


Cantorum
Choir
and



Orchestra

Vaughan Williams-Serenade to Music

Mozart-Clarinet Concerto in A

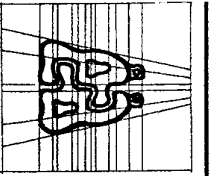
Faure-Cantique de Jean Racine

Poulenc-Stabat Mater

Sally Stafford - conductor

Victoria Wood - clarinet

Sat 19 October 2002
Holy Trinity Church
Cookham



Partners in Pewter Adrian and Lesley Doble

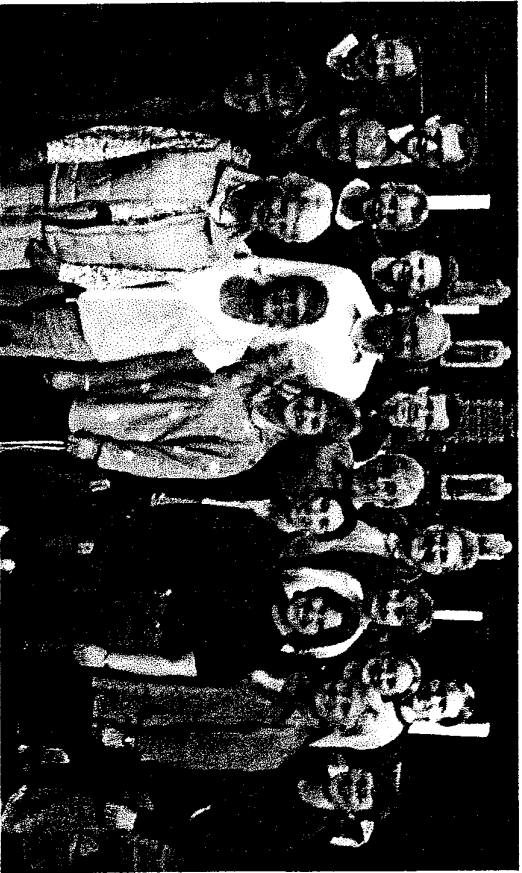
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What a privilege it is to sit and experience the unsurpassed skills of the singers, instrumentalists and conductor at this Cantorum concert. The creativity of the composers, and the art of interpretation demonstrated by the performers, combine to produce sounds that carry us to special places in our imagination. The celebration of creativity is also to be experienced at South Hill Park Arts Centre, Ringmead, Bracknell on November 16 and 17 when they hold their annual show of fine art and craft.

"We are designing the antiques of tomorrow."

CANTORUM CHOIR



CANTORUM CHOIR



Cantorum Choir was founded over twenty years ago by its then conductor Jonathan Miall, who now continues his involvement in the role of President. Drawing its members from all 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 recorded the soundtrack of *Wuthering Heights*. Its diverse repertoire includes, most recently, Brahms *Requiem*, Mozart *Requiem*, Rossini *Petite Messe Solonelle*, Elgar *The Music Makers*, Bach *Mass in B minor* and *Magnificat*, Buxtehude *Membra Jesu Nostri*, Britten *St Nicolas*, Rutter *Requiem*, Handel *Dixit Dominus*, Kodaly *Missa Brevis* and Faure *Requiem*. The choir has undertaken several European tours, most recently to Bruges. Cantorum currently has two conductors, Sally Stafford and Murray Hipkin.

For information about Cantorum Choir:

Forthcoming Concerts, Mailing List,

Membership, Tickets etc:

Please contact Val Snapes on

01753 866479

SALLY STAFFORD

CONDUCTOR



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.

VICTORIA WOOD

CLARINET SOLOIST



Born in 1984, Victoria Wood started playing the violin and piano at the age of five before taking up the clarinet aged twelve and the saxophone aged fifteen. She has won many medals and trophies in local music festivals, including Slough, Maidenhead, Woodley, Marlow and the Wycombe Orpheus Young Musicians' Competition, the latter leading to solo performances at the Wycombe Swan Theatre in 1999 and 2001. She has taken numerous Associated Board (ABRSM) exams, and has achieved Grade VIII with Distinction on violin, clarinet and saxophone. Her Grade VI saxophone exam gained her the Silver Medal from the ABRSM for achieving one of the highest marks in the country for a Grade VI exam. Earlier this year she received the ABRSM *Phillip F. Walsh Memorial Prize* for outstanding clarinet playing. She was again awarded a Silver Medal for achieving one of the highest marks in the country for a Grade VIII exam. In September, she was awarded a Distinction for her ABRSM Diploma in clarinet. Locally, Victoria has given recitals in Slough, Wycombe, Hedsor, Marlow & Rickmansworth. She also assists her mother, Sara, who is Director of Music at Holy Trinity Church. In May 2003 she will give a recital for the Borders Arts & Music Guild in Roxburghshire, Scotland. Later that year, Victoria will take up her place to read Philosophy, Scientific Method & Logic at the London School of Economics. Victoria currently studies clarinet with Sarah Thurlow at the Royal College of Music.



REBECCA BOTTONE

SOPRANO SOLOIST

Born in Bedfordshire, Rebecca Bottone has recently won a scholarship to study on the opera course at the Royal Academy of Music. In 1999 she was a finalist in the Kathleen Ferrier Society Competition, since when she has been awarded the Barbara Samuel prize for singing at the Royal College of Music. Rebecca has taken part in masterclasses with leading artists including Jane Manning, Ian Partridge, Sarah Walker and Roger Vignoles.

She performs on the concert platform regularly and also in opera productions, including *Pirates of Penzance (Mabel)*, *Trial by Jury* (with the RCM which toured to Paris), *Albert Herring (Cis)* with Richard Hickox (which also has been recorded with Chandos and broadcast on Radio 3) and *Emmie* with Almaviva Opera. She also played *Iris* in Opera Parnassus' production of Handel's *Semele* in Malta and *Sabina (Adriano in Siria)* with the Classical Opera Company at St John's Smith Square. Rebecca has recently performed *Galatea* in Handel's opera *Acis and Galatea* at St Martin's in the Field. Future operatic performances include *Amore* in the Royal Academy's production of *The Coronation of Poppea*. Oratorio performances have included Handel's *Messiah*, Rossini's *Petite Messe Solennelle*, Haydn's *Nelson Mass*, Vivaldi's *Gloria*, Poulenc's *Gloria*, Mozart's *Requiem* and *Minor Mass*, Faure's *Requiem* with the Bedfordshire Symphony Orchestra and Vaughan Williams *Sinfonia Antartica* with the Ernest Reed Sinfonia. Future Oratorio performances include Haydn's *Nelson Mass*, Brahms's *Requiem* and Handel's *Messiah*.



SERENADE TO MUSIC

RALPH VAUGHAN WILLIAMS (1872-1958)

The *Serenade to Music*, which is one of Vaughan Williams's finest smaller pieces, was composed in 1938 as a unique response to an extraordinary event. As stated on the score, it was "composed for and dedicated to Sir Henry J. Wood on the occasion of his Jubilee, in grateful recognition of his services to music." The 'Jubilee' concert, marking Wood's fifty years of activity as a professional conductor, took place at the Royal Albert Hall on 5 October 1938. Taking part were no fewer than sixteen internationally acclaimed solo singers, male and female. The reason for *their* presence was precisely what made the *Serenade to Music* unique - it was written for these singers, made-to-measure to the point whereby they are actually identified in the score by their initials. All are given solo passages, however brief, and the climactic moments when they join together - "Such harmony is in immortal souls" and "And draw her home with music" are overwhelming.

The words come from Act V of Shakespeare's *The Merchant of Venice*, when Lorenzo and Jessica are at Belmont awaiting the return of Portia from Venice. The scene is famous all through for the lyric beauty of the verse. The words are set to music of the most exquisitely sensuous sweetness, Vaughan Williams encompasses uncertainties and reflections as well as hedonistic rapture and contentment, and the piece is flawlessly shaped. One of its greatest admirers on the occasion of that memorable first performance was Rachmaninov, who having played his Second Concerto in the first half of the concert, joined Lady Wood and other guests in her box for the second half, where he heard the *Serenade*. Rachmaninov sat at the back, his eyes filled with tears and later he told Sir Henry, in a letter Wood passed on to Vaughan Williams, that he had never before been so moved by music.

SERENADE TO MUSIC



PROGRAMME



CANTIQUE DE JEAN RACINE

RALPH VAUGHAN WILLIAMS (1872-1958)

GABRIEL FAURÉ (1845-1924)

Soloists

Soprano

Jill Goode

Julia Higgins

Valerie Snapes

Marianne Stork

Jo Tanner

Genevieve Usher

Tamara Migrina

Alto

Vivienne Mitchell

Eleanor Griffiths

Tenors

Robert Goode

David Hazelaine

Jonathan Stork

Malcolm Stork

Bass

Keri Dexter

Phil Parkinson

Paul Seddon

CLARINET CONCERTO IN A K622

WOLFGANG AMADEUS MOZART (1756-1791)

Soloist

Victoria Wood

INTERVAL

STABAT MATER

FRANCIS POULENC (1899-1963)

Soprano Soloist

Rebecca Botoni

1. Stabat mater dolorosa
2. Cujus animam gementem
3. O quam tristis
4. Quae moerebat
5. Quis est homo
6. Vidit suum
7. Eja mater
8. Fac ut ardeat
9. Sancta mater
10. Fac ut portem
11. Inflammatus et accensus
12. Quando corpus



CLARINET CONCERTO IN A K622

WOLFGANG AMADEUS MOZART (1756-1791)

Mozart loved the clarinet and it often plays a prominent role in his later orchestral works. The crowning achievements of Mozart's music for this instrument are the *Quintet for Clarinet and String Orchestra K581* and *Clarinet Concerto K622*. Both works were written for his friend Anton Stadler. The *Clarinet Concerto* was written for Stadler's own extra-long clarinet that could play two-tones lower than is normally possible. However, this 'basset clarinet' (as it is called today) never caught on and, for the purposes of publication, the *Clarinet Concerto* was modified to suit a standard clarinet in A.

Mozart completed the *Clarinet Concerto* just before his death in 1791. Except for the reflective and hauntingly beautiful slow movement, there is no hint of the anguish and suffering that Mozart experienced at that time and that he carried over into the writing of his *Requiem*. This slow movement was featured in the 1985 Academy-Award-winning film *Out of Africa*. It remains a great favourite with audiences and performers. The first movement of the concerto is full of vigour and ebullience and the *Finale* in rondo form is equally cheery. The theme is bouncy and broadly conceived and there follows a bubbling abundance of ideas. However, there is no cadenza. It is as if Mozart believed that a virtuoso passage would be superfluous amongst all the merriment and simplicity of this closing movement—similar in its verve to *The Magic Flute*, also written in 1791.



CANTIQUE DE JEAN RACINE

GABRIEL FAURÉ (1845-1924)

From 1854 till 1865 Fauré was a pupil at the Ecole Niedermeyer in Paris, a newly founded school for training future church musicians. He composed the *Cantique de Jean Racine* in his final year and entered it for the school's composition prize, which it won. Some ten years later it was published in a church music series called *Echo des Maîtrises*; this series was edited by Romaine Bussine, co-founder with Saint-Saëns of the Société National de musique, an organisation dedicated to the promotion of French music. In 1905 the *Cantique* was orchestrated, though (as with other Fauré works) there is doubt whether Fauré himself did the orchestration. The text comes from his collection *Hymnes traduites du bréviaire romain*. The Latin hymn from which it is translated, *Consors paterni luminis*, is in the Ambrosian style but of unknown authorship.



STABAT MATER

FRANCIS POULENC (1899-1963)

Francis Poulenc composed his *Stabat Mater*, for soprano, mixed chorus and orchestra, during 1950 and 1951. The first performance took place at the Strasbourg Festival on April 22, 1951.

Poulenc was moved to write the work by the death of a friend, Christian Bérard, a painter and set designer. "I had the idea of a prayer of intercession," said Poulenc, "and the heart-rending words of the *Stabat Mater* seemed to me completely right for confiding the soul of dear Bérard to Our Lady of Rocamadour." The composition, is in the form of a "grand motet", and the medieval text, attributed to 13th Century Franciscan religious poet and mystic, Jacopone da Todi is a meditation on the anguish of Mary, mother of Jesus, as she stands in his final hours at the foot of the cross. Completed within two months, Poulenc's *Stabat Mater* has an immediacy of expression which vividly captures the passion, suffering, sorrow, supplication, and, finally, glorious hope embodied in the prayer, perhaps more so than any other setting of the text. The New Grove Dictionary of Music and Musicians (1980) describes Poulenc's *Stabat Mater* as "a powerful and profoundly moving work."



CANTORUM CHOIR

Sopranos

Catherine Arnold
Helen Baker
Bridget Bentley
Sara Bowring
Jill Goode
Julia Higgins
Tamara Migrina
Valerie Snapes
Marianne Stork
Jo Tanner
Genevieve Usher

Altos

Penny Bysshe
Jami Castell
Katharine Deas
Eleanor Griffiths
Vivienne Mitchell
Richard Sedding
Lorna Sykes

Basses

John Buck
Stuart Davis
Keri Dexter
Arthur Giorgi
Andrew Hubbard
Phil Parkinson
John Pearce
Paul Seddon
Adrian Taylor
Nick Weait

Tenors

Robert Goode
John Hasselt
David Hazeldine
John Paramore
Richard Ratcliffe
Peter Roe
Michael Snapes
Jonathan Stork
Malcolm Stork



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**CANTORUM CHOIR  
FORTHCOMING CONCERTS**  
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ANNUAL CHRISTMAS CAROLS

Sunday 15 December at
Saint John the Baptist Church
Cookham Dean
3pm and 8pm



Conductor - Murray Hipkin
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 **ACKNOWLEDGEMENTS**
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- ~ Sophie Behrman our rehearsal pianist
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**And finally.....**  
Thanks to the Rev. M Smith and the  
verger of Holy Trinity Church,  
Cookham

