

FUTURE CONCERTS

Sunday, 9th December 2007, 3.00pm & 8.00pm
Carol Concert, conducted by Ian Taylor
St John the Baptist Church, Cookham Dean

Saturday, 8th March 2008
Easter concert at All Saints' Church, Maldenhead

CANTORUM CHOIR would like to thank:

The Cantorum Orchestra

Our superb rehearsal pianists, Gillian Salmon &

Simon Howat

The Clergy and Staff of All Saints' Church, Marlow

The Stationery Depot, Cookham Parade &

Rococo, Liston Court, Marlow for ticket sales

And you, our audience, for your continued support

For information visit

Website:

www.cantorumchoir.org.uk

Email

info@cantorumchoir.org.uk

If you are interested in joining Cantorum Choir,
please talk to a member of the choir after today's performance

OR

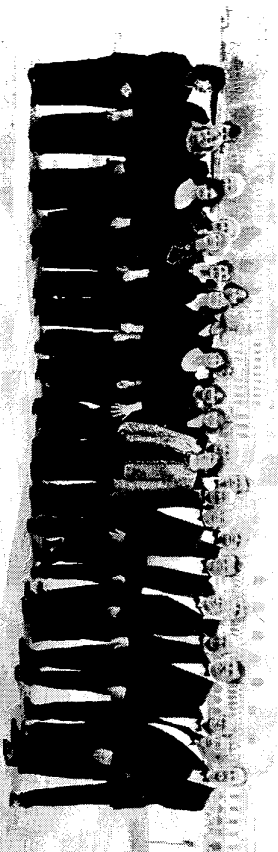
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25TH ANNIVERSARY CONCERT

CANTORUM CHOIR & ORCHESTRA



SALLY STAFFORD CONDUCTS

MOZART Great C Minor Mass
BACH Double Violin Concerto
FINZI 'Lo, The Full, Final Sacrifice'

ALL SAINTS' CHURCH, MARLOW

SATURDAY 13th OCTOBER 2007 ~ 8pm

SALLY STAFFORD — PRINCIPAL CONDUCTOR



Sally Stafford studied for a Music Degree at Royal Holloway College, London University, and then took a joint Music and Mathematics PGCE course at the London Institute. Her first post was Head of Music at Burnham Grammar School in 1984. In 1986, she became an Advisory Teacher for Buckinghamshire and wrote the book *Sound Activities* designed to encourage and facilitate non-specialists teaching music activities in primary classrooms.

She was appointed Director of Music at Dame Alice Owen's School, Hertfordshire, in 1990, where she built up the extra-curricular music to include three orchestras, two choirs and two concert bands. Lower school classes were invited to give a demonstration composition lesson in the Queen Elizabeth Hall, and her symphony orchestra performed on the South Bank in the finals for the National Festival of Music for Youth.

Sally has lectured on PGCE and B.Mus courses at Middlesex University and has particularly enjoyed tutoring PGCE students in their school placements. After having children, she returned to teaching Music and Maths at Burnham Grammar School, where she became Joint Assistant Head of Mathematics in 2004. She is now Lead Primary Teacher for Wycombe High School, working on outreach to enrich teaching and learning mathematics in the Partner Primary Schools. She also conducts the Junior and Senior Orchestras at Wycombe Music Centre, who performed at the Royal Albert Hall in May 2005.

During her time with Cantorum, Sally has encouraged a wide and demanding repertoire. Concerts include Requiems by Mozart, Fauré and Rutter, the Vaughan Williams *Serenade to Music*, Elgar's *The Music Makers* and *From the Bavarian Highlands*, Britten's *Rejoice in the Lamb*, Poulenc's *Stabat Mater* and *Gloria*, the Bach *Magnificat* and Haydn's *Creation*.

PROGRAMME

'Lo, the Full, Final Sacrifice' Gerald Finzi (1901-1956)

Soprano Valerie Snapes
Organist Professor Lionel Pike

D Minor Concerto for Two Violins J. S. Bach (1685-1750)

Alexandra and Charlotte Reid with Cantorum Orchestra

Vivace — Largo *ma non tanto* — Allegro

Interval

Great Mass in C Minor W.A. Mozart (1756-1791)

Soprano Jennifer Snapes, Mezzo Soprano Leonie Cormack
Tenor Jonathan Stork, Baritone David Hazeldine

Kyrie Choir
Gloria Choir
Laudamus te Mezzo Soprano
Gratias Choir
Domine Soprano, Mezzo Soprano
Qui tollis Double Choir
Quoniam Soprano, Mezzo, Tenor
Jesu Christe — Cum Sancto Spiritu Choir
Credo Choir
Et incarnatus est Soprano
Sanctus Double Choir
Osanna Double Choir
Benedictus — Osanna in Excelsis Quartet & Double Choir

SOLOISTS



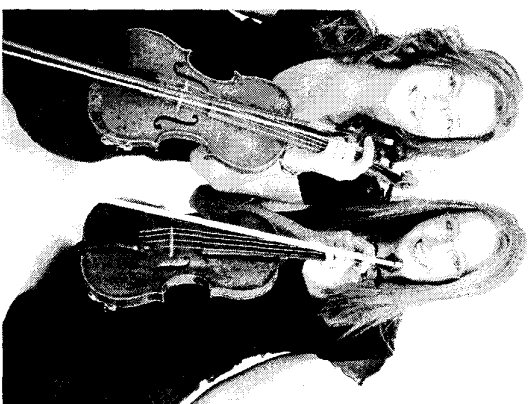
Leonie Cormack, Mezzo Soprano

Blow *Venus & Adonis*, both with *New Chamber Opera Studio*, and participation in masterclasses with Sir John Elliott Gardiner for both of the above operas. In 2003 Leonie graduated from the University of Nottingham with First Class BA Honours in Music and German. Since 2004, she has been a member of the renowned specialist Contemporary/ 20th Century Music choir *Commotio*, with whom she recently recorded a CD of music for choir and cello. In 2001, she won First Prize in the *David Clover Competition for Singers*, and in 1999 she was the vocal soloist of the winning Big Band in *National Music for Youth - Jazz*. Leonie is currently a part-time teacher of music at Sir William Ramsay School in High Wycombe. She grew up locally and attended Sir William Borlase Grammar School in Marlow, where she returned last year as a teacher of Music and German on a graduate teacher programme. She was also a member of the Choir at Wycombe Music Centre. She studies singing with Sara Jonsson, and also teaches singing and tutors music privately.

David Hazeldine (Baritone) will need no introduction to regular followers of Cantorum Choir, with which he has sung for many years in both the tenor and bass sections. He has a distinguished record as a soloist. David is also very well known for conducting and performing in a variety of other local societies and groups. The choir is delighted that he will be taking the baritone solo in the *Benedictus* of tonight's C Minor Mass.

Leonie Cormack's solo oratorio experience includes Verdi *Requiem*, Mozart *Coronation Mass*, Handel *Messiah* and many other major works. She is also a prolific recitalist. In addition, on the concert platform, she has performed Beethoven's *Scena & Aria Ah! Perfido!*, Górecki *Good-night*, Berio *Folksongs*, Webern *Op. 8 for Voice & 7 Instruments* and Steve Reich *Tehillim*. Opera experience includes Purcell *Dido & Aeneas* and

TONIGHT'S SUPERB SOLOISTS ARE ALL FROM THIS AREA



Alexandra Reid graduated in June 2006 from Selwyn College, Cambridge with a first class honours degree in Music. Whilst at Cambridge she received a University Instrumental Award, led the Cambridge University Chamber Orchestra and appeared as soloist in Mozart's *Violin Concerto No. 5*. Alexandra attended Wycombe High School, with whom she participated in several music tours. She was a member of the National Youth Orchestra of Great Britain for five years, being appointed leader for its 2004 season. Earlier this year she gained a place in the European Union Youth Orchestra, with whom she toured Europe this summer. Alexandra has been taught by Peter Hanson and Sophie Langdon. She is currently studying as a postgraduate under Erich Gruenberg at the Royal Academy of Music where she has been awarded a scholarship as Project Manager of the Leverhulme Orchestral Mentoring Scheme for 2007-8.

Charlotte Reid attended Wycombe High School and, having been awarded a scholarship, she is currently in her second year at the Royal Academy of Music, where last year she led the RAM String Orchestra. This summer she was awarded the Sir John Barbirolli prize and the Franz Reizenstein prize by the Academy. Charlotte was a member of the National Children's Orchestra for four years and leader in her last year. Last year she completed her fifth and final year with the National Youth Orchestra of Great Britain, having been accepted as the year's youngest violinist in 2002. She was appointed leader for both its 2005 and 2006 seasons, during which time she also led the NYO Sinfonietta in a Chamber Prom at Cadogan Hall. Charlotte has performed under Sir Simon Rattle and Sir Colin Davis at the BBC Proms and played live on Radio 3 in a quartet from the NYO. She was taught for 8 years by Peter Hanson and is now studying with Marianne Thorsen at the RAM.

COMPOSERS



Wolfgang Amadeus Mozart

In August 1782, Wolfgang Amadeus Mozart married the young soprano Constanze Weber in Vienna. He was 26; she was 19. Mozart's 'manager' father, Leopold, did not approve. So, consciously or unconsciously, the marriage was an act of defiance. It cut the 'genius' son free from what was left of the strange, international life of a child celebrity he'd known since the age of six. It also set a seal on the family tension which had sprung up since the death of his mother.

Concerned to stabilise the success he'd gained as a result of his opera *Die Entführung aus dem Serail*, Mozart remained active in Vienna as a composer and performer. Nevertheless, both sides of the family attempted to heal the perceived rift. In July, 1783, the newlyweds visited Leopold and Nannerl, Wolfgang's sister, in Salzburg, but, despite a stay of almost three months, a chilliness prevailed. Far worse, their first child, Raimund, whom they'd left behind them in Vienna, died within weeks of their going.



Constanze



Leopold

From this troubled year, Mozart's 'Great C Minor Mass' emerged. Strikingly, it was a spontaneous rather than commissioned work and seems to have been conceived almost at the same time as the child. We can, if we wish, see in some of its joy an expression of initial happiness. Musically, we can trace its manner to a sudden and infectious enthusiasm for the works of Bach and Handel which had seized Constanze during the courtship of 1782 –

COMPOSERS



Johann Sebastian Bach, like every other Konzert- or Kapellmeister in the German world, wrote for the forces at his disposal and oversaw the details of his performances himself. Where there was a good instrument available, he wrote astonishing music for the organ; when he had exceptional soloists in his choir, he composed the *St Matthew Passion* and a flood of Cantatas; and when, as occurred in 1729 during his Kantorship at Leipzig, he found himself once again in charge of a good orchestra, he wrote sublime music for strings.

The Leipzig Collegium Musicum was made up of both professional players and talented university students and it provided an orchestral unit with which Bach felt he could genuinely experiment. Immediately on his appointment as director, he began rewriting and developing earlier string compositions, as well as exploring new work. Unfortunately, only three of his violin concertos have survived: the A Minor, the E Major and the double concerto in D Minor. All three are gems, however. Each has a characteristically pulsing opening; each gives way to a dreamlike slow movement; each resolves matters with a sparkling dance. But the double concerto is deservedly the favourite, because of the sheer magic of the interweaving solo parts. Where one leads, the other follows a few bars later in fugal style, with the counterpoint developed and both melodies breath-takingly entwined. The pattern continues in a delicious largo, while the third movement is a thrilling chase. Probably composed in its final version between 1730 and 1731, the D Minor Concerto is surely one of Bach's best loved pieces. It is performed for us tonight by Alexandra and Charlotte Reid with the Cantorum Orchestra.