

CANTEMUS

NEWBURY

Conductor: Sheenagh Dernie

sing

German Sacred Music

with

David Sidwell (Organ)

and

Burnished Brass

Saturday 12th March 2005
St. Mary's Church, Thatcham

Retiring Collection

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St. Mary's Church and Macmillan Nurses

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Programme

Cantemus

Os Justi
Tota Pulchra
(soloist John Meager)
Vexilla Regis
Locus Iste

Anton Bruckner
Anton Bruckner

Anton Bruckner
Anton Bruckner

Burnished Brass

Number one of Four Madrigals for Brass Quintet
All Pleasure is of This Condition
Transcribed by David Balwin

John Wilbye

Battle Suite, Number one Galliard Battaglia
Arranged by Philip Jones

Samuel Scheidt

Cantemus

Hear My Prayer
(soloist Leanne Russell)

Felix Mendelssohn

David Sidwell

Organ Sonata No 2 in C minor

Felix Mendelssohn

Cantemus

Salvum Fac Populum Tuum
Afferentur Regi
Ecce Sacerdos

Anton Bruckner
Anton Bruckner
Anton Bruckner

Interval

Cantemus

Geistliches Lied

Johannes Brahms

Burnished Brass

Chorale and Ragged Dance

John Lawes

Renaissance Dances, Three Dances from "The Danserye"
No 1 La Mourisque, No 2 Ronde, No 3 Basse Danse Bergeret.

Tylman Susato,

Cantemus

Ach Arme Welt
Abendlied
Unser Lieben Frauen Traum
Psalm 100

Johannes Brahms
Josef Rheinberger
Max Reger
Heinrich Schutz

The Composers and Their Music

A man of humble origin, and a deeply pious Roman Catholic family, **Anton Bruckner** retained his modest diffidence to the end of his life, fortified by a strong and traditional religious faith. His Motets cover the three decades of his maturity.

"Os justi", from the Common for Doctors of the Church, was written in 1879 and is dedicated to Ignaz Traumihler, Regens Chori at the monastery of St. Florian, where Bruckner was organist for ten years. Traumihler was a leading proponent for the reform of church music. Os justi fulfils the requirements of the movement, being without sharps and flats, without the chord of the seventh, or any six-four chord. It is in the Lydian mode.

The Marian Antiphon **"Tota Pulchra Est"**(1878) features a tenor solo and very sparing use of the organ at moments of dynamic climax.

"Vexilla Regis" (1892) his setting of the Passion Sunday, is the last of his motets. It is meditative in mood, with a modal opening, a modified strophic setting of the hymn, and ends with a hushed Amen.

In **"Locus Iste"** (1869) homophonic writing frames an imitative central section. A gradual for the dedication of a church, it is dedicated to Fr. Otto Loidol.

"Hear My Prayer"(1844), Mendelssohn's enduringly popular work, was written for the Philharmonic Society during his 8th visit to Britain. He wrote of his visit, "we never got to bed before half past one, and every hour of the day was filled with engagements three weeks in advance". The hymn setting for solo soprano, 4pt choir and organ, show none of the fatigue that Mendelssohn experienced. The dramatic tension of the initial recitative and chorus melts away in the serenity of the inimitable "Oh for the wings of a dove".

While Bruckner's **"Salvum Fac Populum Tuum"**(1884) represents the intimate and devotional aspect of his genius, the offertory **"Afferentur Regi"**(1861) from the Mass for Virgins and Martyrs, belongs to the period during which Bruckner's pre-occupation with counterpoint was at its height. Written for four voices, there are three optional trombone parts, which when they are included serve to mark the dynamic climaxes of the work. **"Ecce Sacerdos"** (1885) was written to celebrate the thousandth anniversary of the diocese of Linz. A work of imaginative harmonic treatment, it adds trombones and organ to the grandeur of the occasion, and ends with a penultimate plainchant doxology, followed by a reiteration of the impressively chromatic opening passage.

The two sacred pieces by **Johannes Brahms** come from the extremes of his career. The **"Geistliches Lied"** (1856) is one of several pieces which he and his friend Joachim exchanged as young composers for mutual criticism, with the intention of developing their contrapuntal skills. The vocal parts are in strict double canon, with imitative writing also in the organ, and project a mood of lyrical serenity. **"Ach Arme Welt"**(1889), a brief choral-like setting, belongs to a set of three motets, op.109; Brahms' last choral compositions.

Both **Josef Rheinberger** and **Max Reger** were south German Catholic organist-composers. **"Abendlied"** (1873) is one of a set of three a cappella pieces, written for a Berlin choral society. Academic mastery of contrapuntally-influenced voice writing is combined with an authentically personal Romantic expressiveness, to memorable effect. **"Unser lieben Frauen Traum"**, op.138, no 4, is in the tradition of the Brahms "Marienlieder" and has a graceful charm in keeping with the folk-like character of the text.

Heinrich Schutz' "Psalm 100" is part of his first collection of sacred music: "Psalmen Davids", and exemplifies the polychoral style which he met in Venice, where he studied

under Gabrieli. The German text underlines the influence of Luther on German music then and since. In tonight's performance the second choir is authentically performed on brass instruments. An earlier version of this psalm exists in a triple choir setting.

The Musicians

Sheenagh Dernie studied singing, piano and violin at RCM London. While completing a PGCE in Yorkshire she discovered a love of conducting, and has been doing it ever since. For 15 years she directed the '*Roundelay*' ladies choir and at present is a group conductor for '*Cor Meibion de Cymru*', which, at around 130 voices, is the largest male voice choir in South Wales. Sheenagh also directs the 'small but perfectly formed' girls' choir '*Bel Canto*' at Our Lady's Convent Senior School, Abingdon, where she teaches singing, in addition to running a large private teaching practice.

David Sidwell was educated at Reading School and studied organ under Fred Griffin, then organist of St. Lawrence, Reading. While at University in Birmingham he was sub-organist at St. Mary's Moseley. He now teaches organ locally, and has given recitals at many venues in the south and south-west of England, as well as playing for choirs in most of southern England's cathedrals. He also directs his own choir, who regularly give concerts and deputise for cathedral choirs.

'**Burnished Brass**' was formed in 2001, mainly for the members to enjoy the fun of small group playing. Since then they have become well known in the Thames Valley Area, and have enjoyed playing in many concerts. Burnished Brass consists of Anthony Wythe (trumpet), John Marlow (trumpet), Tom Benilick (French horn), John Lawes (trombone), Peter Cole (bass trombone and tuba).

'**CANTEMUS (Newbury)**' was formed in 1999 as a small mixed-voice chamber choir based in Newbury. The choir performs four concerts a year, featuring music from the 16th century onwards. It meets just a few weeks before its concert date in order to prepare a specific programme. Cantemus is affiliated to the National Federation of Music Societies, a body representing and supporting amateur vocal and instrumental groups throughout the UK. The choir welcomes applications from singers of a suitable standard (contact: Ian Haslam, 01635 820379 or cantemus.2003@ntlworld.com). We also have spaces in our concert calendar and would welcome invitations from suitable venues in the Berkshire area (contact: Heather Sims, 0118 970-0001 or cantemus@olivers.cix.co.uk).

Sopranos

Deborah Cox
Alison Jestico
Joyce Refausse
Leanne Russell

Altos

Dinny Barker
Bridget Procter
Lynne Salt
Heather Sims

Tenors

Jonathan Cox
Simon Hunter
John Meager
David Wilcox

Basses

Mike Ananin
Geoff Anderson
Andrew Blake
Stephen Blinman
Ian Haslam

Translations from the original Latin and German

Os Justi:

The mouth of the just shall meditate wisdom,
and his tongue shall speak justice.
The law of his God is in his heart
and his steps shall not falter.

Tota Pulchra es:

Thou art all fair Mary
and the stain of original sin is not in thee.
Thou art the glory of Jerusalem.
You are the honour of our people.
Thou art the advocate of sinners.
O Mary, virgin most wise,
mother most merciful, pray for us,
intercede for us with the Lord,
the Lord Jesus Christ.

Vexilla Regis:

Forth comes the standard of the King.
All Hail to the cross, the mysterious cross
on which Life Himself died
and by death restored our life.
Hail Cross, our only hope
on this our holy passion day.
Increase the grace of saints
and purge away the guilt of sinners.
Salvation's Spring, Blest Trinity,
may all praise be given to Thee
who through the cross has brought salvation
for all time. Amen

Locus Iste:

This place was made by God,
A priceless mystery, beyond reproach.
This place was made by God.

Salvum fac populum tuum:

Oh Lord, save Thy people, and bless Thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee and we worship Thy
name, ever world without end.
Vouchsafe O Lord to keep us this day without sin.
Oh Lord have mercy upon us.
Let Thy mercy lighten upon us
as our trust is in Thee.

Afferentur Regi:

The virgins in her train will be brought to the King.
Her companions shall be brought unto Thee
With gladness and rejoicing.
They will be led into the palace
to the King, the Lord.

Ecce Sacerdos:

Behold a great priest
who, in his days, pleased God.
Therefore, by an oath, did the Lord make himself
to increase among his people.
He bestowed on him the blessing of all people
and confirmed His testament on his head.
Glory be to the Father,
and to the Son and to the Holy Spirit.
As it was in the beginning, is now and ever shall be,
world without end. Amen

Geistliches Lied:

Let no sad thought oppress thee.
Fear nothing, trust God's own will.
And be thou still, my spirit.
Heed not with care and sorrow the morrow.
Our Father, who all doth see,
shall give to thee thy portion.
From righteous paths then range not,
and change not.
Be steadfast, for God is just.
Give him thy trust forever. Amen

Ach, Arme Welt:

Alas vain world, I see your snares.
With guile they take me unawares.
Yet in your power I languish.
In time, false world, your empty show
will pass away, as well I know,
in woe and bitter anguish.
Your pomp, your wealth last but a day.
In death and need they fade away.
Your gold is naught but worthless clay.
God grant the peace I cherish.

Abendlied:

Bide with us for evening shadows darken
and the day will soon be over.

Unser Lieben Frauen Traum:

Our Lady lay a-sleeping
and dreamed a dream as e'er 'tis said:
that there beneath her heart lay
a tree that grew with branches outspread.
And lo, the tree its shadow gave
to shelter every land.
Lord Jesus Christ our Saviour,
that tree is he, and aye shall stand.
Lord Jesus Christ, our saving health,
hear us when we call.
By his most bitter passion
he hath redeemed us all.

Psalm 100:

Shout with joy to the Lord, O earth!
Worship the Lord with gladness.
Come before Him, singing with joy.
Acknowledge that the Lord is God!
He made us, and we are his.
We are His people, the sheep of His pasture.
Enter His gates with thanksgiving.
Go into His courts with praise.
Give thanks to Him and bless His name.
For the Lord is good.
His unfailing love continues forever.
And His faithfulness continues to each generation.
Glory be to the Father,
and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

