

St. Marylebone Parish Church  
York Gate, Marylebone Road, London NW1

# Kodaly

Missa Brevis  
Laudes organi

# Saint~Saëns

Benediction nuptiale

# Poulenc

Quatre motets pour  
un temps de Penitence

Catherine Ennis  
organ

English  
Chamber  
Choir

Guy Protheroe  
conductor

Tuesday 9 March 1982 at 8.00pm

In aid of St. Marylebone  
Parish Church Appeal Fund

Tickets: £2.00  
at the door or  
in advance from  
the Vestry between  
10am-2pm Monday-Friday  
(Tel: 01-935 7315)



INTERIM SCHEDULE SPRING 1982

The schedule of events for this term was originally planned to include two recordings, one with Simon Hass and possibly one with Vangelis. Both are still likely to happen in the near future but we have encountered technical problems over availability of studios and the other personnel involved, and these are still being resolved.

Meanwhile, therefore, rehearsals will continue for the forthcoming performances listed below and will be held at St. Marylebone Parish Church every Tuesday at 7pm unless announced otherwise, with the exceptions of April 6 and 13, when we will have a break for Easter.

As soon as any recording sessions are arranged, full details will be circulated and any necessary modifications to the present rehearsal schedule will be made.

Attached is a list of rehearsal and concert dates and we should be most grateful if you could indicate any times that you will not be available. While we cannot of course keep a complete record of everyone's diaries to hand, it would be most helpful if you could add details of any long periods when you may be away, so that when it comes to planning sessions we know of any particularly inconvenient times.

We are also trying to arrange a weekend in Somerset and two possible dates are May 1-2-3 (bank holiday Monday) or June 19-20. Please indicate your availability for these and further details will follow shortly.

#### CONCERT DETAILS

SUNDAY 4 APRIL 1982 ST. JOHN'S CHURCH, DIGSWELL, WELWYN GARDEN CITY

3pm Rehearsal

8pm Concert

Dress: DJs/long black

Programme: Poulenc - Four Penitential Motets  
Poulenc - Suite Francaise (wind-band only)  
Kodaly - Missa Brevis  
Stravinsky Mass

with the Alma Wind Ensemble

WEDNESDAY 26 MAY

ST. LUKE'S CHURCH CHELSEA, KENSINGTON AND CHELSEA  
FESTIVAL

6pm Rehearsal

8pm performance Dress; men, lounge suits; women, black, preferably not too 'dressy'.

A Festival High Mass including the Stravinsky Mass and motets to be announced.

Please give your completed forms to Anne-Marie and let her know if your availability

**english chamber choir**

changes (Tel: 01-730 0161 Ext. 50)

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



ST MARYLEBONE PARISH CHURCH

YORK GATE, MARYLEBONE ROAD, LONDON NW1

CATHERINE ENNIS

ORGAN

ENGLISH CHAMBER CHOIR

GUY PROTHEROE

CONDUCTOR

Tuesday 9 March 1982 at 8.00 pm

In aid of St Marylebone  
Parish Church Appeal Fund

QUATRE MOTETS POUR UN TEMPS DE PENITENCE

Francis Poulenc (1899 - 1963)

Jean Carter (soprano)

These 'motets for a penitential season' were written just before the last war. They are settings in Latin of four of the 'Tenebrae' responsories for Holy Week.

Timor et tremor: 'Fear and trembling came upon me, and darkness covered me; have mercy on me, Lord, for my soul trusts in you.'

Vinea mea electa: 'O my chosen vineyard, I planted you: how have you turned to bitterness, that you should crucify me, and release Barabbas?'

Tenebrae factae sunt: 'Darkness covered the earth while the Jews crucified Jesus.'

Tristis est anima mea: 'My soul is sorrowful even unto death: stay here and watch with me.'



#### BENEDICTION NUPTIALE

Camille Saint-Saens (1835 - 1921)

Saint-Saens wrote this short wedding blessing for organ in 1859, while he was organist at the Madeleine in Paris. It was there that Liszt heard him improvising, and proclaimed him the greatest organist in the world.

#### LAUDES ORGANI

Zoltan Kodaly (1882 - 1967)

'Laudes organi' was written in 1966, to a commission from the American Guild of Organists. Kodaly chose to celebrate the organ by setting a twelfth-century text in praise of the instrument. In fact the organ plays the leading role in the work, only occasionally acting as supporting accompaniment to the choir. The text praises the God-given skill of music, exhorting the people to sing songs of praise, which will be heard at the throne of the Almighty. It asks God to grant eternal life to Guido d'Arezzo, the eleventh-century monk who laid the foundations of modern musical notation.

#### INTERVAL

MISSA BREVIS

Zoltan Kodaly

Ann Manly (soprano)

Jean Carter (soprano)

Julia Field (contralto)

Robert Scales (tenor)

Malcolm Field (bass)

The music of the 'Missa brevis' originated in a solo organ work written in 1942. The chorus and organ version was completed in 1945; three years later again, Kodaly orchestrated the organ part.

The choral part of the mass is framed by an organ solo Introitus and a final 'Ite, missa est'; in between come the usual six sections: Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus. Each of the choral movements is set continuously, and there are several cross-references between movements. The Agnus opens with music from the Gloria; then the final phrase of the Agnus, 'Dona nobis pacem', uses the opening music of the Kyrie; both the

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plainsong-like opening theme, and the central phrase  
for three etherially-soaring solo sopranos.

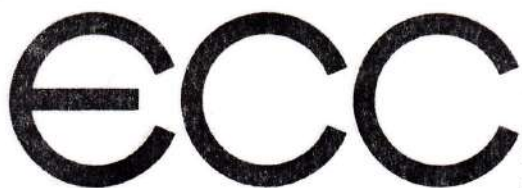
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ENGLISH CHAMBER CHOIR: If you would like to be added  
to the mailing list for information about the Choir's  
forthcoming concerts, or if you would like to support  
the Choir's activities as a patron, please contact  
Ann Manly, 8 Alma Square, London NW8 9QD.  
Tel: 01-286 3944.

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From: The Secretary, Anne-Marie Curror  
10 Light Horse Court, Royal Hospital, SW3  
Tel: 01-730 0161 16.2.82

REVISED SCHEDULE FEBRUARY - JULY 1982

February 23	7.00pm	Rehearsal	St. Marylebone Parish Church
March 2	7.00pm	Rehearsal	"
March 8 (Monday)	7.00pm	"	"
March 9	6.00pm	"	"
"	8.00pm	CONCERT	"
March 16	7.00pm	Rehearsal	"
March 23	7.00pm	"	"
March 30	7.00pm	"	"
April 2	7.00pm	"	"
April 4	3.00pm	"	St. John's Church, Digswell, Welwyn Garden City
April 4	8.00pm	CONCERT	"

No rehearsals April 6, 13 and 20.

April 27	7.00pm	Rehearsal	St. Marylebone Parish Church
May 4	7.00pm	"	"
May 11	7.00pm	"	"
May 18	7.00pm	"	"
May 25	7.00pm	"	St. Luke's Church, Chelsea
May 26	6.00pm	"	"
	8.00pm	CONCERT	"

No rehearsal June 1

June 8	7.00pm	Rehearsal	St. Marylebone Parish Church
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## 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

June 10 (Thursday)	7.00pm	Rehearsal	St. Marylebone Parish Church
June 15	7.00pm	"	"
June 16 (Wed)	7.00pm	"	"
June 18	Evening	Depart for weekend in East Coker	
June 19		East Coker	
June 20	Late afternoon	Return to London	
June 22	7.00pm	Rehearsal	St. Marylebone Parish Church
June 29	7.00pm	"	"
July 3	3.00pm	Rehearsal	Ramsbury, Wilts
	8.00pm	CONCERT	"

#### PROGRAMMES:

March 9, St. Marylebone: Kodaly: Missa Brevis and Laudes Organica  
Poulenc: Quatre motets pour un temps de penitence

April 4 Digswell: Kodaly Missa Brevis  
Poulenc: Quarter motets pour un temps de penitence  
Stravinsky: Mass

May 26, Chelsea: Stravinsky: Mass  
Rachmaninov: Bogoroditse Dievo  
Stravinsky: The Dove Descending

East Coker Weekend  
Programmes have yet to be finalised but the overall plan of the weekend is:  
Evening of Friday 18, travel to East Coker  
Saturday 19 morning: rehearsal  
Saturday 19 afternoon: Village fete/bunfight etc, including some impromptu madrigals etc.  
Saturday 19 evening: Concert in East Coker Court of secular pieces plus piano (probably some of the Liebeslieder, Schubert, etc.) followed by wine and cheese  
Sunday 20 morning: Parish service including some movements from Dvorak Mass in D and Stravinsky The Dove Descending  
Sunday 20 Afternoon: Cricket Match, tea, return to London  
Accommodation will be provided for singers + families.  
Full details will be circulated nearer the weekend.

July 3 Ramsbury  
Dvorak: Mass in D  
Britten: Rejoice in the Lamb  
Some pieces with organ and trumpet

Further details of programme order, how to get there, what to wear etc. will be circulated before each concert.

St. Johns Music Society

English

Chamber

Choir

Missa Brevis - Kodaly

Works by Poulenc

Mass - Stravinsky

Sunday April 4th <sup>1982</sup> 8.0 p m .

St Johns Church Digswell. Tickets: £1.00 £1.30.



# St. John's Music Society



St. John's Music Society

present

THE ENGLISH CHAMBER CHOIR

Conductor: Guy Protheroe

Organist: Ian Curror

Sunday April 4th 8.00 pm. St. John's Church.

1982

Programme

Four Penitential Motets - Poulenc.

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Two Choral Preludes - Janacek.

O Jesu Christ, Thou Fount of Grace.

Built on the Rock, the Church doth stand.

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Laudes Organi - Kodaly.

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INTERVAL - Refreshments are served in the Church Hall.

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'The dove descending breaks the air' - Stravinsky

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Missa Brevis - Kodaly.

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The next concert in the series will be on Sunday June 20th  
and is entitled 'Music and Poetry for a Summer Evening'  
and is given by Jacqueline Curry - Soprano.



### Guy Protheroe

Guy Protheroe won a scholarship to Magdalen College, Oxford, where he gained an Honours Degree in music. He first came to prominence as a conductor in 1971 on forming the contemporary music ensemble Spectrum. He is a noted conductor of early music and has appeared many times on the South Bank and also on BBC Radio 3. Since 1973 Guy Protheroe has been conductor of the English Chamber Choir.

### Ian Curror

Ian Curror studied at the Royal College of Music with John Birch and also with Flor Peeters 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 English Chamber Choir.

The choir was founded in 1971 and has appeared in numerous performances in major London concert halls, at several leading festivals and on BBC Television.

The choir has a wide repertoire from the 16th century to the present day, with a particular emphasis on British composers. The choir is also well known in the world of pop music, having appeared in the concert performances and recordings of 'Tommy', Rick Wakemans 'Journey to the centre of the earth' and 'King Arthur'.

The choir give both a cappella concerts and those with instrumental ensembles including the Academy of Ancient Music, Ars Nova and the Philip Jones Brass Ensemble.

first violin had a series of runs which I can only describe as full of nimbleness and grace but again they had this deep-throated quality which

they were producing. It was something we hear all too infrequently and if this is an annual event, would they please come back again next year.

What a pity it is all done for just one showing. If it was on again tonight, I can assure you I should be there in the front row.

—ERIC HILL.



3. Who wrote  
RAF March Pas  
Valford Davies.  
Those imprisoned  
Joneston Monckton.  
ANSWERS

# A FIRST-RATE SCORE!

WITHIN WGC there has grown up over the years a difference between a music society and a music club. The former is known as an active body of practising musicians who are themselves engaged in making music whereas the club is an organisation which brings professional performers to the town.

I mention this because there is a second society in the town, the St Johns Music Society which in fact operates like a club and which brought to St John's Church last Sunday, The English Chamber Choir directed by Guy Protheroe to perform works by Poulenc, Janacek, Stravinsky and Kodaly.

I have heard this choir a number of times

and always in a church environment. The hard surfaces and the strong acoustics seem to agree most pleasantly with their performing and there is a beautiful balance between the male and female voices. Of course I may be saying that after many years of experience of singing in churches—and they have been formed now for over ten years, it could be that they have mastered the technique.

Whatever it is, their sound is individual, clear-cut and extremely precise. The evening opened with Four Penitential Motets by Poulenc during which the power and strength of the voices belied the fact that there were only 20 voices in the choir.

Following the Poulenc we had Two Choral Preludes by Janacek played on the organ by Ian Curror. A small item of organ music has a

warm soothing effect during a choral concert and it was obvious that the audience enjoyed a great deal.

The composer Kodaly was represented by two works. Laudes Organi in the first half and Missa Brevis in the second. This choir has a tremendous affinity with works of this style and are perhaps the most able performers of it to have visiting the area.

I should like to close with an observation based on the name English Chamber Choir. Because of the type of music this choir sing (when they are not in the world of Pop music—another story) it is to be expected that the audiences are going to be small. There were about 40 on Sunday. I wonder therefore if it should stay with the "Chamber" venue and sing at this level as opposed to singing in one of the largest halls in the town.

—ERIC HILL

SPONSORED WALK ON SATURDAY MAY 8th 1982 TO RAISE FUNDS  
FOR THE ENGLISH CHAMBER CHOIR SOCIETY

Name of walker: . . . . .

Name of sponsor

Amount per mile

Total due (to  
be entered at  
end of walk)

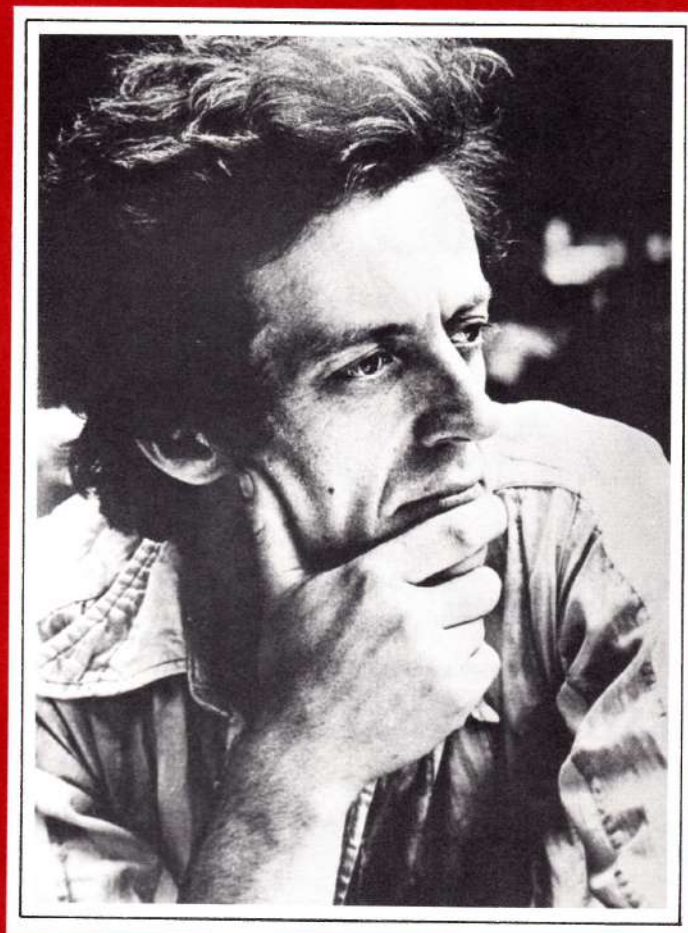
Guy

Please photocopy the  
form, hand out &  
remind everyone about  
May 8th Surrey Hills!  
Lunch <sup>in garden</sup> at the Volunteer,  
Sutton Atteridge. More  
details to follow

Distance walked . . . . .

Signed . . . . . (Steward)





**Cornelius Cardew**

**1936~81**

# Cornelius Cardew Memorial Concert

16th May 1982

Greater London Council

**Queen Elizabeth Hall**

General Administrator: Michael Kaye

Concert management for  
The New Macnaghten Concerts by:



**Macnaghten Music**

64 Highgate High Street  
Highgate Village  
London N.6  
Tel: 01 - 340 8321  
Telex: 262284 REF 3379



The New Macnaghten Concerts: founded in 1951 by Iris Lamont, Elizabeth Lutyens and Anne Macnaghten.  
Executive committee: Ian Horsburgh (Chairman), Andrew Morris (Treasurer), Roger Wright (Hon. Secretary), George Brown, Anthony Burton, Dominic Gill, Sally Groves, Kathryn Lukas, Odaline de la Martinez, Paul Peterson, Keith Potter, John Merlow Rhys, Hazel Wilson.

**Memorial Concert  
Organizing Committee**

Stella Cardew	Edith Prevost
Michael Chant	Keith Rowe
Peter Devonport	Hugh Shrapnel
Sheila Keisavov	John Tibbury

SUBSIDISED BY THE  
**Arts Council**  
OF GREAT BRITAIN

*In accordance with the requirements of the Greater London 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. No smoking in the Auditorium. The taking of photographs is not permitted.*

*Members of the public are reminded that no tape recorder or other type of recording apparatus may be brought into the Auditorium.*

*It is illegal to record any performance or part thereof unless prior arrangements have been made with the General Manager and the concert promoter concerned.*

*A warning gong will be sounded for five minutes before the end of the interval.*

Programme designed by Keith Rowe

Typeset by Betagraphics, 114 Coldharbour Lane, London, SE5

Printed by Anyway Litho, 252 Brixton Road, London, SW9







## Cornelius Cardew

Cornelius Cardew was born in 1936. He was educated musically as a chorister at Canterbury Cathedral (1943-50), and at the Royal Academy of Music (1953-7) where he studied 'cello, piano (with Percy Waller) and Composition (with Howard Ferguson). He received a R.A.M. Scholarship to study electronic music in Cologne (1957-58), and worked as assistant to Stockhausen (1958-60), collaborating with him in the composition of 'Carre' for four choruses and orchestras. In 1961 he returned to London, took a course in graphic design, and until 1970 worked intermittently as a graphic artist. In 1964 he received an Italian Government bursary to study in Rome with Petrassi (Corso di Perfezionamento Diploma, 1965).

From 1966-71 he was a member of the free improvisation group, AMM. He was elected F.R.A.M. in 1966, and in 1967 was appointed Professor of Composition at R.A.M. From 1966-67 he was associate at the Centre for Creative and Performing

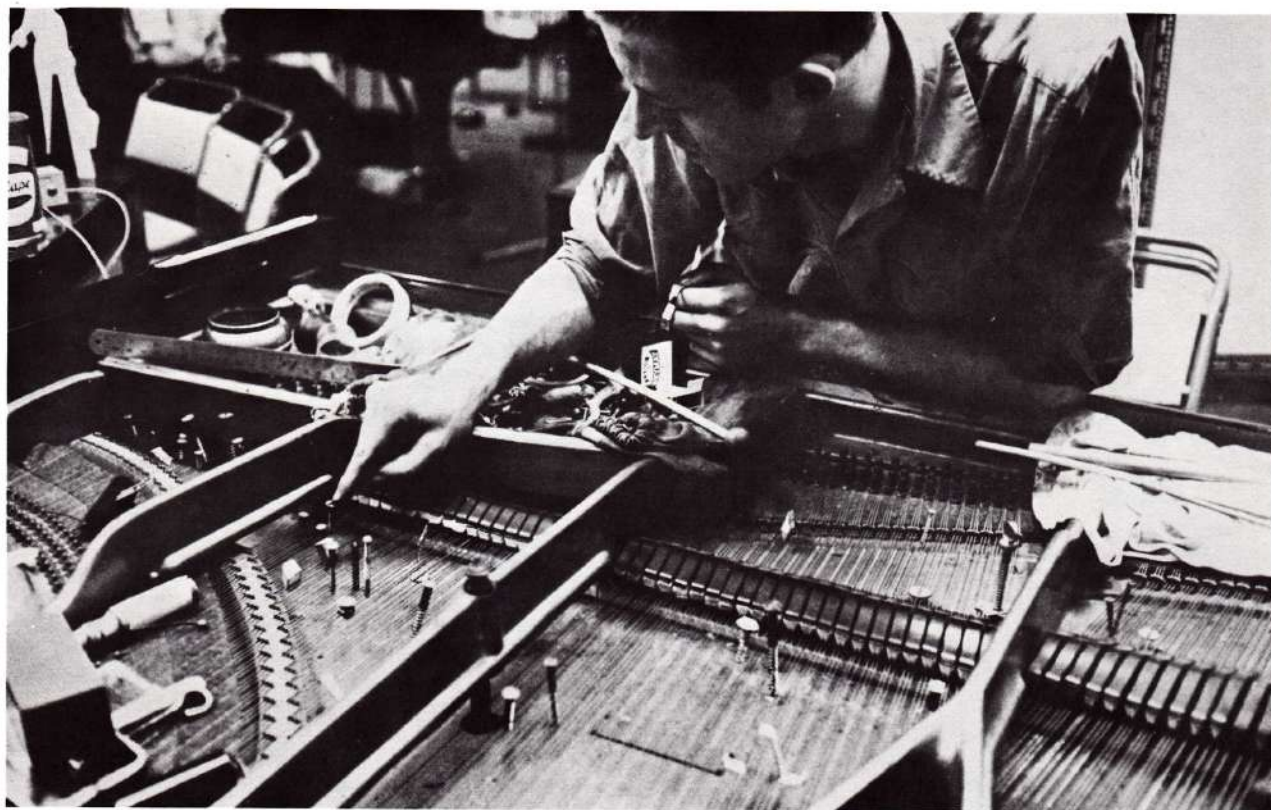
Arts at the State University of New York at Buffalo, USA, working on the graphic score 'Treatise'. In 1968 he began teaching an experimental music class at Morley College. His work here with other experimental musicians, and in particular work on a section of the 'Great Learning', led to the formation in 1969 of the Scratch Orchestra, a large experimental group.

In 1971 he began to study Marxism and became interested in a music of political commitment. He subjected his own earlier work, and that of Stockhausen and Cage, to strong criticism, resulting later in the book 'Stockhausen Serves Imperialism' (1974). In 1973 he received a grant from the City of West Berlin to live and work there for a year. Returning to London, he was active in the formation of 'Peoples Liberation Music', a revolutionary rock band, and ran a workshop-class at Goldsmiths College entitled "Songs for Our Society" (1975-77). He toured and lectured extensively and in 1974 produced the 'Thalmann

Sonata', the first in a series of major piano works. In 1975 he played a leading role in uniting democratic artists in the Progressive Cultural Association. His political commitment grew and in 1979 he was a founding Member and Member of the Central Committee of the Revolutionary Communist Party of Britain (Marxist-Leninist). He wrote songs for and performed in many International Festivals of popular culture, including the Second All Canada Youth Festival (1980), and was working to organise the Second International Sports and Cultural Festival to be held in Britain this year. In September 1981 he began a Master's Degree in Musical Analysis at King's College, London.

On 13th December 1981 he was killed, near to his home in Leyton, East London, by a hit and run driver.





## Improvisation

Cornelius joined AMM in 1966. By then Lou Gare, Keith Rowe, Lawrence Sheaff and myself had all but relinquished our 'jazz' heritage. We were developing an experimental and improvisational music into which we could inject our ideas and experiences, free from the constraints of any commodity ethos and free from any naive appreciation of the American jazz model. This development on our part obviously made Cornelius' entry to AMM easier; having had a conservatory training and already a known 'avant gardist' meant that many of the conventions of jazz were perhaps unobtainable by him. However, even though the last vestiges of jazz were receding from our music, Cornelius insisted that he was joining a jazz-group. At the time this was the source of much affectionate amusement at Cornelius' expense. But probably his appreciation of the essence of jazz music was nearer the mark than ours.

Cornelius' influence helped to harden the purer form of improvisation that AMM was developing. For already there had

evolved an openness of perspective to which Cornelius could respond and contribute. And — in those early days — it was becoming clear that the improvising ethic was needed to sustain the musical treatment of his magnum opus 'Treatise' — the huge 193 page graphic score. Thus Cornelius' relationship with AMM was a strong factor in his determination to 'humanize' music. In 'Treatise' Handbook he wrote: "What I hope is that in playing this piece each musician will give of his 'own' music — he will give it as a response to 'my' music, which is the score itself . . ." In addition Cornelius gained the unique kind of fellowship implicit in collective improvising. The association was a fruitful symbiosis of differing cultural origins. The result was an integrated form of collective music-making that arose from the meeting of creative minds mutually assured that any innovation would receive understanding and support. Cornelius wrote in 1969: "AMM is like a cradle: however violent or destructive you feel it holds you, it won't let you hurt yourself."

In effect, Keith, Lou, Lawrence and myself found our way to a purified form of the aspiration we had intuitively recognised in jazz. It was a self-defining activity for which any socially or culturally alienated group must search. The history of jazz is littered with such examples right from the early days in New Orleans, when against a backcloth of economic deprivation a beleaguered ex-slave black community (progressively hemmed in by the infamous 'Jim Crow' laws) sought their self-defining culture — of which jazz was a part. With hindsight it is clear that in AMM Music we were asserting ourselves as creative beings — although not in any fashionable bid for notoriety as our rejection of the commodity ethos confirms. Cornelius also was not unmoved by the history of jazz and he too, despite the obvious educational and musical advantages he had enjoyed, felt repressed and alienated the conventions of society in general and the musical establishment in particular. Later of course, after he had left AMM, the former considerations dominated his life.



However, it is characteristic of the AMM ethic to enable musicians of varying backgrounds to work collectively towards a more satisfactory basis for musical life. For during its existence AMM has also included Christopher Hobbs, Christian Wolff and John Tilbury — all conservatory trained musicians. Given these varying backgrounds and differing predilections it is interesting to note that the internal relations in music-making were commensurate with our mutual aspirations. Obviously, what we all had in common was a rejection of the predominating modes. However, I would repudiate the superficial assumption that we shared a camaraderie based upon a destructive dislike of an unsatisfactory form. No intense long-term creative relationship is likely to be sustained upon a negative basis. What AMM did — and still does — was to supersede the unsatisfactory ways of making music,

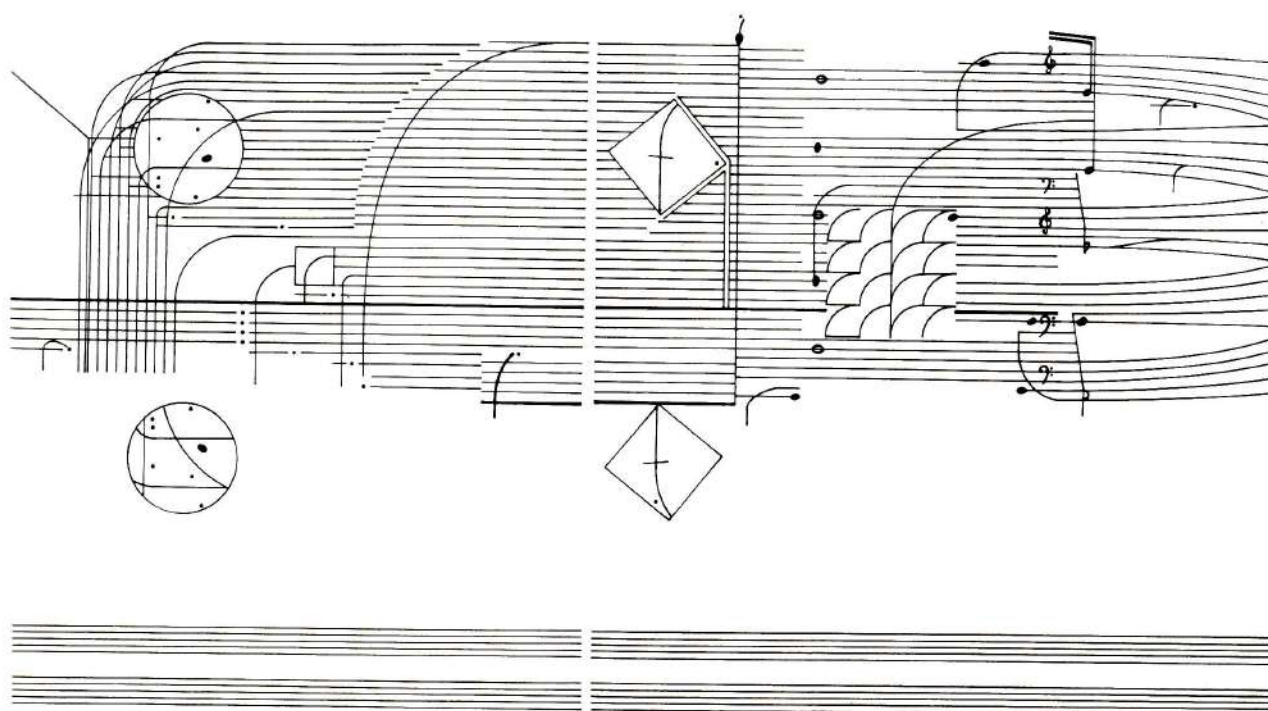
The classical and romantic tradition which still predominates, superseded the less formal ways of making music characteristic of pre-industrial society. There the composer and performer were interdependent and often the same person. Dowland's close friend Henry Peacham, author of *The Compleat Gentleman* (1622) said: "... it is a sign of good breeding to play extempore." Clearly the musicians of that time had a more integrated relationship to the music they

performed than the later orchestral players of the classical and romantic periods. Size of music-making ensembles has much to do with the diminution of autonomy for the individual musician. Although whether the reduction of individual autonomy followed the creation of the modern orchestra, or whether the demotion of the musician to factotum status preceded it, is something worthy of examination. I feel, given the general ethos of a burgeoning industrial/capitalist society, that market forces must inevitably have made an impact on the musicians' general relations towards their music and audiences. Whatever the case of musicians in those times, the commodity ethos prevails in our own times — even if it is camouflaged by an 'art for arts sake' mentality, which professes a neutral apolitical appreciation of culture attached to neo-platonist notions of the perfect form.

Cornelius, even though he improvised with as much commitment as the other musicians did retain a certain detached perspective. He also retained the composers' aspiration: to organize and develop the relations between musicians. The AMM Music experience however was different in kind to all other aspects of contemporary musical life and the very notion of directed play within AMM Music an obvious contradiction. Nevertheless, Cornelius did write a piece espec-

ially for the AMM musicians, 'The Tiger's Mind', an imaginative drama text designed to stimulate a sense of the direct inter-active relations which characterize an improvisation. And although it is an inessential format for the experienced improvising musician it is an intriguing intermediary stage for the aspirant. These concerns have not been without effect upon the subsequent working and thinking of AMM — even after Cornelius had departed. Of particular significance is our current concern to identify and promulgate the distinguishing moments of the improvisational form and to contrast it with the 'classical' mode. In this respect we offer the two key 'moments' in the form of the following analytical propositions:

- a) Western 'classical' music demands a solution to most of the technical problems of making music *before* the music can be performed. Whereas — although most improvised musics demand a high level of technical competence — the elaboration of a theme, on a chord sequence or the direct response of musical dialogue, demands the application of 'problem-solving' techniques *within* the actual performance.
- b) In improvised music there is a creative and inter-active dialogical relationship between performers, whereas a composed work acts as a medium between



the various instrumental components. The relationship between musicians loses its social significance; lessened by the agency of an external element e.g. the composition.

We would subsequently argue that an interpretation of the contemporary improvised music form, as simply a negative reaction to the predominating modes i.e. the 'classical' and the commodity based popular musics, is incorrect. There are fundamental structural differences in the way these musics are produced and, consequently, the critical perspective has to reflect these changes in cultural emphasis.

Contemporary improvised music — as much of jazz history indicates — is a positive response to the deprivation, the absence or even the inadequacy of a fulfilling cultural expression. It does not simply negate the negating strictures of dehumanizing forms, characterized in our own times by the more extreme examples of 'serialism'. Contemporary improvised music humanizes and thence supersedes all the alienating forms which preceded it and, is distinguished from earlier forms, which also had strong personal and social aspects, by reflecting the technology, the problems and the ensuing aspirations for a modern democratic society.

Much of this Cornelius appreciated. He was our first articulate spokesman and instigated the desire for the analytical perspective. Later, in his tragically shortened life, he had a sense of urgency that could be assuaged only by entering a more overt political life. However, the AMM experience of which he is a part, reveals the complexity of human beings who whilst innocently making music together perceived that they had found a more cogent basis for both music and life.

**Eddie Prevost**



# The Music

"In Darmstadt between 1952 and 1958 the discipline of serialization was so severe it was ridiculous. Cage represented a liberation from this." Pierre Boulez describes here the musical situation which existed in West Europe for the radical young composer during those years. It was inevitable that enterprising students like Cornelius Cardew and Richard Rodney Bennett at the Royal Academy of Music should have responded to this situation as they did. Performing Boulez' Structures, apart from being a technical and musical feat, was probably tantamount to an act of rebellion in the climate that pervaded the Academy at that time. The music that Cardew was writings then, notably the Piano Sonata

No. 2 (1955-6), certainly owed more to Webern and Boulez than to his R.A.M. professors:

See example 1

The Piano Sonata No. 3 was begun before Cardew's departure for Cologne to study with Stockhausen. Serial technique is still a major preoccupation but the piano writing, somewhat stilted and academic in the Second Sonata, at times brims over with exuberance. The dashing virtuosity of the following bars from the second movement clearly foreshadows the exciting pianism of the later works:

See example 2

In fact the Third Sonata was taken up by the American pianist David Tudor and became the first work by Cardew to find its way into the contemporary repertoire. The date at the end of the Ms of the Third Sonata is 15th March 1958 and Cardew had already been in Cologne with Stockhausen for five months. It is reasonable to assume that he had become familiar with his teacher's works by then; certainly the grace notes in the passage quoted above bear a striking resemblance to the grace note technique in Stockhausen's Klavierstück VI, although according to Jonathan Harvey these grace notes are the result of a substantial revision and this new version did not appear until 1961:

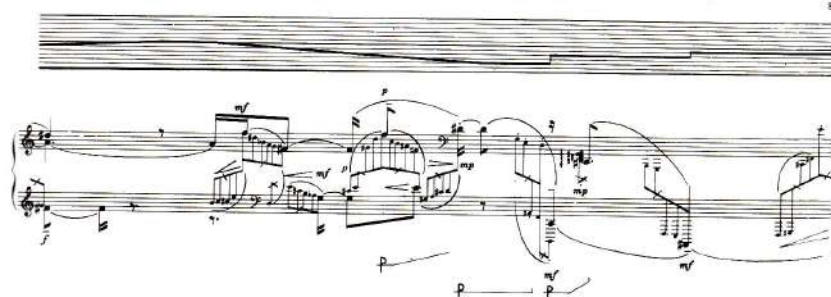
See example 3



example 1



example 2



example 3



The continuing influence of Stockhausen is discernible in the *Two Books of Study for Pianists* (1958); the application, for example, of a scale of six dynamics and in particular the mobile character of the material (within the given space of time the sound material may be distributed freely by the performer) refer directly to Stockhausen's *Klavierstück XI* (1956), although the aesthetic source of this music is to be sought elsewhere. In 1958 Cardew attended concerts given in Cologne by John Cage and David Tudor. The radical content of Cage's music, with its freshness and audacity, coupled with Tudor's phenomenal musicianship made a deep impression on both Cardew and Stockhausen and formed the inspirational basis for Cardew's indeterminate works of the early sixties and probably for Stockhausen's early "moment-form" works. In *Two Books* the isolation of tones, the feeling of discontinuity which strongly characterises the music and the more wayward harmonic language (still constrained by European considerations of "structure") are an expression of the fact that the new American aesthetic had taken root in European music. Cardew was one of the first Europeans to grasp not only its musical but also its social implications. The reason for this was that his response to the new American music was more than a mere cerebral rejection of the predominant West European compositional method — total serialism; it was a gut reaction to *content* and *meaning*, a deep-seated reaction to the new ways of thinking and feeling, to the idealism which seemed to inform American composition. Cardew's originality lay in the fact that he created out of this a kind of music utterly different to that of the Americans. A diary entry on 1st September 1964 concerning *Two Books* indicates that Cardew was already in 1958 moving towards the concept of "music as process": "What I composed in this piece — the image that hovered in front of my mind's eye — was a "musizierweise" (mode of music-making). I invented a way of making music and limited it to such an extent that musicians without constructive ideas of their own are in a position to adopt this "musizierweise" ". What becomes clear is that the seeds of

the later improvisatory pieces had been sown already in the *Two Books of Study for Pianists*.

The musical dogma of European serialism had fascinated Cardew's mind, but the mechanistic philosophy which underpinned it was anathema to him. This dualism, the desire and respect for purity, dogma and asceticism on the one hand (which expressed itself in his preoccupation over a lengthy period with Wittgenstein and later in his Marxism-Leninism) and the spontaneous and libertarian actions which punctuated his life throughout, is the key to an understanding of Cardew's motivations and achievements, both musical and political.

Elsewhere I have tried to characterise total serialism in a way that enables us to penetrate the reasons for Cardew's rejection of it in favour of aleatoric principles. "A definite relationship can be shown to exist between mechanical materialism and post-Second World War serialism. Mechanical materialism regards nature as a passive object, not as something subject to man's activity or the antagonist of his striving, but as something self-contained, shut in by its own necessities. On the one hand there is man, the subject, desirous, active, spontaneous and free; on the other there is the object, nature as known by man, a machine contemplated in splendid isolation. Thus subject and object are mechanically separated; their dialectical (i.e. mutually determining) relationship is ignored. Mechanical materialism acknowledges the existence of the objective world but sees man's relationship with it as a one-way affair.

The parallel with serial composition is striking. According to the post-war serialist composer, his composition is a piece of nature obeying determinate laws (the series) so designed as to satisfy his wants (his artistic conscience) and to create use-value (for the art market). This self-contained work of nature fulfills a "plan"; the plan is the composer's desire. The serialist composer cannot imagine himself free if the spontaneity of human desire on the one hand and the independent mechanism of nature on the

other are in any way infringed. This preoccupation with the perfection of the ideal object to *total* serialism, where the performer was supposed to reproduce mathematically precise notations faithfully. But what happened was that the increasing demands of the notation engendered a proportionally increasing inaccuracy in performance."

In fact Cardew's subsequent application of aleatory was highly idiosyncratic and his admiration for Cage had little to do with Cage's compositional techniques; what impressed him was Cage's rejection of the commodity fetishism that had invaded musical composition, his liberation of the performer from the constraints of oppressive notational complexities, and the "democracy" inherent (at least in theory) in Cage's scores.

In the works which followed *Two Books* — including *February Pieces* (1959-61), *Autumn 60* (1960), *Arrangement for Orchestra* (1960), *Octet for Jasper Johns* (1961) — Cardew employs highly sophisticated methods of indeterminacy directed towards the solution of the problem of the composer/interpreter relationship. In the *Octet* this psychological dimension is raised quite explicitly in the introductory notes: "If the most important function of a composer were the stimulation of an interpreter this piece would be a composition." The importance of *February Pieces* for piano solo lies in their intensification of the ideological content which was to underpin most of Cardew's output in the sixties. Now the influence of both Cage and Stockhausen is residual; the music possesses a strong improvisatory (i.e. spontaneous) quality — whimsical, sometimes wilful, but always subject to the dictates of aleatoric principles. The result is a curious, compelling discontinuity, weird juxtapositions, irrational outbursts; fleeting references to other musical worlds, past and present, creating psychological and emotional confusion. This is hypersensitive music which haunts and disturbs the memory, reflecting a mysterious impenetrable world in total disorder:

See example 4



example 4



This expression of *human agency* at large, albeit in a chaotic, incomprehensible environment constituted Cardew's bourgeois humanist world-outlook at that time, and the thrust of his creative work throughout the sixties served to sharpen various facets of the contradiction until his espousal of Marxism in the seventies.

The musical dramatisation of this contradiction necessitated experimentation and the works which followed February Pieces in the early sixties were those which gained Cardew his reputation as a leading experimentalist. Octet 61 consists of 60 signs, derived from conventional musical notation, each of which constitutes a single musical event. The first Winter Potato (1961) is the composer's own version for piano solo of the Octet. Here are signs 35-41 with the corresponding section from the piano piece:

See example 5

Of Octet 61 Cardew wrote: "The greatest music is always *explicit* — like Webern, if you dig him. In Octet 61 I realise that explicitness has been sacrificed. In this research it is always necessary to sacrifice trusted concepts. As long as there is no blur in the thinking . . . . .". In the magazine *Performance* (April/May 1982) David Bedford wrote, "Speaking as a performer in many of Cardew's early works, it must be said that the experience was totally rewarding. Our creativity was constantly being challenged, and the empathy of the performers, channelled

into producing a coherent piece of music despite sometimes sketchy and sometimes paradoxical instructions, was often remarkable. It should be pointed out that none of Cardew's works ever gave total freedom to the performer. The instructions were a guide which focussed each individual's creative instinct on a problem to be solved — how to interpret a particular system of notation using one's own musical background and attitudes." With Cardew "indeterminacy" was not simply another compositional technique displacing a previously discredited one; it was a logical musical expression of his *humanism*, and humanism was the vital thread which ran through his entire output from start to finish.

In 1963 Cardew embarked upon his mammoth graphic composition *Treatise*, and over the next five years two activities tower above all others: *Treatise* and the improvisation group AMM. Here Cardew describes the relationship between the two: "Treatise is a continuous weaving and combining of a host of graphic elements (of which only a few are recognisably related to musical symbols) into a long visual composition, the meaning of which in terms of sounds is not specified in any way . . . Any number of musicians using any media are free to participate in a 'reading' of this score (it is written from left to right and 'treats' of its graphic subject matter in exhaustive 'arguments'), and each is free to interpret it in his own way . . . What I hope is that in playing his response to *my* music, which is the score

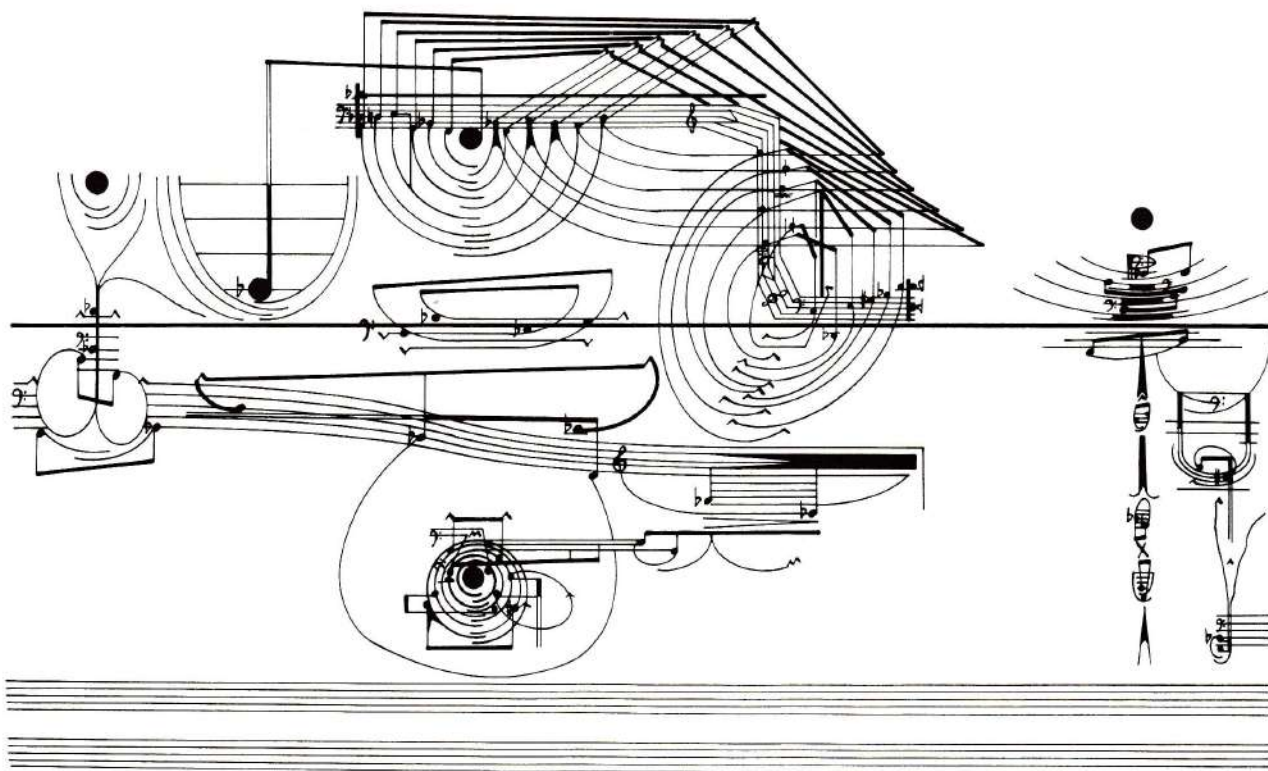
itself . . . I now regard *Treatise* as a transition between my earlier preoccupation with problems of music notation and my present concerns — improvisation and a musical life . . . 15th January 1966. Joining AMM was the turning point, both in the composition of *Treatise* and in everything I have thought about music up to now. Before that *Treatise* had been an elaborate attempt at graphic notation of music (which I can only describe as a graphic score that produces in the reader, without any sound, something analogous to the experience of music), a network of nameless lines and spaces pursuing their own geometry untethered to themes and modulations, 12 note series and their transformations, the rules or laws of musical composition and all other figments of the musicological imagination . . . A number of general decisions may be

See example 6

made in advance to hold the performance together, but an improvisory character is essential to the piece."

The history of *Treatise* is documented in detail by Cardew himself in the *Treatise Handbook*. Visually it is sensational, beautiful as to be inhibiting for all but the boldest spirits, its visual impact disconcertingly putting most performances of it in the shade. With *Treatise* music is released from the constraints of conventional notation. *Treatise* demands new time concepts, new sounds and new attitudes to old sounds, which many classic-

example 5



example 6

ally trained musicians are unable to provide. All of this Cardew encountered in AMM music, and in the music of La Monte Young, an American avant-garde composer whose work Cardew had promoted extensively in England and on the continent. The excitement and daring of Young's music made a greater impression on him than possibly any other contemporary music (with the exception, perhaps, of Morton Feldman's music). Young's single sound aesthetic (on which Cardew contributed an article to the *Musical Times* in 1966) became the springboard for many of Cardew's improvisations with AMM. In the *Handbook* he wrote, "Once in conversation I mentioned that scores like those of La Monte Young (for example "Draw a straight line and follow it") could in their inflexibility take you outside yourself, stretch you to an extent that could not occur spontaneously." This is the dialectic unconsciously asserting itself in Cardew's musical development. In the earlier indeterminate works and *Treatise* the performer is liberated, is free to create his own music, lording it over the score. With La Monte Young the composer

again assumes control, the performer finds himself performing the unimaginable, and in the process the senses receive education. Cardew's legendary performance of "X for Henry Flynt (1960) — a long, heavy sound usually performed as a large piano cluster repeated X times — lasted literally hours. "Studies in a Bowed Disc for a Four-foot Steel Gong (1963) found its way into AMM's improvisations. Each La Monte Young piece is a 'process', often consisting of one sound into which both performer and listeners immerse themselves. The sound is not only rich, complex and 'interesting' — Young's music appeals aesthetically; people find beauty in it. The performer searches within a raw, 'informal' sound, exhaustively, and this aesthetic is only a step away from AMM music where Cardew produced probably some of his finest music.

In the *Treatise Handbook*, in the section entitled 'Towards an ethic of Improvisation', Cardew wrote, "Informal sound has a power over our emotional responses that formal music does not, in that it acts subliminally rather than on a cultural

level. This is a possible definition of the area in which AMM is experimental. We are searchers for sounds and for responses that attach to them, rather than thinking them up, preparing them and producing them. The search is conducted in the medium of sound and the musician himself is at the heart of the experiment."

The quality of *spontaneity* in improvised music was a humanising component that Cardew valued highly. In AMM he found the embodiment of his ideas and feelings about freedom in music taken a stage further; moreover the ultra-democratic mode of operation of AMM, musically and socially, opened up political horizons for him.

In 1964-5 Cardew worked on a number of pieces concurrently with *Treatise*. *Treatise* was the dominant activity to the extent that at least two of these pieces, *Bun No.2 for Orchestra* (1964) and *Volo Solo* (1965) are versions of *Treatise* in some form or other. Of the other works of this period, *Material* (1964) is a transcription for any ensemble of harmony instruments of the Third





*Rome 1965 Seated from left Daniele Paris, centre Goffredo Petrassi  
standing left to right: ?, Richard Teitelbaum, C. Cardew, ?, Zoltan Pesko, ?.*

Orchestral Piece (1960), two further Winter Potatoes were completed (1964-5) to form with the earlier (1961) piece Three Winter Potatoes for piano solo, and Bun for Orchestra No.1 was written for Petrassi's composition course which Cardew attended in Rome between February and June, 1964.

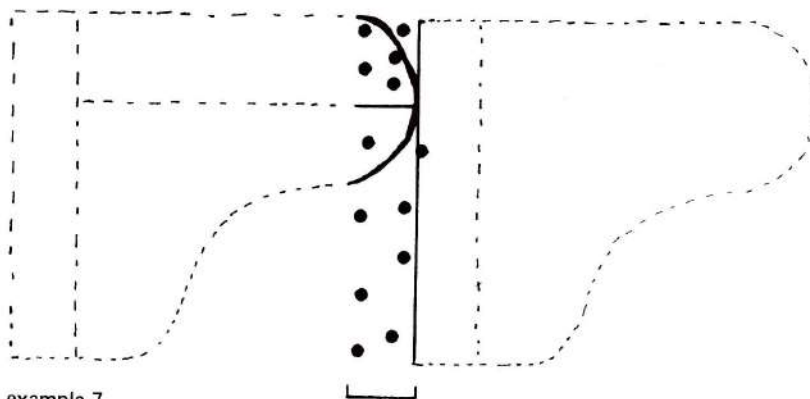
David Bedford remarked that Cardew "brought a typically English elegance and wit even to some of his apparently more eccentric compositions." Memories of You (1964) and Solo with Accompaniment (1964) are two cases in point but an ironic gloss conceals their true significance. Both these works seem to be nostalgic reflections on Cardew's musical past with particular reference to the two composers whose influence shaped his early career: Karlheinz Stockhausen and John Cage. Memories of You is clearly a homage to Cage. In Cage's Concert for Piano and Orchestra (1957-8) we find the following notation with the instructions, "Notes give place of performance with respect to piano."

See example 7

Cardew's score consists of 22 diagrams of a grand piano with similar instructions.

In Solo with Accompaniment the solo part consists almost exclusively of a single note of medium-low register played over and over; likewise its transposition an octave higher. This seems to be a tongue-in-cheek reference to La Monte Young's single sound pieces; at the same time the relatively simple solo part is thrown into

sharp relief by an extremely busy and complex accompaniment part, and is thus a wry comment on the traditional solo/accompaniment relationship. The accompaniment interprets "matrices" in which the way the elements are supposed to function with regard to one another is best described in terms of magnetism; the musical elements attract or repel each other according to their position in the matrix. As in Stockhausen's Plus Minus,



example 7



to which the realisation of the matrices alludes, the parameters of the basic elements wax and wane according to the composer's complex system of notation. Solo with Accompaniment and Cardew's own legendary realisations of Plus Minus, solo and with Frederick Rzewski, which even took Stockhausen by surprise, mark the end of Cardew's long and fruitful association with Stockhausen as pupil and colleague. Cardew's later, politically-motivated attacks on Stockhausen, notably in his book *Stockhausen Serves Imperialism* (1974), would not have prevented him from acknowledging his indebtedness to his teacher in the early years.

The other significant feature of this period is the strong feeling for tonality, or tonal centres, which pervades much of the music. In his analysis of *Volo Solo* Malcolm Barry concludes that it is a 'tonal piece', and there are passages in *Three Winter Potatoes* which lend themselves easily to a tonal analysis:

See example 8

Clearly, this goes a good deal further than the references to tonality in the earlier piano works. Furthermore, in 1968-70, Cardew composed his masterpiece, the monumental *Great Learning*, which incorporates experimental techniques into tonal and even modal frameworks. The reason for the adoption of a more traditional language into his compositions becomes more apparent in the light of the direction Cardew was moving, socially and even politically, in the latter part of the sixties and early seventies. For throughout this period Cardew became less and less concerned with beautiful artefacts, and more and more involved with people and their ability to make their own music. He began to assume a more educative role to which he was perfectly suited through his strong democratic sentiments, his ability to teach by example and, not least, through his own genius for improvising.

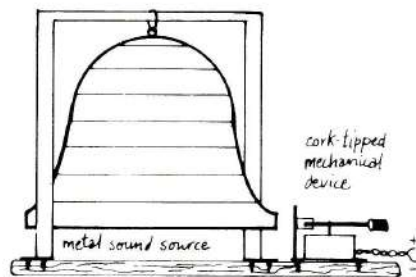
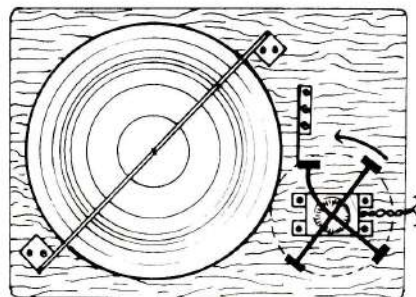
Musical education via improvisation is what *Schooltime Compositions* (1967) is about. Michael Nyman describes the work as a 'notebook of observations, ideas, notations, hints, diagrams, concepts, scientific experiments, geometric analogies — some direct, some oblique, mostly presented as 'facts' with no covering instructions. For Cardew each composition was a matrix to draw out the interpreters' feelings about certain topics or materials. The different matrices grew around such things as words, melody, vocal sounds, triangles, pleasure, noise, working to rule, will and desire, and keyboard. Cardew's plan was based on the translation of the word 'opera' into 'many people working'. Some of the matrices serve as a measure of virtuosity others of courage, tenacity, alertness and so on. They point to 'the heart of some real matter, mental or material. The score tells the interpreter the general area of his potential action — he may wish or have the talent to play, or sing, or construct, or illumine, or take exercise of one sort or another, and can draw out his interpretations in that direction.'

See example 9

For Cardew there was no two ways about it; people could be encouraged, inspired, even cajoled, but ultimately they had to be *trusted* to make their own music on the basis of their own background, experience and attitudes. In these new compositions he subtly defined the area, emotional, physical, psychological, historical, in which the performer operated, but there was no question of controlling the interpretation, either directly or by some back-door method involving 'chance operations'.

*The Tiger's Mind* (1967) was written for AMM while Cardew was in Buffalo, U.S.A., and is another experiment in what he calls 'guided improvisation': "I wrote the piece with AMM musicians in mind. It consists solely of words. The ability to talk is almost universal, and

the faculties of reading and writing are much more widespread than draughtsmanship or musicianship. The merit of 'The Tiger's Mind' is that it demands no musical education and no visual education; all it requires is a willingness to understand English and a desire to *play* (in the wildest sense of the word, including the most childish). Despite this merit, I am sorry to say that 'The Tiger's Mind' still leaves the musically educated at a tremendous disadvantage. I see no possibility of turning to account the tremendous musical potential that musically educated people evidently represent, except by providing them with what they want: traditionally notated scores of maximum complexity. The most hopeful fields are those of choral and orchestral writing, since there the individual personality (which a musical education seems so often to thwart) is absorbed into a larger organism, which speaks through its individual members as if from some higher sphere."



example 9



example 8



The Great Learning (1968-71) is the magnificent realisation of this projection — a large-scale choral work which has justly become an avant-garde classic. It is in seven movements (the duration of the whole is around 9 hours) and is based on one of the Confucian scriptures. Cardew dedicated the work to the Scratch Orchestra, that large, heterogeneous group of musicians and non-musicians with whom he was deeply involved during this period and which turned out to be one of the most important associations of his life. Michael Nyman writes, "The ethical purity is mirrored by Cardew's use of sound resources. The Great Learning appears to come to rest at a point of redefinition of the natural, concrete, real physical properties of (sounding) things. One is made intensely aware of wind issuing from blown pipes (Paragraph 1), from organ pipes (Paragraphs 1 and 4), or from the human throat, in singing (2,3,5,7) or group speech (1,4,5); of objects struck against each other — stone against stone (1), wood on skin (2), mainly metal on metal (5); or scraped (5), of bow against string (5); or of physical gesture and games (5)."

The Scratch Orchestra emerged out of Cardew's composition class at Morley College in London in 1969 (in fact at least two paragraphs of The Great Learning had been completed before the formation of the Scratch Orchestra); it was an enterprising body of performers, playing all kinds of experimental music — Cage, Cardew, Wolff, Riley, Young, Rzewski and their own works — in all kinds of situations for all classes of people: for Cornish farmworkers in village squares, for the young industrial workers of the north-east and for both urban and rural communities on the continent, as well as for music lovers who frequented the Royal Festival Hall. The Scratch Orchestra consisted of an assortment of people from various walks of life

(some of them with considerable artistic talent) who loved and needed music. There was no more enthusiastic, more committed collection of individuals working in the field of contemporary art at that time. Despite the ultra-democratic procedures the Scratch Orchestra had evolved for every aspect of its activity, Cardew was very much the unproclaimed inspiration. The Scratch Orchestra bore his stamp and in fact it was the embodiment of the ideas he had formulated about musical life over the years. The first two years were idyllic and the

Scratch Orchestra's performance and compositional output was prolific. At the same time the nature and intensity of these activities engendered contradictions which finally gave rise to a crisis. At one of the meetings two members of the Orchestra put forward an analysis, a conscious attempt to understand and explain the predicament. A fundamental disunity of theory and practice was pinpointed as the primary source of discontent and frustration amongst the members of the Scratch Orchestra. In theory it believed in integration and being gregarious, in practice it was isolationist and parochial; in theory it rejected the musical establishment, in practice it asked for support (Arts Council grants, B.B.C. T.V. and Festival Hall appearances); in theory it wished to be an instrument of inspiration, in practice it appeared to many as a pessimistic symptom of a system in decay, and so on. The Scratch Orchestra was trapped in the classic anarchist's dilemma; it willed one thing and caused its opposite. The cornerstone of the analysis was a lengthy quotation from Christopher Caudwell which generated considerable discussion. The passage concerned, which came from Caudwell's essay on D.H. Lawrence, deals with the function of art and the role of the artist in bourgeois society: "... But art is not in any case a relation to a thing, it is a relation between men, between artist and audience, and the art work is only like a machine which they must both grasp as part of the process. The commercialisation of art may revolt the sincere artist, but the tragedy is that he revolts against it still within the limitations of bourgeois culture. He attempts to forget the market completely and concentrate on his relation to the art work, which now becomes still further hypostatized as an entity in itself. Because the art work is now completely an end-in-itself, and even the market is forgotten, the art process becomes an extremely individualistic relation. The social values inherent in the art form, such as syntax, tradition, rules, technique, form, accepted tonal scale, now seem to have little value, for the art work more and more exists for the individual alone..."

The Caudwell essay I believe made a profound impression on Cardew, not because it was imparting new thoughts, but because it crystallized his own thoughts and feelings and he began to identify with Marxism.

The formation of the Scratch Orchestra

had seen the culmination of Cardew's career within or at least on the fringes of the musical establishment. His profound commitment to the democratic ideals of the Orchestra led inevitably to his politicization, along with several other members. His socialism was the logical consequence not just of his involvement with the Scratch Orchestra but of the content and direction of his life up to that point. His deep-seated morality and tenacious humanism finally reached a political destination; the process was cumulative, embracing and broadening previous preoccupations and achievements.

In the early seventies Cardew spent much time and energy repudiating and criticizing his earlier works, in particular The Great Learning. In the Peoples' Republic of China the Communist party had initiated an anti-Confucius campaign in which, as a European supporter, Cardew participated energetically. His subsequent repudiation of Maoism may invalidate part (but certainly not all) of his fierce polemic against The Great Learning in "Stockhausen Serves Imperialism", a book in which he refines his anti-avant-garde position in a series of articles. Certainly at the time of his death his attitude towards his earlier works had shifted and in fact on Keith Rowe's invitation he had agreed to take part in an AMM performance of Treatise and generally had shown a renewed interest in improvised music. The blanket repudiation of the past was associated with the discredited Mao and in a speech on Culture he delivered at an International Youth Conference in London in 1980 he said, "When we say new culture, proletarian culture, we mean, as Lenin said, a culture which must *assimilate and rework the best of all previous cultures*." His position may even have begun to approximate to Brecht's who had remarked that there was no need to worry about presenting bold and unusual material to a working-class audience as long as that audience felt they could relate to the *content* of what was presented to them, as long as that content corresponded in some way to *their* reality.

Hanns Eisler, a composer Cardew greatly admired, once said: "I have always striven to write music that serves Socialism. This was often a difficult and contradictory exercise, but the only worthy one for artists of our time."

Throughout the last ten years of his life Cardew grappled with this 'difficult and







Of the remaining pieces in the Piano Album three are based on Irish melodies and reflect Cardew's concern for the 'Irish people's struggle for national liberation.' The Irish theme, in fact, is a recurring one in the later music and again finds expression in a two-piano work commissioned by New Macnaghten Concerts and premiered at the Wigmore Hall in March 1981. Boolavogue has become very popular with the many audiences that have enjoyed it over the last year. People have found inspiration in it, not least because it is art about life, not art about art. The emotional content of the work may be unpalatable to some, but it cannot be denied.

Technically there are textures and rhythmic devices which in an interesting way betray the influence of Cardew's own earlier avant-garde music. He himself described the Boolavogue pieces as 'attempts at handling folk material in classical terms.' He was still an 'experimentalist' but now the music was imbued with a spirit of passion and drive which reflected the intense political life he was leading. Cardew did not really begin to write 'different' music in the seventies; it was always *his* music, which developed and changed inexorably on the basis of his activity as a committed revolutionary.

Cardew's concern for the English national tradition became increasingly evident in the latter years both in his speeches and conversations, and in his music. But whereas arrangements of songs like Watkinson's 13 and The Blackleg Miner reflect his commitment to folk and popular music, both Boolavogue and We Sing for the Future clearly reveal a debt to 16th and 17th century art music. The influence of the Fitzwilliam Virginal Book is apparent in sections of Boolavogue:

See example 12

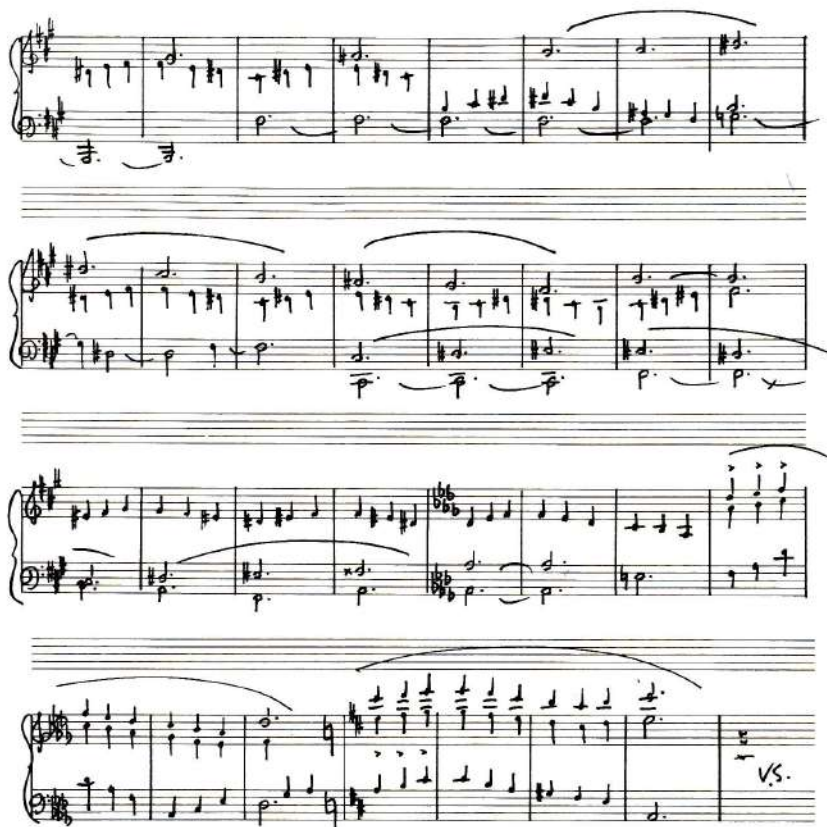
and in the strict contrapuntal devices characterising the piano version of We Sing for the Future:

See example 13

In his obituary in the *Süddeutsche Zeitung* on the 29th December 1981 Dieter Schnebel wrote, "Cardew's originality lies in his abandonment of originality," and then went on to remark that whatever the influences that Cardew quite openly embraced, whether Cage, Stockhausen, Petrassi, or even Tchaikovsky, all his music bears an unmistakable,



example 12



Example 13



individual stamp. What in fact Cardew renounced over the last ten years was the market-mentality, a corollary of which in the West has been an obsession with 'originality', the often unconscious need to produce something 'new' at all costs. In this sense he abandoned originality, but never his *individuality* which he consciously placed in the service of the socialist collective.

The composer John Paynter quoted a letter from the Guardian: "Having sat through most of Act 1 of a ballet at the Royal Opera House while two ladies next to me talked incessantly, I risked a polite remonstrance. One of them replied, 'But it's only music'. Is there any reply to this?"

Cornelius Cardew would have relished such an opportunity more than most. Over the last ten years of his life he had come to see the development of music as inseparable from man's struggle against privilege, injustice, systematized greed and exploitation. He believed that it was only through the combination of artistic and political action that contemporary music could be dragged out of its isolation.

When a person dies it is customary to dwell on his or her good points, to eulogize and sometimes to exaggerate. Two or three years ago I was asked to review a book about music part of which contained a particularly offensive attack on Cornelius Cardew. My review, which never got into print, was not primarily a defence of Cornelius but I ended it with these words which, because they were written while he was still alive and at a time when our paths crossed less frequently, are perhaps therefore the more telling: "In conclusion I offer a few words in defence of the much maligned composer Cornelius Cardew — not because he is an old friend — but because I admire the uncompromising stand he has adopted within the profession, particularly in relation to contemporary music.

Firstly, in terms of sheer talent and intelligence few, in any, of his detractors are in the same league. Any sensitive soul who in the past was fortunate enough to hear Cardew perform Bach, or Feldman, or improvise, will testify to his intense musicality and rare inventive gifts.

Secondly, if in public Cardew often expresses his thoughts in extreme forms it is because he does not suffer fools gladly and many of the questions I have

heard put to him in public discussions have scarcely merited any response at all.

Thirdly and lastly, in relation to what Cardew is doing now, i.e. total commitment to revolutionary political activity, let those who criticise, psychoanalyse and ridicule take a long look at themselves, if they dare. In most cases it is they, not Cardew, who have 'abandoned all individual thought about life and art' to settle for an existence of comfort, smugness, complicity and self-deception."

My last memory of Cornelius Cardew is of an anti-fascist concert, which he himself had organized, only a week before he was killed. He was playing the piano, accompanying and singing to a packed audience in a community hall in Camden. Many members of London's ethnic groups were in the audience and participating. It was a far cry from the international festivals of contemporary music where he had begun his career but it was the path he had consciously chosen, to force his music into life in a way that would inspire any young composer for whom composition is something more than the manipulation of sound.

John Tilbury



## Cornelius Cardew

Cornelius Cardew was a very talented and accomplished musician and composer. There can be no doubt that he stood in the front rank of distinguished British composers of his generation, and his accomplishments as a composer especially, but also as a performer and teacher, were recognised not only in this country but internationally: in Germany, USA, Italy, Austria, Canada, Ireland and elsewhere.

There is a thread running through his activities and his compositions which marks them out, however; some quality which characterises him as a composer whose concerns were completely different from those of his fellows. Alone amongst the major composers of his generation, Cornelius Cardew rebelled against the increasingly sterile ivory tower of "new music" and worked tirelessly to create a music which had a much wider significance than the narrow, artificial world of the fashionable "new music" cliques and trends. The common thread,

which can be discerned at all stages of his development, was his concern to write and perform music that was *for* people, that brought out the musical potential and positive qualities in performers, and that spoke to his audience, that takes them and their aspirations into account. He developed, through a protracted struggle, music *for the people*, in the conviction that music is a social art, that the performance of music is a social activity involving the close and disciplined physical and mental co-operation amongst performers towards a common end, and that music itself is a social phenomenon, intimately bound up with the life and struggles of the people. For instance, early in 1963 he was writing: "Notation is a way of making people move", and in a fuller and more mature expression of the same sentiment he wrote in "Stockhausen Serves Imperialism": "A composition is not 'an object to be evaluated' but a force to influence the consciousness of living people — as such it functions

— COMPOSER,  
COMMUNIST AND FIGHTER  
FOR THE PEOPLE'S CAUSE

morally and politically". There was a constant striving too to break new ground and to stand at the forefront of musical development.

Cornelius Cardew's development as a composer shows this striving to write new and progressive music. At various crucial points in his development, he ruthlessly and with great courage rejected ideas which, in his search for a new meaning for music, he came to see were bankrupt. This quest was for a genuinely popular music which rejected both the increasingly esoteric and mystical elitism of the avant-garde and the crass commercialism and degeneracy of "pop".

This quest started very early in his career. It first took the form, in the early sixties, of espousing the avant-garde trend of music from America — the "New York School" of composers: Cage, Wolff and Feldman. Cardew at the time felt that this form of music making, known as "experimental music" — indeterminacy, "sound as music", and so on — provided



a progressive and fruitful way forward for music, and a liberation from the abstruse, cold and clinical world of "total serialism" and electronic music produced in Europe at the time.

The fact that experimental music was in fact just as formalistic was realised by Cornelius Cardew himself after working with it for several years, and he rejected it. However, his works in this idiom, such as 'Autumn 60', 'Octet 61', 'February Pieces' for piano, and 'Treatise', grapple with the problems of the performer and thus show a social awareness whose seeds were to flower many years later. These works have a seriousness of purpose which set them apart from the superficial sensationalism of the mainstream avant-garde. They were often accompanied by detailed notes which explain not only the directions for performance, but the ideas behind the music.

Another significant factor in his avant-garde works was their increasing involvement with musicians from a wider circle than the "new music" specialists. This was prompted by his spirit of ever searching for what was meaningful and significant in music, in opposition also to the promotion of the commercially-based "consumer" culture of the sixties, and his desire to bring this out too in other musicians. In particular, performances of 'Treatise' led him to work with jazz musicians such as Keith Rowe from the group AMM, which he was later to join, and also with amateurs, artists, students, and so on. This can be seen in the notes he made while writing and performing 'Treatise'. Cornelius Cardew wrote: "Any rigidity of interpretation is automatically thwarted by the confluence of different personalities"; and, "What I hope is that in playing this piece each musician will give of his *own* music — he will give it as a response to *my* music, which is the score itself."

Cornelius Cardew's great strength and ability to bring people together and fire their enthusiasm showed itself then. He organised numerous concerts of new music both here and abroad and gave much selfless assistance to younger composers and artists. In fact he was the undoubted pioneer and leading figure in experimental music in Britain.

This concern for the problems of the performer, his opposition to the detachment of musicians from the mass of society, while upholding the importance

of musical skill and excellence, developed into the wider concern of creating music of a more universal, a mass, character. The embryo of this concern, and how this related to the musical traditions of the people, can be seen in his remark of 1965 on "great musical heritage", which he described as "the enrichment of something primitive that we all carry around inside us: our living response to present experience."

This whole period which lasted throughout the sixties culminated with the composition of 'The Great Learning' (1968-71) and the formation of the Scratch Orchestra in 1969, by Cardew with Howard Skempton and Michael Parsons. The particular concerns which led up to the formation of the Scratch Orchestra, hand in hand with which was written 'The Great Learning' which is dedicated to the Orchestra, can be seen in his lecture on improvisation, which was written around the beginning of 1968. He said of choral and orchestral writing that "the individual personality . . . is absorbed into a large organisation which speaks through its individual members as if from some higher sphere", and, "To do something constructive you have to look beyond yourself". Although 'The Great Learning' espoused a reactionary ideology — Confucianism, which he himself later rejected — the music had many progressive features. It involved large numbers of trained and untrained musicians in a disciplined, co-ordinated way and the resulting music often had a solidity, power and dignity of purpose which placed it far apart from the fragmented individualism of avant-garde "happenings". The bringing together of performers for 'The Great Learning', both professional musicians and established composers and amateurs including many students, coupled with his classes in experimental music at Morley College, provided the nucleus for the formation of the Scratch Orchestra.

With its formation, Cornelius Cardew became consciously involved in grappling with the problems of creating music for the people. The power and drive that only he could have given to the Orchestra is expressed well by his comment in the lecture on improvisation: "Drifting through life: being driven through life; neither constitutes a true identification with nature. The best is to *lead* your life, and the same applies in improvising: like a yachtsman to utilise the interplay of natural forces and currents to steer a

*course*." Through the vivid and complicated struggles of the Scratch Orchestra, he began to chart the course which he was to steer after its demise.

The first year or so of the Orchestra's existence was what many people at the time spoke of as being the honeymoon period, and as Cornelius Cardew later wrote, with the Orchestra he had discovered a source of inspiration (actually not so much a discovery as a significant development), which was people themselves. (He wrote in a wry aside in July 1971: In the serial music of the 50s composition had an "international" character, the material was physical parameters of the acoustical world, pitch, intensity, duration, etc. Now we should aim at a "universal" character in which the material of the composition is people??) The Orchestra from its very early days was also concerned with the question of, who is our audience? and this concern became a major preoccupation of Cornelius Cardew and the orchestra members. Although the Orchestra did play in conventional concert hall surroundings, its main concern was not to play to any musical elite, but to take its music to the ordinary people. So in the summer of 1970 for example it undertook a tour of Cornwall and Anglesey, playing in village halls.

So bit by bit Cornelius Cardew and the Orchestra began to take up the question of developing a popular culture in the service of the people and their struggles, began to see the necessity for this. However, there were different views on whether, in fact, this was the central question, and also different views about how it could be achieved. It was these conflicts within the Orchestra that gave it an accelerated motion, led to serious discussion around the "discontents" of the participants and led to the formation of the Scratch Orchestra ideological group in 1971, which Cornelius himself joined.

The questions on how to develop popular culture, how to oppose "consumer" culture, were seen not to be able to be solved within the limitations of the avant-garde. With the ideological group, the problem began to be posed in such a way that a solution could be seen. And at this point, Cornelius Cardew began to take up Marxist-Leninist ideas, not as a detached intellectual looking for a way out of an artistic impasse, but in the quest for the truth and to come to grips



with the reality of what was happening in the world. At the same time, the Scratch Orchestra was important as providing the form whereby the theories could be tested in practice. It began to tackle the problem of writing and performing music with a progressive and revolutionary content. It espoused internationalism by performing in Austria and Germany. And so on.

From now on, in the interests of developing music and culture in the service of the people, Cornelius Cardew began to oppose and repudiate the negative aspects of his work, and to consolidate, make more conscious, and develop the positive aspects.

With increasing social awareness, he came to realise that the ideology behind his avant-garde works was idealism, that these works provided no scientific basis on which to bring his aspiration of music for the people to fruition. He came to see increasingly clearly that the music he wanted to write had to have as its content the struggles of the working class and people for a better world.

The crucial factor of the last ten years

of Cornelius Cardew's life was that he became a communist. Some music critics have bemoaned this development, saying that, for example, in becoming politically active he "sacrificed his considerable musical talents", and so on. In fact, his political activity became the springboard for a new development in his musical work, both as a composer and performer. His espousal of Marxism-Leninism was a watershed in Cornelius Cardew's musical activities, there was at this time a qualitative change in his music. Marxism-Leninism provided the correct scientific basis for him to realise his aspiration of music for the people.

This espousal of Marxism-Leninism signalled a great upheaval in his work and showed his profound courage and strength of character in rejecting his work up to that time, including 'The Great Learning'. At this stage in his career, with a considerable following and reputation both in this country and abroad, it would have been simple to have taken the straightforward path of a commercially successful composer and to have then lived in clover. Instead he chose the path of struggle.

He realised that it wasn't possible for an honest, democratic person to turn his back on the reality of the people's struggles, that musicians and cultural workers cannot remain aloof in ivory towers, but they too have to take a stand. For him to take this stand was the solution that he had been searching for, that he had been groping towards during the sixties. Cornelius Cardew's development during the sixties, with its opposition to formalism, elitism, commercialism, with its social awareness and humanity, had gone through many twists and turns. But this was only to be expected in the sixties, when confusion reigned as to what was progressive, when "alternative cultures" were promoted, and when the old revolutionary Party, the CPGB, had betrayed the cause of Marxism-Leninism, and the task of rebuilding the Party was only just about to begin. In this period many progressive people, including musicians, were searching, as indeed many are today, for a way to place their intellectual talents in the service of the working class and people. When Cornelius Cardew came into contact with Marxism-Leninism, he was able to discover that way, to find the solutions for which he had been searching







for a long period. He could see the grave dangers that face the working class and people of Britain and internationally — the dangers of war, of fascism, of national chauvinism and racism — and of the necessity of opposing these dangers. And he became aware that ultimately the overthrow of the capitalist system and the establishment of socialism was the only way to eliminate these dangers and ensure the economic, political and cultural rights of the people. Not only did he determine that the task of cultural workers is to provide literature, art, music to assist the struggles of the people and write and perform music that achieved this aim, but he became a political activist himself, working with and eventually joining the forerunner organisation of the Revolutionary Communist Party of Britain (Marxist-Leninist). He was a founder member of RCPB(ML) in March 1979, and a member of the Central Committee. From the beginning of this political activity he participated militantly in the democratic struggles of the people, himself playing a leading role in organising many meetings, demonstrations and pickets against racism and fascism and in support of the struggles of the world's

peoples, being prepared to make any sacrifice necessary, including going to jail. For instance, he was sent to prison in 1980 after leading a section of the opposition to the National Front march in Camberwell. And in November 1981, just a few weeks before his death, he led a demonstration against the fascist firebombings of national minority families in East London. He played a leading role in setting up the National Organising Committee of People's Democratic Front and was elected its General Secretary at the June 7th Conference in 1981.

As an inevitable and necessary part of his stand, Cornelius Cardew rejected the avant-garde and upheld socialist realism in music and art. Early in 1972, he wrote two polemics against Cage and Stockhausen — the leaders of the musical avant-garde — which fiercely attacked and exposed the reactionary ideology behind their work, and these were later reproduced in his collection of essays entitled "Stockhausen Serves Imperialism". The articles caused great interest and no small amount of controversy and disquiet in musical circles. This was partly the element of surprise: here was the leader

of the avant-garde in Britain attacking his former heroes (at least Cage) — the international "sages" of avant-garde music. However, growing numbers of progressive people could see the undeniable truth: that the music of Cage and Stockhausen had absolutely no relevance to the important issues in the world, to the struggles of the masses of people and was indeed reactionary as it covered over and mystified what was going on in the world. Cardew's message was that in order to reflect the real world and assist the people in their struggles, it is absolutely necessary that in form and content music be socialist realist.

Cornelius Cardew, around this time, also composed the first compositions of his to have revolutionary content. These included the 'Thaelmann Variations', which is an extended work for piano based on a German anti-fascist song upholding Thaelmann, the leader of the German Communist Party in the thirties, who was eventually murdered by the nazis. The 'Vietnam Sonata', written to celebrate the defeat of US imperialism in May 1975, includes variations on the song of the National Liberation Front of



South Vietnam" written in Germany, as well as two of his own songs. The four pieces for piano on Ireland also date from around this time. These works were optimistic, mirroring the struggles of the people for liberation, and vigorously develop song material.

As a performer, Cornelius Cardew joined People's Liberation Music in 1974. PLM was a group using a folk/pop idiom, performing old and new songs upholding the struggles of the working class, anti-fascist songs and songs, particularly Irish songs, for national liberation. He sang with PLM on numerous occasions — on May Day demonstrations, anti-fascist demonstrations against the National Front, and demonstrations in support of the struggle of the Irish people against British imperialism.

As well as playing on demonstrations, PLM toured many parts of Britain and Ireland. The Irish tours were of great importance in strengthening the unity and friendship between the British working class and Irish people against British imperialist rule in Ireland, particularly in the period following the introduction of the "Prevention of Terrorism Act" when a massive amount of anti-Irish propaganda was being promoted by the British ruling circles. The PLM musicians were warmly received in many parts of Ireland: in Dublin, Belfast, Cork and many other places. In Belfast, PLM played at Andersonstown Community Centre, a republican stronghold in the north. Later on in the tour, Cornelius Cardew and the PLM musicians were arrested by the RUC, and held and questioned for several hours before being released.

Cornelius Cardew played an important role in PLM as pianist, singer and composer. He wrote songs for the group, such as 'Smash the Social Contract', and made many arrangements. His clear, powerful voice could be heard on many demonstrations through the streets of London and other cities, singing for the freedom of the Irish people, and in support of the British working class and the liberation struggles of the world's people. PLM played an important role in popularising many beautiful and militant songs of such struggles both new and historical. Cornelius, for instance, made a beautiful arrangement of the 18th century song 'Watkinson's 13s', and arranged and sang many Irish songs for the group, including 'Bold Fenian Men', 'Croppie Boy' and 'Boilavogue'.



Peoples Liberation Music band playing on a May Day demonstration in London, 1976.

The formation of the Progressive Cultural Association in 1975, at the initiative of the Communist Party of England (Marxist-Leninist) — forerunner of RCPB (ML), was an important step in Cornelius Cardew's musical development, and in the development of progressive and revolutionary music and art. Cardew came forward to play a leading role in the establishment and building of PCA, and became its Chairman and leading activist. As a component part of taking up the politics of Marxism-Leninism, he played from that time a leading role in the development of a popular culture in the service of the people, his contribution being given more conscious direction and expression through his involvement in the Marxist-Leninist Party. Thus he wrote and performed many new communist and democratic fighting songs and works, and also gave other musicians tireless and invaluable assistance to this end. Under his direction, the PCA became a centre for progressive artists and musicians to work together and discuss the theoretical and practical problems of the new culture.

It must be said that Maoism had an influence on him and on the PCA for a time in the early and mid-seventies, as it did on the entire Marxist-Leninist movement in this country as well as abroad. However, Cornelius Cardew was not and never became a committed Maoist, but remained throughout true to the principles of Marxism-Leninism. He eventually repudiated Maoism, as did the entire Marxist-Leninist movement worldwide. But while Maoism did not dominate in the PCA, it nevertheless had an inhibiting effect, with its reduction of culture to philistine sloganeering, divorced from the traditions of the people. The repudiation of Maoism gave rise to new songs and a flourishing in the cultural work.

It is important to appreciate correctly what Cornelius Cardew achieved, where precisely he made his contribution as a musician, in the period from the time he embraced the cause of communism until his untimely death. It is true that he had not composed works on the scale of 'Treatise' or 'The Great Learning', but he had made an inestimable contribution



(and this is just a facet of his work) to creating the conditions, to solving the problems, that would make the composition of such major socialist realist works possible, and the great tragedy is that he was killed when on the threshold of the production of such works. Nevertheless, socialist realist compositions of great stature did appear, notably the late 'Boolavogue' for two pianos, 'We Sing for the Future' for piano, and indeed the song on which the piano work is based. These substantial socialist realist works marry song melodies with advanced developmental compositional forms and techniques, assimilated from the high-point of classical music. Cardew, as a communist composer and musician, worked to uncover and uphold and develop the positive features of classical, folk and modern music. Besides these works should be placed the song 'The Founding of the Party', the music and words of which were written by him, for this is a brilliant song, full of musical craft yet in a popular style, much loved, and written to celebrate an occasion of great importance: the founding in March 1979 of the Revolutionary Communist Party of Great Britain (Marxist-Leninist).

Yet to look only at the extant compositions when assessing Cornelius Cardew's significance would be misleading. For in his development, especially since the founding of RCPB(ML) in 1979, he made a major musical contribution of a far wider extent. Not only did he unite and inspire musicians and cultural workers in the democratic and revolutionary movement, but he succeeded in developing progressive and revolutionary music with a mass character. Workers from many countries — Ireland and Canada, for example — all in large numbers wanted to hear Cornelius Cardew and his music. In this respect, he found in fact what he had been striving for with the Scratch Orchestra. Cornelius Cardew engaged in musical activities at many levels, as well as immersing himself in political activity, with the aim of developing culture of a truly mass and popular character, as a component part of building the unity of the people in struggle against racism, fascism and war and for democracy, progress and freedom, and his work at all these levels won him wide acclaim.

Some examples: Cornelius Cardew was active in the Musicians' Union, for instance fighting that musicians who promoted open fascism should be expelled from the union. He remained very active in training musicians, not only his

composition pupils, but in working with and encouraging the singers and instrumentalists who participated in the PCA, as well as, for instance, progressive West Indian musicians. Cornelius Cardew and the PCA participated in many demonstrations. Cornelius Cardew and the music of the PCA were well-known by the working people and youth of East London especially — as well as many other parts of the country — through the concerts they put on in the community. These concerts included songs against fascism and racism, in support of the Irish struggle, songs from many different countries, upholding the struggles of the British working class, and so on, and were very popular.

An important aspect of Cornelius Cardew's work was his internationalism. A vivid example is his participation in the 4th International Youth Camp in Germany in 1980. The International Youth Camps have the theme of youth against racism, fascism and war and for peace and socialism and take place in different countries. Here Cornelius Cardew organised and inspired much cultural activity. He organised and directed an international choir with singers from over 12 different countries and produced a songbook for the choir with workers' songs in many different languages. He led much valuable discussion with the cultural groups from different countries and encouraged them to develop new revolutionary songs as well as to sing the traditional working class songs from their country.

Another example of his internationalism was the occasion of the invitation in 1979 from the Communist Party of Canada (Marxist-Leninist) to musicians from the PCA to participate in a series of youth concerts right across Canada. This tour was immensely successful. Cornelius Cardew led the PCA group in collaborating with the Canadian Cultural Workers' Committee in producing many new songs for the tour. He not only composed songs himself (including 'We Sing for the Future') but worked tirelessly in assisting the other composers in writing the songs and leading on all the organisational fronts. This tour had lasting results in cementing close friendship and collaboration between PCA and the CCWC and was the first of several exchange visits.

In 1981 came two events which marked important advances in the development of culture that serves to unite people on a very broad scale, both nationally and internationally, in opposition to all that

is reactionary, that expresses their aspirations for democracy, for progress and for freedom, and upholds and develops their popular traditions. These events were the First International Sports and Cultural Festival in Canada, and the Anti-Fascist Concert 'They Shall Not Pass' held on December 5th in London, both of which were tremendous achievements and in both of which Cornelius Cardew played a leading role.

The First International Sports and Cultural Festival, held in Vancouver, was a very broad-based festival in which more than 50,000 people from many countries including India, Pakistan, Britain, Denmark, and Germany, participated — in the events or as spectators. It was a genuine people's festival, not financed by any state institution but by the people themselves. It had the aim of genuinely developing sports and culture in the service of the people, and on the cultural front, upholding artistic honesty, high standards and a popular character. Cornelius Cardew and the PCA musicians performed at many of the concerts. Cornelius, on arrival back in this country, was already starting to prepare for the Second International Sports and Cultural Festival which is to take place here in Britain in August.

One of the most important contributions of all that Cornelius Cardew was to make, and one of his last, was the December 5th Concert which was organised by People's Democratic Front and the PCA just a week before his tragic death. This historic concert was organised on the basis of unity in action against racism and fascism, and in it traditional, classical and folk, communist and democratic musicians united in opposition to fascism. Some of Cornelius Cardew's own piano pieces, based on old Irish tunes, were played, and at the concert he made his last public speech. The hall was packed with working people of many nationalities, and the concert was highly popular and successful. It vividly summed up Cornelius Cardew's work as a revolutionary composer and musician.

Cornelius Cardew's work as a fighter for the cause of the people and a communist was not separate from, but very intimately bound up with, his development as a musician and composer. He refused to sell his soul to gain an easy life and fame and fortune, but instead used his considerable talents in the service of the people and their struggles. His life was tragically cut short and his work left uncompleted at a time when



it was on the point of blossoming further. However, his work as a composer, his political and cultural activity, his work as a performer, as a teacher, as a fighter for the people, and as a communist, make him a figure of outstanding importance whose work will never be forgotten and who made a great and lasting contribution to the cause of progressive music and culture and to the cause of the emancipation of mankind.

The Progressive Cultural Association calls on all democratic and progressive musicians and cultural workers to learn from the example of Cornelius Cardew, to carry forward his work, and to ensure that the aims to which he dedicated his life — the cause of democracy, freedom and genuine progress — are realised. There can be no greater honour which we can render to the memory of Cornelius Cardew.

**Progressive Cultural Association**



# Speeches

**OPENING SECTION OF THE LAST PUBLIC SPEECH OF CORNELIUS CARDEW, MADE AT THE CONCERT "THEY SHALL NOT PASS" ON 5 DECEMBER 1981.**

Friends and comrades,

Unity is the basis of tonight's concert. This is our tradition, and we cherish it and defend it, and will continually strengthen it against all the efforts that the bourgeoisie is making to split this unity with their racism, with their crisis policies, their war plans, and so on.

It's 45 years ago this year that thousands of British workers went to Spain to defend democracy. Although the democratic forces were defeated in the Spanish civil war, this war has gone down in history as a glorious chapter in the history of the working people. Why is this? It's because it was a model of proletarian internationalism in deeds. Our parents and grandparents did not go to fight in Spain for some ulterior motive, for their own personal benefit or interest, but because the cause of democracy and freedom was in serious danger, and it was the duty of all to stand up and defend this cause of democracy and freedom. (Applause)

Also 45 years ago this year, the Mosleyites — the fascists in Britain — were defeated. Cable Street on October 4th, 1936, — this picture on our poster is a picture from this struggle — was the climax of a whole series of fighting actions. After this defeat in the battle of Cable Street, the British Union of Fascists was not able to raise its head again.

Three years later the world was plunged into war by Hitler and Mussolini; a war in which millions laid down their lives. It's immortal glory to these heroes and heroines — and not only the heroes and heroines, but also all the ordinary people who were simply killed in concentration camps, in their homes, whether in London, in Dresden, in Hiroshima, and countless other places — it's glory to these people that fascism was defeated. This vast sacrifice in World War II was not in vain.

Today, once again, the crisis is pushing the bourgeoisie towards fascism and war. All the anti-fascist documents and agreements that were signed after World War II are being torn up one by one. In violation of all these agreements and declarations, new nazi parties are being organ-

ised and being given huge protection and encouragement by the state. Racism is being developed on a big scale as a conscious policy to divide and attack the working people. National chauvinism is spread everywhere, vast sums are spent on war preparations — £16 per week per family is spent to finance the war preparations of the British imperialists.

Now, is this what we fought for? Is this what our parents and grandparents fought for? And is this what the millions died for in World War II? No! It's freedom and democracy that we fought for. And that's what we're fighting for today, and that's what we always will fight for. And the People's Democratic Front stands for this struggle. It's determined to organise a broad front, a nationwide organisation, that fights consistently for freedom and democracy, for the rights and interests of the people, against racism, against fascism and war, against the very serious dangers that are facing mankind today. (Applause).

## **CORNELIUS CARDEW'S INTRODUCTION AT THE DECEMBER 5th 1981 CONCERT TO THE SONG: 'HAIL IRELAND'S GLORIOUS MARTYRS'**

This is a song in support of the Irish people, who've always struggled for their freedom — for the liberation of their country.

We sing this song in support of the Irish people, not because they're Irish, but because they've always struggled through the centuries to free their country. And we've organised this concert in honour of the struggles of Cable Street and the contribution that the British working class made in Spain. And we honour those people who fought — not because they're British, but because they fought to liberate themselves and to liberate their countries, and to stand up for the cause of freedom and democracy.

We support the people of all nations, whatever their colour, religion and so on, who are struggling to free themselves: and in this sense we dedicate this song — "Hail Ireland's Glorious Martyrs" — to the struggle of the people of the world for their freedom, for their emancipation.

## **The Cornelius Cardew Foundation**

A foundation is currently being established to advance education, general appreciation and understanding of music with regard to the life and work of Cornelius Cardew.

The foundation will promote new music and encourage and assist young musicians in developing their work in the service of the people.

For more information about the foundation and for donations and covenants please write to:

The Cornelius Cardew Foundation  
53 West Ham Lane, London, E15.



# Dedications

I had been present at a good number of Cornelius' performances from the late sixties and early seventies (I remember with special affection a performance of 'The Great Digest' which caused unprecedented scenes at Cheltenham Festival, and the delightful Beethoven Concert given by the Scratch Orchestra at the Purcell Room), when he approached me about appearing with him in some programmes of Chinese songs. Despite our differing political and musical standpoints, I accepted without hesitation the chance to discover at first hand more about this intriguing and challenging musical personality. The experience made a deep impression on me. It was impossible not to be caught up in the general warmth of commitment and spiritual idealism emanating from Cornelius himself, and pervading everyone involved in the project, far transcending the actual musical content, perhaps, on this occasion, but somehow cleansing the mind, and raising all kinds of soul-searching questions about the nature and validity of one's work as a performing artist. Though I would not feel able to allow myself to be drawn to dedicate my work to political beliefs as Cornelius did, my admiration for his courage to practise what he preached was, and is, boundless. He was a unique human being whose aura and influence will always be with us. It is frustrating to imagine what still newer avenues he might have probed if he had not met such a tragic early death, but I shall always be grateful for having known and worked alongside him.

Jane Manning

This last December Cornelius Cardew was killed by a hit-and-run driver in London. He was forty-five years old. It is hard to say briefly what he meant to a remarkably large number of us. He was the most important composer in England, because of the quality of his music, because of his organizing, because of his thinking, speaking and writing. In the mid-50s he linked the U.S. and European avant garde. He worked with Stockhausen and he established in England the music of John Cage, Morton Feldman, La Monte Young, Terry Riley and my own work. He was then himself a focal figure, attracting around him a variety of musicians, including non-professionals, artists and jazz performers, and he turned principally to collaborative music making, in the improvisational group AMM and the unique Scratch Orchestra which he founded with Howard Skempton and Michael Parsons in 1969. By the early 70s the social aspect of his musical activity, so far libertarian and anarchist, took on more precise, political definition. He joined and worked, both politically and musically, for an English Marxist-Leninist party. And he repudiated as politically regressive much of the avant garde of which he had been a part. Using traditional and political songs as material he wrote music, mostly for piano, in a romantic-realistic style intending it for a wider audience which might be affected by its political content. At the same time, he worked with a band which performed traditional and new political songs at rallies and demonstrations. Of the songs he himself wrote, one — *Bethanien Song*, written in Berlin during a campaign for better health facilities in a working class neighbourhood, has become part of the local folk music.

He was, personally and musically, someone you knew you had to come to terms with. He made no compromises. His directions changed, but on a progressive path, towards people's lives and struggles. He took remarkable risks with his life and work. And the music came along, changing to be useful in the process. This process, together with his fine and lively musical intelligence and feeling, continues to be the source of his music's strength. The changing was sometimes painful; it was also exhilarating. He thought both hard and with feeling so that he could be passionately clear, his thought and work joined; and he acted calmly and with good hope.

Christian Wolff  
February 1982

I was recently asked why my attitude as a composer was not dogged by self-consciousness and doubt — a reasonable question when one recalls comments of "new music" composers, whether students or established, the small audiences they attract and the number of first performances that are also last performances. The major part of the answer was that, while a student at the Royal Academy of Music, I had studied composition with Cornelius Cardew, and it was entirely thanks to Cornelius' influence that I had ridden the crisis of role that paralysed almost all of my fellow composition students. With his help, I had developed a sensitivity to the social and political aspects of music and had become involved in the work for a socialist musical tradition.

His teaching was filled with sharp insights about my work which never damned but equipped me to analyse my own creations. On the other hand, his music and his ideas (particularly his Marxism-Leninism and a related stance on musical questions) offered a challenge that I was eager to take up. I have lived them ever since 1979 when my studies ended. They have served as a forceful example which I have never accepted unquestioningly but from which I have drawn great inspiration.

Tim Joss, 29.3.82



"For an artist, it is not one's conscience, but one's *talent*, making cowards of us all. Cardew's courage to dismiss an earlier abstract artistry of his own is indeed heroic. His career bares a comparison to D.H. Lawrence. Both set aside an evocative use of the language of their medium for a kind of "message" of sorts. Cage in his own way did likewise. In this regard Cornelius Cardew is not in bad company. However, it is in a work such as *The Great Learning* which I feel Cardew found a unique equanimity of means between a musical poetry and his political beliefs — something akin to what Christian Wolff is doing with similar concerns. As perhaps the last indigenous esoteric composers surviving on this planet, I deeply mourn Cardew's death. He wrote beautifully about my own music and played it exquisitely. Perhaps we were not that far apart than one might think. There will always be . . . . Cornelius Cardew."

Morton Feldman, March 18, 1982.

In 1973, whilst working in Berlin as a guest student, Cornelius actively supported a popular campaign to turn the old Bethanien Hospital into a much needed children's health centre, rather than the 'Artists' Centre' proposed by the Senate. Among other things on this front Cornelius wrote the music for the Bethanien campaign song.

All of us who worked with Cornelius were very moved and inspired by him. He was first and foremost a militant Marxist-Leninist revolutionary. He was also a man of exceptional talent in his field as a musician and composer, and a very modest man — the qualities of the new man.

Cornelius made a significant contribution on the cultural front. His contribution is such that his loss has repercussions and is felt not only in his own homeland, but also in Canada and internationally. For a man such as Cornelius with high standing in his own field to come forward and take up the cause of revolution, to selflessly put his talents and his knowledge in the service of the proletariat and people, is unprecedented in recent years.

His life stands as an inspiration and example to artists and cultural workers everywhere, showing in a concrete way that it is possible to reject the decadent and pornographic culture of the imperialists which does such great harm to the peoples, especially the youth, and to take up the cause of the proletarian revolution, the real advance of society, to come forward as Cornelius did, to fight and sing for the future.

Extracts from the Tribute by the Canadian Cultural Workers' Committee

Dear Cornelius,

You are gone and these lines are only a timid effort of mine to continue our long conversations — not our talks about music, but about humanity. You were always a bitter opponent of dictatorial political systems, you were against injustice to the workers. Ten years ago, when we met first in Berlin, you asked me to find for you a room, as a sub-tenant in Neu-Kölln, because you wanted to live with the people, talk to them, breathe the same air . . . then you were fighting — also in Berlin — for a hospital — you became a part of West-Berlin's history. Your inexorable struggle for human rights — even when you changed "directions" — it made me anxious and — at the same time — I admired you, your imperturbable nature!

With this same passion and conviction you wrote and made music. Your musical language changed, but between the early works and "The East Is Red" I see no difference — you are behind those pieces. Your greatness was: you could allow yourself to be subjective!

Adieu Cornelius,  
Janos.

Janos Negyesy, La Jolla, March 20, 1982.





# Works

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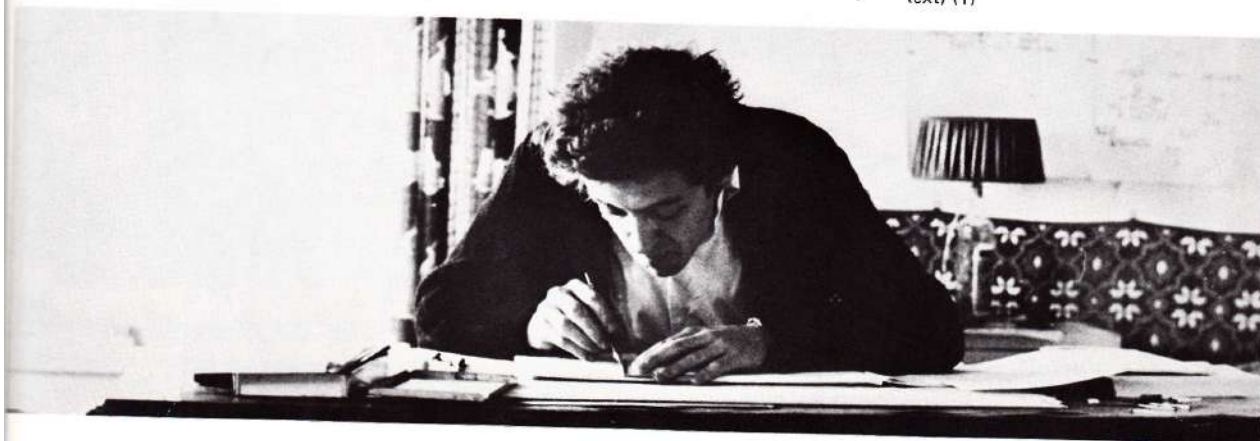
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When available, the gramophone records listed above and others as they are released, will be obtainable from Recommended Records, 583 Wandsworth Road, London, SW8, England. Tel: 01-622 8834

## Catalogue of Works

Works are conventionally notated except where otherwise indicated. Publishers are indicated by numbers in parentheses: (1) Peters Edition, (2) Universal Edition, (3) Novello, (4) Experimental Music Catalogue.

- Piano solo. Three Piano Sonatas (1955-58) February Pieces (1959-61) (1)  
Three Winter Potatoes (1961-5) (1)  
Memories of You (1964) Graphic notation (2)  
Piano Album 1973.  
Piano Album 1974  
Thalman Variations (1974) (4)  
Vietnam Sonata (1976) (4)  
We Sing for the Future (1980)  
Two pianos. Two Books of Study for Pianists (1958) (1)  
Sonata for Two Pianos (1981)  
Chamber Music. Three pieces for Trumpet and Piano (1955)  
Two String Trios (1955-56)  
Octet 1959 (picc. alto flt, ob, E flat clt, bcl, dbn, vln)  
First Movement for String Quartet (1961)  
The East is Red (1972) and Vln and Piano  
Thalman Sonata (1974) for violin and percussionist  
The Workers' Song (1978) for sol violin.  
(Arr.) Albanian Song 'Little Partisan' (1980) for ob, cl, tn hn, trmbn.  
Vietnam Victory (undated) for Bb, tpts, 4 hrs, 3 trmbns, tba.  
Orchestra. Arrangement for Orchestra (1960)  
Autumn '60 (any instruments) (2)  
Third Orchestra Piece 1960  
Movement for Orchestra (1962) (1)  
Bun No 1 (1965)  
Bun No 2 (1964) (1)  
Consciously (undated)  
Dartmoor (undated)  
Solo voice. Great Indian People (undated)  
Voice and piano. 'Why cannot the ear be closed to its own destruction?' (1957) (William Blake)  
Three Bourgeois Songs (1973) (Confucian Book of Odes) (4)  
Schoolltime Compositions (1968) (an 'Opera Book'; verbal, graphic and musical notations) (4)  
Schoolltime Special (1968) (verbal text) (4)  
Brass Band: Vietnam Victory (undated) arranged for Brass Band  
Film Music 'Strindberg' (1971)  
'Sugar' (undated) for JJ  
'Cold Night' (1974) for Mike Radford  
(Arr.) Chinese Revolutionary Songs with New Words (1972-73)  
(Arr.) Chinese Revolutionary Songs (1972-73) Chorus and piano. Ah Thel (1963) (William Blake) (3)  
Soon (1971) unison song  
Bethanien Song (1973)  
Four Principles on Ireland (1973)  
Long Live Chairman Mao (1973)  
Revolution ins the Main Trend in the World Today (1973)  
Song for the Anti-Imperialists  
Stand up and Fight  
ML Anthem 'Il Communismo' (1974)  
Voice and Orchestra (Arr.) Sound the Alarm (Handel) (undated) for Tenor, 5 crnts, 1 b flgal hrn, 1 eup, 3 trmbns.  
Choral and instrumental. The Great Learning (1968-70) (4). (Seven paragraphs. Text translated from Confucius. For a large number of trained and untrained performers, singers and instrumentalists. Musical, verbal and graphic notations. The Great Learning includes an extended organ solo (para. 1) and a set of nine 'Ode Machines' for voices, solo or in combination. Poems from the Confucian Book of Odes.)  
The Proletariat Seeks to Transform the World (1971)  
(Arr.) Chinese Revolutionary Song 'Wild Lillies Bloom Red as Flame' (1972) for flt, soprano, chorus and piano.  
Another arrangement of the above (1972) for Contralto, alto flt, CH, percussion, harp, vla, D bass, 3 congas, gong, cowbell, vivet cymbal, xylo.  
(Arr.) The Internationale (1973) for unison voices and tpt, ob, clt, cello.  
The Old and the New (1973), Sop. solo, chorus and orch.  
(Arr.) Brecht Songs for 'The Exception and the Rule' for solo voice, chorus and instruments (1975)  
Uncatalogued collection of songs for The Peoples Liberation Band.  
Uncatalogued collection of songs for The Progressive Cultural Association.  
Indeterminate instrumentation: Octet '61 for Jasper Johns (part-graphic notation) (1)  
Solo with Accompaniment (1964) (two performers using any instruments) (2)  
Material for Harmony instruments (1964) (any ensemble of chord-playing instruments) (2)  
Volo Solo (1964) (for virtuoso or group of virtuosos) (1)  
Treatise (1963-67) (graphic score) (1)  
Sextet — The Tiger's Mind (1967) (verbal text) (1)







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The Memorial Concert organizing committee would like to express thanks to Recommended Records for their donation to the Cornelius Cardew Foundation.

## Cornelius Cardew on



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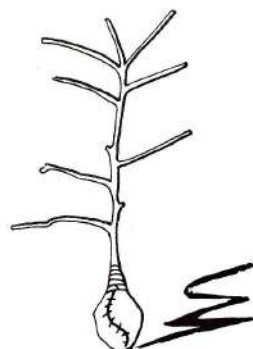
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## AMM Music



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# Cornelius Cardew

The untimely death of Cornelius Cardew has deprived us of an artist whose dedication to his beliefs determined his way of life and his creativity. It is our hope that this concert, performed freely by his friends and colleagues, will provide a fitting tribute to his life's work.

Ian Horsbrugh, Chairman, New Macnaghten Concerts.

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Alex Balanescu	Kate Collison	David Jackman	Michael Nyman	Brigid Scott-Baker	
David Bedford	Patrick Foster	Tim Joss	Michael Parsons	Hugh Shrapnel	AMM
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Steve Calder	Lou Gare	Frances Kelly	Elizabeth Perry	Michelle Todd	English Chamber Choir
Carol Chant	Liam Genockey	Tim Mason	Tom Phillips	Emily Underwood	Dir. Guy Protheroe
Michael Chant	Gerry Gold	Melinda Maxwell	Eddie Prevost	Jane Wells	PCA Singers
Horace Cardew	Alec Hill	Ian Michell	Karen Rhodes	John White	PLM
Walter Cardew	Christopher Hobbs	Tim Michell	Keith Rowe	Sylvia Williams	Scratch Orchestra

The *First Movement for String Quartet*, completed in December 1961, was commissioned by Dr. Thomas Armstrong and the Royal Academy of Music and is dedicated to Howard Ferguson. There are no bar-lines but the piece consists of 274 crotchet beats. The beat is variable, as are the subdivisions of the beat: ♩ = on the beat, ♪ = just after the beat, ♪♩ = between the beats, ♪♩♩ = just before the next beat. Thus each beat/'moment' is individualised through the rhythmic variety and complexity which in turn influences the length of the beat. However, the variability should not disrupt the regularity of the pulse and the impression is of ceaseless flow. The rhythmic detail, the constant use of harmonics engage the ear but the pulse irresistibly drives the music forward and the 'moments' are enjoyed but fleetingly.

There is no highlighting of individual instruments; the quartet is treated as *one* instrument and the serene ending is reminiscent of Feldman's music — the rhythmic complexities dissolve until, throughout the last section, only the pulse remains. The four-and five-part harmony thins out into two-part harmony between cello and viola and the piece ends on an A major chord played twice, with the cello echoing the very first two notes of the work — a descending 10th on E flat-C.

As yet, very little is known about the origins of *Octet '71*. The MS is neat and obviously represents a complete and final version with a date 5.4.71. The fact that it has never been performed is probably due both to the difficulty of assembling the instrumental forces involved, and to the composer's increasing indifference to avant-garde music in the early seventies.

The reason for calling this piece for ten instruments an 'Octet' is obscure, but like other contradictions in Cardew's scores it is probably the inescapable consequence of some characteristic Cardew logic, which an inspection of the diaries may one day explain. Not a few of the titles of works have a touch of humour: 'Winter Potatoes', because "they had been lying underground for some time"; 'Bun for Orchestra', because "a bun is something you give to elephants at the zoo and that is how I feel when I give my pieces to an orchestra" and because a bun is "filling but not substantial".

The Octet itself is subtly humorous; the wind quartet and harp play slow, sustained sounds with the tuba, oboe and clarinet dropping out in turn early on. The flute and harp are left to continue the slow tread of the music alone, while the strings, guitar and banjo are each assigned a gentle melodic phrase (marked "no hurry") with which, increasingly, the proceedings are punctuated.

*Treatise*, AMM music, and the relationship between the two is dealt with elsewhere in the programme (see "The Music" and "Improvisation" contributions). This evening's performance will consist of an extract from *Treatise* performed by past and present members of AMM.

*Paragraph 1 of The Great Learning* has a strong ritualistic feeling and the opening passage for organ (a sustained two-note chord) and stones evokes an atmosphere of primitivism. The following section is a substantial organ solo, improvisatory in character, which eventually gives way to the ritual proper: the speakers recite

the text in unison against a background of sustained whistling sound: THE GREAT LEARNING TAKES ROOT IN CLARIFYING THE WAY WHEREIN THE INTELLIGENCE INCREASES THROUGH THE PROCESS OF LOOKING STRAIGHT INTO ONE'S OWN HEART AND ACTING ON THE RESULTS; IT IS ROOTED IN WATCHING WITH AFFECTION THE WAY PEOPLE GROW; IT IS ROOTED IN COMING TO REST, BEING AT EASE IN PERFECT EQUITY.

At the end of the text one of the whistlers interprets a section of the score which is written in unconventional, graphic notation derived from Chinese ideograms. At the end of the solo the speakers again recite the text, at the end of the text another soloist interprets the same graphic notation and so on. Finally the speakers recite the text for the last time, the chinese bell rings out, the sound of the organ emerges imperceptibly and is switched off.

*The Turtle dove* is the third of "3 Bourgeois Songs" and is dated 24.2.1973. By this time Cardew had already taken a strong stand against the avant-garde (including his own earlier music) and had ventured several essays in a new style, including the Red Flag prelude and other short piano pieces which formed part of the Piano Album compiled later in the same year. He had also completed a transcription of *The East* is Red for violin and piano.

The direct, uncompromising diatonicism of some of these pieces from the early seventies is in sharp contrast to the somewhat obtuse harmonic language of the



Bourgeois Songs which clearly belong to a more recent, twentieth century category of tonal music. Nevertheless, the tonal background is undeniable and Cardew uses this dimension to characterise the emotional and intellectual content of the music in a subtle way. The result is music which indeed depicts the discreet charm of the bourgeoisie.

The context of these songs was Cardew's then preoccupation with the class content of art, an aspect which had been the focal point of much of Mao Tse Tung's writings on art (e.g. Talks at the Yenan Forum). In an introduction to a performance of two of the Bourgeois Songs, Our Joy and Turtledove, Cardew wrote, "The reason for presenting these songs is to get to grips with bourgeois thoughts, bourgeois emotions. In short, what is bourgeois ideology? . . . The second poem (Turtledove) again purports to have been written by a woman, this time in praise of her ruler. He is depicted as the wise, benevolent, generous and modest ruler, above all he is the mirror of nature — his way is natural, therefore destined to survive 10,000 years.

It is not hard to see whom these sentiments serve . . . What about the emotional side: basically ecstatic submission, either to the power of the man, or to the eternal processes of nature whereby the master knows best just like the mother turtledove over her children." The Turtledove is from an anthology of odes selected by Confucius (551-479BC).

#### The Turtledove

The turtledove sits up in the mulberry tree  
Its chicks are seven: one, two, three,  
four, five, six, seven.  
The good man my lord,  
His manner is constant always.  
His manner is constant always  
His heart is tied to mine. Ah!

The turtledove sits up in the mulberry tree  
Its chicks play in the (one, two, three,  
four, five, six, seven) plum tree.  
The good man my lord  
Has ribbons of silk.  
His ribbons of silk  
His beret is of dappled leather.

The turtledove sits up in the mulberry tree

Its chicks play amongst the brambles.  
The good man my lord,  
His manner is not extravagant.  
His manner not being extravagant  
Makes straight all the four nations.

The turtledove sits up in the mulberry tree  
Its chicks perch on the hazel.  
The good man my lord  
Makes straight the nation's people.  
He makes straight the nation's people  
So why should not his presence be felt  
ten thousand years?

(Book of Odes, No 152)

#### The Croppy Boy/Boolavogue

An arrangement of two Irish folksongs from the 1798 rebellion, which Cornelius Cardew devised for People's Liberation Music. Much of his later music refers to, and is inspired by, the culture of the Irish people. "Croppies" was the name given to the rebels of 1798 who fought heroically against the British troops ("yeomanry"). Father Murphy was one of the Croppy Priests who participated in the Wexford Rising:

'Then Father Murphy from old Kilcormick  
Spurred up the rock with a warning cry,  
"Arm, arm!" he cried, "For I've come to lead you,  
For Ireland's Freedom we'll fight or die."

#### Watkinson's Thirteens

An arrangement by Cornelius Cardew of a song by Joseph Mather (1737-1804) who was a supporter of "the Radical cause" in the 1790s. The song stems from a struggle against an employer, Watkinson, who paid his workers the price of twelve knives, while demanding thirteen from them. The song vividly characterises the fighting sentiment of the workers, and in particular their views on how the thirteenth knife should be used:

'And may the odd knife his great carcass dissect.  
Lay open his vitals for men to inspect.  
A heart full as black as the infernal gulf,  
In that greedy, bloodsucking, and bone-scraping wolf!'

#### Smash the Social Contract!

A song which Cornelius Cardew wrote for the Mayday demonstration in 1977. The song opposes the wage restraint policy of the then Labour Government which was enforced with the collabor-

ation of the sold-out Trade Union leadership. It met with a warm welcome from workers on the Mayday and subsequent marches.

#### Thaelmann Song

A film of Cornelius Cardew performing. The song, which he translated, is about Ernst Thaelmann, Secretary of the Communist Party of Germany from 1927. In 1933 the nazis arrested him and a massive international campaign was launched demanding his release. Thaelmann was executed in Buchenwald in 1944.

*Thalman Variations.* Here is Cardew's own programme note written in August 1975:

I wrote the *Thalman Variations* in 1974 to mark the 30th anniversary of the death of Ernst Thalmann, Secretary of the German Communist Party (KPD) from 1927. In 1933 he was imprisoned by the nazis and in 1944 they murdered him in Buchenwald concentration camp. The theme of the variations is the *Thalman Song* (1934) which is still popular today in the German workers' movement. The variations are grouped in three large sections.

The first section begins pastorally, and the theme in its actual militant form is only introduced later. This symbolises the formation of the modern proletariat out of the pre-industrial peasantry and handicraft workers. The section ends with two more songs: Eisler's *Heimliche Aufmarsch* (1927), used here to represent the vitality that Thalmann's leadership introduced into the KPD, and Koehlin's song *Liberons Thalmann* (1934) arranged in such a way as to reflect something of the cataclysm that overtook the German working class on Hitler's accession to power.

The middle section is composed of three slow variations. In writing these solemn pieces I was thinking not only of Thalmann's death, but of the millions of working people of all nationalities who gave their lives in the fight against fascism in the Second World War.

Popularising the history of the anti-fascist struggle is just one aspect of combating the growth of fascism in our own time. The last section is devoted to the work of the present KPD in taking up and developing Thalmann's

line to meet the needs of the present stage of the fight against fascism and against the whole capitalist system.

*The Workers' Song* for violin solo was written for the German violinist Gotz Bernau in 1978-9. It is based on two tunes: "The Coal Owner and the Pitman's Wife", a 19th century song, which was re-written as "The Workers' Song" in 1978, and "Our Party's First Congress" written by a supporter of the Communist Party of England (Marxist-Leninist), also in 1978.

Unlike the later piano music, in which he often incorporates 'modernisms', here Cardew does not use the variations to contrast with, or even negate the folk flavour of the tunes; on the contrary the variations themselves are strongly reminiscent of folk style and use traditional classical violin techniques, i.e. *The Workers' Song* is cast in a synthesis of traditional violin styles.

The first group of variations, on *The Workers' Song*, move through the major mode to a statement of the second tune, *Our Party's First Congress*, in G major. Cardew is careful to mark the contrasting moods: the first 'lyrical', expressing the plight of the workers whose "only reward has been hardship and strife"; the second 'militant', is in G major and clearly expresses the optimism of a class imbued with the spirit of Socialism. This is followed by the two tunes in counterpoint, which brings about the final metamorphosis of the first tune, stated elaborately in the tonic major to conclude the piece.

#### **There is only one lie, There is only one truth**

A setting for four-part chorus and piano of a Canadian revolutionary poem which Cornelius Cardew wrote for the Internationalist Youth Concerts in Britain in 1980. The text takes up the lies of the sham socialists, the revisionists and opportunists. It compares the words about freedom, democracy, and so on, which are the stock in trade of the Kremlin, with the criminal deeds of the Soviet leadership since the death of Stalin. And it says:

'Twenty three years of a great big lie  
of Khrushchev, Kosygin and Brezhnev,  
Confronts, like a little mouse, the  
giant invincible truth  
Of the International Proletariat.'

#### **We Sing for the Future**

Another setting of a Canadian revolutionary poem, written for a series of concerts across Canada following the Second All-Canada National Youth Festival in 1979. The chorus has the simplicity and dignity characteristic of the best rallying songs of the working class.

'We Sing for the Future, Proletarians  
of all lands,  
We unite and fight together for revolution and socialism,  
We sing for the future, Proletarians  
of all lands,  
We unite and fight together for the  
victory of Communism.'

Cornelius Cardew later used the song as the basis for an extended piano piece, his last work.

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at the concert bookstand.

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## **Dedications**

"I have just heard, with great sorrow, of the tragic death of Comrade Cornelius Cardew.

"He became my friend during the last five years and I developed great admiration for his rare qualities of artistry, courage, integrity and lasting devotion to the working class.

"His death will inspire us all to fight tenaciously for the eternal triumph of the freedom of the working class."

Dr. Bernard Stevens

"... Cornelius ... used to come to my house to use my library, particularly my books of Albanian folk music. In the course of his visits my wife and I conceived a great admiration for him. He seemed to us a man of enormous talents, honest, modest, sincere and of devoted purpose ... the kind of rare person to whom the adjective 'pure' can be applied without mawkishness. Moreover he was on the threshold of new developments in the deep problem of creating music of high quality and encouragement for the widest possible audience. As a man, as an artist, as one who was working to create a better world, he will be sadly missed."

Professor A.L. Lloyd



ested in what else is happen- ing.

Katrak similarly is alert and lively all the while she is

space I would praise indi- viduals all eight of Swanil- da's friends.

**John Percival**

1980 to perform Berio — and himself — with the London Sinfonietta, and the LSO are not quite right in claiming the per- formance of Mahler 6, which he

cans on a supermarket shelf. I spending four years working o Verdi. In these early operas yo can spot the seeds of what is come, then when you arrive at th

## Cardew Memorial

### Queen Elizabeth Hall

Memorial concerts are not supposed to be packed with fun, but it was much more than sadness at the prema- ture death of Cornelius Cardew that made last night's retrospective of his music so profoundly depressing. When Cardew was killed in a road accident last December, aged 45, he had been for more than two decades one of the outstanding figures in con- temporary music in this country and beyond. But hardly one of the outstanding composers: his career dic- tated against that.

His life was one of enthusi- asms, and as with many enthusiasts, his zeal was in direct proportion to his confusion. First there was Stockhausen, whose import- ance he was one of the first in this country to recognize and with whom he worked in the late 1950s. Then his allegiances turned to the music of John Cage and other Americans: this was the phase represented in the first half of last night's concert with performances of the first "paragraph" of the Confucian ritual *The Great Learning*, and the previously unplayed *Octet* '71 (enigmati- cally scored for ten instru- ments), both showing a Cage- like relish of purposelessness.

This sense of dissatis- faction was not really set at rest when Cardew took his next, most violent turn and in 1972 threw himself into revolutionary socialism. In support of this he at first repudiated all his earlier music and embarked on a

severe discipline of writing political songs and instru- mental pieces, but still the anxieties remained. Cardew never solved, because they are insuperable, the problems of how to create music that actively change people's minds about political issues, and it was this failure that made the second half even more miserable than the first.

Utopia is too splendid a vision for anyone to be content with what we heard here: seventh-rate pop music given by People's Liberation Music, a bizarrely miscon- ceived virtuoso set of piano variations, throwm off with great aplomb by Frederic Rzewski, and community songs of touching naivety voicing a bitter condem- nation of Soviet imperialism.

**Paul Griffiths**

### LPO/Tennstedt

#### Festival Hall

"Devilish academic and bor- ing" was how a friend of Brahms described the title, though not the music, of his Academic Festival Overture. In fact, it is a gay potpourri of German student songs "in the manner of Suppe", as the composer said, although he modestly failed to point out the superior construction. Last night's performance by the London Philharmonic Orchestra under Klaus Ten- nstedt was, by such precepts,

exactly right, being light, bustling even fast yet also very accurate.

The opening tutti of Brahms's Violin Concerto was immaculate but warm, the orchestral strands beauti- fully fused and the dynamics acutely sensitive. Boris Bel- kins, the soloist, stood off from this rounded wholeness though not quite in the manner that he was meant to. Some of his initial passage- work sounded rather shape- less, his tone thin, and repeatedly in this first move- ment the themes seemed more cogent when heard from the orchestra than from him.

Like others before him, Mr Belkin related best to the concerto's lyrical elements, elsewhere, though he made all the notes without evident difficulty, the effect was unsatisfactory, even unat- tractive. Still, it was more settled in the opening move- ment's closing phases and the Adagio fared better; indeed, the impression of brooding stillness was most apt, even though his tone still left a certain amount to be desired.

The great vigour which Mr Tennstedt at least brought to the concerto's Finale boded well for Brahms's Symphony No 1, and so it proved. In the slow introduction to the Allegro the feeling of sup- pressed power was most striking as were the moments of ferocity which broke out later. It was essentially a balanced reading, however, and the Andante, which

answers the first movement's restlessness with a some- times nearly ecstatic medi- tation, moved forward with a kind of searching serenity.

**Max Harrison**

### LMP/Aykai

#### Queen Elizabeth Hall

The London Mozart Players on Friday celebrated the centenary of the birth of Mustafa Kemal Atatürk, founder and first president of the Turkish Republic. This slightly unusual concert in- cluded the *Concerto di Cam- era* for strings of Adnan Saygun, the 75-year-old elder statesman of contemporary Turkish music. Another Turk, Güler Aykai, borrowed Harry Blech's baton for the evening.

Written in 1978, Saygun's piece shamelessly proclaims its stylistic sources. The composer studied in Paris with d'Indy, and after his return to Turkey worked with Bartok on folksong in the 1930s. Hence the motor rhythms which established themselves at the outset were as unsurprising as the noc- turnal central Adagio, the most effective of the three movements. Abundant clus- ter effects and widely spread textures, the bread and butter of string orchestra writing, suggested Lutoslaw- ski in many places. Yet these influences, it seemed, had only penetrated skin deep. For all Saygun's fluency,

there w coherenc ality bel ship.

It was sensed, t turned th tion to composer compatriot soloist in concerto, was kee restraint inherent hushed d clarity of the first primary c wind in t ably empl simplicity one year positive g of frivo precision was not here.

In Moza phony, different orchestral out its re encourage the first woodwind crucial, k disturbed positive even in t Adagio, canons of attacked v as the fin challenges were clea with Mr there was ing.

S

### Philharmonic SO/ Paita

#### Châtelet, Paris

Carlos Paita, born in Buenos Aires half a century ago but resident in Switzerland for the past 16 years, having worked with several British orchestras, decided to form his own. It is called the Philharmonic Symphony Orchestra and is based on London, and has been work- ing with him for some six months in recording studios. Now, Paita is bringing his orchestra on to the public concert platform. Before making their British debut on Wednesday in the Barbi- can Hall, he and they gave concerts, last week, in France and Switzerland. I heard their public debut in Paris, at the Théâtre du Châtelet.

Their programme consisted of the Prelude and Liebestod from Wagner's *Tristan und*

*Isolde*, followed — curiously without an interval — by Bruckner's longest and argu- ably most magnificent symphony, the eighth in C minor. It was a very serious programme indeed for a new orchestra.

In the symphony the tutti sound-quality was authenti- cally Brucknerian, for example the hushed, hand- somely carpeted string tex- ture at the beginning of the Adagio, and its reprises, or the determined, brass-domi- nated march which opens the finale. Paita gave every indication of appreciating the momentous character of the work, including its more relaxed and quieter music, and he had conveyed his appreciation to his orchestra, who played like a truly unified instrument.

The acoustics of the Châte- let stage are not ideal for orchestral music. Woodwind counter-subjects in Bruckner and supporting contrapuntal



**Paita: scrupulous**

detail in Wagner were some- times swamped by the time a forte reached the middle stalls — even with the rising sixth theme on horns at the climax of the *Tristan* pre- lude. We were able to enjoy the immediacy and tonal

range of i they had and warm

The list members names fa contexts, 1 goers: Jac leader, lfo pal horn, first oboe solos of f the first and first West.

Innocen a Latin A ductor wou tempi and Paita's vii symphony but scrup nuance, a tentative to significanc he drew t urged it f discreetly, purposeful

V

ANOTHER COUNTRY

"Outstanding new play"  
FINANCIAL TIMES  
**QUEEN'S**  
THEATRE  
01-734 1166.



# eccc

## SCHEDULE      MAY - JULY 1982

May 4	7.00pm	Rehearsal	St. Luke's Church, Chelsea
May 11	7.00pm	Rehearsal	"
May 16	<i>CORNELIUS CARNEW MEMORIAL</i> 7.15pm	Rehearsal Concert	Queen Elizabeth Hall "
May 18	7.00pm	Rehearsal	St Luke's Church, Chelsea
May 25	7.00pm	"	" /
May 26	6.00pm	"	"
	8.00pm	Concert	" <i>RACHMANINOV BOGODITSE DIEVO STRANINSKY MASS</i>
No rehearsal June 1			
June 8	7.00pm	Rehearsal	St Marylebone Church
June 10 (Thurs)	7.00pm	"	"
June 15	7.00pm	"	"
** June 17 (Thurs)	7.00pm	"	"
June 18	Evening	Depart for week end in East Coker	
June 19		East Coker	
June 20	Late afternoon	Return to London	
June 22	7.00pm	Rehearsal	St Marylebone Church
June 29	7.00pm	"	"
July 3	3.00pm	"	Ramsbury, Wilts
	8.00pm	Concert	" <i>REJOICE IN THE LAND DUTCH MASS IN D</i>

Please note that the sponsored walk is on MAY 8 . We need as much support and as many sponsors and walkers as possible.

## 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



## ORDER OF SERVICE

Although the liturgical postures for the congregation are marked below, any visitor should feel free to sit, especially during the music by the Choir.

### Processional Hymn 157

Priest: The Lord be with you

Response: And with thy spirit

All: Almighty God, unto whom all hearts be open, all  
(stand) desires known, and from whom no secrets are hid:  
cleanse the thoughts of our hearts by the inspiration of thy Holy Spirit, that we may perfectly love thee, and worthily magnify thy Holy Name; through Jesus Christ our Lord. Amen.

Choir: Kyrie eleison (Lord, have mercy, Christ have  
(sit) mercy, Lord have mercy)

Choir: Gloria in excelsis Deo  
(sit) (Glory be to God on high and in earth peace,  
good will 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, Jesus 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.  
For thou only art holy; thou only art the Lord;  
thou only, O Christ, with the Holy Ghost,  
art the Most High, in the glory of God  
the Father. Amen.

Priest: Collect for the Day  
(kneel or sit)

Reader: Epistle  
(sit)

Choir: Gradual  
(sit)

26 May 1982

St Luke's Chelsea

Deacon: Gospel  
(stand)

Priest: Sermon  
(sit)

Choir: Credo in unum Deum  
(stand) (I believe in one God the Father almighty,  
maker of heaven and earth,  
and of all things visible and invisible:  
And in one Lord Jesus Christ, the only-  
begotten Son of God, begotten of his 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 for our salvation  
came down from heaven,  
and was incarnate by the Holy Ghost  
of the Virgin Mary, and was made man,  
and was crucified also 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 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,  
the Giver of life, who proceedeth from the  
Father and the Son, who with the Father and  
the Son together is worshipped and glorified,  
who spake by the prophets. And I believe 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.)

Deacon: Prayers of Intercession  
(kneel or After each section the Deacon will say:  
sit) Lord, in thy mercy  
Response:  
Hear our prayer

Deacon: Invitation to Confession  
(kneel or sit)



All: Almighty God, our heavenly Father, we have sinned against thee, through our own fault, in thought, and word, and deed, and in what we have left undone. We are heartily sorry, and repent of all our sins. For thy Son our Lord Jesus Christ's sake, forgive us all that is past; and grant that we may serve thee in newness of life, to the glory of thy name. Amen

Priest: Absolution  
(kneel or sit)

Priest: The Peace  
(stand) The peace of the Lord be always with you  
All: And with thy spirit

Offertory Hymn 102 (The Collection is taken here)

Priest: The Lord be with you  
(stand)

Response: And with thy spirit

Priest: Lift up your hearts

Response: We lift them up unto the Lord

Priest: Let us give thanks unto the Lord our God

Response: It is meet and right so to do

Priest: Preface  
(stand)

Choir: Sanctus  
(Holy, holy, holy, Lord God of Hosts,  
heaven and earth are full of thy glory.  
Glory be to thee, O Lord most high.)

Choir: Benedictus  
(stand) (Blessed is he that cometh in the name  
of the Lord. Hosanna in the highest.)

Priest: Consecration  
(kneel or sit)

Choir: Agnus Dei  
(kneel or sit) (O Lamb of God, that takest away the sins  
of the world, have mercy upon us.  
O Lamb of God ..... have mercy upon us.  
O Lamb of God ..... grant us thy peace.)

Priest: We break this bread to share in the  
body of Christ.

Response: Though we are many, we are one body,  
because we all share in one bread.

Choir: Pater Noster (The Lord's Prayer)  
(kneel or  
sit)

#### The Administration

All baptized and communicant members  
of their own denominations are invited  
to receive the Sacrament.

#### After Communion:

All: Almighty God, we thank thee for feeding us  
(kneel or with the body and blood of thy Son Jesus  
sit) Christ our Lord. Through him we offer  
thee our souls and bodies to be a living  
sacrifice. Send us out in the power of  
thy Spirit, to live and work to thy  
praise and glory. Amen

Priest: Final Blessing  
(kneel or  
sit)

#### Processional Hymn 527

#### Postlude

Deacon: Go forth in peace

Response: Thanks be to God.

Coffee will be served in the Parish Hall following the  
service. All are invited to join us.

#### SACRED MINISTERS

Celebrant: Rev D. R. Knickerbocker  
Deacon: Rev P. R. Harding  
Subdeacon: John Valentine



# ORDER OF SERVICE

Prelude - Wind Ensemble

Processional Hymn: 157 - Come, Holy Ghost

Introit Sentence

Collect for Purity

Kyrie Eleison - Stravinsky: Choir

Gloria - Stravinsky: Choir

Collect for the Day

Epistle - Subdeacon

Gradual - Stravinsky, "The dove descending": Choir

Gospel - Deacon

Sermon

Creed - Stravinsky: Choir

Intercessions - Deacon

Invitation to Confession - Deacon

Confession

Absolution

Peace

Offertory Hymn: 102 - My song is love unknown (omit starred verses)

Sanctus - Stravinsky: Choir

Benedictus - Stravinsky: Choir

Consecration

Fraction

Agnus Dei - Stravinsky: Choir

Pater Noster - Stravinsky: Choir

Administration

Music: - Rachmaninov, "Bogoroditse Dievo": Choir

Thanksgiving

Blessing

Dismissal - Deacon

Processional Hymn: 527 (EH641 Sine Nomine) - For all the saints

Postlude -

# eccc

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		Concert	"
May 18	7.00pm	Rehearsal	St Luke's Church, Chelsea
May 25	7.00pm	"	"
May 26	6.00pm	"	"
	8.00pm	Concert	"
No rehearsal June 1			
June 8	7.00pm	Rehearsal	St Marylebone Church
June 10 (Thurs)	7.00pm	"	<i>St Marks <del>Harper</del></i>
June 15	7.00pm	"	"
** June 17 (Thurs)	7.00pm	"	"
June 18	Evening	Depart for week end in East Coker	
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# ecc

East Coker Weekend: 18-20 June 1982

## MUSIC LIST

### Saturday Evening Concert

Brahms

7 Songs, Op.62

Look

Elgar

The Shower  
The Fountain  
Like to a damask rose

Schubert

Ständchen  
Gebet

### INTERVAL

Saint-Saëns

Calme de nuit  
Les fleurs et les arbres

Elgar

Love's Tempest  
O Wild West Wind  
Give unto the Lord

Mendelssohn

I waited for the Lord

Parry

I was glad

### Sunday Morning Eucharist 10am

Mass: Dvorak

Mass in D

Gradual: Stravinsky

The dove descending

x

Communion: Stanford

Beati quorum via

x

### Post-Eucharist 11.30am

Horovitz

Captain Noah and his  
floating zoo

x

Stay at Vicarage

170 or 200 tickets sold

Supper after concert Sat

Sun: Lunch on Vic Lawn provided: food/bottle

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EAST COKER

ST MICHAEL'S

FESTIVAL

# ENGLISH CHAMBER CHOIR

CONDUCTOR - GUY PROTHEROE

CONCERT  
SATURDAY, 19th JUNE, 1982  
7.30 p.m.  
ST MICHAEL'S CHURCH

Admission by Programme: £1





7 SONGS, Op. 62

Brahms

1. Rosmarin: a young girl goes to pick roses for a garland for her lover, but can only find rosemary, from which she infers that her lover is dead, since she can now only make a wreath.
2. Von alten Liebesliedern: a young man rides to meet his sweetheart, and together they sing the old lovesongs of the title, until he is driven away by the gossips.
3. Waldesnacht: the poet describes the peace of mind to be found in the forest at night.
4. Den Herzlein mild: the opening of buds by the night dew and the spreading of the fragrance of the flowers across the hillside.
5. All meine Herzgedanken: the poet likens the thoughts of his heart to a silent sickness, and says that he hasn't laughed once since his lover parted from him.
6. Es geht ein Wehen tells of the wind's bride, who is searching through the land for a mate with whom she can rest.
7. Vergangen ist mir Glück und Heil - gone is my happiness and well-being - a typical *cri de coeur* of a courtly lover, set by Brahms in an archaic modal style.

THE SHOWER

Elgar

THE FOUNTAIN

Two settings of poems by the 17th century poet Henry Vaughan.

LIKE TO THE DAMASK ROSE

Elgar

An early song setting words by Simon Wastell, arranged for female voices and piano.

STÄNDCHEN

Schubert

Julia Field - contralto

"We creep through the darkness to knock at my sleeping sweetheart's door. With one voice we cry 'do not sleep, when one who loves you is here. Such love as mine is dearer than gold; so when friendship and love speak, do not sleep'. But even my words and my gifts cannot rouse you, so let us now steal quietly away".

GEBET

Schubert

"O God, fountain-head of all goodness and might, whose breath is in the softest blossoms and the fiercest storms, all thy people praise thee. Thy will be done, in the bitter fight and in peace at home; and wherever I may be, I am in communion with thee, and I believe that I shall come to eternal rest in heaven".

I N T E R V A L

CALME DE NUIT

Saint-Saëns

An evocation of the calm poetry of night, contrasted with the brightness and bustle of day.

LES FLEURS ET LES ARBRES

Saint-Saëns

The flowers and the trees - only when we are in the depths of sorrow can we appreciate nature in all its beauty.

LOVE'S TEMPEST

Elgar

The poem, a translation from the Russian poet Maikov, compares the rising of a tempest with the awakening of love in the poet's heart.

O WILD WEST WIND

Elgar

A setting of the famous ode by Shelley.

GIVE UNTO THE LORD

Elgar

A large-scale setting for chorus and organ of Psalm 29.

I WAITED FOR THE LORD

Mendelssohn

Ann Manly, Jean Carter - sopranos

The well-known duet and chorus from the 'Hymn of Praise'.

I WAS GLAD

Parry

This anthem, with words from Psalm 122, was composed for the coronation of Edward VII.



The ENGLISH CHAMBER CHOIR was founded in 1972. Guy Protheroe became Choirmaster in 1973 and has conducted the Choir at major London concert halls, at several leading festivals and on BBC Television. The Choir has a wide repertoire, with a particular emphasis on music by English composers and is also well known in the world of pop music, having appeared in both the concert performances and recordings of, for example, 'Tommy' and Rick Wakeman's 'Journey to the Centre of the Earth'. The Choir frequently gives unaccompanied concerts, but also appears with a number of professional instrumental ensembles, including the Academy of Ancient Music, Ars Nova and the Philip Jones Brass Ensemble.

GUY PROTHEROE won a scholarship to Magdalen College Oxford and gained an Honours degree in music. After further studies at the Guildhall, he first came to prominence as a conductor in 1971 on forming the contemporary music ensemble Spectrum, with which he has broadcast on radio, appeared at the South Bank in London and at leading festivals in Holland and Germany. His widest reputation is in the field of contemporary music. He conducts a wide variety of choirs and instrumental groups in music from over five centuries and also writes extensively on music, especially for broadcasting.

. . . . .

The ENGLISH CHAMBER CHOIR will also be singing here tomorrow:

- 10 am PARISH COMMUNION: DVORAK MASS IN D.  
Anthems:  
STRAVINSKY - The dove descending (T.S.Eliot).  
STANFORD - Beati quorum via.
- 11.30 "CAPTAIN NOAH AND HIS FLOATING ZOO" -  
for all the family....about 25 minutes.  
(Retiring Collection)
-

Concert *Ransbury* 3.7.82

# **THE ENGLISH CHAMBER CHOIR**

**Conductor : Guy Prothero**

**Organ : Ian Curror**

**Trumpet : Stuart Gaudion**



Jehova, quam multi sunt hostes

PURCELL

This verse anthem, containing two sections for solo voices was written when Purcell was 20, shortly after he was appointed organist at Westminster Abbey. The text is taken from Psalm 3: 'Lord, how are they increased that trouble me: Many are they that rise against me. Many one there be that say of my soul: There is no help for him in his God. But thou, O Lord, art my defender: thou art my worship, and the lifter up of my head.'

Trumpet Tune and Air

PURCELL

This famous trumpet tune has been proved to be not by Purcell, but by his contemporary, Jeremiah Clarke. The Air is a movement taken from Purcell's operat 'The Indian Queen'.

Rejoice in the Lamb

BRITTEN

The words of 'Rejoice in the Lamb' are a diverse selection from 'Jubilate Agno', a poem approaching 2000 verses in length by Christopher Smart (1722-1771). Smart was a prominent and highly successful figure in his day, but became subject to a religious mania which proved his social downfall.

'Jubilate Agno' was written while he was in a lunatic asylum, and has far too often been condemned thus as the product of an insane mind. But since 1954 research has caused a new outlook on the work with the initial discovery that the design of the poem was imitating the antiphons of Hebraic poetry in the alternation of "Let ...." verses and "For ...." verses. Further research has proven authority (generally biblical) for the most obscure lines, even though the later sections were merely written, a verse or two a day, to count time till his release, which left the poem unfinished. (The manuscripts extant are incomplete internally also).

Britten's cantata setting of 1943 can scarcely express a full picture of the nature of the original, but it its ten short sections evinces an intense musical portrayal of the dark, fierce, and gentle mysticism, foretasting Blake, of a man jealously in love with the world, nature and his God.

Rondo from Trumpet Concerto in E flat

HUMMEL

Hummel was a pupil of both Haydn and Mozart. He wrote this concerto in 1804 at an important stage in the evolution of the trumpet: a keyed mechanism had just been invented, which made it possible to produce all the notes of the chromatic scale, instead of just the limited notes of the natural harmonics. Within a few years the keyed instrument was replaced by the valve trumpet, which is still the standard system today.

Give unto the Lord

ELGAR

Elgar made this setting of Psalm 29 for the 1914 Festival of the Sons of the Clergy held at St Paul's Cathedral; his well-known ability to evoke power and drama is displayed here, as is his sense of the numinous.

--- Interval ---

Mass in D

DVORAK

Kyrie - Gloria - Credo - Sanctus - Benedictus - Agnus Dei

Dvorak wrote this mass in 1887, for the dedication of a private chapel built in Luzany for Josef Hlavka, a distinguished philanthropic architect and the first President of the Czech Academy of Sciences and Arts. The first performance was something of a family occasion: the soprano soloist was Hlavka's wife, Zdenka, and the contralto Dvorak's wife, Anna. The scoring was originally for choir and organ, but in 1893 Dvorak made an orchestral version for a performance at the famous series of concerts given by August Manns at Crystal Palace in London.



THE ENGLISH CHAMBER CHOIR was founded in 1971 by the Conductor David Measham and has since built up a wide repertoire, ranging from the 16th century to the present day, with a particular emphasis on music by English composers. Membership of the Choir is made up of young amateur singers of a high standard, several of whom have undertaken professional training.

The Choir has recently appeared at the Wigmore Hall, at St John's, Smith Square and the Queen Elizabeth Hall.

Further information about the Choir and its activities can be obtained from Ann Manly, 8 Alma Square, London NW8 9QD, tel: 01 286 3944.

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GUY PROTHEROE won a scholarship to Magdalen College, Oxford and graduated with an Honours Degree in Music. He continued his performing studies at the Guildhall School of Music and first came to prominence as a conductor in 1971 on forming the contemporary music ensemble, Spectrum. Since then he has gained his widest reputation in the field of contemporary music, both classical and pop. At the opposite end of the musical extreme, he is noted for conducting early music.

Guy Protheroe has been conductor of the English Chamber Choir since 1973 appearing with them in the major London concert halls and leading festivals, often with professional instrumentalists, including the Philip Jones Brass Ensemble and the Academy of Ancient Music.

He also writes extensively on music, especially for broadcasting.

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IAN CURROR was a Junior Exhibitioner at Trinity College of Music before studying the organ with John Birch at the Royal College of Music, where he is now himself a Professor. Appointed Organist of the Royal Hospital Chelsea in 1974 he is only the fourteenth to hold the post since 1693.

He is much in demand as a recitalist and broadcasts regularly on BBC Radio 3. He plays organ continuo with well-known choirs and orchestras and is a member of the Ranelagh Consort, a trio which made its highly successful debut in 1980 at the Purcell Room.

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STEWART GAUDION started to play the cornet at the age of seven, and later played in a local band in Guernsey, his place of birth. On leaving Elizabeth College he joined the Band of the Welsh Guards and is now Principal Cornet and Band Warrant Officer. He studied trumpet with the late Horace Baker at the Guildhall School of Music and is also Principal Trumpet and assistant conductor to Edward Gregson with the London Collegiate Brass.

The first mention of an organ is in 1838, when the nucleus of the present instrument was given to the church. Its attractive Gothic case has some Renaissance details and looks rather earlier than that; most of the pipework is considered by an organ builder who has inspected it to be of the previous century, possibly by George Pike England. It was a small one-manual organ of eight stops and a pedal bourdon—unless the latter was a subsequent addition; though the lower part of the front of the case looks as if it was always intended to frame a pedal board. The manual stops included a tenor C keraulophon, a hybrid rare in early nineteenth-century organs but later popularised by Gray and Davison, and a three-rank sesquialtera, drawing in halves, whose composition was (and still is) 17, 19, 22 to tenor F, 12, 19, 22 to middle E, 12, 15, 17 to treble F sharp and 8, 12, 15 for the remainder. The division was at middle B-C, so that cornet voluntaries which respected that dividing line could be played by drawing only the top half of the stop. This instrument did duty until 1893, when Hill added a six-stop swell, typical of the period, with three of its ranks sharing a common stopped wooden bass from tenor C. Hill may also have raised the wind pressure to its present 3 in., for this would have been on the high side for a small organ in 1838.

Ramsbury

By 1960 this old organ was naturally in pretty poor condition, full of dirt, with much of the mechanical action either broken or not working properly and some of the metal pipes collapsing and literally speechless. The usual suggestions for a complete rebuild with electric action and a detached console, or replacement with an electronic instrument, were not lacking. Luckily Anthony Scott, a composer with a dislike of ivory towers and an enthusiasm for old organs which leads him not only to play them but also to repair them, who had already shown at several churches in the district that honest restoration could be both effective and comparatively cheap, was asked to help. He decided to try and give the church an instrument adequate for the normal services but also suitable for the standard organ repertory—which, for him, means primarily Bach and his forerunners and contemporaries. Funds were limited; eventually about £1,500 was expended. The cost was borne by Miss Priscilla Ashley, in memory of members of her family.

Apart from the repair and general refurbishing of the instrument, the main consideration was to make the pedal more varied and independent and to give the great chorus the extra brilliance desirable for adequate performance of music of the seventeenth and eighteenth centuries. This had to be done not only on a limited budget but in limited space, for it had been firmly decided that there should be no ugly projections beyond the lines of the old case. The *multum-in-parvo* plan adopted was to add a dulcian rank at 16 ft., 8 ft. and 4 ft. to the pedal, making it available at 16 ft. also on the great, and to balance this by providing that manual with a boldly-scaled three-rank mixture of 22, 26, 29 for the lowest octave, 19, 22, 26 from tenor C to middle F sharp, 15, 19, 22 thence to treble G and 12, 15, 19 to the top. These stops had to be on electric action, of course. At some earlier time it had apparently been intended to have another stop on the great, for there was space for the pipes against which "4 ft. flute" was pencilled on the upper boards. Conical metal pipes for this stop were accordingly inserted down to tenor C. For the rest, the old soundboards and mechanical action were repaired and adjusted, the new reeds and mixture were given rocking tablets above the swell keys and foot controls in the shape of three reversible pedal pistons, the manual keys were refaced with new ivories and the old straight pedal board was pieced up. Some of the bass pipes in the towers of the case had folded up so badly that they could not be repaired and were replaced with new ones made by Nicholson and Company (Worcester) Ltd., who also supplied the mixture, dulcian and 4 ft. flute pipes. The specification follows:

GREAT (1838 or earlier, except stops marked *)		SWELL (Hill, 1893)	
Open Diapason .. .. .	8	Open Diapason .. .. .	8
Stopped Diapason .. .. .	8	Stopped Diapason .. .. .	8
Keraulophon (tenor C) .. .. .	8	Salicional .. .. .	8
Principal .. .. .	4	Principal .. .. .	4
* Flute (tenor C) .. .. .	4	Fifteenth .. .. .	2
* Twelfth .. .. .	2½	Oboe .. .. .	8
Fifteenth .. .. .	2	(The first three stopss hare a stopped wood bass)	
Sesquialtera .. .. .	III		
* Mixture .. .. .	III		
* Dulcian .. .. .	16		
Trumpet .. .. .	8		
PEDAL		COUPLERS	
Bourdon .. .. .	16	Great to Pedal	
* Dulcian .. .. .	16	Swell to Pedal	
* Dulcian .. .. .	8	Swell to Great	
* Dulcian .. .. .	4	* Ventil Off. (Cutting off the new Mixture and Dulcian ranks.)	

Two composition pedals to Great.  
 \* Reversible foot pistons to Great Dulcian 16 ft., Great Mixture, and Pedal Dulcian 16 ft. (The latter is so arranged that if the Pedal Dulcian 16 ft. is on, it will also take off any other reeds that are on.)  
 \* Added by Scott in 1960.



This treatment of a small, old organ of no special distinction was, to put it no more strongly, unusual and I sat down to play it for the first time with dubious curiosity. But all doubts as to the wisdom of what had been done disappeared. The clear, unforced tone of the old work, including the Hill swell, is what one might have expected after a sympathetic builder had cleaned and regulated it; the only real change of tone quality has been in the oboe, which has been broadened until it resembles a small-scale trumpet and is therefore useful when the full swell is balanced against a moderate great in works which need two choruses similar in volume but different in quality, like the "Dorian" Toccata and other Bach pieces. The real surprise is in the way the new work blends with and complements the old, particularly the dulcian rank. With all three reeds the pedal is a telling bass in *organo pleno* effects, yet the rank is so regulated that at 4 ft. it makes a good solo against the quieter manual flues in, for instance, those Bach preludes which have a 4 ft. C.F. in the pedal. Great chorus to sesquialtera is ample for many purposes; with mixture and 16 ft. dulcian it becomes a veritable *plein jeu* for Couperin and Clérambault or, with the pedal bourdon and reeds, the showier toccatas of Buxtehude. The pedal can be surprisingly independent: for instance, I found that bourdon and 8 ft. dulcian without coupler made a good bass for great to principal. More recent music can be played quite effectively: the Howells Rhapsodies and Psalm Preludes and even Messiaen's *Apparition de l'Eglise Eternelle* went well. Hindemith's second and third Sonatas ideally require a more varied independent pedal, but they were quite playable—more so, indeed, than on many a much bigger instrument with only two or three booming wood stops on the pedal.

The Ramsbury organ has been successfully broadcast on several occasions; it has combined well with strings in performances of organ concertos by Handel and Anthony Scott; it has provided an unobtrusive but varied *continuo* for vocal works of the seventeenth and eighteenth centuries, and it has been admired by such players as John Birch and Christopher Dearnley. The last time I played it, in preparation for writing this article, I tried to catch it out, as it were, by trying over Bach's *Eighteen Chorales*, which I suppose make greater demands for subtlety of registration than any others of his chorale preludes; to my great pleasure there was not one which could not be effectively registered. It was a relief in *Nun danket alle Gott* to be able to dispense with a pedal coupler: trumpet and twelfth for right hand C.F., swell to fifteenth (open) for the other manual parts, and pedal bourdon and 8 ft. dulcian sounded perfectly well for this. In *Von Gott will ich nicht lassen* I like to use a fairly bright 8 ft. and 2 ft. combination on the manual against a 4 ft. reed for the pedal C.F.; at Ramsbury I found the swell stopped diapason rather overweighted by the fifteenth, so I was able to play the manual parts on great stopped diapason coupled to swell fifteenth, since the 4 ft. pedal reed made me independent of pedal couplers.

The foregoing details of registration show how resourceful this small old organ has become after a comparatively modest but imaginative scheme of restoration. Naturally it will not satisfy organists who still want to play *Finlandia* and similar transcriptions, but it is not meant to. Ramsbury folk are lucky in that the work was done by a friend of the church who did not want to make an enormous profit; but even if they had scrapped the old organ and spent twice as much on a new one, they would hardly have obtained an instrument of so much beauty and variety. No note on it would be complete without a word about the case. Professor Pevsner has described it as a "very pretty Gothick piece", which it certainly is now. It may be doubted whether he would have thought it as pretty if he had seen it before the layers of dirty brown paint were scraped off and replaced by a light grey, with much gilding of the cornices and pinnacles and dark red for the console. This scheme of decoration was suggested by Mrs. Gerald Finzi and has given the church a visual as well as an aural asset.

SUBSCRIPTIONS & FEES contd.

Apparetnly the ILEA have amended their charges to local authorities. The rumour is that they have halved the fees since last year.

Sue is to find out the exact position.

Unless the ILEA seems to have become a better proposition we will carry on with the same subscriptions as last year - i.e., £20 for three terms. Though our sponsored events have not provided enough funds to reduce subscriptions, at least we ARE solvent!

(August 1982)

5. NEXTTERM'S CONCERTS

October 9: Steeple Aston, Oxfordshire

PURCELL Remember not, Lord  
Jehovah quam multi sunt

BRAHMS Fest und Gedenkspruche

DEBUSSY Trois Chansons

HAYDN Jugendmesse in F

ELGAR Give unto the Lord

MESSIAEN O sacrum convivium

November 4: St John's Smith Square

MOZART Requiem  
Eb Sinfonia Concertante

Alto soloist: Julia Field

Guy is prepared to be kicked into organising the rest of the soloists well in advance!

December 4 or December 11: Carols at Christchurch, Southgate

Gavin is to find out what sort of programme is required

6. 1983-4

There is the possibility of taking part in a Bax centenary concert in June at St Bartholomew's. This would be part of the Festival organised by the Park Lane Group, who would pay for everything except performers' fees, and 75% of the door money would go to the choir. This might be the sort of concert which the NFMS would look favourably on.