

eccc

1977

REHEARSAL SCHEDULE

February 1st	Marylebone Boys School	7.00 - 9.15pm.
February 8th	"	"
February 15th	"	"
February 22nd	"	"
March 1st	"	"
March 2nd (Wednesday)	SEE BELOW	6.30 - 7.00
March 3rd (Thursday)	St. Southwark Cathedral	6.15pm - 7.15
March 3rd	Concert at	8.00pm
March 8th	Marylebone Boys School	7.00 - 9.15pm.
March 15th	"	"
Saturday March 19th	NO	10.00am - 1.00pm.
March 21st (Monday)	NO	7.00 - 10.00pm
March 22nd	Concert at St. John's, Smith Sq.	8.00pm
March 29th	Marylebone Boys School	7.00 - 9.15pm.
April 5th	All Souls, Langham Place	"
April 19th	Royal Hospital, Chelsea - R4 Road = contin of Pulis Rd.	"
April 26th	Marylebone Boys School	"
May 3rd	"	"
May 10th	"	"
May 17th	"	"
May 24th	"	"
May 31st	"	"
June 1st	? where	"
June 11th	Marylebone Boys School	"
June 18th (Saturday)	St. Alfege's, Greenwich	4.30pm
"	Concert at St. Alfege's	8.00pm
June 19th (Sunday)	Ayot St. Lawrence	5.00pm
"	Concert at	7.30pm
June 21st	Marylebone Boys School	7.00 - 9.15pm.
June 28th	"	"
July 2nd (Sat)	Eton	"

St Lawrence Jewry (Gresham St) 7.00 - Moorgate
 Big St corner 8.15

Car Park just south
 in market
 or somewhere else
 not in market streets.

5 mins Sloane Sq Tube
 Opp a London Gate (nearest to tube)

english chamber choir

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

vaughan williams

● five mystical songs

poulenc

4 motets pour un temps de pénitence

fauré

requiem

● ecc

english chamber choir

● kensington symphony orchestra

stephen varcoe · baritone guy protheroe · conductor

thursday 3 march · 8pm

southwark cathedral

london bridge se1

tickets: £1.50, £1.00, 50p

● available in advance from ann manly 55 leconfield road n5(O1-226 0301)
(please send sae with postal applications) or at the door

vaughan williams

five mystical songs

poulenc

4 motets pour un temps de pénitence

fauré

requiem

eccc

english chamber choir

kensington symphony orchestra

leader · nicholas maxted-jones

stephen varcoe · baritone guy protheroe · conductor

thursday 3 march · 8pm

southwark cathedral

london bridge se1

programme · 10p

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)

STEPHEN VARCOE — *baritone*

These songs were written for the Three Choirs Festival in Worcester in 1911, where the composer conducted them himself. They are now most often performed in the version for baritone and piano, but this reduction cannot fully convey the vision of the original, for baritone, chorus and orchestra. At this time Vaughan Williams was closely studying the music of Elgar, and his influence is frequently apparent in the orchestration. The songs are settings of well-known poems by George Herbert.

QUATRE MOTETS POUR UN TEMPS DE PÉNITENCE

F. Poulenc
(1899-1963)

1. Timor et tremor

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

2. Vinea mea electa

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

3. Tenebrae factae sunt

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

4. Tristis est anima mea

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

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

INTERVAL of 20 minutes

REQUIEM

Gabriel Fauré
(1845-1924)

1. Introit and Kyrie

*Grant them eternal rest, O Lord, and may perpetual
light shine upon them.*

2. Offertorium

*O Lord Jesus Christ, King of Glory, deliver the
souls of the departed from the pains of hell and
from the deep pit . . .*

3. Sanctus

Holy, holy, holy, Lord God of Hosts.

4. Pie Jesu

Dear Lord Jesus, grant them eternal rest.

5. Agnus Dei

*O Lamb of God, that takest away the sins of the
world, grant them rest.*

6. Libera me

Deliver me, O Lord, from eternal death in that awful day, when the heavens and the earth shall be shaken when thou shalt come to judge the world by fire.

7. In Paradisum

May the angels lead thee into Paradise, may the martyrs receive thee at thy coming and take thee to Jerusalem, the Holy City.

STEPHEN VARCOE — baritone
JEAN WHITTLE — soprano

Fauré's father died in 1885, and over the next two years he wrote the *Requiem* to his memory; after Fauré's death, in 1924, it was performed at his own funeral. This setting of the Requiem Mass is unusually serene and reflective, and only rarely stirred to inquietude — thus a world away from the dramatic setting written some ten years earlier by Verdi. The Verdi is throughout possessed by the dreadful vision of the Day of Judgment, in the words of the sequence *Dies Irae*; Fauré, on the other hand, and unlike most Requiem composers does not set the sequence as it occurs in the Mass for the Dead at all; in his setting the words occur briefly later on as part of the *Libera me* text, which he took from the Burial Service, together with the final *In Paradisum*, a transcendent vision beyond death of Paradise itself.

The ENGLISH CHAMBER CHOIR is administered by the English Chamber Choir Society, which is a registered charity. If you are interested in joining the Choir, supporting its activities as a Patron, or receiving further information about forthcoming concerts, please contact the Secretary: Ann-Marie Curror, 10 Light Horse Court, Royal Hospital, London SW3. Tel: 01-730 0161 X50.

The National Federation of Music Societies, to which this Society is affiliated, gives support towards the cost of this concert with funds provided by the Arts Council of Great Britain. The Society also gratefully acknowledges the support of the Westminster Arts Council.

ST. JOHN'S SMITH SQUARE, LONDON, S.W.1.

Director: JOANNA BRENDON.

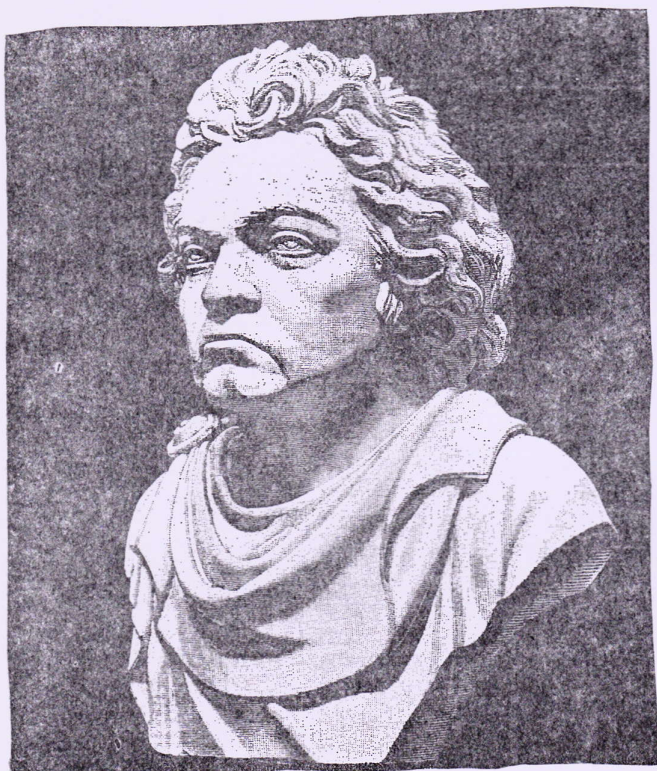
Telephone: 01-799 2168

TUESDAY, 22nd MARCH, 1977 at 7.30 p.m.

K. O. C. S. PRESENTS

PRO OPERA in Association with the AUSTRIAN INSTITUTE

**A Concert to commemorate the 150th Anniversary
of the death of Ludwig Van Beethoven (1770-1827)**



Violin Concerto in D Major

Opus 61

Soloiste:

ROSWITHA RANDACHER
(Vienna)

Missa Solemnis

Opus 123

with

ELIZABETH LANE	Soprano
HELEN ATTFIELD	Mezzo-Soprano
ANTHONY RODEN	Tenor
GEROLF SCHEDER	Bass

ENGLISH CHAMBER CHOIR

(Conductor: Guy Protheroe)

STOKE-ON-TRENT BEDFORD SINGERS

(Conductor: May Walley)

PRO OPERA ORCHESTRA

(Leader: John Bacon)

Conductor: **LESLIE HEAD**

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

TICKETS: £1, £1.50

Available from the Ticket Secretary, Charles Schebesta, 8, Merlins' Eyot, Old Church Street, Chelsea, S.W.3. (S.A.E. and cheques payable to Pro Opera) or at the door on the night.

ECCC

89, Dovercourt Road,
S.E.22 8UW.

April 12th. 1977.

I wrote to all members of the choir at the beginning of the season to emphasise the importance of regular attendance and punctuality at rehearsals and a good level of concentration within rehearsals. On the whole there has been an improvement in these respects this year and I hope everyone will agree that the standard of performance, and hence the level of enjoyment, have been higher as a result.

Recently, however, there have been signs of a reversion to old habits. At the rehearsal on March 29th., for example, only about half a dozen people were present at 7 o'clock, and, while a good many more arrived subsequently, the attendance was not nearly as good as it should have been. Very often it is the same people who attend nearly all rehearsals and it is hard on them to have to sit through extra rehearsal time while less regular attenders catch up.

The next programme for concerts at Greenwich and Ayot St. Lawrence in June, is a demanding one, and it is important that we put on good performances. There are ten rehearsals arranged for these concerts, as follows:-

April 19th. - Organist's flat, Royal Hospital, Chelsea. - 7.00pm.

April 26th. - May 3rd. - May 10th. - May 17th. - May 24th. - May 31st. -

June 7th. - June 14th. - June 21st. - June 28th. - All at Marylebone Grammar School at 7.00pm.

There will be one other rehearsal which is yet to be arranged, as well as one at 4.30pm. on the afternoon of the Greenwich concert.

The programme will be as follows:-

Pater noster - Verdi

Laudi alla Vergine Maria - Verdi

Ave Maria - Verdi

Es ist das Heil - Brahms

Ave Maria - Bruckner

Tota pulchra es Maria - Bruckner

Virga Jesse - Bruckner

My Soul, there is a country - Parry

Mater ora filium - Bax

*

Friede auf Erden - Schoenberg

O sacrum convivium - Messiaen

Mass - Poulenc

I hope that everyone will agree that some tightening up on attendance and punctuality is necessary to improve the standard of performance of the choir. The committee has discussed the matter and agreed that, while everyone should, of course, aim to attend all ten rehearsals, it is essential that everyone should attend at least seven of them. We will try this as an experiment for the next two concerts and then discuss the result at the A.G.M. which will be soon afterwards. We may need to arrange one or two extra sessions, but, given good attendance, at the ones already fixed, I hope we shall be able to avoid this. Punctuality is, of course, equally important. We also hope to try a new system of signing in on the register so that everyone can easily keep an eye on their own attendance record.

If anyone expects difficulties in managing the necessary rehearsals would they please speak to Guy about it as soon as possible.

Please note the venue of the next rehearsal (19th. April). Go to the London Gate of the Royal Hospital, which is in Royal Hospital Road, and opposite the end of Franklin's Row, from where someone will direct you. This is the entrance nearest to Sloane Square tube station.

Tulia Field

(Chairman)

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

GREENWICH
FESTIVAL
1977



Patron:

H.R.H. The Duke of Edinburgh, K.G., K.T.

english chamber choir

conductor · guy protheroe

eccc

romantic choral music
bruckner brahms verdi bax
parry poulenc schoenberg

saturday june 18 at 8pm
st alfege church,
greenwich high road se10

tickets · £1.20, 90p obtainable at the door
or in advance from greenwich festival box office
25 woolwich new road se18 tel: 01-854 5250

1977
SATURDAY JUNE 18th
8.00 p.m. St. Alfege Church
ENGLISH CHAMBER CHOIR
Conductor: Guy Protheroe
ROMANTIC CHORAL MUSIC

Pater Noster	Verdi
Laudi alla Vergine Maria	Verdi
Ave Maria	Verdi
Es ist das Heil	Brahms
Ave Maria	Bruckner
Tota pulchra es Maria	Bruckner
Virga Jesse	Bruckner
My soul, there is a country	Parry
Mater ora filium	Bax

~~~~~~ INTERVAL ~~~~~~

|                          |            |
|--------------------------|------------|
| Friede auf Erden .....   | Schoenberg |
| O sacrum convivium ..... | Messiaen   |
| Mass .....               | Poulenc    |

**Pater Noster—Guiseppe Verdi (1813-1901)**

Like many of his own admirers, including Wagner, Verdi greatly admired the music of his forbear Palestrina. In his setting of the Lord's Prayer of 1880 he emulates Palestrina's style of part-writing. The text is not the usual Latin one, but Dante's Italian version "O Padre nostro, ch'ne' cieli stai . . ."

**Laudi alla Vergine Maria—Ave Maria—Guiseppe Verdi (1813-1901)**

Verdi wrote a set of Four Sacred Pieces towards the end of his life: two are for choir and orchestra (Stabat Mater and Te Deum), and two for unaccompanied choir.

Laudi alla Vergine Maria, for unaccompanied female voices, sets words from the last canto of Dante's Paradiso—which is, in fact, St. Bernard's prayer for Dante.

"Virgin Mother, daughter of thine own Son, thou art a living torch to us all, thy loving kindness never fails to assist those in need . . . in thee are mercy, pity and munificence, in thee all human virtues unite".

The Ave Maria is based on an "Enigmatic" scale: an unusual ascending sequence of seven notes which is given out by all four voices in turn.

**Es ist das Heil—Johannes Brahms (1833-1897)**

Brahms wrote no choral works during his first period of composition; it was only when he took on choral conducting jobs in Detmold and Hamburg in the years around 1860 that he began to study the medium. His numerous choral compositions of this time are all traditional in style, either in the tradition of folk music, or that of ecclesiastical music, with its contrapuntal techniques.

Es ist das Heil begins with a Lutheran-type chorale, followed by a five-part fugue which is actually an extended chorale fantasia in which the chorale appears in long notes in the first bass.

"Salvation has come to us from grace and pure goodness: faith looks to Jesus Christ who has done all that is necessary for us".

**Ave Maria—Tota pulchra es Maria—Virga Jesse—Anton Bruckner (1824-1896)**

Bruckner was one of the 19th century's most original composers of church music. Ave Maria is a comparatively early motet, written in 1861, when he was organist of Linz Cathedral. "Hail Mary, full of grace, the Lord is with you".

Tota pulchra es Maria is an antiphon in praise of the Virgin Mary, solo tenor phrases, in plain song style, are answered by full choir, with modal harmonies. "Thou art full of beauty, O Mary, and free from the primal stain of sin . . . wisest of Virgins, most merciful of mothers, pray for us".

Virga Jesse is designed like one of Bruckner's symphonic Adagios, in a continuous sweep from beginning to end. "The stem of Jesse has born fruit—the Virgin has born both God and man".

**My soul, there is a country—Hubert Parry (1849-1919)**

Parry and Stanford were the two main composers of the 19th century renaissance in English music. My soul, there is a country comes from Parry's Songs of Farewell, and sets a poem by Henry Vaughan.

**Mater ora filium—Arnold Bax (1883-1953)**

In the early 1920's Sir Arnold Bax wrote a number of outstanding choral works, of which Mater ora filium is the most remarkable. Composed in 1921, it is scored for double choir and made a dramatic impression at its first performance the following year, with its blend of strong melodies, powerful polyphonic lines and harmonic arabesques. The text is a medieval English carol with a Latin refrain; "O Mother, pray thy Son that after this exile here He may give us the joys of all the blessed ones".

**Friede auf Erden—Arnold Schoenberg (1874-1951)**

Schoenberg wrote a number of unaccompanied choral works during his life, the earliest was Friede auf Erden, written in 1907 at the time when he was preparing to explore beyond the limits of conventional harmony and tonality. The poem, by Conrad Ferdinand Meyer, sets the Christmas scene of the shepherds keeping watch over the Mother and Child, and tells how the Angels came with their gospel saving mankind from sin and darkness and bringing light and forgiveness—the message of the Christ-Child who will bring "Peace on earth, and goodwill to all men".

**O sacrum convivium—Olivier Messiaen (b. 1908)**

Messiaen wrote this short Offertory motet in 1937. It is in F sharp major, a key he has frequently used for this kind of slow, ecstatic movement, expressing the mystical experience of a superhuman love.

**Mass—Francis Poulenc (1899-1963)**

Poulenc's sacred choral music is remarkably individual; medieval plainsong and a romantic harmonic style are combined with Poulenc's characteristic freshness and wit; short, incisive phrases move through a dramatically wide expressive range.

The Mass dates from 1937, when Poulenc was thirty-eight, and is dedicated to the memory of his father. In this setting he omits the Credo—this is a common practice with composers; in liturgical use it would be sung to plainsong. The five movements are Kyrie, Gloria, Sanctus, Benedictus and Angus Dei.

© GUY PROTHEROE February 1977



at reaching peak  
sales that sur-  
pass some might  
equal

Wigmore Hall

## Wolf Moser

by DOMINIC GILL

st  
row.

you.

point where  
permission to  
astronomical

nowhere you  
res a sample

and Birm-  
ingham's fastest  
programme of  
offer a large  
warehouse units

many of your  
Immediately  
your existing  
pool of skilled

and amenities,

Milton Keynes  
nd sites, fill in

3  
tunity.

d me further  
ctory units.

744000

Development  
MK17 8LX  
744000

Wolf Hildebrand Moser is the brother of Edda Moser and the great-grandson of Robert and Clara Schumann. But the automatic benefits of distinguished lineage are unfortunately less potent in the Arts than they are in Life. Mr. Moser has a clean, well-schooled tenor voice, but he has yet to discover how to bring his instrument alive—to articulate it with all the subtle inflections of colour and resonance which make the word "vocal" in our musical vocabulary an expressive ideal.

He might have been better advised to devote his London debut on Friday night to a programme not necessarily of lesser, but perhaps of lighter and more varied songs. He did not, at any rate, convince us that as a singer he possessed either the dramatic

weight or the craft or the presence to do real justice to the greatest of all song cycles—at once the Lieder singer's summit and a marathon—Schubert's *Winterreise*.

He gave the cycle whole, and without an interval, and more than anything like a well-learned lesson—without any kind of fine or delicate shading, a tour de force of blandness. The words of "Auf den Flüssen" might have been a shopping list for all that Mr. Moser discovered of their frozen anguish. His cries in "Die Post" or "mein Herz, mein Herz" were more reminiscent of a military command—strangest effect—than a suffering question. His accompanist was Erik Werba. A well-intentioned but featureless evening, we left with the uncomfortable sense of having made no journey at all.

St. Alfege Church, Greenwich

## Romantic Choral Music

The Greenwich Festival announced its English Chamber Choir concert on Saturday as above, slightly misrepresenting it. Romantic sacred music was what was offered, and the Poulenc and Messiaen works were "romantic" only with a small "r". In fact the Choir's style is very much English ecclesiastical-romantic, with a cautiously warm sound and tidy lines not much infected. In an entirely a cappella programme, that should have been fair, insurance against pitch-mishaps—a lustier choral attack is perhaps a risk in chromatic music without an instrumental safety-net, or at least a good complement of singers with absolute pitch.

It was not always insurance enough. Guy Protheroe conducted the Choir in serene performances of Verdi's 1880 *Pater Noster* and the Ave Maria from the *Requiem*, coolly and tenderly shaped. The same manner was successful in motets by Brahms and Bruckner, though

the tenors were inclined to be backward, they rose occasionally to more forceful passages, and one of them was a strong soloist in Bruckner's "Totus pulchra es Maria". Some hazards in the Bax double-choir "Mater ora filium," a full of added-note harmony, were negotiated with lurches.

The juxtaposition of Schoenberg, Messiaen and Poulenc in the second half was interesting (odd, too, and how modern). Poulenc's Mass sounds compared to Schoenberg's "Friede auf Erden", though the latter is far more adventurously chromatic. Only Messiaen's "O sacrum convivium" enjoyed fair harmonic security, though the trickier counterpoint of the Schoenberg sounded atonal, which it isn't, and some melting chords in the Poulenc melted quite out of shape. The Choir's lightness and delicacy in the *Sonnetus* made them didn't betray the grave poise of the Mass.

DAVID MURRAY

work of the evening, a tertiary tribute to Matthew Locke in the form of his large three-choir Thanksgiving motet. "Be thou exalted, Lord." This requires a fuller yet clearer sound than the necessarily small groups of singers were able to provide, and far more blend among the many disparate soloists, only Paul Elliott's assurance lessened the impression of rambling (though fascinating) work.

Wigmore Hall

## London Pro Musica

A most enjoyable concert of Renaissance music for wind instruments and lutes by the London Pro Musica last night, a threat that the music might be insubstantial was averted by cogent, logical planning and an excellent programme note by Bernard Thomas.

He set each group of instruments firmly in its social context, and delineated their characteristics well—a particular revelation was the tin-joke, excessive sound of a crumhorn consort in a Schein Pavan, and the sophisticated virtuosity of a lute consort of dulcians.

Ensemble was crisp, rhythm was sharp, there were few interruptions between the pieces, and the evening as a whole bore refreshing signs of having been rehearsed. It was a pity that poor timing took the edge off the brilliant solos of Ross Winters on recorder and Jeremy West on cornett, but their playing had a sensitive flexibility encountered all too rarely in this music.

The three lutenists were, by contrast, more tame than their instruments forced them to be; his attractive repertoire can be heard played with greater pungency on a recommendable new record by Konrad Ragossnig and friends (Archiv 2533 323). They were overshadowed in both size and noise by the splendid group of shawms which began and ended the concert's second half. Though lumbering in construction and fierce in sound, they showed themselves capable of playing what Bernard Thomas called (with a justified note of surprise) "actual pieces of music." For the emancipation of these and other curiosities of the musical toyshop, much thanks.

NICHOLAS KENYON

Bu

N  
Pro  
tha  
0.3  
one  
nev

N  
Pro  
inter  
by C

Assets exceed £90



AYOT ST. LAWRENCE MIDSUMMER FESTIVAL

June 11-26, 1977

All the events listed below will take place in Ayot St. Lawrence Church during festival week and will aid our Church Restoration Fund

|                                                              |                                                                                                                 |               |
|--------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------|---------------|
| Saturday<br>& Sunday<br>June 11 & 12                         | EXHIBITION OF PAINTINGS<br>by local artists<br>Entrance free                                                    | Noon - 6 p.m. |
| Thursday<br>June 16                                          | ORGAN RECITAL by John Clough,<br>Assistant Master of the Music<br>at Cathedral and Abbey Church<br>of St. Alban | 8 p.m.        |
| Sunday<br>June 19                                            | ENGLISH CHAMBER CHOIR<br>Conductor Guy Protheroe<br>followed by a wine and<br>cheese supper on the portico      | 8 p.m.        |
| <del>Friday</del> <i>Sat</i><br>June <del>21</del> <i>18</i> | GUITAR & FLUTE RECITAL with<br>Lucy Cartledge and Nicholas<br>Hooper                                            | 8 p.m.        |
| Saturday<br>June 25                                          | HARPSICORD CAMERATA &<br>WELWYN MUSIC GROUP<br>directed by Robert Gould                                         | 8 p.m.        |
| Sunday<br>June 26                                            | A VILLAGE WOOLING - an afternoon<br>of Shaw with Elizabeth Oakley<br>and Adrian Rendle                          | 3.30 p.m.     |

Admission by programme 50p.

ooooooooo000000000ooooooooo

Programmes in advance from Festival Organiser,  
Mrs. J. Lellicott, Old Rectory, Ayot St. Lawrence,  
(tel. Stevenage 820341) and at the door.

SUNDAY JUNE 19th 1977

7.30pm The Palladian Church of Ayot St. Lawrence

ENGLISH CHAMBER CHOIR

conductor: Guy Protheroe

ROMANTIC CHORAL MUSIC

Pater noster

Giuseppe Verdi (1813-1901)

Like many of his own admirers, including Wagner, Verdi greatly admired the music of his forbear Palestrina. In his setting of the Lord's Prayer of 1880 he emulates Palestrina's style of part-writing. The text is not the usual Latin one, but Dante's Italian version: "O Padre nostro, che ne' cieli stai . . ."

Laudi alla Vergine Maria

Giuseppe Verdi

Ave Maria

Verdi wrote a set of Four Sacred Pieces towards the end of his life: two are for choir and orchestra (Stabat Mater and Te Deum), and two for unaccompanied choir.

Laudi alla Vergine Maria, for unaccompanied female voices, sets words from the last canto of Dante's Paradiso - which is, in fact, St. Bernard's prayer for Dante:

"Virgin Mother, daughter of thine own Son, thou art a living torch to us all, thy loving kindness never fails to assist those in need . . . in thee are mercy, pity and munificence, in thee all human virtue unites."

The Ave Maria is based on an 'enigmatic' scale: an unusual ascending sequence of seven notes which is given out by all four voices in turn.

Es ist das Heil

Johannes Brahms (1833-1897)

Brahms wrote no choral works during his first period of composition: it was only when he took on choral conducting jobs in Detmold and Hamburg in the years around 1860 that he began to study the medium. His numerous choral compositions of this time are all traditional in style, either in the tradition of folk music, or that of ecclesiastical music, with its contrapuntal techniques. Es ist das Heil begins with a Lutheran-type chorale, followed by a five-part fugue, which is actually an extended chorale fantasia in which the chorale appears in long notes in the first bass.

"Salvation has come to us from grace and pure goodness: faith looks to Jesus Christ who has done all that is necessary for us."



My soul, there is a country

Hubert Parry (1848-1919)

Parry and Stanford were the two main composers of the 19th-century renaissance in English music. My soul, there is a country comes from Parry's Songs of Farewell, and sets a poem by Henry Vaughan.

Mater ora filium

Arnold Bax (1883-1953)

In the early 1920s Sir Arnold Bax wrote a number of outstanding choral works, of which Mater ora filium is the most remarkable. Composed in 1921, it is scored for double choir, and made a dramatic impression at its first performance the following year, with its blend of strong melodies, powerful polyphonic lines and harmonic arabesques. The text is a medieval English carol with a Latin refrain: "O Mother, pray thy Son that after this exile here He may give us joys of all the blessed ones."

INTERVAL

Ave Maria

Anton Bruckner (1824-1896)

Tota pulchra es Maria

Virga Jesse

Bruckner was one of the 19th century's most original composers of church music. Ave Maria is a comparatively early motet, written in 1861, when he was organist of Linz Cathedral. "Hail Mary, full of grace, the Lord is with you."

Tota pulchra es Maria is an antiphon in praise of the Virgin Mary; solo tenor phrases, in plainsong style, are answered by full choir, with modal harmonies. "Thou art full of beauty, O Mary, and free from the primal stain of sin . . . wisest of Virgins, most merciful of mothers, pray for us."

Virga Jesse is designed like one of Bruckner's symphonic Adagios, in a continuous sweep from beginning to end. "The stem of Jesse has born fruit: the Virgin has born both God and man."

O sacrum convivium

Olivier Messiaen (b. 1908)

Messiaen wrote this short Offertory motet in 1937. It is in F sharp major, a key he has frequently used for this kind of slow, ecstatic movement, expressing the mystical experience of a superhuman love.

Mass

Francis Poulenc (1899-1963)

Poulenc's sacred choral music is remarkably individual: medieval plainsong and a romantic harmonic style are combined with Poulenc's characteristic freshness and wit; short, incisive phrases move through a dramatically wide expressive range.

The Mass dates from 1937, when Poulenc was thirty-eight, and is dedicated to the memory of his father. In this setting he omits the Credo - this is a common practice with composers: in liturgical use it would be sung to plainsong. The five movements are Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei.

Programme notes by Guy Protheroe. Copyright reserved.

If you would like to receive details of future English Chamber Choir concerts, please send your name and address to the secretary:-

Mrs. A.M. Curror,  
Royal Hospital,  
Chelsea,  
London, S.W.3.

ENGLISH CHAMBER CHOIR - REHEARSAL SCHEDULE

|                                                                                                                                                                                                           |               |                                                                                   |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------|-----------------------------------------------------------------------------------|
| Tuesday 15th November                                                                                                                                                                                     | 7.00 - 9.15   | Marylebone Boys School                                                            |
| Tuesday 22nd November                                                                                                                                                                                     | 7.00 - 9.15   | Marylebone Boys School                                                            |
| Friday 25th November                                                                                                                                                                                      | 7.00 - 9.30   | Room 13, Bloomsbury Adult<br>Education Institute,<br>42 Queen Square, London WC1. |
| (Nearest tube station Russell Square or Holborn. Queen Square<br>is off Southampton Row.)                                                                                                                 |               |                                                                                   |
| Sunday 27th November                                                                                                                                                                                      | 3.00 - 6.00   | St. Olave's Church, Hart St.,<br>London EC3.                                      |
| (Nearest tube station Tower Hill, from which the church is<br>signposted. Hart Street is between Eastcheap and Fenchurch<br>Street and the church itself down the steps from Fenchurch<br>Street Station) |               |                                                                                   |
| Monday 28th November                                                                                                                                                                                      | 6.00 -        | Wigmore Hall, Wigmore Street,<br>London W1.                                       |
| P E R F O R M A N C E                                                                                                                                                                                     | 7.30          |                                                                                   |
| Tuesday 29th November                                                                                                                                                                                     | No rehearsal  |                                                                                   |
| Tuesday 6th December                                                                                                                                                                                      | 7.00 - 9.15   | Marylebone Boys School                                                            |
| Tuesday 13th December                                                                                                                                                                                     | 7.00 - 9.15   | Marylebone Boys School                                                            |
| C H R I S T M A S                                                                                                                                                                                         | H O L I D A Y |                                                                                   |
| Tuesday 10th January                                                                                                                                                                                      | 7.00 - 9.15   | Marylebone Boys School                                                            |
| 1 9 7 8                                                                                                                                                                                                   |               |                                                                                   |



• E

• C

• C

• english  
chamber  
choir

wigmore hall  
manager: william lyne

monday 28 november 1977  
at 7.30 pm

tickets: £1.80, £1.30, 90p, 60p  
from wigmore hall box office  
01-935 2141 and usual agents

## brahms

liebeslieder  
walzer

neue  
liebeslieder  
walzer

## schubert

gebet  
gott in der natur  
ständchen

fantasia in f minor  
grand rondo in a major  
characteristic march in c major

jean turnbull  
brian chapple  
piano duet

guy protheroe  
conductor



# PROGRAMME

|                                                                                                 |                                |
|-------------------------------------------------------------------------------------------------|--------------------------------|
| Liebeslieder Op.52<br><i>voices and piano duet</i>                                              | Johannes Brahms<br>(1833-1897) |
| Fantasia in F minor D.940<br><i>piano duet</i>                                                  | Franz Schubert<br>(1797-1828)  |
| Gott in der Natur D.757<br>Ständchen D.920<br><i>voices and piano</i>                           | Schubert                       |
| INTERVAL                                                                                        |                                |
| Gebet D.815<br><i>voices and piano</i>                                                          | Schubert                       |
| Characteristic March in C major D.886 No.1<br>Grand Rondo in A major D.951<br><i>piano duet</i> | Schubert                       |
| Neue Liebeslieder Op.65<br><i>voices and piano duet</i>                                         | Brahms                         |

Schubert and Brahms — two of the finest composers of music for voices and piano. Compared to his solo songs, Schubert's many and varied part-songs are infrequently heard by English audiences, although Schubert himself valued *Ständchen* so highly that he included it in the only public concert entirely devoted to his works during his lifetime. His many piano duets, written primarily for private domestic performance, range from light-hearted divertimenti to substantial, deeply-expressive works in the spirit of that other master of the piano duet, Mozart. This is particularly true of the great duets written in Schubert's last year, which include the *Fantasia* and the *Grand Rondo*. Thirty-three years later, Brahms settled in Vienna and came under the continuing spell of Schubert's music, as had Schumann and Liszt before him. It was in particular Schubert's songs and piano duets which inspired Brahms to write his waltz-song collection, the *Liebeslieder* (Love-songs), which proved so successful that a few years later he composed another collection, the *Neue Liebeslieder*, to satisfy public demand.

This concert is the first in the English Chamber Choir's 1977-78 season. The Choir, which was founded in 1971, gives regular concerts in London (at the South Bank, St. John's Smith Square, and several other churches) and has appeared at several British festivals and on BBC Television. While covering a very wide range of music from all periods, the Choir specialises in works from the 19th and 20th centuries and has frequently featured English composers. Further information and requests to be placed on the Choir's mailing list may be obtained from: Ann Manly Concert Management, 55 Leconfield Road, London N5 2RZ. Tel: 01-226 0301.

Guy Protheroe began his conducting career while at Oxford and formed the contemporary music ensemble, Spectrum, with which he has appeared frequently in London, Holland and Germany and on BBC Radio. He has conducted the ECC regularly since 1973. Jean Turnbull studied at the Royal Scottish Academy of Music and London University and has also specialised in teaching music to handicapped children. Brian Chapple is principally known as a composer. His orchestral work *Green and Pleasant* won a BBC Prize in 1973 and was later played at the International Composers' Rostrum in Paris. His *Scherzos* for four pianos was premiered at the Proms in 1976.

The Wigmore Hall Box Office is open as follows: weekdays — 10am - 8pm (days without concerts 10am - 5pm), Saturdays 10am - 12.30pm, Saturdays and Sundays also 30 minutes before each performance. Postal applications should be accompanied by a stamped addressed envelope and sent to Wigmore Hall, 36 Wigmore Street, London W1.

In accordance with the requirements of the Greater London Council:

No smoking in the auditorium.

The taking of photographs in the auditorium is not permitted.

Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways.

If standing be permitted in the gangways at the sides and rear of the seating, it shall be limited to the number indicated in the notices exhibited in those positions.



LIEBESLIEDER Op. 52

BRAHMS

1. *Rede, Mädchen, allzu liebes*  
"Speak, O maiden all too dear, whose glance has aroused  
in my calm heart these wild and passionate feelings."
2. *Am Gesteine rauscht die Flut*  
"Against the rocks dash foaming waves; whoever has  
not yet learned sighing will learn it through love."
3. *O die Frauen*  
"O women, how they delight and melt the heart; were it  
not for women, I should long since have become a monk."
4. *Wie des Abends schöne Röte*  
"Like the lovely evening sunset I would glow with  
endless delight, if someone but loved me."
5. *Die grüne Hopfenranke*  
"The green and tender vines creep low along the ground;  
the beautiful young maiden is in a melancholy mood."
6. *Ein kleiner hübscher Vogel*  
"A pretty little bird flew into a garden laden with fruit;  
if I were a pretty little bird, I wouldn't delay, I'd do  
as he did.  
But the little bird was ensnared by treacherous limetwigs  
and could fly no more; if I were a pretty little bird,  
I'd make sure that didn't happen to me.  
The little bird flew into good hands, where no harm lay; if  
I were a pretty little bird, I wouldn't delay, I'd do as he did."
7. *Wohl schön bewandt*  
"What happy days I knew once, when my love was all my life."
8. *Wenn so lind dein Auge mir*  
"When you gaze at me so gently, with such lovely eyes, all the  
troubles which once distraught me flee away."
9. *Am Donaustrande*  
"On the Danube shore, there stands a house; and out of it, a  
rosy maiden gazes. She is well guarded: ten iron bars protect  
her door; but I'll break them down as if they were glass."
10. *O wie sanft die Quelle*  
"How gently the stream meanders through the meadows! O how  
beautiful, if love went forth to meet love in such a way!"



11. *Nein, es ist nicht auszukommen*  
 "Nay, there is no putting up with people who know everything  
 and interpret it with poisonous tongues."
12. *Schlosser auf!*  
 "Locksmith, hearken! Make countless locks for the evil lips  
 I shall seal with them once and for all! "
13. *Vögelein durchrauscht die Luft*  
 "Bird will search the air far and wide for a branch to light  
 on; so does one heart desire to join another heart in bliss."
14. *Sie, wie ist die Welle klar*  
 "See how the waves shimmer where the moonlight falls; thou,  
 who art my love return my love."
15. *Nächtigall, sie singt so schön*  
 "Nightingale, you sing so beautifully under the twinkling stars;  
 love me, dear heart, kiss me in the darkness."
16. *Ein dunkeler Schacht ist Liebe*  
 "A dark shaft is love, a dangerous well, into which, alas,  
 I tumbled."
17. *Nicht wandle, mein Licht*  
 "Wander not, light of my life, far out of reach upon the meadow,  
 where it is too damp and soft for your tender feet! "
18. *Es bebet das Gesträuche*  
 "The foliage trembles where a bird in flight has brushed  
 against it; so my heart trembles when I think of you."

*Texts from Daumer's 'Polydora', translations of Russian and Polish folk-songs.*

#### GOTT IN DER NATUR

SCHUBERT

"Great is the Lord. The skies are the walls of his stronghold,  
 the storm cloud his chariot, the lightning his team of horses.  
 Even the sun is as twilight beside his glory. Glorify him ye  
 planets; sing his praises."

#### STÄNDCHEN

SCHUBERT

"We creep through the darkness to knock at my sleeping sweet-  
 heart'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."

*Alto solo:* JULIA FIELD

## 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. "

## NEUE LIEBESLIEDER Op.65

BRAHMS

1. *Verzicht, o Herz, auf Rettung*  
"O heart, renounce all thought of rescue, if you risk the sea of love! For the sea bottom is strewn with a thousand foundered ships! "
2. *Finstere Schatten der Nacht*  
"Gloomy shadows of the night, waves and whirlpool peril! Lucky are they who stay ashore, secure and unmindful of your fury."
3. *An jeder Hand*  
"On the fingers of either hand, I wore rings my brother sent me in his fraternal love."
4. *Ihr schwarzen Augen*  
"Dark eyes, if ye but beckon, palaces crumble and cities perish."
5. *Wahre, wahre deinen Sohn*  
"Neighbour, guard your son from sorrow, for I have cast an evil spell upon him."
6. *Rosen steckt mir an die Mutter*  
"Roses were pinned on me by my mother, because I looked so sad; how right she was, for as the rose wilts and sheds its petals, so do I."
7. *Vom Gebirge Well' auf Well'*  
"Down from the mountain, the rain comes surging, wave after wave; would that I might give thee a hundred thousand kisses."
8. *Weiche Gräser im Revier*  
"In this still, secluded spot, where soft grasses wave, how gently time slips by for me and my sweetheart."
9. *Nagen am Herzen fühl ich*  
"At my heart, I feel a poison gnawing; how can a maiden, without joyful, tender impulses, take heart in a whole life robbed of delight!"
10. *Ich kose süß, mit der und der*  
"This girl and that, I sweetly kiss, and yet am ill and silent; for always, always, my thoughts keep turning back to thee O Nonna! "



11. *Alles, alles in den Wind*  
"All, all is empty that you tell me, flatterer! One and all, your efforts are in vain, you hypocrite! "
12. *Schwarzer Wald*  
"Dark forest, your shadows are so gloomy! Poor heart, your sorrow is so heavy! Is what you most value standing before your very eyes?"
13. *Nein, Geliebter, setze dich*  
"No, beloved, don't sit so close to me! Don't gaze so ardently into my eyes."
14. *Flammenauge, dunkles Haar*  
"Insolent, delightful youth, with dark hair and flaming eyes, you have driven me to despair."
15. *Zum Schluss (Conclusion): Nun, ihr Musen, genug!*  
"Now, ye Muses, silence! You have sought in vain to portray how joy and sorrow alternate in a lover's heart."

*Texts from Daumer's 'Polydora', translations of Russian and Polish folk-songs, with the exception of No.15, which is a poem by Goethe.*

The National Federation of Music Societies, to which the English Chamber Choir Society is affiliated, gives support towards the cost of this concert with funds provided by the Arts Council of Great Britain. The English Chamber Choir Society is also affiliated to the City of Westminster Arts Council.



29.11.77

Kelly as John Byrne in "The Hardman,"  
h opened at the ICA Theatre last night.

## TURBING STORY OF HUMAN MISERY

By JOHN BARBER

AT credit is due to the enterprising Palace  
heatre, Watford, where "Molly," one of  
Gray's earliest plays, is being given its British  
re by a dis-  
ied small com-

### King's Head

### 'Confession Fever'

ly written for tele-  
ne 10 years ago,  
il domestic drama  
for that special  
ich is seen in all  
best work (see his  
cess, "Otherwise

ility derives from  
right's fascination  
ently contemptible  
and his slow reve-  
they are no more  
l, no more than  
no more disgust-  
did but know the  
an anyone else.

was suggested by  
tattenbury murder  
950s, also the sub-  
erence Rattigan's  
bre."

Mary Miller who  
eautiful sympathy,  
d woman whose  
with her young  
dyman leads to  
of her ageing hus-

is told with more  
art. The first  
ounter of avid  
nervous boy hap-  
pily that it pro-  
ved laughter.

oman's big scene  
rder—her hyster-  
der the influence  
drinks—is very  
ble.

out, the writing is  
ouching—and un-  
The husband  
ncis), is a drib-  
The handyman  
n) is a furtive  
lolly herself is  
and a slave to  
The whole affair  
ore sordid.

matter. Gray  
man misery. The  
nersed in it, at  
nes difficult to  
direction of  
unks nothing of

HAVING recently much  
admitted Terry James's  
version of "The Fall of the  
House of Usher," it is no sur-  
prise to find his new play at the  
King's Head, Islington, "Con-  
fession Fever," a well written,  
soundly constructed piece of  
work.

He has a good ear for dia-  
logue, for those truthful re-  
marks which perk lightly into  
comedy and just as easily  
descend abruptly like painful  
knife-thrusts.

Truth, indeed, is the game  
played by the five characters  
he presents. The one central  
to the action is Hal, an ex-actor  
staying the weekend with his  
now-married woman friend,  
Beth, and with his latest girl  
in tow.

Sexual aggressiveness had  
been the stabilising influence in  
Hal's first affair, and the old  
attraction blazes momentarily  
when they are left alone.

The house, as someone re-  
marks, infects all its inhabi-  
tants with confession fever, and  
Beth's social worker husband  
persuades the others to form  
an "encounter group," initially  
for the purpose of tackling  
what is wrong with his own  
marriage.

But the emotional entangle-  
ments that are laid bare only  
cause further distress, leaving  
a barren outlook for them all.

The ending is the weakest  
part of the play, something  
well worth reconsidering before  
another production is contem-  
plated.

All the acting is realistic,  
with John Castle holding the  
balance between actors'  
fantasy and truth. A strong  
performance, matched by  
Maureen O'Brien's Beth, and  
helped by Madhav Sharma's  
sensitive direction. D.F.B.

A body turns out to be a  
third critic and the "real"  
Inspector Hound of Scotland  
Yard a fourth. The denoue-  
ment one must leave un-  
revealed but three critics get  
shot.

Mr Stoppard's bright satirical  
ways with ideas and talk are  
delightfully displayed in this  
guying of the Press and play-  
wrights.

Teddy Green, Ian Taylor,  
Joanna McCallum and Peter  
O'Farrell head the clever cast.  
Director: Jeremy James Tay-  
lor.

★

Terence Frisby, who played  
Birdboot, one of the critics,  
also wrote and directed the  
short comic piece "Seaside  
Postcard" that preceded  
"Inspector Hound."

It was designed to bring to  
life two horrific postcard  
families in a long beach episode  
with their gabble and gossip,  
much rudery and an undressing  
session.

It was cheap and hysterical,  
had some funny lines and a  
neat way of showing off current  
vanities, simplicities and  
barbarities.

Reprinted from yesterday's later  
editions.

### Concert

### Wigmore Hall

### English Chamber

### Choir

SOME of the most beautiful  
and yet least performed  
19th-century music can be found  
in the large output of vocal  
chamber works by such as  
Schubert and Brahms, and the  
English Chamber Choir under  
Guy Protheroe tapped this dom-  
estic repertory.

Musically, the programme  
proved a feast for the listener,  
opening and closing with  
Brahms's two delicious sets of  
"Liedeslieder," and including  
three magnificent part-songs by  
Schubert, all with piano or piano  
duet accompaniment.

The ladies of the choir  
proved their freshness of timbre  
in a lively performance of  
Schubert's "Gott in der Natur,"  
but the gentlemen shone some-  
what less brightly in "Stand-  
chen," and the overall choral  
sound elsewhere did seem to  
need a firmer middle and bass.

This was noticeable in the  
singing of the Brahms "Liedes-  
lieder," which was initially  
lacking in flexibility and pro-  
jection but warmed later to a  
performance of more character  
and vitality.

The two pianists, Jean Turn-  
bull and Brian Chapple, who  
had given sprightly support in  
the Brahms, became rhythm-  
ically stodgy in Schubert's Fan-  
tasia in F minor, but collected  
themselves for thoroughly en-  
joyable performances of the  
same composer's Grand Rondo  
in A and "Characteristic  
March" in C. A.E.P.

Reprinted from yesterday's later  
editions.

### LOST FISH FEAR

The Anglian Water Authority  
will hold a fish count on the  
River Witham, Lincs, because  
it is feared that the stocks were

logue. In this school you will  
find Henry Livings, Alan  
Plater, Don Haworth and  
Peter Tinniswood among  
others and many a happy  
hour they have given those  
of us with a liking for solemn  
incongruity and North-Coun-  
try accents.

I wonder how many addicts  
of the BBC television series  
"I Didn't Know You Cared"  
caught up with the Brandon  
family in all their unexpur-  
gated glory in Sunday night's  
play on Radio 3, "A Touch of  
Daniel?"

Peter Tinniswood, the author,  
is a dab hand at British  
Surreal. In the Carter family,  
male-dominated and female-  
haunted, the central character  
is young Carter, who must be  
beautiful, seeing how all the  
best-looking girls take their  
clothes off for him, but must  
be afflicted with the family's  
daft resignation because of the  
way he stays attached to roman-  
tic, sexless, socially ambitious  
Pat.

All about him are crumbling  
eccentrics. His mother, who  
fixes all the mechanical things;  
his father who hates women; his  
Uncle Mort, who hates women  
more; his senile Uncle Stavely,  
who is taken out of the rest  
home to die among the mice  
and dry rot in the attic in the  
company of his equally decrepit  
mate Corporal Parkinson.

In "A Touch of Daniel"  
Uncle Mort gets trapped into  
matrimony with Lil, who is con-  
vinced he has only provided her  
with a physical link to her de-  
parted husband Bob. When the  
baby, Daniel, is born she dies,  
much to the relief of Uncle  
Stavely, he of the dewdrop on  
the end of his nose and the  
habit of saying "Pardon" at the  
end of every sentence, who be-  
lieves evil influences were com-  
ing from her womb. What has  
in fact issued forth in the shape  
of Daniel is a sort of Jimmy  
Cricket for Carter Brandon.

As Carter takes the baby for  
a walk behind the dubbin rep-  
ository, the baby starts to give  
him advice about his life in a  
voice somewhere between Enoch  
in "Happidrome" and the late  
Jimmy Clitheroe. Carter, caught  
in the male Brandon habit of

Carter, Stephanie Turner as  
Liz Smith as Mrs Brandon  
especially Geoffrey Banks  
Uncle Stavely.

There are those, I am su-  
who do not warm to this k  
of nostalgic hotpot where o  
the jokes on top are crispy a  
the gray of memory runs th  
throughout. For them there  
always the New York ironies  
"The Duck Variations," (Ra-  
3, Wednesday Nov. 23) and th  
are welcome to them,

★

PERHAPS MORE to the tra-  
ditional taste of radio dra-  
fans, there is the new Sund  
night serial on Radio  
(repeated on Tuesday aft-  
noons), "The Pickwick Papers"  
This has Freddie Jones as M  
Pickwick and Jack May as M  
Wardle and is quite fun  
listen to.

I do not for a minute believ  
that extraordinary piece of pr  
paganda which seems to hav  
been put about before th  
started, about people not rea-  
ing the book any more. Eve  
if I did, this version, for a  
that it's quite fun, would do n  
thing to take me back to th  
printed page. What I do believ  
is that anyone who has eve  
bothered to pick it up and star  
it will have become a fan of i  
for life, with all the character  
taking on voices of their ow  
inside the head so that no  
dramatised version can ever  
quite take its place.

### FOX GALLERIES

5/6 CORK STREET,  
LONDON, W.1.  
01-734 2626

Until December 31st

### CHRISTMAS EXHIBITION

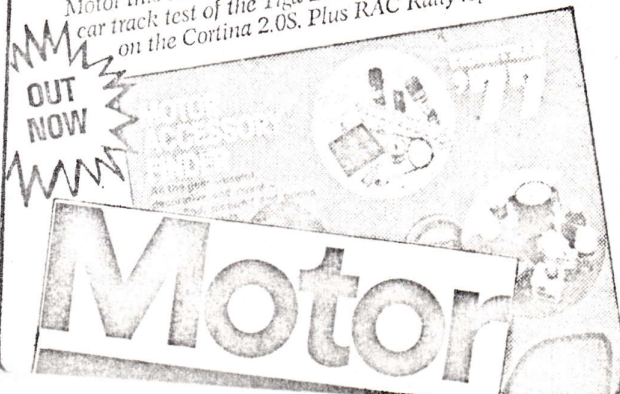
A seasonal selection of oils  
and watercolours, modern and  
old, large and small, from  
£100-£20,000

Weekdays 10-6. FOX GALLERIES,  
Saturdays 10-1. 5/6 CORK ST.,  
Sunday viewing LONDON, W.1.  
10-1.

## FIND THE RIGHT GEAR!

### ACCESSORY FINDER IN THIS ISSUE

All the gear—useful, decorative and novel—classified,  
pictured and priced in a pull-out supplement! Also in  
Motor this week: road test of the Renault 20 TS, racing  
car track test of the Tiga 2000 and a long term report  
on the Cortina 2.0S. Plus RAC Rally report.



# Motor