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125th

ANNIVERSARY CONCERT

CANTORUM CHOIR

AND

ORCHESTRA

Conductor: Murray Hipkin

Introduction by Paul Burden

Reg. Charity No. 243572



British Red Cross

Working for people in crisis

A special message from the President of Buckinghamshire Red
Cross, the Countess of Buckinghamshire JP

"In this year of 1995 we celebrate the 125th Birthday of the
British Red Cross.

I have been delighted and humbled by the enthusiasm shown in
the Centres for organising major fund raising events during this
time. The funds are very much needed to continue our Red
Cross work, day to day, in Buckinghamshire - caring for the
elderly; for young people with disabilities; First Aid Training
for individuals, schools and companies alike. Buckinghamshire
Red Cross also contributes manpower and financial backing to
the International Red Cross, currently working in so many fields
of conflict headlined daily on television and radio news. One
could wish that it were not so, but as Robert Burns so aptly
wrote, "Man's inhumanity to man" means that Red Cross has
work to do for many years to come.

I would like to take this opportunity to thank all the members of
Marlow Centre for bringing us together for this 125 Red Cross
Concert, on this very special weekend of Remembrance for
those who died so that we might live in freedom. With that in
mind, I hope that all of you, in remembering, will enjoy this
evenings programme, which offers hope to all of us for the
future."

Alison Beecham

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125TH BIRTHDAY 1870-1995
BRITISH RED CROSS

An Introduction to the evening by
PAUL BURDEN

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PAUL BURDEN: Presenter of the BBC daily business and
economics programme, Business Breakfast, has worked for the
BBC in news and current affairs for 25 years, including 10
years working for radio. He has covered news overseas from
the Far East, including Viet Nam in 1975, Southern Africa,
North America and Europe. He has been resident in Marlow
since 1973, and has four children - all grown-up except for one.
He is an active member of the Marlow Society and a former
Town Councillor.

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|-------------------------------|------------------------------|
| 1. Magnificat | 7. Fecit potentiam |
| 2. Et exultavit spiritus meus | 8. Deposuit potentes |
| 3. Quia respexit humilitatem | 9. Esurientes implevit bonis |
| 4. Omnes generationes | 10. Suscepit Israel |
| 5. Quia fecit mihi magna | 11. Sicut locutus est |
| 6. Et misericordia | 12. Gloria Patri |

In Bach's time Lutheran practice was to sing the Magnificat at Saturday afternoon vespers in choral form with German words, as "Meine Seele erhebt Herrn". At Christmas and other major church festivals, Lutheran worship allowed the use of Latin words, especially in a concerted Magnificat at vespers. Such a *Magnificat* Bach provided for the first Christmas after his appointment as Kapellmeister at St Thomas's, Leipzig, in 1723.

In accordance with Baroque practice, Bach divides the text into self-contained items - arias, choruses etc. - setting each in an often descriptive manner. For instance, the sudden arrival of the chorus at *omnes generationes* is in contrast with the preceding reflective soprano aria *quia respexit*; the descending opening flourish of *deposuit potentes*; the splendour of the *Gloria*.

Magnificat anima mea Dominum
Et exultavit spiritus meus Deo
salutari meo

*My soul doth magnify the Lord
And my Spirit hath rejoiced
in God my saviour*

Quia respexit humilitatem
ancillae suae; ecce enim
ex hoc beatam me dicent
omnes generationes

*For He hath regarded
the low estate of His hand-maiden; and
behold, from henceforth all generations
shall call me blessed.*

Quia fecit mihi magna qui potens
est, et sanctum nomen eius.

*For He that is mighty hath done to me
great things; and holy is His name.*

Et misericordia a progenie in
progenies timentibus eum.

*And His mercy is on them that
fear Him from generation to generation.*

Fecit potentiam in brachio suo,
dispersit superbos mente cordis
sui.

*He hath showed strength with His arm;
He hath scattered the proud in the
imagination of their hearts.*

Deposuit potentes de sede
et exaltavit humiles.

*He hath put down the
mighty from their seats, and exalted
them of low degree.*

Esurientes implevit bonis et
divites dimisit inanes.

*He hath filled the hungry
with good things and the rich He hath
sent empty away.*

Suscepit israel puerum suum,
recordatus misericordiae suae.

*He hath sustained His servant Israel, in
remembrance of His mercy.*

Sicut locutus est ad patres nostros,
Abraham at semini eius in saecula.

*As He spake to our forefathers,
to Abraham, and his seed forever.*

Gloria Patri, gloria Filio, gloria
Spiritus sancto. Sicut erat in
principio et nunc, et semper et
in saecula saeculorum. Amen.

*Glory be to the Father, and to the Son,
and to the Holy Ghost. As it was in the
beginning, is now and ever shall be,
world without end. Amen.*

BRANDENBURG CONCERTO No 5 in D Major

J S BACH

1. Allegro
2. Affetuoso
3. Allegro

Bach's six Brandenburg Concertos stand as a supreme example of Bach's instrumental genius and mark that place in musical history where chamber and orchestral music parted. They were commissioned by the Elector of Brandenburg in 1718 who quite obviously had no real interest in them whatsoever because the manuscripts were found after his death completely intact and showing no signs of ever having been used. They were sold as a job lot at an auction, and later, having passed through many hands, found their way into the Royal Library in Berlin.

In Bach's time the word "concerto" had not yet come to mean a work in which a brilliantly written solo part, designed to display to the greatest possible advantage the technique of a particular instrument, is pitted against an orchestral accompaniment. The early concerto was, more often than not, written for a group of instruments (or a single instrument) to be shown off in contrast to the main body of players, rather than as a display of virtuosity - although a high degree of technical skill and even virtuosity is required to play some of Bach's solo parts in the Brandenburg Concertos.

The "concertante" parts in the 5th Brandenburg Concerto are for flute, violin and harpsichord whilst the "tutti" or main body of players consists of violin, viola, 'cello and basses. The exquisite instrumental writing in the first movement is climaxed by a brilliant cadenza for solo harpsichord. In the second movement we hear only the solo instruments in a marvellously constructed piece of chamber music in the contrabass key of B minor. The final movement is an outstanding example of Bach's genius for balancing several solo instruments against a main body of strings, with a skill unequalled by any of his contemporaries of the Baroque era.

(Programme note by John McLeod. This note was supplied through the Programme Note Bank of the National Federation of Music Societies.)

INTERVAL

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CORONATION ANTHEM NO.4

G F HANDEL

1. My heart is inditing
Kings' daughters
2. Upon thy right hand
3. Kings shall be thy nursing fathers
- 4.

'My heart is inditing' is one of the four Coronation anthems written for the Coronation of George II on 11th October 1727. Handel, despite being a native German, was an obvious choice of composer for this most grand and noble affair; he was a composer of the Chapel Royal, as was Purcell, who composed a setting of 'My heart is inditing' for the Coronation of James II in 1685. He had also become a naturalised Englishman in February of 1727.

'My heart is inditing' is the last of the four anthems that were sung in the service. As with 'The King shall rejoice' and 'Zadok the priest', it is scored for two oboes, three trumpets, timpani, strings and continuo. However, it is unique in that it employs solo voices, indeed it is perhaps the most varied of the four anthems. This variation occurs in both the key scheme and in the general texture and mood. It is framed by two movements in D major. The final movement is typically grand, with its opening cry of "Kings" and its gradual build up to the climax. The first movement, though, starts in a more reflective mood: no trumpets and drums, and initially only solo voices. The reason for this delicate scoring is because this is the proper anthem for the moment in the service that the Queen swears her allegiance to the King. Not that Handel is suggesting that the Queen is in any way insipid, as the full chorus entry with the trumpet and drums confirms!

The middle two movements are essentially descriptive; "Kings' daughters were among the honourable women" and "Upon thy right hand did stand the Queen in vesture of gold". By the nature of their texts they continue the feminine theme, and Handel extends the musical metaphor; a stately Andante pace, coupled with the keys of A major and E major, suggest a certain sophistication. The E major movement ("Upon thy right hand did stand the Queen") in particular has tremendous poise and grace; it takes the form of a Minuet (a stately dance) and makes much use of noble dotted rhythms.

There would have been a larger number of performers at the service (one newspaper suggested 40 to 50 in the choir, with an orchestra of 160), and for this reason the contrast of solo voices would have been all the more marked, bringing an altogether new texture to the service.

(Programme note by Edward Price)

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A reading by
PAUL BURDEN

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FOUNDLING HOSPITAL ANTHEM

G F HANDEL

1. "A Concerto"
2. Blessed are they that considereth the poor
3. The charitable shall be had in everlasting remembrance
4. Comfort them, O Lord , when they are sick
5. The people will tell of their wisdom
6. Hallelujah

"The long and melancholy experience of this nation has too demonstrably shown, with what barbarity tender infants have been exposed and destroyed, for want of better means of preventing the disgrace and succouring the necessities of their parents."

Thomas Coram thus described the social problem which stimulated him to devote 17 years of his life towards the creation of the Foundling Hospital. His efforts culminated in the granting of a Royal charter in 1739 for "The hospital for the maintenance and education of exposed and deserted young children", and the hospital's early governors were sufficiently alive to the magnitude and importance of their task that they commenced a major building programme at a site in Lamb's Conduit Fields in 1742.

The Foundling Hospital Anthem was composed to provide a suitable climax to Handel's first performance for the hospital. This concert was attended by the Prince of Wales and his family, and contemporary reports speak in terms of 100 performers and an audience of 1000. The anthem itself is a good example of Handel's habit of self-plagiarism. It includes music from a Funeral anthem of 1737 which was written for a specific occasion and thus not likely to be performed again, and a chorus from 'Susanna' which was cut before that work was performed. With new texts and suitable alterations, these movements become successful in their new environment. The same is true of the famous Hallelujah chorus, which provides a rousing finale to the anthem and also to the original concert.

There are two performing versions of the anthem and tonight's is essentially that of the first performance. Instead of the long first movement which Handel added for tenor solo, duplicating the text of the first choral movement, the first movement of his Organ Concerto in D minor, Opus 7 No 4 will be played. Other movements for solo voices are also omitted, apart from a duet for two sopranos which makes for a kinder link from the E minor of "Comfort them, O Lord" into the D major of the "Hallelujah" chorus.

The music of most of the anthem is in Handel's autograph, and the original conducting score is still the property of the Thomas Coram Foundation, the present day successor of The Foundling Hospital.
(Programme note by Edward Price & Murray Hipkin)

SOLOISTS

soprano:	Valerie Snapes	Marianne Stork
alto:	Vivienne Mitchell	Eleanor Griffiths
tenor:	Malcolm Stork	
bass:	Edward Price	
flute:	Hugo Farne	
violin:	Alexandra Wood	
harpichord:	Murray Hipkin	
organ:	Stephen Harris	
cello:	Graham Elliott	
conductor:	MURRAY HIPKIN	

Murray Hipkin and Stephen Harris appear by permission
of ENGLISH NATIONAL OPERA

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MURRAY HIPKIN: harpsichord and 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 as coach and répétiteur working on many productions including "Lady Macbeth of Mtsensk", the award winning "Billy Budd" and the UK premiere of "Akhmaten". He has worked with Opera Factory, London Sinfonietta, the London Symphony Orchestra, Opera de Lyon and La Monnaie (Brussels).

Recordings include solo piano in "Street Scene" with Scottish Opera and synthesizer in "The Ice Break" for Virgin Classics. Until recently he was Musical Director of Opera Brava and he rejoined English National Opera in April 1995, playing the on-stage piano in Kurt Weill's "The Rise and Fall of the City of Mahagonny". He is currently working on "Carmen" and "Turandot".

STEPHEN HARRIS: organ

Stephen Harris was born in Gloucester and studied at the Purcell School of Music, 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. He was also Assistant Organist at Paisley Abbey, playing for many BBC broadcasts as well as making a CD with the choir.

Recordings with Scottish Opera include Regnia (Blitzstein). Stephen joined English National Opera in 1993 as Assistant Chorus Master and became Chorus Master in 1994. He is also Music Director of Carverwell Pocket Opera. This is his second concert with the Cantorum Choir and he has also played in the recent Cookham Dean Choir Concert.

CANTORUM CHOIR

Cantorum Choir was founded in 1981 and since then has made well over 70 appearances in the Thames Valley area and further afield. From a modest 14 singers it has grown to the present maximum size of approximately 30. In general soloists for each concert are selected from the ranks of the choir itself.

In the past 14 years the choir has accumulated a broad repertoire ranging from Palestrina, Monteverdi and the Baroque composers through the 18th and 19th centuries to contemporary works, some of which have been specially written for it. The choir usually makes three or four appearances through the year in the concert hall and also in cathedrals, singing services. In addition to concert commitments the choir has appeared on film and television and has been involved in various recordings.

In 1994 the choir welcomed Murray Hipkin as its new principal conductor.

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ALEXANDRA WOOD: violin

Alexandra began studying the violin at the age of three, and within 7 years had passed her Grade 8 with distinction. In 1989 she won the Reading Symphony Orchestra Young Musician of the Year Competition, and in 1991 gave the opening recital in the Leeds Young Musician Series. In 1995 she won the Royal Borough Young Musician of the Year Competition and was a special prizewinner at the International Violin Competition "Rodolfo Lipizer". She has also given many solo performances at various local concerts, festivals and live on Classic FM. At the age of 13 she joined the National Youth Orchestra of Great Britain and within a year had become a member of the chamber orchestra. She performed with the orchestra in major concert halls in England, Germany and Switzerland, and appeared annually at The Proms. She was appointed leader for the period 1993/4.

Last year Alexandra undertook the Special course at the Royal School of Music and was awarded the ARCM Performers Diploma. She has now begun a degree course at Selwyn College, Cambridge. She continues her violin studies with Professor Paul de Kroyer, and benefits greatly from occasional lessons with concert violinist Vanya Milanova.

EDWARD PRICE: guest soloist

Edward Price was educated at St Edwards School, Oxford, where he was a Music Scholar. He then went on to take a Choral Exhibition at Clare College, Cambridge, where he is currently studying for a music degree. Recent performances include Brahms "Requiem" and "Allegri Miserere" for Dutch Television. He is equally at home with Opera, having sung the Count in "The Marriage of Figaro" and the Cold Genius in Purcell's "King Arthur". As well as regular singing for Clare College Choir, Edward also sings for the London based "English Voices" and recently enjoyed a Masterclass with Stephen Varcoe.

HUGO FARNE: flute

Hugo began his flute studies at St George's School, Windsor, just six years ago and attained the Advanced Certificate in 1994. A pupil of local teacher, Jay Wilkinson, Hugo won the 1994 and 1995 Edith Bulmer Awards. He is a member of the Berkshire Youth Wind Orchestra, with which he toured France this year and performed at a gala concert in Manchester. He has also been invited as a guest member of local professional orchestras.

Currently Head Boy at St Bernard's Convent Grammar School, Slough, Hugo has applied to read a course in Philosophy, Psychology and Physiology at Oxford University.

CHOIR

Soprano: Catherine Arnold
Helen Baker
Bridget Bentley
Rhona Johnson
Sian Lattimer
Jo Parton
Jennifer Snapes
Valerie Snapes
Marianne Stork
Genevieve Usher

Alto: Penny Byashe
Eleanor Griffiths
Mary Jafferles
Shirley Kay
Vivienne Mitchell
Lorna Sykes

Tenor: David Hazeldine
John Paramore
Peter Roe
Malcolm Stork

Bass: Keri Dexter
Arthur George
Clive Lattimer
Jonathan Miall
John Pearce
Chris Raesy
Nick Weait

ORCHESTRA

1st Violins
Michael Sullivan (Leader)
Elizabeth Grierly
Christian Persharu
Alexandra Wood

Cellos
Graham Elliott
Katie Trueman

Trumpets
Andrew Smets
Mark Edwards
David Edwards

2nd Violins
David Bennett
Angela Amato
David Ernst

Double Bass
David Hayes

Timpani
James Robinson

Violas
Susan Black
Rosemary Davies

Flutes
Hugo Farné
Julia Bentley

Oboes/Oboes d'Amore
Lawrence Frankel
Andrew Challenger

Harpsichord
Murray Hipkin

Organ
Stephen Harris

Acknowledgements:

MARLOW CENTRE

Rehearsal pianist: Keri Dexter
Harpischord loaned by Desborough School, Maidenhead

Music loan: Nigel & Jay Wilkinson

Thanks to the Reverend N Maloney and the verger of All Saints,
Marlow for the use of the church

Thanks are also due to:

THE BOOK SHOP
West Street, Marlow
for acting as our Box Office

THE COMPLEAT ANGLER
for providing the wine served in the interval

ODDBINS
for providing the glasses

and to those who have given freely of their time and effort
helping us to present this evening's performance

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CANTORUM CHOIR have occasional vacancies for singers in all parts. If
you are interested please contact Valerie Snapes (01753 866479) or Murray
Hipkin (01628 343991) to arrange an audition.

The Choir's Next Concert

Carols at Cookham Dean Church 17th December 1995

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Thirty years ago, in 1965, we were given permission to build our Centre on its present site. The March 12th issue of the Bucks Free Press in that year quotes an unnamed "official of the Branch" as saying "One thing we are quite determined about - The Red Cross Centre for Marlow will be a credit to the town and of immense benefit to the people." All our members hope and believe that this determination remains the same and that Marlow Centre will continue to give service to the community within the fundamental principles of British Red Cross

HUMANITY IMPARTIALITY NEUTRALITY

The crises that we in Marlow deal with are of course much smaller in scale than those which we see so often on the national news broadcasts, but they are nonetheless devastating to the people whose lives they affect.

The Centre runs an Opportunity Playgroup for handicapped and socially disadvantaged children and was the first of four Opportunity Playgroups to be run in our County. Apart from a fully qualified playgroup leader and her assistant this playgroup is run totally by volunteers.

We also provide a Medical Loan service. Patients returning home from hospital, or coming to stay with relatives for a short period, are able to borrow equipment - such as a wheelchair - from us. No charge is made for this service though donations are always welcome and often given.

We have a list of some 50 voluntary drivers, using their own cars, who take patients to and from hospital and clinic appointments. Another group of volunteers man the office in the Centre for a short period each weekday morning to co-ordinate both the Medical Loan and the Drivers group.

We run an Evergreen Club for the senior citizens - and once more the aim is to provide stimulation and entertainment to those in the community who are at a disadvantage through no fault of their own. The Evergreen Club leader and her group of helpers are all volunteers.

It is regretted that we no longer have a Trained Group of First Aiders or a Youth & Juniors Group, but training courses are still available to members and the general public throughout the year and some take place at our Centre.

If you would like more information or to offer help please contact
Mrs Pat Horne, Marlow Centre Organiser (01628 471609) or
Mrs Evelyn Pegley, Bucks Branch Headquarters (01494 525361).

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