



# PURCELL Dioclesian

complete incidental music

Emma Kirkby Patrizia Kwella  
Christopher Royall John Dudley  
David Thomas John Milne  
**Academy of Ancient Music**  
**English Chamber Choir**  
conductor  
Guy Protheroe

**St. John's Smith Square SW1**  
Director: Joanna Brendon

**Thursday 21st February at 7.30pm**

Tickets: £3.50 £2.75 £2.00 £1.25, available from the Box Office, St. John's, Smith Square, London SW1P 3HA (01-222 1061) Monday-Friday 11am-6pm, and from 6pm on the night of the concert.

Orders by post must be accompanied by a stamped addressed envelope. Cheques should be made payable to St. John's, Smith Square.

Licensed refreshments available in the Crypt before the concert and during the interval.

This concert is presented in collaboration with the City of Westminster Arts Council.

## DIOCLESIAN

### The Emperor

There is little good to be said of most of the later Roman Emperors. Diocletian has had a bad press, since most of the sources for the history of the period were either Roman, so disliked the way he removed control of the Empire from the City, or Christian, so objected to the persecution of the Church which he initiated. But his achievement in reorganising the Empire was considerable. Since the death of Septimius Severus at York in 211, there had been a succession of weak and incompetent Emperors, and a series of rebellions and frontier attacks. Diocletian changed the whole governmental structure. He established two Emperors, one in the West, the other in the East, each with a Caesar as deputy and successor. The administration and finance were reformed. But only two things about him passed into popular knowledge: the prophecy of how he would become Emperor, and his abdication.

Since the prophecy may be assumed to be a matter of legend rather than fact, it is appropriate to paraphrase Flavius Vopiscus of Syracuse, a probably fictitious historian who claims that Diocletian told the story to his grandfather. As Diocletian was paying his bill one morning in a Belgian hotel, the Druidess who was taking his money said, "Diocletian, you are much too stingy, much too mean." Diocletian replied jokingly, "When I'm Emperor, then I'll be generous." The Druidess replied, "Diocletian, don't joke, for you will become Emperor when you have killed *Aper*." [*Aper* is a not uncommon Roman name, but also the word for 'boar'.] It later happened that the Emperor Numerian, having been defeated by the Persians, was killed on his journey home by his father-in-law, *Aper*. *Aper* tried to pretend that Numerian was still alive, though too ill to be seen; but the stench of the corpse eventually betrayed him. An assembly of the army was held, at which Diocletian was acclaimed Emperor; his first act was to kill *Aper*. This was in the year 284.

With regard to his abdication, that was a more remarkable thing than it may seem to us, accustomed as we are to retired prime ministers and discussions concerning the Queen's abdication. It had not happened before, and that he could contemplate it suggests how confident Diocletian was in the stability of his achievements. After his abdication in May 305, he retired to his palace in Split, meeting suggestions that he should return to power with a demonstration of the success of his cabbages, allegedly planted with his own hands. This enabled moralists to draw examples from the great Emperor retiring to idyllic rural seclusion, cultivating his allotment; the size of his vast palace at Split only became known in England in the mid-18th century.

### The Play

The works of Beaumont and Fletcher contain a play called *The Prophetess*, now thought to be by Fletcher and Massinger; it was first performed in 1622, and revived several times later in the century. The revival of interest to us was instigated by the leading theatrical figure of the end of the century, Thomas Betterton; it took place in June 1690 and is described thus on the title page of the word-book: "The Prophetess: or, the History of Dioclesian. Written by Francis Beaumont and John Fletcher. With alterations and additions, after the manner of an Opera. Represented at the Queen's Theatre by Their Majesties Servants. . . ." The author of the adaptation is not given; it was long assumed to be Dryden; more recently Betterton himself has been favoured, but it is possible that Dryden had some involvement beyond writing a controversial Prologue which was banned after the first night. The most significant alteration to the original play was the invention of the operatic element. The art of the opera adaptor was to insert various musical sections in places where they would contribute to the overall effect (usually in conjunction with elaborate scene changes), would be dramatically relevant, but would use performers other than those acting in the play (since by this period the leading actors were not expected also to sing).

### The Music

*Dioclesian* (to use the 17th century spelling) is the first in the sequence of semi-operas with which Purcell dominated the English stage of the 1690s. It was the only one to be published at the time, in an elegant full score in 1691. It contains an often-quoted preface by the composer, and a note from the publisher claiming that subscription copies were being supplied at a loss. Perhaps that explains why subsequent works remained in manuscript, apart from individual songs, and the cut-down version of the four part-books of instrumental movements published as *Ayres for the Theatre* in 1697.

I very much doubt whether any enthusiast for 17th century drama would put the play on a list of works worthy of revival; it is Purcell's music that has made it known. It is, however, very rare for the complete music to be performed, though the Masque is more familiar. This is a pity, because not only are there fine individual movements, but Purcell has also sometimes managed to group the movements to form coherent sections.

*Dioclesian* uses the instrumental forces available at the time fully and imaginatively. In addition to strings and continuo, there are two oboes and recorders (originally the same players); these are joined by a tenor oboe and a bassoon, neither of which are prescribed in any earlier English work. There are two trumpets, and we have added a pair of timpani, since a timpanist would normally improvise a part when trumpets were used. The 1691 score (a copy of which was kindly lent me by Christopher Hogwood for the preparation of the edition for this performance) is more specific on instrumentation than many other sources of the period. But certain matters are left to the performers' discretion: e.g. how frequently the wind should double the strings, and what instruments should play continuo. Stylistically, a major problem is how much to adapt the notated rhythms to what we understand of the conventions of *notes inégales*.

The normal disposition of instruments was for there to be a small group of accompanying instruments on stage, while the main band was in a music room above, with windows opening into the auditorium. *Dioclesian* could have been performed with a continuo group, plus a pair of wind players, on stage; but some of the rubrics imply invisible accompaniment, so maybe all the instruments were above. St. John's offers no suitable raised music room, so we have not tried to reconstruct this aspect of the original performance, though in other respects, such as the use of baroque instruments and appropriate style, this performance will recreate the sound of the original performances as far as possible.

### ACT I

First Musick  
Second Musick  
Overture  
Act tune

While the audience assembled, the band played the first and second musicks. Then comes the overture, with the usual jagged opening section, followed by a fugue. There is no further music in Act I, so we pass straight to the act tune, played during the interval between acts; this one later became known with the text *O, how happy's he*.

### ACT II

Prelude, song and chorus: *Great Diocles the boar has killed*  
Song with recorders: *Charon the peaceful shade invites*  
Symphony for trumpets and violins  
Chorus: *Let all mankind the pleasure share*

Diocles (Dioclesian's name before becoming Emperor) has just killed Ape. Delphia, the Druid prophetess says "Strike musick

from the spheres". "Ha! Musick in the air!" says Dioclesian. "This is miraculous" exclaim the others present, as a symphony sounds in the air. It is not entirely clear whose soul Charon is so beautifully implored to escort to the next world; Aper has died most recently, but his victim Numerian seems more deserving.

Prelude for oboes, song and chorus: *Let the soldiers rejoice*  
Retornella for trumpets and oboes

Trio and chorus: *To Mars let 'em raise*

Retornella

Symphony for flutes, song and chorus: *Since the toils and the hazards*

Dioclesian has been invested with the imperial robes. His thoughts then turn to love (the recorder, first used to symbolise the other world, now becomes "the amorous flute"). The Prophetess, however, is displeased that Dioclesian is wooing Aurelia rather than her niece, so sends a dreadful monster. At a promise that the proposed marriage be delayed, "they who made the monster separate in an instant, and fall into a figure, ready to begin a dance of furies".

Soft musick that's played just before the Dance of the Furies  
Dance of the Furies

Act tune

### ACT III

Chaconne for recorders, two in one upon a ground

The Chair Dance

The function of the *Chaconne* in the play is not clear, but it presumably relates to some magical intervention by the Prophetess. The *Chair Dance* is a demonstration of the power of her spirits. "The figures come out of the hangings and dance: and figures exactly the same appear in their places. When they have danc'd a while, they go and sit on the chairs; they slip from 'em, and after joyn in the dance with 'em."

Song: *When first I saw the bright Aurelia's eyes*

Prelude for oboes and song: *What shall I do to show how much I love her*

Act tune

Maximilian, Dioclesian's nephew and colleague, also loves Aurelia. He is no singer, so one of the spirits sings to her on his behalf. *When first I saw* comes from a later revival of the play, and was probably intended as an alternative; but *What shall I do* is too good to omit.

### ACT IV

Soft musick before the dance

Butterfly dance

To demonstrate her power, the Prophetess "waves her wand thrice. Soft musick is heard. Then the curtain rises, and shews a stately tomb, Aurelia lying in the midst of it, on a bed of state . . . Delphia stamps, and it vanishes: behind it is seen a large cupola, supported by Termes on pedestals. The Prophetess waves her wand, the Termes leap from their pedestals, the building falls, and the Termes and Cupola are turn'd into a Dance of Butterflies.

Tune for trumpets

Song with trumpet: *Sound, Fame, thy brazen trumpet*

Chorus: *Let all rehearse*

Act tune

Dioclesian has won a battle, and enjoys a triumphant celebration.

Interval — 30 minutes

*Licensed refreshments available in the Crypt*

## ACT V

### Country Dance

Song: *Since from my dear Astrea's sight*

Dioclesian has now retired: a country dance sets the scene. The song comes from a later revival: its relevance to the play is not clear. The Act concludes with an extensive masque, put on by the Prophetess to entertain him.

### Prelude

Cupid and chorus: *Call the nymphs and the fauns from the wood*

Cupid: *Let the Graces and Pleasures repair*

Bacchanalian and Silvan: *Come, come away*

Prelude for violins and oboes

"While a symphony is playing, a machine descends, so large, it fills all the space, from the frontispiece of the stage, to the further end of the house; and fixes itself by two ladders of clouds to the floor. In it are four several stages, representing the palaces of two Gods, and two Goddesses . . . The dancers place themselves on every stage in the machine; the singers range themselves about the stage."

Chorus: *Behold, O Mighty'st of Gods*

Paspe

Two Wood Gods: *Oh, the sweet delights of love*

Faun: *Let monarchs fight*

Chorus: *Hear, mighty love*

Two Bacchanals: *Make room*

Bacchus: *I'm here, with my jolly crew*

Trio: *We'll rejoice*

Chorus: *The mighty Jove*

Dance of Bacchanals

One of Cupid's followers: *Still I'm wishing*

Canaries

A dialogue between a shepherd and a shepherdess

Dance

One of the Pleasures: *All our days and our nights*

Chorus: *Begone, importunate reason*

Solo: *Let us dance, let us sing*

Dance

Chaconne: *Triumph, victorious Love.*

Programme notes and synopsis by Clifford Bartlett, who has also edited the music for tonight's performance.

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## ECC Forthcoming Concert

Southwark Cathedral

London Bridge, SE1

Thursday 13 March 1980 at 7.30 pm

PHILIP JONES BRASS ENSEMBLE

ENGLISH CHAMBER CHOIR

Guy Protheroe conductor

music by Gabrieli, Schütz, Purcell, Verdi, Bruckner  
and others

Tickets: £2.00

at the door or in advance from 01-226 0301

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Roy Goodman *leader*  
Christopher Hirons  
Elizabeth Wilcock

*second violins*

Micaela Comberti  
Miles Golding  
Julie Miller

*violas*

Katherine Hart  
Annette Isserlis

*cellos*

Mark Caudle  
Richard Campbell

*double bass*

Barry Guy

*recorders*

David Pugsley  
Michael Copley

*oboes*

Clare Shanks  
Sophia McKenna  
Tess Miller

*bassoon*

Jeremy Ward

*trumpets*

Iaan Wilson  
Stephen Keavy

*timpani*

Robert Howes

*theorbo*

Timothy Crawford

*harpsichord and organ*

David Roblou

*management*

Heather Jarman  
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English Chamber Choir

*sopranos*

Sally Hale  
Stephanie Hickman  
Patricia King-Smith  
Susan Mills  
Shirley Noel  
Mary Tanner  
Jean Whittle  
Jane Worsley  
Elizabeth Robinson

*altos*

Blaise Compton  
Julia Field  
Susan Harris  
Cathy Lemon  
Miranda Moore  
Christine Secombe

*tenors*

Peter Adderley  
Clifford Bartlett  
David Boyd  
Alastair Forbes  
Christopher Miller  
David Murray  
Robert Scales

*basses:*

Dermot Agnew  
Andrew Aird  
Malcolm Field  
David Jordan  
Gavin King-Smith  
David Lavender  
Michael Newton  
Anthony Noakes

This concert is presented by the English Chamber Choir Society in association with the City of Westminster Arts Council. The Society also gratefully acknowledges the support of the Leche Trust.

If you are interested in joining the Choir, supporting its activities as a patron or receiving further information about forthcoming concerts, please contact the secretary: Shirley Noel, 24 Church Meadow, Ditton Hill, Surbiton, Surrey KT6 5EW. Tel: 01-398 6110

St. John's, Smith Square, SW1P 3HA

Director: Joanna Brendon

Tel: 01-222 2168 Box Office: 01-222 1061

For details of future events at St. John's, please send £2 annual subscription to the Box Office.

*In accordance with the requirements of the Greater London Council, persons shall not be permitted to sit or stand in any gangway. Smoking is permitted only in the Crypt.*

Tickets £2.50, £1.75, £1 from St. John's, Smith Square, London SW1,  
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SOUTHWARK CATHEDRAL (London Bridge), S.E.1

THURSDAY NEXT, 13 MARCH, at 8 p.m.

## Philip Jones Brass Ensemble

English Chamber Choir

Conductor: GUY PROTHEROE

Parcell, Gabrieli, Schütz, Bruckner, Verdi and others.

Tickets £2 at door, or phone 01-226 0301

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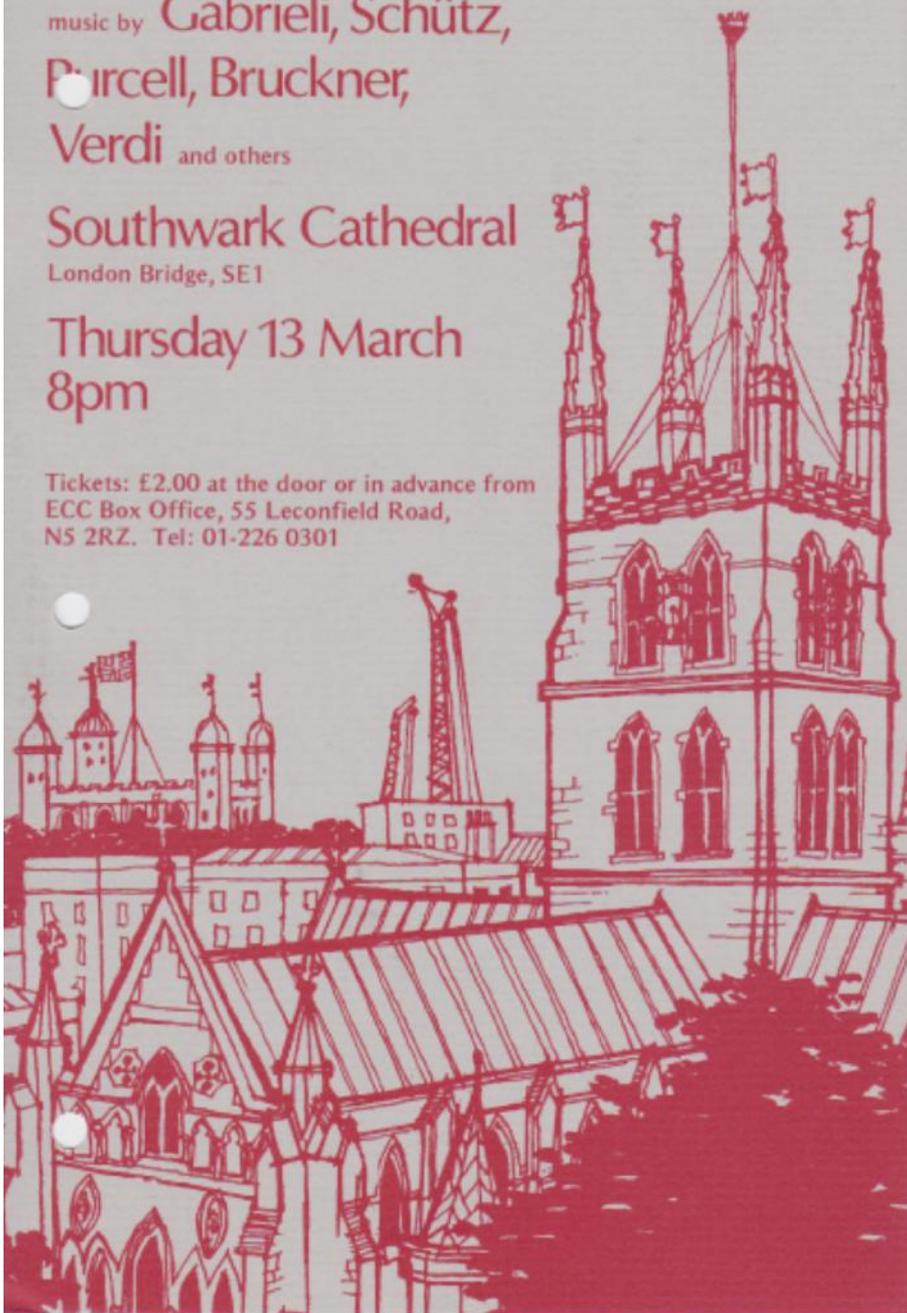
Philip Jones  
Brass Ensemble  
English  
Chamber Choir  
Guy Protheroe conductor

music by Gabrieli, Schütz,  
Purcell, Bruckner,  
Verdi and others

Southwark Cathedral  
London Bridge, SE1

Thursday 13 March  
8pm

Tickets: £2.00 at the door or in advance from  
ECC Box Office, 55 Leconfield Road,  
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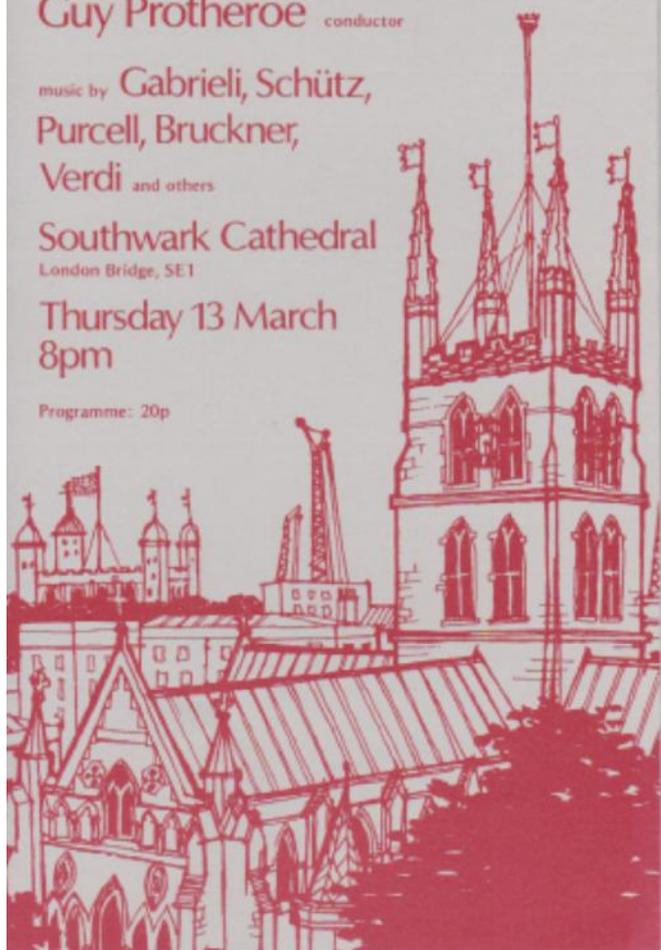
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Southwark Cathedral  
London Bridge, SE1

Thursday 13 March  
8pm

Programme: 20p



Programme

Giovanni GABRIELI 1557-1612

Hodie completi sunt

Canzona a 4

O Domine, Jesu Christe

The two motets by Giovanni Gabrieli were written for St. Mark's, Venice, exploiting the rich sonorities offered by the architecture of the building. The first, for Whit Sunday, is scored for two four-part choirs of the same range. *Today the days of Pentecost have been accomplished, alleluia.* The second uses two contrasting four-part choirs, one lower (performed tonight by solo alto and trombones), and the other higher (full choir and organ), combining at the end. The text is a Passiontide prayer: *O Lord Jesus Christ, I adore you wounded upon the Cross . . . I pray that your wounds may be the salvation of my soul.*

Giuseppe VERDI 1813-1901

Pater Noster

The text of this setting of the Lord's Prayer is not the usual one, but a Medieval Italian paraphrase by Dante. Verdi wrote it in 1880, and it was first performed at La Scala, Milan. Its music approaches the liturgical style of the *Four Sacred Pieces* he wrote in later years, and together they represent a tribute to the great Italian choral tradition of the Renaissance.

Andrea GABRIELI c1520-1586

Ricercar

Andrea was the uncle of Giovanni, and also employed at St. Mark's, Venice.

Henry PURCELL 1659-1695

Hear my prayer, O Lord

This short anthem, scored for eight voices, builds its two musical phrases up to a climax of remarkable emotional intensity. It has been suggested that it was designed to be just the opening section of a larger work, never written.

Henry PURCELL

Funeral music for Queen Mary

March

Man that is born of a woman

Canzona

In the midst of life

Thou knowest, Lord, the secrets of our hearts

When Queen Mary died from smallpox in 1694, at the age of only thirty-three, the whole nation joined in mourning, for she was much loved. Her funeral procession and ceremony at Westminster Abbey were conducted with great pomp; Purcell, as organist, contributed this instrumental and choral music to the proceedings. Eight months later the final burial sentence, *Thou knowest, Lord*, was to be heard again in the Abbey – at Purcell's own funeral.

Interval of ten minutes

Anton BRUCKNER 1824-1896

Ecce sacerdos

Locus iste

*Ecce sacerdos* is one of Bruckner's most majestic choral works, scored for choir, organ and three trombones. It was composed in 1885 for the Jubilee celebrations in the Diocese of Linz, where Bruckner had been organist for many years. The text is a responsory customarily sung at the solemn reception of a bishop in a church, while the bishop's procession makes its way to the altar. *Behold the great priest who in his time was pleasing unto the Lord.*

*Locus iste* is a simple and moving four-part setting of the Gradual of the Mass at the Dedication of a Church: *This place was made by God and is sacred beyond expressing.*

Alexander GLAZUNOV 1865-1936

In modo religioso

This short meditative piece was written around 1890, when Glazunov was first establishing his reputation outside Russia.

Anton BRUCKNER  
Virga Jesse  
Afferentur regi  
Ave Maria



*The rod of Jesse has burst into flower; a virgin has brought forth God and man. God has restored peace, reconciling within himself the lowest and the highest. The music moves in long-drawn passionate phrases from deep spiritual longing to eventual calm resolution.*

*After her shall virgins be brought to the king: her neighbours shall be brought to Thee with gladness and rejoicing. Both Afferentur regi and Ave Maria were written in 1861, the year Bruckner became organist at Linz Cathedral, and they marked his return to composition after a break of nearly five years. The trombone parts were a later addition. The Ave Maria is a seven-voice setting of the prayer to the Virgin: Hail Mary, full of grace, the Lord is with thee . . . Holy Mary, pray for us sinners now and at the hour of our death. Amen.*

Samuel SCHEIDT 1587-1654  
Courant dolorosa  
Galliard battaglia

Scheidt was a contemporary of Schutz and a pupil of Sweelinck. He spent his life in the German city of Halle, where he became famous as an organist and teacher.

Heinrich SCHUTZ 1585-1672  
Psalm 84: Wie lieblich sind deine Wohnungen  
Psalm 100: Jauchzet dem Herrn, alle Welt

In this setting of Psalm 84, scored for two choirs, one high and one low, Schutz paints every detail of the poetic text, from the running quavers of the swallow's flight to the dark chromaticism of the vale of woe. *O how amiable are thy dwellings, O Lord of Hosts . . .* Psalm 100 is another double-choir-motet, the second choir marked 'echo', and there is much play of antiphonal contrasts. *O be joyful in the Lord, all ye lands . . .*

## ENGLISH CHAMBER CHOIR

### sopranos

Anne-Marie Curror  
Sally Hale  
Stephanie Hickman  
Patricia King-Smith  
Ann Manly  
Shirley Noel  
Jean Whittle\*  
Jane Worsley

### altos

Blaise Compton  
Julia Field\*  
Susan Harris  
Cathy Lemon  
Miranda Moore  
Christine Secombe

### basses

Andrew Aird  
Gavin King-Smith  
David Jordan  
David Lavender\*  
Michael Newton  
Antony Noakes

### tenors

Peter Adderley\*  
Clifford Bartlett  
Alastair Forbes  
Christopher Miller  
David Murray  
Robert Scales

### organ continuo

Ian Curror

\*soloists in Purcell Funeral music

## PHILIP JONES BRASS ENSEMBLE

### trumpets

Philip Jones  
James Watson

### trombones

John Iveson  
Roger Brenner  
Peter Harvey

The English Chamber Choir is administered by the ECC Society, which is registered under the Charities Act, 1960. The Society is affiliated to the National Federation of Music Societies, which gives support with funds provided by the Arts Council of Great Britain.

If you are interested in joining the Choir, supporting its activities as a patron or receiving further information about forthcoming concerts, please contact the secretary: Shirley Noel, 24 Church Meadow, Ditton Hill, Surbiton, Surrey KT6 5EW. Tel: 01-398 6110

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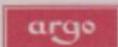
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THE WISE

AND THE MUSIC

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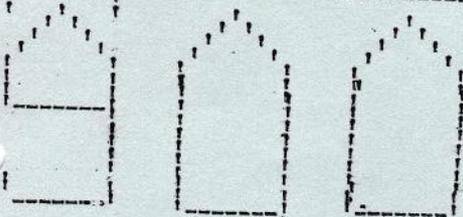
SATURDAY, 26TH APRIL, 1980 1980

7.30 pm.

IN THE CHURCH  
of

ST. MARY

THE VIGIL



EAST  
BARNET

ADMISSION BY PROGRAMME £1

CONCERN

conductor

GABRIEL WOOLF - reader

o clap your hands	Ralph Vaughan Williams
The Church and its dedication	
Locus iste (this place was made by God)	Plainsong
Folk - the mediaeval village	
This worldes joie	Arnold Bax
Summer is icumen in	Anon. (c. 1260)
The great forest	
Sir Eglamore	Trad.
The history of the fair	
Fine knacks for ladies	John Dowland
A Puritan disapproves of it	Ben Johnson
Two old rounds	Trad.
The fair involves the Church	Philip Stubbes
Brigg Fair	arr. Percy Grainger
Barnet goes to war: the peasants riot (1381)	
The Battle of Barnet (1471)	
The Battle	William Byrd
The Battle, and the death of Warwick the Kingmaker	Shakespeare
We be soldiers three	Ravenscroft
The Vicar and the local worthies defy Boney	
Come if you dare	Henry Purcell

INTERVAL - ten minutes

Programme devised and composed

Your applause is invited but for the sake of continuity you are requested



This programme has been devised not only to illustrate the progress of music, verse and prose through the past nine hundred years to the present day, but to relate it to the history of the locality of Barnet. Research for this was undertaken by Blaise Compton, a member of the choir, who also was responsible for the original material.

We are grateful to the members of the English Chamber for giving their services to this celebration of the nine hundredth anniversary of the church.

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FESTIVAL ACTIVITIES for the next three months include:

- MAY 11TH - The Beating of the Bounds of the Parish. (details of the route, etc. will be given in the local press).
- \*\*\*JUNE 7TH - Concert in this church by the choir of St. Albans Abbey
- JUNE 21ST- Village Fayre in Oakhill Park.
- JUNE 30TH - Exhibition of church treasures and documents. dating from the 16th century - in this church.
- JULY 5TH- \*\*\*JULY 5TH - Organ recital by Andrew McIntyre, organist of this church.

\*\*\*Enquiries and bookings for these concerts should be made to 140, Osidge Lane, London, N14 - telephone 01-368-7709.

WE THANK YOU FOR YOUR INTEREST AND SUPPORT.

## THE ENGLISH CHAMBER CHOIR

The English Chamber Choir was founded in 1971 by the conductor David Measham. Guy Protheroe became Choirmaster in 1973 and since then has conducted the Choir in numerous performances in major London concert halls, at several leading festivals and on BBC television.

The Choir has a wide repertoire ranging from the 16th century to the present day, with a particular emphasis on music by English composers, and the rich, full-bodied sound of the Choir has proved particularly well-suited to the Romantic choral repertoire of the 19th and early 20th centuries. In contrast, the Choir is also well-known in the world of pop music, having appeared in both the concert performances and recordings of "Tommy", Rick Wakeman's "Journey to the centre of the Earth" and "King Arthur" and Vangelis' "Heaven and Hell".

Membership of the Choir is made up of amateur singers of a high standard, selected by audition and possession, in addition, to vocal skill, a high degree of general musicianship. The average age of the singers is under 30; many of them have joined the Choir on coming to London to pursue their careers on leaving University, where they have gained already much experience of choral singing, and several have undertaken some professional musical training. On most occasions, soloists are drawn from among the Choir.

### SOPRANOS

Judith Barker	Patricia King-Smith
Elizabeth Bengier	Ann Manly
Anne-Marie Curror	Susan Mills
Susan Hale	Shirley Noel
Stephanie Hickman	Jean Whittle

### ALTOS

Blaise Compton	Susan Harris
Marjorie Dickens	Cathy Lemon
Julia Field	Christine Secombe

### TENORS

Peter Adderley	Alastair Forbes
Clifford Bartlett	Chris Miller
David Boyd	David Murray

### BASSES

Andrew Aird	David Lavender
David Jordan	Michael Newton
Gavin King-Smith	Tony Noakes

ABOUT

SOME OF THE

PERFORMERS .....

DON'T KNOW WHAT  
PROGRAMME THIS  
WENT WITH.  
BARNET?

### GUY PROTHEROE

Guy Protheroe won a scholarship to Magdalen College, Oxford, where he gained an Honours degree in music in 1969. He continued his performing studies at the Guildhall School of Music. He first came to prominence as a conductor in 1971 on forming the contemporary music ensemble Spectrum, with which he has appeared in subsequent years throughout England, many times in London at the South Bank, at leading festivals, abroad in Holland and Germany, and on radio both on BBC Radio 3 and foreign stations.

He now conducts a wide variety of choirs and instrumental groups in music from over five centuries, but has gained his widest reputation in the field of contemporary music, both classical and pop. He has conducted and arranged for many international hit records, concerts and television performances by leading pop artists including The Who, Rick Wakeman, Vangelis and Demis Roussos. Recent engagements on the classical side have included a fortnight's tour of England for the Arts Council Contemporary Music Network conducting the Australian pianist Roger Woodward and the Philip Jones Brass Ensemble in music by Xenakis and Gehlhaar.

At the opposite musical extreme Guy Protheroe is noted for conducting early music, from Monteverdi and Handel in the Queen Elizabeth Hall to annual appearances in the Greenwich Festival in programmes of Elizabethan poetry and madrigals with distinguished readers like Gabriel Woolf.

Since 1973 Guy Protheroe has been conductor of the English Chamber Choir appearing in the major London Concert halls and at leading English Festivals often together with professional instrumental groups, including the Choir's own chamber orchestra, the English Chamber Choir Players.

Guy Protheroe also writes extensively on music, especially for broadcasting.

### IAN CURROR

Born in Southampton, Ian Curror was educated at Purley Grammar School and as a Junior Exhibitioner at Trinity College of Music before going to the Royal College of Music to study with John Birch. Whilst at the College he won the Geoffrey Tankard Organ Prize and gained his Associateship with Honours. He has also studied with Flor Peeters (on a British Organ Masterclass Scholarship to Mechelen Cathedral, Belgium) and Nicolas Kynaston. He was the organist of churches in London and Tunbridge Wells before being appointed Organist of the Royal Hospital, Chelsea in 1974, the fourteenth organist since 1693 and the first man to hold the post since 1823. Among his predecessors is the music historian, Charles Burney, father of the diarist, Fanny Burney.

Apart from giving recitals as a soloist, other musical activities include accompanying, broadcasting, teaching and examining at the Royal College of Music (where he is a Professor) and conducting two London choirs.

Ian Curror is a Fellow of the Royal College of Organists and a prize-winning holder of the R.C.O. choir-training diploma.

**ROYAL ALBERT HALL**

General Manager: Anthony J. Charlton

**B.B.C. RADIO 3**

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**A Great Musical Occasion**

**Gothic Symphony**

*by*

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**with 800 performers**

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**Shirley Minty** (Contralto) **David Thomas** (Bass)

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**SUNDAY 25th MAY 1980 at 7.30 p.m.**

Tickets on sale from 12th April: £1.00 £2.00 £2.75 £3.50 £4.50 £5.50  
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# THE HAVERGAL BRIAN SOCIETY

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## Havergal Brian – a brief biography

Havergal Brian was born on 29 January 1876 into a working-class Potteries family in Dresden, Staffordshire. He gained his first musical experience in church choirs and after leaving school at the age of 12 he was in some demand as a church organist; he also played in local bands. He gained a thorough theoretical grounding from a local teacher, but was virtually self-taught in composition. Nevertheless, he seems to have dedicated himself very early to a composer's life and during the first decade of the 20th century began to make a name for himself.



His music was warmly admired by Elgar, works of his were played by such conductors as Henry Wood and Thomas Beecham, and for a number of years he and his family received the financial support of a wealthy Staffordshire businessman so that Brian would be free to compose. This life of material wealth and growing fame came abruptly to an end, however, just before the outbreak of World War One, when a complex of personal crises forced Brian to leave his home and family for London, where he failed to consolidate the reputation he had gained; for many years he supported a growing second family with a series of menial jobs, often in some poverty.

By the late 1920s Brian gained an assistant editorship on the magazine *Musical Opinion* and the worst days of hardship were over. During all these years he had continued to compose in his spare time, but the musical world had long since passed him by. Through his work for *Musical Opinion* he was better informed than many British composers about the latest Continental developments, but the musical establishment both in England and abroad, apart from his close friend, Sir Granville Bantock, knew nothing of what he was doing. This, although Richard Strauss (to whom Brian's *Gothic Symphony* is dedicated) took him seriously, and although Sir Donald Tovey was moved to write of Brian in 1934 that 'even for the recognition of his smaller works he is being made to wait . . . far longer than is good for any country whose musical reputation is worth praying for'.

With the death of Bantock in 1946, Brian was virtually in complete intellectual isolation until the early 1950s, when his work came to the attention of a young BBC music producer named Robert Simpson. Starting with Brian's 8th Symphony in 1954, Simpson gradually brought about over the next 25 years increasing performances, mostly in radio broadcasts, which began to initiate a recognition of Brian's achievement.

The composer moved from London to Shoreham-by-Sea, Sussex, in 1958, where he embarked upon a final, immensely rich, 10-year Indian Summer of composition, which included no fewer than 20 symphonies. Even after he ceased the creation of original works in 1968 he retained full mental vigour until he died as the result of a fall on 28 November 1972, two months short of his 97th birthday.

### The Music

Brian's output comprises a large body of orchestral music including 32 symphonies; five operas; some large-scale choral works; a great many part-songs and solo songs; a small amount of piano music and a few works in other genres – though several pieces, major ones included, are missing. Only a few of his most important works have been published, notably by Cranz & Co. in the 1930s and latterly by Musica Viva; a significant number even now have never been performed, and many have yet to be heard in public.

Like that of many composers, his oeuvre can be divided very approximately into three periods. The first lasted from before the turn of the century until the end of World War One, and is characterised by two parallel, contrasting and often cross-fertilising modes of expression; one a bumptious, irreverent vein of humour and satire in works like his *First English Suite* and the orchestral 'comedy overture' *Dr. Merryheart*, and the other a tragic and heroic nobility. The latter more often came to the fore in large-scale dramatic cantatas, but is equally present in a piece like the orchestral tone-poem *In Memoriam*. Brian's 'first period' fittingly came to a close with the largest and finest expression of his satirical element, the opera *The Tigers*, which pokes fun at war, patriotism and soldiering in a manner deeply unfashionable for its time.

*The Tigers* must have got something out of Brian's system, for he now embarked upon a series of compositions sufficiently different in emotional content and means of expression to be regarded as a 'second period'. After writing some of his most searchingly expressive songs and part-songs (genres he virtually renounced forthwith), he returned with a new depth and intensity to his vein of grandeur and seriousness. The work in which he first gave full reign to this became his most famous and notorious – the *Gothic Symphony*, probably the largest symphony ever composed, which eventually gave him his greatest public triumph at its first professional performance in 1966, and which was most responsible for the damaging and undeserved reputation he acquired as an eccentric composer of huge and unperformable works. In fact, it is a creation of great seriousness of purpose, in which the inspiration of Gothic architecture, expressed in the text of the Latin *Te Deum*, combines with elements from the whole history of Western music from mediaeval plainsong to the 20th century to form a vast and immensely varied musical fresco.

The *Gothic* was the crucial work of Brian's career, composed when his day-to-day life was at its most impoverished, and stands as a watershed. Four more symphonies and a violin concerto – major works by any standards – followed in the 1930s, and his 'second period' drew to a close with the composition from 1937 to 1944 of his huge setting of Acts 1 and 2 of Shelley's *Prometheus Unbound*. He seems to have regarded this as his masterpiece and the climax of his life's work, but he experienced a renewed onset of creativity in 1948 after four years' silence. An early fruit of this 'third period', the one-movement Symphony No. 8, represented by far his most radical approach to symphonic form at that time. His style, grown to maturity through many years of private exploration, was now vastly different from that of any of the surviving members of his own generation.

In the 24 symphonies which followed No. 8 and which, with his four late operas *Turandot*, *The Cenci*, *Faust* and *Agamemnon*, were by far the most important products of his 'third period', he continued his uniquely wide-ranging exploration of the possibilities of the form, in harmony, linear structure and orchestration. In common, however, with most genuinely original artists, this approach seems to have been the natural form of expression for his creative personality, and not a self-conscious imposition. Though he often worked with vestiges of traditional structures, his symphonic language is most often rooted in a highly allusive kind of metamorphosis through developing variation which amounts almost to a musical 'stream of consciousness'. The products of this language are amazingly diverse in their procedures and atmosphere, and they display a trend to ever greater concentration of thought as well as an almost paralleled capacity for self-renewal at the most fundamental creative levels. The music of Brian's 80s and 90s, therefore, far from being a nostalgic swan-song or an old man's trifling, in fact forms the most forward-looking, original and satisfying body of music in his entire output.

### Discography

Symphonies Nos. 10<sup>1</sup> (1954) & 21<sup>2</sup> (1963). Leicestershire Schools Symphony Orchestra, conducted by James Loughran<sup>1</sup> & Eric Pinkett<sup>2</sup>. Unicorn RHS 313 (1973); re-issued as UNS 265 (Summer 1980).

Symphony No. 22<sup>1</sup> (1964-5), *Psalm 23*<sup>2</sup> (1901, reconstructed 1945), *English Suite No. 5 'Rustic Scenes'*<sup>3</sup>. Paul Taylor (tenor)<sup>2</sup>, Brighton Festival Chorus<sup>2</sup>, Leicestershire Schools Symphony Orchestra 1-<sup>3</sup>, conducted by Laszlo Heltay 1,<sup>2</sup> & Eric Pinkett<sup>3</sup>. CBS Classics 61612 (1975) (deleted).

Symphonies Nos. 6 (1948) & 16 (1960). London Philharmonic Orchestra, conducted by Myer Fredman. Lyrita SRCS 67 (1975).

*Festival Fanfare* (1967) (c/w works by Bliss, Benjamin, Elgar, etc.) 'Jubilant Brass'. Locke Brass Consort, conducted by James Stobart. RCA RL 25081 (1977).

Fanfare from the Banqueting Scene from *The Cenci* (1952) (c/w works by Copland, Walton, Jolivet, etc.). Philip Jones Brass Ensemble. Argo ZRG 870 (1977).

*English Suite No. 4 'Kindergarten'* (1921?) (c/w works by Delius, Arnold, etc.). George Heriot's School, Edinburgh, First Orchestra, conducted by Martin Rutherford. (Available from the School @ £4.50; cheques payable to GHS MAG) (1977).

Symphonies Nos. 8 (1949) & 9 (1951). Royal Liverpool Philharmonic Orchestra, conducted by Sir Charles Groves. HMV ASD 3486 (1978).

Orchestral Works, Vol. 1: *English Suite No. 1* (1899, 1903-4), *Doctor Merryheart* (1911-12), *Fantastic Variations on an Old Rhyme* (1907). Vol. 2: *In Memoriam* (1910), *For Valour* (1902), *Festal Dance* (1908). City of Hull Youth Orchestra, conducted by Geoffrey Heald-Smith. Cameo Classics GOCLP 9010 & 9012 (1980). (Vol. 3, including the *Burlesque Variations on an Original Theme* (1903), will follow in Winter 1980/81.)

### Select Bibliography

EASTAUGH, K., *Havergal Brian: the making of a composer*, Harrap, 1976 (£10).

FOREMAN, R. L. E. (ed.), *Havergal Brian: a collection of essays*, Triad Press, 1969 (out of print).

FOREMAN, R. L. E., *Havergal Brian and the performance of his orchestral music*, Thames Publishing, 1976 (out of print).

MACDONALD, M., *Havergal Brian: perspective on the music*, Triad Press, 1972 (out of print).

MACDONALD, M., *The symphonies of Havergal Brian. Vol. 1: Symphonies 1-12*, Kahn & Averill, 1974 (£4.25). *Vol. 2: Symphonies 13-29*. Kahn & Averill, 1978 (£6.25). (A third volume will follow in Winter 1980/81.)

NETTEL, R., *Ordeal by music: the strange case of Havergal Brian*, OUP, 1945 (out of print).

NETTEL, R., *Havergal Brian: the man and his music*, Dobson, 1976 (£7.50).

TRUSCOTT, H. and RAPOPORT, P., *Havergal Brian's Gothic Symphony: Two Studies with How the 'Gothic' Symphony came to be written by Havergal Brian*, The Havergal Brian Society, 1978 (£6.95; £4.75 to HBS members).

### Published Scores

The *Gothic Symphony* (study score) and *The Tigers* (vocal score) are published by Crazz & Co., 1 Montague St., London WC1.

All enquiries concerning other works of Havergal Brian, both published scores and scores and parts for hire, should be directed to Musica Viva, 262 King's Drive, Eastbourne, East Sussex, BN21 2XD.

### The Havergal Brian Society

The Society is possibly the third of the name which has existed; it seems that one was formed after the publication of *Ordeal by Music*, the first biography of the composer, and another was certainly in existence in the early 1960s. The present Society was founded on an informal basis by Martin Grossel and James Reid Baxter in 1974. David Brown took over as acting Secretary in June 1976 and by the beginning of 1977 the membership had grown sufficiently to necessitate a more formal structure; the Society's first General Meeting was held in January of that year. The Society's Constitution was ratified at the January 1978 Annual General Meeting and charitable status was granted in June 1978. The Society's current Officers and Committee are: David Brown (Secretary), Gerard Cunliffe (Chairman), Godfrey Berry (Treasurer), Martin Anderson (Publicity & P. R. Officer), John Grimshaw, Ted Heaton, Stephen Reece (Committee).

### Aims and Objectives

- (1) To act as an information source for all about the composer and his work.
- (2) To gather together as much information as possible about the whereabouts of Brian's missing scores - most importantly the full score of *Prometheus Unbound*. As the result of a reward offer made by the Society, the full score of *The Tigers* was located and recovered in December 1977.
- (3) To advise and assist prospective performers in their choice of works and, where necessary, the acquisition of performing materials.
- (4) To arrange and/or sponsor recitals, recordings and concerts including Brian's music. Piano and song recitals have been given, and the Society has wholly sponsored the City of Hull Youth Orchestra's recordings of Brian's early orchestral works (see discography).
- (5) To publish original material on Brian and his music. A regular *Newsletter* is issued, and a book about the *Gothic Symphony* has been published (see bibliography). The Society's next major project is an extended anthology of Brian's own writings on music and musicians.

*Profile of Havergal Brian courtesy of John Goldblatt*

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To: David Brown, Secretary, The Havergal Brian Society,  
33 Coopers Road, Little Heath, Potters Bar, Herts EN6 1JQ. Tel. Potters Bar 42237.

I apply for membership of The Havergal Brian Society.

Name (block capitals please)                      Address (block capitals please)

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Tel. no. \_\_\_\_\_

I enclose a cheque/P.O. for £5 in payment of my subscription to December 1981  
(Overseas: £8 surface; £10 air mail)

It would be interesting and helpful for us to know (a) how you first became interested in Havergal Brian's music and (b) how you first heard about the existence of The Havergal Brian Society.

# ECC

20th May 1980

## 1. HAVERGAL BRIAN

Saturday 24 May - Sobell Sports Centre 1000-1300 1430-1730

There is parking space at the Centre.

Our seats will be labelled 2/D.

Light refreshments will be available at the Centre during the morning and afternoon breaks but not at lunchtime. We are all invited to Guy and Ann's between the morning and afternoon rehearsals. The address is 55 Leconfield Road, N.5., and it is about five minutes' drive from the Sports Centre (directions to follow). Food will be provided and you are welcome to bring wine/beer etc. If you would like to come, it would be helpful if you could let Ann know by Friday, either direct (226 0301) or through me.

Sunday 25 May - Royal Albert Hall 1500-1800 Concert at 1930  
Choir 2/D will be sitting in Rows 10 - 13 (Behind cross-gangway),  
Orchestra West. Dress - DJ/Long black.

## 2. FUTURE CONCERTS

Two day-time concerts have been suggested for the quite near future:

Sunday 29th June (morning) - taking part in a service at St. Cyprian's Church

Wednesday 2nd July (lunchtime) - a concert in Marylebone Parish Church

We would probably perform items from the programme for Ayott (28 June). It would be helpful if you could consider whether you would like to/are able to do these dates and let Ann, Christine or myself know.

*Shirley*

**english chamber choir**

administered by the English Chamber Choir Society (President - David Measham) which is registered as a charity under the Charities Act 1960 and affiliated to the National Federation of Music Societies

# Havergal Brian's 'Gothic' mountain looms into view once more

Havergal Brian worked on his Gothic Symphony between 1919 and 1927, and for more than thirty years afterwards its history was of non-performance. Indeed Sunday's hearing in the Royal Albert Hall, broadcast live on Radio 3, will be only its fourth. Down all the years it captured the enthusiasm of Beethoven and Henry Wood, but the financial and logistical problems defeated even the former's blithe ingenuity: in the Thirties Eugene Goossens had all the performing material sent to him in Cincinnati and, when the money evaporated, dispatched the van-load to Koussevitzky in Boston, where it vanished: Carl Nielsen is known to have read the score when on the panel of an international competition for symphonies; the Gothic ultimately being disqualified because of its choral finale.

It is said that the Gothic was partly inspired by a remark made to Brian by Wood to the effect that it was a pity nobody ever used some of the rarer orchestral instruments—heckel, phone (bass oboe), contrabass clarinet and so on. Brian, who usually took no notice at all of what anybody else thought, set off on his dogged musical journey. The outcome was a work lasting almost two hours and culminating in a gigantic setting of the *Tu Domine*. On Sunday the BBC—which had to draw a practical line somewhere—will be using more than 500 adult singers, including four soloists as well as 48 professionalists affixing the choirs, 100 children and an orchestra of 156, including 18 brass players and four timpanists in the auditorium. If every last one of Brian's exorbitant demands had been taken literally, the orchestra would have been around 200.

Twenty years ago the Gothic Symphony met its first piece of luck. Bryan Fairfax, conductor of the amateur Polyphonia Symphony Orchestra, had booked the Central Hall, Westminster, and was looking for something big to do. He went in search of advice to Robert Simpson, BBC producer, composer and selfless champion of other neglected men's music. Simpson happened to have a score of the Gothic in his office. Fairfax had not even heard of it, and studied the score apparently with some astonishment. On June 24, 1961, he gave the world premiere. Advocates of the work hankered all the more for a professional performance. The cost of the telephone calls and minutes and discussions within the BBC—or so the cynic might suggest—would practically have paid for one. It was at last scheduled for a joint venture by the Royal Liverpool Philharmonic and the BBC Northern in Liverpool Cathedral in 1966, to celebrate the composer's nineteenth birthday, but the promise of funds was withdrawn. Dangerously late for adequate preparation, the BBC had a change of heart: its own BBC Symphony Orchestra was free for three days that October, when Sir Adrian Boult conducted the Gothic in an Albert Hall packed with people not many of whom can have forgotten the occasion.

Since then there have been two other shots at the Gothic, an amateur presentation at Stoke-on-Trent and a performance of the first three (orchestral) movements under Sir Charles Groves in the Royal Albert Hall. All concerned wanted to do the whole work but ironically, by the time the necessary finance was secure, it was too late to prepare the choirs. About 18 months ago, however, the idea took root again within the BBC, and Simpson, who produces the best performing performance, has been working on it ever since. There were snags along the way: an easy life would be quite alien to the Gothic. The BBC's own symphony orchestra was to be away on tour at the only possible time. The London Symphony Orchestra was hired. Sir Charles Mackerras, suffering from overwork, had to withdraw from his commitment to conduct. Here came another stroke of luck, for Simpson, who had worked with the Danish conductor Ole Schmidt on the LSO recording of all Nielsen's symphonies, believed

his exuberant personality and humour would be ideal for steering the huge forces through this minefield of a symphony. Schmidt it was and is.

The difficulty of performance—quite apart from finance—lies in a stylistic complexity which combines the hardest of old and new. At one point the choirs are singing unaccompanied, in more than 30 parts. As the final vision of calamity approaches, before the hushed plea "let me never be confounded", six timpanists with 22 drums are playing a virtuosic antiphonal solo. The list of pitfalls could be a long one, the list of flaws scarcely shorter—though perhaps only when the piece is studied in cold blood. The experience of 1966 suggests the Gothic Symphony can have a shattering impact while it is actually happening, and that is not a bad criterion for living music.

It is the sheer unreasonable excess of the composer that divides most of the musical world into those who think he was a genius and those who dismiss him as a fool. Simpson, however, makes a calm assessment: "At his best he was a composer of originality which is not surpassed in this country. At his worst he couldn't be worse." During the 1966 performance Simpson sat next to Brian and, as soon afterwards as he could trust himself to speak, gently suggested that the composer should go on to the platform. Brian, having listened to a proper professional performance of his *megaron* opera 21 last, almost 40 years on, slowly stood up. His only comment was: "If gets you behind the knees, all this sitting down." The tiny old man, in brown suit and brown boots, stood motionless before us, unswayed by such an oration as is given by few musicians to hear. His face was expressionless. Simpson recalls, "But he said later that it was the greatest moment of his life."

Christopher Ford

## Economy at the keyboard

Kempff

Festival Hall,

LSO/Schmidt\*

Albert Hall

### Max Harrison

Wilhelm Kempff varied a common pattern in his Beethoven sonata recital yesterday afternoon by playing not the last three works in this series but, for op 110 substituting the youthful op 7 work of 1796-97. In principle this made a welcome change, yet raised the question of whether any of the early pieces can now challenge him sufficiently.

The first movement's lack of excitement could be politely described as being expressive of "Olympian calm", but seemed to me very much a penny plain reading, with few nuances and not even much tone on the thick repeated chords.

The *Largo* had some beautifully cultivated sounds yet was hardly *con gran espressione*, as Beethoven asked. Op 7's other two movements were similar, the pianistic personality evident in the interpretations being strong, yet the result too urbane for Beethoven's youthful ardours.

His op 110 Sonata obviously raises more searching questions and Mr Kempff made the *Vivace* calm and pure like a still pool in summer. The *Prestissimo's* controlled agitation was the more potent for the characteristic delicacy of some of the playing, and the mood of the first movement was reflected in the finale's variations. Such music suits Mr Kempff's methods best and there was some deeply touching playing here.

The extreme economy of his stance at the keyboard was nowhere more evident than in the first movement to the

Sonata op 111, where a large tone and some notably steep crescendos were produced with little apparent effort. This is not to say there were no accidents, both here and in the other performances, but minor lapses were expertly covered. All the same, the *Arietta* was more successful, its atmosphere of profound introspection being perfectly sustained.

There could be no starker contrast to such intimacies than the vast resources convened later in the evening for Hayergal Brian's "Gothic" Symphony. Eight hundred performers were advertised and the participatory groups were too numerous to mention, although the basis was provided by the London Symphony Orchestra under Ole Schmidt.

\* The "Gothic" Symphony brought together two projects of Brian's, a work on Goethe's *Faust* and a setting of the *Te Deum* in what was intended as a symphonic vision of the Gothic age. To judge by the programme notes, however, he intended it to contain much more, in fact everything, and that is probably the root of the trouble. The vast size—it goes on for the greater part of two hours—is typically late-Romantic, but the claim that Brian intended it, along with the other things, as a tribute to all the music that had influenced him points to another problem.

In fact, the "Gothic" Symphony echoes all that other music, its general style being nondescript, despite the extravagant means employed that are the basis of its hearsay reputation yet which are irrelevant in the light of its unoriginal musical thought.

The performance was a devoted one, yet as the management had thoughtfully seated me on the extreme left—in the Albert Hall, too—I must have got a false idea of the balance.

AYOT ST. LAWRENCE FESTIVAL

June 7 - 29th 1980

Sat 7	PHOENIX Conductor David Whitter MID HERTS RECORDERS Conductor Herbert Herson The Church - 8.0 p.m.	Thurs 19	BINGO Prizes/Refreshments 20p Old Rectory - 7.30 p.m.
Sat 7	BARN DANCE Bar & Refreshments Bottom Farm, Codicote 8.0 p.m. £1.50p.	Sat 21	HARPSICHORD CAMERATA Conductor Robert Gould Works by Tellemann & Vivaldi The Church - 8.0 p.m.
Sun 8	SPONSORED PLT WALK Special Blessing for Pets and Owners at Church 12 noon	Sun 22	BARBICAN MUSIC GROUP The Church - 3.30 p.m.
Sat 14	GYMKHANA Church Field - 10 a.m.	Wed 25	RECITAL BY LOCAL MUSICIANS The Church - 8.0 p.m.
Sat/ Sun 14/ 15	EXHIBITION & SALE OF PAINTINGS by local artists The Church 12 - 6.0 p.m. Admission free	Sat 28	ANTIQUE & BRIC-A-BRAC AUCTION Viewing 10 - 1.0 p.m. Ploughmans Lunches Auction 2.0 p.m. Ayot House
Sun 14	STALLS ON THE GREEN Corn Dolly Making Blacksmith, Bric-a-Brac Produce Stall & Exhibition of Farm Tools of the Past	Sat 28	CLAY PIGEON SHOOT Bibbs Hall Farm
Tues 17	WHIST DRIVE Prizes and Refreshments Old Rectory - 7.15 p.m. 5Op.	Sat 28	* ENGLISH CHAMBER CHOIR English Choral Music The Church - 8.0 p.m.
		Sun 29	TOUR OF GARDEN, LECTURE AND TEA Ayot Manor - 3.0 p.m. by ticket £5.

IN AID OF AYOT ST. LAWRENCE CHURCH RESTORATION FUND  
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Admission to musical events in the Church will be free but  
a collection will be taken in aid of the Fund.

Enquiries - Mrs. S.A. Mason Pearson, Ayot House, Ayot St. Lawrence.  
Tel: Stevenage 820766.

The Palladian Church

of

Ayot St. Lawrence

ENGLISH CHAMBER CHOIR

Guy Protheroe (conductor)  
Ian Currer (organ)

Saturday 28th June 1980  
7.30 p.m.

Hear my prayer, O Lord  
Remember not, Lord, our offences  
Jehovah, quam multi sunt hostes mei

Henry Purcell  
(1659-1695)

Diapason movement (organ)  
Thou visitest the earth  
Lord, let me know mine end

Maurice Greene  
(1695-1755)

Gavotte in A minor (organ)  
Thou wilt keep him in perfect peace

Matthew Camidge  
(1758-1844)

Lift thine eyes  
I waited for the Lord

Samuel Sebastian  
Wesley (1810-1876)

Felix Mendelssohn  
(1809-1847)

In exitu Israel

Samuel Wesley  
(1766-1837)

INTERVAL

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Linden Lea	Ralph Vaughan Williams (1872-1958)
Lay a garland	Robert Lucas Pearsall (1795-1856)
Brigg Fair	Percy Grainger (1882-1961)
Pastorale (organ)	Charles Wesley (1766-1837)
Ah, heav'n If I my Celia	John Blow (1649-1708)
Evening Hymn	Henry Purcell (1659-1695)
3 Elizabethan Part-songs	Ralph Vaughan Williams (1872-1958)
1. Sweet Day (Herbert)	
2. The Willow Song (Shakespeare)	
3. O Mistress Mine (Shakespeare)	
Elegy (organ)	William Walton (b.1902)
This worldes joie	Arnold Bax (1883-1953)

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ENGLISH CHAMBER CHOIR

Sopranos

Anne-Marie Curror  
Patricia King-Smith  
Ann Manly  
Sue Mills  
Tessa Murray  
Shirley Noel  
Jean Whittle

Altos

Blaise Compton  
Sue Harris  
Mary Lawrence  
Cathy Lemon  
Miranda Moore  
Christine Secombe  
Jane Whitworth

Tenors

Peter Adderley  
David Boyd  
Alastair Forbes  
Chris Miller  
David Murray

Basses

Clifford Bartlett  
Gavin King-Smith  
Harold Kirkwood  
Michael Newton  
Tony Noakes  
Robert Wilson

# St. John's, Smith Square, SW1

Director: Joanna Brendon



Tuesday 9th December at 7.30

Lillian Watson

Julian Pike

Linda Hirst

David Wilson-Johnson

## English Chamber Choir & Players

Guy Protheroe  
conductor

Haydn

Harmonie Mass

Mozart

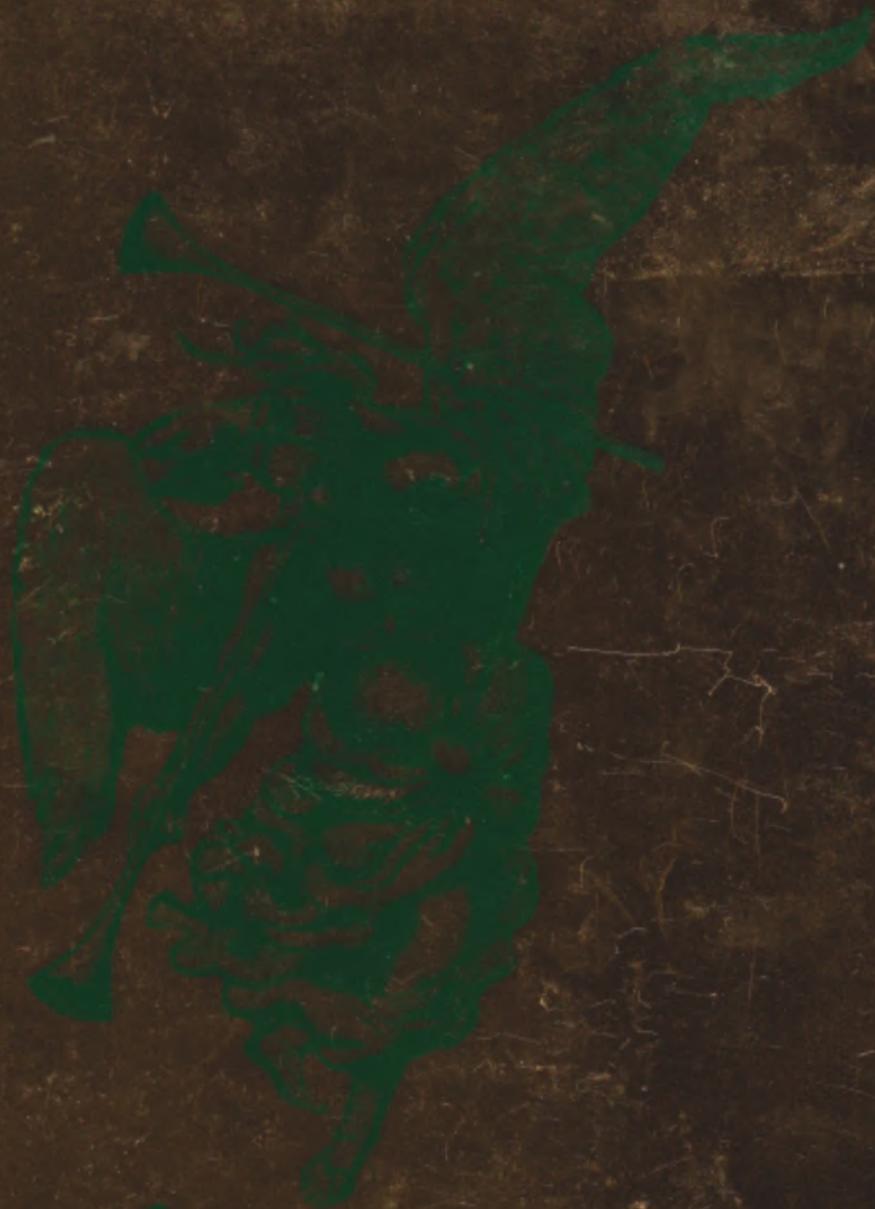
Exsultate, jubilate

Poulenc

Christmas Motets

Proceeds to the RNID

Tickets: £5.00 £3.75 £2.50 £1.50 available from the Box Office, St. John's, Smith Square, London SW1P 3HA (01-222 1061) Monday-Friday 11am-6pm and from 6pm on the night of the concert. Orders by post must be accompanied by a stamped addressed envelope. Cheques should be made payable to St. John's, Smith Square. Licensed refreshments available in the Crypt before the concert and during the interval.



*A Christmas Concert*  
*English Chamber Choir & Players*

*Guy Protheroe*

*In aid of The Royal National Institute for the Deaf*

*St. John's, Smith Square, SW1*

Director: Joanna Brendon

*Tuesday 9th December at 7.30*

*Lillian Watson*

*Julian Pike*

*Linda Hirst*

*David Wilson-Johnson*

*English Chamber Choir & Players*

Leader: Irvine Arditti

*Guy Protheroe*  
conductor

*Mozart*

*Exsultate, jubilate*

*Poulenc*

*Christmas Motets*

Interval

*Haydn*

*Harmonie Mass*

*Proceeds to The RNID*

Licensed refreshments available in the Crypt before the concert and during the interval.

Programme 50p

# The Royal National Institute for the Deaf and its work

Patron: His Royal Highness The Duke of Edinburgh, KG KT

The Royal National Institute for the Deaf was founded in 1911 to care for, assist and provide a wide range of services for all deaf people — the born deaf, the hard of hearing, those who become deafened later in life, and deaf people with additional handicaps.

The Institute's activities include: education and special schools; medical, technical and scientific research; welfare services; library, information and advisory services; rehabilitation and training centres; homes and hostels.

The Institute's services have never been in greater demand than they are today. Government and local authority services for deaf and hard of hearing people are not being initiated nor developed and the Institute is being looked upon to provide where urgent needs are not being met from existing services. This faces us with a dilemma of according priorities within a group of firmly established needs since our own resources are, unfortunately, far from being limitless. We continue to be very dependent upon public support in times which are financially difficult for everyone.

The Institute has always sought to offer comfortable, natural, living conditions for the residents in its homes and other centres. Now, with a very significant expansion of RNID facilities leaving the drawing board, renewed emphasis is being given to this important aim. Not only new, but existing residential centres are being upgraded.

Our residential centres include homes for elderly deaf men and women at Canterbury, Felixstowe, Crowborough and Bath, a residential school at Stoke Poges, a hostel at Wembley and a training centre for young deaf men in Devon. A building programme is now well advanced on extensions to the centre at Bath: these developments consist of a new home, a sheltered housing project, a unit for deaf/blind young people, and the conversion of the present home to provide staff accommodation and various central facilities.

A rehabilitation centre for deaf people who have been psychiatrically ill is under way at Blackburn. This will be a "half-way house" for 20 people to allow time and help in preparing them for as useful and satisfying a life as is possible for each individual. Social training for independent living will be included and, after a year or more, individual accommodation will be sought and help given to secure job opportunities.



*Pupils at the RNID's special school.*



Over many years the greater proportion of our medical correspondence has been from people suffering from tinnitus (a distressing condition of noises in the head and often associated with deafness). In July 1979 the RNID established an association of sufferers (the British Tinnitus Association). The Institute's medical research programme continues to include research in this problem area: in the light of statistics in the USA there may be 2 million people in the United Kingdom whose lives are affected by tinnitus.

The Institute's Scientific and Technical Department (in London and Glasgow) is concerned with the application of science and technology to the needs of deaf people. As the result of its operation over recent years there has been significant benefit in the form of special aids and advice to hearing-impaired people throughout the United Kingdom.

Unlike other handicaps which can be seen and readily understood, the public rarely comprehends what deafness means or the problems it imposes. The handicaps faced by a child who has been deaf from birth or who has become deaf in the course of early childhood are enormous. Many of the problems

which confront deaf and hard of hearing people would be eased if there was a greater public understanding and sensitivity to hearing loss. Deafness, the invisible handicap, can be even more isolating than an inability to walk.

The Right Hon. Jack Ashley, CH, MP, himself deaf, has said "The monumental problem to be faced is how to develop public understanding of the deaf as a whole and transform public opinion from one of uncommitted indifference to active co-operation ..... the public's attitude remains one of the major obstacles to integrating the deaf into society".

You have come to this concert at St. John's to relax and focus your attention upon the joy of music through the sense of hearing. Please think for a moment of those people for whom music can never have a place in their lives and of deaf children who can never hear the voices of their parents and brothers and sisters.

**The Royal National Institute for the Deaf**  
105 Gower Street, London, WC1E 6AH  
(Tel: 01-387 8033)



*A deaf child being trained to speak. Children who have been deaf from birth face immense problems in learning speech.*



It's good to enjoy  
a worthwhile interest.

## *Guy Protheroe*

Guy Protheroe won a scholarship to Magdalen College, Oxford, where he gained an Honours degree in music in 1969. He continued his performing studies at the Guildhall School of Music. He first came to prominence as a conductor in 1971 on forming the contemporary music ensemble Spectrum, with which he has appeared in subsequent years throughout England, many times in London at the South Bank, at leading festivals, abroad in Holland and Germany, and on radio, both on BBC Radio 3 and foreign stations.

He now conducts a wide variety of choirs and instrumental groups in music from over five centuries, but has gained his widest reputation in the field of contemporary music, both classical and pop. He has conducted and arranged for many international hit records, concerts and television performances by leading pop artists, including The Who, Rick Wakeman, Vangelis and Demis Roussos. Among the more recent engagements on the classical side have been a tour of England for the Arts Council Contemporary Music Network, conducting the Australian pianist Roger Woodward and the Philip Jones Brass Ensemble.

At the opposite musical extreme Guy Protheroe is noted for conducting early music with a variety of choirs, and orchestras including the Academy of Ancient Music and Ars Nova. He appears annually in the Greenwich Festival in programmes of Elizabethan poetry and madrigals with distinguished readers like Gabriel Woolf.

Since 1973 Guy Protheroe has been conductor of the English Chamber Choir, appearing in the major London concert halls and at leading English festivals, often together with professional instrumental groups, including the Choir's own chamber orchestra, the English Chamber Choir Players.

Guy Protheroe also writes extensively on music and is the BBC's Music Presentation Editor.





## Lillian Watson Soprano

Lillian Watson studied at the Guildhall School of Music and the London Opera Centre. She now appears frequently with major opera companies including the Royal Opera, Glyndebourne, English National Opera, and abroad in Munich, the Netherlands and France, specialising in the Mozart repertoire. She undertakes many concert engagements, has sung at the Royal Festival Hall with the London Symphony Orchestra and the City of Birmingham Symphony Orchestra, and appears regularly with the Bournemouth Symphony Orchestra. Last season saw her debut with the Scottish National Orchestra singing Mozart's Requiem.

Lillian Watson is also familiar to television audiences. She recently sang Norina in HTV's production of *Don Pasquale* (with Geraint Evans in the title role) and will be seen in Southern Television's recording of *Die Entführung* from Glyndebourne. She appeared in André Previn's Christmas Special in 1978 (when she sang *Exsultate, Jubilate*), and the BBC's *Best-loved Music* series.

Future engagements include the 1980 New Year's Eve Gala at the Dresden Staatskapelle, the role of Adina in *L'Elisir d'Amore* with English National Opera, and return visits to Glyndebourne to sing Titania in *A Midsummer Night's Dream*, Blonde, and Sophie in *Der Rosenkavalier*.



## Linda Hirst Mezzo-Soprano

The mezzo-soprano Linda Hirst enjoys a widely varied career, following her years at the Guildhall School of Music and early professional experience with some of Great Britain's finest consorts and professional choirs.

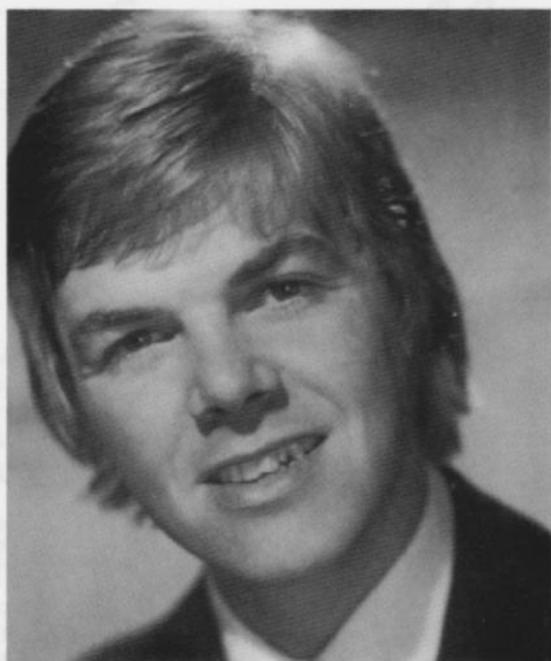
Her versatile talents were well displayed in the recent London Sinfonietta's '1945 and On' series, where she received wide critical acclaim for her performance of *Aria* by John Cage, which calls for ten completely different vocal timbres and styles.

Thus she is a baroque singer (the Monteverdi Vespers in St Mark's, Venice for example), and she performs regularly in scholarly reconstructions), a romantic singer (she recently sang Dido in *The Trojans* by Berlioz and the Verdi Requiem), and a microphonic singer (formerly with the Swingle Singers and now with Electric Phoenix).

This mixture of styles is continued in her current engagements; for as well as the Haydn in tonight's performance she has just completed a tour of England giving 18 performances of *Pierrot Lunaire*, and in January she sings Leonore in five performances of *Fidelio* for Dartington Opera.

## Julian Pike' Tenor

Julian Pike began singing as a chorister at Winchester Cathedral. He studied at the Royal College of Music where he won many of the major singing prizes. Since leaving he has appeared all over the country in oratorio, recital and operatic work. He was for a time a member of the BBC Singers with whom he appeared many times as soloist in this country and abroad. Recent engagements have included appearances at Aldeburgh, York, Bath, Hexham, Taunton, and Camden Festivals singing a wide variety of works, including Handel's *Acis and Galatea*, Janáček's *Diary of One who Vanished*, Britten's *Serenade for horn, tenor and strings*, and Finzi's *Dies Natalis*. In London he recently made a highly acclaimed appearance with the Songmakers Almanac, as well as giving four first performances of twentieth-century works at the Wigmore Hall and St John's, Smith Square in the past year. Recent continental engagements have included performances of *St Nicholas* in Bonmont and Geneva, Switzerland, and solos with the Schütz Choir in Bruges, Belgium.



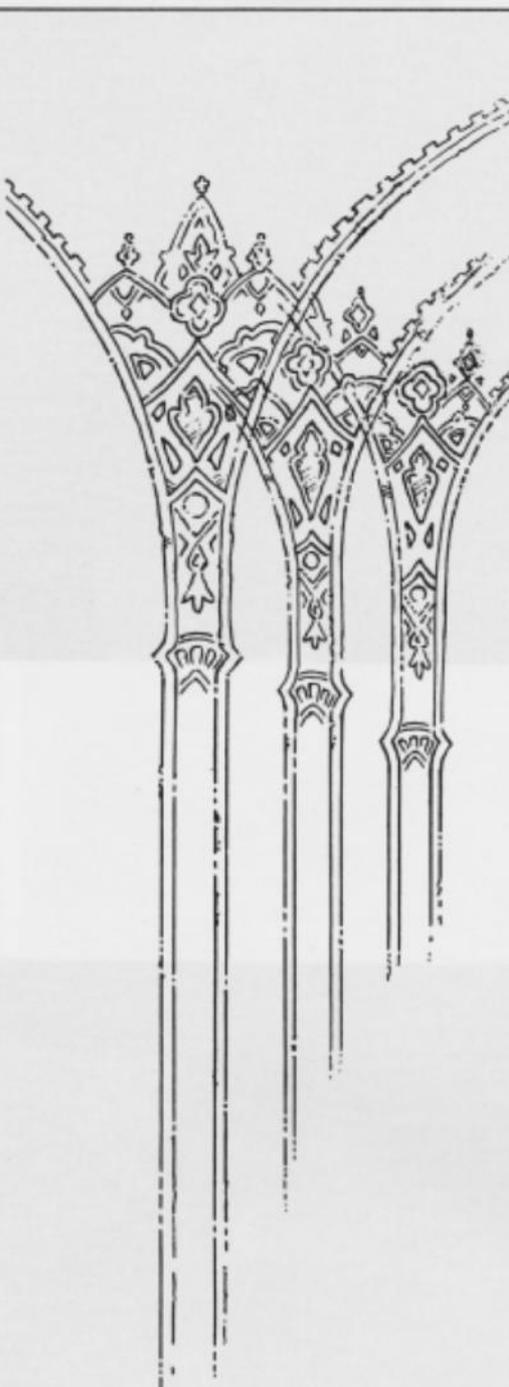
## David Wilson-Johnson Baritone

David Wilson-Johnson was born in Northampton, and read French and Italian at Cambridge before going on to the Royal Academy of Music. In 1977, he won the National Federation of Music Societies' Award for Young Artists, and was elected to a Music Fellowship by the Gulbenkian Foundation the following year.

His concert career has included performances at the Aldeburgh, Bath, Bergen, Berlin, Edinburgh, Flanders and Holland Festivals. On the opera stage he made his debut this year at Glyndebourne, as the Inspector of Police in *Der Rosenkavalier*. Next season he appears as Don Alfonso in *Così fan tutte* in Rouen and as the Vicar in *Albert Herring* in Geneva.

He has broadcast many times for the BBC in concerts and recitals, and has recorded for Erato and Decca, most recently with the London Sinfonietta in Birtwistle's opera *Punch & Judy*. His performance of Peter Maxwell Davies' *Eight Songs for a Mad King* at the Opéra Comique in Paris has led to a research project with IRCAM in Paris, where this year he performed and recorded for CBS works by Elliott Carter and Schoenberg, with Pierre Boulez and the Ensemble InterContemporain. Amongst several first performances this year, he sang at the Edinburgh Festival in Peter Maxwell Davies' new chamber opera *The Lighthouse*.





## English Chamber Choir & Players

The English Chamber Choir was founded in 1971 by the conductor David Measham. Guy Protheroe became Choirmaster in 1973 and since then has conducted the Choir in numerous performances in major London concert halls, at several leading festivals and on BBC Television.

The Choir has a wide repertoire ranging from the 16th century to the present day, with a particular emphasis on music by English composers, and the rich full-bodied sound of the Choir has proved particularly well-suited to the Romantic choral repertoire of the 19th and early 20th centuries. In contrast, the Choir is also well-known in the world of pop music, having appeared in both the concert performances and recordings of *Tommy*, Rick Wakeman's *Journey to the Centre of the Earth* and *King Arthur* and Vangelis' *Heaven and Hell*.

The Choir frequently gives a cappella concerts, but also appears with a number of professional instrumental groups, including the English Chamber Choir Players, a professional chamber orchestra formed specially to accompany the Choir.

Membership of the Choir is made up of amateur singers of a high standard, selected by audition and possessing in addition to vocal skill a high degree of general musicianship. The average age of the singers is under 30; many of them have joined the Choir on coming to London to pursue their careers on leaving University, where they have already gained much experience of choral singing, and several have undertaken some professional musical training. On most occasions, soloists are drawn from among the Choir.

The English Chamber Choir and Players are administered by the ECC Society. The Society is affiliated to the National Federation of Music Societies, which gives support with funds provided by the Arts Council of Great Britain, and to the City of Westminster Arts Council.

If you are interested in joining the Choir, supporting its activities as a patron or receiving further information about forthcoming concerts, please contact the secretary: Shirley Noel, 24 Church Meadow, Ditton Hill, Surbiton, Surrey KT6 5EW 01-398 6110.

# English Chamber Choir & Players

## Sopranos

Jean Carter  
Sheila Compton  
Anne-Marie Curror  
Susan Mills  
Shirley Noel  
Sally Powell  
Frances Ramsay-Smith  
Mary Tanner

## Altos

Blaise Compton  
Julia Cunningham  
Julia Field  
Cathy Martin  
Miranda Moore  
Christine Secombe  
Debbie Smith

## Tenors

Peter Adderley  
David Boyd  
Chris Miller  
Robert Scales

## Basses

Clifford Bartlett  
David Jordan  
Gavin King-Smith  
Francis Oakes  
Richard Smith  
Robert Wilson

## First violins

Irvine Arditti *leader*  
Ursula Snow  
Sybil Copeland  
Elizabeth Shenton  
Fiona Vanderspar  
Yvonne Wooldridge

## Second violins

Jeremy Painter  
Rosemary Ellison  
Claire Renwick  
Christopher Bevan  
Carolyn Davies

## Violas

Levine Andrade  
Jean Stewart  
James Walker  
Peter Lale

## Cellos

Marilyn Sansom *continuo*  
Stephen Orton  
Suki Towb  
John Heley

## Bass

Michael Lea

## Flute

Elizabeth Dooner

## Oboes

Andrew Cauthery  
Jane Marshall

## Clarinets

Anton Weinberg  
Julian Farrell

## Bassoons

Deirdre Dundas-Grant  
Stephen Maw

## Horns

Anthony Randall  
Barry Castle

## Trumpets

Graham Whiting  
John Wilbraham

## Timpani

Robert Howes

## Organ

Ian Curror

# Mozart

## *Exsultate, jubilate*

Mozart (1756-91) was in Milan at the end of 1772 for the performance of his opera *Lucio Silla*. One of the leading singers was Venanzio Rauzzini, whose artistry impressed Mozart greatly. Rauzzini was a castrato, and in addition to his singing was also a composer and keyboard player; he later travelled to England, settling at Bath, where he was visited by Haydn and where he died in 1810. Possibly inspired by Rauzzini's performance in *Lucio Silla*, Mozart wrote this motet, which he performed on 17 January 1773. Its form is typical of the Italian virtuoso solo motet, with two arias separated by a recitative, leading into a closing *Alleluia*; no Italian composer, however, managed to combine the virtuosic and the musical to such good effect.

Clifford Bartlett

Exsultate, jubilate, o vos animae beatae,  
dulcia cantica canendo, cantui vestro  
respondendo psallant aethera cum me.

Fulget amica dies, jam fugere et nubia et  
procellae, exortus est justis inexpectata  
quies. Undique obscura regnabat nox,  
surgite tandem laeti, qui timuistis adhuc,  
et jucundi aurorae fortunatae frondes  
dextera plena et lilia date.

Tu virginum corona, tu nobis pacem dona,  
tu consolare affectus, unde suspirat cor.

Alleluia.



Be glad, rejoice, O ye blessed souls. Sweet  
songs will resound in response to your  
music. The heavens sing with me, re-  
echoing your melodies.

The friendly day shines forth, the clouds  
fly away. An unexpected peace has come  
to the righteous. Dark night prevailed on  
every side; arise, at last, ye joyful ones,  
and rejoicing, strew garlands and lilies  
upon a happy dawn.

Thou crown of virgins, thou giver of peace;  
consoler of our passions, for whom our  
hearts yearn.

Alleluia.

# Poulenc

## Christmas Motets

Poulenc (1899-1963) rose to fame in the 1920s as a member of the group of young composers in Paris dubbed 'Les Six'. Their compositions were closely associated with the music hall, and Poulenc's impudent music earned him the sobriquet 'le leg-Poulenc'. But at heart, like all the composers of the group, he was more profound, and possessed of a deep Catholic faith. In the mid-1930s he began a series of religious choral works in which his light satirical style is converted to an acutely expressive

and emotional use, as in the *Gloria*, the *Mass*, and the *Four Penitential Motets*. The *Four Christmas Motets*, by contrast, were written in the brighter years of the 1950s, when the mood in France was again of optimism. Dating from 1952, they are both serene and exuberant; Poulenc expresses the texts in simple and bold strokes, unashamedly employing a basically romantic harmonic style.

Guy Protheroe

### O Magnum Mysterium

O magnum mysterium et admirabile sacramentum,  
ut animalia viderent Dominum natum jacentem  
in praesepeio.

O magnum mysterium *etc.*

Beata virgo cujus viscera meruerent portare  
Dominum Christum.

O magnum mysterium *etc.*

### Quem vidistis Pastores dicite

Quem vidistis pastores dicite:  
annuntiate nobis in terris quis apparuit:

Quem vidistis *etc.*

Natum vidimus et chorus Angelorum collaudantes  
Dominum.

Quem vidistis *etc.*

Natum vidimus *etc.*

Dicite quidnam vidistis, et annuntiate Christi  
Nativitatem.

Dicite quidnam *etc.*

Quem vidistis *etc.*

Natum vidimus *etc.*

### Videntes Stellam

Videntes stellam Magi gavisii sunt gaudio  
magno:

Videntes stellam *etc.*

Videntes stellam *etc.*

et intrantes domum obtulerunt Domino aurum,  
thus et myrrham.

Videntes stellam *etc.*

et intrantes domum *etc.*

### Hodie Christus Natus est

Hodie Christus natus est;

hodie Salvator apparuit;

hodie in terra canunt Angeli, laetantur  
Archangeli;

hodie exsultant justii dicentes:

Gloria in excelsis Deo,

Alleluia, alleluia.

Hodie Christus *etc.*

### Oh Great Mystery

Oh great mystery and wondrous sacrament,  
that animals might see the Lord born in a  
manager.

Oh great mystery *etc.*

Blessed be the virgin whose womb was  
worthy to bear our Lord Christ.

Oh great mystery *etc.*

### Tell us Shepherds

Tell us shepherds, whom have you seen,  
make known who has appeared on earth:

Tell us shepherds *etc.*

We have seen a newborn babe and the choirs  
of angels praising the Lord.

Quem vidistis *etc.*

We have seen *etc.*

Tell us all you have seen and proclaim the  
birth of Christ.

Tell us all *etc.*

Tell us, shepherds *etc.*

We have seen *etc.*

### When the Magi saw the Star

When the Magi saw the star they rejoiced  
with great joy:

When the Magi *etc.*

When the Magi *etc.*

and entering the house they offered unto the  
Lord gold, frankincense and myrrh.

When the Magi *etc.*

and entering the house *etc.*

### Christ is Born this Day

Christ is born this day;

this day has the Saviour manifested himself;

this day the angels sing on earth, and the  
archangels rejoice;

this day the just exult, saying;

Glory be to God on high,

Alleluia, alleluia.

Christ is born *etc.*

# Haydn

## Harmonie Mass

Joseph Haydn (1732-1809) was throughout his life a religious man. He was not particularly pious or virtuous, but seems to have brought from his simple family background a profound, and sometimes naive, faith in God. He inscribed all his scores, whether sacred or secular, 'In nomine Domine' (In the name of the Lord), in the belief that God was helping him in every composition. For most of his life, he was employed primarily as a composer of instrumental music and opera, though he did write half a dozen masses, an oratorio and several other church pieces. But after his visits to London in the early 1790s he composed no more symphonies, and only a few chamber works. The two oratorios, *The Creation* and *The Seasons*, took up much of his effort, but he also produced from 1796 to 1802 a magnificent series of six settings of the Mass.

These masses were written for the name-day of Princess Marie Hermenegild, wife of Prince Nicolaus II of Esterházy (grandson of the Prince Nicolaus in whose service Haydn had spent nearly 30 years). They were performed in the church at Eisenstadt; Nicolaus II avoided the distant Esterházy Castle favoured by his grandfather, preferring this alternative seat, only some thirty miles from Vienna. The *Harmonie Mass* was the last of the sequence — it was, in fact, the last work he completed, being followed only by the two movements of the string quartet Op.103. Although 70 does not now seem to be a great age (one thinks of Schütz, Verdi and

Vaughan Williams composing into their 80s), Haydn gave the impression of being a very old man, and was evidently mentally and physically exhausted. There is, however, no sign of waning power in this work, in spite of the handicap of a particularly hot and exhausting summer while he was composing it. It was first performed on 8 September 1802, and published six years later.

The title comes from the German for wind-band. The woodwind is more prominent in this work than usual in Haydn's work; but the nickname (not known to go back to Haydn's time) should not make one expect that to be the most significant aspect. Perhaps because for Haydn all music was religious, the mass lacks any feeling of religiosity; nor, apart from the obvious places, does he feel obliged to dramatise the text. A lifetime of symphony writing had given him complete mastery of the form of a movement; this is apparent in the *Kyrie* where, instead of separating the three sections, they are integrated into a unified structure. The symphonic relationship is again apparent in the *Agnus Dei*, which sounds like a slow movement from a symphony, and in fact begins with a phrase from one — the opening of the slow movement of No.98; but after three statements of the theme, the last in an extremely remote key, the work concludes with a highly spirited *Dona nobis pacem* — for Haydn the peace of God was a cause for rejoicing.

Clifford Bartlett

### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

### Gloria

Gloria in excelsis Deo, et in terra pax  
hominibus bonae voluntatis.  
Laudamus te: benedicimus te: adoramus  
te: glorificamus te:

Gratias agimus tibi propter magnam  
gloriam tuam.  
Domine Deus, Rex coelestis, Deus Pater  
omnipotens.  
Domine Fili unigenite Jesu Christe altissime.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe  
deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere  
nobis.

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

Glory be to God on high and on earth peace,  
goodwill, towards men.  
We praise thee: we bless thee: we worship  
thee: we glorify thee;

We give thanks to thee for thy great glory.

O Lord God, heavenly King, God the Father  
almighty.  
O Lord, the only begotten Son, Jesu Christ.  
O Lord God, Lamb of God, Son of the Father,  
That takest away the sins of the world, have  
mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of God  
the Father, have mercy upon us.

Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus altissimus, Jesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris,  
Amen.

#### Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae,  
Et in unum Dominum Jesum Christum, Filium Dei unigenitum.  
Et ex Patre natum ante omnia saecula.  
Deum de Deo; lumen de lumine; Deum verum de Deo vero.  
Genitum, non factum, consubstantialem Patri, per quem omnia facta sunt.  
Qui propter nos homines, et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria virgine; et homo factus est.  
Crucifixus etiam pro nobis; sub Pontio Pilato passus et sepultus est.

Et resurrexit tertia die, secundum scripturas.  
Et ascendit in coelum, sedet ad dexteram Dei Patris,  
Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis.  
Et in Spiritum Sanctum Dominum et vivificantem; qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul adoratur et conglorificatur;  
Qui locutus est per prophetas:  
Et in unam sanctam catholicam et apostolicam ecclesiam.  
Confiteor unum baptisma in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum.  
Et vitam venturi saeculi. Amen.

#### Sanctus

Sanctus, Sanctus, Sanctus Dominus  
Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

#### Benedictus

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

#### Agnus Dei

Agnus Dei, qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi:  
dona nobis pacem.

For thou only art holy.  
Thou only art the Lord.  
Thou only, O Christ, with the Holy Ghost,  
Art most high in the glory of God the Father.  
Amen.

I believe in one God, the Father almighty,  
maker of heaven and earth,  
And in one Lord Jesus Christ, the only begotten Son of God.  
Born of the Father before all worlds.  
God of God; Light of Light; very God of very God.  
Begotten, not made, being of one substance with the Father, by whom all things were made;  
Who for us men and our salvation, came down from heaven;

And was incarnate by the Holy Ghost of the Virgin Mary; and was made man.  
And was crucified for us; under Pontius Pilate he suffered and was buried.

And the third day he rose again, according to the scriptures.  
And ascended into heaven, and sitteth on the right hand of God the Father.  
And he shall come again with glory, to judge both the quick and the dead, whose kingdom shall have no end.  
And I believe in the Holy Ghost, the Lord and giver of life: who proceedeth from the Father and the Son,  
Who with the Father and Son together is worshipped and glorified;  
Who spake by the prophets.  
And I believe in one holy Catholic and Apostolic Church.  
I acknowledge one baptism for the remission of sins.  
And I look for the resurrection of the dead.  
And the life of the world to come. Amen.

Holy, Holy, Holy Lord God of Hosts.

Heaven and earth are full of thy glory.  
Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord.  
Hosanna in the highest.

O Lamb of God, that takest away the sins of the world: have mercy upon us.  
O Lamb of God, that takest away the sins of the world: have mercy upon us.  
O Lamb of God, that takest away the sins of the world: grant us thy peace.

**The Royal National Institute for the Deaf would like to thank the following companies, institutions and individuals who have supported this concert by advertising or making direct donations:**

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