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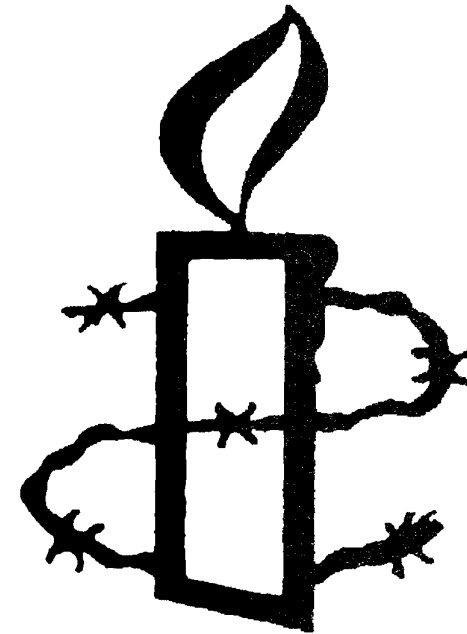
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Amnesty International  
in Cookham



A Concert for Amnesty Week

19th October 1996

Programme £1.00

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**Holy Trinity Church**  
**Cookham**

**Saturday, 19th October, 1996**

**A concert for Amnesty Week**

**Cantorum Choir**  
Conductor **Jonathan Miall**

**Wayne Marshall**  
Organ

**Cantorum Brass Ensemble**

**Gounod St Cecilia Mass**  
**Bernstein Chichester Psalms**  
**Rutter Gloria**

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## What is Amnesty International?

Tonight's concert marks the close of 1996 Amnesty Week, when the worldwide Amnesty International organisation asks us to focus our thoughts on the many thousands of people around the world who are imprisoned or being tortured for nothing more than their beliefs, sex, colour, language or ethnic origin.

Amnesty International was formed in 1961 by a British Lawyer, Peter Benenson, who read about two Portuguese students sentenced to seven years in jail for raising their glasses in a toast to freedom. The campaign that he started as a result of this became a movement that now has the support of more than a million people worldwide working in over 4000 support groups in more than 150 countries.

AI's work is based on the Universal Declaration of Human Rights, proclaimed by the UN in 1948. Its mandate is:

- To work for the immediate and unconditional release of all prisoners of conscience
- To advocate fair and prompt trials for all political prisoners
- To advocate for the abolition of torture, executions and cruel, inhuman or degrading treatment for all prisoners.

An independent and impartial body, Amnesty International does not work on behalf of people who advocate the use of violence. Action is through individual members and local groups, who take up the cases of individual prisoners or groups of prisoners.

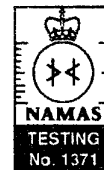
Many Amnesty members support the organisation by writing letters to governments, prison authorities and others where unfair treatment is being applied. And groups of members are able to take up the entire case for prisoners, communicating with them, their families and lawyers, and also writing to governments, their local MP and others to seek early release or more acceptable treatment.

In the Maidenhead area, Amnesty is represented by a Cookham and Maidenhead group, formed in the late 1970s, by a recently formed group within Holy Trinity Church in Cookham and by school groups at several local schools. The Cookham and Maidenhead group has taken on the cases of some six prisoners over the years and, in each case, the prisoner has been released eventually.

The prisoners say it all for us. This extract is from a letter from former prisoners of conscience in Somalia:

"We would like you to know that without your effort and constant appeal our release would not have been possible. During these seven and half years of imprisonment we were both aware that there were so many people all over the world concerned and fighting for our freedom. This knowledge is helping us to face life again."

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## Programme Notes

**CHARLES GOUNOD** 1818-1893

**Messe solennelle de Ste Cécile** (1855)

*Kyrie; Gloria in excelsis; Credo; Offertorium; Sanctus; Benedictus; Agnus Dei; Domine Salvum*

For many of us, Gounod is a musician of the theatre, the composer of such famous operas as *Faust* and *Roméo et Juliette*; but his religious faith was a significant force in his life. As a young man his expressed aim was to become "a Christian artist" and he studied theology at the seminary of Saint-Sulpice, styling himself the "Abbé Gounod". Eventually, however, he decided that his future lay as a composer rather than as a priest: no fewer than sixteen settings of the Ordinary of the Mass, together with a Requiem, were the result.

The St Cecilia Mass - scored for soprano, tenor and bass soloists, choir, organ and orchestra - was the third of Gounod's settings of this text, being written near Avranches, in the French countryside, in the summer of 1855 - four years after the Paris premiere of his first opera, *Sapho*, and four before his first real operatic success, *Faust*. His concern in this Mass was, of course, to render the spirit of the text in a manner that accorded all due respect to the patron saint of music: "There is only one difficulty," he wrote, "It is to match in music the demands of this incomparable and inexhaustible subject: the Mass!...in music!..by a paltry man...My God, take pity on me!..." Interestingly, he made one modification to the text, by including in the Agnus Dei words from St Matthew's Gospel familiar from the Eucharist: "Domine, non sum dignus..." - "Lord, I am not worthy..."; and at the end of his score he also includes a setting of the words of the Domine Salvum prayer, "O Lord, save our King..." - sung three times with differing accompaniments.

The first performance was given on 22 November 1855 in the church of St Eustache, Paris, where Gounod's first Mass had been premiered sixteen years earlier. His fellow composer Camille Saint-Saëns commented on the event in no uncertain terms:

"This simplicity, this grandeur, this serene light which rose upon the musical world like a dawn troubled people greatly: one felt the approach of genius...The luminous rays streamed forth from this Mass...at first one was dazzled, then charmed, then conquered." In his *Messe solennelle de Ste Cécile*, Gounod's dramatic rendering of the liturgy is memorably and inextricably entwined with his works for the opera house.

**SIR ARTHUR BLISS** 1891-1975

**Spirit of the Age**

"This was the last music written by my husband. Conducted by him, it was recorded for BBC2 TV in their London studios on 1 January 1975, with players from the London Symphony Orchestra. This was also the last time my husband was active professionally in the musical world. The formal description of this music, as it appears in the complete list of my husband's works, is *Prelude and Postlude of the Title Music for the BBC Series of Eight Films on Eight Centuries of British Architecture, 1975*. The title of this fine series of programmes was *Spirit of the Age*, celebrating as it did the architectural treasures of England from the twelfth to the twentieth centuries. I am very glad that this splendid TV title music has been prepared for concert use by my husband's old friend and colleague, Robert King, and that he has issued it under the name of the TV series for which it was written."

(Trudy Bliss, London, January 1978)

**EDVARD GRIEG** 1843-1907

**Funeral March for Rikard Nordraak**

By 1863, when Edvard Grieg first met his fellow Norwegian composer Rikard Nordraak, the latter had already written the music for their country's National Anthem, composed four years previously when Nordraak was only seventeen. They both championed nationalism in their musical activities and worked closely for a short time, during which Nordraak's health began to fail.

He died in Berlin in March 1866, at an untimely young age, and this prompted Grieg to write his *Funeral March* for piano, in memory of his friend; soon afterwards he arranged the work for military band, and in 1878 for brass. In a letter of 1897 Grieg defended the widely-held opinion that Nordraak had influenced him greatly in developing nationalistic tendencies in his music: "Nordraak's importance for me is not exaggerated. Through him, and through him alone, light came to me... His personality was fascinating. He was a dreamer, a seer, without being destined himself to bring his art to the height of his vision". In 1904 he wrote: "I wish to be buried in my native town and I desire that at the internment my Nordraak funeral march - which I always carry with me - be played as beautifully as possible" - and his wishes were duly respected at his funeral three years later, when the work was performed in an arrangement for orchestra. The *Manchester Guardian's* reporter commented that "the instrumentation was so completely in Grieg's manner that it sounded as if it had been done by Grieg himself. It is a beautiful piece..."

**GIOVANNI GABRIELI** c.1553-1612  
**Jubilate Deo (a 10)**

After his appointment as an organist at St Mark's Cathedral in Venice in 1585 Giovanni Gabrieli soon established himself as one of the finest virtuoso performers in Europe, and achieved considerable acclaim as a composer through the many sacred works he wrote for St Mark's and other Venetian institutions. He is closely associated with the highly effective use of *cori spezzati* ('separated choirs', both vocal and instrumental). Five of his choral works begin with the words "Jubilate Deo omnis terra" ("Let the whole earth rejoice in God"), the texts being taken from various psalms. Gabrieli responds to these with some of his most joyous music - a spirit reflected in this brass version of a 10-part choral piece.

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**LEONARD BERNSTEIN** 1918-1990

**Chichester Psalms (1965)**

- I Psalm 108, v.2 "Awake, psaltery and harp...!"  
Psalm 100 (complete) "Make a joyful noise unto the Lord  
all ye lands..."
- II Psalm 23 (complete) "The Lord is my shepherd..."  
Psalm 2, vv.1-4 "Why do the nations rage?..."
- III Psalm 131 (complete) "Lord, my heart is not haughty..."  
Psalm 133, v.1 "Behold how good, and how pleasant it is..."

*Commissioned by the Very Rev. Walter Hussey, M.A., Dean of Chichester Cathedral, Sussex, for its 1965 Festival, and dedicated, with gratitude, to Cyril Solomon.*

Bernstein's *Chichester Psalms* was written for the Southern Cathedrals Festival (the choirs of Chichester, Winchester and Salisbury) of 1965. The commission stemmed from the work of a most remarkable man. Before being appointed Dean of Chichester in 1955, the Very Reverend Walter Hussey (1909-1985) had been Vicar of the church of St Matthew's, Northampton (having succeeded his father, who had been vicar of the church since its consecration in 1893); at St Matthew's he had been directly responsible for establishing the tradition there of commissioning new musical and other artistic works in celebration of the church's patronal festival each September.

To celebrate the 50th anniversary in 1943 of the consecration of St Matthew's, Hussey, although believing his plans to be something of a "pipe-dream", set out to do "something big" in the field of ecclesiastical art. His various ambitions were memorably realised: a work by a comparatively young, but first-rate composer (Benjamin Britten's well-known Festival Cantata *Rejoice in the Lamb* was first performed at the end of the Solemn Eucharist on St. Matthew's Day in September 1943 - with fanfares composed for the occasion by Michael Tippett played at the beginning and end of the service by members of the band of The Northamptonshire Regiment!); a notable painting or sculpture (Henry Moore's *Madonna and Child*, unveiled early in 1944, was followed by Graham Sutherland's *Crucifixion* two years later: in a most poignant way,

the two works still face each other from the north and south transepts of the church); a concert by a top orchestra (the BBC Symphony Orchestra under Sir Adrian Boult visited St. Matthew's in 1943); and recitals at the church by a leading organist and soloist (which were given that same year by George Thalben-Ball and by Peter Pears, accompanied by Benjamin Britten). In 1946 W.H. Auden wrote a *Litany and Anthem*, in prose and verse, and since then the church has continued to commission choral works from prominent British composers.

It comes as no surprise, therefore, to learn that Walter Hussey's work towards achieving what Kenneth Clark later described as a "renaissance in church art" continued after his Chichester appointment. In succession to Bernstein's *Chichester Psalms*, the Cathedral has been adorned by John Piper's vivid tapestry - displayed on the screen behind the High Altar - that combines representations of Father, Son and Holy Spirit with the four Elements and the four Evangelists; by Graham Sutherland's *Noli me Tangere* in the Chapel of St Mary Magdalen; by Marc Chagall's stained glass window, *The Arts to the Glory of God*; and by many other works (Hussey's own private art collection is now on permanent display in the city).

In his autobiography *Patron of Art*, Hussey gives a fascinating account of how the *Chichester Psalms* came into being. His host during his first visit to the United States in the early-1960s happened to be a friend of Leonard Bernstein's doctor, Chuck Solomon (the "Cyril Solomon" to whom the work is dedicated), and a brief meeting between Hussey and Bernstein ensued after a New York Philharmonic rehearsal.

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In his subsequent letter to the composer, Hussey suggested a setting of Psalm 2 (part of which is included in the final work) and significantly - and perhaps inevitably! - mentioned that "we should not mind if it had a touch of the idiom of *West Side Story*!" Bernstein's conception mirrored this, for in reply, he mentioned that "It would be a suite of Psalms, or selected verses...The music is all very forthright, songful, rhythmic, youthful..."

Bernstein sought Hussey's acceptance to the texts being set in the original Hebrew, to which the Dean readily agreed ("the choir would do their best to cope!"): having at the time a Priest-vicar at Chichester familiar with the language must have been an encouragement; later, after the score had arrived, he helped the choirs with pronunciation tapes (Bernstein provided a typewritten copy of the words, and there is a pronunciation guide in the score).

The composer himself confirmed the link between the Chichester commission and *West Side Story* (surely the most well-known of all his works): "It is quite popular in feeling (even a hint, as you suggested, of *West Side Story*), and it has an old-fashioned sweetness along with its more violent moments." In his programme notes for the New York premiere Bernstein mentioned that "I have a deep suspicion that every work I write, for whatever medium, is really theater music in some way"; but the contrasting subject-matter of his chosen psalms - joy, peace, war, reconciliation - lead one to draw parallels between the two works other than purely musical ones.....

The actual first performance of the *Chichester Psalms* took place in New York's Philharmonic Hall on July 15th 1965, with the composer conducting. The audience there heard the work performed by a mixed-voice choir (as in this evening's concert), but, in keeping with a commission from an Anglican cathedral, Bernstein had in mind boys' voices for the soprano and alto lines ("It is possible, though not preferable, to substitute women's voices", he indicates in the published score). However, the long solo in the second movement, using the words of Psalm 23, "must not be sung by a woman, but by a boy or a counter-tenor" (this evening, it is sung by a boy treble).

The Cathedral authorities had very much hoped that the premiere would be given in Chichester, but Bernstein pointed out that the New York audience would not hear the work precisely as he had intended, as it would involve female voices, not boys - and the Chichester performance duly followed on July 31st 1965. The full scoring is for strings, trumpets, trombones, harps and percussion; tonight's performance features the composer's own reduction for organ, harp and percussion.

### **CHARLES-MARIE WIDOR 1844-1937** **Organ Symphony No.6 in G minor (1887) - 1st & 2nd mvts.**

"Widor played at High Mass on Sundays and Feast Days, and attracted music-lovers as if it were a concert. Society ladies were behaving with so little decorum that the Archbishop of Paris forbade ladies to go up to the organ...the newspapers published reports which drew more fashionable audiences to Saint-Sulpice, and Monseigneur replaced Widor. He was forgotten. Then, forgiven, he recommenced his recitals." Thus wrote Parisian society painter, Jacques-Emile Blanche, reflecting the rumours circulating in the 1880s about the popular organist/composer (Widor wasn't, in fact, replaced). In his biography of the composer, Andrew Thomson maintains that some of the movements of Widor's earlier organ symphonies possess the popular qualities that might have attracted female admiration; however, the composer never lost sight of a higher musical aim: namely, to compose an entire cycle of eight organ symphonies, on a rising scale of tonalities from C to B, in homage to Bach's *Well-Tempered Clavier* (these were joined later by the *Gothique* and *Romane* symphonies).

The Sixth Symphony is a weighty, serious work, the first movement (*Allegro*) being based on the interaction between a chorale-like section and an expansive and turbulent Bach-inspired fantasia, with a stream of triplet quavers. The second movement (*Adagio*) - with its registration for gambas and voix celestes and a chromatically-inflected main theme - creates a mood akin to sentimental piety, but there is a lighter, intermezzo section characterised by pianistic broken chords.

**LEOŠ JANÁČEK** 1854-1928  
**Glagolitic Mass** (1926) - Postlude

Janáček completed his *Glagolitic Mass* less than two years before his death. In an earlier conversation with the Archbishop of Olomouc and Father Josef Martínek (a pupil of the composer), he had told them that he did not consider modern church music to be of any value. The Archbishop asked him why he did not compose something good himself; "If only I could lay my hands on an Old Slavonic text!", Janáček replied. Father Martínek subsequently showed him a copy, made by an Old Slavonic scholar, of a vernacular version of the Latin Mass text dating from the ninth century, and it was this that the composer used in his *Glagolitic Mass* ('Glagolitic' refers to the Old Slavonic script and alphabet). The tempestuous organ Postlude, inspired by Slav ecclesiastical custom, comes near the end of the work and takes the form of a fantasy on a two-bar ostinato motif, brilliantly releasing the tension engendered by the preceding *Agnus Dei*.

**JOHN RUTTER** b.1945  
**Gloria** (1974)

- I "Gloria in excelsis..."
- II "Domine Deus, Rex caelestis..."
- III "Quoniam tu solus sanctus..."

*For Mel Olson*

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 in *100 Carols for Choirs*, published in 1987. From 1975-79 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.

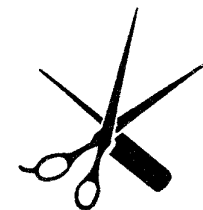
Rutter's work as a composer covers a broad spectrum - large- and small-scale choral works, orchestral and instrumental pieces, children's operas and specialist writing for such groups as The King's Singers and the Philip Jones Brass Ensemble (his work with the latter is reflected in the fine brass writing of the *Gloria*).

Rutter is a frequent visitor to the U.S.A. and is an honorary Fellow of Westminster Choir College, Princeton. His activities in North America represent a significant part of his career as a composer: his *Gloria*, for example, was commissioned by the Voices of Mel Olson and first performed on May 5th, 1974 in Omaha, U.S.A., under the direction of the composer. (Mr Olson has continued to figure in the composer's career; a setting of "The Lord is my shepherd" for Olson's Chancel Choir of First United Methodist Church, Omaha, Nebraska, dates from 1976, while in 1985 four further movements of what ultimately became Rutter's beautiful *Requiem* received their first performance at Fremont Presbyterian Church, Sacramento, California, where Mel Olson was Minister of Music.)

There exist two alternative accompaniments to the *Gloria*: this evening's performance features the one for eight brass instruments, timpani/percussion and organ. The composer treats his text in an exhilarating manner, the rhythmically thrilling outer movements (*Allegro vivace* and *Vivace e ritmico*, respectively) framing a central *Andante*, notable for the organ's flute-like flourishes.

*Programme notes written and compiled by Don Kennedy*

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# PROGRAMME

## A PRESENTATION BY ST. BERNARD'S CONVENT SCHOOL YOUNG AMNESTY GROUP

### Charles Guonod (1818 - 1893) Messe Solennelle St. Cecilia

Soprano	Valerie Snapes
Tenor	Mark Dobell
Baritone	Andrew Stafford

1. Kyrie
2. Gloria
3. Credo
4. Offertory
5. Sanctus
6. Benedictus
7. Agnus Dei
8. Domine Salvum

### INTERVAL OF 20 MINUTES

Arthur Bliss (1891-1975)	Spirit of the Age
Edvard Grieg (1843-1907)	Funeral March for Brass Choir
Giovanni Gabrieli (1553-1612)	Jubilate Deo for Ten Brasses

### Leonard Bernstein (1918-1990) Chichester Psalms

Treble	Hugh Miall
Contralto	Eleanor Griffiths
Tenor	Mark Dobell
Baritone	Jonathan Wood

1. Psalm 108, verse 2  
Psalm 100, entire
2. Psalm 23, entire  
Psalm 2, verses 1 - 4
3. Psalm 131, entire  
Psalm 133, verse 1

Charles Widor (1844-1937) Organ Symphony 6, 1st and 2nd mvts.

Leoš Janáček (1854-1928) Postlude from the Glagolitic Mass

### Wayne Marshall - organ

John Rutter (b. 1945)

### Gloria

Sopranos	Rachel Meldrum Marianne Stork
Contralto	Vivienne Mitchell

1. Gloria (Allegro vivace)
2. Domine Deus (Andante)
3. Quoniam tu solus sanctus  
(Vivace e ritmico)

## Cantorum Choir

### Sopranos

Catherine Arnold  
Helen Baker  
Bridget Bentley  
Sally Craggs  
Jill Goode  
Rachel Meldrum  
Gilly Miall  
Jo Parton  
Valerie Perrett  
Valerie Snapes  
Marianne Stork  
Genevieve Usher

### Tenors

Mark Dobell  
Matthew Finch  
Robert Goode  
David Hazeldine  
Adrian Millard  
John Paramore  
Richard Ratcliff  
Malcolm Stork

### Contraltos

Penny Bysse  
Lynda Frampton  
Anne Glover  
Eleanor Griffiths  
Shirley Kay  
Rosemary Lowther  
Vivienne Mitchell  
Sally Stafford  
Lorna Sykes

### Basses

Keri Dexter  
Arthur Giorgi  
Peter Griffiths  
John Kay  
Don Kennedy  
Mark Lowther  
John Pearce  
Chris Rasey  
Nick Wait  
Jonathan Wood

## The Players

Organ  
Harp  
Timpani  
Percussion

Trumpets

Trombones

Tuba  
Horns

Wayne Marshall  
Lauren Bullingham  
Chris Nall  
Tom Greenleaves  
Craig Glenday  
Mark Kesel  
Andy Smets  
Jo Coventry  
Marc Edwards  
Trevor Jones  
Robert Priestley  
Mike Sallis  
James Baker  
Simon de Souza  
Peter Widgery  
Charlotte Harris  
Kathryn Saunders

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### Wayne Marshall - organist

Wayne Marshall is one of the most talented young organists in the world, let alone the UK. Born in Oldham of Jamaican parents, he attended Chetham's School of Music in Manchester before becoming Organ Scholar at St. George's Chapel, Windsor in 1981. It was at this time that he first accompanied the Cantorum Choir, and has continued to find time to do so despite an ever increasing international career. He was recently appointed the Resident Organist at Bridgewater Hall, Manchester, and gives the inaugural recital there in November this year. He has made numerous international concert appearances as organist and pianist, including the BBC Proms, Edinburgh Festival, Glyndebourne Opera and with major orchestras such as the Berlin Philharmonic and City of Birmingham Symphony.

He has also given many voice and piano recitals and now has a highly successful duo partnership with soprano Maureen Brathwaite. He has given many recitals with the renowned Norwegian trumpeter Ole Edvard Antonsen, giving tours in Scandinavia, Germany and Spain.

Recordings include the complete piano and orchestra music by Gershwin (Virgin Classics) which have received stunning reviews, copies of which are available at tonight's concert. He has also recorded a trumpet and organ record with Ole Edvard Antonsen, the Saint Saens Third (Organ) Symphony with Mariss Jansons and the Oslo Philharmonic. Future recordings will include solo organ and a piano jazz album.

### Cantorum Brass Ensemble

The Cantorum Brass Ensemble is a group taken from the brass teachers and players associated with the Berkshire Young Musicians Trust, directed by Robert Priestley, Director of the South Berkshire Music Centre. They not only teach the talented youngsters in the county but also play regularly for the London and regional professional orchestras.

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## Cantorum Choir

The Cantorum Choir is one of the finest amateur choirs in the Thames Valley area, having built up its reputation through regular concerts for the past 15 years.

Formed by a group of three singing friends, it soon developed into a high quality ensemble, drawing its membership from experienced musicians, and now numbers at least 28 singers presenting on average four concerts a year.

Since its formation in 1981 the Choir has been involved in numerous engagements further afield, including a broadcast for BBC TV, soundtrack for the Inspector Morse series, recording for Pickwick records and guest appearances at Carol Concerts at the Royal Albert Hall.

The Choir's current conductors include Murray Hipkin, Maggie Davis, Sally Stafford, and tonight's concert will be conducted by its founder and President, Jonathan Miall.

## Jonathan Miall - conductor

Whilst at school Jonathan developed an interest in conducting and arranging and his first project was the musical melodrama "Sweeney Todd", the dramatic trombonist for which was Robert Priestley. This was followed by a series of invitations to conduct the Grimm Players, Maidenhead Operatic Society and Desborough School Dramatic Society in the stage musical repertoire, including *Oh What a Lovely War*, *Joseph*, *The Hired Man*, and *Pirates of Penzance*.

Whilst studying Economics at Manchester University he was appointed conductor of the Hulme-Ashburne Choir and played continuo for various concerts whilst continuing his singing studies with Arthur Reckless at the Guildhall School of Music in London. He embarked upon a business career and formed the Cantorum Choir in 1981. He was its chief conductor until 1992, and this is his first concert with the Choir since early 1995.



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### **Mark Dobell - Tenor**

Mark began singing at King's School, Canterbury, and continued as a choral scholar of Clare College, Cambridge, while studying for a degree in Classics. At Cambridge, Mark gave many oratorio performances, including *Elijah* and the *Messiah*. Other concert work includes Britten's *St. Nicholas* and *Abraham and Isaac*, and a solo recital of works by Brahms, Britten and Berg. Recent performances include Puccini's *Messa di Gloria* and the Rachmaninov *Vespers*.

A former member of the National Youth Choir of Great Britain and of the World Youth Choir, he features extensively on their recordings, as well as those of Clare College (both chorally and as a soloist).

Having recently returned from a seven-week tour of the Pacific with the National Youth Choir, Mark has taken up his appointment as a lay clerk at St George's Chapel, Windsor, from where he hopes to pursue a solo singing career.

### **Valerie Snapes - Soprano**

Valerie studied singing with the late Mavis Bennett and worked with the Ambrosian Singers and Opera Chorus from 1969 to 1976, performing in the memorable BBC TV production of Benjamin Britten's *Peter Grimes*, under the direction of the composer, and in numerous London concerts and EMI recordings with such conductors as Andre Previn and Colin Davis. In 1976 she performed the Queen of the Night arias at the Queen Elizabeth Hall and six months later began her new career as a mother!

In more recent years, Valerie has sung many operatic roles such as Norina in *Don Pasquale*, Oscar in *A Masked Ball* and Saffi in *The Gypsy Baron*. She is currently chairman of Cantorum Choir.

### **Andrew Stafford - Baritone**

Andrew began singing as a choral scholar at Bangor Cathedral. He has sung in professional church choirs in London for many years, and sung and conducted in most of the southern cathedrals. He has given several recitals of lieder and English song and has sung the bass solos in most of the great oratorios, his performances taking him as far afield as Scotland and Canada.

### **Hugh Miall - Treble**

Hugh is the son of - well, guess who...and is a chorister with Holy Trinity Church Cookham Choir - one of the few remaining all male church choirs still in existence outside the cathedral circuit. Inspired and led by their Choirmaster Sara Wood, they have, in addition to a minimum of two services and two practices weekly, taken on extra curricular concerts including *Joseph*, *Jonah Man Jazz*, the Mozart *Requiem*, Handel's *Messiah* and the Bach *Mass in B minor*.

## **Spindlewood Manufacturing Consultants Limited**

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## REMEMBER THEM

### **Dr Narciso Gonzalez**

54-year-old university lecturer, journalist and father of four; 'disappeared' on 26 May 1994. His whereabouts remain unknown.

### **U Pa Pa Lay and U Lu Zaw**

Comedians. Sentenced to seven years imprisonment for performing at an Independence Day ceremony in Myanmar (Burma) on 4 January 1996

### **Sheikh Makki Akhound**

30 years old, with three children. Arrested in Iran in 1994. Unfairly tried by the Special Court of Clerics and imprisoned, apparently for having connections with the views of Grand Ayotollah Shirazi. Kept in solitary confinement for six months. Sentenced to 75 lashes.

### **Dong Tuy**

63-year-old Vietnamese, sentenced to 11 years imprisonment in 1995, having already spent 13 years in detention between 1975-88 for his peacefully-held political opinions. He is in very poor health.

### **Ali Sudriu**

Ethnic Albanian political activist in Kosovo province in the Federal Republic of Yugoslavia. Detained and beaten unconscious by police officers. Released the same day without charge, but with severe bruising all over his body.

### **Sevgi Kaya**

A 15-year-old Turkish girl, detained by the Turkish authorities with her 16-year-old brother, in February 1996. Tortured for 12 days, having been charged with membership of an illegal organisation.

***These are just a few of the many thousands around the world who are subject to unfair trials, torture disappearances and other fates and on whose behalf Amnesty International is currently working.***

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