

# ***CORNISH CARPETS***

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*Cantorum*

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*Choir*

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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 Mtensk** 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 Dival (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.

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*Cantorum  
Choir*

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**PROGRAMME**

**Magnificat** **attrib Pergolesi**  
*Soprano : Helen Baker, Alto : Mary Jefferies, Tenor : Malcolm Stork, Bass : Nigel Stork)*

**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 Voce 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 school, founded by Alessandro Scarlatti.

**Fantasia 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 also a good performer on several instruments and a virtuoso on the lute.

**Fantasia in B minor** **Alfonso Ferabosco**

Ferabosco 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".

**Magnificat in G minor** **Vivaldi**  
*Sopranos : Valerie Snapes & Valerie Perrett, Alto : Vivienne Mitchell)*

In his 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 solo - 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.

**Magnificat in G minor** **Vivaldi**  
*(Sopranos : Valerie Perrett & Valerie Snapes, Altos : Vivienne Mitchell & May 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.

**I N T E R V A L**  
(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.

**Missa Brevis** **Kodaly**  
*Soprano : Valerie Snapes & Helen Baker, Altos : Vivienne Mitchell & Eleanor Griffiths,  
Tenor : Malcolm Stork, Bass : Nigel Stork)*

**Requiem - Kyrie - Gloria - Credo - Sanctus - Benedictus - Agnus Dei - Ite missa est**

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

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<b>Violins</b>	<b>Michael Sullivan</b>
	<b>David Bennet</b>
<b>Viola</b>	<b>Susan Black</b>
<b>Cello</b>	<b>Graham Elliott</b>
<b>Organ &amp; Harpsichord</b>	<b>Stephen Harris</b>
<b>Conductor</b>	<b>Murray Hipkin</b>

## 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
choral works by	Mendelssohn
	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