

BRUCKNER

Locus iste a Deo factus est
inaestimabile sacramentum irreprehensibilis est.

Christus factus est pro nobis,
obediens usque ad mortem, mortem autem crucis.
Propter quod et Deus exaltavit illum edidit illi nomen,
quod est super omne nomen.

Virga Jesse floruit.
Virgo Deum et hominem genuit
pacem Deus reddidit,
in se reconcilians ima summis.

BRAHMS

Es ist das Heil uns kommen her
Aus Gnad und lauter Güte.
Die Werk, die helfen nimmermehr,
Sie mögen nicht behüten.
Der Glaub sieht Jesum Christum an,
Der hat g'nug für uns all getan,
Er ist der Mittler worden.

EIN DEUTSCHES REQUIEM

I

Selig sind die da Leid tragen,
denn sie sollen getröstet werden.
Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen hin und weinen und tragen edlen Samen,
und kommen mit Freuden und bringen ihre Garben.

II

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit
des Menschen wie des Grases Blumen.
Das Gras is verdorret und die Blume abgefallen.
So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet auf die köstliche Frucht der
Erde und ist geduldig darüber,
bis er empfahe den Morgenregen und Abendregen.
Aber des Herrn Wort bleibet in Ewigkeit.
Die Erlöseten des Herrn werden wieder kommen,
und gen Zion kommen mit Jauchzen;
ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen
und Schmerz und Seufzen wird weg müssen.

III

Herr, lehre doch mich, dass ein Ende mit mir haben muss,
und mein Leben ein Ziel hat, und ich davon miss.
Siehe, meine Tage sind einer Hand breit for dir,
und mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen, und machen ihnen viel
vergebliche Unruhe;
sie sammeln und wissen nicht wer es kriegen wird.
Nun Herr, weiss soll ich mich trösten? Ich hoffe auf dich.
Der Gerechten Seelen sind in Gottes Hand
und keine Qual rühret sie an.

*This place was made by God,
and is sacred beyond expressing.*

*Christ became obedient for us unto death,
even to the death, death on the cross.
Therefore God exalted Him and gave Him a name
which is above all names.*

*The rod of Jesse has burst into flower...
a virgin hath brought forth God and man,
God has restored peace,
reconciling within himself the lowest and the highest.*

*Now unto us Salvation comes,
by grace and purest favor;
our works, they offer help no more:
they cannot give protection.
But faith shall Jesus Christ behold;
who for us all enough hath done:
He is our Intercessor!*

*Blessed are they that mourn,
for they shall be comforted.
They that sow in tears shall reap in joy.
He that goeth forth and weepeth, bearing precious seed,
shall doubtless come again, with rejoicing,
bringing his sheaves with him.*

*For all flesh is as grass, and all the glory
of man as the flower of grass.
The grass withereth, and the flower thereof falleth away.
Be patient, therefore, brethren,
unto the coming of the Lord.
Behold, the husbandmen waiteth for the precious fruit
of the earth, and hath long patience for it,
until he receive the early and later rain.
But the word of the Lord endureth for ever.
And the ransomed of the Lord shall return,
and come to Zion with songs
and everlasting joy upon their heads;
they shall obtain joy and gladness,
and sorrow and sighing shall flee away.*

*Lord, make me to know mine end, and the measure of my days,
what it is: that I may know how frail I am.
Behold, thou hast made my days as an handbreadth,
and mine age is as nothing before thee.
Surely every man
walketh in a vain shew:
surely they are disquieted in vain;
he heapeth up riches,
and knoweth not who shall gather them.
And now, Lord, what wait I for? My hope is in thee,
But the souls of the righteous are in the hand of God,
and there shall no torment touch them.*

IV

Wie lieblich sind deine Wohnungen, Herr Zebaoth!
 Meine Seele verlangt und sehnet sich
 nach den Vorhöfen des Herrn;
 mein Leib und Seele freuen sich in dem lebendigen Gott.
 Wohl denen, die in deinem Hause wohnen,
 die loben dich immerdar.

*How amiable are thy tabernacles, O Lord of hosts!
 My soul longeth, yea, even fainteth
 for the courts of the Lord,
 my heart and my flesh crieth out for the living God.
 Blessed are they that dwell in thy house;
 they will still be praising thee.*

V

Ihr habt nun Traurigkeit aber ich will euch wieder sehen
 und euer Herz soll sich freuen
 und eure Freude soll niemand von euch nehmen.
 Sehet mich an ich habe eine kleine Zeit Mühe und Arbeit
 gehabt und habe grossen Trost funden.
 Ich will euch trösten, wie Einen seine Mutter tröstet.

*And ye now therefore have sorrow, but I will see you again,
 and your heart shall rejoice,
 and your joy no man taketh from you.
 Ye see how for a little while I labour and toil,
 yet have I found much rest.
 As one whom his mother comforteth, so will I comfort you*

VI

Denn wir haben hie keine bleibende Statt,
 sondern die zukünftige suchen wir.
 Siehe, ich sage euch ein Geheimnis.
 Wir werden nicht alle entschlafen,
 wir werden aber alle verwandelt werden;
 und dasselbig plötzlich, in einem Augenblick,
 zu der Zeit der letzten Posaune.
 Denn es wird die Posaune schallen,
 und die Toten werden auferstehen unverweslich,
 und wir werden verwandelt werden.
 Dann wird erfüllet das Wort, das geschrieben steht.
 Der Tod is verschlungen in den Sieg.
 Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?
 Herr, du bist würdig zu nehmen Preis und Ehre and Kraft,
 denn du hast all Dinge geschaffen, und durch deinen
 Willen haben, sie das Wesen und sind geschaffen.

*For here have we no continuing city,
 but we seek one to come.
 Behold, I shew you a mystery;
 We shall not all sleep,
 but we shall all be changed.
 In a moment, in the twinkling of an eye,
 at the last trump;
 for the trumpet shall sound,
 and the dead shall be raised incorruptible,
 and we shall be changed. Then shall be brought to pass the saying
 that is written.
 Death is swallowed up in victory.
 O death, where is thy sting? O grave, where is thy victory?
 Thou art worthy, O Lord, to receive glory and honor and power,
 for thou hast created all things, and for thy pleasure
 they are and were created.*

VII

Selig sind die Toten, die in dem Herrn sterben, von nun an.
 Ja, der Geist spricht, dass sie ruhen von ihrer Arbeit, denn
 ihre Werke folgen ihnen nach.

*Blessed are the dead which die in the Lord from henceforth: Yea,
 saith the Spirit, that they may rest from their labours; and their
 works do follow them.*

THE ENGLISH CHAMBER CHOIR

The English Chamber Choir is based in the City of London, where it rehearsed regularly for many years at the Church of St Andrew-by-the-Wardrobe, near Blackfriars. Locally it participates in events at the Mansion House and various City Livery Company Halls, has sung in the première of a work by John Tavener in St Paul's Cathedral, and given concerts in the Barbican. Elsewhere in London it appears regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the South Bank, St John's Smith Square and several other churches and prominent music venues. It has also sung for HM The Queen at Buckingham Palace and Windsor Castle. The Choir has a long history of involvement with commercial music: it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974, in 2014 completed the 40th anniversary UK tour and in July 2019 appeared in the final UK performances also at the Royal Festival Hall. It has also worked with Vangelis, Eric Lévi (the *Era* project) and many other international artists and has numerous radio and TV credits. It has sung several times at the Royal Albert Hall in 'live music to film' screenings of iconic films including *Gladiator*, *Close Encounters of the Third Kind*, and the first two *Harry Potter* movies, collaborating with the Royal Philharmonic Concert Orchestra and the BBC Concert Orchestra. Recently it returned to the Albert Hall in December for *The Muppet Christmas Carol*.

Further afield the Choir has toured in Belgium, Bulgaria, France, Greece and Switzerland. The Choir has a long association with music of the Eastern Orthodox Church, having sung numerous works by composers including Michael Adamis, Christos Hatzis, Ivan Moody, Rachmaninov, John Tavener, Tchaikovsky, Theodorakis and many others. In 2018 the Choir sang at the Sacred Music Festival on the island of Patmos, Greece, outside the cave where St John the Divine wrote his *Revelation*. The Choir has also recorded a CD of music inspired by the 9th century Byzantine Abbess Kassiani for Naxos and the compilation album *The Byzantine Legacy* and Ivan Moody's *Sub tuum praesidium* on its own label. It has also given two performances of *Passion Week* by Maximilian Steinberg — a recently re-discovered gem from post-revolutionary Russia which has been taken up by choirs on both coasts of the US, but so far the ECC is the only European choir to programme it.

Before lockdown the Choir performed Tallis' 40-part motet *Spem in alium* twice, and also promoted a concert to celebrate the 75th birthday of the trumpeter Crispian Steele-Perkins, who has appeared with the Choir many times over the years, featuring Bach's *Magnificat*. The Choir was founded in March 1972 so to mark the occasion it will be announcing a 50th anniversary programme very shortly.

Membership of the Choir is open to all, subject to audition, and includes singers of all ages and from many and varied walks of life. There is a scholarship scheme for young singers and the Choir also provides opportunities for soloists from within the Choir.

GUY PROTHEROE

Guy Protheroe was born in Worcester where (before he arrived) his parents were briefly next-door neighbours of Elgar! He began his musical education as a chorister at Canterbury Cathedral and was a music scholar at Magdalen College, Oxford. After post-graduate studies at the Guildhall School of Music, he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings, became chorus-master and shortly afterwards conductor of the English Chamber Choir, and worked extensively in the commercial music business as musical director to a whole host of artists including The Who, Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman. He was chorus-master for the first performance of Wakeman's *Journey to the Centre of the Earth* in 1974, and recently conducted the 40th anniversary UK tour of the same album, with more performances in Argentina and Brazil. He directed the final UK performances of this iconic album at the Royal Festival Hall in July last year.

When not conducting he also sings baritone, and was for many years a member of the Chapel Choir of the Royal Hospital Chelsea. He has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He is familiar to many television viewers having directed the 'Singing Dictionary' series of commercials for 'Three' Telecom. He has appeared as guest conductor with many ensembles, orchestras and choirs including, most recently, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the west coast of the US in Portland. He has also conducted in Argentina, Belgium, Brazil, Bulgaria, Chile, Czech Republic, France, Germany, Greece, Hungary, Malta, the Netherlands, Poland, Russia, Spain, Switzerland, Tunisia and Ukraine.

He is one of the UK's leading forensic experts on issues relating to music copyright. Guy Protheroe first became associated with music from the Orthodox tradition when working as a student for the English Bach Festival Trust, which was headed by the redoubtable Greek impresario Lina Lalandi, where he first came into contact with the Greek Byzantine Choir from Athens. He went on to direct a series of festivals in London over the years, featuring Greek and, later more specifically, Byzantine music and culture. In 2018 he conducted the ECC at the Sacred Music Festival in Patmos, Greece.

REBECCA TAYLOR

Rebecca read music as Organ Scholar at Lincoln College, Oxford, studying with David Sanger. As both an organist and choral conductor she has broadcast live on BBC Radio 3 & 4, made CD recordings and performed in the UK and abroad in venues such as Westminster Abbey, St. George's Chapel Windsor, York Minster, Christ Church Dublin and St Mark's Venice. Since graduating from the Royal Academy of Music on the MA Piano Accompaniment course under Michael Dussek and Carole Presland, Rebecca Taylor has been increasingly in demand both as an accompanist and repetiteur. Whilst at the Academy, Rebecca was a prizewinner in the Rex Stephens Lieder Prize, a finalist in the Richard Lewis Song Competition and was highly commended in both the Major van Someron-Godfrey English Song Prize and the Scott Huxley Piano Accompaniment Competition. Rebecca was awarded a distinction in her LRAM diploma and was a member of the prestigious Academy Song Circle.

After graduating, Rebecca continued her training as a Junior Fellow Trainee Repetiteur and was also successful in gaining a place on the Solti Peretti Repetiteurs' Masterclass Course in 2014. As an accompanist, Rebecca's reputation is growing following her success in winning the Maureen Lehane Accompanist Prize at Wigmore Hall. In June 2015, Rebecca accompanied the Welsh candidate in the Song Prize Competition of BBC Cardiff Singer of the World which was broadcast live on BBC Radio 3 and she also performed a song recital at the Three Choirs Festival.

Rebecca is Director of Music at St. Philip's Earls Court Road where she is founder and artistic director for the SPECR Recital Series. She is accompanist of the Leeds Festival Chorus, and assistant conductor and pianist with Twickenham Choral Society. She is also Associate Conductor of the English Chamber Choir.

RICHARD LEACH

Richard Leach has performed at the Wigmore Hall, St John's Smith Square, St James's Piccadilly, St Bride's Fleet Street, and on BBC Radio 3, and has worked as a repetiteur for the Grange Festival, the Monteverdi Choir, the Philharmonia Chorus and the English Concert. He plays regularly for the English Baroque Choir and the Music Makers Choir of Harpenden; he has worked with The Brandenburg Sinfonia and Musica Donum Dei as a continuo player. Richard has coached at Trinity Laban Conservatoire and at the Royal Academy of Music, where he is also a staff accompanist; he is a faculty accompanist for the Siena Agosto Summer Academy in Siena, Italy. Richard has given organ recitals at The Queen's and Magdalen Colleges, Oxford and at Canterbury Cathedral. He was for some time Assistant Director of Music at Worksop College, and continues to teach the piano and organ at St Benedict's School, Ealing, and the piano at Rugby School. Richard studied at Oxford, Cambridge and the Royal Academy of Music.

ELIZABETH WEISBERG

Originally from California, Elizabeth Weisberg studied at Stanford University and the Royal Academy of Music where she received the Dip. RAM, the Academy's highest award for performance, and the Clifton Prize for her final recital. On the concert platform Elizabeth has appeared in the Chichester, Winchester, Aldeburgh and Three Choirs Festivals and with conductors including Sir Charles Mackerras, Sir Roger Norrington, Iván Fischer, Emmanuelle Haïm, Trevor Pinnock, Harry Bicket, Nicholas Kraemer, Christopher Robinson, and David Hill. She has given recitals in the Oxford Lieder Festival, the National Portrait Gallery and the Handel House Museum, and frequently appears in concerts in St. Martins-in-the-Field with the Trafalgar Sinfonia and the Belmont Ensemble.

Elizabeth has also performed with Christian Curnyn and the Early Opera Company and Music for Awhile, led by violinist Margaret Faultless. Recent engagements include Handel *Messiah* at St. Thomas', Fifth Avenue, New York City, as well as with The Philharmonia in the Royal Festival Hall, Haydn *Nelson Mass* with Magdalen Choir in the Sheldonian Theatre, Mozart *Requiem* with the Hanover Band in Winchester Cathedral, Bach *Coffee Cantata* in the Brighton Early Music Festival, Verdi *Requiem* in St. Martin-in-the-Fields, Haydn *Creation* with Sir Mark Elder and the Orchestra of the Age of Enlightenment in Poissy, Haydn *Seasons* in Bath Abbey, Purcell *Dido and Aeneas* and Charpentier *Actéon* at Wigmore Hall with the Early Opera Company, Mendelssohn *Elijah* in the Royal Albert Hall with the RPO, Handel *Acis and Galatea* for Mackerras in Aldeburgh, Bach *St. Matthew Passion* with the Manchester Camerata in Bridgewater Hall. Elizabeth recently performed in a staged production of Rossini *Petite Messe Solennelle* in Weimar, Berlin, Paris (Opéra Comique) and Bregenz with Nico and the Navigators.

She is a member of the Royal Opera House Chorus and recently sang the role of The Danish Lady in David McVicar's production of Britten *Death in Venice* on the main house stage.

PHILIP TEBB

Philip Tebb studied Music at Durham University, where he was a Choral Scholar at the Cathedral, and at the Royal College of Music on the Benjamin Britten International Opera School with Russell Smythe. Philip is in great demand as an oratorio soloist. Recent highlights include: Bach *Matthaus Passion* in St John's Smith Square and Southwark Cathedral; Bach *Johannes Passion* in Cadogan Hall; Beethoven *Mass in C* in Dorchester Abbey; Britten *War Requiem* in the Royal Festival Hall; Elgar *The Dream of Gerontius* in Snape Maltings, Handel *Messiah* in the Royal Festival Hall, St David's Cathedral, St Edmundsbury Cathedral, Guildford Cathedral, St Martin-in-the-Fields and Tewkesbury Abbey; Haydn *Creation* in Tewkesbury Abbey; Mozart *Requiem* in Gloucester Cathedral; Mendelssohn *Elijah* in Canterbury Cathedral; Mozart *C Minor Mass* in Cadogan Hall and Verdi *Requiem* in St Martin-in-the-Fields.