The ensemble boasts a wide-ranging repertoire and performs professional-quality concerts throughout the year. Under the directorship of Oliver Gooch, it has continued to earn itself a reputation as one of the leading chamber choirs in the area.

SOPRANOS

Nicky Cox
 Kate Cromar
 Louise Evans
 Jenny Knight
 Laura Langridge
 Hilary Monaghan
 Marilyn Rogers
 Joy Strzelecki
 Deborah Templing
 Alex Thompson
 Pippa Wallace

ALTOS

Celia Armstrong
 Sally Brooks
 Jill Burton
 Sarah Evans
 Catherine Formstone
 Anne Glover
 Sandy Johnstone
 Angela Plant
 Chiu Sung
 Lorna Sykes
 Gill Tucker

TENORS

Anthony Dowlatshahi
 Philip Martineau
 Richard Palfrey
 Matthew Peters
 Malcolm Stork

BASSES

John Buck
 David Hazeldine
 Luis Lucena
 Ed Millard
 Nick Plant
 Paul Reid
 Paul Seddon
 James Simpson
 Ben Styles

Soloists

Soprano: Hilary Cronin • **Countertenor:** Peter Costello • **Tenor:** Ben Alden • **Bass:** Oliver Hunt

Violin 1: Caroline Balding
Violin 2: Emily Steinitz
Viola: Vanessa McNaught
Cello: Laura Anstee
Double bass: Sean Law

Oboe: Lydia Griffiths
Trumpets: Jack Wilson, Ed Sykes,
 Kevin Ransom
Timpani: Harry Lovell-Jones
Continuo: Robert Jones

PROGRAMME

Jesu, meine Freude

(Jesu, Joy and Treasure) – Dietrich Buxtehude (1637-1707)

Four Motets – Anton Bruckner (1824-1896)

Os Justi

Locus iste

Ave Maria

Christus factus est

SHORT PAUSE

Ich hatte viel Bekümmernis BWV 21

(I had much grieving in my heart) – Johann Sebastian Bach (1685-1750)

Part One

Sinfonia

Chorus: Ich hatte viel Bekümmernis in meinem Herzen

(I had much grieving in my heart)

Aria (Soprano): Seufzer, Tränen, Kummer, Not

(Sighs, tears, grief, distress)

Recitative (Tenor): Wie hast du dich, mein Gott

(How is it that you, my God)

Aria (Tenor): Bäche von gesalzenen Zähren

(Streams of salted tears)

Chorus: Was betrübst du dich, meine Seele

(Why do you sadden yourself, my soul)

Part Two

Recitative (Soprano, Bass): Ach Jesu, meine Ruh

(Ah, Jesus, my rest)

Duet (Soprano, Bass): Komm, mein Jesu, und erquicke

(Come, my Jesus, and restore)

Chorus: Sei nun wieder zufrieden, meine Seele

(Be now again at peace, my soul)

Aria (Tenor): Erfreue dich, Seele, erfreue dich, Herze

(Gladden yourself, soul; gladden yourself, heart)

Chorus: Das Lamm, das erwürget ist

(The lamb that is slain)

Jesu, meine Freude Dietrich Buxtehude (1637-1707)

In 1705 Bach was given leave from his duties in Arnstadt for a month long stay in Lübeck to meet and perhaps study with Buxtehude, one of the finest organists in Northern Germany. The visit was to last four months. During his stay, Bach is sure to have heard a number of Buxtehude's vocal compositions, as well as his organ music. It is impossible to imagine that Bach did not hear a performance of *Jesu, meine Freude*, sung tonight in an English translation by Robert Groves. Bach's great motet on the same tune shares some striking similarities including choice of key and a careful overall palindromic design.

After a three-part sonata for the instruments Buxtehude launches into a set of chorale variations (like Bach) utilizing all six verses of the chorale. Verses I and VI are simple vocal settings of the chorale, each verse strung together with rich instrumental counterpoint. Verses II and V are small arias for soprano, both remarkable for their detailed and colourful text painting. The two central movements - one for bass, the other for the choir - share similar rhythmic material. An example: the stuttering utterances of the first words: 'Trotz' and 'Weg', respectively (a device Bach would later in his motets as well as in Bach's Cantata BWV 21 which you will hear at the end of our concert).

Four Motets – Anton Bruckner (1824-1896)

Anton Bruckner, most famous today for his vast, sprawling symphonies, was also a significant church musician, becoming the organist of the Linz Cathedral in 1855 (and eventually the court in Vienna). Bruckner subscribed to the Cecilian Movement in choral music, which attempted to

restore Gregorian chant and Renaissance polyphony to Austrian sacred music.

The text of *Os justi* comes from Psalm 37: 30-31. This four-part setting, completed in 1879, is an extraordinary motet in the Lydian mode. It is remarkable in that it achieves its harmonic power and lushness without ever using chromaticism, modulation or chordal combinations of more than five simultaneous notes. Bruckner's infusion of Romantic feeling into a spare choral language in the spirit of the Cecilian movement is truly unique. Composed in ABA form, the central main section in counterpoint is interrupted by a chordal passage, and the work ends with a chant-like 'Alleluia.'

Locus iste was written in 1869, to celebrate the dedication of the Votive Chapel of the newly built Linz Cathedral, in the same service as his Mass in E minor. The text celebrates a sacred place: for liturgical purposes this would have been the new cathedral, but Bruckner may well have been thinking of St Florian—his true spiritual home, to which he often returned in later years. As in the symphonies, the proportions of *Locus iste* are carefully calculated. Take the silence before the final 'a Deo factus est': where most composers would be content to put a simple pause, Bruckner preserves his proportions by carefully measuring out five beats. Elegant symmetry is as vital here as in a great medieval cathedral—or, indeed, in the chaste but reassuringly contained environs of St Florian.

Ave Maria is a supplication to the Virgin Mary, based on text from the Annunciation. Bruckner wrote this seven-part setting in 1861, making it the first major composition that he completed after five years of arduous study with Simon Sechter. The first segment of Bruckner's setting contrasts the three-part women's choir and the four-part men's choir,

which unite in the proclamation of the name of Jesus. The second segment is for all seven parts, with a particularly effective *diminuendo* as the choir asks for intervention for us sinners.

The text of *Christus factus est* is used as part of the Mass services during Holy Week, on Maundy Thursday, and its text comes from Philippians 2:8-9. This is Bruckner's third setting of this text, completed in 1884 (just after his seventh symphony and *Te Deum*). It was dedicated to Father Otto Loidol of the Benedictine Monastery of Kremsmünster, who was also the dedicatee of the *Locus iste* some 15 years before. It is the most symphonic of these four motets, and a prime example of the way that Bruckner gradually develops harmonic tension, building to memorable climaxes and then easing away into the ether.

Ich hatte viel Bekümmernis BWV 21 – J.S. Bach (1685-1750)

Several years into his tenure as music director to the court of Weimar, Johann Sebastian Bach was instructed to write one cantata a month for the chapel services. Near the beginning of this series Bach wrote what was to be his largest sacred Cantata, 'Ich hatte viel Bekümmernis', BWV 21. Not only was this work written to go with the readings for the third Sunday after Trinity, but it served as a farewell to the gravely ill Prince Johann Ernst of Sachsen-Weimar. The young prince, who had been one of Bach's most talented pupils, was on his way to a spa in Swabia where he later died. Bach uses the main tune from a movement of Vivaldi's D Minor Concerto, Opus 3 No 11, as the theme for the opening chorus. The concerto had been a favourite of the prince and with its moving text describing a grave illness, the whole movement should be

seen as an homage to the young prince.

The work itself covers many different styles. The second and last choruses probably date from very early in Bach's career. The opening and the great chorale prelude 'Sei nun wieder zufrieden', were written in 1714. Many of the movements were extensively revised for Bach's first Leipzig Cantata cycle in 1723. Certainly, the work has a refinement and finish to it unknown in his early Weimar years. The cantata opens with a moving Sinfonia for oboe and strings (virtually a duet between the first violins and the oboe). After the complexity and density of the first chorus, the soprano aria with oboe obbligato 'Seufzer, Tränen' is spare and startlingly angular. The tenor recitative and aria return to the richness of the opening music. These two solo pieces are set to texts of Bach's favourite poet, Salomo Franck. Franck was probably the best contemporary poet that Bach ever set; certainly these intense texts inspired the composer to write some of his greatest music. The first two choruses are from Psalm texts and between the first and second parts of the cantata was a sermon with further commentary on the designated texts for the third Sunday after Trinity.

The second part of the cantata begins with a dialogue between Christ and the Soul. This was a favoured didactic device of Lutheran theology of the period. These dialogues are often associated with the erotic love poetry of the Song of Songs. A popular example of this genre are the love duets in the cantata 'Wachet auf!' Tonight's cantata was one of the few Bach pieces in Baron von Swieten's library in Vienna. Clearly Mozart saw this piece there, for the duet is inspiration for both 'La ci darem' from *Don Giovanni* and the third act Susanna-Count duet from *Le Nozze di Figaro*.

Ich hatte viel Bekümmernis in meinem Herzen BWV 21

Erster Teil

1. Sinfonia

2. Ich hatte viel Bekümmernis in
meinem Herzen; aber deine Tröstungen
erquickten meine Seele.

3. Seufzer, Tränen, Kummer, Not,
Ängstlichs Sehnen, Furcht und Tod
Nagen mein beklemmtes Herz,
Ich empfinde Jammer, Schmerz.

4. Wie hast du dich, mein Gott,
In meiner Not,
In meiner Furcht und Zagen
Denn ganz von mir gewandt?
Ach! kennst du nicht dein Kind?
Ach! hörst du nicht das Klagen
Von denen, die dir sind
Mit Bund und Treu verwandt?
Da warest meine Lust
Und bist mir grausam worden;
Ich suche dich an allen Orten,
Ich ruf und schrei dir nach,
Allein mein Weh und Ach!
Scheint itzt, als sei es dir ganz
unbewusst.

5. Bäche von gesalznen Zähren,
Fluten rauschen stets einher.
Sturm und Wellen mich versehren,
Und dies trübsalsvolle Meer
Will mir Geist und Leben schwächen,
Mast und Anker wollen brechen,
Hier versink ich in den Grund,
Dort seh in der Höllen Schlund,
Bäche von gesalznen Zähren.

Part One

1. Sinfonia

2. I had much grieving in my heart; but
your [my God's] consolations restore
my soul.

3. Sighs, tears, grief, distress,
Anxious yearning, fear and death
Gnaw at my constricted heart;
I feel misery, pain.

4. How is it that you, my God,
In my distress,
In my fear and dismay,
Have turned yourself from me entirely?
Ah, do you not know your child?
Ah, do you not hear the lamenting
Of those who are linked
To you by covenant and faithfulness?
You were my delight
And have become cruel to me;
I seek you in all places;
I call and cry for you;
Yet my "woe and ah"
Now looks as though it were entirely
unknown to you.

5. Streams of salted tears,
Floods, rush forth constantly.
Storm and waves harm me,
And this tribulation-filled sea
Will weaken me of spirit and life;
Mast and anchor will break;
Here I sink to the seabed;
There [I] peer into the jaws of hell
[and see]: Streams of salted tears.

6. Was betrübst du dich, meine Seele,
und bist so unruhig in mir? Harre auf
Gott; denn ich werde ihm noch danken,
dass er meines Angesichtes Hilfe und
mein Gott ist.

Zweiter Teil

7. *Seele*: Ach Jesu, meine Ruh,
Mein Licht, wo bleibest du?
Jesus: O Seele sieh! Ich bin bei dir.
Seele: Bei mir?
Hier ist ja lauter Nacht.
Jesus: Ich bin dein treuer Freund,
Der auch im Dunkeln wacht,
Wo lauter Schalken seind.
Seele: Brich doch mit deinem Glanz
Und Licht des Trostes ein!
Jesus: Die Stunde kömmet schon,
Da deines Kampfes Kron
Dir wird ein süßes Labsal sein.

8. *Seele*: Komm, mein Jesu, und erquicke,
Und erfreu mit deinem Blicke!
Diese Seele, die soll sterben,
Und nicht leben
Und in ihrer Unglückshöhle
Ganz verderben.
Ich muss stets in Kummer schweben,
Ja, ach ja, ich bin verloren.
Nein, ach nein, du hassest mich.
Ach, Jesu, durchsüsse mir Seele
und Herze.
Komm, mein Jesu, und erquicke
Mich mit deinem Gnadenblicke!

Jesus: Ja, ich komme und erquicke
Dich mit meinem Gnadenblicke,
Deine Seele, die soll leben,

6. Why do you sadden yourself, my
soul, and why are you so restless within
me? Wait for God; for I will yet thank
him, because he is the help/salvation of
my countenance, and my God.

Part Two

7. *Soul*: Ah, Jesus, my rest,
My light, where are you tarrying?
Jesus: O soul, see, I am with you.
Soul: With me?
Here [it] is indeed pure night.
Jesus: I am your faithful friend,
Who also keeps watch in the darkness,
Where there are pure rogues.
Soul: Break in, then, with your luster
And light of consolation.
Jesus: The hour is already coming,
When your contest's victory wreath
Will be a sweet restorative to you.

8. *Soul*: Come, my Jesus, and restore,
And gladden with your gaze,
This soul that shall die
And not live,
And in its misfortune-cavern
Entirely decay.
I must constantly hover in grief;
Yes, ah yes, I am lost [from salvation].
No, ah no, you hate me.
Ah, Jesus, fill me with sweetness of soul
and heart.
Come, my Jesus, and restore
Me with your gaze of grace.

Jesus: Yes, I come and restore
You with my gaze of grace;
Your soul, it shall live

Und nicht sterben,
Hier aus dieser Wundenhöhle
Sollst du erben
Heil durch diesen Saft der Reben,
Nein, ach nein, du bist erkoren.
Ja, ach ja, ich liebe dich.
Entweichet, ihr Sorgen, verschwinde,
du Schmerze!
Ja, ich komme und erquicke
Dich mit meinem Gnadenblicke.

9. Sei nun wieder zufrieden, meine
Seele, denn der Herr tut dir Guts.

Was helfen uns die schweren Sorgen,
Was hilft uns unser Weh und Ach?
Was hilft es, dass wir alle Morgen
Beseufzen unser Ungemach?
Wir machen unser Kreuz und Leid
Nur grösser durch die Traurigkeit.

Denk nicht in deiner Drangsalshitze,
Dass du von Gott verlassen seist,
Und dass Gott der im Schosse sitze,
Der sich mit stetem Glücke speist.
Die folgend Zeit verändert viel
Und setzt jeglichem sein Ziel.

And not die;
Here, out of this wound-cavity [in my
rib],
You shall inherit
Healing/salvation through [my blood,]
this juice of the grape;
No, ah no, you are chosen [for
salvation].
Yes, ah yes, I love you.
Escape, you worries; disappear, you
pain.
Yes, I come and restore
You with my gaze of grace.

9. Be now again at peace, my soul, for
the Lord does good unto you.

How do heavy worries help us,
How does our “woe and ah” help us?
How does it help, that every morning
We bemoan our affliction?
We make our cross-bearing and
suffering
Only greater by the sorrow.

Do not think in the heat of your
oppression
That you are forsaken by God,
And that God may seat in the bosom
[of Abraham—heaven]
Him who [on earth] dines in constant
good fortune.
The ensuing time changes many things
And sets to each his limit/lifespan.

10. Erfreue dich, Seele, erfreue dich,
Herze,
Entweiche nun, Kummer, verschwinde,
du Schmerze!
Verwandle dich, Weinen, in
lauteren Wein,
Es wird nun mein Ächzen ein
Jauchzen mir sein!
Es brennet und flammet die
reineste Kerze
Der Liebe, des Trostes in Seele
und Brust,
Weil Jesus mich tröstet mit
himmlischer Lust.

10. Gladden yourself, soul; gladden
yourself, heart;
Escape now, grief; disappear, you pain.
Transform yourself, weeping, into
pure wine;
My groaning will now be, to me,
a shouting [for joy].
The purest candle[light] of love,
of consolation,
Burns and flames in [my] soul
and breast,
So long as Jesus consoles me
with heavenly delight.

11. Das Lamm, das erwürget ist, ist
würdig zu nehmen Kraft und Reichtum
und Weisheit und Stärke und Ehre
und Preis und Lob. Lob und Ehre und
Preis und Gewalt sei unserm Gott von
Ewigkeit zu Ewigkeit. Amen, Alleluja!

11. The lamb that is slain is worthy to
take might and riches and wisdom and
strength and honour and praise and
adulation. Adulation and honour and
praise and power be to our God from
eternity to eternity. Amen, hallelujah!



(transl. Michael Marissen and Daniel R. Melamed)

Scan or go to <http://www.bachcantatatexts.org/BWV21> for an annotated translation



OLIVER GOOCH (CONDUCTOR)

Oliver has enjoyed collaborations in recent seasons with the LSO, Philharmonia, BBC Symphony, Hallé, London Philharmonic, Queensland Symphony, Tasmanian Symphony, Orchestra of the Royal Opera House, New York Sinfonietta, Orchestra I Pomeriggi Milano and a debut recording with the RTÉ NSO. He balances orchestral engagements with extensive work in opera, formerly as assistant to Sir Charles Mackerras (Glyndebourne) and Sir Antonio Pappano (ROH).

As Associate Conductor (JPYAP) at the Royal Opera House he conducted their debut tour of Australia, winning a Helpmann Award. As a regular guest conductor with Royal Philharmonic Orchestra, his recent engagements in the Royal Albert Hall include *Madama Butterfly*, *La bohème* and *Carmen*.

He was Founding Artistic Director of Opera East, most recently premiering O'Regan's *Heart of Darkness* at the Linbury Theatre; and Artistic Director of Iford Arts since 2005.

Oliver received his training at Cambridge University, Guildhall School of Music and Drama, and the National Opera Studio. He studied conducting at Tanglewood with Seiji Ozawa and was nominated for a South

Bank award and a Creative Scotland award. In 2012, he was elected a Clore Leadership Fellow by the Clore Foundation, elected Fellow of the Royal Society in Arts in 2014; and in 2018, he was appointed Director of the Blyth Centre for Music and Visual Arts at Imperial College London and, closer to home, Cantorum Choir!

HILARY CRONIN (SOPRANO)

Since winning both the First Prize and the Audience Prize at the 2021 London Handel International Singing Competition, Hilary Cronin has firmly established herself at the forefront of the new generation of British sopranos.

Praised by *Opera Now* for her “golden tone,” by *Classical Voice North America* for her “shining, rounded timbre,” and singled out by *The Times* as “sensational,” she has appeared with leading ensembles including Academy of Ancient Music, Arcangelo, English Baroque Soloists, The English Concert, Florilegium, Freiburg Baroque Orchestra, Irish Baroque Orchestra, London Handel Orchestra, La Nuova Musica, Orchestra of the Age of Enlightenment and The Sixteen, as well as with BBC Philharmonic, Britten Sinfonia, English Chamber Orchestra, the Hallé Orchestra, London Mozart Players and the Scottish

Chamber Orchestra.

This summer, Hilary performed the role of Piacere in *Il Trionfo del Tempo e del Disinganno* with Early Opera Company at Buxton International Festival.

Future projects include J.S. Bach *Actus Tragicus* with Dunedin Consort; *Christmas Oratorio*, *St John Passion* and *Messiah* with Polyphony; and *First Harlot* in Handel's *Solomon* with The Gabrieli Consort.

PETER COSTELLO (COUNTERTENOR)

Peter has been singing almost all his life, starting as a cantor for his parish church at the age of five. He was a chorister at Bath Abbey and subsequently at Westminster Cathedral, before studying at Winchester College and Imperial College. In his spare time he excelled as a horn player, receiving the Ash Music Scholarship at Imperial, and has performed in many orchestras and chamber ensembles.

A former choral scholar at St Cuthbert's Earl's Court, Peter now sings with many of London's professional church choirs, consorts, and choral societies, including Laudate and Pegasus. He has a particular interest in early music, and recent solo performances include works by Handel, Purcell, and Charpentier. Peter is currently preparing to audition for music college to study vocal performance.

BEN ALDEN (TENOR)

With a repertoire spanning over a millennium, Ben enjoys a varied career as soloist. Past performances include Monteverdi *Vespers* in The Concertgebouw, Amsterdam, Vaughan Williams *Serenade to Music* at Cadogan Hall and 'Pilate' in *Pärt Passio* at the Laeishalle, Hamburg. As a recitalist, Ben has an extensive song repertoire and has a particular passion for English song. Performances include

Britten *Winter Words* and *Canticle II* in the Sheremetev Palace, St Petersburg. In May next year, Ben will perform at the English Music Festival.

Ben's latest concert performances feature Bach *St John Passion*, Mozart *Requiem*, Handel *Messiah* and Puccini *Messa di Gloria* and Haydn *Creation*. His next performance is Mozart *Requiem* with Leominster Choral Society.

As an accomplished ensemble singer, Ben enjoys performing with many leading choirs and vocal ensembles, including The Monteverdi Choir, Tenebrae, EXAUDI, The Tallis Scholars, The BBC Singers, Synergy Vocals and London Voices. He is also Lay Clerk at St George's Chapel, Windsor Castle.

OLIVER HUNT (BASS)

Oliver studied at the Guildhall School of Music and Drama and the Wales International Academy of Voice, following a degree in music from Trinity College, Cambridge. He is now a Lay Clerk at St. George's Chapel, Windsor, and sang at the wedding of the Duke and Duchess of Sussex and the committal service of Queen Elizabeth II.

On the opera stage, he has sung roles for companies including Garsington Opera, Longborough Festival Opera and Early Opera Company, in music ranging from Handel to Wagner. Oliver appears regularly as an oratorio soloist, and has a particular passion for song recitals. He also sings with many leading consort groups, and was a founder member of Stile Antico.

When not singing, Oliver spends most of his time looking after two young children and following the fortunes of the England cricket and rugby teams. A keen runner, he has completed the London Marathon twice and is now exploring the world of ultra marathons.

FUTURE CONCERTS

Christmas with Cantorum

5.30pm Saturday 14th December 2024
St Michael's Church, Bray SL6 2AB

Handel's Messiah

7pm Saturday 29th March 2025
Eton College Chapel



Scan the QR code to be
the first to hear about
our upcoming concerts.

This season Cantorum
Choir is supporting
Fibromyalgia Research UK



Cantorum Choir



@cantorumchoir



www.cantorumchoir.org.uk