

Handwritten notes at the top of the page, including the date '16th October 1999' and other illegible text.

Acknowledgements

Box Office Facilities - Village Hardware, Cookham

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Programme Notes - Murray Hipkin

Music loan - Anthony Rolfe Johnson

Organ loan - English National Opera

Also, our thanks to the Reverend Mo'ior, the Verger and the Church Wardens for the use of the church for tonight's concert.

Cantorun Choir's next concert

Sunday 12th December 1999

Carols at Cookham Dean

Mailing List

Members of the choir's mailing list are sent, free of charge, advance details of all Cantorum Choir's concerts, together with a priority booking form. If you would like to be added to the mailing list, please telephone Valerie Snapes on 01753 866479.

Cantorun

Choir

Baroque Concert

Saturday 16th October 1999

**All Saints Church
Marlow**

Conductor: Murray Hipkin

Cantorum Choir

Cantorum Choir is one of the finest amateur choirs in the Thames Valley area, having built up its reputation through regular concerts for the past 18 years. It draws its membership from experienced musicians and numbers at least 28 singers, presenting on average four concerts a year.

Since its formation in 1981, the choir has been involved in numerous engagements further afield, including a broadcast for BBC TV, soundtrack for the *Inspector Morse* series, an appearance on BBC 2's *Out and About*, recordings for Pickwick and Silva Screen Records and guest appearances at carol concerts at the Royal Albert Hall.

Last year the choir enjoyed its first overseas tour to Paris, with performances at Messaien's church La Trinite and at Meaux Cathedral.

Murray Hipkin ~ *conductor*

Murray Hipkin was educated at York University, the Guildhall School of Music and the National Opera Studio before joining the Music Staff of English National Opera in 1983 for five seasons. Following a period of teaching and freelancing with Opera de Lyon, La Monnaie, Opera Factory, Scottish Opera (recording *Street Scene*) and Opera Brava (as Musical Director), he returned to ENO in 1995, appearing in Weill's *Mahagonny* and working as production pianist on numerous operas including most recently, *Parsifal*, *Salome* and *The Carmelites*. In July he completed a three-week residency on *The Carmelites* at St Angela's Ursuline Convent School, Forest Gate, with ENO's Baylis Programme.

In 1996 he appeared with Bjork at the Verbier Festival in *Pierrot Lunaire*. He has conducted *All the King's Men* and *Noye's Fludde* for the Berkshire Young Musicians' Trust and gives regular concerts with Cantorum Choir. Future plans include *King Priam*, *Alcina*, Bach's *St John Passion* at ENO and the Millennium concert at the Dome.

The Orchestra

Kelly McCusker*	baroque violin	* These players are members of <i>Armonico Tributo</i>
Chris Hair*	baroque violin	
Emma Alter	baroque viola	
Sophie Willis*	baroque cello	
Ruth Davis	baroque double bass	
Taro Takeuchi	theorbo / baroque guitar	
Rhidian Jones	organ	

We are delighted to have engaged an ensemble of specialized players performing on period instruments; however, the cost of hiring an 'authentic' organ would have been prohibitive. Cantorum Choir would like to thank English National Opera for lending an electronic instrument, (which is aptly named 'Cantorum 2'). Contrary to appearances, it is not, strictly speaking, a synthesizer since each note has been sampled from a real organ and is reproduced as an exact replica of the original sound source.

We are performing at A = 415, which is a semitone lower than modern concert pitch.

Cantorum Choir

Sopranos :	Catherine Arnold Helen Baker Bridget Bentley Cathy Branton Jacqui Faulks*	Emily Hove* Claire Laloe* Valerie Snapes* Marianne Stork* Genevieve Usher*
Altos :	Penny Bysshe Anne Glover Eleanor Griffiths* Viv Mitchell* Richard Sedding* Lorna Sykes	Tenors : Howard Faulks* David Hazeldine* Peter Roe Malcolm Stork*
		Basses : David Baker Wolf Barb Keri Dexter* Peter Griffiths Phil Parkinson* Nick Weait Arthur Giorgi

* Tonight's soloists

PROGRAMME

CANTORUM CHOIR AND ORCHESTRA

Conductor ~ MURRAY HIPKIN

Claudio Monteverdi (1567-1643) *Beatus Vir*

Dietrich Buxtehude (1637-1707) *Membra Jesu Nostri*

Ad pedes

- Sonata
- Concerto (Chorus)
- Concerto (Chorus)
- a Aria (Soprano)
- Aria (Soprano)
- Aria (Bass)
- Concerto (Chorus)

II Ad genua

- 1 Sonata in tremulo
- 2 Concerto (Chorus)
- 3 Aria (Tenor)
- 4 Aria (Alto)
- 5 Aria (Soprano I & II, Bass)
- 6 Concerto (Chorus)

II Ad manus

- Sonata
- Concerto (Chorus)
- Aria (Soprano)
- Aria (Sopranos)
- Aria (Alto, Tenor, Bass)
- Concerto (Chorus)

IV Ad latus

- 1 Sonata
- 2 Concerto (Chorus)
- 3 Aria (Soprano)
- 4 Aria (Altos, Tenors, Basses)
- 5 Aria (Soprano)
- 6 Concerto (Chorus)

V Ad faciem

- 1 Sonata
- 2 Concerto (Chorus)
- 3 Aria (Altos, Tenors, Basses)
- 4 Aria (Alto)
- 5 Concerto (Chorus)
- 6 Concerto (Chorus)

~ Interval ~

Nicola Matteis (d 1707)

from Book IV

Ayres for Violin 1685

- 1 Preludio
- 2 Fuga in fantasia
- 3 Grave
- 4 Ground

Antonio Vivaldi (1676-1741)

Gloria

- 1 Gloria in excelsis Deo (Chorus)
- 2 Et in terra pax hominibus (Chorus)
- 3 Laudamus te (Soprano I & II)
- 4 Gratus agimus tibi (Chorus)
- 5 Domine Deus, rex coelestis (Soprano)
- 6 Domine Fili unigenite (Chorus)
- 7 Domine Deus, Agnus Dei (Alto & Chorus)
- 8 Qui tollis peccata mundi (Chorus)
- 9 Qui sedes ad dexteram Patris (Alto)
- 10 Quoniam tu solus sanctus (Chorus)
- 11 Cum Sancto Spiritu (Chorus)

**Murray Hipkin is a member of English National Opera and
appears by permission**

Beatus Vir

Claudio Monteverdi

This setting of Psalm 112 in the Vulgate was also published in the 1640 collection *Selva Spirituale e Morale*. It is scored for strings and is written in the "stile concertato" developed by Giovanni Gabrielli, which blends and contrasts the solo, choral and instrumental groups. It would have been sung at Sunday Vespers.

Membra Jesu Nostri

Dietrich Buxtehude

Membra Jesu nostri patientis sanctissima was first published in 1680, and is a cycle of seven cantatas, each addressed to a different part of Christ's body on the cross. The theme, and most of the text, is drawn from a medieval poem, *Salve mundi salutare* by Arnulf of Louvain (d 1250).

The form of each cantata follows the standard concerto-aria pattern of the period, which consists of an opening sacred concerto on a Biblical text followed by a strophic (that is, in verses) poetic aria. Buxtehude's only departure from convention is that in this work the primary focus of the cycle is in the poetic texts, and it is the Biblical passages that introduce and comment on them, rather than vice versa. The contrasts between corporate faith and personal salvation are fully exploited in Buxtehude's juxtaposition of poetry and prose, and the emotional and spiritual dimensions of the cantatas combine with the almost erotic mysticism of the poetry to produce a profoundly moving and highly individual work.

An instrumental *sonata* opens each cantata and introduces the thematic material of the framing choral *concerto*. Although there are one or two exceptions, in general each verse of the arias is set to an identical bass line, with the melodic line varying in response to the text and vocal range. The strophes are separated by instrumental *ritornelli* which provide plenty of opportunity for extemporisation on the part of the violinists.

It seems that Buxtehude intended that the seven works that make up this cycle should be performed together, although there are some indications that they might have been performed separately when appropriate. We are omitting two - *Ad pectus* and *Ad cor* partly because of length, but primarily because they are scored for a quintet of viols.

We are grateful to Anthony Rolfe Johnson for introducing us to these extraordinary pieces of music and for the loan of performing material.

MH

Gloria

Antonio Vivaldi

Undoubtedly one of Vivaldi's best known compositions, the *Gloria* was written in about 1716 for the female singers and instrumentalists of the Ospedale della Pieta, one of the four major charitable institutions of Venice. It would have originally been performed in the church of the Pieta, as part of the Mass and would have been prefaced by an *introduzione* (a type of solo motet).

Vivaldi sometimes borrowed music from the compositions of others, as was the accepted practice in his day. The final movement of the *Gloria (Cum Sancto Spiritu)* is based on the corresponding movement of the *Gloria per due chori*, written by the Veronese composer Giovanni Maria Ruggieri.