

• BRAHMS

EIN DEUTSCHES REQUIEM

EIDDWEN HARRHY STEPHEN VARCOE

soprano

baritone

• ENGLISH CHAMBER CHOIR

BARNSBURY SINGERS

(conductor: Ian Curror)

ENGLISH PLAYERS

(leader: Irvine Arditti)

• GUY PROTHEROE

Conductor

SATURDAY 1 FEBRUARY 1986

at 7.45 pm

Tickets : £2, £3, £4, £5, £6, from RFH Box Office
(01-928 3191 : credit cards : 01-928 8800) and usual agents

Concert Management : Ann Manly Productions Ltd,
8 Alma Square, London NW8 9QD 01-286 3944



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Programme: 50p



GLC QUEEN ELIZABETH HALL

Ein Deutsches Requiem

Johannes Brahms (1833-1897)

A German Requiem — Brahms chose this title to distinguish the work from settings of the usual Catholic Requiem Mass for the souls of the dead. Brahms's Requiem is addressed instead to the living: to those left behind in mourning, offering them consolation. He selected the texts himself from the German of Luther's Bible and arranged them "to present in succession the ascending ideas of sorrow consoled, doubt overcome, death vanquished".

Brahms composed the work over a decade: he sketched his first ideas in 1857, when he was only twenty-five, but did most of the composition during 1865-66 and completed it in 1868. It was the death of his mother in 1865 which led him to expand the work to its full final form, including the insertion of the fifth movement,

with soprano solo, after the work's first performance.

The fifth movement completes the symmetrical arch-like structure of the Requiem. The first and last movements are mirrored by the only uses of the tonic key — F major; both words and music from the opening recur at the end, completing the cycle. Similarly the second and sixth movements balance each other: they are both concerned with the transience of life on earth; they both open with a slow march theme and close with triumphant fugues. The solo baritone of the third movement is mirrored by the solo soprano of the fifth, leaving the fourth movement as the centrepiece, in the remotest key (E flat major). It is the only movement not concerned with death and bereavement: instead it is an idyllic contemplation of life beyond death, in the company of the blessed.

I

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten.

Sie gehen hin und weinen, und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

Blessed are they that mourn; for they shall be comforted. *S. Matthew v. 4.*

They that sow in tears shall reap in joy.

He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him. *Psalms cxxvi. 5, 6.*

IV

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

How amiable are they tabernacles, O Lord of hosts! My soul longeth, yea, even, fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God. Blessed are they that dwell in thy house: they will be still praising thee. *Psalms lxxxiv. 1, 2, 4.*

II

Denn alles Fleisch est wie Gras und alle Herrlichkeit des Menschen ist des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten des Herrn werden wiederkommen, und gen Zion kommen mit Jauchzen; Freude, ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth and the flower thereof falleth away. *I. Peter i. 24.*

Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. *James v. 7.*

But the word of the Lord endureth for ever. *I. Peter i. 25.*

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away. *Isaiah xxxv. 10.*

V

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Ich will euch trösten, wie einen seine Mutter tröstet.

Sehet mich an: ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe grossen Trost gefunden.

And ye now therefore have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. *S. John xvi. 22.*

As one whom his mother comforteth, so will I comfort you. *Isiah lvi. 13.*

Behold with your eyes, how that I laboured but a little, and found for myself much rest. *Ecclesiasticus li. 27.*

VI

Denn wir haben hier keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis. Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich in einem Augenblick zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden.

Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge erschaffen, und durch dienen Willen haben sie das Wesen und sind geschaffen.

For here we have no continuing city, but we seek one to come. *Hebrews xiii. 14.*

Behold, I shew you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory? *I Corinthians xv. 51-2, 54-5.*

Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created. *Revelation iv. 11.*

III

Herr, lehre doch mich, dass ein Ende mit mir haben muss, und mein Leben ein Ziel hat, und ich davon muss.

Siehe, meine Tage sind einer Handbreit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wes soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

Lord, make me to know mine end, and the measure of my days, what it is; that I may know how frail I am. Behold thou hast made my days as an handbreadth; and mine age is as nothing before thee: verily every man at his best state is altogether vanity. Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them. And now, Lord, what wait I for? My hope is in thee. *Psalms xxxix. 4-7.*

But the souls of the righteous are in the hand of God, and there shall no torment touch them. *Wisdom iii. 1.*

VII

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

Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them. *Revelation xiv. 13.*

Interval *A warning bell will be sounded for five minutes before the end of the Interval.*

Guy Protheroe won a music scholarship to Magdalen College, Oxford and also studied at the Guildhall School of Music. He is director of the contemporary music ensemble Spectrum, with whom he has appeared in concerts and broadcasts both in this country and in Europe; in April this year he will conduct the ensemble on its first visit to the USA and gramophone recordings of music by Xenakis and Jonathan Harvey are due for release shortly. From 1975 to 1985, he combined his performing career with a permanent post as head of the BBC's Music Information Unit, but left to concentrate on conducting. Recent appearances include the Bath, Almeida and Huddersfield festivals and forthcoming engagement include broadcasts with the Ulster Orchestra and the BBC Singers, Xenakis concerts in Italy and London, and projects on Italian and Greek music in association with the Almeida Theatre. Guy Protheroe has also written extensively on music and presented a number of programmes for BBC Radio 3. He is also equally at home in the field of commercial music, in which sphere he is probably best-known for his long-standing relationship as an arranger and musical director with Vangelis.

Eiddwen HARRY was born in Trowbridge but spent much of her life in Wales. She studied singing and piano at the Royal Manchester College, where she won the Gold Medal for Opera, then worked with Paul Hamburger in London and with André Vessières in Paris after winning the Miriam Licette Prize. Since then she has sung several major operatic roles for English, Welsh and Scottish National Operas, Opera North, at Covent Garden, on tour with Glyndebourne and abroad at the Opera du Nord in Lille and at the Angers Festival. Her operatic repertoire includes several Handel roles, Pamina, Fiordiligi, the Countess in *Figaro*, Donnas Anna and Elvira, Gilda, Butterfly and Micaela; she also took part in the world première of William Mathias' *The Servants* for Welsh National Opera.

Eiddwen HARRY sings with all the major British orchestras and has appeared at the Proms, the Edinburgh, Aldeburgh, Cheltenham and City of London Festivals. Concerts and recitals abroad have taken her to Europe, Australia, New Zealand, South America, Israel and Hong Kong. She has recorded for EMI (Charpentier *Te Deum* with King's College, Cambridge), Erato, Opera Rara and Deutsche Grammophon (Purcell's *Faery Queen* with John Eliot Gardiner and the English Baroque Soloists).

Engagements in the 1985/86 season include Nitocris in *Belshazzar* in Darmstadt, Heidelberg and The Hague, the title role in the new production of *Die Lustige Witwe* for New Sadler's Wells Opera, further performances of *Orlando* for Scottish Opera and many concerts in England and abroad. In the 1986/87 season Eiddwen HARRY will sing her first Adalgisa in the Opera North production of *Norma*.

Stephen Varcoe was a choral scholar at King's College, Cambridge and in 1977 won a Gulbenkian Foundation Scholarship. His repertoire reaches from the baroque to the contemporary and he works regularly with conductors including John Eliot Gardiner, Richard Hickox, Roger Norrington, Raymond Leppard and Sir David Willcocks. He has appeared at numerous festivals and choral societies in Great Britain, and has also sung abroad in Hong Kong, Ansbach, Barcelona, Flanders, Göttingen, Innsbruck, Paris, Lyon, Copenhagen and in the Concertgebouw, Amsterdam. He also sings regularly with The Songmakers' Almanac.

He broadcasts frequently for the BBC, Belgian Dutch and German Radios and has given many successful performances of contemporary music with the BBC Symphony Orchestra, the Nash Ensemble, Lontano and the London Sinfonietta.

He made his operatic début in Rameau's *Les Boréades* at Aix-en-Provence, repeating the performance at the Opéra de Lyon, and he has also sung a number of Handel roles in Germany and for Scottish Opera. He will appear for the first time at the Royal Opera House, Covent Garden in 1987.

Stephen Varcoe has made a number of recordings, including all the Finzi baritone songs for Hyperion Records. He has just sung Schubert's *Winterreise* at the Wigmore Hall and is currently taking part in Granada TV's History of Music programmes.

Donations towards this concert are gratefully acknowledged from:

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A proportion of the proceeds from the sale of advertising in this programme are donated towards the Michael McGough Foundation for research into Liver Disease in Children.

Concert Management:

Ann Manly Productions Ltd
8 Alma Square
London NW8 9QD
01-286 3944.

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 Hall management and concert promoter concerned.

First Aid facilities are provided by the British Red Cross.

English Players

First Violins

Irvine Arditti *leader*
Jonathan Strange
Miranda Fulleylove
Peter Hanson
Nicola Hurton
Phillip Levy
Ann Hooley
Andrew Laing

Second Violins

David Alberman
Benedict Crut
Fiona Higham
Stephanie Heichelheim
Clive Lander
Beatrice Harper
Suzie Borrett

Violas

Levine Andrade
Peter Lale
Jan Schlapp
Rebecca Wade
Elizabeth Butler
Susan Dench

Cellos

Stephen Orton
Katherine Thulborn
Susan Dory
Frank Schaefer
Avis Perthen
Charlotte Ward

Double Basses

Chi-Chi Nwanoku
Kevin Rundell

Flutes

Philippa Davies
Elizabeth Dooner

Piccolo

Anna Noakes

Oboes

Celia Nicklin
Harriet Bell

Clarinets

David Campbell
Andrew Sparling

Bassoons

Joanna Graham
Richard Skinner

Contrabassoon

Richard Smith

Horns

Anthony Randall
Denzil Floyd
Frank Rycroft
Anthony Catterick

Trumpets

Graham Ashton
Simon Ferguson

Trombones

Roger Brenner
Roger Harvey
Stephen Saunders

Tuba

James Gourlay

Timpani

Kim Sargent

Harp

Sioned Williams

Orchestral Management

Ann Manly (01-286 3944)

The English Chamber Choir was founded in 1971 by the conductor David Measham. Guy Protheroe became conductor in 1973 and the Choir has since appeared in major London concert halls, at several leading festivals and on BBC Television. The Choir has a wide repertoire ranging from the 16th century to the present day and it has appeared with a number of established chamber orchestra and ensembles. In 1977 a professional orchestra, the English Players, was formed to complement the Choir and together the Choir and Players have given a number of concerts at St John's Smith Square and here at the Queen Elizabeth Hall. The Choir's next London appearance will be a programme of Bach choral cantatas at the Church of St Martin-in-the-Fields on 25 July. The English Chamber Choir and English Players are administered by the English Chamber Choir Society, which gratefully acknowledges financial assistance from the National Federation of Music Societies. The Choir rehearses in Central London on Tuesdays and welcomes enquiries from prospective new members. If you would like further information, or would like to be placed on the mailing list for future concerts, please contact Ann Manly, 8 Alma Square, London NW8 9QD. Tel: 01-286 3944.

Sopranos

Fiona Blyth
Pam Cenci
Anne Marie Curror
Antoinette Glyn
Rosanne Horton
Sara Lowe
Diana Maynard
Jacquie Money-Chappelle
Felicity Neal
Shirley Noel
Adele Stevenson
Deborah Stratford
Jackie Whitehouse

Altos

Sue Boase
Marian Brown
Alison Davies
Julia Field
Jane Grant
Sarah Hucklesby
Pauline Leader

Miranda Moore
Christine Secombe
Debbie Smith

Tenors

Peter Adderley
David Boyd
Roger Brown
Roger Carpenter
Chris Miller
Cavan Roberts
Rob Scales
Nick Witt

Basses

Bernard Boase
Malcolm Field
David Jordan
Gavin King-Smith
Tony Noakes
David Waddams
Richard Whitehouse

The Barnsbury Singers were founded in 1977 by a small group of singers living in Islington's Cloudesley Square. The choir has since then grown and developed, and is becoming well known for its successful and enterprising London performances of a wide variety of music, many of its concerts taking place at the church of St James's, Clerkenwell. In 1985 a major concert of music by Handel was performed at the Chapel of the Royal Hospital, Chelsea as part of the Tercentenary celebrations: this included the funeral anthem for Queen Caroline *The Ways of Zion do Mourn* and the rarely heard Chapel Royal anthem *I Will Magnify Thee*.

Ian Curror, who is the Organist of the Royal Hospital, Chelsea and a professor at the Royal College of Music, has been the choir's conductor since 1978 and tonight's performance marks the choir's first appearance on London's South Bank.

Rehearsals are held on Mondays at 8.00 pm at William Tyndale School, Upper Street, London N1 and further details may be obtained from the Secretary, Mrs Ruth Bessant, 43 Eden Grove, London N7 8EE, telephone 01-607 3980.

Sopranos

Ruth Bessant
Dagmar Brebaum
Jan Elson
Bernadette Gillespie
Jill Grinstead
Karen Holden
Clare Knight
Angelica Kreutz
Venetia Lascelles
Sue O'Kell
Lily Reeve
Mandy Relph
Amanda Shepherd
Philippa Watkins
Angela Webb

Altos

Nony Ardill
Nicky Bishop
Penny Clow
Emilia Crawford
Diane Fernyhough
Matilda Flaux
Shirley Foulkes

Sopranos

Sarah Hyde
Anne Matthies
Tonya Pinsint
Margaret Pitt
Julia Singer
Christine Thornton
Elizabeth Whittaker

Tenors

Robin Hay
Humphrey Clucas

Basses

Nick Beppard
Nick Griffiths
Hugh Joslin
Martin Knight
Neil Millward
Mark Reeves
Martin Stringfellow
Paul Thomas
Neil Thornton
Keith Wallace

ECC/Protheroe **Elizabeth Hall**

Few conductors could make Brahms's *Requiem* sound delicate, and fewer still would want to, but a performance with smallish forces would seem to be an ideal opportunity to present Brahms's orchestral textures in as perspicuous a light as possible.

Guy Protheroe came near to achieving this clarity in a flowing, light-footed reading of "Wie lieblich sind deine Wohnungen", where the English Chamber Choir and the Barnsbury Singers hymned the Lord's amiable temples with crisp ensemble and admirably steady intonation. Here the English Players scaled down their sound to match the choir, Protheroe eschewed the more hackneyed rallentandos, and the results were impressive.

Elsewhere, unfortunately, such a happy balance between voices and instruments was rarely achieved. Time after time (but especially in the potentially spine-chilling reprise of "Denn alles Fleisch") brass and timpani were rampantly over-dominant. With less than 80 singers behind them the players should have exercised restraint, or had it imposed on them. One felt particularly sorry for the 10 tenors, required to make an audible impact from the back row of the choir-stalls.

When the voices did come through clearly, though, one could admire the fresh, unforced timbre and the obvious effort expended on articulating quicker-moving counterpoint cleanly. Protheroe's hearse-paced reading of the first two movements taxed the lung-power and made the rhythms rather flabby at times, but in the closing stages the phrasing was shapelier.

Stephen Varcoe was a lightweight but pleasantly-toned baritone soloist, and Eiddwen Harthy brought her usual radiance to the soprano solo after an unpromising start. Perhaps the most interesting individual contribution, however, came from the orchestra's leader, Irvine Arditti — taking a vacation from Ferneyhough and Xenakis and appearing to relish these lush pastures.

Richard Morrison

CHRIST CHURCH, SOUTHGATE
5TH SUNDAY AFTER EASTER 4MAY 1986
CHORAL EUCHARIST - ENGLISH CHAMBER CHOIR

The choir will take its place before the service.
The mass setting is by Poulenc.

Introit Ave Maria - Josquin des Près
(stand when ministers enter)

Sentence

Hymn (HHT) 9 OI. 05

Greeting President: Alleluia! Christ is risen
All: He is risen indeed, Alleluia!

All Almighty God,
to whom all hearts are open,
all desires known,
and from whom no secrets are hidden:
cleanse the thoughts of our hearts
by the inspiration of your Holy Spirit,
that we may perfectly love you,
and worthily magnify your holy name;
through Christ our Lord. Amen.

President: Invitation to confession

All Almighty God, our heavenly Father,
we have sinned against you and against our
fellow men,
in thought and word and deed,
through negligence, through weakness,
through our own deliberate fault.
We are truly sorry
and repent of all our sins.
For the sake of your Son Jesus Christ, who
died for us,
forgive us all that is past;
and grant that we may serve you in newness
of life
to the glory of your name. Amen. (kneel)

President: Absolution

Choir: 'Gloria in excelsis Deo'
(Glory to God in the highest...) (sit)

The Collect: (stand)

Almighty and everlasting God,
you are always more ready to hear than we to pray
and give more than either we desire or deserve.
Pour down upon us the abundance of your mercy,
forgiving us those things
of which our conscience is afraid
and giving us those good things
which we are not worthy to ask
save through the merits and mediation
of Jesus Christ your Son our Lord.

Readings: Deut 34; Romans 8:28-end (sit)

Responsorial Psalm: Psalm 15 (remain seated)

The response is first repeated by ALL after the
choir, then sung by ALL between each verse:-

Lord, who shall be ad - mit - ted to your tent?



Gospel (stand)

Deacon: A reading from the Gospel according to St Jn

All: Glory to Christ our Saviour p.6 SING

Inds: This is the Gospel of Christ

All: ^{PRaise} Glory to Christ our Lord

The Sermon (sit)

The Creed

We believe in one God,
the Father, the almighty,
maker of heaven and earth,
of all that is,
seen and unseen.

We believe in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, Light from Light,
true God from true God,
begotten, not made,
of one Being with the Father.
Through him all things were made.
For us men and for our salvation
he came down from heaven;
by the power of the Holy Spirit
he became incarnate of the Virgin Mary,
and was made man.
For our sake he was crucified under
Pontius Pilate;
he suffered death and was buried.

On the third day he rose again
in accordance with the Scriptures;
he ascended into heaven
and is seated at the right hand of the Father.
He will come again in glory
to judge the living and the dead,
and his kingdom will have no end.

We believe in the Holy Spirit,
the Lord, the giver of life,
who proceeds from the Father and the Son.
With the Father and the Son he is worshipped
and glorified.

He has spoken through the Prophets.

We believe in one holy catholic
and apostolic Church.

We acknowledge one baptism for the
forgiveness of sins.

We look for the resurrection of the dead,
and the life of the world to come. Amen.

The Intercessions (kneel)

The Peace (stand)

President: The peace of the Lord be always with you

All: and also with you *spoken*

Hymn (HHT) 82 AU U

Eucharistic Prayer (stand)

President: The Lord is here

All: His Spirit is with us p.7 SING

Pres: Lift up your hearts

All: We lift them to the Lord

Pres: Let us give thanks to the Lord our God

All: It is right to give him thanks and praise

(Sanctus sung by choir)

All: Christ has died; Christ is risen;
Christ will come again. p.9 SING

President continues: ...we worship you, Father
almighty, in songs of everlasting praise:

All: Blessing and honour and glory and power
be yours for ever and ever. Amen.

(choir sings Benedictus 'Blessed is he who comes..')

President As our Saviour taught us, so we pray.

All Our Father in heaven,
hallowed be your name,
your kingdom come,
your will be done,
on earth as in heaven.

Give us today our daily bread.
Forgive us our sins
as we forgive those who sin against us.
Lead us not into temptation
but deliver us from evil.

For the kingdom, the power, and the glory
are yours
now and for ever. Amen.

The president breaks the consecrated bread, saying

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

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

(Choir sings Agnus during comm. communion)

Communion Anthem 'O Sacrum convivium'

All Almighty God, we thank you for feeding us
with the body and blood of your Son
Jesus Christ. Messiaen

Through him we offer you our souls and bodies
to be a living sacrifice.
Send us out
in the power of your Spirit
to live and work
to your praise and glory. Amen.

Hymn (HHT) 95 OI. H2 03

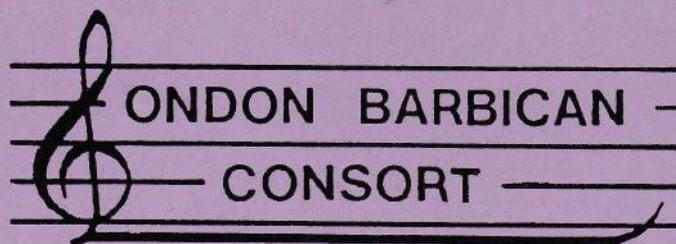
Dismissal Go in peace to love & serve the Lord, Alleluia

All: In the name of Christ, Alleluia, Alleluia! Alleluia!

**St Margaret's Church
Westminster, London SW1
Friday 25 July 1986 at 7.30pm**

*Music for a
Festive Occasion*

PURCELL	Trumpet Overture from 'The Indian Queen
ALBINONI	Concerto for 2 Oboes
BACH	Violin Concerto in A minor
BACH	Cantata No.50 'Nun ist das Heil und die Kraft'
BACH	Brandenburg Concerto No.4
PURCELL	Trumpet Sonata
HANDEL	Concerto Grosso Op.3 No.2
BACH	Motet 'Singet dem Herrn'



Director: Robert Clark

ENGLISH CHAMBER CHOIR

Conductor: Guy Protheroe

Tickets: £5 and £3 at the door or bookable in advance from 01-286 3944

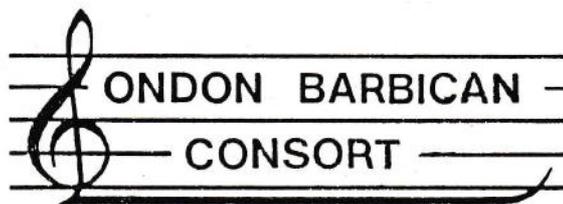
Concert Management: Lies Askonas Ltd

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Director: Robert Clark

ENGLISH CHAMBER CHOIR

Conductor: Guy Protheroe

Overture from The Indian Queen Henry PURCELL
(1659-1695)

Solo trumpet: **Malcolm Smith**

'The Indian Queen' - a play by Robert Howard and John Dryden - was first produced in 1664. Thirty years later the then aged Dryden revised it substantially for a new production with music by Henry Purcell. Unfortunately, however, Purcell died before completing his score, and the masque in the final act was written by his brother, Daniel. The plot concerned the struggle between the Incas and the Aztecs - the description 'Indian' therefore referring to the Latin-American rather than the Asian race.

Concerto for 2 Oboes Tommaso ALBINONI
(1671-1751)

Solo oboists: **Julia Girdwood, Hilary Storer**

Allegro - Adagio non troppo - Allegro

Albinoni was the son of a wealthy Venetian paper merchant. He did not, therefore, seek to become a professional musician but, describing himself as a 'Dilettante Veneto' (the term in those days held no hint of a derogatory meaning), composed over fifty operas, many cantatas and sonatas and five dozen instrumental concertos. His work has become somewhat overshadowed by that of his contemporary and fellow Venetian, Vivaldi, with whom he shares many affinities of style. Albinoni's work was, however, much admired by J.S. Bach, who on occasion used the Venetian's themes as fugue subjects. Tonight's concerto comes from the collection published as Op.7, which included four concertos for two oboes.

Violin Concerto in A minor Johann Sebastian BACH
(1685-1750)

Solo violin: **Simon Fischer**

Allegro - Adagio ma non tanto e dolce - Alla breve

This concerto, like most of Bach's instrumental music, dates from the years he spent as Capellmeister to the Court of Cothen. During this time he appears to have written a number of violin concertos, most of which he later transcribed for violin and harpsichord, and only two of them have survived in their orchestral form. This concerto shows clearly Bach's adoption of the Italian style so prevalent in Vivaldi's (and Albinoni's) concertos.

Motet 'Singet dem Herrn' Johann Sebastian BACH

This motet was composed in 1727 for the birthday of the Elector Augustus 'the Strong' of Saxony. Bach wrote a total of six motets, four of which use double chorus; it would appear from surviving manuscripts that they were performed either with a continuo or on some occasions with instruments doubling the voices - as in tonight's performance. The work falls into the four sections; the first is an extended setting of verses from the Psalms: 'O Sing unto the Lord a new song; let the congregation of saints praise him. Let the children of Sion be joyful in their King.' The second alternates phrases between the two choirs, each having its own text. The first choir sings an anonymous hymn: 'God, go not far from us, for without thee we can do nothing'; the second answers with the more confident assertion: 'As a father comforts his children, so does the Lord unto us all' (the text of a chorale by Johann Gramann). The

chorale melody of the second choir 'Wie sich ein Vat'r erbarmet' is a familiar Lutheran one which Bach himself also used in his Cantata No.17. The music becomes more exuberant again and returns to the psalms with the words 'Praise him in his noble acts; praise him according to his excellent greatness', and leads straight into a joyful concluding fugue: 'Let everything that hath life and breath praise the Lord. Hallelujah.'

INTERVAL

Brandenburg Concerto No.4 Johann Sebastian BACH

Solo violin: **Robert Heard**

Solo recorders: **Susan Fuchs, Catherine Ann Latham**

Allegro - Andante - Presto

In March 1721 Bach sent to Christian Ludwig, Margrave of Brandenburg, a set of six concertos, apparently in response to an interest shown by the Margrave in Bach's music a couple of years earlier. When or where the two men had met is not clear - it may possibly have been when Bach was in Berlin purchasing a new harpsichord for the Cothen court - and it is unlikely that Bach dispatched his manuscript with a view to performance at the Margrave's Court as the latter did not possess a sufficiently varied musical establishment to play them. The concertos, while retaining the title 'Brandenburg', were ideally suited, however, to the forces available at Cothen, where Bach had an orchestra of sixteen players, and they were no doubt performed there, possibly with the composer himself playing some of the solo parts. Of the six concertos, Nos 1, 3 and 6 are orchestral in layout while 2, 4 and 5 have substantial solo parts.

In the fourth concerto the solo violin line is particularly prominent - the writing is possibly more brilliant than anything found in the solo violin concertos - but the two recorders also have an important role to play, and the result is a unique blend of solo concerto and concerto grosso, concluding with some of Bach's most spirited writing.

Trumpet Sonata

Henry PURCELL

Solo trumpet: **Malcolm Smith**

Allegro - Adagio - Presto

This sonata for trumpet, strings and continuo is the only work of its kind which Purcell wrote. It has been suggested that it was written as the overture to the New Year Ode 'Light of the World' (to words by Matthew Prior) which was performed 'before their Majesties on New Year's Day 1693-4', but the manuscript of which has subsequently been lost.

Concerto Grosso Op.3 No.2 Georg Frideric HANDEL
(1685-1759)

Solo violinists: **Robert Clark, Joyce Nixon**
Solo oboist: **Julia Girdwood**

Vivace - Largo - Allegro - Allegro

Handel's set of concertos Op.3 was compiled for publication by John Walsh in 1934. Walsh had just become Handel's official publisher, and in that year produced a long string of publications including several operas. The concertos were published with a note that 'Several of these concertos were performed on the Marriage of the Prince of Orange with the Princess Royal of Great Britain in the Royal Chapel of St James's'.

Cantata No. 50

Johann Sebastian BACH

'Nun ist das Heil und die Kraft'

This cantata is unique among Bach's output in the form: its single movement is presumed to be the opening or concluding chorus to a larger work, now lost, and it is the only cantata to use a double choir. The text is taken from the Epistle for the Feast of St Michael of All Angels, from the Revelation of St John the Divine: 'Now is the salvation and the strength and the kingdom, and the might of our God and of his Christ come to pass, for he is cast down that accursed them day and night before God'. The words are spoken by St Michael after he has driven Satan and his followers out of Heaven, and the story was one which inspired a number of Baroque composers to write particularly brilliant, large-scale works. Bach was no exception and, in addition to double chorus, the cantata uses three oboes, three trumpets and drums.

Church
West
LONDON BARBICAN CONSORT

Director: Robert Clark

Violins: Robert Clark, Yasou Ichinose, Robert Heard, Simon Fischer. Joyce Nixon, Andrew Pollock, Pavlo Beznosiuk, Timothy English
Violas: Richard Holttum, Caroline O'Neill
Cellos: Jennifer Brown, David Bucknall
Double Bass: Tony Hougham
Recorders: Susan Fuchs, Catherine Ann Latham
Oboes: Julia Girdwood, Hilary Storer, Ann Glover
Bassoon: Bruce Harrison
Trumpets: Malcolm Smith, Garry Curtis, Simon Blore
Harpichord and Organ: Elizabeth Marcus
Timpani: Catherine Eyre
Management: Diana Mulgan, Lies Askonas Ltd, 186 Drury Lane, London WC2B.5RY (01-405 1808/9)
Secretary: Jane Clark **Public Relations:** Julia Gamble

The London Barbican Consort has been recently formed from leading members of the London Symphony Orchestra, the London Philharmonic Orchestra, the Royal Opera House Orchestra and young, accomplished freelance players. The normal forces of the group are those of late Baroque and early Classical orchestral music and the repertoire of the consort is drawn primarily from the 18th century. It is felt that this tupe of music is ideally played by a group of the Consort's size, in which the musicians play without a conductor and in which each player often appears as a soloist. Members of the Consort playing this evening include for example Malcolm Smith, currently co-principal trumpet of the LSO, Julia Girdwood, winner of the Shell Music Scholarship at the age of 16, and Robert Clark, the Consort's director, a former principal violin with Yehudi Menuhin's Festival Orchestra and currently a first violin in the LSO. This year the Consort's appearances include St John's Smith Square, the Queen Elizabeth Hall and Buxton and Lambourn Festivals, and next year they will be visitng Sweden, France, Spain, Australia, Switzerland and the USA.

ENGLISH CHAMBER CHOIR

Conductor: **Guy Protheroe**

Sopranos: Janet Adderley, Fiona Blyth, Jean Carter, Anne Marie Curror, Antoinette Glyn, Sally Kirkpatrick, Diana Maynard, Ann Protheroe, Adele Stevenson, Jackie Whitehouse.

Altos: Alison Davies, Jane Grant Sarah Hucklesby, Pauline Leader, Miranda Moore, Debbie Smith, Tessa Trench, David Wheeler

Tenors: Peter Adderley, David Boyd, Roger Brown, Roger Carpenter, Robert Scales, Nicholas Witt

Basses: Bernard Boase, Lobo Chan, David Jordan, Gavin King-Smith, Tony Noakes, Richard Smith, David Waddams, Richard Whitehouse, Robert Willson

The English Chamber Choir was founded in 1971 and has since appeared in major London concert halls, at several leading festivals and on television. The Choir has a wide repertoire ranging from the 16th century to the present day and has appeared with a number of established chamber orchestras and ensembles. Recent engagements include Brahms's German Requiem at the Queen Elizabeth Hall with the English Players and the Choir's next appearance will be a concert given as part of the Hampstead Millenium celebrations. The Choir rehearses in central London and welcomes enquiries from prospective new members. If you would like further information, or would like to be placed on the mailing list for future concerts, please contact Ann Manly, 8 Alma Square, London NW8 9QD (286 3944).

Guy Protheroe, conductor of the English Chamber Choir, is also director of the contemporary music ensemble, Spectrum, with whom he recently toured the USA. Other recent engagements include the Ulster Orchestra, the Huddersfield, Bath and Almeida Festivals and gramophone recordings of music by Xenakis and Jonathan Harvey. He is also equally at home in the field of commercial music, in which sphere he is probably best-known for his work as musical director and arranger for Vangelis.



HAMPSTEAD MILLENNIUM
ENGLISH CHAMBER CHOIR
CONCERT

Oct. 25th — 7.30pm

at the

Parish Church of St. John
Church Row, NW3.

Programme Overleaf

CONDUCTOR:	GUY PROTHEROE
BARITONE SOLO:	ANTHONY SCALES
ORGAN:	IAN CURROR

TICKETS £3

MILLENNIUM BOX OFFICE:
EVERYMAN CINEMA
HOLLY BUSH VALE, NW3.
SCREEN ON THE HILL
199 HAVERSTOCK HILL, NW3.
AND AT THE DOOR

PROGRAMME

Give unto the Lord

Edward ELGAR

Cynara

Frederick DELIUS

St Brendan and the Fishes

first performance

Paul READE

This Worldes Joie

Arnold BAX

Ascribe unto the Lord

Samuel Sebastian WESLEY

Set me as a seal upon thine heart

William WALTON

Five Mystical Songs

Ralph VAUGHAN WILLIAMS



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THE ENGLISH CHAMBER CHOIR

Sopranos
Fiona Blyth
Anne Maria Curror
Sara Lowe
Ann Manly
Diana Maynard
Adele Stevenson
Leticia Stevens
Belinda Stanley
Jackie Whitehouse
Kathy Wolfenden

Tenors
Peter Addatley
Roger Brown
Chris Miller
Rob Scales

ALTOS
Sue Boase
Marian Brown
Jane Grant
Pauline Leader
Miranda Moore
Debbie Smith
David Wheeler

Basses
Bernard Boase
Lobo Chan
David Jordan
Gavin King-Smith
Tony Noakes
Richard Whitehouse
David Lowe

The English Chamber Choir is administered by the English Chamber Choir Society which gratefully acknowledges the financial assistance of Greater London Arts if you would like further information about the Choir, or would like to be placed on the mailing list for future concerts, please contact Ann Manly 8 Alma Square, London NW8 9QD. 01-286 3944

The Choir's next concert is on:

Saturday 6th December 1986

at 7.30pm

St Lawrence Whitechurch

Little Stanmore

Music by Elgar, Britten, Alan Bush, Paul Reade and Bax

PROGRAMME

Give unto the Lord

Edward ELGAR (1857-1934)

Cynara

Frederick DELIUS (1862-1934)

St Brendan and the Fishes

Paul READE (b. 1943)

This Worldes Joie

Arnold BAX (1883-1953)

Interval

Ascribe unto the Lord

Samuel Sebastian WESLEY (1810-1876)

Set me as a seal upon thine heart

William WALTON (1902-1983)

Five Mystical Songs

Ralph VAUGHAN WILLIAMS. (1872-1958)

1. Easter
2. I got me flowers
3. Love bade me welcome
4. The Call
5. Antiphon (Let all the world in every corner sing)

Tonight's programme takes as its starting point a number of pieces written by English composers who, at some stage, lived in and around Hampstead. From 1912 to 1921, Sir Edward Elgar lived in the prosperous surroundings of Severn House, 42 Netherhall Gardens - a substantial Edwardian mansion which has since been demolished. A few years earlier, the Bax family lived in Ivybank, another substantial estate bordered by Haverstock Hill, Ornan Road and Belsize Lane. Delius spent some time in Belsize Park Gardens, and Paul Reade is currently resident in Lindfield Gardens. Two composers in the second part of the concert come from only a little further afield - the Wesley family from Marylebone and Vaughan Williams from Hanover Terrace, Regent's Park.

'Give unto the Lord' is a large-scale setting of Psalm 29 which Elgar wrote for the 1914 Festival of the Clergy held at St Paul's Cathedral. The text is conveyed in music of powerful surging phrases and dramatic outbursts, together with moments of still, mystical calm. Like many such festival anthems, it was originally scored for orchestra, but is today more commonly performed with organ.

Delius's 'Cynara' was likewise originally written for baritone and orchestra. The piano version was made later by Philip Heseltine (Peter Warlock) - himself a habitué of various Hampstead hostilities. The poem is by Ernest Dowson and Cynara herself is believed to have been a waitress, daughter of the owner of a restaurant which Dowson frequented. Delius's luscious harmonies aptly match the poet's fervour.

Paul Reade has written 'St Brendan and the Fishes' at the request of the English Chamber Choir for this Millennium Concert. The words are by Ian Seraillier, a former pupil of University College School. This is the second occasion on which the two have collaborated - a few years ago Paul Reade wrote a setting for narrator and orchestra of Seraillier's story 'The Midas Touch', a piece which has enjoyed great success with young audiences and is being performed again shortly at the Royal Exchange Theatre in Manchester. Apart from music for concert performance, Paul Reade has written many scores for films and television, as well as incidental music for the theatre, including a recent score for the Royal Shakespeare Company.

St Brendan chanted Mass in voy
Over the Sabbath-quiet sea,
And seven frail land-longing brothers
Listened fearfully.

'Master, sing lower! Monsters
Under our keel fiercely fly.
If you anger them with chanting, we
Must surely die.'

St Brendan laughed loud: 'O Lord,
Have pity on thy wayward sheep!
In answer four creatures zoomed
Up from the deep -

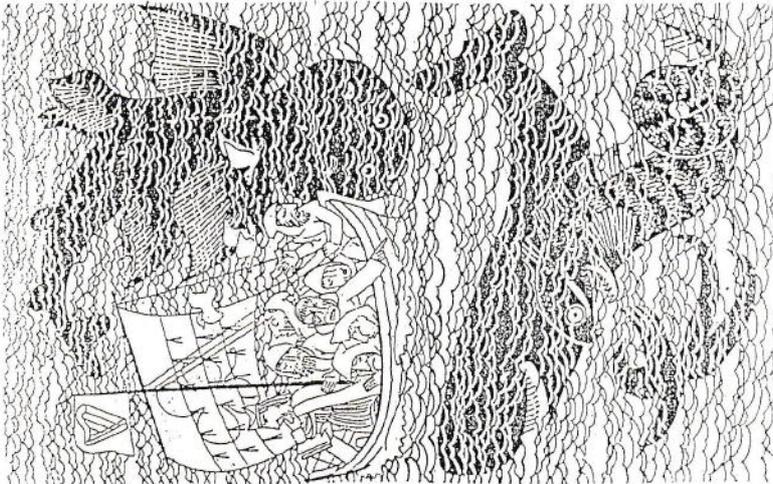
Agg the sea-cat, cunning and wily,
Puff the Angel, like a pillow,
Old Whacker the whale and
Moon-splinter, minnow.

On wobble knees the brothers watched
Four perils nibble at the rudder.
'Lord Jesus, hinder these fish or find them
Other fodder!'

But they for joy of Paul's Feast
Made merry with water sport
And fun frolic, doing the voyagers
No hurt,

Till, high song over, St Brendan
Said, 'Fish, that's all for today.'
In wave-scrubble tails wiggle and fluke,
Flick and awak -

Agg the sea-cat, cunning and wily,
Puff the Angel, like a pillow,
Old Whacker the whale, and
Moon-splinter, minnow.



Arnold Bax is a composer whose works have recently enjoyed considerable re-appraisal. The early 1920s saw the beginning of a fertile period of composition which lasted some twenty years and which included several choral pieces which are now considered among the greatest in the repertoire. 'This Worldes Joie' - a setting of an anonymous mediaeval English poem - dates from 1922, and illustrates well the particular blend of richness and astringency which characterises Bax's harmonic language.

The Wesley family together exerted a major influence over the history of both the English church and its music. Samuel Sebastian was the youngest member of the family to make a reputation in this field; he began his musical education as a chorister in the Chapel Royal and subsequently became organist of Hereford, Exeter, Winchester and Gloucester Cathedrals. He is particularly remembered for his large-scale, dramatic anthems, many of which were subsequently orchestrated for festival use (like the Elgar at the beginning of the programme), and of which 'Ascribe unto the Lord' is one of the best-known. Walton is another composer familiar for his ceremonial compositions. 'Set me as a seal upon thine heart' is, however, a more reflective piece, written in 1938 for the Marriage of Ivor Guest and Lady Mabel Fox-Strangeways. The text is from the Song of Solomon.

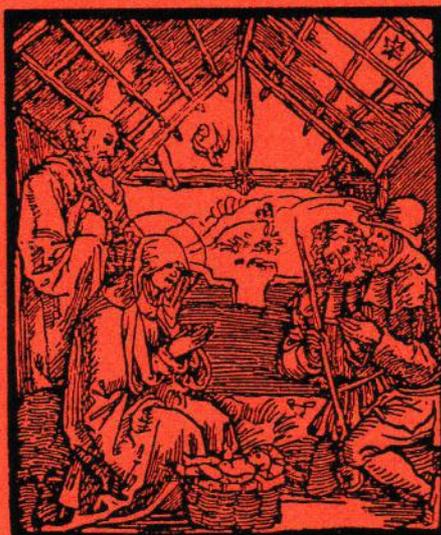
Vaughan Williams wrote his 'Five Mystical Songs' for the Three Choirs Festival in Worcester in 1911, and they exist in versions for orchestra, piano and organ. At this time, Vaughan Williams was closely studying the music of Elgar, and his influence is clearly apparent in the music. The songs are all settings of well-known poems by George Herbert.

ENGLISH CHAMBER CHOIR
ENGLISH PLAYERS

GUY PROTHEROE

conductor

A
*CHRISTMAS
JOURNEY*



BAX
TONY NOAKES
ALAN BUSH
PAUL READE
BRITTEN
BAX

This Worldes Joie
3 Carols
The Winter Journey
St Brendan and the Fishes
A Ceremony of Carols
Of a Rose I Sing a Song

ST LAWRENCE WHITCHURCH
Little Stanmore
SATURDAY 6TH DECEMBER AT 8PM

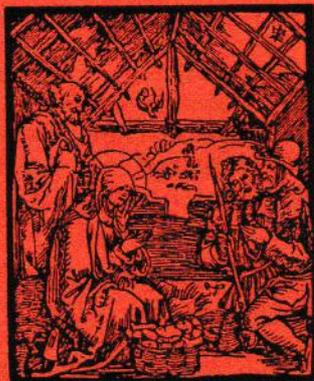
Tickets £2.50
at the door or in advance from
ECC, 50 Gayton Road, London NW3 (01-435 5792)

ENGLISH CHAMBER CHOIR
ENGLISH PLAYERS

GUY PROTHEROE

conductor

A
*CHRISTMAS
JOURNEY*



BAX
TONY NOAKES
ALAN BUSH
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This Worlde Joie
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Of a Rose I Sing a Song

ST LAWRENCE WHITCHURCH
Little Stanmore
SATURDAY 6TH DECEMBER AT 8PM

PROGRAMME

This Worldes Joie

ARNOLD BAX

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3 Carols

TONY NOAKES

That Holy Thing
Shepherd Boy (Ann Manly - soprano)
A Boy was Born

Tony Noakes lives in Stanmore and has sung in the English Chamber Choir for a number of years. An architect by profession, he also studied composition with Alan Bush and has written a considerable number of works, including many songs and choral settings.

A Winter Journey

ALAN BUSH

Introduction

1. The City - chorus, soprano and baritone
2. The Journey - baritone
3. The Sleepers in the City - chorus
4. Mary's Song - soprano
5. Finale Chorale - chorus

Ann Manly - soprano

John Thackeray - baritone

'A Winter Journey' was written in 1946, to words by Randall Swingler, and it is an attempt to place the Christmas story in the atmosphere of the post-war world. The Journey of Mary and Joseph to Bethlehem symbolises man's journey through the six years of war. The city at which they arrive is the post-war world. The child, as ever, is the eternal hope of peace and harmony among mankind.

Interval - 10 minutes

St Brendan and the Fishes

PAUL READE

Roger Carpenter - tenor

Earlier this year, the ECC commissioned Paul Reade, who lives in Hampstead and whose music for television is familiar to millions, to write a work for performance at the Choir's concert given in October as part of the Hampstead Millennium celebrations. He chose to set Ian Serraillier's cautionary tale of 'St Brendan and the Fishes'. Although not strictly a Christmas tale, St Brendan's journey across the Irish Sea, during which he and his monks find their boat rocked by a motley assortment of sea creatures, certainly took place on a winter's night!

A Ceremony of Carols

BENJAMIN BRITTEN

- | | |
|---------------------|----------------------------|
| 1 Procession | 7 Interlude |
| 2 Wolcum Yole! | 8 In Freezing Winter Night |
| 3 There is no Rose | 9 Spring Carol |
| 4a That Yonge Child | 10 Deo Gracias |
| 4b Balulalow | 11 Recession |
| 5 As Dew in Aprille | |

Ann Manly, Adele Stevenson
Belinda Stanley, Jackie Whitehouse

Britten's settings of early English lyrics which make up 'A Ceremony of Carols' are among his most popular and enduring works. Framed by a plainsong 'Procession' and 'Recession' the carols themselves make frequent use of canonic devices which enhance the Medieval atmosphere.

Of a Rose I Sing a Song

ARNOLD BAX

Chris Miller - tenor

'Of a Rose I Sing' dates from 1921 and is also a setting of a mediaeval poem on the Nativity. It is simpler than 'This worldes Joie', progressing from a solo tenor line to a joyful eight-part chorus for the final Amen.

ENGLISH CHAMBER CHOIR

Sopranos:

Fiona Blyth
Anne Marie Curror
Sara Lowe
Ann Manly
Diana Maynard
Pamela McIntyre
Belinda Stanley
Adele Stevenson
Jackie Whitehouse

Tenors:

Peter Adderley
Roger Carpenter
Adrian James
Chris Miller

Altos:

Sue Boase
Jane Grant
Sarah Hucklesby
Christine Secombe
Debbie Smith
Tessa Trench
David Wheeler

Basses:

Bernard Boase
Lobo Chan
David Jordan
Gavin King-Smith
Tony Noakes
Richard Whitehouse

ENGLISH PLAYERS

Harp:

Mia Axon

Violins:

Rebecca Hirsch
Thelma Handy

Viola:

Barbara Maurer

Cellos:

Caroline Dearnley
Nicholas Roberts

Double Bass:

Lucy Hare

The English Chamber Choir and English Players are administrated by the English Chamber Choir Society which receives financial support from Greater London Arts. Future concerts currently include Bury St Edmunds Festival, Handel's 'Dixit Dominus' with the London Barbican Consort in St Margaret's, Westminster, and Stravinsky's 'Symphony of Psalms' at the South Bank. If you would like further information about the Choir, or would like to be placed on the mailing list, please contact Ann Manly at Alma Square, London NW8 9QD (Tel: 01-286 3944).

YOUNG BRITISH COMPOSERS

including prize-winning entries from the
CORNELIUS CARDEW MEMORIAL PRIZE
and musical tributes by Cardew's friends



CONWAY HALL,
Red Lion Square, London WC2
7.30 pm Saturday 13 December

25p

Organised by
PROGRESSIVE CULTURAL ASSOCIATION
c/o 170 Wandsworth Road, London SW8

PROGRAMME

Arrangement of Viva la Quinze Brigade! **Gavin Stevens**

Graham Knight, English Chamber Choir

Winstanley Fragments **Robert Coleridge**

Robert Coleridge, Adam Ray, English Chamber Choir

The Months of the Year **Michael Chant**

Ian Lake

Three Short Pieces **Philip Oxtoby**

Kevin Field, Jeremy Wilkinson

Miners '84 **Huw Warren**

Annie Ashton, Sarah Homer, Phil Jones, Maria Lamburn, Huw Warren

INTERVAL (10 minutes)

Elegy **Robert Coleridge**

Annie Ashton, Robert Coleridge, Tim Ewers, Mike Newman

Variations **Hugh Shrapnel**

Alexander Balanescu

Cornelius **Dave Smith**

Ian Lake

Well Well Cornelius **Howard Skempton**

Ian Lake

Motto **Maria Lamburn**

Annie Ashton, Sarah Homer, Phil Jones, Maria Lamburn, Mary Philips, Huw Warren

LONG LIVE THE FIFTEENTH BRIGADE!

arr Gavin Stevens

This song of the International Brigades in the Spanish civil war is well-known amongst anti-fascists throughout the world. Gavin Stevens, whose exciting arrangement we hear tonight, is one of a growing number of young composers who have attempted to link their music with the concerns and struggles of ordinary working people. A set of piano pieces by Gavin Stevens, entitled "Unity In Action", won joint first prize in the 1983 competition.

PD

WINSTANLEY FRAGMENTS

Robert Coleridge

Winstanley Fragments is a setting of various texts drawn from the writings of Gerard Winstanley (1609-after 1660). Winstanley was a leading member of the band of rebels known as the Levellers (or Diggers) and he became a prolific pamphleteer on their behalf. At the centre of the work is Winstanley's account of the Diggers' attempt to occupy and cultivate the common land on George Hill, Surrey, and its brutal suppression by agents of the ruling class. Much of the work is, however, more reflective in tone and sets polemical texts which present a world view that in many respects fascinatingly anticipates that of Marx. Running through the work like a refrain are the following lines which immediately struck me as a fitting epitaph on the life and work of Cornelius Cardew:

'Thoughts run in me that words and writing are nothing and must die, for action is the life of all, and if thou dost not act thou dost nothing.'

Winstanley Fragments has been considerably revised and expanded since its first performance in November 1984; a new version will be receiving its first performance this evening.

RC

CHARACTERISTIC PRELUDE: The Months of the Year
Michael Chant

Composed for the first Cornelius Cardew Memorial Prize of 1982, the Prelude is based on the folk song "The Months of the Year", the words of which deal with work done in each month of the year. The form mirrors the structure of the verses of the song, though not attempting to depict its content. The Prelude is placed in the tradition of English piano writing of this century, in particular in its harmonic and decorative idiom. At the same time, the colour and atmosphere of the treatment of the theme attempts to reflect not so much the pastoral or religious qualities so often associated with this idiom, but rather a vigorous and advanced character more appropriate to our own present times in which the working class is the central force in society, and in which scientific socialism has proved that man can control his own destiny.

MC

THREE SHORT PIECES FOR XYLOPHONE AND PIANO
Philip Oxtoby

1) Passacaglia 2) Romanza 3) Fughetta.

These pieces were originally written for the percussionist Gareth Reaks, who gave the first public performance in 1985.

The first piece (Passacaglia) makes use of austere harmonies and sparse textures. Successive entries of the theme (as stated by the piano) are overlapped by those of the Xylophone-rather in the manner of Purcell. The movement makes a gradual transition from the darkness of the opening to the brightness it gradually attains before leading (without a break) into the second of the three peices-Romanza. The mood here is gentler with none of the savagery of the opening Passacaglia. The climax of the movement leads to the dominance of the Xylophone by the piano and it ends with an air of quiet submission.

In the last piece of this set of three (Fughetta) the two instruments are treated very much as equals, the use of fugal form being indicative of the mastery of Man's intellect over his environment. As a whole the pieces are written very much in the spirit of the Baroque era (for which the composer has long felt an affinity), in the sense that the two instrumentalists form an integral part of the works structure -- as opposed to being simply soloist and accompanist.

PO

MINERS '84

Huw Warren

This was written and performed during the miner's strike and is based on arrangements of three traditional mining community songs. The first of the two movements opens with a contemplative piano solo, and a brief but stormy version of the 'Durham Lockout' leads to the three different harmonisations of "Martin Jude". The second Movement begins with a simple solo violin statement of the "Durham Lockout" which is taken up by the other instruments. The main part of the movement is an energetic version of the "Durham Big Meeting Day" which is first played by the cello and eventually the full ensemble.

The songs: Durham Lockout - The words, by Thomas Armstrong, refer to a twelve-week long lockout of 1892 which was caused by a 10% wage cut.

Martin Jude - A modern ballad by Jock Purdon. Martin Jude (1905-1960) was active in the 1931 strike and after being black-listed by the coal owners, he became "bold Martin Jude, a friend of the miner".

Durham Big Meeting Day - Written by John Pandrich ("Johnny Handle") in 1961, this song celebrates the festivities and importance of the Durham Miners' Gala.

HW

ELEGY (1984)

Robert Coleridge

Elegy was especially written for a Benefit Concert given for the Kent miners at Goldsmith's College in July 1984. On that occasion the piece was presented as one movement in a longer, collaboratively composed work, which was being structured around various themes suggested by the miners' strike then in progress. Elegy was intended in part as a memorial for those miners who died during the course of the strike, and in part as a tribute to the courage and determination of miners throughout the country in their long struggle to preserve communities and jobs in the face of considerable hardship and opposition.

RC

VARIATIONS FOR SOLO VIOLA

Hugh Shrapnel

The "Variations for Solo Viola" was completed in December 1985. The theme is that of a song I wrote in 1980 to a Canadian revolutionary poem which, in a sometimes satirical and humorous way, describes a woman combatting all sorts of backward ideas and practises to take her place in the struggle for change in society -- for socialism.

The music is not "descriptive" in any obvious sense. Formally it consists of the theme followed by eleven variations (there being an interlude between the tenth and eleventh), and a coda. The overall structure and content of the music is based on the contrast between the individual variations and on their individual relationship to the theme. The earlier variations, for the most part, follow the theme quite strictly, while the latter relate to the theme in an increasingly oblique way before "coming down to earth" again in the eleventh variation and the coda.

HS

CORNELIUS

Dave Smith

"Cornelius", a tribute to Cornelius Cardew, is an arrangement of his two songs, "We Sing For the Future" and "The Party's First Congress". It is based on the version of the songs presented at the Memorial Concert in May 1981. It is the fifteenth of twentyfour pieces making up the First Piano Concert.

DS

WELL WELL CORNELIUS

Howard Skempton

A characteristic and moving miniature, which has a text attached saying that although Cornelius Cardew's life is over, his work goes on. The piece was submitted as an entry to the First Cornelius Cardew Memorial Prize in 1982.

PD

MOTTO

Maria Lamburn

The text entitled "Motto" (c. 1938) is based on one of the several Motto texts by Bertolt Brecht: "In the dark times

Will there also be singing?
Yes, there will be singing
About the dark times."

"The dark times" - for Brecht - concerned the years 1939-1941: years which were characterised by war and fascism.

Brecht was always conscious that material which he produced during his lifetime could be adaptable for future use in ongoing present day situations. The text is set with that aim in mind, taking the present day Irish struggle as its subject. Hence the free folk-type melody which presents the text in the central section of the piece.

ML

PERFORMERS

Alexander Balanescu (viola)
Ian Lake (piano)

English Chamber Choir directed by **Guy Prothero**

Annie Ashton (cello)
Robert Coleridge (piano)
Tim Ewers (oboe)
Kevin Field* (xylophone)
Sarah Homer (bass clarinet)
Graham Knight (piano)
Phil Jones (violin)
Maria Lamburn (viola)
Mike Newman (viola)
Mary Phillips (voice)
Adam Ray (narrator)
Huw Warren (piano)
Jeremy Wilkinson* (piano)

* Kevin Field and Jeremy Wilkinson appear by kind permission of the Birmingham School of Music