

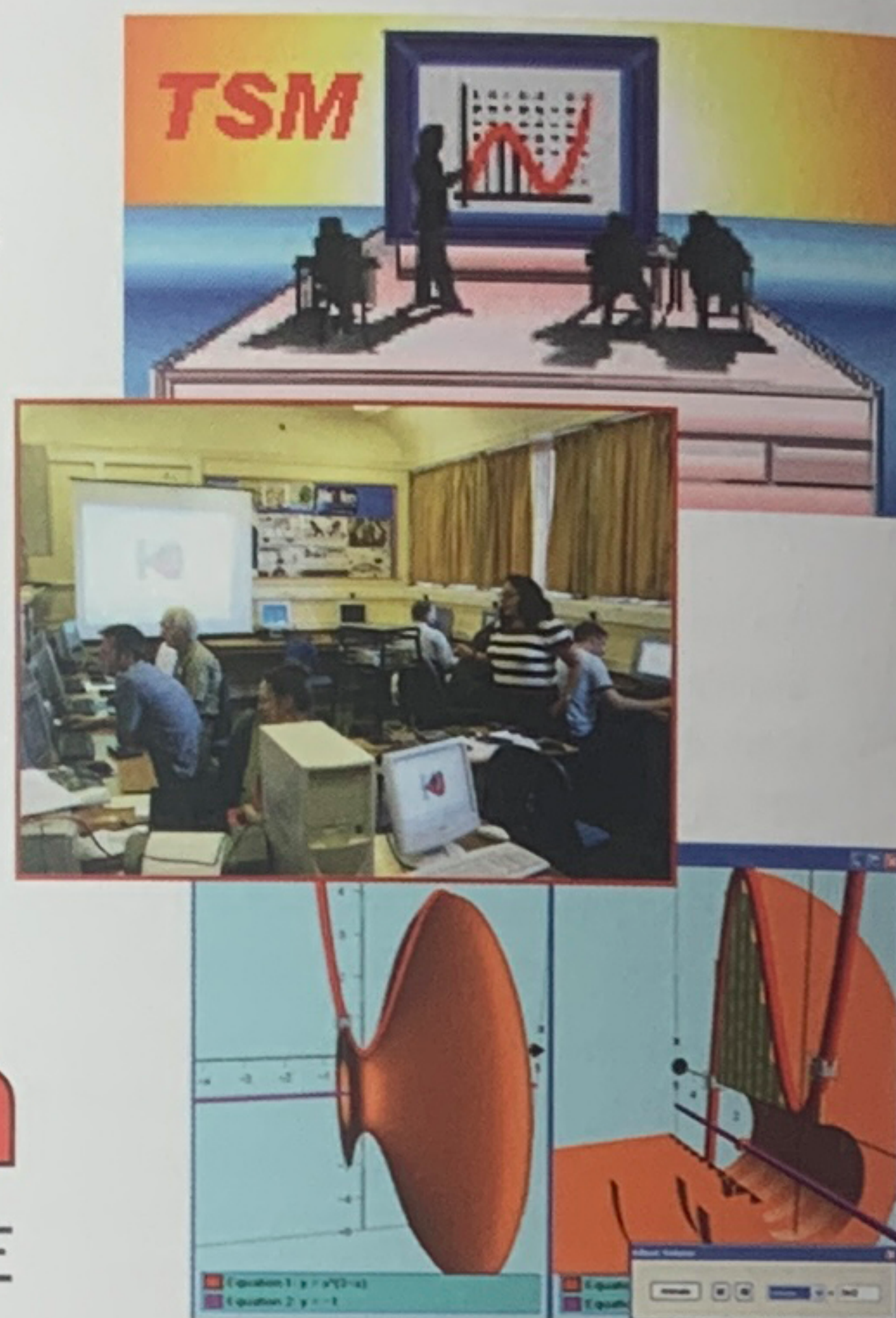
ICT TRAINING CENTRE, OUNDLE

- ◆ World class professional development for mathematics teachers
- ◆ Annual TSM Workshop [Technology for Secondary Mathematics]

- ◆ Main provider of resources and training for **Autograph**, the leading dynamic software for mathematics teaching in the UK and in many countries, now localised to run in 15 languages

Contact: DOUGLAS BUTLER Email: debutler@argonet.co.uk
Web: www.tsm-resources.com

 **Autograph**
CREATED IN OUNDLE



Royal School of Church Music

An educational Christian charity, enabling the best use of music in worship within churches, schools and communities.

- ✦ A network of over 8,500 members worldwide
- ✦ Education programmes for singers, organists, musicians and worship leaders of all ages and abilities
- ✦ Liturgy planner, magazine and support services for members
- ✦ Short residential courses, festivals, local workshops and training days
- ✦ Publishing and sales of music and training resources

Transforming, enabling and inspiring worship

Call us or visit our website for more details:

01722 424848 enquiries@rscm.com

www.rscm.com



RS  M

FRIDAY 11TH JULY

THE CHOIR OF GONVILLE & CAIUS COLLEGE CAMBRIDGE

THE CHOIR OF KING'S COLLEGE LONDON

David Trendell, conductor
Geoffrey Webber, conductor
Clare Wills, oboe
David Ballantyne, organ
Matthew Fletcher, organ

8.30pm St Mary and All Saints' Church,
Fotheringhay

Latin Mass Igor Stravinsky (1882-1971)

Conducted by Geoffrey Webber
David Ballantyne, organ (*Wilfrid Holland Organ Scholar*)

The music of Mozart can be credited as the starting point of Stravinsky's Mass. In the early 1940s the composer came across some Mozart masses in a second-hand music store in Los Angeles and, as he wrote in his 'Expositions': "As I played through these rococo-operatic sweets-of-sin, I knew I had to write a Mass of my own, but a real one". What he meant by a 'real one' was a Roman Catholic Mass that could be used liturgically; he

viewed Mozart's decorative style with distaste and said he wanted to write 'very cold music, absolutely cold, that will appeal directly to the spirit'.

The work was completed and first performed in 1948 and consists of five movements: *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*. The Credo is the longest movement – as 'there



Geoffrey Webber



Caius College Choir

is much to believe – and forms the centre of the Mass, with the other movements arranged symmetrically around it. Much of the setting has the chorus singing in quick chords, bouncing their syllables against changing patterns of accents and durations. Stravinsky scored the choral accompaniment, in this performance played on the organ, for two wind quintets. Looking back on a whole history of divine celebration, the work reflects plainsong, holy bells, Georgian harmony, the alternation between voices and instruments characteristic of Gabrieli, and Stravinsky's own 'Symphony of Psalms'.