

CANTORUM CHOIR PRESENTS

Durufle Requiem



Saturday 23rd March 2024, 7pm
St Michael's Church, Bray SL6 2AB

Oliver Gooch *Music Director* • Stephanie Wake-Edwards *Mezzo Soprano*
Thomas Carroll *Cello* • Robert Jones *Organ*

www.cantoriumchoir.org.uk

REGISTERED CHARITY NO: 1136210



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

Kate Cromar
 Louise Evans
 Jenny Knight
 Hilary Monaghan
 Marilyn Rogers
 Daphne Rowbottom
 Joy Strzelecki
 Deborah Templing
 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 Dowlatsahi
 Philip Martineau
 Richard Palfrey
 Matthew Peters
 Malcolm Stork
 John Timewell

BASSES

John Buck
 Arthur Creswell
 David Hazeldine
 Luis Lucena
 Ed Millard
 Paul Reid
 Paul Seddon
 James Simpson
 Ben Styles

Mezzo Soprano – Stephanie Wake-Edwards, Cello – Thomas Carroll, Organ – Robert Jones
 Trumpets – John Kerr, Callum Rob, Becky Strentz

PROGRAMME

Kyrie & Gloria from *Messe Solennelle Op 16* – Louis Vierne (1870-1937)

Cantique de Jean Racine – Gabriel Fauré

Cantique – Nadia Boulanger

Sanctus & Benedictus from *Messe Solennelle Op 16*

Élégie - Gabriel Fauré

Agnus Dei from *Messe Solennelle Op 16*

INTERVAL

Refreshments served

Requiem Op 9 – Maurice Duruflé (1902-1986)

Introit

Kyrie

Domine Jesu Christe

Sanctus

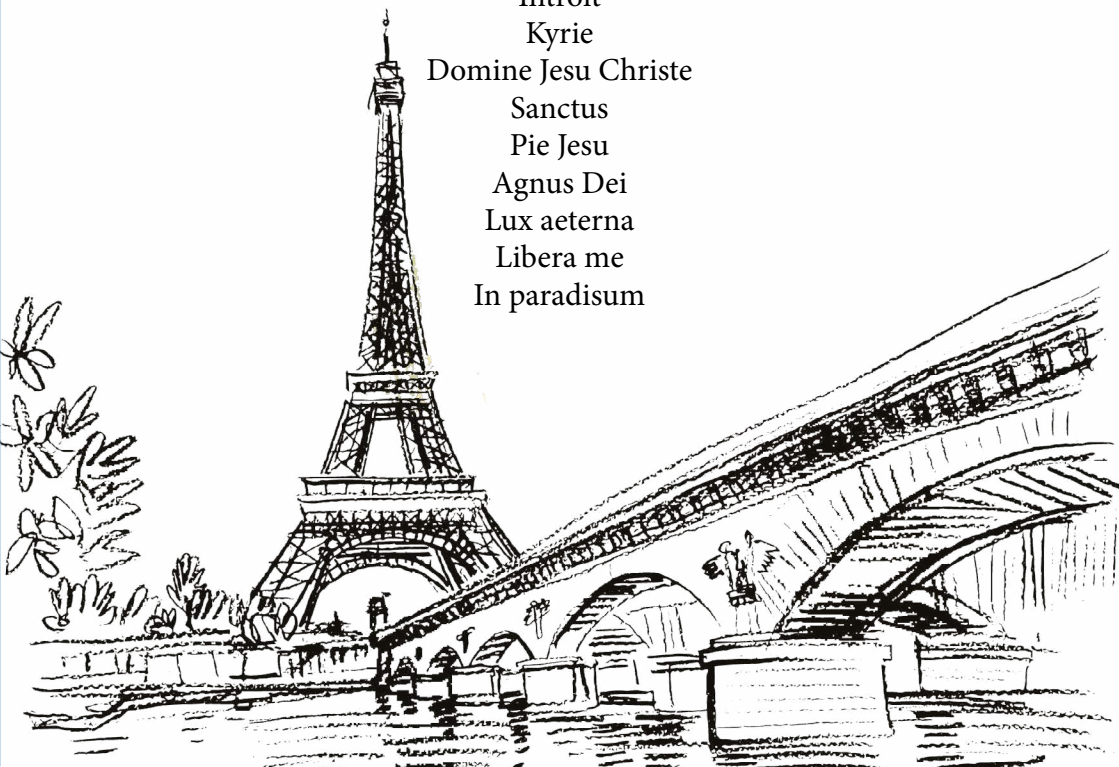
Pie Jesu

Agnus Dei

Lux aeterna

Libera me

In paradisum



Messe Solennelle Op 16 – Louis Vierne (1870-1937)

Virtually blind from birth, Louis Vierne was an acclaimed concert organist, composer and Notre Dame's titular organist from 1900. He had an elegant, clean style of writing that respected form above all else. His harmonic language was romantically rich, but not as sentimental or theatrical as that of his early mentor César Franck. His *Messe Solennelle*, written between 1898 and 1900, was dedicated to French composer organist Théodore Dubois. Originally written for two organs, Vierne played the majestic Cavaillé-Coll *Grand Orgue* in the first performance whilst his mentor, Charles Widor, played the smaller *Orgue de Choeur*. Tonight we perform a 1979 edition arranged for one organ.

This setting of the Mass was intended for liturgical use but without a Credo. There is a strong chromatic flavour to the music and Vierne displays considerable harmonic freedom. He produces dissonances and modulations into distant keys which nowadays seem easier on the ear, but in 1900 must have seemed remarkable if not outrageous. This is particularly noticeable in the Kyrie and Gloria, where great blocks of sound, particularly suited to the organ, contrast with quiet melodic phrases sung by one voice part alone. The last two movements are more reflective, though the resounding Hosannas of the Sanctus are repeated in the Benedictus, and the work ends with the closing bars of the Agnus Dei moving confidently into the major key.

Cantique de Jean Racine – Fauré

Verbe égal au Très-Haut, notre unique
espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le silence:
Divin Sauveur, jette sur nous les yeux.

Répands sur nous le feu de Ta grâce
puissante;
Que tout l'enfer fuie au son de Ta voix;
Dissipe le sommeil d'une âme languissante
Qui la conduit à l'oubli de Tes lois!

Ô Christ! sois favorable à ce peuple fidèle,
Pour Te bénir maintenant rassemblé;
Reçois les chants qu'il offre à Ta gloire
immortelle,
Et de Tes dons qu'il retourne comblé.

Word of the Highest, our only hope,
Eternal day of earth and the heavens,
We break the silence of the peaceful night;
Saviour Divine, cast your eyes upon us!

Pour on us the fire of your powerful grace,
That all hell may flee at the sound of your
voice;
Banish the slumber of a weary soul,
That brings forgetfulness of your laws!

O Christ, look with favour upon your
faithful people
Now gathered here to praise you;
Receive their hymns offered to your
immortal glory;
May they go forth filled with your gifts.

Cantique – Nadia Boulanger

A toute âme qui pleure,
A tout péché qui passe,
J'ouvre au sein des étoiles
Mes mains pleines de grâces.

Il n'est péché qui vive,
Quand l'amour a parlé,
Il n'est âme qui meure,
Quand l'amour a pleuré.

Et si l'amour s'égare
Aux sentiers d'ici-bas,
Ses larmes me retrouvent
Et ne s'égarent pas.

To all weeping souls,
To all fleeting sins,
I open, cradled by stars,
My hands full of grace.

No sin can live
When Love has spoken,
No soul can die
When Love has wept.

And if Love goes astray
On terrestrial paths,
Its tears will find me
And not go astray.

Requiem Op.9 – Maurice Duruflé (1902-1986)

Maurice Duruflé was born at Louviers on 11 January 1902 and studied composition at the Paris Conservatoire (1919-1922) with Paul Dukas, and organ with Louis Vierne. From 1919 to 1929 he was assistant organist at Sainte Clotilde and in 1930 was appointed organist of Saint Etienne-du-Mont, Paris, where he remained for over 50 years. In all this time he published only 14 works, composition being for him a slow, laborious process involving constant revision and impeccable craftsmanship. Unlike his contemporary and friend Olivier Messiaen, Duruflé made no attempt to create new forms or to experiment with a new musical language but looked back to plainsong for his inspiration and to a previous generation of French composers – Franck, Debussy, Ravel, Fauré and Dukas – for his models.

The *Requiem*, his largest and most important work, was the result of a commission from Duruflé's publishers to compose a suite of organ pieces based on plainsong themes from the Mass for the Dead. On the death of his father, it became, in extended form, a *Requiem*, first performed in 1947. Duruflé himself made three different orchestrations: one for

full orchestra (with optional organ), one for small ensemble with organ and the one to be heard tonight, for organ with cello. There are some similarities with Fauré's *Requiem* in the choice of text, as well as in the allocation of movements between the soloist and the choir. However, as the composer explained in his programme notes: *"This Requiem is not an ethereal work which sings of detachment from earthly worries. It reflects, in the immutable form of the Christian prayer, the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope or terror, just as the words of the Scripture themselves, which are used in the liturgy. It tends to translate human feelings before their terrifying, unexplainable or consoling destiny."*

The subtle rhythms and fluid lines of Gregorian chant permeate the whole work, personalised by the colours, harmonies, and rhythms of a deeply religious 20th-century musician. Representing the ideas of peace, faith and hope, there is always a sense of movement, of continuing for eternity. The result is a profoundly beautiful, emotionally shattering and hugely atmospheric piece that never fails to make an impact on the listener.



OLIVER GOOCH

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!

STEPHANIE WAKE-EDWARDS

Mezzo-Soprano Stephanie Wake-Edwards studied Sociology with Social Psychology at the University of York followed by a Vocal Masters at the Royal Academy of Music. She joined the Royal Opera House Jette Parker Young Artists programme in 2019, represented England in The Cardiff Singer of the World competition and is an Associate of the RAM.

Recent and future highlights include: *The Seven Deadly Sins* (Teatro Colon, Buenos Aires), Ino in *Semele* (Glyndebourne), debuts at the Bayerische Staatsoper, English National Opera and a return to Garsington Opera as Hermia in *A Midsummer Night's Dream*. She will be a member of the ensemble of Deutsche Oper Berlin from the 2024/25 season where she will perform multiple roles including: Maddalena *Rigoletto*, Mary *The Flying Dutchman* and Marchesa Melibea *il Viaggio a Reims*.

Her concert repertoire ranges from Vivaldi's *Stabat Mater* with Fabio Biondi, *Messiah* with the Toronto Symphony Orchestra and *Mahler 2* at the Royal Festival Hall.

Her latest recording of Fanny Hensel *Lieder* with First Hand Records was recorded at the Mendelssohn house, Leipzig, and she has given recitals at Wigmore Hall, Oxford Lieder Festival, as well as at the Opera National de Bordeaux.

THOMAS CARROLL

Described by *The Strad* as a player of 'authority and passion, with an unerring sense of direction, full of colour and underpinned by a clear musical intelligence', Welsh cellist Thomas Carroll launched his career when he won both Young Concert Artists Trust, London and Young Concert Artists, New York, following on from many prizes at numerous international competitions.

Thomas is much in demand both as a concerto soloist and as a chamber musician. He is also a member of Trio Apaches, Salieca Trio, the London Conchord Ensemble and has a regular Duo with pianists Graham Caskie, Llyr Williams and Anthony Hewitt.

Thomas has recorded over thirty CDs, for which he has received widespread critical acclaim – *The Sunday Times* described his recording for Orchid Classics of works by Beethoven, Brahms and Schubert as 'enrapturing, sumptuous, sweeping, intense, intelligent and invigorating'.

Alongside his career as a cellist, Thomas enjoys an active life as conductor and has been Artistic Director of the Orpheus Sinfonia since April 2012. Thomas is also a regular guest on many radio programs,

performing and speaking live on the BBC as well as stations internationally.

From 2004 until recently, he was Professor of Cello at the Royal College of Music in London as well as principle cello teacher at the Yehudi Menuhin School.

ROBERT JONES

Robert Jones was born and educated in Croydon – he was a member of the renowned Trinity Boys Choir and gained the FRCO diploma while still at school, when he also ran his own parish church choir and studied the piano as a Junior Exhibitioner at the Royal College of Music.

He then became a Music Scholar at Christ Church, Oxford, graduating in Music from Oxford University. During this period, he sang in the choir of Christ Church Cathedral under Simon Preston, while studying the organ with Nicholas Danby and singing with David Johnston.

Subsequently he was a Lay Clerk in the choir of St. George's Chapel in Windsor Castle, then at Westminster Roman Catholic Cathedral, before embarking on a career as one of Britain's leading consort singers, featuring on award-winning recordings with the Tallis Scholars, the Orlando Consort and the Gabrieli Consort.

In recent years he has returned to his origins as a keyboard player and choral director – he has been Director of Music at the Wren church of St. Bride's, Fleet Street in London since 1988 and is also active as a pianist, organist, teacher, conductor of amateur choirs and examiner for ABRSM, working in the Far East as well as the UK. He is married to Eleanor, a music teacher whom he met at Oxford, and they have four sons who have all sung professionally.



COOKHAM FESTIVAL GALA CONCERT

19th May 2024, Holy Trinity Church Cookham

Will Todd *Mass in Blue* • John Rutter *Feel the Spirit*
With a live 12-piece band and former Swingle Singer, Sara Davey



3-19 May 2024
www.cookhamfestival.co.uk



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

This season Cantorum
Choir is supporting
Rennie Grove Hospice



Cantorum Choir



@cantorumchoir



www.cantorumchoir.org.uk