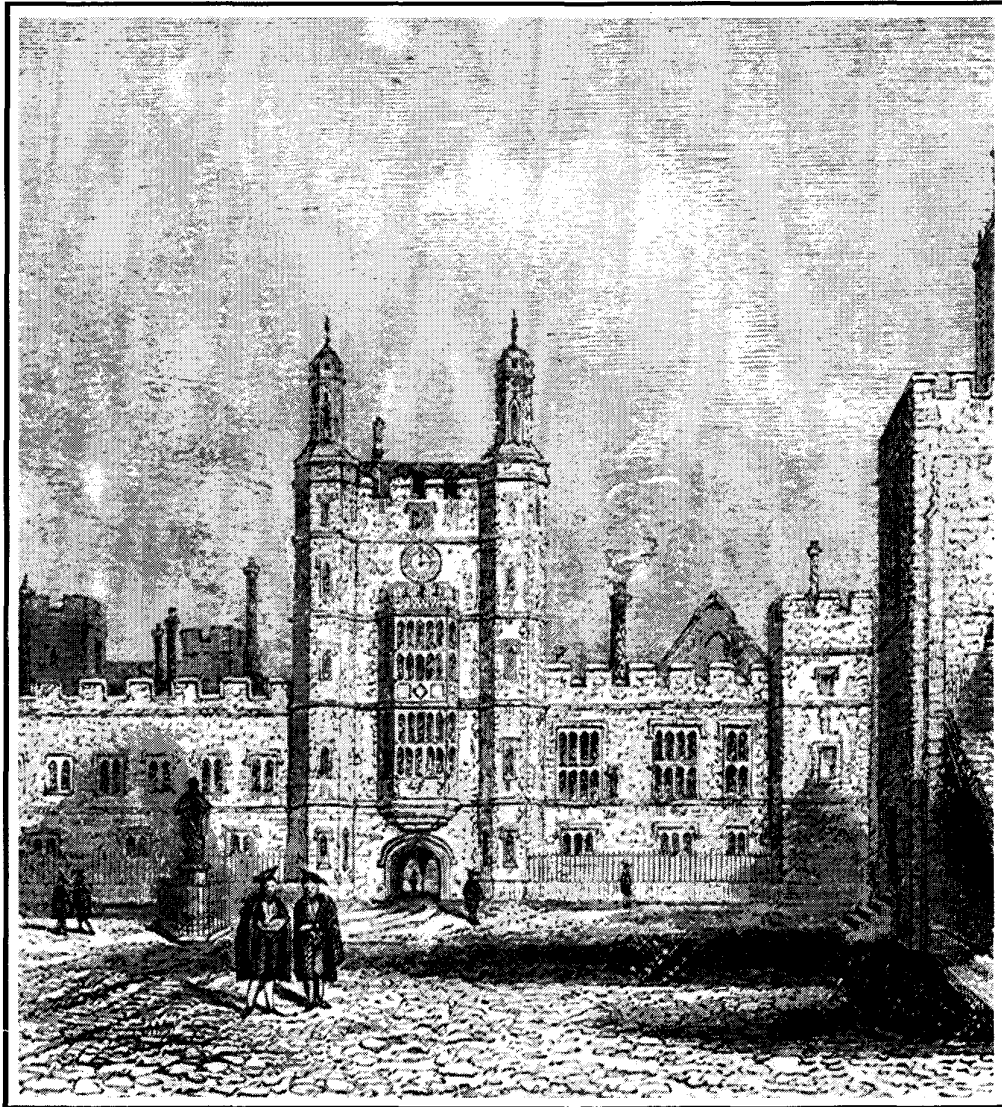


CHARITABLE ASSOCIATION SUPPLYING HOSPITALS
CHARITY CONCERT

TO BUY A DIODE LASER TO TREAT CHILDREN & INFANTS AT
THE PRINCE CHARLES EYE UNIT, KING EDWARD VII HOSPITAL WINDSOR

CANTORUM CHOIR AND ORCHESTRA



SCHOOL HALL – ETON COLLEGE
SATURDAY 1st NOVEMBER 1997
at 7.30pm

£1.00

From: The Very Reverend Patrick Mitchell, Dean of Windsor

THE DEANERY
WINDSOR CASTLE
BERKSHIRE
SL4 1NJ

Telephone: 01753 865561

Fax: 01753 819002

A MESSAGE FROM THE DEAN OF WINDSOR

I am profoundly impressed by the simple and practical approach of C.A.S.H. It answers a crying need which we can all recognise. Your generous help will certainly benefit particular patients who could not otherwise receive treatment in the hospitals of East Berkshire. There is a vital need for equipment which the Health Service cannot provide.

The Concert at Eton specifically aims to provide a Diode Laser for children at the Prince Charles Eye Unit at King Edward VII Hospital in Windsor. We must not fail the children who need our help.

Patrick Mitchell.

PROGRAMME

CANTORUM CHOIR AND ORCHESTRA

Conductor Sally Stafford

George Frideric Handel (1685-1759)

The King Shall Rejoice

George Frideric Handel (1685-1759)

Let the Bright Seraphim

Soprano soloist: Fiona Motherway

Erik Satie (1866-1925)

orch. **Claude Debussy (1862-1918)**

Gymnopedies Nos. 1 & 3

Ralph Vaughan Williams (1872-1958)

Serenade to Music

INTERVAL

Wine will be served in the lobby.

John Rutter (b. 1945)

Requiem

Soprano soloist: Fiona Motherway

1. Requiem aeternam
2. Out of the deep
3. Pie Jesu
4. Sanctus
5. Agnus Dei
6. The Lord is my shepherd
7. Lux aeterna

CANTORUM CHOIR

The Cantorum Choir was formed in 1981, specifically to provide an alternative to the choral society. The Choir draws its membership from experienced musicians and has a maximum of 30 singers, calling on extras when the musical requirements dictate. It meets only for a three week period before each concert during which there is an intensive schedule of rehearsals.

Commitments have included small and large-scale concerts; services at the Cathedrals of Guildford and Winchester and St. George's Chapel Windsor; participation in a recording of carols with the Westminster Cathedral Choir; television appearances in "Inspector Morse", "At Home with Wendy Craig" and in April of this year on BBC 2's "Out and About"; a recording contract with Silva Screen Records for the chorus numbers in an album of the musical "Wuthering Heights" with Lesley Garrett, Bonnie Langford and Dave Willetts and Christmas Concerts at the Royal Albert Hall in conjunction with the London based Alexandra Choir.

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 raised in excess of £20,000.

There are occasional vacancies for experienced young singers, and if you would like to audition, please contact Valerie Snapes on 01753 866479.

CANTORUM CHOIR

Sopranos

Catherine Arnold
Bridget Bentley
Jill Goode
Emily Hove
Jo Parton
Jacquie Rollett
Jennifer Snapes
Valerie Snapes
Marianne Stork
Catherine Williams

Tenors

Robert Goode
David Hazeldine
John Paramore
Richard Ratcliffe
Michael Snapes

Contraltos

Penny Bysse
Ann Glover
Eleanor Griffiths
Mary Jefferies
Shirley Kay
Lorna Sykes

Basses

Stephen Axford
Wolf Barb
Keri Dexter
Arthur Giorgi
Peter Griffiths
Don Kennedy
Stephen Lloyd
Chris Rasey
Andrew Stafford

ACKNOWLEDGEMENTS

Jean Bryant : Rehearsal Accompanist
Don Kennedy : Programme Notes
The R.W.S. Group (Information & Translation Services) : Printing

CANTORUM CHOIR'S NEXT CONCERT

Carols at Cookham Dean Church

Sunday 14 December 1997

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 and was invited to demonstrate music teaching on the platform of the Royal Festival Hall 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 in music education, through teaching and consultancy work.

FIONA MOTHERWAY

Fiona comes from Western Australia. In 1994 she completed her studies at the Royal Academy of Music, London, graduating with the Dip. R.A.M. for Opera. At the R.A.M. she performed the roles of the Governess "Turn of the Screw" (Britten), Countess Lisa "Das Land des Lachelns" (Lehar), "Semele" (Handel), and Fiordiligi "Cosi fan tutti" (Mozart), a role she has subsequently performed with other opera companies, including British Youth Opera. With the R.A.M. Orchestra she was the soprano soloist in Mahler's 4th Symphony, conducted by Sir Colin Davis.

An experienced operatic performer, her repertoire includes the Countess and Susanna "Le Nozze di Figaro", Musetta "La Boheme", Pamina "Die Zauberflote", Gilda "Rigoletto" and Olympia "Les Contes d'Hoffmann". Fiona has a particular interest in the operas of Handel, and has performed the roles of Melissa "Amadigi di Gaula", Atalanta "Xerxes" and the title role of "Semele".

Fiona has given recitals at major London venues including Handel arias and duets at St. John's, Smith Square and a French Song recital at St. Martin-in-the-Fields. Her oratorio work includes the Messiah (Handel), the Creation and the Nelson and Harmony Masses (Haydn), Requiem, and C Minor, Coronation and Credo Masses (Mozart), Magnificat and Requiem (Rutter) and the Bach B Minor Mass.

George Frideric Handel 1685-1759
The King shall rejoice

On 15 June 1727 George II was proclaimed King, his father George I having died at Osnabrück four days earlier while travelling to Hanover. The coronation of the new King and his consort Queen Caroline in Westminster Abbey on 11 October was by all accounts a splendid affair - as were the four anthems that Handel composed for the event: *The King shall rejoice*, *Zadok the Priest*, *Let thy hand be strengthened* and *My heart is inditing*. Composers of the English Chapel Royal by tradition provided choral works for such occasions and Handel's music reflects the magnificence and nobility of the ceremony, conjuring up an image of great public rejoicing: one or more of these anthems has been performed at every subsequent British coronation. The exact number of performers who took part in the 1727 service is not known, but one newspaper report mentioned a choir of 40 to 50 - mainly from the Chapel Royal and Westminster Abbey choirs - and an orchestra of 160. The latter may have been an exaggeration, although the forces used were evidently larger than for previous coronations as additional musicians' galleries were constructed in the Abbey. *The King shall rejoice* opens and closes with two jubilant *Allegro* movements in D major, between which come a contrasting lyrical A-major *Allegro* in 3/4 time and a B-minor fugal movement.

Erik Satie 1866-1925
orch. Claude Debussy 1862-1918
Gymnopédies Nos. 1 & 3

Satie's *Trois Gymnopédies* for solo piano date from 1888. One commentator has described them as 'lucid, timeless, unhurried': qualities equally applicable to the orchestral versions of the first and third pieces, prepared in 1897 by Claude Debussy, who knew Satie well. The title - which stems from the dances and exercises ritually performed by naked boys at public festivals in ancient Greece - is a typical example of the composer's somewhat quirky attitude to the names he gave to his compositions. ("Three Pieces in the the Shape of a Pear" and "Three Genuine, Flaccid Preludes [for a Dog]" are two other examples - albeit somewhat extreme! - that inevitably spring to mind.) But what truly remains in the memory is - again to quote James Harding - "the unforgettably haunting tone of the music, which is not heard, but rather overheard.....".

George Frideric Handel
Let the bright Seraphim

The creation of the English oratorio was a major innovation by Handel. It evolved from a combination of circumstances: the then Bishop of London's intervention against stage performance; Handel's reluctance to abandon the theatre; and the public's liking for familiar Bible stories treated in an epic style. (The libretti to Handel's scores carry the description 'oratorio or sacred drama', although in fact only two - *Israel in Egypt* and *Messiah* - use words taken exclusively from the Bible.) Many operatic devices were carried into this new form and the musical and dramatic range was extended through a much greater use of the chorus - which in the main represents the Israelite nation, and sometimes also its opponents. Winton Dean, writing in *the New Grove Dictionary*, sums up the subject-matter thus: "All the major dramatic oratorios have a central theme derived from the facts of human existence", amongst which is "Man's enforced submission to a higher destiny and the limitations of mortality...These conflicts are enacted by individuals to whom Handel extended the profound sympathy for every human weakness that informs his operas." The oratorio *Samson* was first performed at Covent Garden on 18 February 1743, the text being an adaptation of John Milton's *Samson Agonistes* and other poems. "Let the bright Seraphim" is sung by an 'Israelite Woman'.

John Rutter b.1945

Requiem

1. *Requiem aeternam* 2. *Out of the deep* 3. *Pie Jesu* 4. *Sanctus*
5. *Agnus Dei* 6. *The Lord is my shepherd* 7. *Lux aeterna*

John Rutter was born in London and studied music at Clare College, Cambridge, where he conducted his first recording while still an undergraduate. Sir David Willcocks subsequently invited him to co-edit the second volume of the *Carols for Choirs* series, a collaboration that continued with the third and fourth volumes and *100 Carols for Choirs*, published in 1987. From 1975 to 1979 he was Director of Music at Clare College, directing the college choir in a number of broadcasts and recordings, and after stepping down in order to give himself more time for composition and other freelance musical activities he formed the Cambridge Singers, whose discography is now extensive. Rutter's work as a composer covers a broad spectrum: large- and small-scale choral works, orchestral and instrumental pieces, children's operas and specialist writing for such groups as The King's Singers and the Philip Jones Brass Ensemble. He is a frequent visitor to the USA and an honorary Fellow of Westminster Choir College, Princeton. His activities in North America represent a significant part of his career as a composer: his popular *Gloria* of 1974 (commissioned by the Voices of Mel Olson) was first performed in Omaha, under the composer's direction, while his *Requiem* also has its origins in that country.

"The Lord is my shepherd", which now forms the sixth movement of the *Requiem*, began as a separate anthem, written in 1976 for Mel Olson and the Chancel Choir of First United Methodist Church, Omaha, Nebraska. Four movements - "Requiem aeternam", "Out of the deep", "Sanctus" and "Lux aeterna" - were added later, receiving their first performance in 1985 at Fremont Presbyterian Church (Minister of Music: Mel Olson), Sacramento, California, with John Rutter conducting the Sanctuary Choir and ensemble. The work was given its first complete performance that same year by the Sanctuary Choir and orchestra at Lovers' Lane United Methodist Church, Dallas, Texas, again conducted by the composer. It has two alternative instrumental accompaniments: organ with small ensemble and the form in which it is performed this evening, small orchestra.

John Rutter specifically dedicates his *Requiem*: 'in memoriam L.F.R.'; but the message of hope that the work so confidently affirms can surely be addressed to all who seek the assurance of 'eternal rest'.

Full text on separate sheets.

Programme notes by Don Kennedy, except:

Handel: *The King shall rejoice* - by Carolyn Spring; Vaughan Williams: *Serenade to Music*
- by Michael Kennedy (both reprinted by courtesy of EMI Classics)

ACKNOWLEDGEMENTS

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And all who have kindly supported C.A.S.H. since this list went to press