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*Cantorium
Choir*

Saturday 11th February 1995
A concert in aid of Save the Children

MURRAY HIPKIN - Conductor

Murray Hipkin studied at the University of York, the Guildhall School Of Music and the National Opera Studio. In 1983 he joined **English National Opera** for five seasons, as coach and répétiteur on operas including the award-winning productions of **Lady Macbeth of Mzensk** and **Billy Budd**. He has worked with **Opera Factory**, **La Monnaie** (Brussels), **Opera de Lyon**, the **London Symphony Orchestra** and the **London Sinfonietta** and he played solo piano in the 1990 Scottish Opera recording of **Kurt Weill's Street Scene**. Murray was Musical Director and accompanist of **Opera Brava** from 1992 to 1994 appearing in **La Boheme**, **The Marriage of Figaro** and **Don Pasquale** in National Trust gardens and small theatres all over the country. He worked on the recent productions of **Tosca** and **Rigoletto** for ENO and he returns there in April to rejoin the full-time music staff. Murray has been conductor of Cantorum Choir since April 1994.

STEPHEN HARRIS - Harpsichord

Stephen Harris was born in Gloucester and studied at the Purcell School of Music, the Royal College of Music and the National Opera Studio. He joined the music staff of **Scottish Opera** in 1989 and in 1991 was appointed Chorus Master. Recordings include **Blitzstein's Regina**. He was assistant organist of Paisley Abbey playing for many BBC recordings as well as making a CD with the choir. He joined **English National Opera** as Assistant Chorus Master in 1993 and became Chorus Master at the beginning of this season. He is also Music Director of **Camberwell Pocket Opera**.

SAVE THE CHILDREN - Area Manager Sue Divall (01344) 869173

Save The Children works in over 50 countries overseas, a large number of the projects are long term to rebuild lives after emergencies; one third of the income is spent in the UK in over 100 projects. They work in prisons, family centres in inner city areas, city farms, with travellers and their families, alternatives to custody programmes for young people, with children in care and those leaving, with homeless children, and with disabled children, including a joint project with Mencap and Scope.

SCF works with planners, policy makers and service providers to highlight needs not met. It works to achieve lasting benefits for children within the communities in which they live, by influencing policy and practice based on its experience and study in different parts of the world. In all of its work SCF endeavours to make a reality of children's rights. Its expense rate is one of the lowest, with at least 90p in every £1 being spent on the children.



PROGRAMME

magnificat
vano : *Helen Baker, Alto* : *Mary Jefferies, Tenor* : *Malcolm Stork, Bass* : *Nigel Stork*

altr Pergolesi

magnificat - Et misericordia - Deposuit potentes - Suscepit Israel - Sicut locutus est - Sicut in principio

There are no surviving records of the date of composition nor the circumstances surrounding the first performance of the *Magnificat a Quattro Voci in Bb*. The absence of an autograph has also shed doubt on the identity of the composer. Scholars are generally in agreement the work was that of Giovanni Battista Pergolesi (1710 - 1736). The incorporation of positional techniques previously reserved for opera marked the rebirth of the Neapolitan style, founded by Alessandro Scarlatti.

tasia in G

John Jenkins

John Jenkins was born in Maidstone in 1592 and died in Norfolk in 1678. He was a long sighted, extremely voluminous and much valued composer of fantasies and fantasias for viols. He was a good performer on several instruments and a virtuoso on the lute and viola da gamba.

tasia in B minor

Alfonso Ferrabosco

Alfonso Ferrabosco was active first in Italy and then in England. He was born in Bologna in 1543 and died there in 1588. He was the son of a singer in the papal chapel, but worked in England from about 1560 in the service of Queen Elizabeth and was highly celebrated for his madrigals and lute music for viols. He was known in cultured England as "Master Alfonso".

tus Vir

Vivaldi

Pranos : *Valerie Snapes & Valerie Perrett, Alto* : *Vivienne Mitchell*

This setting of Psalm 111, the three female soloists are treated like soloists in an instrumental concerto. The work is in six sections : *orchestral ritornello - alto solo - ritornello - soprano - ritornello - chorus*. It is likely to have been composed for the choir of the Ospedale della Pietà in Venice, a charitable institution for orphaned (or illegitimate) girls where Vivaldi taught. Recent research indicates that the tenor and bass parts were sung by female voices.

Vivaldi

Magnificat in G minor
(*Sopranos* : *Valerie Perrett & Valerie Snapes, Altos* : *Vivienne Mitchell & Mary Jefferies, Tenor* : *Malcolm Stork*)

Three versions exist of the *Magnificat in G Minor*. The first included a high (female) bass part. The second was rewritten to include male voices and chorus, and the third had five movements for soloists. The work is characterised by the monumental style of its chorus, the originality and daring quality of its modulations, and its chromatic harmonies. Tonight's version is based on the second version.

INTERVAL

(refreshments are available in the parish room)

String Quartet No 1 "Company"

Philip Glass

The four pieces which make up this quartet began life as incidental music to a production by the experimental theatre group *Mabou Mines* of Samuel Beckett's play *Company*. As a unified composition, the movements fit together remarkably well. The third section forms a convincing "slow movement" and a recognisable "finale" ends the work, which lasts no more than eight minutes.

Adagio from String Quartet No 1

Samuel Barber

This movement from an early Barber quartet was later expanded to become what is now the composer's most well-known and often played piece : the *Adagio for Strings* (1932). Listeners familiar with the lush Mantovani-style texture of the later version will need to adjust to the sound of the solo quartet, but the effects of the slow changes of colour and overlapping harmonies are every bit as atmospheric.

sa Brevis
*ranos : Valerie Snapes & Helen Baker, Altos : Vivienne Mitchell & Eleanor Griffiths,
r : Malcolm Stork, Bass : Nigel Stork)*

Kodaly

otius - Kyrie - Gloria - Credo - Sanctus - Benedictus - Agnus Dei - Ite missa est

ether with Bela Bartok, Zoltan Kodaly is recognised as the founder of 20th century
garian music in his role as composer, educationalist and musicologist. The *Missa Brevis*
in life as an organ mass in 1942 but was later reshaped into a full scale work for soloists,
us and orchestra. The premier was given in a makeshift concert hall in the Budapest Opera
se in 1945. Unlike most of his choral output, the *Missa Brevis* is not influenced by the
nalistic music with which Kodaly was preoccupied - rather it reflects his expert knowledge
horal procedure through the ages.

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Violins Michael Sullivan
David Bennet
Viola Susan Black
Cello Graham Elliott
Organ & Harpsichord Stephen Harris
Conductor Murray Hipkin

FUTURE DATES

Saturday 1st April 1995

at

St John the Baptist Church, Cookham Dean

a concert in celebration of the church's 150th anniversary

Programme to include Stanford
Mendelssohn
choral works by Walford Davies
Quilter

TICKETS £5 ON SALE TONIGHT NEAR THE EXIT

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Saturday 11th November 1995

at

All Saints Church, Marlow

a concert in aid of the British Red Cross

Programme to include Bach - Magnificat
Britten - Cantata Misericordium