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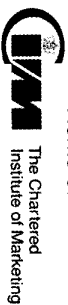
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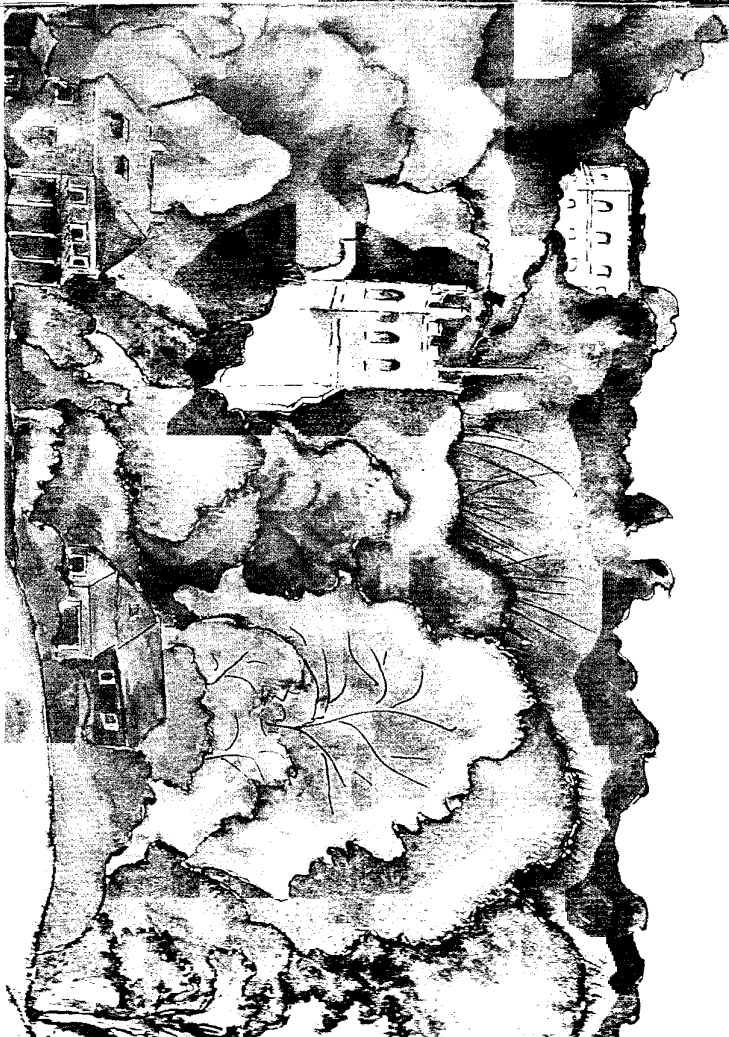
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CANTORUM CHOIR

## TRINITY FESTIVAL

COOKHAM

*Presents*

## HAYDN—THE CREATION

CANTORUM CHOIR

Orchestra

SALLY STAFFORD Conductor

*Holy Trinity Church, Cookham*

Sunday 1st May 2005 8pm

Programme Price 50p

**Cantorum Choir would like to thank  
The Trinity Festival Cookham for this opportunity to perform  
tonight's concert**

and also

The Reverend Michael Smith of Holy Trinity Church, Cookham

Cantorum Orchestra

Our Conductor, Sally Stafford

Our rehearsal pianists:

Gillian Salmon,

William Falconer and

Malcolm Galloway.

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Derek Beavan - Programme notes

Nick Wait - Programme

***The Creation, by (Franz) Joseph Haydn*  
(1732 – 1809)**

During the 1790s, Joseph Haydn made two long visits to London. He was in his early sixties, well known as court composer to the Esterházy's, and 'father' to both the symphony and the string quartet. His compositions thrilled London. But London offered something priceless in return: in Westminster Abbey, Haydn heard a large choir give a performance of Handel's *Messiah*. Overwhelmed, he determined to write something equivalent. The seed germinated, and when he finally returned to Vienna in 1795, he took with him a libretto in English based on Milton's *Paradise Lost*. He began composing in 1796.

*The Creation (Die Schöpfung)* was always an intellectual rather than a dramatic conception. *Messiah* is intensely spiritual, focused entirely on the figure of the Redeemer. *The Creation*, by contrast, contains neither suffering nor any hint of the tragic. Haydn presents God simply as architect, builder, designer – and, by implication, absolute composer.

So abstract a plan needs 'humanising'. The archangels Gabriel (Soprano), Uriel (Tenor) and Raphael (Bass) are deployed to explain the divine project to the audience. Then, in the final section, Adam and Eve appear as ordinary people in perfect married love. The resulting oratorio's emotion is a persistent, ecstatic joy, expressed in major keys, folk-based simplicity and the frequent up-springing interval of a fourth. First given publicly in 1799, *The Creation* was an instant success, and published without delay in both German and English. To the present, it remains one of the best-loved pieces in the choral repertoire.

Mystery still surrounds the identity of the original librettist, however. Haydn is often portrayed as going placidly through life, the conventional son of an Austrian village wheelwright. The truth is more interesting. While in England, for example, he was friends with Thomas Holcroft, a radical playwright later arrested for his subversive views. Haydn was also a Freemason, a commitment he shared with his friend Mozart and with the German librettist of *The Creation*, Gottfried van Swieten. Freemasonry at this time was not only a highly idealistic movement but often a political one.

Almost every aspect of *The Creation* can in fact be seen as illustrating the Masonic aim of universal brotherhood within the Protestant Enlightenment. As in Mozart's *The Magic Flute*, light triumphs over darkness, order conquers chaos and married love is enabled. Superstitious error is banished from the great 'building'. In the context of its time, *The Creation* makes a bold, even provocative statement, and we might expect Haydn's English librettist to have shared its vision. The most likely manuscript still seems to be an old 'Handelian' one, attributed to a Mr Liddell (or Lidley, or Linley). During the 1980s, though, a libretto did actually surface, based on *Paradise Lost* and written by a member of Haydn's London circle, Anne Hunter – some of whose poems the composer famously set. Unfortunately, without further evidence, such discoveries can only continue to tantalise us.

## The Cantorum Choir

### Sopranos

Catherine Arnold  
Helen Baker  
Bridget Bentley  
Jill Goode  
Emily Hove  
Jean Lewis  
Sally Merrick  
Sheena Mullins  
Valerie Snapes  
Marianne Stork  
Phillipa Stork  
Laura Corner

### Tenors

Robert Goode  
David Hazeldine  
Philip Martineau  
John Paramore  
Richard Ratcliff  
Peter Roe  
Malcolm Stork



## The Cantorum Choir

Cantorum Choir was founded over twenty years ago by its then conductor, Jonathan Miall, who now continues his involvement in the rôle of President. Drawing its members from around the Thames Valley, but based primarily in Cookham, Cantorum has established a reputation as one of the leading chamber choirs in the area. Its Christmas Carol concerts in Cookham Dean each year have become a village tradition. Cantorum appeared in the first of the *Inspector Morse* adaptations, *The Dead of Jericho*, and was the chorus for the recording of the stage musical *Wuthering Heights*. Its diverse repertoire includes, most recently, Brahms *Requiem*, Mozart *Requiem*, Poulenc *Stabat Mater*, Rossini *Petite Messe Solennelle*, Elgar *The Music Makers*, Bach *Mass in B Minor* and *Magnificat*, Buxtehude *Membra Jesu Nostrî*, Britten *St Nicholas* and *Cantata Misericordiam*, Rutter *Requiem*, Handel *Dixit Dominus*, Kodaly *Missa Brevis* and Fauré *Requiem*. The choir has undertaken several European tours, the latest of which was to Paris in 2004. Cantorum's principal conductor is Sally Stafford who directs tonight's performance.

### Altos

Jill Burton  
Penny Bysshe  
Anne Glover  
Eleanor Griffiths  
Jo Parton  
Jo Rodgers  
Lorna Sykes

### Basses

Derek Beaven  
John Buck  
Howard Faulks  
Clive Latimer  
Nigel Rivers  
Paul Seddon  
Nick Weait

# PROGRAMME

## Part One

opens with a Representation of Chaos: minor, chromatic, 'dark', and shapeless. Then, in one of the most breathtaking moments in all music – actually a simple change from minor to major – God creates Light. Hell's spirits fly in 'despairing, cursing rage' down to eternal darkness, and conflict arises only from the natural forces that shape and clothe the 'new-created world'. As the sun and the moon symbolise a heavenly marriage, so the choir sings the famous angelic chorus 'The heavens are telling the glory of God'.

The Representation of Chaos

In the beginning and the Spirit

Now vanish before the holy beams despairing a new created world

And God made the firmament

The mar'ious work beholds amaz'd and to th' ethereal vaults resound

Let the waters

Rolling in foaming billows

Let the earth bring forth grass

With verdure clad

And the heavenly host

Awake the harp

Let there be light

In splendour bright

The heavens are telling

## INTERVAL

## Part Two

sees the fertile earth bring forth all living things. The musical descriptions are playful and witty: the flexible tiger, for example, and the creeping worm. But Haydn's delight is apparent in every aspect of the writing, and the section culminates in the appearance of the loving couple: man and woman. The chorus celebrates the completion with 'Achieved is the glorious work'.

Let the waters bring forth

On mighty pens uplifted soars

And God created great whales

And the angels

Most beautiful appear

The Lord is great

Let the earth bring forth the living creatures

Straight opening her fertile womb

Now heaven in fullest glory shone

And God created man in his own image

In native worth and honour glad

And God saw everything

Achieved is the glorious work

On thee each living soul awaits

Achieved is the glorious work

## Part Three

shows Adam and Eve spontaneously performing their religious duty by giving thanks. A thrilled Adam instructs and guides a submissive Eve – as in *The Magic Flute*, perfect order requires a man to be in charge! They sing a love duet. All will be well, comments Uriel, so long as the married lovers are not 'misled by false conceit'. Wrong understanding is the danger. Under the tutelage of enlightened wisdom, however, we have been shown everything needful to avoid the Fall. To emphasise this 'message', Haydn ends the oratorio here, with the assembled choir and soloists magnificently symbolising universal brotherhood and harmony: 'The Lord is great'.

In rosy mantle appears

By thee with bliss

Our duty we performed now

Graceful consort

O happy pair

Sing the Lord ye voices all

## Sally Stafford - Conductor



Sally began her musical career playing the oboe. She read music at Royal Holloway College, London University, studying conducting as part of her degree. Her first teaching post was Head of Music at Burnham Grammar School in 1984, combining this soon afterwards with teaching and conducting at Wycombe Music Centre. She then became a County Advisory Music Teacher for Buckinghamshire, during which she wrote *Sound Activities*, a book on teaching music in primary schools.

In 1989 she was appointed Director of Music at Dame Alice Owen's School, where she conducted a full symphony orchestra, a training orchestra of 130, a chamber orchestra, jazz bands and choirs. She has conducted orchestras at the South Bank as part of the Festival of Music for Youth.

Sally has taken a great interest in the training and supervision of music teachers and has lectured on the PGCE, BED and MA courses at Middlesex University. Recently, she has devoted her time to bringing up her young family and is now beginning to resume her professional career in conducting and education. She has conducted Cantorum since 1996, encouraging performances of a large repertoire. Concerts have included Requiems by Mozart, Durufle and Rutter, Vaughan Williams *Serenade to Music*, Elgar *The Music Makers*, Britten *Rejoice in the Lamb*, Poulenc *Stabat Mater*, and Bach *Magnificat*. Sally is now teaching part time at Burnham Grammar School as Assistant Head of Maths, and conducting an orchestra of young musicians at Wycombe Music Centre, which has just performed in the Royal Albert Hall in April.



**Rebecca Botone, Soprano**, Born in Bedfordshire, Rebecca has a scholarship to study on the Opera course at the Royal Academy of Music with Alison Pearce. In 1999 she was a finalist in the Kathleen Ferrer Society Competition, since when she has been awarded the Barbara Samuel prize for singing at the Royal College of Music, a Sybil Tutton Award, the Levehulme Award, the Katie Thomas Memorial, Henry Dixon and Alfred Alexander Prizes at the RAM. She performs on the concert platform regularly and has made her debuts in St Martin's-in-the-Fields,

St John's Smith Square, the Queen Elizabeth Hall, the Barbican, the Wigmore Hall and the Linbury Studio, Covent Garden.

Her operatic repertoire includes Galatea in Handel's *Acis and Galatea*, *Albert Herring* (Cis) with Richard Hickox (which also has been recorded with Chandos and broadcast on Radio 3). She has also performed Iris in Opera Parnassus' production of Handel's *Semele* in Malta and Sabina (*Adriano in Siria*) and Sifare (*Mitridate*) with the Classical Opera Company. Amore in the RAM's production of Monteverdi's *Coronation of Poppea*, the title role in Surrey Opera's production of *The Cunning Little Vixen* by Janacek, Daniel (*Susanna*) and Oriana (*Amadigi*) both by Handel with the Early Opera Company and Tyania in Britten's *A Midsummer Night's Dream* with English Touring Opera, Elisa in New Kent Opera's production of *Il Re Pastore* and Papagena with Sir Colin Davis and director John Copley at the RAM. Future roles include the Dew Fairy and Sandman for Scottish Opera's touring production of *Hansel and Gretel* and Sesto in Gluck's *Clemenza di Tito* with the Classical Opera Company.

Oratorio performances have included Handel's *Judas Maccabaeus* and Messiah, Haydn's *Nelson Mass*, *Creation and Seasons*, Vivaldi's *Gloria*, Poulenc's *Gloria* and *Stabat Mater*, Mozart's *Requiem*, Bach's *St John's Passion* at Canterbury Cathedral and Vaughan Williams' *Sinfonia Antartica* with the Ernest Read Sinfonia. Future performances include a concert at the Wigmore Hall in January with the Classical Opera Company.



**Andrew Stafford, Bass,** began singing as a chorister at Bangor Cathedral and took principal roles with the University Gilbert and Sullivan Society. Subsequently he trained with William Parsons and Stuart Kate. He has sung as a professional chorister at St. Bride's Fleet Street, and at Westminster Abbey, and is currently bass soloist at St. Alban's Holborn.

He has conducted and sung as soloist in many concerts in London venues, in most of the cathedrals in Southern England and in Kingston, Ontario, St. Andrews, and Paris. He has taken part in many broadcasts as soloist and chorister, and sung solo roles with Kentish Opera. Recent performances include *Messiah*, the *St. John* and *St. Matthew Passions* the *Requiems* of Mozart, Faure and Duruffé, a Lieder Recital and Gilbert and Sullivan.

His repertoire includes the major oratorios of Handel, Mendelssohn, Haydn, Vaughan Williams and Gerald Finzi, and lieder, particularly *Die Schöne Millerin* and *Winterreise*.



**Jonathan Stork, Tenor,** is currently completing the Legal Practice Course at Nottingham Law School having studied History at the University of Nottingham. As a boy Jonathan sang in Holy Trinity Church Choir Cookham and later went on to represent his county in the Berkshire Youth Choir, winning with them the Sainsbury's choir of the year competition in 1996 and participating in a numerous tours around Europe. He was a founding member of the choral scholarship scheme at the Church of St Mary's in the Lacemarket, Nottingham, and sings thrice weekly services with them under the directorship of John Keys.

He also sings frequently at Lincoln Cathedral as a deputy lay-clerk. He has sung in numerous vocal groups around the Midlands, including Ensemble Vox and the New Bach Singers. Recent solo engagements have included Bach's *Magnificat* and an arioso from *Johannes Passion*, Haydn's *Nelson Mass* and *Mass in Time of War*, Beethoven's *Mass in C Minor*, Mozart's *Requiem*, Monteverdi's *Vespers of 1610*, Biber's *Missa Salisburgensis*, Handel's *Messiah*.

Jonathan hopes to continue extending his repertoire of both solo and choral singing whilst he completes his law studies.



CANTORUM CHOIR

## FUTURE CONCERTS

15th October 2005

Faure and Rutter  
Requiems  
All Saints Marlow

11th December 2005 Christmas Concert  
St John the Baptist Church  
Cookham Dean

For information about CANTORUM CHOIR:

*Forthcoming Concerts, Mailing List,*

*Membership, Tickets, Etc.*

Please contact **Nick Wait** on 01628 473867

[www.cantorumchoir.org.uk](http://www.cantorumchoir.org.uk)

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