

Holy Trinity Church, Sloane Street, London SW1

by kind permission of the Rector

Saturday 18th March 1989 at 7.30 pm



English Chamber Choir
Chapel Choir
of the Royal Hospital, Chelsea
(Director Ian Curror)

Guy Protheroe
conductor

Ian Curror
organ

TALLIS
Motet in forty parts: "Spem in Alium"

POULENC
Quatre motets pour un temps de pénitence

HOWELLS
Like as the hart
Rhapsody in C sharp minor

BAX
Mater ora filium

Tickets: £5 (concessions £3) available at the door or in advance from:
Tim Colborn, 49 Sunny Bank London SE25 - 656 2613 evenings (also 236 8000 x5134 days)
and: Ian Curror, 10 Light Horse Court, Royal Hospital, London SW3

(Please make cheques payable to the English Chamber Choir Society and enclose SAE with postal bookings)

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Saturday 18th March 1989 at 7.30 pm



Programme 50p

PROGRAMME

Quatre motets pour un temps de pénitence

Francis Poulenc (1899-1963)

Francis Poulenc wrote the *Four motets for the time of Penitence*, settings of Latin liturgical texts, just before the Second World War. His sacred choral music is remarkably individual: medieval plainsong and a romantic harmonic style are combined with Poulenc's characteristic freshness and wit; short, incisive phrases move through a dramatically wide expressive range.

1. *Timor et tremor*

Fear and trembling are come upon me, and an horrible dread hath overwhelmed me: have mercy on me, O God, for my spirit hath trusted in me.

2. *Vinea mea electa*

O my chosen vine, which I have planted: how you are turned to bitterness, that you should crucify me and release Barabbas.

3. *Tenebrae factae sunt*

Darkness covered the earth, whilst the Jews crucified Jesus: and about the ninth hour, Jesus cried with a loud voice, My God, why hast thou forsaken me? And bowing his head he gave up the ghost.

4. *Tristis est anima mea*

My soul is sorrowful even unto death; stay here and watch with me: now shall ye see the crowd that shall surround me: Ye shall take flight, and I shall go to be offered up for you.

Allegro from Deuxième Symphonie

Louis Vierne (1870-1937)

Vierne studied with Cesar Franck and Widor, and became organist at Notre Dame in 1900 - he later died while playing there. His skill at improvisation was legendary, and he became a professor at the Paris Conservatoire, where his pupils included Albert Schweitzer and Nadia Boulanger. His six organ symphonies, published between 1898 and 1930, are his best-known works today. This allegro opens the Second Symphony, which was dedicated to Vierne's brother, René, who was also an organist and composer.

Thomas Tallis's long life spanned most of the sixteenth century. His earlier compositions were for the Catholic tradition: there are many complex and florid settings of Latin motets and masses, belonging to the late-medieval style. The Reformation demanded much simpler settings of English texts written syllabically, so that the words could be heard and understood by the congregations. While Tallis wrote many English anthems in this style, he continued to set Latin texts, but in the light of Reformation ideals. Furthermore, the Italian Renaissance was beginning to influence the English artistic scene. To music it brought subjective and expressive techniques, through which the meaning and mood of the words could be conveyed with great subtlety and impact. *Spem in Alium* shows the Italian influence in the dramatic style of its writing, such as the way in which, in the central passages, the eight choirs are juxtaposed in blocks, and the remarkable drop from C major to A major for the word 'Respice'. The work would appear to have been inspired directly by the forty part motet *Ecce Beatam Lucem* by the Italian composer Striggio, who visited England in 1567. Tallis's motet was written after Striggio's visit, possibly commissioned by the Duke of Norfolk as a rejoinder, and it may well have been performed on some great state occasion in the reign of Elizabeth. The text is from the book of Judith.

Spem in Alium numquam habui praeter in te, Deus Israel, qui irasceris, et propitius eris, et omnia peccata hominum in tribulatione dimittis. Domine Deus, Creator coeli et terrae, respice humilitatem nostram.

Respond at Matins during the summer reading of Judith

I have never founded my hope upon other than thee, O God of Israel, who shalt be angry, and yet be gracious, and who absolveth all the sins of mankind in tribulation. Lord God, Maker of heaven and earth, be mindful of our lowliness.

Cf Judith VIII. 19 and VI. 15

INTERVAL

Remember not, Lord, our offences

Henry Purcell (1659-1695)

This simple setting of a text from the Litany was composed around 1680, shortly after Purcell was appointed organist at Westminster Abbey, and forms part of his music for the funeral sentences.

Remember not, Lord, our offences, nor the offences of our forefathers,
neither take thou vengeance of our sins, but spare us, Good Lord, spare thy
people whom thou hast redeemed with thy precious blood, and be not angry
with us for ever.

Anthem: Like as the hart desireth the waterbrooks **Herbert Howells** (1892-1983)
Rhapsody in C sharp minor

Herbert Howells studied with Stanford and Charles Wood at the Royal College of Music, where he later became a professor for many years. His early works include several instrumental and orchestral pieces, but after the Second World War he devoted most of his attentions to church music. The *Rhapsody for organ in C sharp minor* is an early work; Howells composed it during a Zeppelin raid on York in 1914. *Like as the Hart* is the third of a set of four anthems dating from the war years, and is a setting of the first three verses of Psalm 42.

Like as the Hart desireth the waterbrooks: so longeth my soul after thee, O
God.

My soul is athirst for God, yea, even for the Living God: when shall I come
to appear before the presence of God?

My tears have been my meat day and night: while they daily say unto me,
Where is now thy God?

Mater ora filium

Arnold Bax (1883-1953)

Mater ora filium, dating from 1921, is not only the greatest of Bax's choral works, but a masterpiece of the twentieth century choral repertoire. The prime inspiration behind Bax's choral music was an experience he had shortly before writing *Mater ora filium* - attending a 'serenade' evening at Harriet Cohen's, at which the Tudor Singers performed Byrd's Five-part Mass. He was captivated by this music - austere spiritual, yet at the same time ornate and rich in expression. Bax's orchestral music had always been strong in counterpoint and the weaving of melodic lines: now with the example of the Elizabethans, he began to develop these features in his choral works.

Mater ora filium is a medieval English carol telling the Christmas story; the Latin refrain is a prayer to the Virgin to intercede for us with her Son. Bax's setting is for two four-part choirs, with the individual voice parts themselves often sub-divided. Through the four verses of the poem the music builds from a hushed opening through to a series of colossal and triumphant final Amens - ending on a chord of G major which is spread over nearly three-and-a-half octaves.

Mater ora filium	Mater ora filium...
Ut post hoc exilium	
Nobis donet gaudium	The kings brought Him presents
Beatorum omnium	Gold, myrrh and frankincense
Amen	To my son full of might
	King of kings and Lord of Right
Fair Maiden	Alleluia
Who is this bairn	
That thou bearest in thine arm?	Mater ora filium...
Sir it is a kinges son	
That in Heaven doth wone	Fair Maiden
	Pray for us unto thy Son, sweet Jesus
Mater ora filium...	That He may send us of his grace
	In Heav'n on high to have a place
Man to father He had none	Alleluia
But Himself God alone	
Of a maiden he would be borne	Mater ora filium...
To save mankind that was forlorn.	

Guy Protheroe

Guy Protheroe became conductor of the English Chamber Choir fifteen years ago, shortly after graduating from Oxford University and the Guildhall School of Music. He then founded the contemporary music ensemble Spectrum, with which he has toured Europe and the USA and made numerous recordings and broadcasts. Although often associated with the music of the avant-garde, especially that of Xenakis, he is also involved in more popular music-making and has worked with many leading artists including, for many years, Vangelis, most recently on the Olympic Celebrations in Athens in August 1988. Recent engagements include Xenakis and Cage at the Festival of New Music in Middelburg, Holland, centenary celebrations for T.S. Eliot, and he has recently conducted the BBC Singers in music by Debussy and Sauguet. He is increasingly in demand as a director of special concert series and projects and is Artistic Director of the Greek Festival in London, which will feature concerts at the South Bank from 10-21 May, as well as numerous other events.

English Chamber Choir

The **English Chamber Choir** was founded in 1971 and has since appeared all over London, at several leading festivals and on BBC Television. Its wide repertoire ranges from the 16th century to the present day and from *a cappella* motets to works with chorus and orchestra. In 1977 a professional orchestra, the English Players, was formed to complement the Choir and together the Choir and Players have given a number of concerts, including last season Brahms' *Requiem* and Stravinsky's *Symphony of Psalms* at the Queen Elizabeth Hall. Earlier in the current season the Choir took part in the T.S. Eliot centenary concert at the Queen Elizabeth Hall. The Choir also works with a number of other leading orchestras and ensembles. For the past two years the choir has been the recipient of an NFMS/PRS award for choral enterprise and recent programmes have included a number of first performances and newly-commissioned *a cappella* works. The Choir is administered by the English Chamber Choir Society and welcomes enquiries from potential new members. It operates a *Friends of the ECC* scheme which operates a number of benefits to non-singing members - mailing list, priority booking, social events etc. For details and any further information relating to the ECC, please contact Ann Manly, 8 Alma Square, London NW8 9DQ, Tel 01-286 3944.

Ian Curror

Ian Curror studied at the Royal College of Music under John Birch, and is now himself a professor there. He is also the organist and director of the Chapel Choir of the Royal Hospital, Chelsea. He is much in demand as a recitalist and has appeared on BBC Radio 3. As a continuo organist, he plays regularly with many well-known choirs and orchestras. In 1988 he was the subject of a BBC Television documentary on the work of the Associated Board of the Royal Schools of Music.

The Chapel Choir of the Royal Hospital, Chelsea

The **Chapel Choir of the Royal Hospital, Chelsea** is the regular choir at the home of the Chelsea pensioners. It consists of twelve singers and performs every Sunday morning. The choir has a wide-ranging repertoire and has appeared on BBC Radio's Choral Evensong.

Sopranos

Sue Brownlow
Emma Burns
Jean Carter
Anne-Marie Curror
Jan Elson
Shirley Foulkes
Julia Hoyle
Victoria Lambert
Shirley Lunn
Ann Manly
Diana Maynard
Shirley Noel
Sarah Parnaby
Mary-Jean Pritchard
Helen Riley
Jess Stanfield
Elizabeth Stratford
Jackie Whitehouse
Juliet Willis

Altos

Michael Allwood
Alison Barter
Sue Boase
Janice Carpenter

Nigel Francheschi

Diane Fulbrook
Sue Furnell
Margaret Gully
Peggy Hannington
Richard Johnson
Anne Middleton
Philip Newton
Christine Secombe
Debbie Smith
David Wheeler

Tenors

Peter Adderley
Stephen Barter
Roger Carpenter
Tristram Clucas
Philip Eve
Nathan Hodges
Mark Johnstone
Neville Martin
Chris Riley
Rob Scales
Chris Tebbutt
Neil Thompson
Nick Witt

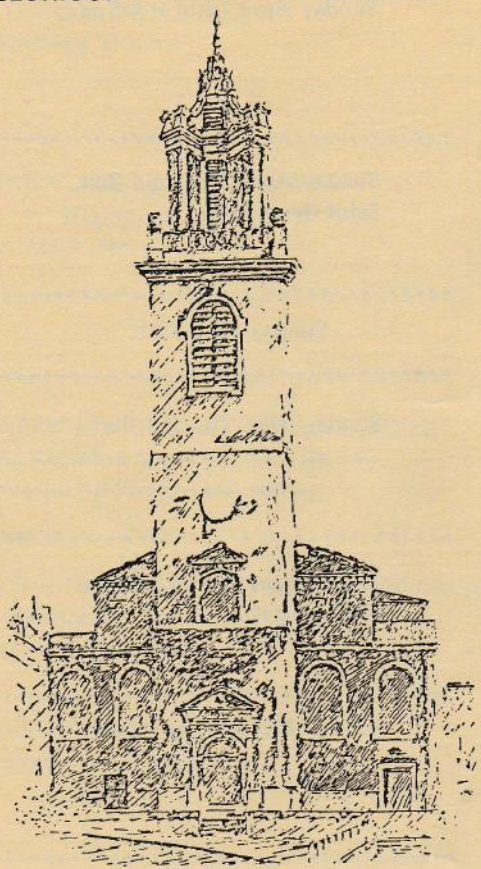
Basses

Bernard Boase
John Burns
Tim Colborn
Richard Crossland
Ian Curror
Malcolm Field
William Fulbrook
Ian Giddons
Philip Gowman
David Jordan
Chris Kinder
Gavin King-Smith
David Lowe
Tony Noakes
Robert Tapsfield
Chris Tickner
Richard Whitehouse
Bob Willson
Mike Winter

FIVE

GLORIOUS

SUNDAYS



IN THE CITY OF LONDON

SAINT JAMES GARLICKHYTHE
GARLICK HILL EC4

1989

MUSIC

Kensington Gore Singers
Petronella Dittmer
Choral Evensong according
to the Book of Common Prayer

Members of the Schola Gregoriana
of Cambridge.
Compline

holiday weekend

The Horniman Singers
Director: Sebastian Forbes
Choral Evensong.

* The English Chamber Choir
Organist: Ian Curror
Festal Evensong.

The Dulwich College Preparatory
School Choir
Conductor: Michael Spencer
"Let all the world in every Corner sing"

This series demonstrating the
Art of Music in Liturgy is
supported by the Mercers' Company.



MUSIC IN WORSHIP

SAINT JAMES GARLICKHYTHE APRIL / MAY 1989

Sunday April 16th. Tudor Music Petronella Dittmer with the
Kensington Gore Singers.
Followed by Prayer Book Evensong.

Sunday April 23rd. Early Church Dr. Mary Berry with members of the
Music (Plainsong) Schola Gregoriana.
***** Followed by Compline.

Sunday April 30th. Holiday Weekend.....

Sunday May 7th. Twentieth Century Alan Luff (Westminster Abbey)
Church Music with the Horniman Choir.
Followed by Choral Evensong.

Sunday May 14th. * " Inquires and places Christopher Dearnley (St.Paul's
where they sing" Cathedral) with the English
Chamber Choir.
Followed by Festal Evensong.

Sunday May 21st. Victorian Church Music Professor A.J.B.Hutchings
with the Dulwich College
Preparatory School Choir
'Let all the world in every
corner sing'.

The lectures begin at 4:0pm.

Music in Worship at 5:0pm.

City Supper at 5:30pm.

This will be a unique offering in worship and is supported by the Mercers' Company.

The Church of Saint James is situated at the foot of Garlick Hill EC4.

Rector: John Paul. St.Andrew's House, St.Andrew's Hill EC4V 5DE. Of 248 7546.

ENGLISH CHAMBER CHOIR
INFORMATION FOR SUNDAY 14th MAY

ORDER FOR LECTURE ILLUSTRATIONS

Ave verum - Byrd
Remember not - Purcell
Duet - Greene (2 soloists)
Thou wilt keep him in perfect peace - S S Wesley
O taste and see - Vaughan Williams
Let all mortal flesh - Bairstow [omitted]

The Evensong items might also be required :

Magnificat & Nunc Dimittis - Stanford
Beati quorum via - Stanford
Like as the hart - Howells
Responses - Smith

RUNNING ORDER FOR EVENSONG

SMITH RESPONSES (up to "The Lord's name be praised")
LIKE AS THE HART - Howells
1st LESSON
MAGNIFICAT - Stanford in G
2nd LESSON
NUNC DIMITTIS - Stanford in G
CREED
SMITH RESPONSES (continued)
COLLECT FOR WHIT SUNDAY (sung by Priest) - SMITH AMEN I
2 COLLECTS FOR EVENING (Sung by Priest) - SMITH AMENS II & III
BEATI QUORUM VIA - Stanford
PRAYERS
HYMN - Come down, O love divine
BLESSING



The City of London Church of
St James' Garlickhythe
water colour
by
Michael Giles V.R.D. F.B.I.D.

Christopher Wren rebuilt the church after the
Great Fire of 1666. The foundation stone was
laid in 1676.

The Livery church of the Vintners' Company
Dyers' Company
Painter-Stainers' Company
Joiners' and Ceilers' Company
Horners' Company
Needlemakers' Company
Glass Sellers' Company
Gold and Silver Wyre Drawers' Company

Soprano	Alto	Tenor	Baritone	Bass
1 Juliet Willis Jan Elson Margaret Crossland	David Wheeler Sue Boase	Roger Carpenter Chris Riley	Gavin King-Smith	Tim Colborn
2 Anne-Marie Curror Ann Manly Helen Rathbone?	Pip Newton Katie Lewis	Rob Scales Nick Lewis? Nathan Hodges?	David Jordan Jonathan Rathbone	Bernard Boase Chris Tickner
3 Jackie Whitehouse Emma Burns Shirley Lunn	Margaret Gully Nigel Franceschi Miranda Moore	Neville Martin <i>coming</i>	Tony Frishman	Richard Smith
4 Liz Stratford X Jean herself Sheila Wardill	Richard Johnson Diana Fulbrook	Mark Johnstone	X John himself Roddy Williams	Ian Giddons
5 ? (Shirley Foulkes) Anne Johnson Jess Stanfield Luisa Horocks Victoria Lambert	Sue Furnell Janice Carpenter Janet Clucas	Philip Eve Humphrey Clucas	Tony Woakes William Fulbrook	Malcolm Field
6 Diana Maynard Sarah Parnaby (Mary Wiegold) Annie Crofts	Debbie Smith Anne Middleton Marian Brown	Peter Adderley Neil Thompson	John Brierly <i>Robert Tapsfield</i>	Richard Crossland
7 Mary Jean Pritchard Sue Brownlow Sue Slade Sylvia Forbes	Peggy Hannington Michael Allwood	Chris Tebbutt Roger Brown	Philip Gouman + Nobel	David Lowe
8 Shirley Noel (Helen Riley) Julia Hoyle Shirley Scott	Christine Secombe Alison Barter Julia Field	Nick Witt Stephen Barter	Mike Winter	Richard Whitehouse
			Robert Tapsfield, Ian Curror	
		Guy Protheroe		

Handwritten notes:
 Nigel Pearson
 of Hillside Rd
 Curr 730 7395
 0161 850

Handwritten note:
 xx copies
 to Liz.

Handwritten note:
 20th May 1989: John Burns & Jean Carter's wedding

Bride

Cantoris

Decani

Groom

Chelsea

Malcolm Field	Julia Field	Katie Lewis Payne	William Fulbrook
Chris Tickner	Nigel Franceschi	Michael Allwood	Roddy Williams
Neil Thompson	Pip Newton	Shirley Scott	Nick Lewis
Mark Johnstone	Shirley Lunn	Annie Crofts	Humphrey Clucas
	Luis Horocks	Mary Wiegold	
	Sue Slade	Margaret Crossland	

ECC

Soprano

2

1

Anne-Marie Curror	Anne Johnson	Jan Elson	Ann Manly
Sue Brownlow	Mary Jean Pritchard	Jackie Whitehouse	Liz Stratford
Shirley Noel	(Shirley Foulkes)	Juliet Willis	Diana Maynard
		Sarah Parnaby	Sylvia Forbes
			Julie Hoyle
(Adele Stevenson)	(Christine Andrews)	Victoria Lambers	Jess Stanfield
(Helen Riley)	Julia Hoyle	Pam McIntyre	Helen Rathbone
*Sheila Wardill	Victoria Lambert		

Alto

2

1

David Wheeler	Sue Boase	Margaret Gully	Miranda Moore
Marian Brown	Christine Secombe	Richard Johnson	Sue Furnell
		Peggy Hannington	Debbie Smith
Janice Carpenter	Alison Barter ?	Janet Clucas	Anne Middleton
Diana Fulbrook			

Tenor

2

1

Rob Scates	Chris Tebbutt	Peter Adlerley	Roger Carpenter
Roger Brown	Nick Mitt		
Stephen Barter	Mike Winter	Chris Riley	Neville Martin
Jonathan Rathbone		Philip Eve	Nathan Hodges

Bass

2

1

Bernard Boase	Tim Colborn	Gavin King-Smith	Tony Hoakes
David Lowe	Richard Smith	Tony Friseman	David Jordan
Richard Whitehouse		Ian Giddons	
Philip Souman	(David Robertson)	John Brierly ?	Robert Tapscott
Richard Crossland		Phil Tate	Malcolm Jones
		James Prescott	Nobel

Children

2 x Dabner
2 x Crossland
David & Jonathan Hooker
Robert & William McIntyre
Lucy & Jonathan Protheroe

Katie Smith
Nell & Richard Boase
Tamsin, Nick & Finlay Curror
Helen & Richard Field
Pippa & Robin Whitehouse

Jean's Family & Friends

Mr Whittle

1 Mrs Whittle
1 Rita & Phil
1 Val & Joan
1 Tina & Colin

2 Juliet & John Muttall
2 Miss Robinson
2 Alex Bird & Maria Rawlinson
2 Dominic Gair
2 Christine & James Andrews (Megan)

3 Iain & Mary Porteus
3 Chris & Jane Hooker
3 Helen & Iain Mitchell
3 Shona & Andy Hornby
3
3

John's Family and Friends

John Burns
Richard Loader

Mr & Mrs Burns
Bob & Wendy Burns (Amy)
Emma & Steve
Mac & Margaret McKensie

Connie Dabner + *Dickie*
Chris & Viv Brown
David & Margaret Hatcher
Phil & Sue Coles
John & Jackie Denn

John Turchich
David & Jenny Brampton
Judy Loader
Kevin & Carmen Webb + 1 + baby
Peter & Becky
Sarah Huckleby & Richard Irving
(Rosemary)

Friends

Karen Potts
Mary & Peter Downward
Anne & Ron Gale
David Scott
.. Nobel
Spyro & Natasha
Guy Protheroe

THE WEDDING SERVICE FOR

JEAN AND JOHN

SATURDAY 20th MAY 1989

At the entrance of the Bride

Capriccio

John Ireland

All:

Love Divine

John Stainer

Love Divine, all loves excelling,
Joy of Heav'n, to earth come down,
Fix in us Thy humble dwelling,
All Thy faithful mercies crown.

Jesu, Thou art all compassion,
Pure unbounded love Thou art;
Visit us with Thy salvation,
Enter every trembling heart.

Come, Almighty to deliver,
Let us all Thy grace receive;
Suddenly return, and never,
Never more Thy temples leave.

Thee we would be always blessing,
Serve Thee as Thy Hosts above;
Pray, and praise Thee, without ceasing,
Glory in Thy perfect love.

Finish then Thy new creation,
Pure and spotless let us be;
Let us see Thy great salvation,
Perfectly restored in Thee.

Changed from glory into glory,
Till in Heav'n we take our place,
Till we cast our crowns before Thee,
Lost in wonder, love, and praise.

The Marriage

Chelsea Choir:

My Beloved Spake

Humphrey Clucas

My beloved spake and said unto me, Rise up my love, my fair one, and come away. For, lo, the winter is past; the rain is over and gone; the flowers appear on the earth. Arise my love, my fair one, and come away.

Song of Solomon II vv 10-12

Prayers

Chelsea Choir, English Chamber Choir and Friends:

Beati Quorum Via

Charles Stanford

Beati quorum via integra est: qui
ambulant in lege domini.

*Blessed are the undefiled in the
way, who walk in the law of the
Lord. Psalm 119 v 1.*

Let us pray

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Our Father, which art in heaven, Hallowed be Thy name, Thy kingdom come, Thy will be done, In earth as it is in Heaven. Give us this day our daily bread; And forgive us our trespasses, As we forgive them that trespass against us; And lead us not into temptation, But deliver us from evil. Amen.

Chelsea Choir:

Sung Responses

Ian Curror

Priest: O Lord, save Thy servant and Thy handmaid;
Answer: Who put their trust in Thee.

Priest: O Lord, send them help from Thy holy place;
Answer: And evermore defend them.

Priest: Be unto them a tower of strength;
Answer: From the face of their enemy.

Priest: O Lord, hear our prayer;
Answer: And let our cry come unto Thee.

Prayers

Chelsea Choir:

Earth, Wind and Fire – *Nigel Perona-Wright*
The Way, the Truth and the Life *words: Hilary Perona-Wright*

I am the Way; The Earth is Love
 Where water flows,
 And feeds the land
 From whence it grows

I am the Truth; The Wind is Love
 The Spirit's Grace,
 Only with Thee
 Seeks resting place

I am the Life; Fire is Love
 The soul doth yearn
 To feed the flame
 And let it burn

God is Love, and One in Three
Where there is love then God shall be
Forever

And when the evening shadows fall
Love is only dawning

Prayers

Chelsea Choir:

Sung Amen

Eddie Slurf

All:

The Lord's my Shepherd (*Crimond*)

David Grant

The Lord's my shepherd, I'll not want;
He makes me down to lie
In pastures green; He leadeth me
The quiet waters by.

My soul He doth restore again,
And me to walk doth make
Within the paths of righteousness,
E'en for His own name's sake.

Yea, though I walk through death's dark vale,
Yet will I fear none ill;
For Thou art with me, and Thy rod
And staff me comfort still.

My table Thou hast furnished
In presence of my foes;
My head Thou dost with oil anoint,
And my cup overflows.

Goodness and mercy all my life
Shall surely follow me;
And in God's house for evermore
My dwelling-place shall be.

Signing of the register

Chelsea Choir, English Chamber Choir and Friends:

I was Glad

Hubert Parry

I was glad when they said unto me: We will go into the house of the Lord. Our feet shall stand in thy gates: O Jerusalem. Jerusalem is built as a city: that is at unity in itself. O pray for the peace of Jerusalem: they shall prosper that love thee. Peace be within thy walls: and plenteousness within thy palaces.

Psalm 122 vv 1-3, 6-7.

Address

Chelsea Choir, English Chamber Choir and Friends:

Spem in Alium

Thomas Tallis

Spem in alium nunquam habui
praeter in te, Deus Israel, qui
irascaris, et propitius eris, et
omnia peccata hominum in
tribulatione dimittis. Domine
Deus, creator coeli et terrae,
respice humilitatem nostram.

*I have never founded my hope
upon other than Thee O God of
Israel, who shalt be angry, and yet
be gracious, and who absolveth all
the sins of mankind in tribulation.
Lord God, maker of heaven and
earth, be mindful of our lowliness.*

Judith VIII v 19, VI v 15.

Blessing

Recessional:

Crown Imperial

William Walton

St Mary's Church, Preston St Mary
Saturday 24 June 1989
7.00 pm

Midsummer Music

English Chamber Choir

conducted by
Guy Protheroe

PROGRAMME

My spirit sang all day
(Robert Bridges)

Gerald FINZI
(1901-1956)

Wild flowers
(Gertrude Stein)

James SELLARS
(b. 1946)

Three Shakespeare Songs
Full fathom five
The cloud-capp'd towers
Over hill, over dale

Ralph VAUGHAN WILLIAMS
(1872-1958)

St Brendan and the fishes
(Ian Seraillier)

Paul READE
(b. 1943)

Calme des nuits
Les fleurs et les arbres

Camille SAINT-SAENS
(1835-1921)

My soul, there is a country
(Henry Vaughan)

C Hubert H PARRY
(1848-1918)

I waited for the Lord

Felix MENDELSSOHN
(1809-1847)

INTERVAL (Five minutes)

Videte miraculum
Sancte Deus

Thomas TALLIS
(1505-1585)

Hosanna to the Son of David

Orlando GIBBONS
(1583-1625)

Beati quorum via

Charles Villiers STANFORD
(1852-1924)

Let all mortal flesh keep silence

Edward C BAIRSTOW
(1874-1946)

Mater ora filium

Arnold BAX
(1883-1953)

Guy Protheroe

Guy Protheroe became conductor of the English Chamber Choir fifteen years ago, shortly after graduating from Oxford University and the Guildhall School of Music. He then founded the contemporary music ensemble Spectrum, with which he has toured Europe and the USA and made numerous recordings and broadcasts. Although often associated with the music of the avant-garde, especially that of Xenakis, he is also involved in more popular music-making and has worked with many leading artists including, for many years, Vangelis, most recently on the Olympic Celebrations in Athens. Recent engagements include Xenakis and Cage at the Festival of New Music in Middelburg, Holland, centenary celebrations for T.S. Eliot, and he has recently conducted the BBC Singers in music by Debussy and Sauguet. He is increasingly in demand as a director of special concert series and projects and has been Artistic Director of the recent Greek Festival in London, which featured concerts at the South Bank during May, as well as numerous other events. Future engagements include a return visit to Holland and the Xenakis Ensemble in the autumn and a recording for Channel 4 Television of Dankworth's *Sweeney Agonistes*.

English Chamber Choir

The English Chamber Choir was founded in 1971 and has since appeared all over London, at several leading festivals and on BBC Television. Its wide repertoire ranges from the 16th century to the present day and from *a cappella* motets to works with chorus and orchestra. In 1977 a professional orchestra, the English Players, was formed to complement the Choir and together the Choir and Players have given a number of concerts, including last season Brahms' *Requiem* and Stravinsky's *Symphony of Psalms* at the Queen Elizabeth Hall. Earlier in the current season the Choir took part in the T.S. Eliot centenary celebrations at the Queen Elizabeth Hall, the Cheltenham Literary Festival and the church at East Coker where Eliot's ashes are interred. The Choir also works with a number of other leading orchestras and ensembles. For the past two years the choir has been the recipient of an NFMS/PRS award for choral enterprise and recent programmes have included a number of first performances and newly-commissioned *a cappella* works. The Choir is administered by the English Chamber Choir Society and welcomes enquiries from potential new members. It operates a *Friends of the ECC* scheme which operates a number of benefits to non-singing members - mailing list, priority booking, social events etc. For details and any further information relating to the ECC, please contact Ann Manly, 8 Alma Square, London NW8 9QD, Tel 01-286 3944.

English Chamber Choir

Sopranos

Sue Brownlow
Jean Burns
Anne-Marie Curror
Sylvia Forbes
Ann Manly
Diana Maynard
Pam McIntyre
Sarah Parnaby
Adele Stevenson
Elizabeth Stratford
Jackie Whitehouse

Altos

Sue Boase
Marian Brown
Sue Furnell
Margaret Gully
Peggy Hannington
Miranda Moore
Christine Secombe
Debbie Smith
David Wheeler

Tenors

Peter Adderley
Roger Brown
Roger Carpenter
Rob Scales
Nick Witt

Basses

Bernard Boase
John Burns
Tim Colborn
Ian Giddons
David Jordan
Gavin King-Smith
David Lowe
Tony Noakes
Richard Smith
Richard Whitehouse
Bob Willson

ARTS ROUND-UP

Unaccompanied singing

THE English Chamber Choir with their conductor Guy Protheroe have given a concert in St. Mary's Church, Preston St. Mary, in aid of church funds.

Entitled *Midsummer Music* they presented a nice collection of unaccompanied choral works ranging from Tudor times to the modern day.

Founded in 1971, this leading amateur choir has gained considerable repute from performances in festivals and on TV. Although normally accompanied by a professional orchestra, this concert was sung unaccompanied.

The highlight for me was the three Shakespeare songs by Vaughan Williams, the echoed ringing effect *Full Fathom Five* was most effective, showing excellent timing and sense of rhythm. The choir's crisp diction in the atmospheric song *Cleopatra* seemed exemplary, however, in the rollicking *Over the Hill and Over the Dales* one craved more effect.

Quality depends on preparation and it was gratifying to see the conductor giving exact pitch on a pitch pipe — so often pitch is gauged by vague vocal noises from the conductor.

Of the modern works, *St. Brendan and the Fishes* was the most appealing, based on the medieval text describing an occasion when St. Brendan gave Mass from a boat and all the fish rose to the surface only to swim away as Mass ended, brilliantly descriptive this highly inventive symphonic poem never seemed contrived, it showed the choir at their athletic best. A thrilling performance by Rob Scates, a pure clean high tenor, gave effect to the solo line.

After supper, the concert was musically concluded with some lively Barber Shop and Spirituals. The choir being led by the irrepressible Bob Scates. This made a perfect end to a feast of entertainment.

GDT



Thomas Cranmer

(1489 - 1556)

***the 500th anniversary
of his birth***

THOMAS CRANMER QUINCENTENARY::TRINITY VI:: 2.7.89.

Theme: Christian standards of love and duty.

Setting: John Merbecke

Hymn book: Ancient and Modern Revised

Organist: Dr. Andrew Parmley. Choir: Saint James.

Voluntary: Felix Namque. Thomas Tallis

Hymn: 264 (t. Heathlands)

MINISTRY OF THE WORD

B.C.P. Page. 237 Collect for purity
237 The Ten Commandments
239 Prayer for the Queen
165 Collect for the Day
165 Epistle. Romans ch.6, vs.3.
Gradual: if ye love me by Thomas Tallis (choir)
Page. 166 The GOSPEL: St. Matthew ch.5, vs.20
240 The CREED

Sermon: Thomas Cranmer. the Rector.

Hymn for the offertory: 398 (t. Albano) this hymn sums up Anglican doctrine of the Eucharist.

Elizabeth I said of the sacrament: "His was the word
that spake it, he took the bread and break it
and what his word doth make it, that I believe,
and take it."

++++
The Golden Chalice and Paten you see on the altar was made in 1549, the same year that the first prayer book appeared in English. It is usually to be found in the Treasury at Saint Pauls and is being used on this occasion with great significance. You will see the shell of Saint James clearly outlined and you will feel the strong link through the Liturgy and the Sacred Vessels with those who have worshipped on this holy ground over many centuries.

There is a facsimile of the 1662 prayer book which was the manuscript from which the printed editions followed.

The bust of Thomas Cranmer was made specially for this Quincentenary year.

MINISTRY OF THE SACRAMENT

B.C.P. Page. 244 Prayer for the Church
 251 Invitation & Confession
 252 Absolution & Comfortable Words

The Great Eucharistic Prayer

v. The Lord be with you.
r. And with thy spirit.

Page. 252 Sursum Corda-Sanctus-Benedictus
255 Prayer of humble access

255 CONSECRATION

Agnus Dei (choir)

256 Communion of the people

Choir: Motet, Laudate nomen Domini, Christopher Tye.

257 Lord's Prayer

257 Prayer of oblation (said by all)

259 Gloria

259 Blessing.

Post communion hymn: The Reformation Hymn of Martin Luther
t. Ein' feste Burg.

f GOD is a stronghold and a tower,
A help that never faileth,
A covering shield, a sword of power,
When Satan's host assaileth.

mf In vain our crafty foe
Still strives to work us woe,
Still lurks and lies in wait
With more than earthly hate;

f We will not faint, nor tremble.

mf Frail sinners are we;—nought remains
For hope or consolation,

f Save in His strength Whom God ordains
Our Captain of salvation.

Yes, Jesus Christ alone
The Lord of hosts we own,
God ere the world began,
The Word-made-flesh for man,
Still conquering, and to conquer.

mf Though fiercely strive the hosts of ill
Within us, and around us, [skill,
With fiendish strength, and fiendish
Yet ne'er may they confound us.

Man's night of dark despair,
When storm-clouds fill the air,
f Is God's triumphal hour,

The noon-day of His power;
One word, and He prevaieth.

Our FATHER's truth abideth sure;
CHRIST, our Redeemer, liveth;
For us He pleads His offering pure,
To us His SPIRIT giveth.

mf Though dear ones pass away,
Though strength and life decay,

f Yet loss shall be our gain,
For God doth still remain

ff Our All-in-all for ever.

ELIZABETH WORDSWORTH: from
the German of M. Luther.

Voluntary: Fantazia of foure parts. Orlando Gibbons.

CHORAL EVENSONG

Short service in the Dorian Mode.

Smith Responses.

Choir: The English Chamber Choir

Conductor: Guy Prothero. Organist Andrew Parmley

Introit: 'Thou wast O God'

Sentences: page 16

17 Penitential introduction

19 Evensong proper begins

472 Psalms 99, 100, 101.

First Lesson: Zechariah ch.2

Office hymn: 23 Tallis's canon.

page 19 MAGNIFICAT (climax of the service)

Second Lesson: Acts of the Apostles ch.6

page 21 Nunc Dimittis

22 The Creed

165 Collect for the day

24 Final collects.

Anthem: 'O Lord give thy Spirit' by Thomas Tallis

Sermon: Thomas Cranmer. the Rector.

Hymn: 402 by Orlando Gibbons.

General Thanksgiving. Book of Common Prayer page 43
said by all.

The Blessing.

Voluntary: Master Tallis's Testament.

Many thanks to the English Chamber Choir for the music
specially chosen for Evensong.

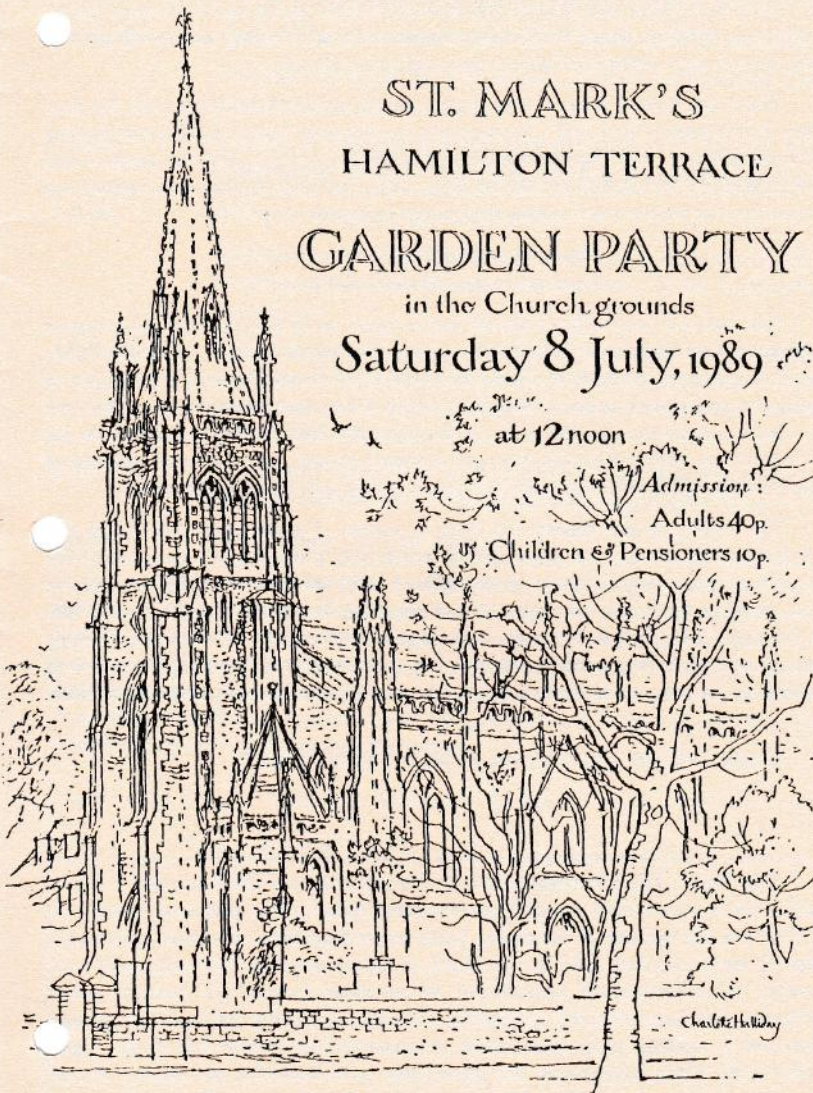
ST. MARK'S
HAMILTON TERRACE
GARDEN PARTY
in the Church grounds
Saturday 8 July, 1989

at 12 noon

Admission:

Adults 40p.

Children & Pensioners 10p.



FROM THE VICAR... WELCOME TO ST.MARK'S GARDEN FETE!

Now in its 22nd year since it was revived in 1967 as the parish 'Garden Party' This year it is different again, with a much earlier start at 12 noon, which will give all more time to meet old friends and to enjoy the fun of the fair.

There are several reasons why people attend our St.Mark's Fete year by year; for many it is a bargain hunt and I am sure that book lovers, trinket seekers and fashion fiends, among others, will find the occasion as rewarding as ever. But the event is also one for giving, and we depend greatly on those many generous friends who support our work year by year and help to increase the overall proceeds.

*What is this life if full of care,
We have no time to stand and stare?*

The fete is a time to meet friends and to catch up on the year's news, to renew friendships and to make new ones. Our London life tends to lack occasions where people of all ages can freely meet within the community and our Garden Fete is able to provide a very successful venue to fill this need in a very pleasant ambience. The Fete is also closely connected with the work of the Church, which is very dependent on the money raised; not only is the event held on hallowed ground, it is within the shadow of our fine Victorian Church which I am sure you will find will amply repay a visit.

The future of our church has been a matter of continuous concern to Church Council for the last ten years, during which time it has actually been closed for a spell with a 'Dangerous Structure' notice affixed to it; but with help from the London Diocese we have been able to reopen it and plans for its refurbishment are now our major priority. The church is more than stones and mortar, it is a worshipping community and we hope you will be able to join us tomorrow for a special service with a full musical programme at 10.30 a.m. and in sharing with us our parish life in other ways.

YOUR FRIEND AND PARISH PRIEST, DONALD AIRD.

The Vicar, The Churchwardens & The Members of the Parochial Church Council wish to record their grateful thanks to the many people who have worked so hard to ensure the success of this event; to the many supporters who have generously donated so many excellent gifts for the stalls, to the artistes and their principals who have made the entertainment possible, to all the many helpers, too many to name individually, who have laboured behind the scenes in preparing the stalls, in serving the teas and in working in countless ways to ensure a good time is had by all ... and not least to the many members of the public who have rallied to the support of this major public function in our Parish life. Thankyou!

PROGRAMME

GARDEN PARTY COORDINATOR - REVD JOHN PAPWORTH

- 2 Noon: Garden Party opens with a Church Tower Carillion by Don Hignett.
Lunches served in the church hall, courtesy of Mrs Vera Grainger and helpers.
- 1 p.m. Display of fire-fighting equipment by courtesy of Deputy Station Commander Vernon Trefry and Officers of Paddington Fire Station.
- 2 p.m. Trumpet Voluntary by Don Hignett.
Strawberry Cream and Home Made Teas in the Church hall by courtesy of Mrs Jane Bowen and members of the St.Mark's Social Committee.
- 2.15 p.m. Junior Karate demonstration by THE PANTHA KARATE CLUB by courtesy of the Instructor Pantha Wolfson (455 0412). 'Karate' means 'empty or the hand' and is now a world-wide exercise in fitness and self-defence.
- 3.30 p.m. Judging of Children's Fancy Dress Competition and of Flower Display Competition; followed by Prize and Raffle Draw.
- p.m. Final Auction of Stall Bargains.

During the afternoon there will be a continuous service of games of chance and skill by courtesy of the 8th St.Marylebone Sea Scouts; an organ recital inside the church with numerous popular items by Ian Shaw; there will be an instant photographic service by Steve Cox, plus the numerous splendid bargains on the numerous stalls. In addition there will be a special Children's Corner in the care of Joan and Peter Boehi. And of course raffle tickets will be on sale with the chance of winning one of the many superb prizes.

Special Musical Event

The Guildford Clarinet Quartet will play on the pavement at the West end of the Church at 3 pm. and again in the hall while teas are being served.

The players are members of the Cornhill Insurance Band who delighted us with their playing at the Patronal Festival Sung Eucharist on 23rd April.

CHURCH SERVICES SUNDAY JULY 9TH 1989.

8th Sunday after Pentecost: Trinity 7. THEME: The fruit of the Spirit.

8 a.m. Holy Communion: BCP

10.30 a.m. Sung Eucharist ASB Rite B and Holy Baptism of Thomas Lidgett.
Service sung by THE ENGLISH CHAMBER CHOIR under its director
GUY PROTHEROE. CELEBRANT: The Revd. John Papworth.

BAPTISMAL OFFICANT: The Vicar. The Revd Donald Aird.

INTROIT HYMN: 185 Praise To The Holiest In The Height...

COLLECT FOR PURITY: Para 3

KYRIE ELEISON: Schubert Mass in G. The Choir.

SUMMARY OF THE LAW:

THE GLORIA: Schubert: Mass in G. The Choir.

THE COLLECT: Lord, you have taught us
That all our doings without love are nothing worth.
Send your Holy Spirit
and pour into our hearts that most excellent gift of love,
the true bond of peace and of all virtues,
without which whoever lives is counted dead before you.
Grant this for the sake of your only Son,
Jesus Christ our Lord.

EPISTLE: 1 Corinthians 12.27 - 13 end.

INTROIT PSALM: 25. vv 1-10

THE GOSPEL: Matthew 18. 21 end.

SERMON: Mr Derek Parsons of The Church Missionary Society.

HYMN: 456 Jesus, kind above all other...

BAPTISM SERVICE: See Baptismal Service Cards.

THE COMFORTABLE WORDS. Para 19

CONFESSION AND ABSOLUTION. Para 20+21

PRAYER OF HUMBLE ACCESS. Para 23

THE PEACE. Para 24

OFFERTORY HYMN: 239 Spirit Divine Attend Our Prayers...

OFFERTORY: Para 27

THE THANKSGIVING: Para 31

SURSUM CORDA.

SANCTUS AND BENEDICTUS: To be sung by the choir. Schubert: Mass in G.

THE LORD'S PRAYER AGNUS DEI To be sung by the choir. Schubert: Mass in G

THE BREAKING OF THE BREAD

THE COMMUNION: Tallis: Sancte Deus.

THE BLESSING

BANNS AND NOTICES

RECESSIONAL HYMN: 257 Glorious things of Thee are spoken. Omit v.3.

All are warmly invited to take refreshments and coffee in the church.

6 p.m. Evening Prayer: BCP

THIS WEEK:

11.30 a.m. Thursday July 13th. Holy Communion. BCP

IMMORTAL DIAMOND



A celebration in English poetry and music of the centenary of

GERARD MANLEY HOPKINS

(1844 – 1889)

including

BENJAMIN BRITTEN: A.M.D.G.

ARNOLD BAX: *Worldes joie, Mater ora filium*
part-songs by **FRANK BRIDGE** and **GERALD FINZI**
and readings from Hopkins and his contemporaries

PETER GALE *reader*

ENGLISH CHAMBER CHOIR

GUY PROTHEROE *conductor*

SUNDAY 8 OCTOBER 1989

7pm

(please note starting time)

WIGMORE HALL

36 Wigmore Street London W1: Manager: William Lyne MBE Lessees: Westminster City Council

The English Chamber Choir gratefully acknowledges the assistance of the Arnold Bax Society, the Frank Bridge Trust and the City of Westminster Arts Council.

Tickets £7, £6, £5, £4 all bookable in advance from Wigmore Hall Box Office 01-935 2141 and usual agencies.

Postal applications should be accompanied by a s.a.e. *Box Office hours* Mon-Sat 10am-8.30pm (days without concerts 10am-5pm), Sundays 45 minutes prior to performance. *Telephone bookings* Mon-Sat 10am-6.30pm. *Credit Card Bookings* Access, Visa, Amex, Diners. No bookings after 6.30pm or on Sundays, or from one hour prior to performance. Booking now open to general public.

Management: ECC Society c/o 8 Alma Square London NW8 9QD Tel: 01-286 3944.

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WIGMORE HALL

Manager: William Lyne MBE, Lessees: Westminster City Council

60p



Gerard Manley Hopkins

Gerard Manley Hopkins was born in 1844 in Stratford, Essex, though he and his family moved to Hampstead when he was eleven. He did not enjoy his time at St Roger Cholmeley's School (now Highgate School), but was a gifted scholar, winning prizes for poetry and an exhibition to Oxford where he read classics. He found Oxford "delightful". When he was twenty-two he shocked his parents by becoming a Roman Catholic, and two years later he decided to become a Jesuit priest and devote himself to the service of God. As a gesture of unqualified dedication to his chosen vocation, he burnt (so he thought) all copies of the poems he had so far written and resolved to write no more. However, unable to suppress his natural genius, he resumed writing seven years later and began to produce the poems which have since earned him a place among the most important poets in the English language. His unique style baffled his friends but today his poems speak to us with an astonishing clarity and freshness. He wrote some of the most exuberant and sensuously beautiful poems in the English language and also some of the most dramatic and despairing. It is ironic that one of his most enduring and successful poems, *Thou art indeed just, Lord*, which was written only a few weeks before his death, should express his regret that no work of his would endure or succeed. He died a few weeks before his forty-fifth birthday in 1889 in Dublin. His last words were "I am so happy." His poems were not published in collected form until 1918, and this is one reason why some people feel that he lived much later than he did: another reason is that his poems are very modern in feel.

Peter Gale

Tonight's music

Tonight's programme features the poetry and other writings of Gerard Manley Hopkins, both spoken and in musical settings, together with settings of other nineteenth century poets, who have inspired a variety of twentieth century composers.

A lifelong friend of Hopkins was his fellow poet Robert Bridges, an exact contemporary whom he met at Oxford. Bridges had gone to university intending to take holy orders, but instead he studied medicine and at first practised as a doctor. Ill health forced him to retire, and poetry became his prime concern. He became Poet Laureate in 1913. He kept up close correspondence with Hopkins throughout the latter's life, and edited the first publication of Hopkins' poetry in 1918 - he felt it was too bold and modern to be published any sooner. Seven of Bridges' poems were set as part-songs during the 1930's by Gerald Finzi, a notable composer of English song: three are included in this programme.

A variety of nineteenth century poets were set in five part-songs by Frank Bridge in the opening years of this century, ranging from the Irish poet Thomas Moore to Tennyson, a poet greatly admired by Hopkins, though he came to suspect the integrity of some of Tennyson's prolific output. The Tennyson is a nonsense poem, of the sort which delighted Hopkins in his youth.

While an undergraduate at Oxford, Hopkins was affected by the revival of interest in the medieval period led by John Ruskin, William Morris and the Pre-Raphaelites. The artistic influence showed in his sketch-books, full of detailed drawings, both of nature and of medieval churches and architecture. The influence was literary also. He made a detailed study of medieval poetry - he had wished to publish an essay evaluating the the "medieval school of poets" before he entered the Jesuit novitiate in 1868; then his training for the priesthood involved a detailed study of medieval philosophy. The mystical power and vivid imagery also inspired Arnold Bax to compose two of his choral masterpieces in the 1920's. *This Worldes Joie* is the poem "Winter wakeneth all my care" - as the green leaves fade and die on the trees, so the world's joy turns to nothing as death takes us according to God's will. *Mater Ora Filium* tells the Christmas story with a repeated Latin prayer to the Virgin to intercede for us with her Son.

In the summer of 1939 Benjamin Britten sailed to the USA, and on his arrival one of his first projects was the composition of seven part-songs, settings of Gerard Manley Hopkins, under the title *A.M.D.G.* - "Ad majorem Dei gloriam" ("To the greater glory of God"), a motto of the Jesuit order. Britten wrote the songs for Peter Pears to perform with his "Round Table Singers", but the outbreak of war prevented this. Instead Britten withdrew the work and it remained in manuscript. The songs remained unperformed until 1984, and have only been published this year, appropriately both the fiftieth anniversary of their composition and the centenary of the poet's death. Britten captures the vivid imagery and the unique rhythmic invention of Hopkin's poetry.

Guy Protheroe

No smoking in the auditorium.

No recording or photographic equipment may be taken into the auditorium, nor used in any other part of the Hall without the permission of the Hall management.

The Wigmore Hall is equipped with a "Loop" to enable hearing aid users to receive clear sound without background noise. Patrons can use the facility by switching their hearing aids over to "T".

In accordance with the requirements of the Westminster City Council: Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.

PROGRAMME

Part I

My spirit sang all day (Bridges) Gerald Finzi (1901 - 1956)

Extract from letter to Robert Bridges
13 October 1886

Haste on, my joys! (Bridges) Finzi

The Caged Skylark

Nightingales (Bridges) Finzi

Extracts from two letters written to Bridges on
1 September 1885 and 17 February 1887

Sonnet: To seem the stranger lies my lot

O weary hearts (Longfellow) Frank Bridge (1879 - 1941)

Spring and Fall

Autumn (Shelley)

Music, when soft voices die (Shelley)

Hilli-Ho! Hilli-Ho! (Thomas Moore)

Bridge

Extracts from letter to Alexander Baillie
10 September 1864

The Bee (Tennyson) Bridge

That Nature is a Heraclitean Fire

This Worldes Joie (Anon) Arnold Bax (1883 - 1953)

Interval - 20 minutes

Part II

A.M.D.G.

Poems by Gerard Manley Hopkins

Music by Benjamin Britten (1913 - 1976)

Prayer I

Pied Beauty

Prayer II

Inversnaid

The Soldier
Heaven Haven

The Starlight Night

Rosa Mystica
God's Grandeur

The Windhover

O Deus, ego amo te

Extracts from Confessional Notes
Thou art indeed just, Lord

Hopkins

Mater ora filium

Bax

Guy Protheroe

Guy Protheroe became conductor of the English Chamber Choir sixteen years ago, shortly after graduating from Oxford University and the Guildhall School of Music. He then founded the contemporary music ensemble Spectrum, with which he has toured Europe and the USA and made numerous recordings and broadcasts. Although often associated with the music of the avant-garde, especially that of Xenakis, he is also involved in more popular music-making and has worked with many leading artists including, for many years, Vangelis, most recently on the Olympic Celebrations in Athens in August 1988. Recent engagements include Xenakis and Cage at the Festival of New Music in Middelburg, Holland, centenary celebrations for T.S. Eliot, and he has recently conducted the BBC Singers in music by Debussy and Sauguet. He is increasingly in demand as a director of special concert series and projects and was Artistic Director of the Greek Festival in London earlier this year as well as numerous other events. Future engagements include a recording for Channel 4 Television of Dankworth's *Sweeney Agonistes*, a tribute to W.B. Yeats at the Royal Court Theatre on 29 October, and a tribute to Thomas Hardy in 1990.

Peter Gale

Peter Gale is a well-established actor, singer and writer who trained at the Central School of Speech and Drama where he won the Gold Medal and the Ibsen Prize. His theatre work includes Young Talbot in the Royal Shakespeare Company's production of *The Wars of the Roses*, Osric in *Hamlet*, Elyot Chase in *Private Lives* and the leading man in Ayckbourn's *Me, Myself and I*. His work for television is equally wide-ranging and has included not only the Prince of Arragon in *The Merchant of Venice* and Osric in *Hamlet*, but also appearances on *The Good Old Days* and *Rock Follies*. He is a regular on BBC Radio 2's *Songs From The Shows*. His most recent work has included Steven Spielberg's epic film *The Empire of the Sun*, in which he and Miranda Richardson played Mr and Mrs Victor. He has also appeared as John Forbes in *The Genius* and was recently seen as Mr Stubli in the Anglia TV series of *Anything More Would Be Greedy* by Malcolm Bradbury. His next appearance will be as Williams the butler in *Dr Jekyll and Mr Hyde*, starring Michael Caine and Cheryl Ladd. Peter Gale has co-authored a one-man play about Gerard Manley Hopkins, called *Hopkins!*, which will be presented at the Cheltenham Literary Festival on 11 October.

English Chamber Choir

The **English Chamber Choir** was founded in 1971 and has since appeared all over London, at several leading festivals and on BBC Television. Its wide repertoire ranges from the 16th century to the present day and from *a cappella* motets to works with chorus and orchestra. In 1977 a professional orchestra, the English Players, was formed to complement the Choir and together the Choir and Players have given a number of concerts. Last season the Choir took part in the T.S. Eliot centenary celebrations, including concerts at the Queen Elizabeth Hall, at the Cheltenham Literary Festival and at the church in East Coker where Eliot's ashes are interred. The Choir also works with a number of other leading orchestras and ensembles. The choir has just become the recipient of an NFMS/PRS award for choral enterprise for the third year running and recent programmes have included a number of first performances and newly-commissioned *a cappella* works. The Choir is administered by the English Chamber Choir Society and welcomes enquiries from potential new members. It operates a *Friends of the ECC* scheme which operates a number of benefits to non-singing members — mailing list, priority booking, social events etc. For details and any further information relating to the ECC, please contact Ann Manly, 8 Alma Square, London NW8 9QD, Tel 01-286 3944.

Sopranos

Sue Brownlow
Jean Burns
Anne-Marie Curror
Jan Elson
Sylvia Forbes
Anne Johnson
Harriet Jones
Ann Manly
Diana Maynard
Shirley Noel
Sarah Parnaby

Altos

Sue Boase
Marian Brown

Janice Carpenter

Sue Furnell
Margaret Gully
Peggy Hannington
Miranda Moore
Christine Secombe
David Wheeler

Tenors

Peter Adderley
Roger Brown
Roger Carpenter
Mark Johnstone
Anthony Scales
Rob Scales
Nick Witt

Basses

Bernard Boase
John Burns
Tim Colborn
Tony Firshman
Ian Giddons
Hugh Joslin
David Jordan
Gavin King-Smith
Tony Noakes
Richard Smith

The English Chamber Choir gratefully acknowledges the assistance of the Arnold Bax Society, the Frank Bridge Trust and the City of Westminster Arts Council.

ROYAL COURT THEATRE

SLOANE SQUARE SW1
730 1745

Sunday 29th October 1989
at 7.30pm

'A Terrible Beauty...'

A celebration in poetry, prose
and music to commemorate the
50th anniversary of the death of
W B Yeats

Eileen Atkins and Fiona Shaw
A Norman Jeffares, Michael Longley,
Tom Paulin, Guy Protheroe and
James Simmons

Music by
Michael Donaghy and
the Slip Jigolos,
English Chamber Choir,
James Simmons

Introduced by Frank Delaney

SPONSORED BY
**MACMILLAN PUBLISHING
AND GUINNESS**



Yeats was a giant among English language poets in the first half of the twentieth century. His poetry mixed public and personal themes in a passionate attempt to find order in a disordered world. Yeats is one of those rare writers whose work is constantly read and, like Shakespeare's, many of his lines have entered the English language to be quoted by English speakers everywhere.

The programme will include a wide range of his poetry, plus readings from his prose and letters.

The English Chamber Choir will perform Sir Michael Tippett's **Lullaby**; Tony Noakes's **The Lake Isle of Innisfree** (world première); Hugh Wood's **To a Friend Whose Work has Come to Nothing** (world première), and other pieces.

Michael Donaghy and the Slip Jigolos will play traditional Irish music collected in the Celtic Twilight years. James Simmons will perform his own settings of the majestic late poems of Yeats.

Plus rare recordings of Yeats reading his own poems (to be confirmed).

Texts used in the programme are taken from A N Jeffares (ed) *Yeats's Poems*, published by Macmillan at £17.95.

Royal Court Theatre
Sloane Square, SW1

Sunday 29th October 7.30pm

'A Terrible Beauty ...'

Tickets: £8.50, £6.50, £4.50
(concessions for students, OAPs and unemployed)

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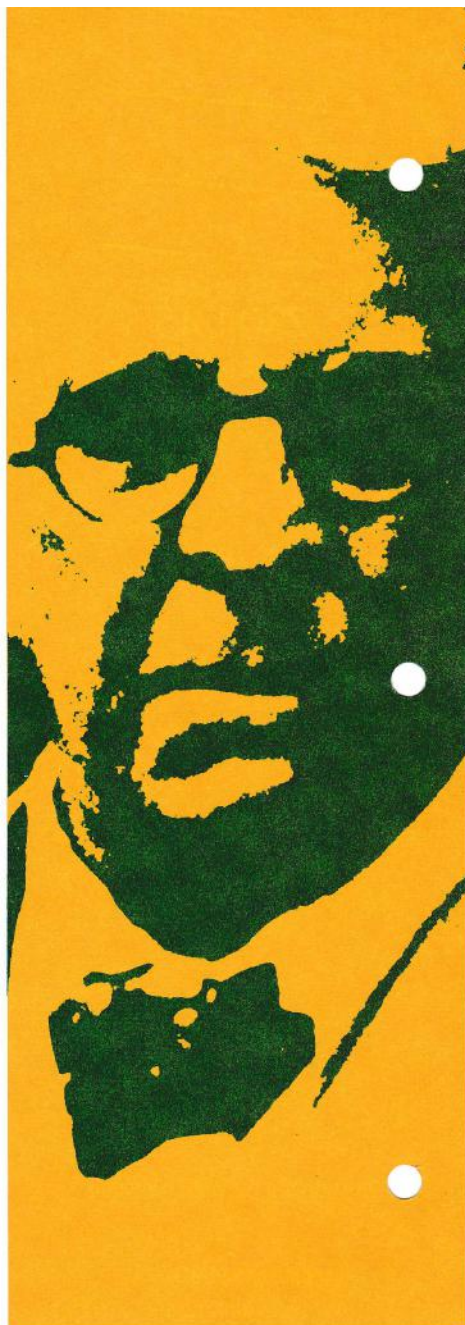
PROMOTED AND DIRECTED BY
PAMELA CLUNIES-ROSS AND JOHN MEDLIN

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GUINNESS 

A CRM PRODUCTION





**ROYAL
COURT
THEATRE**

**A
Terrible
Beauty**

WB Yeats

A celebration in poetry,
prose and music to
commemorate the 50th
anniversary of his death

**Sunday 29th October
1989 at 7.30pm**



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Sunday 29th October 1989

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& JOHN MEDLIN PRESENT

A Terrible Beauty

INTRODUCED BY

Frank Delaney

WITH

Eileen Atkins	Fiona Shaw
A Norman Jeffares	Michael Longley
Tom Paulin	James Simmons

Michael Donaghy and the Slip Jigolos

English Chamber Choir

Spectrum

Guy Protheroe

CONDUCTOR

M

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A CRM PRODUCTION



WB Yeats was one of the greatest twentieth century English language poets. Many of his lines, like Shakespeare's, have entered the English language to be quoted by English speakers everywhere. CRM Productions present this celebration of Yeats's work to commemorate the fiftieth anniversary of his death. The programme has been devised and directed by Pamela Clunies-Ross and John Medlin.

The directors of 'A Terrible Beauty' thank AP Watt Ltd and Michael B Yeats for their kind permission to perform the poems of WB Yeats.

CRM Productions sincerely thank Macmillan London Ltd for their generous contributions which have made this performance possible.

The organisers are also grateful to the British Library National Sound Archive, 29 Exhibition Road, London SW7, for providing the recordings of WB Yeats and WH Auden.

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WB Yeats

Contraries and affirmations

A NORMAN JEFFARES

The rich complexity of Yeats's work receives much attention now, not because it is fifty years since he died, nor yet because most of his writing will soon be out of copyright, but because his greatness as a poet is recognised. Despite his indomitable attachment to Ireland – symbolised in his desire to be buried in Sligo in the churchyard at Drumcliff where his great grandfather had been rector; despite his life-long commitment to Irish affairs, his involvement in the societies that supported the literary revival, his ceaseless campaigning for a literature that could rise above political propaganda yet bring about awareness of an heroic Irish past, and his creation with Lady Gregory of the Abbey Theatre; despite the symbolism of restoring a mediaeval tower as a summer residence in Galway and becoming a senator in the Irish Free State, he was a poet whose questions and affirmations go far beyond local or national limits. Ben Jonson's praise of Shakespeare comes to mind, for Yeats's position, too, is secure in future time.

Why should this be so? The genes, obviously, played their part. Talkative, kind, imaginatively creative and careless about money, the Yeatses were very unlike the Pollexfens, silent, dour, factually materialistic and well-to-do. Marriage between the artist John Butler Yeats and Susan Pollexfen created tensions, not least those within their eldest son, who seized upon Blake's proclamation in *The Marriage of Heaven and Hell* that without contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate are necessary to human existence. It was a creative tension: the poet was pulled between extremities – a desire to believe and a questioning scepticism.

Out of belief and the old high way of love he wrote moving if mournful poetry of devotion; out of belief in the need for a unity of Ireland's Christian and pagan elements he wrote about Gaelic heroes and heroines, increasing the symbolic and indeed the occult content of his cryptically beautiful, idealistic poetry. In the twentieth century came the contrast: disillusion, hatred of political opponents, stark realism stripping poetry of its decorative pre-Raphaelitism down to naked truth. Yeats learned much from seeing his plays acted; he abandoned an elaborate prose style learned from Pater and Wilde. But with the publication of his sumptuous *Collected Works* in 1908 he seemed to have reached a stasis: love poetry now stating how he had loved and lost, public poetry lamenting how Ireland too had lost love, its heroic self-regard in the grave with Parnell and O'Leary.

Yeats could, however, hold extremes within a larger context, embracing a contrariety of emotions and ideas. He now had a forthright style. Words obeyed his call. And the other words of his wife's automatic writing sanctioned the schematizing of his ideas about human life, history and the hereafter in *A Vision* of 1925. *The Wild Swans at Coole* (1919), *Michael Robartes and the Dancer* (1921) and *The Tower* (1928) gave personal utterances a resonance which reached into the recesses of readers' own reactions, re-echoing there like the verbal music of the Byzantine poems. Yeats could blend beauty and the blind violence of man, ravaging through the centuries.

Youthful dreams, tempered by experience into a tale or a fist, were replaced by delayed reality; barren passion gave way to fatherhood; the renter of rooms in London now not only owned his castle but a fine town house in Dublin; the youthful patriot turned middle-aged senator became a force for conservatism in the Irish Senate, and – fifteen years after the *Collected Works* appeared – the poet was awarded the Nobel Prize for Literature.

The flowering, however, came late. Bodily decrepitude increasingly intruded upon the sixty year old smiling public man. The poet's self and soul were in opposition, and so Yeats tried to balance Plato, Plotinus and other Neo-Platonists against passions which kept breaking-out, canalised temporarily into Crazy Jane's earthy emphasis on sexuality.

In Yeats's fifties and sixties the wide sweep of his reading becomes insistently impressive. Under his father's influence as a schoolboy he was steeped in Spenser, Shelley, the major Victorians and Pre-Raphaelites. Swayed by John O'Leary in his twenties he dug deeply into Irish writing in English and, through translations, in Gaelic, uncovering myths and legends as, earlier, he had absorbed Sligo's folk-lore and easy acceptance of the supernatural. Less obviously he pursued less orthodox writers, Madame Blavatsky, Boehme and Swedenborg; he explored Hermetic, occult, magical traditions and thought magic, next to poetry, the most important pursuit of his life. In middle age he re-read Spenser and Shakespeare, studied Chaucer and enjoyed Balzac in the way he later devoured detective stories.

At the time of the Irish civil war he discovered his true intellectual ancestry: the Anglo-Irish. Berkeley became his philosopher, Burke his conserving statesman, Goldsmith his genial man of letters and Swift his dark enigma. He read Gibbon and other historians, excitedly considered Vico, Croce and Gentile, snorted with dislike at the English empiricists and rationalists Locke, Newton and Bertrand Russell. To read his selective, elegantly patterned *Autobiographies*, essays, letters and, especially, the second edition of *A Vision* is to realise the generous sweep of his eclectic mind, searching for truth, for the support of others for his own ideas. He would seize on a phrase, an image, a fact, an idea and incorporate it in fresh and lively utterance. His was not an orthodoxly educated mind – something he regretted – but one original, idiosyncratic, powerful.

A shy man, he took refuge in masks: the poet detached from reality; the literary politician who could write both provocative and persuasive journalism; the realistic but visionary theatre manager; the practical senator advising on copyright and Ireland's coinage; the man of the world with an interest in bawdy talk; the lover . . . the masks were many, coalescing into that of the poet Yeats. He wore them pugnaciously to hide what seemed a certain defensive timidity, to confront the ultimate questions boldly. What could he believe about survival, the hereafter, the purpose of it all? Courageous, finally, he faced the apparent ruin of all he loved: civilisation's achievement in art, architecture, literature, all vulnerable to violence, to anarchic brutality. 'The Gyres', 'Lapis Lazuli' – and the human desire so poignantly portrayed in 'Politics' – demonstrate the intellectual bravery of his old age. To the final question of what follows death – reduction to nothing or rejoicing – he made a final answer. His lifelong attempt to find belief ended in a very human answer. He did not know.

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Yeats's Poems

A Norman Jeffares's new edition of *Yeats's Poems*, from which the poems read in this evening's performance are taken, offers the Yeats canon in the best possible arrangement. Its text is largely based on that of *The Poems of W.B. Yeats* (Macmillan 1949). Seen through the press by the poet's widow, George Yeats, his publisher, Harold Macmillan, and his publisher's reader, Thomas Mark, that edition proposed final texts, a canon of poems, and a preferred arrangement of the volumes of poetry Yeats had published in his lifetime. It was the outcome of a project Yeats himself had initiated in 1930 when Macmillan agreed to plan an *édition de luxe* of his works. Increasingly Yeats came to think, as it was postponed in the 1930s, that it would only appear after his death. Throughout that decade he came to delegate many aspects of the production of his books to these three people.

For many years after Yeats's death, the knowledge of his intentions and preferences vested in these three people went unchallenged. But, more recently, Richard J Finneran in *The Poems: A New Edition* (Macmillan 1984) based his text upon the *Collected Poems* (Macmillan 1933), a popular one volume edition Yeats had suggested to his publisher while the *édition de luxe* was delayed by the Depression. This employed an achronological, two-part arrangement of 'Lyrical' and 'Narrative and Dramatic' sections, designed expressly to encourage new buyers, who would initially encounter Yeats's short, well-loved lyrics. With the preferable arrangement recording the poet's 'permanent self' or image of his life in his work awaiting its moment, Yeats was 'delighted' by the suggestion of a popular arrangement, but it is now known to have been subsidiary to his preferred conception.

After his death, George Yeats reordered the *Last Poems* to end conventionally with Yeats's epitaph in 'Under Ben Bulbin'. Jeffares has followed the volume-order prepared by Yeats himself. That sequence begins with the funerary poem and continues from beyond the grave to end with 'Politics'.

The generous annotation to Jeffares's new edition shows exactly where current scholarship meets the work of Yeats, his wife and his publishers. Its apparatus demonstrates clearly the point at which Yeats's work broke off, but does not overturn the *textual* decisions inevitably left by the poet to be settled by his wife and Thomas Mark. It is a major triumph for Yeats's publishers, Macmillan London Limited.

Programme

THE SLIP JIGOLOS

Irish jigs and reels

What Then?

He Wishes for the Clothes of Heaven

The Folly of Being Comforted

No Second Troy

All Things Can Tempt Me

At Galway Races

The Fisherman

SPECTRUM ENSEMBLE

Six Yeats Settings by Elizabeth Maconchy

Soprano soloist Ann Manty

O Do Not Love Too Long

Fasten Your Hair

The Old, Old Men

The Shadowy Horses

The Heart of the Woman

Penny, Brown Penny

Easter 1916

The Second Coming

Sailing to Byzantium

Leda and the Swan

Among School Children

ENGLISH CHAMBER CHOIR

Down by the Salley Gardens

Trad. Arranged by Leslie Woodgate

To a Friend Whose Work has Come to Nothing
by Hugh Wood

The Lake Isle of Innisfree
by Tony Noakes

The Wheel
by Tony Noakes

INTERVAL

THE SLIP JIGOLOS

Irish jigs and reels

In Memory of Eva Gore-Booth
and Con Markiewicz

Byzantium

Parnell's Funeral

The Wild Old Wicked Man

JAMES SIMMONS

John Kinsella's Lament for Mrs Mary Moore

Long-Legged Fly

Meditations in Time of Civil War, V

The Stare's Nest by My Window

The Old Stone Cross

A Last Confession

Arrangements by James Simmons

Why Should not Old Men be Mad?

Man and the Echo

The Circus Animals' Desertion

Recording of WB Yeats reading

The Song of the Old Mother

The Lake Isle of Innisfree

Coole and Ballylee, 1931 (extract)

Recording of WH Auden reading

In Memory of WB Yeats

Under Ben Bulbin, V & VI





Yeats and Music

GUY PROTHEROE

'I am not musical, I have the poet's exact time sense, only the vaguest sense of pitch, yet I get the greatest pleasure from certain combinations of singing, acting, speaking, drum, gong, flute, string, provided that some or all of the words keep their natural passionate rhythm'. Yeats told a friend that he composed all his poetry to one of two tunes: when he hummed them, his friend had to confess that he could make nothing out of them, not even a rhythm. Yet music formed an important ingredient in Yeats's plays, which contain many songs and also frequently include musicians in the cast lists.

Together with the actress Florence Farr, Yeats experimented with ways of setting lyric poetry and choral odes to music. Farr's greatest success was with choruses in Greek tragedy, where she often used 'definite melodies of a very simple kind, but always when the thought became intricate and the measure grave and slow, fell back upon declamation regulated by notes'.

These experiments still did not encourage Yeats to go so far as to allow his words to receive composed musical settings. Nevertheless he could be seduced, as by the orchestral scores written for his two Oedipus plays by the young American composer George Antheil, which included jazz rhythms and even twelve pianos for a fight scene. But he rejected perhaps the finest setting of his words, in Peter Warlock's 'The Curlew', preventing performances of the work for several years. Only after Warlock's suicide in 1930 did Yeats grudgingly change his mind and admit some admiration.

A musical experience which horrified him was, around 1918, hearing a massed jamboree of boy scouts singing a musical setting of 'The Lake Isle of Innisfree'. One of the scouts was the father of the composer Tony Noakes, who has written a new setting of the poem for tonight's performance, together with a setting of 'The Wheel'. Noakes himself studied harmony with Hugh Wood, who began a setting of 'To a Friend Whose Work has Come to Nothing' in 1973, but revised and completed it specially for tonight. Yeats has been a favourite poet for Elizabeth Maconchy, who chose six early poems for the cycle she wrote for the 1952 Ipswich Festival: this is its first performance in recent times.

Perhaps such settings as these would have encouraged Yeats to be more confident in the art of music. And perhaps he would have withdrawn his condemnation: 'Music is the most impersonal of things, and words the most personal, and that is why musicians do not like words. They masticate them for a long time, being afraid they would not be able to digest them, and when the words are so broken and softened and mixed with spittle that they are not words any longer, they swallow them'.

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THE PERFORMERS



EILEEN ATKINS

Eileen Atkins is as well known for her contemporary repertoire as her Shakespearean performances. She has played in *Exit the King*, *Semi Detached* and *The Killing of Sister George*. She has played *Miranda*, *St Joan* and *Medea*. Eileen Atkins has also played leading roles in many films and television productions. She has read the poetry of TS Eliot at the Lyric Theatre and the Cheltenham Festival. More recently she has appeared in *Cymbeline* and *The Winter's Tale* at the National Theatre and as Virginia Woolf in *A Room with a View*. She is currently appearing in Jeffrey Archer's new play *Exclusive*.

FIONA SHAW

Fiona Shaw won the Tree Prize at RADA in 1982 and the Bancroft Gold Medal. She has since acted in a wide variety of plays, including *Les Liaisons Dangereuses*, *Bloody Poetry*, *The Rivals* and *Mary Stuart*, as well as playing six Shakespeare heroines. Her most recent roles have been as *Electra* at The Pit (Barbican) and *Rosalind* in *As You Like It* at the Old Vic. Her latest film role is as Christy Brown's therapist in *My Left Foot*. Fiona Shaw's next play will be *The Good Person of Setzuan* at the National Theatre.





THE PERFORMERS

FRANK DELANEY

Writer and broadcaster Frank Delaney was born in Tipperary. After a period with RTE he joined the BBC in Belfast. He moved to London in 1978 to inaugurate *Bookshelf* which he wrote and presented for five years on Radio 4. He appears frequently on BBC radio and television discussion programmes and has made films for *Omnibus*. He is distinguished for his platform performances at the National Theatre. His books include *James Joyce's Odyssey*, *Bejerman Country* and, in 1989, the novella *My Dark Rosaleen*.



MICHAEL DONAGHY

is a poet as well as a musician. His first major verse collection, *Shibboleth*, was published in England last year by Oxford University Press. He publishes in poetry journals here and in the United States and has won prizes on both sides of the Atlantic.

A NORMAN JEFFARES

is widely recognised as the pre-eminent authority on the life and works of Yeats. Professor Jeffares was born in Dublin and educated there at Trinity College, and at Oriel College, Oxford. He has held numerous academic appointments and written extensively on Yeats, Swift and Anglo-Irish literature. His biography *WB Yeats: Man and Poet* was first published in 1949, and has only recently been superseded by his *WB Yeats: A New Biography* (1989), drawing on four decades of research and now acclaimed as the definitive biography.



MICHAEL LONGLEY

Michael Longley was born in Belfast and educated at Trinity College, Dublin where he read classics. He has published four collections of poems; the most recent was *The Echo Gate* (1979). A *Selected Poems* was published in the USA in 1981 and *The Poems of Michael Longley 1963-1983* came out in 1986. He joined the Arts Council of Northern Ireland in 1970 and is currently Combined Arts Director.



THE PERFORMERS



TOM PAULIN

Tom Paulin, although born in Leeds, grew up in Belfast and rightly considers himself one of the current generation of Ulster poets. His first poetry collection, *A State of Justice*, won a Somerset Maugham award; his second, *The Strange Museum*, won the Geoffrey Faber Memorial Prize. He has published two further collections, *The Liberty Tree* and *Five Mile Town*. He has published a volume of political essays, *Ireland and the English Crisis*, and edited the controversial anthology, *The Faber Book of Political Verse*. Tom Paulin is now a lecturer at Oxford University.



MARK GORDON



JOHN STACE

GUY PROTHEROE

Guy Protheroe became conductor of the English Chamber Choir fifteen years ago, shortly after graduating from Oxford University and the Guildhall School of Music. Although often associated with the music of the avant-garde, especially that of Xenakis, he is also involved in more popular music-making and has worked with many leading artists including, for many years, Vangelis. Recent engagements include Xenakis and Cage at the Festival of New Music in Middelburg, Holland and centenary celebrations for TS Eliot. He is increasingly in demand as a director of special concert series and projects. He was artistic director of the Greek Festival in London in May 1989 which featured numerous concerts, readings and exhibitions.



THE PERFORMERS



PAMELA CLUNIES-ROSS

Until recently Director of the National Poetry Secretariat and events organiser at the Poetry Society, Pamela Clunies-Ross now works as a freelance. She has worked closely with major festivals including Cheltenham, Cambridge and Essex and also organised festivals of Swedish and Finnish poetry. She has directed events at the Riverside Studios, the Barbican, the South Bank and other London venues. She has organised many tours including two Anglo-Canadian exchanges and co-operated on events in France and Canada. She directed the lectures and poetry readings at the Greek Festival, London, 1989. In the autumn she will produce and direct the poetry events for Magyarok: Britain Salutes Hungary at the Barbican Centre.



JAMES SIMMONS

James Simmons was born in Derry and educated at Leeds University. In 1968 he became founder editor of the journal *The Honest Ulsterman*. He is both poet and musician. *Poems 1956-1986* was a Poetry Ireland Choice and won an Irish Book Award. He has made three LPs, the most recent, *The Rostrevor Sessions*, was made with Irish jazz and folk musicians. He has read his poetry, played guitar and sung in Europe, Canada and the United States. James Simmons is currently writer in residence at Queen's University, Belfast.

JOHN MEDLIN

John Medlin was for seven years Publications Director of the Poetry Society. He has also worked as Manager of the Poetry Book Society, Deputy Editor of *British Book News* and Editor of *Children's Book News*. He now freelances in the print and publishing industries as well as being involved in the organisation and promotion of literary events.



THE PERFORMERS

Altos

Sue Boase
Philippa Chapman
Margaret Gully
Peggy Hannington
Richard Johnson
David Wheeler

Tenors

Peter Adderley
Andrew Chabowski

Sopranos

Anne-Marie Curror
Jan Elson
Anne Johnson
Harriet Jones
Ann Manly
Diana Maynard
Sarah Parnaby
Juliet Willis

Basses

Bernard Boase
John Burns
Tim Colborn
Tony Firshman
David Jordan
Gavin King-Smith
David Lowe
Tony Noakes
Bob Willson

ENGLISH CHAMBER CHOIR

The English Chamber Choir was founded in 1971 and has since appeared all over London, at several leading festivals and on BBC television. Its wide repertoire ranges from the 16th century to the present day and from a cappella motets to works with chorus and orchestra. The Choir is administered by the English Chamber Choir Society and welcomes enquiries from potential new members. It also operates a Friends of the ECC scheme which offers a number of benefits to non-singing members - mailing list, priority booking, social events etc. For details and any further information relating to the ECC, please contact Ann Manly, 8 Alma Square, London NW8 9QD, Tel: 01-286 3944.

SPECTRUM

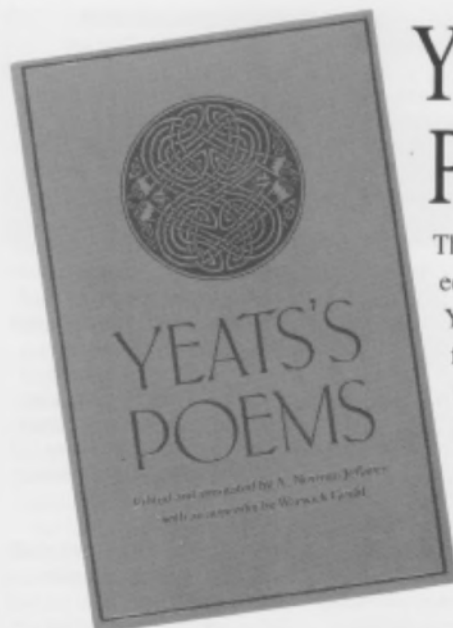
Spectrum was founded in 1971 and numbers among its members some of the most distinguished interpreters of new music. It has performed at concert series and festivals in Britain, Europe and the USA and broadcast for a number of radio networks.

THE SLIP JIGOLOS

Michael Donaghy *bodhran & tin whistle*
Paddy Gallagher *bouzouki & guitar*
David Rattray *fiddle*
Michael Searson *button accordion*

As well as their dedicated playing of traditional jigs, reels, airs and hornpipes the band are inspired improvisers and compose new pieces in traditional Irish idiom. They have played in the National Theatre and Royal Festival Hall foyers and are active on the London pub and club circuit.

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MUSIC FOR ST. ANDREW'S DAY AND ADVENT

BRAHMS
BRUCKNER
CAGE
POULENC
PAUL READE
SCHOENBERG

Es ist das Heil
4 Motets
Litany for the Whale
Quatre motets pour un temps de Noel
St. Brendan and the Fishes
Friede auf Erden

ENGLISH CHAMBER CHOIR
GUY PROTHEROE *conductor*

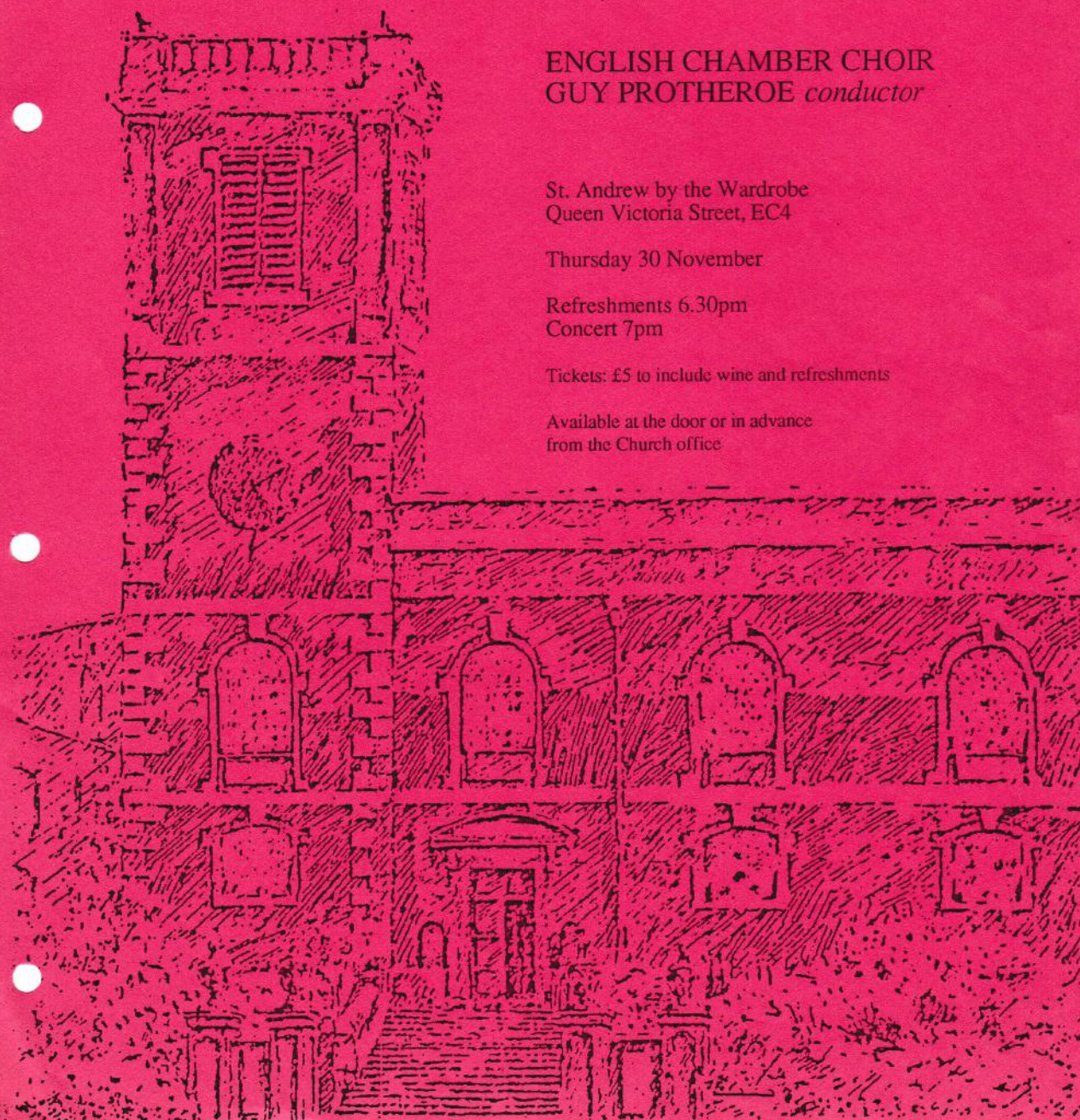
St. Andrew by the Wardrobe
Queen Victoria Street, EC4

Thursday 30 November

Refreshments 6.30pm
Concert 7pm

Tickets: £5 to include wine and refreshments

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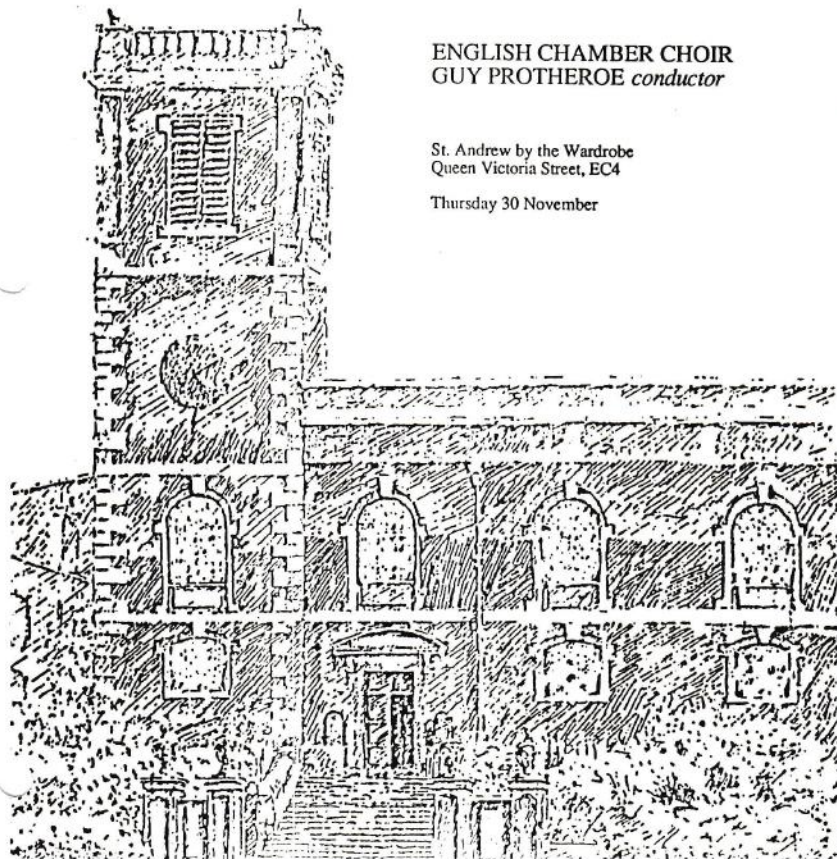
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GUY PROTHEROE *conductor*

St. Andrew by the Wardrobe
Queen Victoria Street, EC4
Thursday 30 November



PROGRAMME

Litany for the Whale	John Cage (b 1912)
St Brendan and the Fishes	Paul Reade (b 1946)
Locus Iste	Anton Bruckner (1824 - 1896)
Virga Jesse	Bruckner
O Magnum Mysterium	Francis Poulenc (1899 - 1963)
Es ist das Heil	Johannes Brahms (1833 - 1897)
Ave Maria	Bruckner
Christus factus est	Bruckner
Quem vidistis pastores dicite	Poulenc
Videntes stellam	Poulenc
Friede auf Erden	Arnold Schoenberg (1874 - 1951)
Hodie Christus Natus Est	Poulenc

Today we celebrate the Feast of St Andrew, patron Saint of fishermen and of this church. In commemoration we begin tonight's programme with two pieces describing creatures of the sea. John Cage's *Litany for the Whale* was written in 1980. Like many of his compositions, it is striking in its simplicity: consisting of a recitation and thirty-two responses, it is intoned by two singers who stand facing the altar, as if leading the congregation in prayer. From five syllables derived from the letters "W H A L E", Cage builds up an infinitely varied strand of sound, whose ritualistic recitation conjures a deep and distant image of the sea's greatest creature.

Cage's singers offer their prayers for the whale from the security of dry land: the medieval monks accompanying St Brendan on a voyage to Ireland, however, offer their prayers while at sea, and are aghast to discover that their intoning of the office catches the attention of a motley assortment of sea creatures (including "Old Whacker the Whale") who rise to the surface and rock the boat with their antics. Fortunately the fish follow St Brendan's instruction to seek food and frolic elsewhere and the monks continue peacefully on their way. Paul Reade composed this setting of Ian Serraillier's poem for the English Chamber Choir in 1986. Familiar to thousands as a composer of numerous television scores, he has also recently been acclaimed for his score of David Hobson's ballet *Hobson's Choice*, which was premiered at Covent Garden last February and can be seen again at Sadler's Wells next month.

From the figure of St Andrew we move on to the building dedicated to his name, with the first of a selection of Bruckner's motets: *Locus Iste* - "This place is made by God and is sacred beyond expression". Bruckner was one of the outstandingly original composers of church music during the nineteenth century and his handful of motets are among the most popular works of their kind.

With a second Bruckner setting we move on to the second theme of this evening's concert - Advent and the coming birth of Jesus. With *Virga Jesse* the prophecies of the Old Testament are fulfilled: "The stem of Jesse has flowered; the Virgin has given birth to both God and man." Poulenc begins his set of Christmas motets in similar vein with *O Magnum Mysterium*: "O great mystery and wondrous sacrament; Blessed be the virgin whose womb was worthy to bear our Lord Christ". Like Bruckner, Poulenc possessed a deep Catholic faith, and the intensity of his religious works written in the 1930's is in stark contrast with the light satirical style which had brought him fame a decade earlier as a member of *Les Six*. The Christmas motets were written later, in 1952, and in more optimistic mood. They are both serene and exuberant, with the texts expressed in simple bold strokes, unashamedly employing a basically romantic harmonic style.

Brahms, on the other hand, frequently looked back to older contrapuntal styles in his motets. *Es ist das Heil* begins with a simple Lutheran Chorale, followed by a lively fugal variation in which the choral melody is stated in long notes in the first bass line. "The Son of God has come to earth...He is the blessed Saviour."

Ave Maria was the first of Bruckner's settings of great motets, written when he was only 17. Although now familiar as a prayer, the words "Hail Mary..." were of course first spoken by the Angel Gabriel at the Annunciation. In *Christus factus est* we are reminded of God's purpose in sending his son to earth: "Christ for us was made obedient unto death...Therefore hath God exalted him and hath given him a name above every name."

With the next two motets by Poulenc we continue the traditional Christmas story: *Quem vidistis pastores dicite* - "Tell us shepherds, whom have you seen...We have seen a new-born babe and the choirs of angels praising the Lord."; *Videntes Stellam* - "When the Magi saw the star they rejoiced with great joy."

Arnold Schoenberg wrote *Friede auf Erden* early in his career; although he was beginning to stretch the boundaries of conventional harmony and tonality, it is a richly romantic setting, far removed from the severely atonal dissonances of his later style. The words are by Conrad Meyer; his poem is inspired by the tradition of the angels' announcement to the shepherds: Christ's birth was to bring "Peace on Earth", but since then the angels' sadly pleading song has been drowned by the constant din of war. The belief still persists, however, that vice will not always conquer; that justice is at work in the gloom, fighting with blunt weapons to establish the kingdom of right which will finally triumph.

Poulenc's set of Christmas motets ends with *Hodie Christus Natus Est* - "Christ is born today". Although his birth is still a few weeks away the sheer exuberance of the music provides a foretaste of the festivities yet to come.

The English Chamber Choir

Sopranos

Jean Burns
Anne-Marie Curror
Jan Elson
Anne Johnson
Harriet Jones
Ann Manly
Diana Maynard
Mary-Jean Pritchard
Kay Vernon
Juliet Willis

Altos

Sue Boase
Sue Furnell
Margaret Gully
Peggy Hannington
Richard Johnson
Miranda Moore
Christine Secombe
David Wheeler

Tenors

Peter Adderley
Roger Carpenter
Andrew Chabowski
Mitsuru Ishii
Rob Scales

Basses

Bernard Boase
John Burns
Tim Colborn
Ian Giddons
David Jordan
Hugh Joslin
Gavin King-Smith
David Lowe
Tony Noakes
Richard Smith
Richard Whitehouse
Bob Willson

The English Chamber Choir was founded in 1971 and has appeared all over London, at several leading festivals and on BBC Television. Its wide repertoire ranges from a *cappella* motets to works with orchestra, and from 16th century to contemporary works, including a number of first performances: it has recently become the recipient of a NFMS/PRS award for choral enterprise for the third year running. Its next major London appearance will be at the Purcell Room on 3 March 1990. It is administered by the English Chamber Choir Society and welcomes enquiries from potential new members. For details and any further information, contact Ann Manly, 8 Alma Square, London NW8 9QD, Tel 01-286 3944.

Guy Protheroe became conductor of the English Chamber Choir sixteen years ago. Though he is associated with the music of the avant-garde, especially Xenakis, he is also involved in more popular music-making, and has worked with Vangelis for many years. Recent engagements have included centenary celebrations for TS Eliot and Gerard Manley Hopkins. Future engagements will include a recording for Channel 4 of Dankworth's *Sweeney Agonistes* and a tribute to Thomas Hardy.

The English Chamber Choir gratefully acknowledges the help of Father John Pa for the use of St. Andrew by the Wardrobe for rehearsals as well as this performance.



Castle Baynard Ward Club

CAROL SERVICE

at

The Ward Church of St. Andrew-by-the-Wardrobe
13th December 1989 at 6.00 p.m.

Conducted by the Rector, the Rev. John Paul

ORDER OF SERVICE

Entrance:

Ding Dong Merrily on High

THE BLESSING OF THE CRIB

Bidding Prayer

1st Carol

Once in Royal David's City,
EH 605, Verse 1 Solo, Verse 2 Choir

1st Lesson

ISAIAH 9, Verses 2, 6 & 7:
The Prophet foretells Christ's Birth & Kingdom
Read by a Past Chairman

Anthem

Tomorrow shall be my Dancing Day
English Trad. arr. David Willcocks

2nd Lesson

ISAIAH 11, Verses 1, 2, 4, 6-9
The Peace that Christ will bring is foreshown
Read by the immediate Past Chairman

Anthem

The Angel Gabriel
Basque Noel arr. David Willcocks

2nd Carol

O Little Town of Bethlehem
EH 15, Verses 1, 2, 3, & 5

3rd Lesson

ST. LUKE 1, Verses 26-35 & 38
The Angel Gabriel Salutes the Virgin Mary
Read by the Hon. Secretary

Anthem

I Sing of a Maiden
Lennox Berkeley

3rd Carol

1. The First Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields where they lay keeping their sheep,
On a cold winter's night that was so deep;
*Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel.*
2. They looked up and saw a star
Shining in the east, beyond them far,
And to the earth it gave great light,
And so it continued both day and night:
Nowell, Nowell, etc.
3. And by the light of that same star,
Three wise men came from country far;
To seek for a King was their intent,
And to follow the star wherever it went:
Nowell, Nowell, etc.
4. This star drew nigh to the north-west;
O'er Bethlehem it took its rest,
And there it did both stop and stay
Right over the place where Jesus lay:
Nowell, Nowell, etc.
5. Then entered in those wise men three
Full reverently upon their knee,
And offered there in his presence
Their gold, and myrrh, and frankincense:
Nowell, Nowell, etc.
6. Then let us all with one accord
Sing praises to our heavenly Lord,
That hath made heaven and earth of nought,
And with his blood mankind hath bought:
*Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel*

4th Lesson

ST. MATTHEW 1, Verses 18-25
Saint Matthew tells of the Birth of Jesus
Read by the Deputy Chairman

Anthem

The Shepherds' Farewell
Berlioz

5th Lesson

ST. LUKE 2, Verses 8-16
The Shepherds go to the Manger
Read by the Chairman

Anthem

Puer hodie Christus natus est

4th Carol

While Shepherds watched their flocks by night
EH 30

6th Lesson

ST. JOHN 1, Verses 1-14
The Great Mystery of the Incarnation
Read by the President

5th Carol

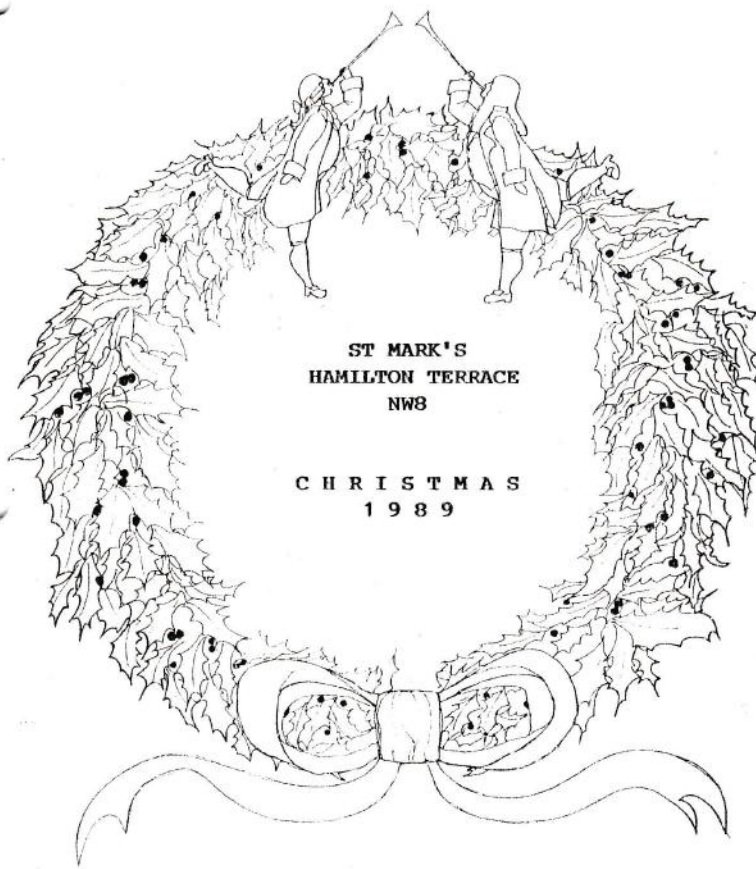
O Come all ye faithful
EH 614, Verses 1-6

Collect and Blessing

6th Carol

Hark the Herald Angels Sing
EH 24.

* * *



Week ending December 23rd 1989

Sunday December 17th 1989 - Advent 3

- 8.30am Holy Communion (B.C.P.)
Collects and readings for Advent 3
- 10.30am Ecumenical Carol Service - A special welcome to
members of Abbey Road Baptist Church.
Music led by the English Chamber Choir
- 11.30am Holy Communion (Prayer Book) with music
Collects and readings for Advent 3
- 12.15pm Buffet lunch served in the Church Hall
- 6pm Evening Prayer

This week

Monday December 18th

- 7pm Confirmation at St Cyprian's Clarence Gate at
which Peter Boehi will be confirmed by the
Bishop of Fulham

Wednesday December 20th

- 7.30pm Vestry Hour

Thursday December 21st

- 11.30am Holy Communion

Friday December 22nd

Church decorated for Christmas. Donations for
the cost of flowers are welcome

Sunday next, December 24th - Advent 4 - Christmas Eve

- 8.30am Holy Communion
- 10.30am Sung Eucharist (Rite B) and sermon. Hymns 53,
Psalm 40 vv1-13, 49, 416, 95 (100 hymns)
- 4pm The Blessing of the Crib
- 11.30pm The Midnight Holy Communion (Rite B)
Hymns 59, 62, 432, 60

Monday December 25th - Christmas Day

- 8.30am Holy Communion
- 10.30am Christmas Morning worship for all ages
Carols 39, 41, 45, 142
- 11.30am Holy Communion
Christmas Lunch for the elderly and lonely at
Dora House Day Centre, St John's Wood Road, NW8

Sunday 17th December 10.30am

Ecumenical Carol Service

Introit: Let the bright seraphim

Handel

Hymn: Once in Royal David's City
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed.
Mary was that mother mild,
Jesus Christ her little child.

He came down to earth from heaven
Who is God and Lord of all.
And his shelter was a stable,
And his cradle was a stall.
With the poor and mean and lowly
Lived on earth our Saviour holy.

And through all his wondrous childhood
He would honour and obey,
Love and watch the lowly maiden,
In whose gentle arms he lay:
Christian children all must be
Mild, obedient, good as he.

For he is our childhood's pattern,
Day by day like us he grew,
He was little, weak and helpless,
Tears and smiles like us he knew:
And he feeleth for our sadness,
And he shareth in our gladness.

And our eyes at last shall see him,
Through his own redeeming love,
For that child so dear and gentle
Is our Lord in heaven above;
And he leads his children on
To the place where he is gone.

Not in that poor lowly stable,
With the oxen standing by,
We shall see him, but in heaven,
Set at God's right hand on high;
Where like stars his children crowned
All in white shall wait around.

The Bidding Prayer

The Lord's Prayer

Reading: Genesis III, vv8-15

read by John Neale

Choir: Es ist das Heil uns kommen her Brahms
(The son of God is come to earth)

Reading: From 'The Rainbow' D.H.Lawrence

read by Hugh Whitwell

Choir: Tomorrow shall be my dancing day Trad

Carol: God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day,
To save us all from Satan's power
When we were gone astray:
O tidings of comfort and joy.

From God our heav'nly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:
O tidings of comfort and joy.

The shepherds at those tidings
Rejoiced much in mind,
And left their flocks a-feeding,
In tempest, storm and wind,
And went to Bethlehem straightway
This blessed babe to find:
O tidings of comfort and joy.

But when to Bethlehem they came,
Whereat this infant lay,
They found him in a manger,
Where oxen feed on hay;
His mother Mary kneeling,
Unto the Lord did pray:
O tidings of comfort and joy.

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface:
O tidings of comfort and joy.

Reading: Isaiah IX

read by Pam Neville

Choir: Gabriel's Message
I Sing of a Maiden

Trad
Lennox Berkeley

Reading: St Luke I

read by Julia Hunt

Choir: The Shepherds' Pipe Carol
Quem vidistis pastores

John Rutter
Poulenc

Reading: St Luke II

read by Andrew Edrupt

Choir: Hodie Christus natus est

Poulenc

Hymn: O Come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him
Born the King of Angels:
O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
Christ the Lord.

God of God,
Light of Light,
Lo! he abhors not the Virgin's womb;
Very God,
Begotten not created:
O come, etc.

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above.
Glory to God
In the highest:
O come, etc.

Reading: St Luke II, vv8-13

read by Joan Boehi

followed by readings by Kathy and Peter Boehi

Choir: The Shepherds' Farewell **Berlioz**

Reading: The Journey of the Magi **T.S.Eliot**

read by Bernard Boase

Choir: The Three Kings **Peter Cornelius**

Carol: The first Nowell the angel did say
 Was to certain poor shepherds in fields as
 they lay;
 In fields where they lay keeping their sheep,
 On a cold winter's night that was so deep.
 Nowell, Nowell, Nowell, Nowell,
 Born is the King of Israel.

 They looked up and saw a star,
 Shining in the East, beyond them far;
 And to the earth it gave great light,
 And so it continued both day and night:
 Nowell, etc.

 And by the light of that same star,
 Three wise men came from country far;
 To seek for a king was their intent,
 And to follow the star wherever it went:
 Nowell, etc.

 This star drew nigh to the north-west;
 O'er Bethlehem it took its rest,
 And there it did both stop and stay
 Right over the place where Jesus lay:
 Nowell, etc.

 Then enter'd in those wise men three,
 Full rev'rently upon their knee,
 And offer'd there, in his presence
 Their gold and myrrh and frankincense:
 Nowell, etc.

 Then let us all with one accord
 Sing praises to our heav'nly Lord,
 That hath made heav'n and earth of naught,
 And with his blood mankind hath bought:
 Nowell, etc.

Reading: From 'A Christmas Carol' **Charles Dickens**

 read by Geoffrey Marshall

Choir: In the bleak midwinter

Harold Darke

Reading: St John I, vv1-14

read by Donald Aird

Final Prayers and Blessing

Hymn:

Hark the herald angels sing
Glory to the new-born King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
Hark the herald angels sing
Glory to the new-born King.

Christ, by highest heav'n adored,
Christ, the everlasting Lord,
Late in time behold him come
Offspring of a virgin's womb:
Veiled in flesh the Godhead see,
Hail th'incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.
Hark the herald angels sing
Glory to the new-born King.

Hail the heav'n-born Prince of Peace!
Hail the Sun of righteousness!
Light and life to all he brings,
Risen with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark the herald angels sing
Glory to the new-born King.