

# Cantorum Choir

*Mozart - Requiem*

*Finzi -*

*Lo, the Full, Final Sacrifice*

Conductor

**Sally Stafford**

plus

*Elgar - Imperial March*

*Vivaldi - Recorder Concerto*

**Edward Batting (Organ)**

**Anna Gilbert (Recorder)**

Sat 13 October 2001

All Saints Church

Marlow

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CANTORUM CHOIR

Cantorum Choir was founded by Jonathan Miall in 1981, specifically to provide an alternative to choral society traditions. The choir draws its membership from about thirty experienced and talented musicians and has a quality which far exceeds most amateur choirs. Commitments have included many large and small-scale concerts, services at the Cathedrals of Guildford and Winchester and St. George's Chapel Windsor, and Christmas Concerts at the Royal Albert Hall in conjunction with the London based Alexandra Choir.

The choir has been involved in several professional recordings including Christmas Carols with Westminster Cathedral Choir and chorus numbers in an album of the musical *Wuthering Heights* with Lesley Garrett, Bonnie Langford and Dave Willetts. There have also been TV appearances in *Inspector Morse*, *At Home with Wendy Craig* and the BBC 2 series *Out and About*. Cantorum performed abroad for the first time in 1998 with a highly successful concert tour in Paris. In April of this year they travelled to Belgium for another successful tour, with concerts in Bruges, Antwerp and Ghent. The choir has a varied repertoire and covers a wide range of musical styles including some original works. Three carols have been specially written for the choir and two anthems/part songs dedicated to it. The majority of Cantorum's performances are in aid of charitable causes and to date it has helped to raise over £30,000.

The choir is most fortunate in having three fine conductors in Sally Stafford, tonight's conductor, Jonathan Miall, its founder and president and Murray Hipkin.

For information about Cantorum Choir:

Forthcoming Concerts, Mailing List, Membership, Tickets etc:  
Please contact Val Snapes on 01753 866479



## SALLY STAFFORD

Sally began her musical career by playing the oboe. She read music at the Royal Holloway College, where she studied conducting as part of her degree course. She has been Head



of Music at Burnham Grammar School, teacher and conductor at the Wycombe Music Centre, and County Advisory Music Teacher for Buckinghamshire, during which time 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 on the South Bank as part of the Festival of Music for Youth.

She has taken a great interest in the training and supervision of music teachers and has lectured on the P.G.C.E., B.Ed. and M.A. courses at Middlesex University. Sally has recently devoted her time to bringing up her young family, and is now beginning to resume her professional career in conducting and music education, through teaching and consultancy work.

As many of you know, Sally has been involved in setting up **TELEMED**, a recently formed registered charity, promoting televisual links for the diagnosis of critically ill babies in between hospitals. You will be pleased to know that links have now been provided for Wycombe, Wexham Park, Milton Keynes, Stoke Mandeville and The Royal Berkshire Hospitals. The Royal Berkshire had its training day yesterday, and the head of Outreach, Great Ormond St. was present with a view to installing the system in GOS. Sally is continually amazed at the ongoing developments of **TELEMED** and overwhelmed by people's generosity to this cause

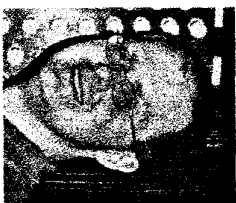


## ANNA GILBERT (RECORDER SOLOIST)



Anna Gilbert lives in Slough and attends Burnham Grammar School where she is currently studying A levels in Chemistry Maths and Further Maths. She has been a pupil at the Berkshire Young Musician's Trust since 1991. In 1996 and 1997 she won the Edith Bulmer Prize for Performance at the East Berkshire Orchestra Young Musician Award.

## EDWARD BATTING (ORGANIST)



Edward Batting studied with Richard Poplewell at the Royal College of Music. During his time there he was awarded the Haigh, Kistner, Canon Bark and senior Walford Davies organ prizes, the Loffhouse continuo prize and gained his FRCO. He was also accompanist to RCM Chorus and Chamber Choir, both under Paul Spicer. He now works at the RCM Opera Department as a répétiteur. He is currently Director of Music at St. Alban's Holborn where he conducts and accompanies the professional choir. He is much in demand as both accompanist and recitalist, having appeared at venues including St. Michael's Cornhill The Temple Church, Westminster Abbey and the Cathedrals of Peterborough, Canterbury, Rochester, Chichester, Guildford, Southwark, Westminster (RC) and St. Paul's. He has also performed the Leighton *Organ Concerto* with Sir David Willcocks and has been continuo player for Peter Schreier in both *Bach Passions*.



LO, THE FULL, FINAL SACRIFICE  
GERALD FINZI (1901-1956)

Gerald Finzi – the centenary of whose birth is celebrated this year – lived for most of his working life at Ashmansworth, in the Hampshire hills. Here, he composed quietly and conscientiously, slowly crafting and polishing his relatively small output.

*Lo, the full, final sacrifice* was written for the patronal festival celebrations at St. Matthew's Church, Northampton, on 21 September 1946, and commissioned by Rev. Walter Hussey (one of the leading patrons of the arts in England during the Twentieth Century). For his text, Finzi turned to the *Hymn of the Blessed Sacrament*, a translation of St Thomas Aquinas's Latin hymns *Adoro Te* and *Lauda Sion* by the seventeenth-century metaphysical poet Richard Crashaw. It depicts the drama of the Eucharist, though as an agnostic, Finzi was inspired by Crashaw's intense imagery and passionate language, rather than the specific Christian content.

Finzi was essentially a miniaturist. *Lo the full final sacrifice* actually possesses an overall arch shape, but the listener is perhaps more aware of a succession of delicately crafted vignettes, such as the poignant duet, 'O soft self-wounding pelican', and the serenely beautiful concluding 'Amen'. The anthem as a whole reveals the subtle felicity with which Finzi set the English language, a gift which made him such a successful song composer.



IMPERIAL MARCH (Op 32)  
EDWARD ELGAR (1857-1954)

Composed in 1897, Queen Victoria's diamond jubilee year, the rousing *Imperial March* was the work which first brought Elgar to the attention of the London concert public, after it was performed by the Crystal Palace Orchestra, under their conductor August Manns. It was later transcribed for organ (by Sir George Martin), and in April 1923 was played at the marriage of (the future) George VI to Lady Elizabeth Bowes-Lyon.

RECORDER CONCERTO IN C MINOR (RV 441)  
ANTONIO VIVALDI 1675-1741

Vivaldi wrote concertos for an extraordinary number of different combinations involving woodwind instruments. It has been generally assumed that his concertos for flauto, (the treble recorder), preceded those for the transverse flute. None of Vivaldi's solo concertos for recorder with orchestra can be dated with any real certainty, and none was ever published in the composer's lifetime. Since many of the concertos for recorder in a chamber setting with other solo instruments were composed during Vivaldi's tenure at the court of Count Philippe of Hesse-Darmstadt in Mantua from 1718-1720, it is likely that the solo concertos also come from this period. *The Recorder Concerto in C minor*, RV441, is a large-scale piece; serious, dramatic and innovative. Vivaldi gave the first movement some sharply contrasted *ritornello* material and used a melodic fragment (a *mordent* with an *appoggiatura*) to unify the outer movements: The work is typical for Vivaldi's inexhaustible fantasy, continually creating new and attractive forms and sonorities from a limited set of formulas. The C minor concerto contains some of Vivaldi's most difficult writing for a wind instrument.



PROGRAMME



**LO, THE FULL, FINAL SACRIFICE (Op. 26)**  
**GERALD FINZI**

*Soprano* Marianne Stork  
*Tenor* David Hazeldine  
*Bass* Phil Parkinson

**IMPERIAL MARCH (Op 32)**  
**EDWARD ELGAR**

*Organist* Edward Bating

**RECORDED CONCERTO IN C MINOR (RV 441)**  
**ANTONIO VIVALDI**

*Soloist* Anna Gilbert

**INTERVAL**

**REQUIEM MASS IN D MINOR (K.626)**  
**WOLFGANG AMADEUS MOZART**

**Requiem aeternam**

*Soprano* Marianne Stork

**Kyrie**

**Dies Irae**

**Tuba Mirum**

*Soprano* Valerie Snapes  
*Alto* Jo Parton  
*Tenor* John Paramore  
*Bass* Phil Parkinson

**Rex Tremendae**

**Recordare**

*Soprano* Valerie Snapes  
*Alto* Jo Parton  
*Tenor* Malcolm Stork  
*Bass* Phil Parkinson

**Confutatis**

**Lacrimosa**

**Domine Jesu**

*Soprano* Genevieve Usher  
*Alto* Vivienne Mitchel  
*Tenor* David Hazeldine  
*Bass* Charles Luxford

**Hostias**

**Sanctus**

**Benedictus**

*Soprano* Genevieve Usher  
*Alto* Vivienne Mitchel  
*Tenor* David Hazeldine  
*Bass* Charles Luxford

**Agnus Dei**

**Lux aeterna**

*Soprano* Marianne Stork

**Cum sanctis**





## REQUIEM MASS IN D MINOR (K.626) WOLFGANG AMADEUS MOZART(1756 - 1791)

When Mozart died in December 1791, the score of his *Requiem* lay unfinished—creating one of the great musical ‘mysteries’. Whilst the circumstances surrounding its composition have captured the public imagination, musicians and scholars have argued ever since over how the work should be completed.

In the summer of 1791, Mozart received a visit from a mysterious messenger, dressed all in grey. On behalf of his anonymous master, he commissioned Mozart to write a requiem (but warned him not to try and identify his new patron). Already hard at work on the opera *La clemenza di Tito*, Mozart was unable to turn his attention to the requiem until October. By then, his health was failing, and he had begun to suffer from bouts of paranoia – during which he became convinced that he was being slowly poisoned, and that he had been asked to write his own requiem. In fact, it had been commissioned by the recently-widowed Count Franz von Walsegg-Stuppach – who intended to pass it off as his own work, written in memory of his wife. And in the event, Mozart would be buried in an unmarked pauper’s grave without any ceremony – let alone a musical requiem.

By the time of his death, Mozart had completed the vocal parts and bass line as far as the end of the ‘Hostias’ (except for the affecting ‘Lacrymosa’, for which he had written only the opening eight bars), and had orchestrated the first movement. Mozart’s widow, Constanza, passed the score and a few sketches onto two of his former pupils – first to Joseph Eybler, and then to Franz Xaver Süssmayr – in the hope that they

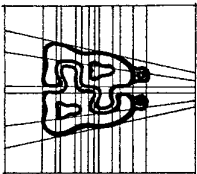
might finish the piece. Süssmayr finished the ‘Lacrymosa’, orchestrated Mozart’s other movements, and composed settings of the ‘Sanctus’, ‘Benedictus’ and ‘Agnus Dei’ himself; the *Requiem* was finally premiered in 1793.

Recently, a number of scholars have returned to Mozart’s autograph manuscripts and attempted to produce more ‘authentic’ completions: tonight’s performance of the *Requiem* is based upon the edition drawn up by the English musicologist Richard Maunder. Süssmayr’s ‘Sanctus’ and ‘Benedictus’ are retained, but his other contributions have been heavily revised or omitted altogether.

The ‘Lacrymosa’ has been given a new completion, based upon a rediscovered sketch (in Mozart’s hand) for an ‘Amen’ fugue. In line with instructions apparently given by Mozart, on his death bed, the opening ‘Kyrie’ fugue is repeated for the ‘Cum sanctis’; parts of the ‘Requiem aeterna’ are then re-used as the basis for the ‘Lux Aeterna’.

Tonight’s performance is accompanied by strings and organ, rather than the full orchestra originally intended by Mozart. Although not strictly authentic, it follows the spirit of eighteenth-century Viennese performance practice: when Haydn did not have wind players at his disposal (for example in his *Nelson Mass*), he composed a much more elaborate organ part than normal to fill out the instrumental texture.





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Being part of an audience listening to the magic of the Cantorum Choir is a thrilling experience. As we get to know the individual singers, we become increasingly involved in the concerts that they perform. Consequently our leisure grows and so does our wish to support all that they do. We are delighted to be able to assist them with our advertisements. We would also like to advise you that you can see our pewter on Saturday 27 October in the Parish Centre of Holy Trinity Church Cookham between 10.00 and 5.00

Be sure to visit this "The Pewter Partnership Show".

### CANTORUM CHOIR FORTHCOMING CONCERTS

#### ANNUAL CHRISTMAS CAROLS

Sunday 16 December at Saint John the Baptist Church  
Cookham Dean

Conductor - Sally Stafford



### CANTORUM CHOIR

#### Sopranos

Catherine Arnold  
Helen Baker  
Bridget Bentley  
Sara Bowring  
Jill Goode  
Claire Mousset  
Valerie Snapes  
Marianne Stork  
Genevieve Usher

#### Altos

Penny Bysshe  
Jami Castell  
Anne Glover  
Vivienne Mitchell  
Jo Rodgers  
Richard Sedding  
Lorna Sykes  
Jo Parton

#### Basses

John Buck  
Arthur Giorgi  
Charles Luxford  
Phil Parkinson  
John Pearce  
Nigel Rivers  
Paul Seddon  
Adrian Taylor  
Nick Wait

#### Tenors

Howard Faulks  
Robert Goode  
John Hasselt  
David Hazeldine  
John Paramore  
Richard Ratcliffe  
Peter Roe  
Malcolm Stork





## ACKNOWLEDGEMENTS

- ~ Rhiddian Jones and Michael Snapes our rehearsal pianists
- ~ Scottish and Southern Energy plc for programme printing
- ~ Cookham Dean Post Office; Horizon Bookshop, Marlow; Cookham Hardware and Bridget Bentley for providing box office facilities
- ~ Keri Dexter and Catherine Arnold for programme notes and compilation

### And finally.....

Thanks to the Rev. N Malony, Clement Virgo and the Verger of All Saints Church, Marlow, for the use of the church and organ.



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