

English Chamber Choir

conductor
Guy Protheroe

9th January 1996

Peter Adderley
30 Templewood
Welwyn Garden City
Herts AL8 7HX

Dear Peter,

Happy New Year! I hope you all had a wonderful Christmas and are now busy putting your New Year resolutions into practice. But before we leave 1995 behind, I thought you would be interested to know that the Homestart Carol Service at the Guards Chapel raised over £39,000, while Health Unlimited at Southwark passed their rather more modest goal of £10,000. It is nice to know that in addition to boosting Choir funds, our Christmas singing has contributed some £50,000 to other charitable causes. Once again, our thanks to everyone for the hard work they put into these events, and also into the November concert (both musical and culinary): although St Andrew's was almost bursting at the seams, the event seems to have been greatly enjoyed by all and has made a welcome profit.

This term the main focus will inevitably be on the *Messiah* at St John's on March 4th. Please note that we are expecting everyone to provide their own copies (preferably of the Watkins Shaw edition). If there is sufficient demand, we can of course try to arrange a bulk purchase at a suitable discount, but as it appears most of you have copies already, I suspect the numbers involved will not merit much of a reduction. Also, I have details available of our programme advertising scheme etc. I should be most grateful if those of you who have suitable contacts either within your own companies or elsewhere, could take some away and dispatch them in appropriate directions. Leaflets will be available later in January, and tickets from when they go on sale on 1 February, so please make sure you encourage as many people as possible to attend. If you have names to add to the mailing list, please write them on the return portion of your schedule.

There are also a couple of Sunday services, on the last Sunday of each month, at St James' and a group of sessions for Eric Levi at Abbey Road on 24-25 February. Depending on exactly what he requires, we may need to be selective about the number of singers (and voice parts) required for each session, but I should be grateful if you could pencil the dates in your diaries and indicate your availability on the form, so that we can then sort out the final details, which will probably be best done when Guy works with Eric in Paris early in February. These sessions are particularly valuable to the Choir finances (especially coming just before the *Messiah*) so it is important that we deliver the right blend of voices (and possibly some soloists too).

The current schedule form goes up to the *Messiah* (please note there is one extra rehearsal on Sunday 3 March). After that, rehearsals will continue on Tuesdays for the Monteverdi concert on 11 May and also, incidentally, Stainer's *Crucifixion* on Good Friday. I have also listed the summer dates so far, most of which you will have already, but please note that, for those who won't yet have gone on holiday, there is a weekend in Lechlade, Gloucestershire, at the end of July.

administrator
Ann Manly

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London NW8 9QD

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The English Chamber Choir is administered by the English Chamber Choir Society, which is registered under the Charities Act 1960. (No: 269245)



Why are ye fearful, O ye of little faith?

THE FOURTH SUNDAY AFTER
THE EPIPHANY

THE COLLECT

O GOD, who knowest us to be set in the midst of so many and great dangers, that by reason of the frailty of our nature we cannot always stand upright; Grant to us such strength and protection, as may support us in all dangers, and carry us through all temptations; through Jesus Christ our Lord. *Amen.*

EPIPHANY IV

28th January 1996

SUNG EUCHARIST

Theme: **Living in Light - Divine Power**
Setting: Missa Solemnis in C (K337) - Mozart
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist: Dr Andrew Parmley
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Introit Hymn: 311 Lead us, heavenly Father, lead us
(tune: Mannheim)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie Eleison
239 Collect for the Queen
72 Collect for the day
73 Epistle: Romans ch.13 vs.1

Gradual (Choir): Laudate Dominum - Mozart

73 Gospel: S. Matthew ch.8, vs.23

240 The Creed

Sermon: The Rector - 'The Apostolic Ministry'

Offertory Hymn: 217 All hail the power of Jesus' name!
(tune: Miles Lane)

+++++

Intercessions: The Bishop of London - Richard Chartres

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

- 252 Sursum Corda - Sanctus - Benedictus
255 Prayer of Humble Access

CONSECRATION

Agnus Dei (solo)

COMMUNION OF THE PEOPLE

Choir: Ave Verum - Mozart

- 257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 The Gloria
259 The Blessing (all kneel in silence)

Post Communion Hymn: 269 Hills of the north, rejoice
(tune: Little Cornard)

Organ Voluntary: Voluntary in D minor - Walond

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Please remain for a chat and refreshments if you have time after the
vice.

NOTICES

Today: The Enthronement Eucharist, to which all are welcome -
6.00pm at St Paul's Cathedral

Friday 2nd February: 'PRESENTATION OF CHRIST IN
THE TEMPLE' (CANDLEMAS)
11.45am Horners' Company Election Day Service at S.James

NEXT SUNDAY: 4th February SEPTUAGESIMA
10.30am Sung Eucharist

N.B. Tuesday Recitals begin again - February 6th

THE ELECTORAL ROLL

This year is year six for the Electoral Roll. This means that everybody must fill in new forms if they wish to be official members of this parish. Forms will be available in church and from our Electoral Roll Officer, Janet Olver, or from the Parish office.

ST. LUKE'S CHURCH
CHELSEA

Thursday, 22nd February 1996

6 o'clock

KATIE

SIMON

At the entrance of the Bride and Groom

I was glad

Sir Hubert Parry

HYMN

O worship the King all glorious above;
O gratefully sing his power and his love;
Our shield and defender, the Ancient of Days,
Pavilioned in splendour and girded with praise.

O tell of his might, O sing of his grace,
Whose robe is the light, whose canopy space;
His chariots of wrath the deep thunder clouds form,
And dark is his path on the wings of the storm.

The earth with its store of wonders untold,
Almighty, thy power hath founded of old;
Hath stablished it fast by a changeless decree,
And round it hath cast, like a mantle, the sea.

Thy bountiful care what tongue can recite?
It breathes in the air, it shines in the light;
It streams from the hills, it descends to the plain,
And sweetly distils in the dew and the rain.

Frail children of dust and feeble as frail,
In thee do we trust, nor find thee to fail;
Thy mercies how tender, how firm to the end!
Our maker, defender, redeemer, and friend.

O measureless might, ineffable love,
While angels delight to hymn thee above,
Thy humbler creation, though feeble their lays,
With true adoration shall sing to thy praise.

THE BLESSING OF THE MARRIAGE

ANTHEM

(to be sung by the choir)

The Londonderry Air

I would be true, for there are those who trust me;
I would be pure, for there are those who care;
I would be strong, for there is much to suffer;
I would be brave, for there is much to dare;
I would be friend to all, the foe, the friendless;
I would be giving and forget the gift;
I would be humble, for I know my weakness;
I would look up, and laugh, and love, and live.

READINGS

John 15 - Verses 9-13

read by Gemma Smallwood

"Marriage" from "The Prophet" Kahlil Gibran

read by Julia Samuel

THE ADDRESS

The Rev Derek Watson

HYMN

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark satanic mills?
Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

Let us pray

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

THE LORD'S PRAYER

O Lord, save Thy servant and Thy handmaid:
Who put their trust in Thee.
O Lord, send them help from Thy holy place:
And evermore defend them.
Be unto them a tower of strength:
From the face of their enemy.
O Lord, hear our prayer:
And let our cry come unto Thee.

THE PRAYERS

The congregation remains kneeling while the choir sings

God Be in My Head

Sir Walford Davies

HYMN

Mine eyes have seen the glory of the coming of the Lord.
He is trampling out the vintage where the grapes of wrath are stored.
He has loosed the fateful lightning of his terrible swift sword.
His truth is marching on.

Glory, glory halleluja!
Glory, glory halleluja!
Glory, glory halleluja!
His truth is marching on.

I have seen him in the watchfires of a hundred circling camps.
They have gilded him an altar in the evening dews and damps.
I can read his righteous sentence by the dim and flaring lamps.
His day is marching on.

Glory, glory halleluja!
Glory, glory halleluja!
Glory, glory halleluja!
His day is marching on.

He has sounded forth the trumpet that shall never sound retreat.
He is sifting out the hearts of men before his judgement seat.
O, be swift my soul to answer him, be jubilant my feet!
Our God is marching on.

Glory, glory halleluja!
Glory, glory halleluja!
Glory, glory halleluja!
Our God is marching on.

In the beauty of the lilies Christ was born across the sea
with a glory in his bosom that transfigures you and me.
As he died to make men holy, let us die to make men free.
Whilst God is marching on.

Glory, glory halleluja!
Glory, glory halleluja!
Glory, glory halleluja!
Whilst God is marching on.

THE BLESSING



... and, behold, angels came and ministered unto him

THE FIRST SUNDAY IN LENT

THE COLLECT

O LORD, who for our sake didst fast forty days and forty nights: Give us grace to use such abstinence, that, our flesh being subdued to the Spirit, we may ever obey thy godly motions in righteousness and true holiness, to thy honour and glory, who livest and reignest with the Father and the Holy Ghost, one God, world without end. *Amen.*

LENT I

25th February 1996

SUNG EUCHARIST

Theme: **Self Discipline**
Setting: Byrd 4-Part Mass
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist: Dr Andrew Parmley
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Introit Hymn: 311 Lead us, heavenly Father
(tune: Mannheim)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
237 The Ten Commandments
Kyrie Eleison (choir)
239 Collect for the Queen
86 Collect for the day
86 Epistle: II Corinthians ch.6 vs.1

Gradual (Choir): Sancte Deus - Tallis

Gospel: S. Matthew ch.4 vs.1

240 The Creed

Sermon: The Rector - A pattern for prayer

Offertory Hymn: 317 Lord, teach us how to pray
(tune: St Hugh)

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Intercessions: For a true Lenten observance
For those who suffer as a result of Terrorism

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

- 252 Sursum Corda - Sanctus - Benedictus
255 Prayer of Humble Access

CONSECRATION

Agnus Dei (solo)

COMMUNION OF THE PEOPLE

Choir: Ave Verum - Byrd

- 257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 The Blessing (all kneel in silence)

Post Communion Hymn: 91 Christian, dost thou see them
(tune: St Andrew of Crete)

Organ Voluntary:

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Please remain for a chat and refreshments if you have time after the
vice.

NOTICES

NEXT SUNDAY 3rd March 1996

- 10.30 Sung Eucharist S. James Choir
4.00 ADVANCED SUNDAY SCHOOL at S. Andrew's
"COMMUNICATING THE GOSPEL"
"Freedom of the Press or Media Madness?" -
Canon John Oates of S. Bride Fleet Street
5.30 Choral Evensong choir: Viva Voce

CHURCH SITTING

Help urgently required, please, on
Thursday 29th February 10.00am - 4.00pm

ANNUAL "CITY DIP" SPONSORED SWIM

1st/2nd March in Golden Lane Swimming Pool in aid of the Lord Mayor's Charity Appeal for St John Ambulance. Two teams from Vintry & Dowgate Wards Club have entered, including Amelia and Claudia Webb, William Fraser and Matthew and Ann McEneaney
SPONSORSHIP, PLEASE!

"ABOUT THIS DAY"

Self Discipline This means the discipline of bodily needs and desires. Remember,

'dieting' can be undertaken for reasons of vanity,

'hunger strike' can be for self-advertisement.

There are many pitfalls for the Christian soul. Everything must be undertaken with sincerity and kindness. The aim is to co-operate with God in establishing his kingdom.

The Gospel The Temptation of Christ is well known. Remember, it is not a sin to be tempted - even Christ was tempted. It only becomes a sin when we submit.



HANDEL
Messiah

Mary Nelson *soprano*
Emily Bauer-Jones *mezzo-soprano*
Jonathan Clucas *tenor*
Jozik Koc *bass*

English Chamber Choir
English Players

Guy Protheroe *conductor*

performed on period instruments

Monday 4 March 1996 at 7.30pm
St. John's, Smith Square, London SW1

General Manager: Paul Davies

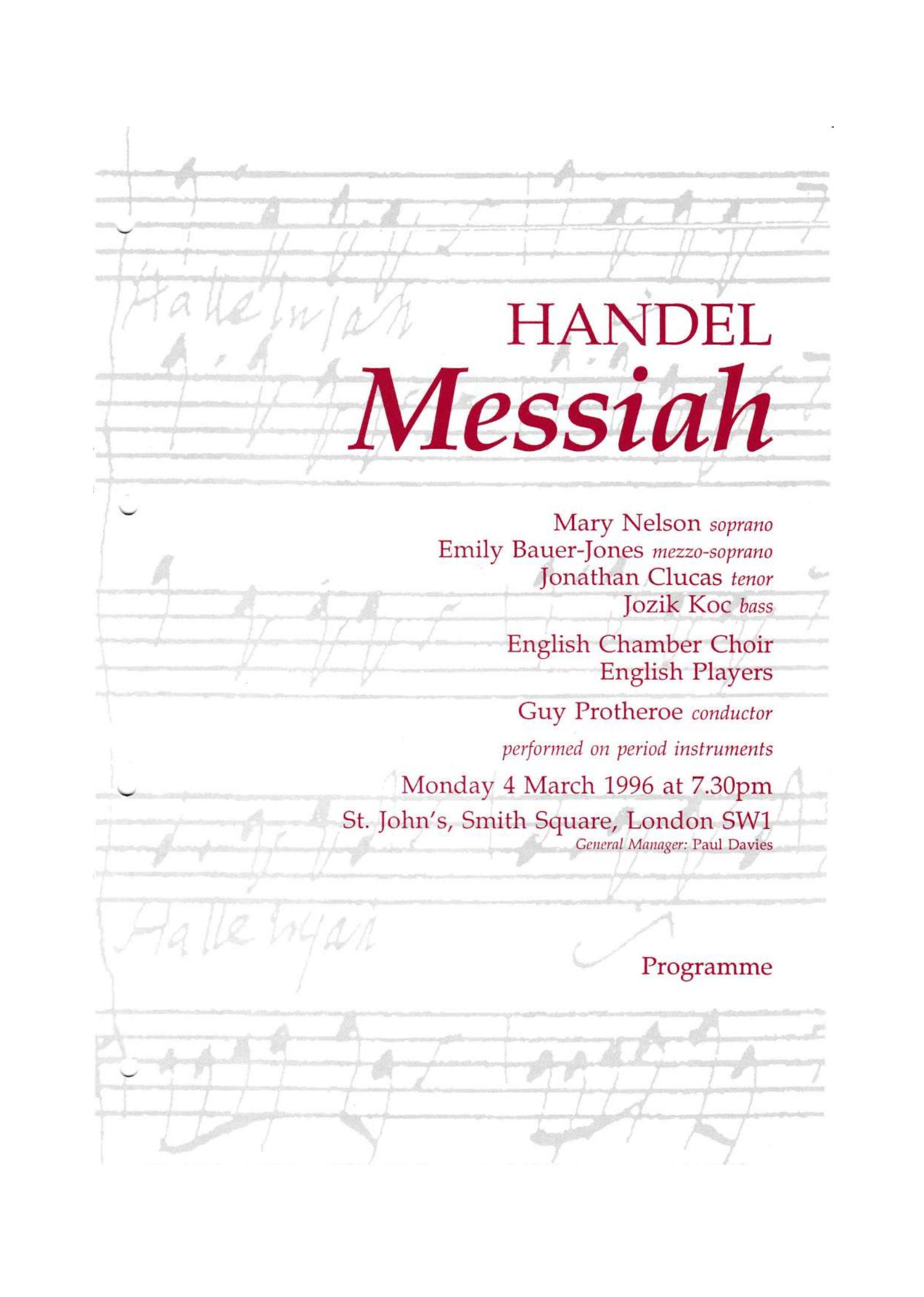
Tickets: £15, £12, £9, £6

*from the Box Office, St. John's, Smith Square, London SW1P 3HA. Please enclose SAE.
Tel: 0171 222 1061. Monday-Friday 10am-5pm or until the concert starts. Access, Visa and
Switch accepted. Advance bookings cannot be accepted after 6pm or at weekends.*

*The Footstool restaurant gallery in the Crypt is open from 5.30pm
for buffet and licensed refreshments.*

*St. John's, Smith Square Charitable Trust registered charity no: 1045390
Registered in England. Company no: 3028678*

The English Chamber Choir is a registered charity no: 269245



Hallelujah

HANDEL

Messiah

Mary Nelson *soprano*
Emily Bauer-Jones *mezzo-soprano*
Jonathan Clucas *tenor*
Jozik Koc *bass*

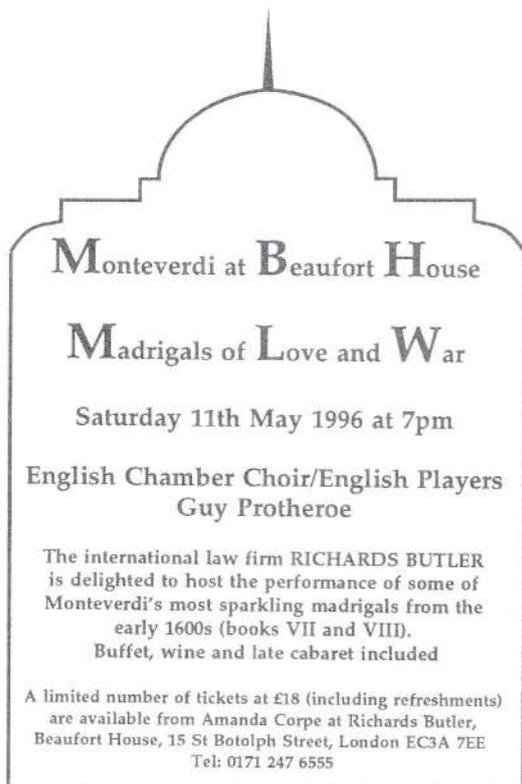
English Chamber Choir
English Players

Guy Protheroe *conductor*
performed on period instruments

Monday 4 March 1996 at 7.30pm
St. John's, Smith Square, London SW1
General Manager: Paul Davies

Hallelujah

Programme



Monteverdi at Beaufort House
Madrigals of Love and War
 Saturday 11th May 1996 at 7pm
English Chamber Choir/English Players
Guy Protheroe

The international law firm RICHARDS BUTLER is delighted to host the performance of some of Monteverdi's most sparkling madrigals from the early 1600s (books VII and VIII).
 Buffet, wine and late cabaret included

A limited number of tickets at £18 (including refreshments) are available from Amanda Corpe at Richards Butler, Beaufort House, 15 St Botolph Street, London EC3A 7EE
 Tel: 0171 247 6555

THE ENGLISH CHAMBER CHOIR
WISHES TO THANK:

All those who have helped to make this season possible, especially:
 Our Sponsors:
 Richards Butler
 Jackson Stops & Staff
 Our Advertisers
 Philips Electronics UK and anonymous donors for their generous contributions towards this evening's performance, and the Revd John Paul of St Andrew's-by-the-Wardrobe for our rehearsal venue.

If you would like further details of our concerts, why not add your name to our mailing list? There is no charge, and you will receive advance details of our performances plus a newsletter. Just send your name and address (not forgetting the postcode) to: Ann Manly, Administrator, English Chamber Choir, 8 Alma Square, London NW8 9QD. Alternatively you can telephone your details to 0171 286 3944 or fax them to 0171 289 9081.

*The English Chamber Choir is a registered charity
 No: 269245*



LAUNCESTON PLACE RESTAURANT
 1A Launceston Place · London W8 5RL
 Tel: 071 937 6912
Late Night Supper Menu 10pm – 11.30pm


 and

KENSINGTON PLACE RESTAURANT
 201-205 Kensington Church Street · London W8 7LX
 Tel: 071 727 3184

*A short distance from the Albert Hall,
 both restaurants are open late
 for dinner after concerts.*

CHELSEA FESTIVAL 1996
 Saturday 8 June 1996 at 7.30pm
 St Luke's Church, Sydney Street
 London SW3

ELGAR
THE DREAM OF GERONTIUS

soloists to include
Margaret Cable *mezzo-soprano*
Graeme Broadbent *bass*

English Chamber Choir
English Players
leader Levine Andrade

Guy Protheroe *conductor*

Sponsored by Jackson Stops & Staff

further information from 0171 824 8219

ENGLISH CHAMBER CHOIR AND PLAYERS

The English Chamber Choir is currently one of the busiest of London's smaller choirs. It appears regularly in all the major London venues, in City churches and country houses as well as on television. It performs with a number of ensembles and orchestras, and has given Christmas concerts with several of Britain's leading military bands. It visits festivals and music societies across the country and in Europe in addition to promoting its own annual season of concerts in London.

The Choir prides itself on its particularly varied repertoire and concert schedule. Together with its conductor, Guy Protheroe, it has a long association with commercial music-making, dating back to the original concert performances at the Rainbow Theatre of *Tommy* (which co-incidentally opens in the West End tomorrow evening); more recently it has worked frequently with Vangelis (including the soundtrack to Ridley Scott's Columbus film *1492*) and Barrington Pheloung, with whom it recorded anthems from the 1953 Coronation Service for the CD release of his music to the Yorkshire Television documentary *Days of Majesty*. Having featured on the soundtrack of the smash-hit French film *Les Visiteurs*, the Choir is currently working with French composer Eric Levi on a new album.

In the concert hall the Choir continues to expand its own concert promotions, which focus on the real heart of its repertoire – choral music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players, presenting, under Guy Protheroe, most of the baroque and classical choral/orchestral repertoire (Handel *Dixit Dominus*, Bach *Mass in B minor*, *Magnificat*, and *St John Passion*, a series of Haydn Masses, Mozart *Requiem* and Monteverdi *Vespers* to name but a few), expanding on occasion to larger-scale works including Brahms *Requiem*, Stravinsky *Symphony of Psalms* and Elgar *The Music Makers*. For unaccompanied performances it has particularly favoured the rich late-romantic music of the early twentieth century: its repertoire currently includes Richard Strauss *Hymne* and *Der Abend*, Schoenberg *Friede auf Erden*, and Bax *Mater ora filium*, as well as plenty of Poulenc and Britten.

In recent seasons it has celebrated the centenaries of Bliss, Howells, Rossini and Sulzer as well as a number of literary anniversaries, most notably the centenaries of the birth of T.S.Eliot in 1988, Gerard Manley Hopkins in 1989 and W.B.Yeats in 1990. Last autumn it celebrated Purcell's tercentenary with a programme of anthems in London and Belgium.

The Choir also regularly sings popular classical music for other London promoters, ranging from Orff's *Carmina Burana* through most of the popular operatic and oratorio choruses, to the favourite classics of *Inspector Morse*.

GUY PROTHEROE

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from most periods and styles in his roles as conductor, artistic director and writer.

He was a chorister at Canterbury Cathedral, studied bassoon at the Guildhall and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, touring in Europe and



the USA, broadcasting in many countries and making several recordings, including Jonathan Harvey's *Bhakti* (a Sunday Times Pick of the Year) and a CD of ensemble works by Iannis Xenakis (awarded the Preis der Deutschen Schallplattenkritik).

He has worked with a wide variety of orchestras, choruses and ensembles including the Academy of Ancient Music, BBC Singers, Chelsea Opera Group, Greek National Opera Chorus, Royal Choral Society, Ulster Orchestra, and the Xenakis Ensemble (Holland).

He is equally at home in the sphere of commercial music, with numerous credits as composer, arranger and musical director of television and radio commercials, recordings and live concerts with many international artists including Rick Wakeman, John Anderson, Black Sabbath, George Martin, and in particular Vangelis, with whom he has worked closely on many projects. He has conducted a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both on live television. He collaborated with the French composer Erik Levi on music for *Les Visiteurs*, and can also be heard on the soundtracks of *1492*, *The Plague* and *Nostradamus* – in each case as a monk intoning plainsong.

Over the next few months the Choir returns to Beaufort House in the City for more Monteverdi, to the Chelsea Festival for Elgar's *Dream of Gerontius*, and also travels along the Thames Valley to sing in Marlow and Lechlade. Next season the ECC celebrates its 25th anniversary; plans include a reunion concert in London and a visit to France.

HANDEL'S MESSIAH

The 1741 operatic season was not a happy one for Handel, as two of his operas flopped miserably. When his friend and librettist Charles Jennens supplied him in July with the libretto for *Messiah*, the intention was to provide a 'Sacred Oratorio' which it would be possible to perform during Holy Week, when, with the customary closing of the theatres, a full house for a concert performance could be practically guaranteed. Handel had already been criticised, however, for setting religious themes as mere entertainment, and it is unlikely that he would have been able to obtain the necessary permission for such a performance in London so close to Good Friday. But another good opportunity for the new work arose in the shape of an invitation to give a series of oratorio concerts in Dublin, beginning in November 1741; Handel set to work on his new text on August 22nd, and completed the entire work by the middle of September. The Dublin season came well up to his expectations, artistically successful as well as lucrative, and culminated in the first performance of *Messiah*, given for charities, on 13 April 1742. The press were enthusiastic, the charities benefitted by over £400, and the performance was then repeated "at the particular desire of several of the nobility and gentry".

The first London performance followed in March 1743. Although in Britain it has become traditional to perform the work at Christmas, both Handel and Jennens originally intended it to be performed at Easter, as a celebration of the whole of Christ's life, from his birth, through death and resurrection, to his second coming in Glory. As Jennens stated in the printed programme for the first performance: "Great is the Mystery of Godliness – God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed in the world and received up in Glory: in whom are hid all the treasures of wisdom and knowledge."

By the 1743 London performance Handel had already started making revisions to his score, and he continued to do so in the course of many more performances during the rest of his life. There is really no definitive edition of *Messiah*. Like any good practising musician of his time, Handel was adept at adapting his music to fit the circumstances, especially by reworking

recitatives and arias, tailoring them to the characteristics of a particular singer. As many of these different versions have been handed down, there is plenty of choice, but little indication as to whether Handel made specific revisions for artistic or circumstantial reasons. Tonight's performance follows a fairly traditional allocation of the solo movements, and where there are alternative versions of the music of the arias, the most popular versions have generally been retained. The full running length of the work is about two-and-a-half hours, so tonight, as in common with most modern performances, some numbers are being omitted, mainly from Part III.

In compiling his libretto, Jennens distanced himself from a factual account of Christ's life, telling it instead through prophecies and reflections. Although all the texts are biblical, there are none from the synoptic Gospels – the most direct account of the life of Christ. The work is divided into three parts: the first relates the prophecy and the realisation of God's plan to redeem mankind through the coming of the Messiah, telling the Christmas story and ending with thanksgivings for his life on earth: "Rejoice greatly O daughter of Zion" for "He shall feed his flock like a Shepherd". Part II deals with the suffering and passion of Christ. As in Part I, the words are taken from the Old Testament rather than the New, with sequences from Isaiah and the Psalms. After Christ's death, however, the mood changes, first to serenity, then to rejoicing; Christ's triumph over wrongdoers is considered: "Why do the nations so furiously rage together?", "Thou shalt break them with a rod of iron", and a triumphant conclusion is reached with the "Hallelujah" chorus.

Part III is concerned with the Second Coming of Christ at the end of time. The soprano meditates "my redeemer liveth and shall stand at the latter day upon the earth" and the bass announces the Last Judgement with "The trumpet shall sound". The oratorio ends with a tremendous chorus on the everlasting reign of God, the text taken, appropriately enough, from the final words of the Bible – the Revelation of St John: "Worthy is the Lamb that was slain, and has redeemed us to God; Blessing and honour and glory and power be unto him for ever and ever. Amen."

© Ann Manly 1996

MESSIAH

PART I

Sinfonia (Overture)

Recitative: Comfort ye my people *tenor*

Air: Ev'ry valley shall be exalted *tenor*

Chorus: And the glory of the Lord

Recitative: Thus saith the Lord *bass*

Air: But who may abide the day
of his coming *alto*

Chorus: And he shall purify

Recitative: Behold, a virgin shall conceive *alto*

Air & Chorus: O thou that tellest good tidings
to Zion *alto*

Recitative: For behold, darkness shall cover
the earth *bass*

Air: The people that walked in darkness *bass*

Chorus: For unto us a child is born

Pifa (Pastoral Symphony)

Recitative: There were shepherds abiding in the
field *soprano*

Chorus: Glory to God

Air: Rejoice greatly, O daughter of Zion *soprano*

Recitative: Then shall the eyes of the blind *alto*

Air: He shall feed his flock like a shepherd
alto & soprano

Chorus: His yoke is easy and his burthen is light

INTERVAL – 20 MINUTES

LICENSED REFRESHMENTS AVAILABLE IN THE
FOOTSTOOL RESTAURANT GALLERY

PART II

Chorus: Behold the Lamb of God

Air: He was despised *alto*

Chorus: Surely he hath borne our griefs

Chorus: And with his stripes we are healed

Chorus: All we like sheep have gone astray

Recitative: All they that see him laugh him to
scorn *tenor*

Chorus: He trusted in God

Recitative: Thy rebuke hath broken his heart *tenor*

Air: Behold, and see if there be any sorrow *tenor*

Recitative: He was cut off out of the land
of the living *soprano*

Air: But thou didst not leave his soul
in hell *soprano*

Chorus: Lift up your heads, O ye gates

Air: How beautiful are the feet *soprano*

Air: Why do the nations so furiously
rage together *bass*

Chorus: Let us break their bonds asunder

Recitative: He that dwelleth in heaven *tenor*

Air: Thou shalt break them *tenor*

Chorus: Hallelujah

PART III

Air: I know that my redeemer liveth *soprano*

Chorus: Since by man came death

Recitative: Behold, I tell you a mystery *bass*

Air: The trumpet shall sound

Chorus: Worthy is the lamb that was slain

MARY NELSON

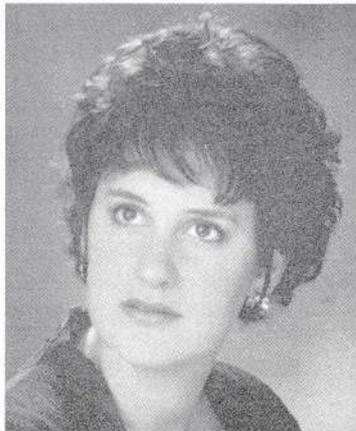
Mary Nelson, from Northern Ireland, studies at the Royal Academy of Music with Mark Wildman and Iain Ledingham. In June 1994 she graduated with First Class Honours in performance and received the Henry Cummings Prize for the highest mark for singers. She has won the Oratorio Prize and the Isobel Jay Prize for operatic arias. She has sung masterclasses with Heather Harper, Robert Tear, Sir Colin Davis, Benjamin Luxon and Leonard Slatkin. Recent performances include *Messiah* with the Choir of Ely Cathedral in France and Bermuda, Bach's *Magnificat* and Handel's *Dixit Dominus* in St Martin-in-the-Fields and Dvorak's *Te Deum* in Guernsey. She recently performed Mozart's *Exsultate Jubilate* with the Ulster Orchestra for BBC Radio 3.



Recent performances include *Messiah* with the Choir of Ely Cathedral in France and Bermuda, Bach's *Magnificat* and Handel's *Dixit Dominus* in St Martin-in-the-Fields and Dvorak's *Te Deum* in Guernsey. She recently performed Mozart's *Exsultate Jubilate* with the Ulster Orchestra for BBC Radio 3.

EMILY BAUER-JONES

Emily Bauer-Jones started singing in 1983 with Ann Lampard. She took up a place at the RAM in 1987, where she studied with Marjorie Thomas. Whilst there she won the Blyth-Buesst Operatic Prize, the Oratorio Prize and the Tom Hammond Opera Prize. After graduating from the Academy she received substantial funding from The Countess of Munster Musical Trust, South East Arts, The Tillett Trust, and prize money from the Great Grimsby International Singing Competition and the Great Elm Music Festival. Her performances include *The Crisis Messiah*, broadcast on Classic FM and *The Dream of Gerontius* in Marlborough. She has also participated in master-classes at the Britten-Pears School in Aldeburgh. Future engagements include the Verdi *Requiem* at the Sheldonian Theatre, Oxford, the *St Matthew Passion* in Blackburn Cathedral and the *B Minor Mass* in Chichester Cathedral.



Her performances include *The Crisis Messiah*, broadcast on Classic FM and *The Dream of Gerontius* in Marlborough. She has also participated in master-classes at the Britten-Pears School in Aldeburgh. Future engagements include the Verdi *Requiem* at the Sheldonian Theatre, Oxford, the *St Matthew Passion* in Blackburn Cathedral and the *B Minor Mass* in Chichester Cathedral.

JONATHAN CLUCAS

Jonathan Clucas started his musical career as a chorister at King's College Cambridge. He continued by winning musical scholarship to Uppingham School, Rutland. He then studied with Rudolf Piernay until he decided to interrupt his vocal career to concentrate on composition and jingle writing. He entered the Royal Academy of Music in 1994 and is currently studying with Kenneth Bowen and Ian Ledingham. Recent solo engagements include carols with the Band of the Grenadier Guards, Beethoven's *Choral Fantasy* with the London Soloists Chamber Orchestra at the Barbican, Bach's *St Matthew Passion* at St John's, Smith Square, Mozart's *Requiem*, Beethoven's Mass in C and Haydn's *Nelson Mass*.



Recent solo engagements include carols with the Band of the Grenadier Guards, Beethoven's *Choral Fantasy* with the London Soloists Chamber Orchestra at the Barbican, Bach's *St Matthew Passion* at St John's, Smith Square, Mozart's *Requiem*, Beethoven's Mass in C and Haydn's *Nelson Mass*.

JOZIK KOC

Born in Oxford, Jozik Koc read music at York University before winning a scholarship to the Guildhall School of Music and Drama. He made his operatic debut with Glyndebourne Touring Opera in 1989 and has since sung roles for Glyndebourne Festival Opera, Royal Opera, Scottish Opera, Pavilion Opera and Midsummer Opera. He has sung at the Bath, Canterbury, Chichester, Edinburgh and York Festivals, as well as abroad in Spain, Portugal, France and Germany and has appeared at all the major London halls. He has also created the role of Captain in *Arion and the Dolphin* commissioned by the Baylis programme at English National Opera. Other recent appearances include the Count in *The Marriage of Figaro* at the Bermuda Festival, King Solomon in Julian Grant's comic opera *The Queen of Sheba's Legs* at the Blackheath Concert Halls, the Traveller in *Curlew River* for Opera Factory and a recording for Hyperion of Odes by John Blow.



Other recent appearances include the Count in *The Marriage of Figaro* at the Bermuda Festival, King Solomon in Julian Grant's comic opera *The Queen of Sheba's Legs* at the Blackheath Concert Halls, the Traveller in *Curlew River* for Opera Factory and a recording for Hyperion of Odes by John Blow.

ENGLISH CHAMBER CHOIR

Sopranos:

Janet Adderley
Margaret Allen
Fiona Charman
Pamela Charteris
Catherine Chetwynd
Penny Egerton
Jan Elson
Elizabeth Evans
Selina Haniff
Lorraine Harper
Rachel Haywood
Tessa Henderson
Jocey Hurndall
Harriet Jay
Sophie Kernthaler
Ann Manly
Diana Maynard
Gaby Molloy
Jane Pickering
Gro Salter
Sabine Schildknecht
Adele Stevenson
Ruth Stevenson
Fiona Weir
Kay Wood

Tenors:

Peter Adderley
Francis Bassett
Roger Carpenter
Nigel Horder
Margaret Jackson-Roberts
Alistair McDermott
David Sampson
Rob Scales
David Watson
Robin Whitehouse

Altos:

Karen Bloomfield
Maureen Connett
Denise Davies
Margaret Driver
Sue Furnell
Elouise Hayward
Fiona Henderson
Anne Howeson
Tomoko Ikeda
Elizabeth Ling
Sian Mexsom
Julia Singer
Jay Venn
David Wheeler

Basses:

Daniel Cairns
Christopher Daws
Clive Hopewell
Jeremy Hughes
Tomoyuki Ikeda
David Jordan
Hugh Joslin
Martin Knight
David Lowe
Keith Searle
Philip Smith
Neil Thornton
Keith Wallace
Ben Warren
Matthew Watts
Ken Wharfe
Richard Whitehouse
Bob Willson

ENGLISH PLAYERS

Violin I:

Pauline Nobes *leader*
Henrietta Wayne
Stephen Bull
Ann Monington

Violin II:

Miranda Fulleylove
Claire Sansom
Roderick Skeaping
Frances Shorney

Viola:

Marina Acherson
Rachel Byrt
Kate Heller

Cellos:

Helen Gough
Emma Skeaping
Alice McVeigh

Bass:

Judy Kleinemann

Oboes:

Michael Niesemann
Matthew Dixon

Bassoon:

Alistair Mitchell

Trumpets:

Crispian Steele-Perkins
David Blackadder

Timpani:

Ben Hoffnung

Organ:

Ian Currer

Harpsichord:

Alistair Ross

St John's, Smith Square, London SW1

Director: Paul Davies

Box Office: 0171 222 1061

For details of future events at St John's please send £5 annual subscription to the Box Office.

In accordance with the requirements of Westminster City Council persons shall not be permitted to sit or stand in any gangway. The taking of photographs and use of recording equipment is strictly forbidden without formal consent from the Trustees.

Smoking and refreshments are permitted only in the Footstool Restaurant Gallery. During the interval and after the concert the Footstool Restaurant Gallery is open for buffet suppers and licensed refreshments.

AUDIENCE SURVEY

Help us to make our concerts even better! We would be very grateful if you would take a few moments to complete this questionnaire while you are in St John's. Please hand it to one of our stewards as you leave. All answers will be confidential. Your completed questionnaire will be entered in a draw for a free bottle of champagne provided by Launceston Place Restaurant if you wish.

1. Where do you live?

If in London, please give postal district. _____

If elsewhere in Britain, please give county. _____

If you are from overseas, please tick here. _____

2. How old are you?

18 or under _____ 35 - 44 _____

19 - 24 _____ 45 - 54 _____

25 - 34 _____ 55 - 64 _____

65 or over _____

3. Are you male or female?

Male _____ Female _____

4. How many people are there in your party (including yourself)?

5. What is your occupation?

6. Please name the UK publications, if any, which you read regularly:

Daily papers _____

Sunday papers _____

Magazines and periodicals _____

7. Have you ever been to a performance by the English Chamber Choir before?

No _____ Yes _____

8. If this is the first time you have heard the English Chamber Choir, would you come again?

Yes _____ No _____

9. How did you hear about this concert?

(Please tick all that apply)

Told by someone _____

Saw a leaflet _____

Saw publicity at St John's _____

From St John's mailing list _____

From English Chamber Choir mailing list _____

Press listing information _____

Classic FM _____

Other (please specify) _____

10. If you found out about this performance through the press, please state which newspaper: (please tick)

The Independent _____
The Daily Telegraph _____
The Guardian _____
Time Out _____
Other (please specify) _____

11. If you saw a leaflet, was any information omitted, and if so, what?

12. How much did you pay for your ticket? £ _____

13. How long ago did you buy your ticket?

Today _____ In last week _____
In last three days _____ Over a week ago _____

14. What was your main reason for coming to this concert?

To hear the Messiah _____
To hear one of the soloists _____
To hear the English Chamber Choir _____
You are a friend of St John's _____
Invited by a friend _____
Other (please specify) _____

15. Have you attended any other classical music concerts in the last twelve months?

No _____ 4 - 10 times _____
Once _____ More than 10 times _____
2 - 3 times _____

16. Have you attended any of the following in the last twelve months? If yes, how many times?

Theatre _____
Opera _____
Dance _____

If you would like to be included in our prize draw, please give your name and address:

Name _____
Address _____

Postcode _____
Telephone _____

We would like to include you on our mailing list for future events. If you do not wish to be included, please tick below.

English Chamber Choir

conductor
Guy Protheroe

12 March 1996

David Lowe
55 Manor Park Road
London N2 0SN

Dear David,

First, congratulations to all who took part in the *Messiah*. The performance was reckoned by many to be the best at St John's yet (although still challenged by the *B Minor Mass*), and also drew lavish praise from those members of the Choir who happened on this occasion to be in the audience. I know many of you made extensive efforts to sell tickets, and we certainly had a very appreciate audience with many now familiar faces. It was only a bit disappointing that there were still some empty seats – short of advertising on Classic FM it seems that we still need to work even harder to maximise our earning potential at St John's. Certainly the expansion of our mailing list over the past 3-4 years has resulted in a general increase in our audience, but I feel we need to continue this expansion wherever and whenever we can. I know many of you gave me names for the mailing list a few weeks ago. Please continue to add new people whenever they come to mind.

The attached schedule goes up until the end of July – effectively the end of the season. As you will see, details of the July programmes still need some clarification, but at least the dates are fixed. I appreciate that for some of you July dates may conflict with family holiday arrangements. In fact the programmes are such that we can perform with a slightly smaller number of people anyway (but please don't take this as an excuse not to sing, otherwise I end up with too few people)!

There will be rehearsals every Tuesday from now until the end of July (including April 9, which is the Tuesday after Easter). Do please note, however, that April 2 is at St Marylebone.

As you will probably already know, Janet Adderley has retired as librarian. We offer her heartfelt thanks for doing the job for so long and wish her well in her new Tuesday evening role of first soprano! So far, no-one has volunteered to take on the executive role in her place, although Francis and Sian have offered to help with the issuing of music etc. For the moment, I shall be keeping an eye on library matters, but I shall be pleased to be relieved of that responsibility as soon as possible, as I already have a lot of work to do on other aspects of the concerts (especially *Gerontius*). So if you haven't yet considered volunteering for this challenging and responsible position, please do so.

Please complete and return the schedule forms as soon as possible. And please do let me know if there are changes, particularly to concerts or recording sessions. It is extremely embarrassing to be the last to discover that half a section isn't expecting to be there!

Kind regards,

Ann Manly

administrator
Ann Manly

8 Alma Square
London NW8 9QD

Tel: 0171 286 3944
Fax: 0171 289 9081
Mobile: 0836 500355

The English Chamber Choir is administered by the English Chamber Choir Society, which is registered under the Charities Act 1960. (No. 269245)

Thursday 16 May · Guildhall School of Music and Drama
KEITH WALLACE COMPOSITION PRIZE

Rehearsal: 6pm Performance: 7pm Dress: to be decided

Keith has recently endowed a prize at the Guildhall for a choral work, and the idea is that we will sing the submitted pieces before a jury. As you can imagine, we have no idea how complex, or simple, the pieces will be, and will not know until after 20 April. Given we have quite a full rehearsal schedule for Monteverdi and Elgar, we have decided to organise a smaller group of singers (about 20) with a couple of separate rehearsals. We need people who have above-average sight-reading and some time they can devote to looking at the scores in advance. If you would like to volunteer for what promises to be a more-than-usually-challenging project, please do so. The performance will be followed by a reception.

Monday 3 June · Barbican

D.K. (depends on Sunday)
BEETHOVEN: SYMPHONY NO.9 Rehearsal: 6.30 Performance: 7.30 Dress: DJs/long black

This is a guest appearance with the London Soloists Chamber Orchestra. It will take up very little time and bring us funds, and provides an opportunity to sing this piece with a small-ish band. Extra singers are welcome for this performance. There is a rehearsal on **Sunday 2 June** from 2.30 - 4.45 at the Warehouse, Waterloo.

Thursday 6 June · St Andrew's

SERVICE FOR CORPUS CHRISTI Rehearsal: 5.30 Service: 6.30 Music: tba

Saturday 8 June · St Luke's Chelsea ✓

ELGAR: THE DREAM OF GERONTIUS Rehearsal: 2.30pm Performance: 7.30pm Dress: DJs/long black

This concert is being given as part of Chelsea Festival and is a follow-up to *The Music-Makers* there a couple of years ago. Soloists include Margaret Cable and Graeme Broadbent. It is a big piece, so we hope everyone will take the opportunity to sing in it. The three previous Tuesdays will be devoted entirely to rehearsing it, but we shall also look at it in earlier rehearsals.

Sunday 30 June · St James' Garlickhythe

SUNDAY MORNING SERVICE Rehearsal: 9.30am Service 10.30am

Music: Mozart: Missa Solemnis K.337 plus something else from the Marlow programme

Saturday 6 ~~June~~ ^{July} Marlow, Bucks *D.K.*

150TH ANNIVERSARY CONCERT Rehearsal: 3pm Performance: 7.30pm Dress: DJs/long black

Full details of the music to follow, but the concert is essentially celebrating the 150th anniversary of the Catholic Church in Marlow. We shall be singing Mozart's Missa Solemnis K.337 (the one we sang at St James' recently) which, co-incidentally, was sung at the dedication service in 1846! Also probably Bruckner's *Locus iste*, something from the Eton Choirbook (see also under 11 July) and Britten AMDG.

Thursday 11 July · St Mary's, Islington

COMMEMORATION SERVICE FOR RICHARD CLOUDESLEY

Times to be confirmed, but will be evening with a brief rehearsal beforehand. This is one of those evenings which is effectively a concert in service format. As Cloudesley died in 1517, we are hoping to include pieces from that period, plus possibly some of AMDG etc.

Saturday 27/Sunday 28 July · St Lawrence, Lechlade, Gloucestershire ✓

AWAY WEEKEND

This is a typical English ECC weekend in the country. There will be a concert on the Saturday evening, and service on Sunday morning and the usual post concert supper, entertainment, Sunday cricket etc. Accommodation will be provided. Many of the details have yet to be finalised, but there will probably be a choice as to whether you arrive Friday evening or Saturday morning, in time for a Saturday afternoon rehearsal. Music will overlap substantially with Marlow and Islington.

ENGLISH CHAMBER CHOIR

MARCH - JULY 1996

Sunday 17 March 2.30pm - 7.30pm & Tuesday 19th March 7 - 10pm - Abbey Road Studios
SESSIONS FOR ERIC LEVI

These are two further sessions in the same series as the ones in February. There was some confusion last time as to whether everyone would be needed. Please note that this time we want everyone who can possibly be there (I know it's this coming Sunday, but the date was announced at several of the *Messiah* rehearsals). Also, please make sure that if, having said you are coming, anything happens to prevent you, you let me know. On these occasions balance is crucial and, as you may know, we ran into problems last time. Please also bear in mind these sessions are extremely valuable financially to the Choir, so it is important we field an 'A' team every time. (Although I am not formally inviting all the singers on our 'extras' list, any singing spouses etc who would like to come along with you would be welcome. But please let me know in advance).

If we do not complete everything during these sessions, we will hold a final session on **Sunday 21 April**. This will be sometime during the afternoon, but we won't be booking the studio until after Tuesday, when we shall know what's needed. I should be very grateful if you could put the date in your diaries, and we will confirm or cancel it after Tuesday 19th.

The restaurant at Abbey Road will be open for lunch on Sunday 17th from 12 - 2.30pm. It has recently been refurbished and, like CTS, offers a very reasonable lunch, so if you want to gather early and take advantage of it, please do.

Sunday 31 March - St Andrew's

EVENSONG

Rehearsal: 3pm (at St James' Garlickhythe) Service: 5.30pm (at St Andrew's)

Music: Gibbons: Fauxbourdon Service Tomkins: Know ye not

Friday 5 April - St Marylebone Parish Church

STAINER: THE CRUCIFIXION

Rehearsal: 4.30pm Performance: 6.30pm

Dress: Ladies: long-ish black (by this I mean ideally mid-calf length and daytime rather than evening in style. A skirt and top is fine. Preferably no ball-dresses! If this poses a problem because you only have the sort of dressy long black we encourage for other concerts, please let me know. I have at least three outfits people can borrow.) Men: suits with preferably pale shirts and 'quiet' ties.

Please note that the rehearsal on **Tuesday 2 April** will be held at St Marylebone. The first part will be devoted to the Stainer, but the second half will cover Monteverdi etc. If you are not singing in the Stainer, I suggest you arrive about 8.30pm.

Tuesday 23 April - St Andrew's

A CELEBRATION OF ST GEORGE'S DAY

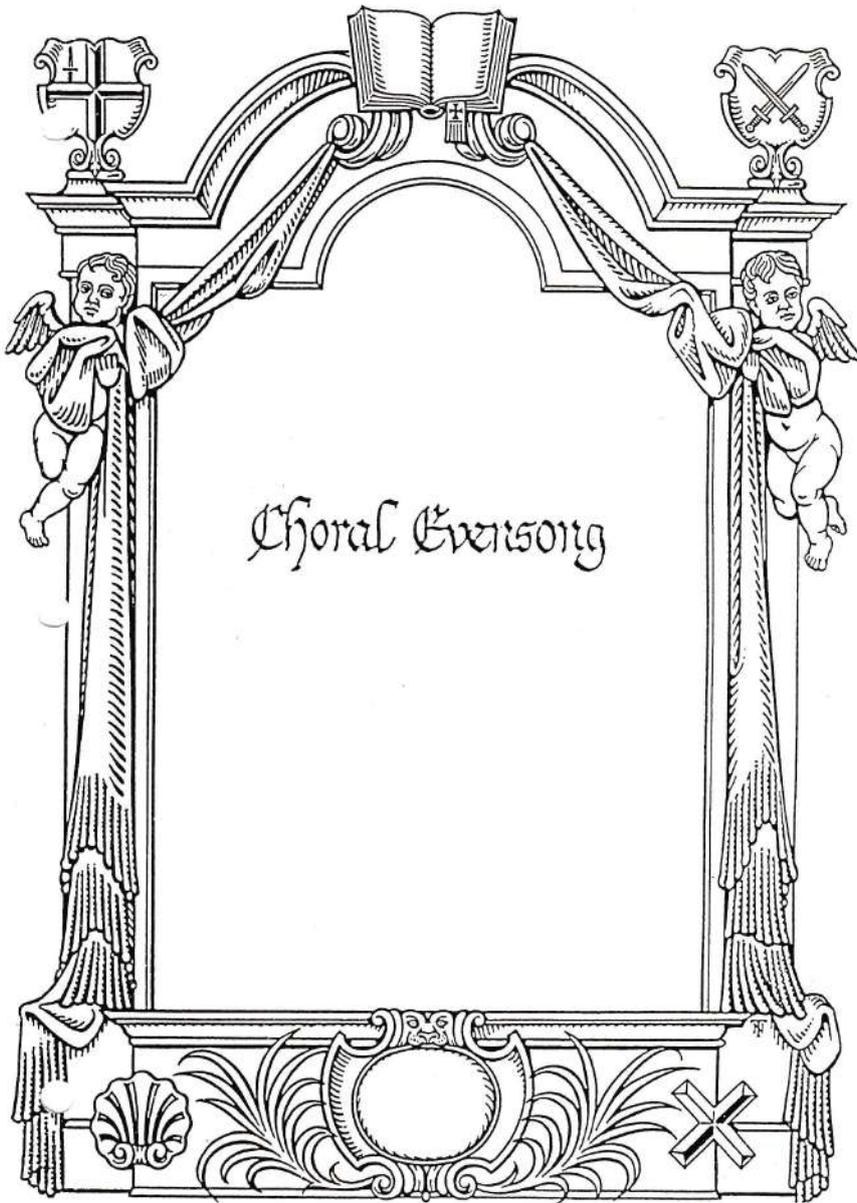
This is an evening at the request of John Paul, who has asked us to provide about 45 minutes of suitable music to celebrate St George, which will then be followed by a Parish party. We will find a couple of suitable choruses, and otherwise would appreciate suggestions for solos or small groups. Party pieces welcome (including perhaps, reading as well, or instead of, singing). There will be no serious rehearsal that evening!

Saturday 11 May - Beaufort House, EC3

MONTEVERDI: SONGS OF LOVE AND WAR

Rehearsal: 2.30pm Performance: 7.00pm Dress: long black/DJs

The successor to last year's Monteverdi *Vespers*, and with very similar practical arrangements. The programme consists of madrigals from Books VII and VIII, some of which are full, and some for solo voices. (The full programme can be ascertained by looking at the scores provided).



Choral Evensong

PALM SUNDAY

31st March 1996

CHORAL EVENSONG

Choir: English Chamber Choir
Conductor: Guy Protheroe
Organist:
Setting: Faux bourdon - Gibbons
Responses:

+++++

Introit: Christ our Paschal Lamb - John Sheppard

Book of Common Prayer p.56: Evensong proper begins

Psalm 22 vs.1-22

First Lesson: Isaiah ch.5 vs.1-7

Office Hymn: 99 Ride on! ride on in majesty
(tune: Winchester New)

57 MAGNIFICAT (climax of the order)

Second Lesson: S. Mark ch.12 vs 1-12

- 59 Nunc Dimittis
- 60 The Creed
- 61 Versicles and Responses
- Collect of the Day
- 61 Final Collects

Anthem: Know ye not - Tomkins

62 State Prayers

Hymn: 98 All glory, laud and honour
(tune: St Theodulph)

The Blessing

A CONCERT FOR ST. GEORGE'S DAY.

ST. ANDREW BY THE WARDROBE APRIL 23RD 1996

ENGLISH CHAMBER CHOIR

ENGLAND AND SAINT GEORGE. Words and Music.

The Agincourt Song 15th Century, arr. Geoffrey Shaw	The Choir
St George's Cross Rosemary Sutcliffe	Jay Venn
Fairest Isle Henry Purcell	Fiona Weir Francis Bassett
Spring Edmund Spencer.	Peter Best

ENGLISH OBSESSIONS

English Country Garden Percy Grainger/Jay Venn	Jay Venn Karen Bloomfield Roger Carpenter, Keith Wallace
The Rolling English Road G.K. Chesterson	David Sampson
The Society of British Bedstead Men Flanders and Swann	Rob Scales, Roger Carpenter
Hunters Moon Gilbert Vinter	Robin Whitehouse
The Roast Beef of Old England Richard Leveridge	Margaret Jackson-Roberts
Foggy Day in London George Gershwin	Sabina Schildknecht Francis Bassett

BACK TO SAINT GEORGE

George. Saint
Brewer's Dictionary of phrase and Fable

Kay Wood

Too Tired
Keith Wallace

Julia Singer, Keith Wallace

The Play of Saint George
Rosemary Sutcliffe

Rob Scales

ENGLAND AND NOSTALGIA

The English Rose
Edward German

Guy Protheroe
Anne Manley

The Yeomen of England
Edward German

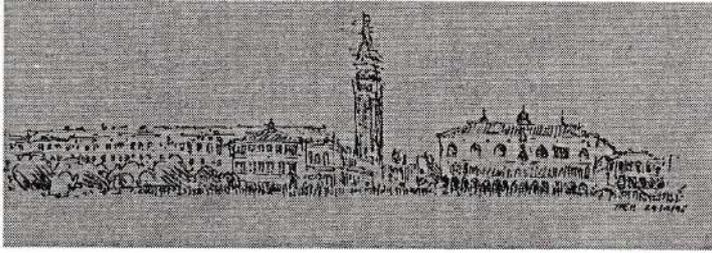
Ken Wharfe Roger
Carpenter and Choir.

Jerusalem
Blake/Parry

All

JERUSALEM

- 1** AND did those feet in ancient time
Walk upon England's mountains green
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark satanic mills?
- 2** Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.



Monteverdi at Beaufort House
Saturday 11th May 1996 at 7pm

Altri Canti
(Songs of Love and War – Books VII and VIII)
English Chamber Choir/English Players

Richards Butler is delighted
to be able to host a concert of
some of the Composer's most sparkling Madrigals

The Music

Monteverdi was one of the inventors of opera and a composer of stunning and complex church music. This will be different. These are short pieces, Madrigals, written to entertain – and be sung by – the Italian nobility and merchants in the early 1600s.

Singers and instrumentalists perform from high or low opposing galleries and the choir divides into 6, 7 or 8 parts in different works.

Period instruments and a dramatic setting in the upper atrium at Beaufort House will recreate Monteverdi's subtle, stereophonic effects.

Sketch by Tessa Henderson

The Orchestra

Playing on period instruments including, here, viola da gamba, violone and theorbo, the English Players have achieved an enviable reputation in recent years in the sensitive interpretation of Baroque and early music.

The Choir

The English Chamber Choir is one of the best known chamber choirs in the country, performing regularly in major venues in London and other centres. Fulfilling 30 or 40 engagements a year, it has also recorded music for CDs and film scores.

The Conductor

Guy Protheroe is one of the capital's most versatile Conductors, well known in both classical and commercial music circles.

Clifford Bartlet

The musicians are honoured that Clifford Bartlet will be participating in this performance as a continuo player. He is Britain's leading authority on the interpretation of music of Monteverdi's period and has edited the score that will be used in the performance.

The Hosts

The concert is hosted by and sponsored by international law firm Richards Butler in our head office. Enjoying a strong national and global reputation, it has offices and correspondents around the world.

Tickets

Tickets are available for £18 from Amanda Corpe at Richards Butler. Out of each ticket sold a donation of £4 will be made to the selected charity...

The Charity

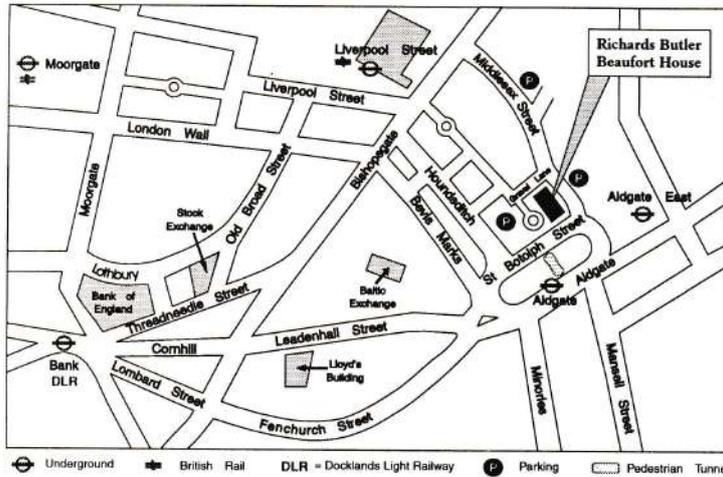
... is Counsel and Care, the leading national advice service for older people, their carers, families and friends.

It campaigns to improve the quality of life and opportunities available to all older people through its advice, research, conferences and publications.

The Charity's team of advice workers respond with free immediate help to around 20,000 enquiries a year. It may help in, say, getting help at home, claiming all the benefits to which an older person is entitled, or finding a suitable care home.

The Evening

The performance commences at 7.00 pm and is likely to last for around 80 minutes without an interval. It will be followed by Drinks and Canapés in Beaufort House's Dome Room.



RICHARDS BUTLER
 Beaufort House
 15 St Botolph St
 London EC3A 7EE
 Tel: 0171 247 6555
 Fax: 0171 247 5091

Our office is on the Aldgate one-way system in St Botolph Street. Pedestrian access is from St Botolph Street or Gravel Lane. Vehicle access is via Gravel Lane.

CAR PARKING

We can offer spaces for about 60 cars within and outside Beaufort House. If no spaces are available, there are public car parks in Middlesex Street and next to our building in St Botolph Street. Parking restrictions apply in surrounding streets.

UNDERGROUND

Liverpool Street (Central, Circle and Metropolitan lines) Aldgate (Circle) and Aldgate East (District) stations are a few minutes' walk from the office. Moorgate station (Northern, Circle and Metropolitan lines) is about 10 minutes walk away, as is Bank station (which serves six lines).

AIRPORTS

London Heathrow Airport is an hour away by underground and London City Airport is just 30 minutes away by shuttle bus from Liverpool Street. From London Gatwick take a train to London Victoria and then by Circle/District Line to Aldgate or Aldgate East.

LONDON • PARIS • BRUSSELS • ABU DHABI • HONG KONG • SÃO PAULO • WARSAW

RICHARDS BUTLER

INTERNATIONAL LAW FIRM



Monteverdi at Beaufort House

**Songs of Love and War
(Madrigals Books VII and VIII)**

Saturday 11th May 1996 at 7pm

**English Chamber Choir
English Players
Guy Protheroe
conductor**

Monteverdi and the Madrigal

The Madrigal began life in 14th-century Italy as a verse form, consisting of two or three verses followed by a refrain. The name has two possible derivations: one from *Matricale* meaning a poem in the mother tongue; the other from *mandriale* as in *mandra* (= a flock), meaning 'pastoral song'. The latter is probably the more likely as early writers refer also to the *pastourelle* of the French troubadours. This first flourishing of the madrigal was, however, somewhat short-lived, being overtaken by the increasingly fashionable *ballata*, and for over a century it sank without trace. The verse form was revived, in a somewhat freer pattern, by the group of Italian poets led by Cardinal Bembo in the early 16th century who were seeking to re-invent a more up-market kind of courtly verse, and although it failed to achieve an immediate flowering of great poetry, it did provide considerable stimulus initially to Italian composers, and in particular their Flemish colleagues then working in Italy. They made no attempt to refer back to the musical language of the earlier madrigals which were now forgotten, but instead developed a new style which often closely paralleled that of contemporary sacred motets. These madrigals were usually written for between four and six voice-parts (five being the most common of all), to be sung unaccompanied, in a polyphonic style often rich in imitation and, latterly, containing much specific word-painting and other colouristic effects. Most of the famous composers of the time working in Italy wrote madrigals, including Palestrina, Lassus, and Gabrieli, and the next generation (flourishing between 1580 and 1620) saw the epitome of the expressive style in the courtly works of Marenzio and Gesualdo. The style was also most successfully exported to England, where a collection of Italian pieces, *Musica Transalpina*, was published here with English translations in 1588. The turn of the century saw many revolutionary developments in musical language, among them the invention of opera, which came about in Florence and brought with it radical new methods of word-setting – especially recitative, where the music follows the natural rhythm of the spoken word – and a new emphasis on the solo voice as opposed to a consort or group of singers. There were also parallel developments in instrumental writing, and it is from this time that the pre-eminence of the violin family can be seen to grow.

Monteverdi wrote madrigals throughout his career, from the mid-1580s to the late 1630s; altogether nine books were published, together with a few other individual pieces and smaller collections. Tonight's programme is drawn mainly from Book VIII, with a brief nod in the direction of Books VII and IX. This is music published during the 1630s (with the exception of *Il mio bene* which appeared posthumously), although recent scholarship points towards several of the pieces being composed a few years earlier. In any event, these madrigals are rather different animals from the familiar English Elizabethan ones which are still on occasion sung informally around the table after dinner. All have instrumental accompaniment, at least in the form of a lute or keyboard and in some cases sparkling writing for upper strings as well; solo voices contrast with fuller sections (although it must be admitted that Monteverdi is unlikely to have had a body of singers the size of the ECC at his disposal!); and although some settings work strophically (i.e. the same music repeated for each verse) there are many changes of mood and tempo within individual pieces.

Tempo la cetra comes from Book VII and is an appropriate choice to open the programme as it contains a short overture which, after the singer has tuned his lyre and his voice, is extended into a dance. Perhaps it was originally intended as a prologue to a play or some other entertainment, and indeed it closely resembles the prologue to *Orfeo* in its expressive style. Book VII also includes a number of duets, among them the popular *Chiome d'oro*: violins and voices alternate in a progressively more ornamented and varied sequence of some five verses. Like many even more familiar composers (Bach and Handel spring to mind), Monteverdi was not averse to plagiarising his own compositions, including switching from a sacred to a secular context or vice versa. Many listeners may recognise in the outlines of *Chiome d'oro* the even more familiar motet *Beatus vir*.

Between Books VII and VIII, Monteverdi published a collection of *Scherzi Musicali*, which also contains a particularly fine duet *Zefiro Torna*. This is a chaconne: a two-bar pattern is repeated in the bass over and over again while the voices weave an elaborate counterpoint of differing phrase lengths above. It is the first vocal example of a technique which was to be exploited for at least a couple of centuries – perhaps the most famous example being Dido's lament in Purcell's *Dido and Aeneas*.

Monteverdi's Eighth Book of Madrigals was something of a grand, retrospective collection; it was divided into two parts: *Canti guerrieri* and *Canti amorosi* - hence its subtitle *Songs of Love and War*. It is worth noting at this point that titles can be misleading: *Altri canti di Marte* means 'Songs against war' and hence talks about songs of Love; similarly *Altri canti d'amor* talks about war. 16th and 17th century verse is full of such contradictions: both here and in English Elizabethan madrigals the concepts of 'coming' and 'dying' are interchangeable. The *Altri canti*, together with *Ardo avampo* and *Hor che'l ciel e la terra*, show Monteverdi at his most virtuosic in terms of word-painting: there is no mistaking the sounds of battle or the frantic priming of fire engines. Another recurrent theme is that of 'two beautiful eyes' (*Due belli occhi*), which crops up in no fewer than four pieces in tonight's performance. Book VIII also includes the *Ballo delle ingrato*, which dates back to 1608 when Monteverdi was still in Mantua, but was later revised for a performance in Vienna. Its instrumental interludes serve tonight to form an interlude in the sequence of vocal items, as does the one piece in tonight's programme not by Monteverdi: Biagio Marini was a younger contemporary, and one of the earliest Italian violin virtuosos. He also spent some time as a violinist at St Mark's Venice. This Echo Sonata for three violins was published in the late 1620s and is thus contemporaneous with the rest of tonight's programme.

Like its 14th century forbears, the later madrigal was not immune to French influence. Both *Chi vol haver felice* and *Vago augelletto* adopt metrical speech patterns rather than following the speech rhythms of the Italian, and both also alternate solo voices and chorus in a manner already familiar in France around 1600. Indeed, *Vago augelletto* is a natural development of the duets like *Chiome d'oro* from Book VII. Such exchanges are, however, taken a step further by Monteverdi in the *Lamento della ninfa*. Here the soprano's song, over a repeating four-note bass similar to that of *Zefiro torna*, is framed by an introduction and conclusion for three male observers, who also underpin her lament, emphasising its dissonances. Monteverdi further distances his heroine by instructing her to observe tempo rubato (i.e. freer rhythm), while the men keep in strict time.

Book IX was published after Monteverdi's death in 1643, and about a third of it contains music which had already been published elsewhere. The remaining pieces are largely trios dating once again from the 1620s and written in a lighter, fashionable style of the times. *Il mio bene* comes from this collection.

Monteverdi was the last great composer to use and develop the madrigal as we know it. By his death, trends in musical performance across Europe were changing fast. The first public opera-house opened in Venice in 1637, and although aristocratic patronage was to remain an important foundation of European musical life for several centuries, composers now found their music increasingly geared towards the public domain. Monteverdi himself completed two of his most famous operas *The Coronation of Poppea* and *The Return of Ulysses* in the early 1640s, long after the madrigals performed this evening. But no music develops in a vacuum; the dramatic characteristics with which these pieces are endowed in many respects pave the way for the fully-fledged theatrical works which were to follow.

Ann Manly

Tonight's performance is being recorded. We ask your co-operation in keeping extraneous noise to a minimum. Please ensure that any digital watch alarms or mobile phones are switched off. Thank you.

Tempro la cetra

Ashley Catling *tenor*

Tempro la cetra e per cantar gli honori
Di Marte alzo tal hor lo stil e i carmi;
Ma in van la tento e impossibil parmi
Ch'ella gia mai risoni altro ch'amore.

Così pur tra l'arene e pur tra fiori
Not'amorose Amor torn'a dettarmi
Ne vol ch'io prend'ancor a cantar d'armi
Se non di quelle ond'egl'impiega i cori.

Hor l'humil plettro e i rozzi accenti indegni
Musa qual di anci accorda in fin ch'al canto
De la tromba sublime il Ciel ti degni.

Riede al teneri scherzi e dolce in tanto
lo Dio guerrier temprando i ferì segni
In grembo a Cithere dorm' al tuo canto.

Giambattista Marino

I tune my lyre and, to sing the honour
of Mars, now take up my pen and verse;
but in vain I sound it and it cannot
resound other than from love.

Thus among sand or among the flowers
Love comes to dictate his amorous notes;
he does not wish me to sing of arms
apart from of those which strike into hearts.

Now, Muse, tune my humble plectrum and rough
unworthy voice, until heaven thinks you
worthy of the sound of the sublime trumpet.

The warrior God returns to his tender caresses,
and meanwhile, tempering his wild signs,
in Cytherea's lap sleeps to your song.

Altri canti di Marte

Tim Colborn *bass*

Altri canti di Marte e di sua schiera,
Gl'arditi assalti e l'honorate imprese,
Le sanguigne vittorie e le contese,
I trionfi di morte horrida e fera.

Io canto, Amor, di questa tua guerriera,
Quant'hebbi a sostener mortali offese,
Come un guardo mi vinse, un crin mi prese:

Historia miserabile ma vera.

Due belli occhi fur l'armi onde trafita
Giacque e di sangue invece amaro pianto
Sparse lunga stagion l'anima afflitta.

Tu per lo cui valor la plama e'l vanto
Hebbe di me la mia nemica invitta
Se desti morte al cor, dà vita al canto.

Let others sing of Mars and his host,
brave assaults and honoured feats,
bloody victories and contests,
the triumphs of horrible, cruel death.

I sing, Love, of this your warrior-maid,
of the mortal wounds I have to endure,
how a look overcame me, a head of hair ensnared me:
a sad story, but a true one.

Two beautiful eyes were the weapons which pierced
and prostrated my afflicted soul,
which long shed blood instead of bitter tears.

You, through whose valour my unconquered enemy
took from me the palm and the glory,
if you gave death to my heart, give life to my song.

Chi vol haver felice

Adele Stevenson *soprano*

Chi vol haver felice e lieto il core
non segua il crudo Amore,
quel lusinghier ch'ancide
quando più scherza e ride,
ma tema di beltà, di leggiadria
l'aura fallace e ria.
Al pregar non risponda, alla promessa
non creda, e se s'appressa,
fugga pur, che baleno è quel ch'alletta,

nè mai baleno Amor se non saetta.

Giovanni Battista Guarini

Whoever wishes to have a happy, joyful heart,
let him not be a follower of cruel Love,
that flatterer who kills
when most he jokes and laughs;
but let him fear the deluding, wicked aura
of beauty, of comeliness.
Let him not reply to its entreaties, in its promises
let him not believe, and if it comes near
let him surely flee, for that allurement is a lightning
flash,
and Love never sends the lightning without the
thunderbolt.

Entrata from Ballo delle ingrate

Lamento della ninfa

Penny Edgerton *soprano*

Ashley Catling, Jonathan Clucas *tenors* · Tim Colborn *bass*

Non havea Febo ancora
Recato al mondo il di
Ch'una donzella fuora
Del proprio albergo uscì.

Sul pallidetto volto
Scorgea se il suo dolor.
Spesso gli venia sciolto
Un gran sospir dal cor.

Si calpestando fiori
Errave hor qua, hor là,
I suoi perduti amori
Così piangendo va.

Amor dicea, il ciel
Mirando, il piè fermò;
Dove, dov'è la fè
Ch'el traditor giurò?

Fa che ritorni il mio
Amor com'ei pur fu.
O tu m'ancidi ch'io
Non mi tormenti più.

Miserella, ah più no, no;
Tanto gel soffrir non può.

Non vo' più ch'ei sospiri
Se non lontan da me.
No, no, ch'ei martiri
Più non dirammi affè.

Perchè di lui mi struggo
Tutt'orgoglioso sta.
Che si, che si se'l fuggo
Ancor mi pregherà.

Se ciglio ha più sereno
Coi che'l mio non è,
Già non rinchioda in seno
Amor si bella fè.

Ne mai si dolci baci
Da quella bocca havrai
Ne più soavi ah taci
che troppo il sà.

Si tra sdegnosi pianti
Spargea le voci al ciel;
Così ne' cori amanti
Mesce Amor fiamma e gel.

The sun had not yet
returned day to the world
when a young girl came forth
from her house.

On her pale face
could be seen her grief.
Often she let loose
a great sigh from her heart.

So, treading on the flowers
she wandered now here, now there,
lamenting thus
her lost love.

O Love, she said, gazing
at the sky, her feet still;
Where, O where is the faith
which that traitor swore?

Make my love return
as he was before.
Or kill me so that I
do not torment myself any longer.

Wretched girl, ah, no more, no;
no longer can she bear such coldness.

I do not want him to sigh any more
unless he is far from me.
No, I no longer wish to say
that I am afflicted with sorrow.

Because I melt away for him,
he is so proud.
But if, but if I run away
he will again beseech me.

If that other girl
has a more serene brow than mine,
yet Love, you have not put in her breast
so fine a faith as mine.

Never again will you have such sweet
kisses from that mouth,
never again... ah, silence,
for too well you know this.

Thus with angry complaints
she scattered her words to heaven;
thus in lovers' hearts
love mixes flames and frost.

Ottavio Rinuccini

Vago augelletto

Gro Salter, Sabine Schildknecht *sopranos* · Jay Venn *alto*
Jonathan Clucas, Peter Adderley, David Sampson *tenors* · Ben Warren, Peter Best *baritones*

Vago augelletto che cantando vai
Ovver piangendo il tuo tempo passato,
Vedendoti la notte e'1 verno a lato
E'1 di dopo le spalle e i mesi gai;
Si come i tuoi gravosi affanni sai
Cosi sapessi il mio simile stato,
Verresti in grembo a questo sconsolato
A partir seco i dolorosi guai.

Little wandering bird, you who go singing
or weeping for your past,
seeing night and winter at your side
and the day and happy months behind you –
if, as you are aware of your heavy troubles,
you also knew the like state I am in,
you would come to my unconsolated breast
to share its grievous troubles.

Altri canti d'Amor

Jay Venn, Margaret Jackson-Roberts *altos* · Jonathan Clucas *tenor* · Ken Wharfe *bass*

Altri canti d'Amor, tenero arciero,
i dolci vezzi e i sospirati baci,
narri gli sdegni le bramate paci

quand'unisce due alme un sol pensiero.
Di Marte io canto furibondo e fiero
i duri incontri e le battaglie audaci.
Strider le spade e bombeggiar le faci
fo nel mio canto bellicoso e fiero.

Tu cui tessuta han di cesareo alloro
la corona immortal Marte e Bellona
gradisci il verde ancor novo lavoro,
che mentre guerra canta e guerra sona,

oh gran Fernando, l'orgoglioso choro
del tuo sommo valor cante e ragiona.

Let others sing about the tender archer
Love's sweet charms and sighed-for kisses,
let them recount the quarrels and the longed-for
reconciliations

when two souls are united by a single thought.
I sing of furious and fierce Mars's
harsh clashes and bold battles.
In my warlike and fierce song I let
swords clatter and bombs explode.

You for whom an immortal wreath of imperial laurel
has been plaited by Mars and Bellona,
accept this fresh, still new work,
for while war is the theme of the singers and
musicians,

O great Ferdinand, this proud chorus
is singing and discoursing of your matchless valor.

Chiome d'oro

Ann Manly, Harriet Jay *sopranos*

Chiome d'oro bel tesoro,
Tu mi legghi in mille modi
Se t'annodi seti snodi.

Candidette perle elette
Se le rose che coprite
Discoprite mi ferite.

Vive stelle che si belle
E si vaghe risplendete
Se ridete m'ancidete.

Preziose amorse,
Coraline labbramate
Se parlate mi beate.

O bel nodo per cui godò!
O soave uscir di vita!
O gradita mia ferita!

Golden tresses, fair treasure,
you bind me in a thousand ways,
whether knotted or flowing free.

Small white well-chosen pearls,
when the roses that hid you
uncover you, you wound me.

Bright stars which shine
so fine and fair,
when you laugh you kill me.

Previous, loving,
beloved coral lips,
when you speak I am happy.

O dear bonds which make me happy!
O sweet loss of life!
O my pleasing wound!

Ardo avvampo

Ashley Catling, Jonathan Clucas *tenors*

Ardo avvampo, mi struggo, ardo: accorrete,
vicini, amici, all'infiammato loco;
al ladro, al ladro, al tradimento, al foco!
Scale, accette, martelli, acqua prendete,
e voi, torri sacrate, anco tacete?
Su bronzi, su, ch'io dal gridar son roco,
dite il periglio altrui non lieve o poco,
e degl'incendi miei pietà chiedete.

Son due belli occhi il ladro, e seco Amore
l'incendiario che l'inique faci
dentro la rocca m'avvento del core.
Ecco i rimedi omai vani e fallaci.
Mi dice ogn'un, "Per sì beato ardore
lascia che'l cor s'incinerisca e taci."

I burn, I blaze, I am consumed, I burn: come running,
neighbours and friends, to the site of the blaze —
stop, thief! stop, thief! Treachery! Fire!
Take ladders, hatchets, hammers, water —
and you, church towers, are you still silent?
Come, bells, come, for I am hoarse with shouting,
proclaim this peril, not slight or small, to others,
and request pity for my burning home.

Two beautiful eyes are the thief and, with them, Love
is the arsonist who hurled the evil torches
inside the citadel of my heart.
By now all cure is in vain and deceptive.
Everyone tells me, "Such burning is so blissful,
allow your heart to burn to ashes, and be silent."

O mio bene

Ashley Catling, Jonathan Clucas *tenors* · Tim Colborn *bass*

O mio bene, o mia vita
Non mi far più languire,
Non mi negar aita,
Ch'io mi sento morire.
Non più guerra d'amore,
No, no, mio core.

O belli occhi, a bei rai,
Non più penare,
Non mi date più guai,
Ch'io mi sento mancare.
Non più guerra di pene,
No, no, mio bene.

O mio core, o mia face,
Non m'esser più crudele,
Non mi negar più pace,
Perch'io ti son fedele.
Non più guerra di noia,
No, no, mia gioia.

O my sweetheart, O my life,
Don't make me languish more,
Don't deny me succour,
For I feel that I am dying.
Let there be no more war of love,
No, no my heart.

O beautiful, O shining eyes,
Don't torment more,
Don't give me more misfortunes,
For I feel that I am fading.
Let there be no more war of suffering,
No, no my sweetheart.

O my heart, O my light,
Don't be cruel to me any more,
Don't continue to deny me peace,
For I am true to you.
Let there be no more war of troubles,
No, no, my joy.

Marini: Sonata in ecco

Zefiro torna

Ann Manly, Ruth Stevenson *sopranos*

Zefiro torna e di soavi accenti
l'aer fa grato e'l piè discioglie a l'onde,
e mormorando tra le verdi fronde
fa danzare al bel suon sul prato i fiori.

Inghirlandato il crin, Fillide e Clori
note tempran d'amor care e gioconde,
e da monti e da valli ime e profonde
raddoppian l'armonia gli antri canori.

Sorge più vaga in ciel l'aurora, e 'l sole
sparge più lucid'or; più puro argento
fregia di Teti il bel cerulei manto.

Sol io per selve abbandonate e sole
l'ardor di due begli occhi e 'l mio tormento
come vuol mia ventura or piango or canto.

Ottavio Rinuccini

The zephyr* returns and with sweet accents
makes the air pleasing and melts the frozen waters,
and murmuring through the green branches
makes the flowers of the meadow dance to its beautiful
sound.

Their hair garlanded, Phyllis and Cloris
tune their songs to dear and joyful love,
and from the hills and valleys low and deep
the sonorous caverns join the harmony.

Dawn breaks more beautiful in the sky, and the sun
scatters more golden beams of light; purer silver
hems the azure mantle of Thetis [the sea].

Only I abandoned and alone in the wood
now lament, now sing of the two fair eyes
and my torment as my fortune decrees.

*Zephyr = gentle west wind

Hor che'l ciel e la terra

Rachel Haywood, Ruth Stevenson *sopranos* · Siân Mexsom *alto*
Ashley Catling, Jonathan Clucas *tenors*

Hor che'l ciel e la terra e'l vento tace
e le fere e gli augelli il sonno affrena,
Notte il carro stellato in giro mena
e nel suo letto il mar senz'onda giace,
veglio, penso, ardo, piango e chi mi sface

sempre m'è innanzi per mia dolce pena,
Guerra è il mio stato, di'ira e di duol piena,
e sol di lei pensando ho qualche pace.

Così sol d'una chiara fonte viva
move il dolce e l'amaro ond'io mi pasco.
Una man sola mi risana e punge.
E perchè il mio martir non giunga a riva,
mille volte il di moro e mille nasco,
tanto dalla salute mia son lunge.

Francesco Petrarca

Now that sky, earth and wind are silent
and sleep immobilizes beasts and birds,
while night circles in her starry chariot
and the sea lies waveless in its bed,
I am awake, I think, I burn, I weep, and she that
undoes me
is always before me to my sweet sorrow.
War is my condition, full of anger and grief,
and only when thinking of her do I find some peace.

Thus from a single bright and living fountain
arise the sweet and bitter on which I feed.
One hand alone cures me and stabs me.
And, so that my torture may never end,
a thousand times daily I die, a thousand I am born,
so distant am I from my salvation.

English Chamber Choir

The English Chamber Choir is currently one of the busiest of London's smaller choirs. It appears regularly in all the major London venues, in City churches and country houses as well as on television. It performs with a number of ensembles and orchestras, and has given Christmas concerts with several of Britain's leading military bands. It visits festivals and music societies across the country and in Europe in addition to promoting its own annual season of concerts in London.

The Choir prides itself on its particularly varied repertoire and concert schedule. Together with its conductor, Guy Protheroe, it has a long association with commercial music-making, dating back to the original concert performances at the Rainbow Theatre of *Tommy* (now playing in the West End); more recently it has worked frequently with Vangelis (including the soundtrack to Ridley Scott's Columbus film *1492*) and Barrington Pheloung, with whom it recorded anthems from the 1953 Coronation Service for the CD release of his music to the Yorkshire Television documentary *Days of Majesty*. Having featured on the soundtrack of the smash-hit French film *Les Visiteurs*, the Choir is currently working with French composer Eric Levi on a new album.

In the concert hall the Choir continues to expand its own concert promotions, which focus on the real heart of its repertoire – choral music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players, presenting, most of the baroque and classical choral/orchestral repertoire (Handel *Dixit Dominus* and *Messiah*, Bach Mass in B minor and both Passions, a series of Haydn Masses, Mozart *Requiem* and Monteverdi *Vespers* to name but a few), expanding on occasion to larger-scale works including Stravinsky *Symphony of Psalms* and Elgar *The Music Makers*. For unaccompanied performances it has particularly favoured the rich late-romantic music of the early twentieth century: its repertoire currently includes Richard Strauss *Hymne* and *Der Abend*, Schoenberg *Friede auf Erden*, and Bax *Mater ora filium*, as well as plenty of Poulenc and Britten. Last year it celebrated Purcell's tercentenary with a programme of anthems in London and Belgium.

It is a great pleasure for the ECC to return this evening to Beaufort House and we are delighted that Richards Butler continues to support the Choir in this way. This season we also welcome a further sponsor, JSS Jackson-Stops, whose support is matched under ABSA's Pairing Scheme, and who will be hosting the forthcoming performance of Elgar's *Dream of Gerontius* at the Chelsea Festival on 8 June. Meanwhile, in a few days time, members of the Choir will be performing the short-listed entries for the Keith Wallace composition prize at the Guildhall School of Music and Drama. In July the Choir embarks on a trip along the Thames valley, appearing in Marlow and Lechlade, and, closer to home, will sing in St Mary's Islington to commemorate Richard Cloudesley, benefactor of the area in the early 16th century. Next season the ECC celebrates its 25th anniversary; plans include a reunion concert in London and a visit to France. If you would like to be kept informed of the Choir's future activities, please contact Ann Manly, ECC, 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944 Fax: 0171 289 9081.

Guy Protheroe

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from most periods and styles in his roles as conductor, artistic director and writer. He was a chorister at Canterbury Cathedral, studied bassoon at the Guildhall and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, touring in Europe and the USA, broadcasting in many countries and making several recordings, including Jonathan Harvey's *Bhakti* (a Sunday Times Pick of the Year) and a CD of ensemble works by Iannis Xenakis (awarded the Preis der Deutschen Schallplattenkritik). He has worked with a wide variety of orchestras, choruses and ensembles including the Academy of Ancient Music, BBC Singers, Chelsea Opera Group, Greek National Opera Chorus, Royal Choral Society, Ulster Orchestra, and the Xenakis Ensemble (Holland).

He is equally at home in the sphere of commercial music, with numerous credits as composer, arranger and musical director of television and radio commercials, recordings and live concerts with many international artists including Rick Wakeman, John Anderson, Black Sabbath, George Martin, and in particular Vangelis, with whom he has worked closely on many projects. He has conducted a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both on live television. He collaborated with the French composer Erik Levi on music for *Les Visiteurs*, and can also be heard on the soundtracks of *1492*, *The Plague* and *Nostradamus* – in each case as a monk intoning plainsong.

Traders & Bankers — How Times Don't Change

For centuries Venice – for whose merchant princes Monteverdi composed and performed – was the trading city of Europe.

La Serenissima, as it was proudly known, had the position, the know-how and the capital. Northwards through its docks flowed the spices and silks of China, India and Arabia. Return cargoes of cloth and other manufactured goods from Flanders, Britain and Central Europe completed the cycle.

International trade has moved on from Venice to more vigorous trading centres today, but serving the needs of modern international business has been at the heart of Richards Butler's practice for the last 75 years.

Today's lawyer may still be consulted about a shipment of essential oils from the Far East, but the next fax may concern a contract about aviation fuel.

A Venetian shipmaster would not be surprised to learn of the trade of soya beans from the States to Rotterdam, or wheat from America to South Africa; and he would be quite familiar with the legal problems caused to trading partners by strikes, civil unrest and government prohibition – regular fare for today's lawyer at Richards Butler.

"Bills of exchange" – of 30, 60 or 90 days maturity – still regularly feature in European trade, and the legal rules have barely changed in centuries. Rather more sophisticated nowadays are the "documentary credits" that assure due payment in cross-frontier trade, but even here our Venetian merchant of the 1600s would recognise the underlying principles of mutual trust and legal certainty.

A Full-Service Law Firm

With five overseas offices and twelve operating departments in the London office, the activities of one of the largest law firms in Europe beggar description. Originally specialising in international trade and shipping, Richards Butler's practice quickly extended organically into insurance, banking, corporate finance, media, investment funds and commodities. Specialist niches opened up along the way such as aircraft finance, pension funds, admiralty (shipwreck) and charities: and all rounded off by solid litigation, tax and property expertise.

With an internal education programme that would be the envy of many university law faculties, young lawyers at Richards Butler quickly become experienced and proficient advisers in their chosen specialities.

Members of the firm play a full part in professional and public developments affecting the law in their fields. Indeed one partner, Diana Faber, is a Law Commissioner – this is the government body spearheading general law reform - where she specialises in commercial law. A second partner, Colin Bamford, is currently Chief Executive of the Financial Law Panel, the specialist agency charged with identifying and rectifying critical areas of legal uncertainty affecting the financial services sector.

Post-Concert Refreshments

Drinks and canapés will be served after the concert in Richards Butler's Dome Room. Take the lift to the 11th floor and follow the signs. All are welcome.



What did Monteverdi know about War?

Not a lot. When he was 25 his employer, Duke Vincenzo of Mantua, was summoned by the Emperor Rudolph to assist in his war against the Turks who were flooding into Eastern Europe. The Duke took Monteverdi and five court musicians to war with him, crossing the Alps to Innsbruck, Prague and Vienna. After assaulting just one castle in Hungary the Duke prudently retired with his army to Mantua. 46 years later, at 71, Monteverdi recreated the excitement of battle in his *Madrigali Guerrieri*.

What did he know about Love?

Not much more. He married a work colleague when he was 32. He was the second in charge of the Duke of Mantua's music and she, Claudia Attaneo, was a court singer with him. She carried on working and died eight years later. Monteverdi did not remarry and later became a priest.

Trouble with the Law

Monteverdi's son Massimiliano, a Doctor of Medicine, was arrested for having read a book prohibited by the Holy Office. He had been told by the book's owner that it was only about medicine and astrology. The Inquisitor was prepared to allow him out on bail for 100 ducats – found by his frantic father. It took six months before the son was found innocent.

Arrears of Pension

When Monteverdi left Mantua for Venice, Duke Vincenzo kindly offered him a small pension. After the Duke's death the money was not continued. Monteverdi, always prickly about money and honour, asked the Court Chancellor, Striggio, to intervene with the Duchess. This tactic had no success and Monteverdi then dedicated Book VII of his madrigals to the Duchess – either to remind her of the pension, or to re-ingratiate himself. There is no record that the pension was restored, though Monteverdi continued to receive the occasional paid commission from the Court of Mantua.

English Chamber Choir

soprano

Janet Adderley
Margaret Allen
Fiona Charman
Penny Edgerton
Lorraine Harper
Rachel Haywood
Tessa Henderson
Jocey Hurdall
Harriet Jay
Ann Manly
Diana Maynard
Sharon Parr
Gro Salter
Sabine
Schildknecht
Adele Stevenson
Ruth Stevenson
Wendy Steyn
Rachel Warren
Fiona Weir
Kay Wood

alto

Charlotte Blenkin
Karen Bloomfield
Maureen Connett
Denise Davies
Sue Furnell
Anne Howeson
Tomoko Ikeda
Siân Mexsom
Julia Singer
Jay Venn
David Wheeler

tenor

Peter Adderley
Francis Bassett
Roger Carpenter
Nigel Horder
Margaret Jackson-
Roberts
David Sampson
Rob Scales

bass

Peter Best
Tim Colborn
Jeremy Hughes
Tomoyuki Ikeda
David Jordan
Gavin King-Smith
Keith Searle
Phil Smith
Neil Thornton
Noel Venn
Keith Wallace
Ben Warren
Matthew Watts
Ken Wharfe

English Players

Violins

Pauline Nobes
Jane Gillie

Violas

Rachel Byrt
Katherine
McGillivray

Bass Violin

Emma Skeaping

Theorbo

Casia Elsner

Harpichord

Clifford Bartlett

Management

Ann Manly
8 Alma Square
London NW8 9QD
Tel: 0171 286 3944
Fax: 0171 289 9081

Acknowledgements

The English Chamber Choir would like to thank:

Keith Wallace and all the staff at Richards Butler who have worked to make this evening a success
Clifford Bartlett for his assistance in compiling the programme, providing much of the music and advising on many practical aspects of its performance
Peter Best for guiding the Choir through the meaning and pronunciation of the Italian texts, coaching in rehearsals and assisting with the printed texts in this programme
The Revd John Paul of St Andrew's by the Wardrobe for our rehearsal space
Simon Weir of the Classical Recording Company
Tessa Henderson for her drawings of Venice

The English Chamber Choir is a registered charity no: 269245

PROGRAMME

WALLACE COMPETITION with English Chamber Choir

Director: Guy Protheroe

16 May 1996

Music Hall

A new competition for the composition of *a capella* choral works, generously donated by Keith Wallace.

Adjudicator: Terry Edwards

Winter Pastoral 1st

Julia Gomelskaya
Texts from Boris Pasternak

These Ruinous Stones

Paul Holland
Texts from Walter de la Mare and
Introits from the Mass of the Dead

- 1) Here lies - how sad that he is no more seen
- 2) O onlie one, farewell
- 3) The Taciturn

Amergin

Matthew Andrews
anonymous text

A nocturne 2nd

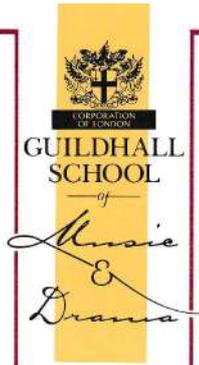
Matthew Wallace
texts by Wilfred Scawen Blunt

A whisper

Texts and music by Marina Kovacevick

Ye shall have a song 3rd

Julian Bond
Text from Isaiah 30:29



PRINCIPAL:

IAN HORSBRUGH FGSM FRCM HONRAM FRSAMDR FRNCM HONDMUS



BARBICAN, LONDON EC2Y 8DT
TELEPHONE 0171-628 2571
FAX 0171-256 9438

Guy.



CORPUS CHRISTI

6th June 1996

SOLEMN EUCHARIST

Intention: The Sacrament - Thanksgiving

Choir: The English Chamber Choir

+++++

Introit Hymn: 319 Lord, enthroned in heavenly splendour

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie Eleison
239 Collect for the Queen
Collect for the day
(*Sit*) Epistle: I Corinthians ch.11 v.23-29

Gradual:

(*Stand*) Gospel: S. John ch.6 vs 56-59

240 The Creed

Sermon: The Revd David Knight
(Hon. Assistant Priest - S. Mary's Woodford)

Offertory Hymn: 198 Hark the sound of holy voices

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

v. The Lord be with you. R. And with Thy Spirit

- 252 Sursum Corda - Sanctus - Benedictus
- 255 Prayer of Humble Access

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Anthem:

- 257 The Lord's Prayer
- 257 Prayer of Oblation
- 258 Prayer of Thanksgiving
- (Stand)* 259 The Gloria
- (Kneel)* 259 The Blessing

Post Communion Hymn: 169 Blessed city, heavenly Salem

(Kneel) Prayer before the Blessed Sacrament

(Remain kneeling) Hymn: In our day of thanksgiving

+++++

Once this hymn has finished, vest is put on celebrant, he turns west, a bell is rung and choir start "Gloria of My Saviour" etc.

SOLEMN PROCESSION OF THE BLESSED SACRAMENT

The Sacred Ministers and servers in attendance proceed to the west door for a Procession around the outside of the church. The congregation are invited to follow, singing hymns as on the service sheet.

Choir light their own candles and follow the congregation singing hymns in booklet.

THE FINAL CONCERT OF THE 1996 CHELSEA FESTIVAL

Sponsored by
JSS JACKSON-STOPS

The Dream of Gerontius

by
CARDINAL NEWMAN

set to music by
EDWARD ELGAR

JOHN MITCHINSON
tenor

MARGARET CABLE
mezzo-soprano

GRAEME BROADBENT
bass

ENGLISH CHAMBER CHOIR
ENGLISH PLAYERS
leader LEVINE ANDRADE

GUY PROTHEROE
conductor

ST LUKE'S CHURCH, SYDNEY STREET, LONDON SW3

SATURDAY 8TH JUNE 1996 AT 7.30PM

TICKETS: £12, £10

Chelsea Festival Ticket Hotline 01395 223 400
further information overleaf

 Jackson-Stops
& Staff



The Dream of Gerontius is widely regarded as Elgar's greatest choral work, and possibly the greatest English choral work of this century.

In 1994 the English Chamber Choir sang Elgar's *The Music Makers* in St Luke's Chelsea as the final concert of that year's Chelsea Festival. It is following on the success of that occasion that many of the same performers will be gathering on June 8th for this year's concert also devoted to Elgar.

Elgar's own roots were in the West Midlands, around Malvern (*Gerontius* was written for the nearby Birmingham Festival): conductor Guy Protheroe grew up in Worcester, where his family were for some time neighbours of the Elgars, and tenor soloist John Mitchinson today lives just over the Malverns in Herefordshire.

John Mitchinson has been acclaimed as the one of the greatest interpreters of the title role, both on the concert platform and on record. He is joined by Margaret Cable, who has also given many distinguished performances of Elgar (including the 1994 performance of *the Music Makers* mentioned above) and by Graeme Broadbent, who since his return from studying in Russia is fast establishing a reputation as one of the leading bass voices of his generation. The English Chamber Choir, which celebrates its 25th anniversary next year, is currently among one of the busiest London choirs of its size, with numerous recordings and concert performances.

The English Chamber Choir is delighted to announce its sponsorship by JSS Jackson-Stops (JSS (Professional Services) Ltd), London's premier property managers, and to acknowledge the consequent support of the National Heritage Arts Sponsorship Scheme administered by The Association for Business Sponsorship of the Arts.

To obtain tickets for the performance, either telephone the ticket hotline on 01395 223 400 or apply by post to Booking Manager, Chelsea Festival, PO Box 1, Lympstone, Devon EX8 5YW, enclosing your remittance and s.a.e. All seats are reserved: £12 seats are in the body of the church, £10 in the gallery. There is wheelchair access.

If you require any further information, you are also welcome to contact the English Chamber Choir management on 0171 286 3944. The English Chamber Choir is a registered charity No: 269245.

THE FINAL CONCERT OF THE 1996 CHELSEA FESTIVAL

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conductor

ST LUKE'S CHURCH, SYDNEY STREET, LONDON SW3

SATURDAY 8TH JUNE 1996 AT 7.30PM

 Jackson-Stops
& Staff



JSS (PROFESSIONAL SERVICES) LTD

JSS specialises in providing professional property services to private, commercial and Local Authority clients. Its principal trading activities are property management, building consultancy and general property-related consultancy.

The urban property management division of Jackson-Stops & Staff was founded in the early 1960s and its first management was a property belonging to the Cadogan Estate, for whom JSS still manage a substantial portfolio of properties. JSS's private sector portfolio now contains 3,000 units of management in approximately 150 buildings, managed on behalf of more than 100 different clients.

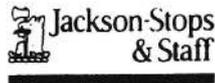
The Asset Management team supports the property management function by providing strategic advice on re-gearing, re-financing and development opportunities, as well as handling lease renewals and rent reviews. The division is also recognised as being specialists in residential Landlord & Tenant matters with a particular emphasis upon leasehold enfranchisement.

JSS Cardoe handles a wide range of survey and project work, ranging from small structural surveys and minor problem solving to the project management of substantial refurbishment programmes, alternations, building extensions, etc.

In the public sector, JSS Housing Management is contracted to manage 1,500 units for the London Borough of Wandsworth.

JSS (Professional Services) Ltd is an award winner under the Pairing Scheme (the National Heritage Arts Sponsorship Scheme) for its support of the English Chamber Choir. The Pairing Scheme is a Government Scheme managed by ABSA (Association for Business Sponsorship of the Arts).

Finally, on behalf of the Directors of JSS, we are delighted to be able to share with you, our valued clients and other friends of the Chelsea Festival, this prestigious event and trust that you will have a most enjoyable evening.



The Chelsea Festival is now in its 4th year and is an Arts and Community Festival taking place throughout Chelsea.

Patrons: Viscount Chelsea, the Rt Hon. Sir Nicholas Scott and the Mayor of Kensington and Chelsea

Executive Committee:
The Revd Derek Watson
Ian Frazer
Ian Curror
Councillor John Corbet-Singleton
Mrs Graham Franklin
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Henrietta Rose

Chelsea Festival Office
31 King's Road
London SW3 4RP
Tel: 0171 824 8219

In 1889 Elgar married Caroline Alice Roberts. She was some eight years his senior, being already forty – an age which in Victorian Society rendered spinsterhood a virtually irreversible state. The daughter of a General who died when she was only twelve, she followed custom by looking after her mother for many years, but on Lady Roberts' death in 1887 she inherited a small private income, foresook their Georgian country house for lodgings in Malvern and within a year had announced her engagement to Elgar. Her family were duly appalled; not only was she marrying a tradesman's son, but a music teacher with no prospects! But, as Michael Kennedy points out in his *Portrait of Elgar*, "Alice knew that the colt she had picked was a Derby winner" (a metaphor some of her relatives would have understood). During the 31 years of their marriage, until she pre-deceased her husband by some 14 years in 1920, she gave him her unflinching support and encouragement. Even before they married she encouraged him to leave his native Worcestershire and pursue a career in London. This meant loosening many ties, among them resigning his position as organist at St George's Roman Catholic Church in Worcester. As a wedding present, Father Knight of St George's gave the Elgars a copy of Cardinal Newman's poem *The Dream of Gerontius*, into which he had copied underlinings and markings made by General Gordon in the copy sent to him at Khartoum five years earlier.

Newman was born in 1801. Originally an Anglican, he became famous through his sermons in Oxford, at the University Church of St Mary, where he was vicar for fifteen years. During this time, through studies of the early church, and also through experiences in a visit to Rome, he became increasingly drawn towards the Roman Catholic faith, and founded the Oxford Movement. Later he renounced the Anglican creed and on another visit to Rome was ordained into the Catholic Church. He founded the Birmingham Oratory in 1848 and the London Oratory two years later, both on the model of the Oratory of St Philip Neri in Rome, where priests live in community under simple vows terminable at any time. (The Elgars were married in the London, now familiarly known as the Brompton, Oratory.)

Newman was a fine poet from his earliest days; he was also a good musician, and played the violin from the age of ten, and he was keenly aware of the emotional and spiritual power of music. He wrote of music in his sermon *Moral Consequences of Single Sins*: "Can it be that those mysterious stirrings of heart, and keen emotions,

and strange yearnings after we know not whence, should be wrought in us by what is unsubstantial, and comes and goes, and begins and ends in itself? It is not so, it cannot be. No; they have escaped from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound".

Newman's poem *The Dream of Gerontius* was written in a single night, after the death of a close friend; he wrote: "I have said what I saw... I have set down the dream as it came before the dreamer". And this 'Dream', which contains so much musicality within its text, was a natural vehicle for expression through music. For Elgar, a Catholic composer in search of an inspirational text, it was a gift from God. But it was some ten years after Elgar received his wedding gift before he finally began setting it to music. The opportunity arose when in 1898 he was approached by the organising committee of the Birmingham Triennial Festival to compose the main new work for their next meeting, in 1900. The Birmingham Festival was one of the most prestigious in Britain, dating back to the 1760s and numbering among its many first performances Mendelssohn's *Elijah* and Dvorak's *Requiem* both conducted by their composers.

Elgar gladly accepted the commission, but did nothing about it until the end of 1899, when he began sketching some ideas for a setting of the Acts of the Apostles. He soon realised that he had basically run out of time to work this idea up and so wrote to the Festival committee relinquishing the commission. Fortunately the chairman of the Festival, an astute businessman and owner of a prestigious jewellery and silver company, by the name of G.H. Johnstone, was not prepared to take no for an answer, and visited the Elgars on New Year's Day 1900. Not only did he persuade Elgar to revoke his decision, but he also offered to negotiate a publishing deal for the finished work. In the time available, the only option available to the composer was to use the material which had been fermenting in his brain for a decade and to set to work on *The Dream of Gerontius*. On 12 January he visited the Birmingham Oratory, where Newman's manuscript was kept in the library, and discussed with Newman's executor there the delicate matter of how to reduce the poem's some 900 lines to more manageable proportions. From the 730 lines of the main poem Elgar selected just 300, concentrating on the dramatisation of the contrasts between life and death. The prologue, which forms the first part of the musical setting, he left more or less intact.

While Elgar began work on the score, Johnstone set about negotiating with Novellos, who agreed to publish the work for a one-off payment of £200 and promise of further royalties. The date for the première was set for 3 October. As time went on, however, deadline after deadline failed to be met. This was not necessarily Elgar's fault; at Novello, the editor A.J. Jaeger took a close interest in the progress of the work and recommended many revisions to the score (the correspondence between himself and the composer is a subject in itself); this in turn held up publication of both the score and the chorus parts which, in keeping with the practice of the time, were eventually issued in single voice parts so no-one knew what anyone else was likely to be singing. The incumbent chorus-master of the Birmingham Chorus died suddenly in June and his predecessor was hauled out of retirement but proved unequal to the task of whipping up the necessary additional enthusiasm to ensure thorough preparation of the work. For a chorus used to the niceties of *Elijah* and even Dvorak, this was sterner stuff. Elgar fared little better with his soloists. The tenor, Edward Lloyd, was within two months of retirement; according to Vaughan Williams, who was present, he sang Gerontius "like a Stainer anthem, in the correct tenor attitude with one foot slightly withdrawn". The bass soloist began the Angel of the Agony's solo in Part II a semitone flat and stuck to it until the bitter end. The Wagnerian soprano, Marie Brema, appeared to have saved the day, being credited by another colleague as having "complete mastery and understanding", although Vaughan Williams, on the other hand, in stating that the baritone had lost his voice added "Miss Brema had none to lose". The conductor, Hans Richter, one of the most respected in Europe at the time, was in despair at the lack of preparation of a work which clearly set new boundaries. The result was a fiasco, one of the worst first performances of what was eventually to become a major repertoire work.

If Elgar was dismayed by this outcome, Novello's were even more so. When Johnstone suggested that, once they had recouped their production costs plus the £200 rights payment to the composer, they should offer Elgar a royalty of 2 pence per copy, they retorted that this was already too much, as they were unlikely to recoup their costs anyway. Johnstone, seeing a good opportunity, pointed out that, as the work was deemed a commercial failure and would be unlikely to recoup its investment anyway, there would be no harm in offering the composer a

suitable royalty. Novellos replied in a fit of generosity offering 4p a copy.

Within two years the trauma of the first performance was forgotten, and *The Dream* began to take its place in the canon of English musical masterpieces. It became frequently performed and both composer and publisher reaped their due reward.

In the Prologue, which forms Part I of the work, Gerontius is lying on his death-bed, surrounded by his friends (the chorus) in prayer. He rouses himself to make a last profession of his faith (*'Sanctis, fortis'*) before finally expiring in death. A priest (bass solo) send his soul on its journey with words from the Burial of the Dead "Go forth upon thy journey, Christian soul".

In Part II Gerontius awakes in the after-life, where he is surprised by its quietness and tranquillity. He is greeted by an angel (mezzo-soprano) whose duty it will be to accompany him to the seat of Judgement. On their journey they pass by an uncouth crowd of demons, hanging around the judgement court. The angel also explains that Gerontius will glimpse his God briefly, but that the ordeal will burn as well as cleanse him. As they near God's presence, they hear the voices of angels singing "Praise to the holiest in the height"; on publication of Newman's poem in 1865 these verses became subject to various musical settings as a hymn. It was assumed by some that Elgar would use one of the existing hymn melodies which was by then strongly associated with the words – but fortunately he chose to write his own. As the seraphic chorus dies away, the soul and the angel approach the 'veiled presence' of God. The Angel of the Agony (bass) prays for souls approaching judgement; as the orchestra rises to a terrifying climax (in the score, Elgar exhorts every instrument to exert its fullest force for 'one moment'), the soul of Gerontius glimpses and is seared by the presence of his God. "Take me away", he begs, as his soul embarks willingly on its cleansing in the lake of Purgatory. The angel bids him farewell, while a chorus of angels and souls in purgatory presage the blissful eternity in which he is soon to join.

After completing his setting of *Gerontius*, Elgar donated the score to the Library of the Birmingham Oratory, with the words: "Nothing would give me greater happiness than to feel that the work, into which I put my whole soul, should be in its original form, near to where the sacred author of the poem made his influence felt."

Ann Manly

Part I

Gerontius

Jesu, Maria – I am near to death,
And thou art calling me; I know it now.
Not by the token of this faltering breath,
This chill at heart, this dampness on my brow –
(Jesu, have mercy! Mary, pray for me!)
'Tis this new feeling, never felt before,
(Be with me, Lord, in my extremity!)
That I am going, that I am no more.
'Tis this strange innermost abandonment,
(Lover of souls! great God! I look to Thee)
This emptying out of each constituent
And natural force, by which I come to be.
Pray for me, O my friends; a visitant
Is knocking his dire summons at my door.
The like of whom, to scare me and to daunt,
Has never, never come to me before;
So pray for me, my friends, who have not strength to pray.

Assistants

Kyrie eleison, Christe eleison, Kyrie eleison.
Holy Mary, pray for him.
Choirs of the righteous, pray for him.
All Apostles, all Evangelists, pray for him.
All holy Innocents, pray for him.
All holy Martyrs, all holy Confessors,
All holy Hermits, all holy Virgins,
All ye Saints of God, pray for him.

Gerontius

Rouse thee, my fainting soul, and play the man;
And through such waning span
Of life and thought as still has to be trod,
Prepare to meet thy God.
And while the storm of that bewilderment
Is for a season spent,
And, ere afresh the ruin on me fall,
Use well the interval.

Assistants

Be merciful, be gracious; spare him, Lord,
From the sins that are past;
From Thy frown and Thine ire;
From the perils of dying;
From any complying
With sin, or denying
His God, or relying
On self, at the last;
From the nethermost fire;
From all that is evil;
From power of the devil;
Thy servant deliver,
For once and for ever.
By Thy birth, and by Thy Cross,
Rescue him from endless loss;
By Thy death and burial,
Save him from a final fall;
By Thy rising from the tomb,
By Thy mounting up above,
By the Spirit's gracious love
Save him in the day of doom.

Gerontius

Sanctus fortis, Sanctus Deus,
De profundis oro te
Miserere, Judex meus,
Parce mihi, Domine.
Firmly I believe and truly
God is Three, and God is one;
And I next acknowledge duly
Manhood taken by the Son.
And I trust and hope most fully

In that Manhood crucified;
And each thought and deed unruly
Do to death, as He has died.
Simply to His grace and wholly
Light and life and strength belong.
And I love, supremely, solely,
Him the holy, Him the strong.
Sanctus fortis, Sanctus Deus,
De profundis oro te,
Miserere, Judex meus,
Parce mihi, Domine.
And I hold in veneration,
For the love of Him alone,
Holy Church, as His creation,
And her teachings, as His own.
And I take with joy whatever
Now besets me, pain or fear,
And with a strong will I sever
All the ties which bind me here.
Adoration aye be given,
With and through the angelic host,
To the God of earth and heaven,
Father, Son and Holy Ghost.
Sanctus fortis, Sanctus Deus,
De profundis oro te,
Miserere, Judex meus,
Mortis in discrimine.

I can no more; for now it comes again,
That sense of ruin, which is worse than pain,
That masterful negation and collapse
Of all that makes me man.

...And, crueller still,
A fiercer and restless fright begins to fill
The mansion of my soul. And, worse and worse,
Some bodily form of ill
Floats on the wind, with many a loathsome curse
Tainting the hallowed air, and laughs, and flaps
Its hideous wings,
And makes me wild with horror and dismay.
O Jesu, help! pray for me, Mary, pray!
Some angel, Jesu! such as came to thee
In Thine own agony.
Mary, pray for me, Joseph, pray for me.
Mary, pray for me.

Assistants

Rescue him, O Lord, in this his evil hour,
As of old so many by Thy gracious power;
Noe from the waters in a saving home (Amen);
Job from all his multiform and fell distress (Amen);
Moses from the land of bondage and despair (Amen);
David from Golia and the wrath of Saul (Amen);
– So, to show Thy power,
Rescue this Thy servant in his evil hour.

Gerontius

Novissima hora est; and I fain would sleep.
The pain has wearied me...
Into thy hands,
O Lord, into Thy hands...

The Priest and Assistants

Profiscere, anima Christiana, de hoc mundò!
Go forth upon thy journey, Christian soul!
Go from this world! Go, in the name of God
The Omnipotent Father, who created thee!
Go, in the name of Jesus Christ, our Lord,
Son of the living God, who bled for thee!
Go, in the name of the Holy Spirit, who
Hath been poured out on thee! Go, in the name
Of Angels and Archangels; in the name
Of Thrones and Dominations; in the name
Of Princedoms and of Powers; and in the name
Of Cherubim and Seraphim, go forth!

Go, in the name of Patriarchs and Prophets;
And of Apostles and Evangelists,
Of Martyrs and Confessors, in the name
Of holy Monks and Hermits; in the name
Of holy Virgins; and all Saints of God,
Both men and women, go! Go on thy course!
And may thy place today be found in peace,
And may thy dwelling be the Holy Mount
Of Sion: - through the same, through Christ, Our Lord.

Interval
with a service of wine or fruit juice

Part II

Soul of Gerontius

I went to sleep; and now I am refreshed.
A strange refreshment: for I feel in me
An inexpressive lightness, and a sense
Of freedom, as I were at length myself,
And ne'er had been before. How still it is!
I hear no more the busy beat of time,
No, nor my fluttering breath, nor struggling pulse;
Nor does one moment differ from the next.
This silence pours a solitariness
Into the very essence of my soul;
And the deep rest, so soothing and so sweet,
Hath something too of sternness and of pain.
Another marvel: someone has me fast
Within his ample palm; a uniform
And gentle pressure tells me I am not
Self-moving, but borne forward on my way.
And hark! I hear a singing; yet in sooth
I cannot of that music rightly say
Whether I hear or touch or taste the tones.
Oh, what a heart-subduing melody!

Angel

My work is done,
My task is o'er,
And so I come,
Taking it home,
For the crown is won,
Alleluia,
For evermore.
My Father gave
In charge to me
This child of earth
E'en from its birth,
To serve and save,
Alleluia,
And saved is he.
This child of clay
To me was given,
To rear and train
By sorrow and pain
In the narrow way,
Alleluia,
From earth to heaven.

Soul of Gerontius

It is a member of that family
Of wondrous beings, who, ere the worlds were made,
Millions of ages back, have stood around
The throne of God.
I will address him. Mighty one, my Lord,
My Guardian Spirit, all hail!

Angel

All hail! my child,
My child and brother, hail! what wouldst thou?

Soul of Gerontius

I would have nothing but to speak with thee
For speaking's sake. I wish to hold with thee
Conscious communion: though I fain would know
A maze of things, were it but meet to ask,
And not a curiosness.

Angel

You cannot now
Cherish a wish which ought not to be wished.

Soul of Gerontius

Then I will speak. I ever had believed
That on the moment when the struggling soul
Quitted its mortal case, forthwith it fell
Under the awful Presence of its God,
There to be judged and sent to its own place.
What lets me now from going to my Lord?

Angel

Thou art not let; but with extremest speed
Art hurrying to the Just and Holy Judge

Soul of Gerontius

Dear Angel, say
Why have I now no fear of meeting Him?
Along my earthly life, the thought of death
And judgment was to me most terrible.

Angel

It is because
Then thou didst fear, that now thou dost not fear,
Thou hast forestalled the agony, and so
For thee bitterness of death is past.
Also, because already in thy soul
The judgment is begun.
A presage falls upon thee, as a ray
Straight from the Judge, expressive of thy lot.
That calm and joy uprising in thy soul
Is first-fruit to thee of thy recompense,
And heaven begun.

Soul of Gerontius

Now that the hour is come, my fear is fled;
And at this balance of my destiny,
Now close upon me, I can forward look
With a serenest joy,
But hark! upon my sense
Comes a fierce hubbub, which would make me fear
Could I be frightened.

Angel

We are now arrived
Close on the judgment court; that sullen howl
Is from the demons who assemble there,
Hungry and wild, to claim their property,
And gather souls for hell. Hark to their cry.

Soul of Gerontius

How sour and how uncouth a dissonance!

Demons

Low-born clods
Of brute earth.
They aspire
To become Gods,
By a new birth.
And an extra grace,
And a score of merits,
As if aught

Could stand in place
Of the high thought,
And the glance of fire
Of the great spirits,
The powers blest,
The lords by right,
The primal owners
Of the proud dwelling
And realm of light, –
Dispossessed,
Aside thrust,
Chucked down,
By the sheer might
Of a despot's will,
Of a tyrant's frown,
Who after expelling
Their hosts, gave,
Triumphant still,
And still unjust,
Each forfeit crown
To psalm-droners,
And canting groaners,
To every slave
And pious cheat,
And crawling knave.
Who licked the dust
Under his feet.

Angel

It is the restless panting of their being
Like beasts of prey, who, caged within their bars,
In a deep hideous purring have their life,
And an incessant pacing to and fro.

Demons

The mind bold
And independent,
The purpose free,
So we are told,
Must not think
To have the ascendant.
What's a saint?
One whose breath
Doth the air taint
Before his death;
A bundle of bones,
Which fools adore,
Ha! Ha!
When life is o'er.
Virtue and vice,
A knave's pretence,
'Tis all the same;
Ha! Ha!
Dread of hell-fire,
Of the venomous flame,
A coward's plea,
Give him his price,
Saint though he be,
Ha! Ha!
From shrewd good sense
He'll slave for hire;
Ha! Ha!
And does but aspire
To the heaven above
With sordid aim,
And not from love.
Ha! Ha!

Soul

I see not those false spirits; shall I see
My dearest Master, when I reach His throne?

Angel

Yes, – for one moment thou shalt see thy Lord,
One moment; but thou knowest not, my child,
What thou dost ask: that sight of the Most Fair
Will gladden thee, but it will pierce thee too.

Soul of Gerontius

Thou speakest darkly, Angel! and an awe
Falls on me, and a fear lest I be rash.

Angel

There was a mortal, who is now above
In the mid glory: he, when near to die,
Was given communion with the Crucified, –
Such, that the Master's very wounds were stamped
Upon his flesh; and, from the agony
Which thrilled through body and soul in that embrace,
Learnt that the flame of Everlasting Love
Doth burn ere it transform.

Choir of Angelicals

Praise to the Holiest in the height,
And in the depth be praise:

Angel

...Hark, to those sounds!
They come of tender beings angelical,
Least and most childlike of the sons of God.

Choir of Angelicals

Praise to the Holiest in the height,
And in the depth be praise:
In all his words most wonderful;
Most sure in all His ways!
To us His elder race He gave
To battle and to win,
Without the chastisement of pain,
Without the soil of sin.
The younger son He willed to be
A marvel in his birth:
Spirit and flesh his parents were;
His home was heaven and earth.
The Eternal blessed His child, and armed,
And sent Him hence afar,
To serve as champion in the field
Of elemental war,
To be His Viceroy in the world
Of matter, and of sense;
Upon the frontier, towards the foe,
A resolute defence.

Angel

We now have passed the gate, and are within
The House of Judgment.

Soul of Gerontius

The sound is like the rushing of the wind –
The summer wind – among the lofty pines.

Choir of Angelicals

Glory to Him, who evermore
By truth and justice reigns;
Who tears the soul from out its case,
And burns away its stain!

Angel

They sing of thy approaching agony,
Which thou so eagerly didst question of.

Soul

My soul is in my hand: I have no fear –
But hark! a grand mysterious harmony:
It floods me, like the deep and solemn sound of many waters.

Angel

And now the threshold, as we traverse it,
Utters aloud its glad responsive chant.

Choir of Angelicals

Praise to the Holiest in the height,
And in the depth be praise:
In all his words most wonderful;
most sure in all His ways!
A loving wisdom of our God!
When all was sin and shame,
A second Adam to the fight
And to the rescue came.
O wisest love! that flesh and blood
Which did in Adam fail,
Should strive afresh against the foe,
Should strive and should prevail;
And that a higher gift than grace
Should flesh and blood refine,
God's presence and His very Self,
And Essence all divine.
O generous love! that he who smote
In man for man the foe,
The double agony in man
For man should undergo;
And in the garden secretly,
And on the cross on high,
Should teach his brethren to inspire
To suffer and to die.
Praise to the Holiest in the height,
And in the depth be praise:
In all his words most wonderful;
Most sure in all his ways!

Angel

Thy judgment now is near, for we are come
Into the veiled presence of our God.

Soul of Gerontius

I hear the voices that I left on earth.

Angel

It is the voice of friends around thy bed,
Who say the 'Subvenite' with the priest.
Hither the echoes come; before the Throne
Stands the great Angel of the Agony,
The same who strengthened Him, what time He knelt
Lone in the garden shade, bedewed with blood.
That Angel best can plead with Him for all
Tormented souls, the dying and the dead.

Angel of the Agony

Jesu! by that shuddering dread which fell on Thee;
Jesu! by that cold dismay which sickened Thee;
Jesu! by that pang of heart which thrilled in Thee;
Jesu! by that mout of sins which crippled Thee;
Jesu! by that sense of guilt which stifled Thee;
Jesu! by that innocence which girdled Thee;
Jesu! by that sanctity which reigned in Thee;
Jesu! by that Godhead which was one with Thee;
Jesu! spare these souls which are so dear to Thee;
Souls, who in prison, calm and patient, wait for Thee;
Hasten, Lord, their hour, and bid them come to Thee,
To that glorious Home, where they shall ever gaze on Thee.

Soul

I go before my Judge.

Voices on Earth

Be merciful, be gracious; spare him, Lord,
Be merciful, be gracious; Lord, deliver him.

Angel

Praise to his Name!
O happy, suffering soul! for it is safe,
Consumed, yet quickened, by the glance of God.
Alleluia!

Soul of Gerontius

Take me away, and in the lowest deep
There let me be,
And there in hope the lone night-watches keep,
Told out for me.
There, motionless and happy, in my pain,
Lone, not forlorn, –
There will I sing my sad Perpetual strain,
Until the morn,
There will I sing, and soothe my stricken breast,
Which ne'er can cease
To throb, and pine, and languish, till possess
Of its Sole Peace.
There will I sing my absent Lord and Love: –
Take me away,
That sooner I may rise, and go above,
And see Him in the truth of everlasting day.

Souls in Purgatory

Lord, Thou hast been our refuge: in every generation;
Before the hills were born, and the world was,
from age to age Thou art God.
Bring us not, Lord, very low: for thou hast said,
Come back again, ye sons of Adam.
Come back, O Lord! how long: and be entreated
for Thy servants.

Angel

Softly and gently, dearly-ransomed soul,
In my most loving arms I now enfold thee,
And o'er the penal waters, as they roll,
I poise thee, and I lower thee, and hold thee.
And carefully I dip thee in the lake,
And thou, without a sob or a resistance,
Dost through the flood thy rapid passage take,
Sinking deep, deeper, into the dim distance.
Angels, to whom the willing task is given,
Shall tend, and nurse, and lull thee, as thou liest;
And Masses on the earth, and prayers in Heaven,
Shall aid thee at the Throne of the Most Highest.
Farewell, but not for ever! brother dear,
Be brave and patient on thy bed of sorrow;
Swiftly shall pass thy night of trial here,
And I will come and wake thee on the morrow.

Souls

Lord, Thou hast been our refuge...
Amen.

Choir of Angelicals

Praise to the Holiest... Amen.

Cardinal John Henry Newman

GUY PROTHEROE is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from most periods and styles in his roles as conductor, artistic director and writer. He was a chorister at Canterbury Cathedral, studied bassoon at the Guildhall and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, touring in Europe and the USA, broadcasting in many countries and making several recordings, including Jonathan Harvey's *Bhakti* (a Sunday Times Pick of the Year) and a CD of ensemble works by Iannis Xenakis (awarded the Preis der Deutschen Schallplattenkritik). He has worked with a wide variety of orchestras, choruses and ensembles including the Academy of Ancient Music, BBC Singers, Chelsea Opera Group, Greek National Opera Chorus, Royal Choral Society, Ulster Orchestra, and the Xenakis Ensemble (Holland). He is equally at home in the sphere of commercial music, with numerous credits as composer, arranger and musical director of television and radio commercials, recordings and live concerts with many international artists including Rick Wakeman, John Anderson, Black Sabbath, George Martin, and in particular Vangelis, with whom he has worked closely on many projects. He has conducted a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both on live television. He collaborated with the French composer Eric Levi on music for *Les Visiteurs*, and can also be heard on the soundtracks of *1492*, *The Plague* and *Nostradamus* – in each case as a monk intoning plainsong.

JOHN MITCHINSON was born in Lancashire and studied music at the Royal Manchester College of Music under Frederic Cox and Heddle Nash. Soon after leaving the College he was elected a Fellow, an honour of which he is most proud. He has since toured the world, with a wide repertoire of both operatic and oratorio roles, ranging from *Tristan* to *Oedipus*. In the past season he has performed with the Toronto and Los Angeles Symphony Orchestras, the Berlin and London Philharmonics, The Scottish National Orchestra and the BBC Welsh Orchestra. He has also recently sung at the Proms in Janacek's *Glagolitic Mass* and Mahler's 8th Symphony. In September 1992 he was appointed Head of Vocal Studies at the Welsh College of Music and Drama. John Mitchinson has been acclaimed for many years for his performance of the title-role of *Gerontius*, and has recorded it with Simon Rattle and the City of Birmingham Symphony Orchestra.

MARGARET CABLE's long and varied career has taken her all over Europe, Scandinavia and the United States. She has appeared at all the leading British festivals including the Three Choirs and the Proms. Her recordings range from madrigals directed by Sir Peter Pears to songs by Glazunov. In recent years she has become synonymous with the revival in authentic baroque performance with a steady stream of CDs, including works by Handel, Bach and Vivaldi. Recent performances include William Mathias' *Lux aeterna* at the Three Choirs Festival in Hereford, the first performance of David Ward's symphonic cantata *Beyond the Far Haaf* in Shetland with the BBC Scottish Symphony Orchestra conducted by Jerzy Maksymiuk and Mahler's 8th Symphony at the Royal Festival Hall. She is a Fellow of the Royal College of Music and for five years headed their Vocal Studies Department, where she continues to fulfil a busy teaching schedule. Margaret Cable sang in the Chelsea Festival/English Chamber Choir performance of Elgar's *The Music Makers* here in St Lukes in June 1993 and we are delighted to welcome her here again this evening.

GRAEME BROADBENT comes from Yorkshire and studied at the Royal College of Music with Lyndon Vanderpump, gaining many prizes and scholarships. On hearing Graeme sing in 1988, the Russian bass Yevgeny Nesterenko invited him to be his student in Moscow. In 1990 he entered the Tchaikovsky Conservatoire as a postgraduate aided by scholarships from the British Council and the Soviet Government and was awarded the Conservatoire's Postgraduate Diploma in 1991, after singing in the Rachmaninov Hall and at the Elysee Palace in St Petersburg. Since then, he has sung throughout the UK and abroad, including appearances at the Proms and in works ranging from Monteverdi *Vespers* to Schoenberg's *Serenade*. He also has many operatic roles to his credit, having sung with English National Opera, Opera North, Scottish Opera, and the English Bach Festival. During the 1996/97 season he will appear at the Royal Opera House as Ninth Master in Busoni's *Palestrina*. Graeme's first contact with the English Chamber Choir was when both were involved in a concert at the Royal Festival Hall featuring the favourite classics of TV detective *Inspector Morse*. We are delighted to welcome him this evening in an equally stimulating, if more traditional, role.

THE ENGLISH CHAMBER CHOIR is currently one of the busiest of London's smaller choirs. It appears regularly in all the major London venues, in City churches and country houses as well as on television. It performs with a number of ensembles and orchestras, and has given Christmas concerts with several of Britain's leading military bands. It visits festivals and music societies across the country and in Europe in addition to promoting its own annual season of concerts in London.

The Choir prides itself on its particularly varied repertoire and concert schedule. Together with its conductor, Guy Protheroe, it has a long association with commercial music-making, dating back to the original concert performances at the Rainbow Theatre of *Tommy* (now running in the West End); more recently it has worked frequently with Vangelis (including the soundtrack to Ridley Scott's Columbus film *1492*) and Barrington Pheloung, with whom it recorded anthems from the 1953 Coronation Service for the CD release of his music to the Yorkshire Television documentary *Days of Majesty*. Having featured on the soundtrack of the smash-hit French film *Les Visiteurs*, the Choir is currently working with French composer Eric Levi on a new album.

In the concert hall the Choir continues to expand its own concert promotions, which focus on the real heart of its repertoire – choral music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players, presenting, under Guy Protheroe, most of the baroque and classical choral/orchestral repertoire (Handel *Dixit Dominus*, Bach *Mass in B minor*, *Magnificat*, and *St John Passion*, a series of Haydn Masses, Mozart *Requiem* and Monteverdi *Vespers* to name but a few), expanding on occasion to larger-scale works including Brahms *Requiem*, Stravinsky *Symphony of Psalms* and Elgar *The Music Makers*. For unaccompanied performances it has particularly favoured the rich late-romantic music of the early twentieth century: its repertoire currently includes Richard Strauss *Hymne* and *Der Abend*, Schoenberg *Friede auf Erden*, and Bax *Mater ora filium*, as well as plenty of Poulenc and Britten.

In recent seasons it has celebrated the centenaries of Bliss, Howells, Rossini and Sulzer as well as a number of literary anniversaries, most notably the centenaries of the birth of T.S. Eliot in 1988, Gerard Manley Hopkins in 1989 and W.B. Yeats in 1990. Last year it celebrated Purcell's tercentenary with a programme of anthems in London and Belgium.

THE ENGLISH CHAMBER CHOIR would like to thank everyone who has helped to make its 1995-96 concert season possible, especially:

- JSS (Professional Services) Ltd for their sponsorship of tonight's performance
- Richards Butler, Philips Electronics (UK) and our advertisers for their support of other events during the season
- Chelsea Festival
- The Revd Derek Watson and the staff of St Luke's Chelsea
- The Revd John Paul of St Andrew-by-the-Wardrobe, EC4 for our regular rehearsal venue

The Choir also regularly sings popular classical music for other London promoters, ranging from Orff's *Carmina Burana* through most of the popular operatic and oratorio choruses, to the favourite classics of Inspector Morse.

In the last few weeks the Choir has performed Monteverdi Madrigals in the atrium of Beaufort House in the City, given workshop performances of the final entries for the Keith Wallace Composition Prize at the Guildhall School of Music and Drama, and sung in Beethoven's Ninth Symphony at the Barbican. During the summer the Choir will be visiting the Thames Valley to give concerts in Marlow and Lechlade with repertoire ranging from Bach to Britten. They will also be singing in St Mary's Church, Islington to commemorate the 16th century benefactor of the area, Richard Cloudesley, and will be returning to St Luke's on July 10 for an evening of opera in aid of the Macmillan Nurses Fund.

Next season the Choir celebrates its 25th anniversary with major concerts in London and a tour of Normandy.

As a Chamber Choir, the ECC normally performs with around 40-50 singers. We welcome a number of additional singers for tonight's performance.

If you would like to be kept informed about future ECC performances, your name can be added to our free mailing list. Please contact:
Ann Manly, 8 Alma Square, London NW8 9QD
Tel: 0171 286 3944 Fax: 0171 289 9081.

The English Chamber Choir is a registered charity no: 269245

ENGLISH CHAMBER CHOIR

Soprano

Janet Adderley
Margaret Allen
Frances Bremner
Fiona Charman
Catherine Chetwynd
Christine Coleman
Anne-Marie Curror
Penny Edgerton
Jan Elson
Beth Evans
Selina Haniff
Angela Hand
Lorraine Harper
Rachel Haywood
Jocey Hurndall
Harriet Jay
Sophie Kernthaler
Marie King
Ann Jordan
Ann Manly
Carol Maynard
Diana Maynard
Jane Morgan
Charlotte Morita
Jane Pickering
Sabine Schildknecht
Natalie Shefer
Adele Stevenson
Ruth Stevenson
Wendy Steyn
Rachel Warren
Fiona Weir
Janet Wells
Kay Wood

Alto

Charlotte Blenkin
Karen Bloomfield
Clare Brown
Marion Brown
Maureen Connett
Denis Davies
Margaret Driver
Monica Forty
Peggy Hannington
Ann Howeson
Sue King-Smith
Elizabeth Ling
Sian Mexsom
Celia Page
Julia Singer
June Sutherland
Jay Venn
Rachel Vroom
David Wheeler

Tenor

Peter Adderley
Frances Bassett
Roger Brown
Roger Carpenter
Jeff Dale
Nigel Horder
Margaret Jackson-Roberts
Alistair McDermott
David Sampson
Rob Scales
Robin Whitehouse
Nick Witt
Tony Wren

Bass

John Ayto
Tim Colborn
Christopher Daws
Clive Hopewell
Tomoyuki Ikeda
David Jordan
Hugh Joslin
Gavin King-Smith
David Lowe
Bob Moffat
Mark Nall
Dafydd Roland-Hughes
Keith Searle
Phil Smith
Neil Thornton
Noel Venn
Keith Wallace
Ben Warren
Matthew Watts
Ken Wharfe
Richard Whitehouse
Bob Willson

ENGLISH PLAYERS

Violin I

Levine Andrade
Hazel Mulligan
Carol Slater
Gordon Mackay
Angus Gibbon
Yvonne Wooldridge
Padrick Savage

Violin II

Mark Messenger
Joanne Green
Vivienne Ronchetti
Liz von Metz
Frances Andrade
Kirsten Klingels
Emer Calthorpe

Viola

Ian Jewel
Elizabeth Butler
Marina Acherson
Helen Tucker

Cello

John Heley
Sue Dorey
Sophie Harris
Sue Sutherley

Bass

Mike Lea
Adam Precious

Flute

Ed Beckett
Alexa Turpin

Piccolo

Nancy Ruffer

Oboe

Richard Weigall
Katie Clemmow

Cor anglais

Judith Allen

Clarinet

David Campbell
Margaret Archibald

Bass Clarinet

Andrew Sparling

Bassoon

Gavin McNaughton
Tamsin Rowlinson

Contra-bassoon

Joanna Graham

Horn

Mark Paine
Tony Catterick
Ted Chance
Richard Wainwright

Trumpet

Ted Hobart
Bill Stokes
Brendan Ball

Trombone

David Purser
Chris Mowat
Phil Brown

Tuba

Kevin Morgan

Timpani

Ben Hoffnung

Percussion

Gary Kettel
Eric Allen
Rachel Gledhill

Harp

Skaila Kanga

Organ

Ian Curror

Orchestral Management

Ann Manly
Tel: 0171 286 3944



THE FOURTH SUNDAY AFTER
TRINITY
THE COLLECT

O God, the protector of all that trust in thee, without whom nothing is strong, nothing is holy; Increase and multiply upon us thy mercy; that, thou being our ruler and guide, we may so pass through things temporal, that we finally lose not the things eternal: Grant this, O heavenly Father, for Jesus Christ's sake our Lord. *Amen.*

THANKSGIVING FOR CHRISTIAN MARRIAGE

30th June 1996

SUNG EUCHARIST

Theme: God's purpose and ourselves
Setting: Missa Solemnis K.337
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Parmley
+++++

Introit Hymn: 365 Praise my soul
(tune: Praise my soul)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie Eleison
239 Collect for the Queen
162 Collect for the day
162 Epistle: Romans ch.8, vs.18

Gradual (Choir): Factum est silentium - Richard Deering

163 Gospel: S. Luke ch.6, vs.36

240 The Creed

Sermon: The Rector will speak to the children
Hymn "O perfect love" No 463
(sing while seated)
"in praise of families"

Offertory Hymn: 400 Lord enthroned
(tune: St. Helen)

+++++
Intercessions: Thanksgiving for Christian Marriage
for the families of our land

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

- 252 Sursum Corda - Sanctus - Benedictus
255 Prayer of Humble Access

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Choir: Ave Maria - Mendelssohn

- 257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 The Gloria
259 The Blessing (all kneel in silence)

Post Communion Hymn: 371 Ye holy angels bright
(tune: Darwell's 148th)

Organ Voluntary: Carillon Sortie by Mulet

++++
Please remain for a chat and refreshments if you have time after the
service.



NOTICES

GLASTONBURY PILGRIMAGE

Saturday 29th June

SUMMER CONCERT IN AID OF MULTIPLE SCLEROSIS

Saturday 20th July at 3.00 pm (followed by tea at 4.30 pm) Tickets £12.50 from Andrew Parmley - all profits to the Multiple Sclerosis Society. Please apply for tickets by end of June to avoid disappointment.

PATRONAL FESTIVAL at S. James

is planned for Sunday 28th July at 10.30 am, the Preacher will be The Revd David Burgess - Vicar of S. Lawrence Jewry.

SUMMER HOLIDAY

From after the S. James' Patronal Festival on Sunday 28th July there will be no service at either S. Andrew's or S. James' until Sunday 1st September, when there will be the usual 10.30 am Eucharist at S. James'.

PATRONAL FESTIVAL at S. Andrew's

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(We anticipate the Feast of S. Andrew as his day falls on Saturday this year.)

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CONCERT

St. Peter's Church, Marlow

THE ENGLISH CHAMBER CHOIR & THE ALMA ENSEMBLE

conducted by GUY PROTHEROE

Music by

TAVERNER, HANDEL, MOZART, MENDELSSOHN, BRITTEN and others.

to celebrate the

150th Anniversary

1846-1996

Saturday 6th July at 7.30pm

Tickets £7.50 each (£4.00 children under 16)

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PROGRAMME
THE
ENGLISH CHAMBER CHOIR

with
IAN CURROR (Organ)
and
THE ALMA ENSEMBLE

GUY FROTHEROE
Conductor

A CONCERT TO CELEBRATE THE 150th. ANNIVERSARY OF

ST. PETER'S CHURCH, MARLOW

Saturday 6th. July 1996

PART ONE

LOCUS ISTE

ANTON BRUCKNER
(1824 - 1896)

Despite international fame as a composer and virtuoso organist - he won ovations at his recitals at the Albert Hall and the Crystal Palace - Bruckner never lost the unsophisticated manner that characterised the start of his career, as a village organist and schoolteacher. His musical output is polarised between a series of large-scale, perhaps Wagnerian, symphonies, and a body of deeply-felt religious works, which are by turns revolutionary and archaic in their expression. This setting of the Gradual for the Dedication of a Church, composed in 1869 displays both these traits, uniting old-style polyphony with experimental harmony.

"This place was made by God..."

IN EXITU ISRAEL

SAMUEL WESLEY
(1766 - 1837)

Nephew of John Wesley, founder of Methodism, Samuel was a child prodigy who produced an oratorio at the age of eight. He was instrumental in bringing the music of Bach to England: but his particular interest lay in composing for the Catholic liturgy, to which he'd been introduced in c. 1780, by attending the Portuguese Embassy chapel, then one of the few places where Mass could be publicly celebrated. This setting of Psalm 123, for double chorus and organ, combines a plainchant psalm-tone with vigorous contrapuntal writing.

"When Israel went out of Egypt...the sea saw, and fled..."

DUM TRANSISSET SABBATUM

JOHN TAVERNER

(c.1490 - 1545)

Taverner first enters history as a lay clerk (or chorister) in the richly endowed collegiate church at Tattershall, Lincs., where he's recorded in 1524. Later he became choirmaster of Wolsey's foundation, Cardinal College (now Christ Church) at Oxford, settling in Boston on Wolsey's fall. His music holds an unrivalled place in the last phase of unbroken Catholic life before the Reformation. This work exemplifies the Responsory, originally a plainchant setting for cantor alternating with choir, sung at Matins and Vespers: polyphonic settings arose in the 15th. century, and for this setting of an Easter responsory, treating of the visit of the women to the empty sepulchre (St. Mark, chap.16), Taverner places the traditional chant in the tenor part of a five-voice setting, where its melody can be heard surrounded with elaborate polyphony.

ORGAN CONCERTO IN D MINOR

GEORGE FREDERICK HANDEL

(Op.7 No.4)

(1685 - 1759)

Handel wrote his organ concertos for himself to play between the acts of his oratorios. The Opus 7 set was written later in his career, and was published posthumously. This one is notable for its sonorous and sombre first movement, which is followed by two fast ones. The central one is in the major key.

AMDG (Ad Majorem Dei Gloriam)

BENJAMIN BRITTEN

(1913 - 1976)

In the summer of 1939 Britten sailed to the USA, and on his arrival one of his first projects was the composition of seven part-songs, to words by the Jesuit poet, Gerald Manley Hopkins (1844 - 1889), under the title AMDG, the Jesuit motto - "To the greater glory of God". The outbreak of war prevented a performance, and Britten then withdrew the work, perhaps as being too difficult. The songs were not performed until 1984, and only published in 1989, the centenary of the poet's death. Hopkins' poetry remained unpublished for some years after his death, and thus his words shared the destiny of Britten's settings - a sojourn in obscurity followed by revelation. Britten brilliantly captures the vivid imagery and the unique rhythmic invention of the verses.

Prayer I - Rosa Mystica - O Deus, ego amo te - Prayer II

The Soldier - Heaven Haven - God's Grandeur

- 0 - 0 - - INTERVAL - 0 - 0 -

AVE MARIA (Op.23 No.2)

FELIX MENDELSSOHN

(1809 - 1847)

This setting of the Angelic Salutation for tenor solo, double choir and organ comes from a set of three Motets that Mendelssohn composed during his visit Rome (1830/1831). There he met the papal choirmaster, Santini, and took a keen interest in the music with which the Sistine Chapel choir mourned the death of

Pope Pius VIII, celebrated the Coronation of Gregory XVI and marked Holy Week.

What he heard had a marked effect on him, and the influence of the Renaissance masters (who formed the backbone of the Sistine repertoire) and also of plainsong can be heard in this piece, with its antiphonal writing, and the frequent echoes of an old psalm-tone in the solo part.

(Tenor solo: Alistair McDermott)

LAUDATE PUERI DOMINI

NICCOLO ANTONIO ZINGARELLI

(1752 - 1837)

When St. Peter's was opened in 1846 with Episcopal High Mass, one of the items in the "musical portion" of the ceremony, as reported in The Tablet of 1 Aug. 1846 was this work, by a now-forgotten musical director of St. Peter's, Rome. The composer was distinguished by his operas (at least 40 of them) several hundred church works, and by his stout refusal to Napoleon to celebrate the latter's taking of Rome: this loyalty to Pope Pius VII won him imprisonment and deportation to France. The Tablet preserves the names of a number of the musicians who assisted at the Mass, remarking: "Mr. Ryall, of Reading, who conducted, sang Zingarelli's Laudate Pueri &c., with a perfect sense of the the words and feeling of the music, and just appreciation of the adaptation of both to the triumphal occasion...and as it is a critic's most delightful task to do justice to modest merit, we are bound to state that Mr. Last overcame the difficulty of accompanying all this music on the seraphine in a manner which surprised and delighted all who heard..."

(The seraphine was a small keyboard instrument, precursor of the harmonium)

(Soprano solo: Ann Manly)

MASS IN C (K.337)

(MISSA SOLEMNIS or MASS OF
ARCHBISHOP COLLOREDO)

WOLFGANG AMADEUS MOZART

(1756 - 1791)

The Tablet's report on the first High Mass in St. Peter's in 1846 comments on the "depth of feeling" with which the choir, "however unpretending in professional flourishes" sang the music of the Mass itself, which was selected from various settings by Haydn and Mozart. It was not thought feasible to reconstruct that arrangement tonight, especially as the Kyrie and Gloria were taken from a work named Mozart's 12th. Mass, which, despite being one of the best-loved of all settings known to Catholic choirs in the last century, is now thought to be mostly spurious. (The work had received the approval of Prince Albert - no mean musician himself - who'd conducted the two same movements at The Antient Concert, a music club for the nobility, a couple of years previously.)

So tonight we're presenting a complete Mass by Mozart, the last complete setting of the sacred text that he made. It was written in March 1780 and is among the last pieces he wrote for his patron Archbishop Colloredo of Salzburg. The Archbishop required that no sung Mass should exceed 45 minutes, so Mozart opts simplicity rather than complexity. The work is set in the usual six sections, Kyrie - Gloria - Credo - Sanctus - Benedictus - Hosanna in excelsis.

SOLOISTS Adele Stevenson (soprano) Tomoko Ikeda (alto)
Alistair McDermott (tenor) Tim Colborn (bass)

ENGLISH CHAMBER CHOIR

The English Chamber Choir is currently one of London's busiest smaller choirs, and prides itself on its varied repertoire and busy concert schedule. Together with its conductor, Guy Protheroe, it has a long association with commercial music-making, while in the concert hall the Choir continues to expand its own concert promotions, which focus on the real heart of its repertoire - choral music from the last five centuries. Its members are at home in all types of music, however; recent bookings include work for cinema and TV, and a major promotion has been a performance of The Dream of Gerontius at this year's Chelsea Festival.

GUY PROTHEROE

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from most periods and styles in his roles as conductor, artistic director and writer. Apart from his distinguished work with the ECC in both concert and commercial fields, he is well-known for his work in contemporary music, as a guest conductor with numerous orchestras and ensembles, and as a composer and arranger working with artists such as Rick Wakeman, George Martin and Vangelis.

IAN CURROR

Ian Curror is one of our foremost organists. Well-known as a recitalist, he is also much in demand as accompanist and continuo player. He is also a leading teacher, and is a Professor at the Royal College of Music, as well as being a Fellow and Council member of the Royal College of Organists. He is also Organist of the Fulham Hospital, Chelsea, with one of London's best professional church choirs; he is only the 14th person to hold the post since it began in 1693, and the first male since 1823!

THE ALMA ENSEMBLE

This is a flexibly-constituted instrumental group comprised of ECC members and their friends and relations. Tonight's line-up is;

<u>Violins</u>	<u>Viola</u>	<u>Cello</u>	<u>Double-bass</u>	<u>Flute</u>
Richard Hunt	Pippa Hopewell	Elizabeth Ling	Peter Craik	Tomoyuki Ikeda
Finlay Curror				
<u>Oboe</u>	<u>Clarinet</u>	<u>Bassoon</u>	<u>Trumpet</u>	<u>Horn</u>
Celia Bangham	David Lowe	Ben Warren	Mark Nall	Richard Whitehouse

* * * * *

The ECC is a Registered Charity No: 269245. If you would like to be kept informed about future events, or would like to know more about the Choir, please contact the Administrator, Ann Manly, at 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944 Fax: 0171 289 9081. The Choir maintains a free mailing list, publishes a quarterly newsletter and has occasional vacancies for singers.

Notes: Blaise M.P. Compton
Profiles: ECC

Richard Cloudesley's Charity

*The Chairman, John Durdin, and the Trustees
are pleased to invite you to a*

CLOUDESLEY COMMEMORATIVE CONCERT

Music from Cloudesley's Time

which will be performed by the

ENGLISH CHAMBER CHOIR

Conductor Guy Protheroe

to honour Islington's great benefactor who died in 1517

at

St Mary's Church
Upper Street, London N1

8.00pm

on

Thursday 11th July 1996

*by courtesy of Rev. Preb. Graham Claydon
and the Churchwardens*

R.S.V.P. Amanda Corpe, Richard Cloudesley's Charity, Beaufort House, 15 St Botolph Street, London EC3A 7EE
Telephone: 0171 247 6555 (Extn: 3336) Refreshments

Richard Cloudesley's Charity expects to donate £400,000 to Islington medical and church needs this year.

Founded in 1517 the bequest has survived challenges and dangers over the centuries.

Income is received from the houses on the Cloudesley Estate — part of the original gift — and an invested portfolio. The houses and flats are in the Barnsbury Conservation Area and contribute an elegant and well-maintained mix of units to Islington's housing stock.

Trustees of the Charity

Mayor of Islington
Rev. Preb. Graham Claydon
Cllr. Pat Haynes
Mrs Patsy Bradbury
Ms Pam Van Meers
Mr Rupert Perry
Mr David Stephens
Mr William Blair QC

Mr William Carter
Mrs Norah Hodge
Mr Robert Collier
Mr John Durdin, *Chairman*
Mr Alan Chorley, *Vice Chairman*
Mr Michael Simmonds
Mr Raymond Turner
Mr Roger Goodman

Advisers

Administration and Legal:
Property Management:
Investment Manager:
Auditors:

Richards Butler
Warmans
James Capel
Knox Cropper

Officers

Clerk to the Charity:
Almoner:
Surveyor:

Keith Wallace
Kerala Thompson
Jon Champion

Reg Charity No. 205959

Richard Cloudesley's Charity – A Celebration

St Mary's Church, Islington · Thursday 11 July 1996

Welcome by the Revd Prebendary Graham Claydon

Choir: Prayer I (A.M.D.G.) Benjamin Britten
Dum Transisset John Taverner

← [Reading: St Matthew 25, vv 31-end John Durdin, Chair of the Trustees

Choir: Jesu autem transiens Robert Wylkynson
Winter Pastoral Julia Gomelskaya
Heaven Haven (A.M.D.G.) Britten

[Prayers: led by Kerala Thompson, Almoner to the Charity

Choir: Rosa Mystica (A.M.D.G.) Britten

Solos and ensemble: Who shall have my fair lady? Anon (Fayrfax Manuscript)
Harriet Jay, Catherine Chetwynd *sopranos*, Ben Warren *bass*
Peter Best, Richard Whitehouse, Robin Whitehouse *recorders*

From stormy windes Edmund Turges
Roger Carpenter *tenor*, Peter Best, Guy Protheroe *baritones*

Pastyme with Good Company Henry VIII
David Wheeler *counter-tenor*, Rob Scales *tenor*, Keith Wallace *baritone*

Richard Cloudesley – an appreciation The Revd Prebendary Graham Claydon

Choir: O Deus, ego amo te (A.M.D.G.) Britten

stay up The Blessing

Choir: Amen Orlando Gibbons

Tonight's programme takes as its starting point music from the time of Richard Cloudesley's life, but as the charity which bears his name still continues its work today, we felt it appropriate to include also some music from more recent times. In addition to contrasting old and new, we have also chosen to contrast sacred and secular pieces, which enables us to give a wider picture of musical life in Cloudesley's times.

The musical sequence is framed, and punctuated, by four pieces from Britten's song-cycle A.M.D.G. This is an early cycle, setting a total of seven poems by the Jesuit poet Gerard Manley Hopkins and takes its title from the Jesuit motto "To the Greater Glory of God". The songs were written during Britten's visit to the USA during 1939-40 but did not receive a performance before war broke out, and the composer then withdrew them, fearing they were too difficult to perform. They were re-discovered after his death and first performed in 1984, and published in 1989, the centenary of the poet's death. Hopkins' poetry remained unpublished for some years after his death, and thus his words shared the destiny of Britten's settings – a sojourn in obscurity followed by revelation. Britten brilliantly captures the vivid imagery and the unique rhythmic invention of the verses.

John Taverner (c.1490-1545) was Choirmaster of Cardinal Wolsey's foundation, Cardinal College (now Christ Church) Oxford. His music holds an unrivalled place in the last phase of Catholic life prior to the Reformation. *Dum Transisset* is in the form of a Respond, with plainsong alternating with a repeating polyphonic section which is shortened on each subsequent appearance. The polyphonic section is itself built around the plainsong, which is sung in longer note values by the tenors. This setting is an Easter respond and tells of the visit of the women to the Sepulchre, as described in St Matthew 16. Robert Wylkynson is another contemporary of Richard Cloudesley. Much of his music is known to us

today from its inclusion in the most prominent manuscript of sacred music of the time, *The Eton Choirbook*. *Jesu autem transiens* is something of a curiosity, being a canon for 13 men's voices. The voices follow each other through the increasingly decorative melodic line, and the music rises to a crescendo as all the voices sing together and then gradually subsides as each one concludes his rendering of the vocal line. The text is the Apostles Creed plus the line *Jesu autem transiens* ("Jesus passes by"), hence the use of 13 voices, as Jesus passes by the 12 Apostles

Earlier this year Keith Wallace, Clerk to Richard Cloudesley's Charity, endowed a composition prize at the Guildhall School of Music for a choral work, and the English Chamber Choir were invited to perform the short-listed entries. The winning work was Julia Gomelskaya's *Winter Pastoral*, and it seemed appropriate to give the work a further, and wider, hearing this evening. It is a setting of a poem by Boris Pasternak, translated by his sister.

Like the Eton Choirbook, The Fayrfax manuscript dates from Cloudesley's time. It is an impressive collection of music, professionally written and professionally presented. *Who shall have my fair lady?* is a song intended as part of a courtly entertainment. *From stormy windes* is a prayer for the soul of Prince Arthur (brother of Henry VIII), who died at sea in 1502. Little is known of its composer, Edmund Turges; he is believed to have been born around 1450, in which case this song would be quite a late work. *Pastyme with Good Company* is found in another contemporary source, the Ritson Manuscript. It is traditionally believed to be by Henry VIII and is referred to also as *The Kinges Balade*. Richard Deering (d.1630) spent much of his life working in Flanders and was one of the first Northern composers to emulate the style of Monteverdi. *Factum est Silentium* tells of St Michael the Archangel's struggle with Lucifer. The ECC performed this piece appropriately in St Michael's Cathedral in Brussels in September 1994.

Tonight's celebration concludes with a blessing, which is followed by the Amen by Orlando Gibbons (1583-1625) which was sung at the Coronation of Queen Elizabeth II.

The English Chamber Choir is currently one of the busiest of London's smaller choirs. It appears regularly in all the major London venues, in City churches and country houses as well as on television. Recent performances include Monteverdi Madrigals in the City, Elgar's *The Dream of Gerontius* in the Chelsea Festival and *Messiah* at St John's, Smith Square. The Choir prides itself on its particularly varied repertoire and concert schedule. Together with its conductor, Guy Protheroe, it has a long association with commercial music-making, dating back to the original concert performances at the Rainbow Theatre of *Tommy* (now playing in the West End); it has worked extensively with Vangelis, Barrington Pheloung and French composer Eric Levi, with whom it has recently worked on a new album. Later this month the Choir will be renewing its long association of recording with Rick Wakeman (it featured on *Journey to the Centre of the Earth* back in the 1970s). Recently the Choir has enjoyed sponsorship of several of its major events: performances and a recording of music by Monteverdi have been generously supported by Richards Butler, and a three-year contract with JSS Jackson-Stops began with the recent performance of *The Dream of Gerontius*. Next season the ECC celebrates its 25th anniversary; plans include a reunion concert in London and a visit to France. If you would like to be kept informed of the Choir's future activities, please contact Ann Manly, ECC, 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944 Fax: 0171 289 9081.

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Richard Cloudesley's Charity

The Trustees welcome you to this Commemoration. At the rear of the Church you will find information about our charity, as well as incidents in its long history. Islington has always contained a diverse community and this is reflected in the many voluntary bodies currently doing excellent work. The Cloudesley Trustees would like to pay tribute to the innovation and dedication of the charities we support. We regret that funds don't stretch further, and are always keen to learn of new initiatives. Meet the Trustees and enjoy your evening.

For information and application forms please contact: Keith Wallace, Clerk, Richard Cloudesley's Charity, Beaufort House, 15 St Botolph Street, London EC3A 7EE. Tel: 0171 247 6555

ST LAWRENCE CHURCH, LECHLADE

SATURDAY 27 JULY 1996

at 7.00pm

ENGLISH
CHAMBER CHOIR

conductor
GUY PROTHEROE

organ
PAUL PLUMMER

Programme

PROGRAMME

Dum transisset Sabbatum	John Taverner (c.1490-1545)
Salve Regina	Robert Wylkynson (fl.c1500)
A.M.D.G.	Benjamin Britten (1913-1976)
Prayer I · Rosa Mystica · O Deus, ego amo te Prayer II · The Soldier · Heaven Haven · God's Grandeur	
Pater noster	Giuseppe Verdi (1813-1901)
Easter Hymn (Cavalleria Rusticana)	Pietro Mascagni (1863-1945)
Singet dem Herrn	Johann Sebastian Bach (1685-1750)

Tonight's programme begins with two pieces which date from the time of Catherine of Aragon and the rebuilding of St Lawrence Church. John Taverner (c.1490-1545) was Choirmaster of Cardinal Wolsey's foundation, Cardinal College (now Christ Church) Oxford. His music holds an unrivalled place in the last phase of Catholic life prior to the Reformation. *Dum Transisset* is in the form of a Respond, with plainsong alternating with a repeating polyphonic section which is shortened on each subsequent appearance. The polyphonic section is itself built around the plainsong, which is sung in longer note values by the tenors. This setting is an Easter respond and tells of the visit of the women to the Sepulchre, as described in St Matthew 16. Little is known of the life of Robert Wylkynson, but his music is featured in one of the greatest collections of music of the period – the *Eton Choirbook*. This is an enormous volume, not only in terms of its contents but its sheer physical size, as it was designed for all the voices to sing from at one and the same time, gathered around a lectern. (Perhaps one should add that the choral establishment at Eton at the time was rather smaller than the ECC this evening!) It contained two settings by Wylkynson of *Salve Regina*, a hymn to the virgin, one in five parts and this one in nine; the nine voices represent the nine choirs of angels described by Pseudo-Dionysius in *De Hierarchia Celesti* in the 5th century.

Britten's song-cycle *A.M.D.G.* sets a total of seven poems by the Jesuit poet Gerard Manley Hopkins and takes its title from the Jesuit motto "To the Greater Glory of God". The songs were written during Britten's visit to the USA during 1939-40 but did not receive a performance before war broke out,

and the composer then withdrew them, fearing they were too difficult to perform. They were re-discovered after his death and first performed in 1984, and published in 1989, the centenary of the poet's death. Hopkins' poetry remained unpublished for some years after his death, and thus his words shared the destiny of Britten's settings – a sojourn in obscurity followed by revelation. Britten brilliantly captures the vivid imagery and the unique rhythmic invention of the verses.

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 he emulates Palestrina's style of part-writing. The text is not the usual Latin one, but Dante's Italian version. In 1890 the Italian publishers, Sonzogno held a competition for a one-act opera. It was won by Pietro Mascagni, who had already composed a couple of other works, and later went on to write another dozen or so operas. None, however, could compare in terms of overnight success with *Cavalleria Rusticana*. One of Mascagni's contemporaries, Ruggiero Leoncavallo, also wanted to enter one of his works, *I Pagliacci*, for the competition but it was barred on the grounds that, although short, it had two acts. Leoncavallo nevertheless eventually persuaded Sonzogno to take the work on, and it was not long before the two operas appeared together in a double bill. So successful was this pairing that both men not only belong to the category of 'one-work' composers, but the works themselves are still inextricably linked together: '*Cav and Pag*' is an operatic institution. The entire plot of '*Cav*' is focused on Easter morning, when the villagers attend Church and sing the *Easter Hymn*.

Bach's motet *Singet dem Herrn* 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; 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.'

Ann Manly

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The ECC would like to welcome guest organist Paul Plummer. A former organ scholar of New College, Oxford, he is now assistant organist at St Marylebone Parish Church and has worked with the ECC on a number of occasions.



SAINT MICHAEL AND ALL ANGELS
[September 29]

THE COLLECT

O EVERLASTING God, who hast ordained and constituted the services of Angels and men in a wonderful order; alway do thee service in heaven, so by thy appointment they may succour and defend us on earth; through Jesus Christ our Lord. *Amen.*

ST MICHAEL & ALL ANGELS

29th September 1996

SUNG EUCHARIST

Theme: Angels and men
Setting: Mass by Joseph Jongen
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist: Dr Andrew Parmley

+++++-----+++++

Introit Hymn: 221 Come let us join our cheerful songs
(tune: Nativity)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie Eleison
239 Collect for the Queen
227 Collect for the day
227 Epistle: Revelation ch 12, vs 7

Gradual (Choir): Factum est silentium - Richard Deer

228 Gospel: St Matthew ch 18, vs 1

240 The Creed

Sermon: The Rector

Offertory Hymn: 161 Bright the vision that delighted
(tune: Laus Deo)

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Intercessions: Thanksgiving for the Angels for St Michael Paternoster
Royal
For Peace in the Middle East

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

- 252 Sursum Corda - Sanctus - Benedictus
- 255 Prayer of Humble Access

CONSECRATION

Agnus Dei (solo)

COMMUNION OF THE PEOPLE

Choir: Christus Factus est - Brackner

- 257 The Lord's Prayer
- 257 Prayer of Oblation (said by all)
- 258 Prayer of Thanksgiving
- 259 The Gloria
- 259 The Blessing (all kneel in silence)

Post Communion Hymn: 246 Angel voices ever singing
(tune: Angel voices)

Organ Voluntary: by Rheinberger

+++++

Please join us as we process to St Michael Paternoster Royal

Please remain for a chat and refreshments if you have time after the service.

Hymn 371
Ye Holy Angels Bright

Ye holy angels bright,
Who wait at God's right hand,
Or through the realms of light
Fly at your Lord's command,
Assist our song,
For else the theme
Too high doth seem
For mortal tongue.

Ye blessed souls at rest,
Who ran this earthly race,
And now, from sin released,
Behold the Saviour's face.
His praises sound,
As in his light
With sweet delight
Ye do abound.

Ye saints who toil below,
Adore your heavenly King,
And onward as ye go
Some joyful anthem sing;
Take what he gives
And praise him still,
Through good and ill,
Who ever lives.

My soul, bear thou thy part,
Triumph in God above,
And with a well-tuned heart
Sing thou the songs of love.
Let all thy days
Till life shall end,
Whate'er he send,
Be filled with praise.

R Baxter and J H Gurney

In the Baroque splendour of
ST MARTIN-IN-THE-FIELDS
TRAFALGAR SQUARE LONDON WC2N 4JJ MASTER OF MUSIC: PAUL STUBBINGS

Thursday 17 October, 7.30

Vivaldi Festival

*Concertos for Trumpet & Oboe
Concertos for 2 & 4 Violins*

The Gloria

By  candlelight

London Soloists Chamber Orchestra

*Carole Marnoch (Soprano) * Jeanette Ager (mezzo) * English Chamber Choir*
Conductor David Josefowitz



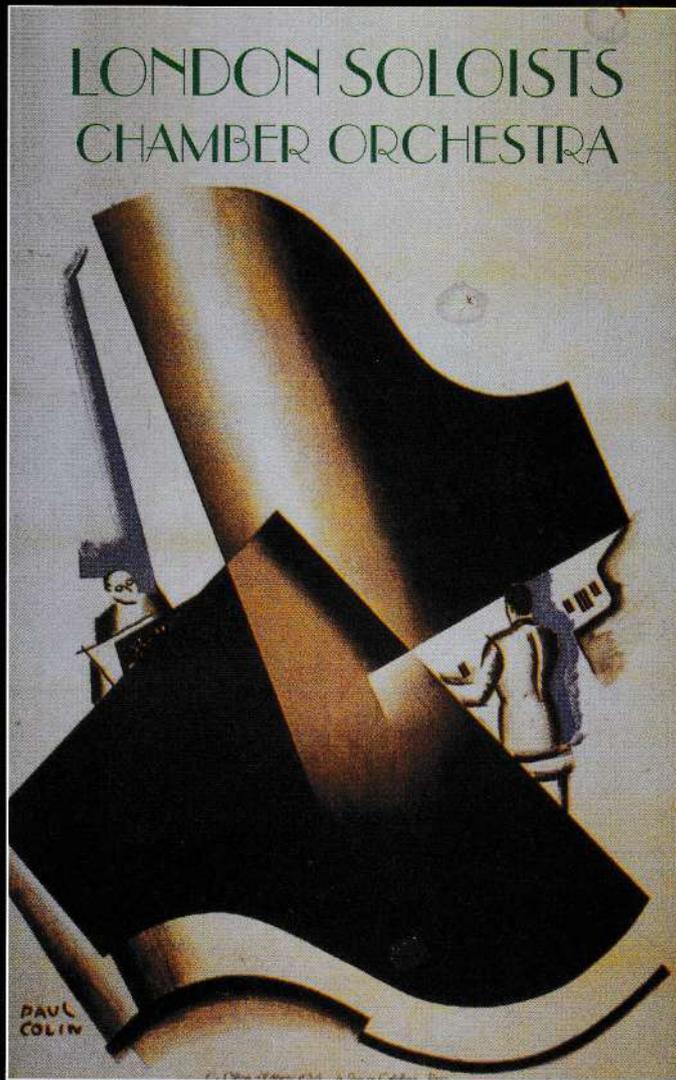
Tickets: £6 - £15 available from the Bookshop-in-the-Crypt
11.30am - 7.30pm Mon. - Sat., noon - 6pm on Sundays, or at the door.

Tel: 0171 839 8362

Promoted by London Soloists Chamber Orchestra, registered charity number 291550

CONCERTO FESTIVAL

LONDON SOLOISTS
CHAMBER ORCHESTRA



DAVID JOSEFOWITZ,
CONDUCTOR

THURSDAY 17 OCTOBER 7.30PM, ST. MARTIN-IN-THE-FIELDS



Vivaldi Festival

Concerto for trumpet

Allegro
Adagio
Allegro

Soloist:

Andrew Dunn

Concerto for Two Violins in A minor, op. 3 N° 8

Allegro
Larghetto spiritoso
Allegro

Krzysztof Chorzelski
Corina Belcea

Concerto for oboe

Allegro
Adagio
Allegro

Alun Darbyshire

Concerto for Four Violins in B minor, op. 3 N° 10

Allegro
Largo – Larghetto
Allegro

Krzysztof Chorzelski
Jo Green
Corina Belcea
Bérénice Lavigne

«Autumn» from *The Four Seasons*

Allegro
Adagio molto
Allegro

Corina Belcea

Interval (20 minutes)

Gloria

Gloria
Et in terra pax hominibus
Laudamus te
Gratias agimus tibi
Propter magnum gloriam
Domine Deus

Domine Fili Unigenite
Domine Deus, Agnus Dei
Qui tollis peccata mundi
Qui sedes ad dexteram
Quoniam tu solus Sanctus
Cum Sancto Spiritu

Carol Marnoch (*soprano*)
Jeanette Ager (*mezzo*)

Conductor **David Josefowitz** studied music and science in Berlin, Switzerland and the USA, receiving a PhD for research into plastics for the record industry. In 1946 he co-founded the Concert Hall Record Club and produced over 2,000 LPs - including firsts such as Vivaldi's *Four Seasons* - winning over 50 international awards. He began conducting in the 1960s, recording with Frankfurt and Hamburg Radio, later with the Vienna State Symphony, Paris Opera, and Monte Carlo Orchestras. David's musical development was enhanced by the artists with whom he worked - Pierre Monteux, Igor Markevitch, Carl Schuricht, Walter Goehr and Fritz Busch - and he now encourages young talent through the London Soloists Chamber Orchestra.

London Soloists Chamber Orchestra comprises some of Britain's most talented musicians, many of whom have embarked on successful careers as solo artists. They perform regularly at the South Bank Centre, the Barbican and St Martin-in-the-Fields, and have also appeared at the Wigmore Hall and St John's Smith Square. They have toured Spain, Italy, Switzerland and France, performed at numerous festivals and broadcast on both Swiss and French Radio.

The **English Chamber Choir** (Musical Director: Guy Protheroe) is one of London's busiest smaller choirs which appears regularly at all the major London venues, in City churches and country houses as well as on television. It has a particularly varied repertoire, partly arising from a long association with commercial music-making: it has worked with Vangelis, Barrington Pheloung, and more recently recorded a new album for the French composer Eric Levi.

ANTONIO VIVALDI is one of the best-known, and best-loved of all composers. His output was vast, and included forty operas, around one hundred choral pieces, nearly as many sonatas, twenty-five secular cantatas and a significant number of other works. The crowning glory of his achievements as the leading exponent of the Italian high Baroque, however, is the four hundred or so concertos that he wrote for just about every combination of instruments available to him. Those for one soloist predominate, and about two-thirds of these are for violin. From about 1710 onwards, there seems to have been something of a vogue for oboe concertos. Albinoni

published four in his op. 7 collection in 1715, and those published in Vivaldi's collections from op. 7 (1717) onwards obviously responded to the same demand. While Albinoni treats the oboe in a vocal style, Vivaldi still models his treatment on that of the violin, although he appears appreciative of the woodwind player's need to breathe and shows professional awareness in avoiding notes that were tonally imperfect on the instruments of the day. *The Four Seasons* represent just one per cent of this tremendous creative outpouring, much of which is still relatively unknown, but which contains music of great beauty, stated in the simplest terms.

Very little is known about Vivaldi the man: he received a basic musical education from his father, among others, took holy orders in the first few years of the 18th century, and taught at the Ospedale della Pietà in Venice for most of his life. In 1740, he left his native Venice, having suffered years of neglect and poverty, for Vienna, in the hope that he would achieve a reasonable post at one of the many aristocratic Courts there. He died a year after his arrival, his goal unrealised.

The Ospedale, one of four in Venice, was not just an orphanage: it was a conservatoire for girls who were wards of state. Vivaldi wrote the majority of his music for performance by the girls and, of course, himself as one of the most highly regarded violinists of his day, admired all over Europe. A concert at the Ospedale became an essential part of any cultured traveller's visit to Venice. "The most marvellous music is that of the *Ospedale*", wrote a contemporary visitor. "There are four of them, all composed of bastard girls, or orphans, or of girls whose parents cannot afford the expense of bringing them up. They are reared at the expense of the state and are trained only to excel in music. And indeed they sing like angels and play the violin, the flute, the organ, the bassoon; in short, there is no instrument big enough to scare them. They are cloistered like nuns. They are the only executants, and at each concert about forty of them perform. I swear to you there is nothing so pleasing as to see a young and pretty nun robed in white, with a garland of pomegranate flowers in her hair, conducting the orchestra and beating time with all imaginable grace and precision." Politically incorrect as it is, this account clearly shows the almost reverential atmosphere that pervaded Vivaldi's concerts.

The Concerto for Four Violins contains high drama combined with lyricism, a characteristic which appears throughout the set. It begins with an energetic fanfare from two solo violins and solo viola, the main theme alternating throughout with brilliant passage-work from all the soloists. The short, highly dramatic opening of the second movement (*largo*) breaks into a contrasting light atmospheric middle-length *largo* section before returning to the original *largo* theme. A playful finale movement follows directly with interchanging phrases between solo violins.

The Four Seasons are the first four concertos in Vivaldi's set of twelve written under the title "The Trial of Harmony and Invention". Each concerto in *The Seasons* is headed by a sonnet, believed to be by Vivaldi himself, describing the events depicted in the subsequent concerto. In fact, the composer went further in his desire to depict exact events in the music by allocating letters to certain lines of the poems and inserting them in the corresponding point in the score. However, ingenious though some of these special effects are, they can serve to obfuscate the sheer musical invention that makes these concertos so special. A brilliant tour de force for the soloist, they also show Vivaldi as a superb master of orchestral texture, perfectly balanced and often sparse to the point of being almost arid.

Vivaldi, although ordained a priest in 1703, was not given the opportunity of composing sacred music until 1713. His Gloria is cast in twelve sections that differ in scoring, type, metre key and character. An oboe and a trumpet join the strings in the outer sections and the *Quoniam*, whilst many of the other movements, whether choral or solo vocal, resemble the instrumental concertos in their dramatic use of ritornello form. This is probably Vivaldi's best known sacred work and must surely be counted among his most important contributions to church music.

London Soloists Chamber Orchestra

Violin 1	Violin 2	Viola	Cello	Double Bass	Harpichord
Krzysztof Chorzelski	Bérénice Lavigne	Sue Appel	Chantal	Julian Walters	Jan Waterfield
Jo Green	Arijit Chakravarty	Yannick Dondelinger	Woodhouse		
Corina Belcea	David Williams		Jonathan Few	Trumpet	
Farhad Davies			Oboe	Andrew Dunn	
			Alun Darbyshire		

Management: Nick Bomford Associates Ltd., tel.: 01483 282666

Smoking eating and drinking are not permitted in the church. Patrons are kindly requested to turn off digital alarms during the concert. No flash photography, or audio or video recording is permitted. During the interval the Café-in-the-Crypt is open for licensed refreshments. The Crypt Gallery can be hired for private functions. Phone Diane Rome: 0171 839 4342.

SEPTEMBER TO NOVEMBER 1996

Friday 27 September 7.30pm
St. Martin-in-the-Fields
MOZART OPERA GALA
BY CANDLELIGHT
Highlights selected from
The Magic Flute
Don Giovanni
The Marriage of Figaro
English Chamber Opera Ensemble



Monday 4 November 8.00pm
Barbican Centre
RUSSIAN CONCERTO FESTIVAL
Prokofiev Overture on Hebrew themes
Rachmaninov Piano Concerto N° 2
Tchaikovsky Violin Concerto
Shostakovich Piano Concerto N° 1
Grigori Schlecter (Clarinet)
Dina Joffe (Piano);
Mikhail Vainman (Violin)
Daniel Vainman (Piano)
Julie Ryan (Trumpet)

Monday 7 October 7.45pm
Queen Elizabeth Hall RFH ②
GERMAN ROMANTICS
Beethoven Romance in F (Cello)
Weber Clarinet Concertino
Bruch Violin Concerto N° 1
Schumann Piano Concerto in A minor
Oleg Kogan (Cello); Fiona Cross (Clarinet)
Krzysztof Chorzelski (Violin); Shlomi Shaban (Piano)

Wednesday 13 November 7.45pm
Queen Elizabeth Hall RFH ②
VIENNA ROMANTICS
Mahler Lieder aus Des Knaben Wunderhorn
Beethoven Piano Concerto N° 4
Mozart Violin Rondeau (*Haffner Serenade*)
Schubert Symphony N° 9 *The Great*
Jeremy Huw Williams (Baritone)
Daniel Adni (Piano)
Miriam Kramer (Violin)

Thursday 17 October 7.30pm
St. Martin-in-the-Fields
VIVALDI FESTIVAL
Trumpet concerto; 2-violin concerto
Oboe concerto; 4-violin concerto
Autumn from the Four Seasons
Gloria
Helena Gaunt (Oboe); Carole Marnoch (Soprano)
Jeanette Ager (Mezzo soprano); English Chamber Choir

In association with the
Festival of Austrian-Jewish Culture heritage survival presence

Monday 21 October 7.30pm
Barbican Centre
BEETHOVEN
Egmont: Songs, incidental music and Victory Symphony
Piano Concerto N° 5
Violin Romance in G
Symphony N° 5
Nicola-Jane Kemp (Soprano)
Katya Apekisheva (Piano)

Sunday 24 November 5.15pm
Queen Elizabeth Hall RFH ②
VIENNESE OPERETTA GALA
Highlights from
Kálmán Gypsy Princess; Countess Maritza
Benatzky White Horse Inn
Lehár Merry Widow; Land of Smiles
Deborah Myers (Soprano)
Mario Frangoulis (Tenor)
Jonathan Finney (Baritone)
English Chamber Opera Ensemble

Promoted by the
Festival of Austrian-Jewish Culture heritage survival presence

Thursday 31 October 7.30pm
St. Martin-in-the-Fields
BACH / VIVALDI
JS Bach Brandenburg Concerto N° 4
CPE Bach Cello Concerto
Vivaldi The Four Seasons
Liam Abramson (Cello)
Lucy Jeal (Violin)

Saturday 30 November 7.30pm
St. Martin-in-the-Fields
MOZART
Divertimento K136 (*Salzburg Symphony*)
Horn Concerto N° 3
Requiem
Carole Marnoch (Soprano); Ruthi Halvani (Mezzo)
Richard Seaward (Tenor)
Edward Caswell (Bass)
The Holst Chamber Choir

Barbican Centre
Box Office 0171 638 8891 (10am-9pm daily)
£20, £16, £14, £11, £6.50
Silk Street, Barbican, London EC2Y 8DS
Owned, funded and managed by the Corporation of London

Queen Elizabeth Hall RFH ②
Box Office 0171 960 4242
(10am-9pm daily)
£15, £12, £10, £7 (24th Nov: £16, £12, £6)
Box office Royal Festival Hall, London SE1 8XX
Royal Festival Hall
on the South Bank

St. Martin-in-the-Fields
Box Office 0171 839 8362
£15, £12, £9, £6
Trafalgar Square, London WC2N 4JJ

Ticket offers and prices (which include VAT) are subject to change and availability.
Purchases are non-refundable. London Soloists (1983) Ltd. (reg. charity N° 291550) reserves the right to substitute artists and vary programmes as necessary.

27.10.96

TRINITY XXI



SUNG EUCHARIST

Theme: The Response to Faith
Setting: Schubert in G
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist: Dr Andrew Parmley

+++++

Fan Fare:

Introit Hymn: 375 Let all the world in every corner sing
 (tune: Luckington)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
 Kyrie Eleison
 239 Collect for the Queen
 190 Collect for the day
 190 Epistle: Ephesians ch 6, vs 10

Gradual (Choir): The Heavens are telling - Haydn
 191 Gospel: St John ch 4, vs 46
 240 The Creed

ACT OF DECICATION

Hymn: 50 On Jordan's Bank
 (tune: Winchester New)

Precession to the Font

Form of the Dedication: (see over leaf)

+++++

Please remain for a chat and refreshments if you have time after the service.

Fanfare: Return

Address: The Rector

Postlude Hymn: 331 O Jesus I have promised
(tune: T Wolvercote)



MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

252 Sursum Corda - Sanctus - Benedictus
255 Prayer of Humble Access

CONSECRATION

Agnus Dei (solo)

COMMUNION OF THE PEOPLE

Choir: Laudate Dominum Mozart

257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 The Gloria
259 The Blessing (all kneel in silence)

Post Communion Hymn: 629 Onward Christian Soldiers
(tune: St Gertrude)

Organ Voluntary:

++++
Please remain for a chat and refreshments if you have time after the service.

FORM OF DEDICATION FOR THE FONT BOWL

In the name of the Father, and the Son, and of the Holy Ghost. Amen.

V: Prosper thou the work of our hands upon us: O prosper thou our handiwork.

R: Prosper thou the work of our hands upon us: prosper thou our handiwork.

V: Show thy servants thy work: and their children thy glory.

R: O prosper thou our handiwork.

V: Glory be to the Father, and to the Son, and to the Holy Ghost:

R: As it was in the beginning, is now, and ever shall be: world without end. Amen.

V: One Lord, one Faith, one Baptism -

R: One God and Father of all.

Almighty and everlasting God, Father of lights and fountain of all virtue: Incline thine ear to the prayers of thy servants, and hallow this font bowl for thy service that it may be a laver of the new birth for all who shall be baptized therein; and grant that they, being washed and sanctified with the Holy Spirit, may die to sin, and rise again unto righteousness, and ever remain in the number of thy faithful and elect children; through Jesus Christ our Lord. Amen.

DEDICATION

IN THE FAITH OF JESUS CHRIST WE DEDICAT THIS FONT BOWL TO THE GLORY OF GOD AND IN LOVING MEMORY OF HIS SERVANTS HAROLD AND LILIAN BAYES *** LEONARD AND FRANCES CHALSTREY: IN THE NAME OF THE FATHER, AND OF THE SON, AND OF THE HOLY GHOST.

Almighty Lord, and everlasting God, vouchsafe, we beseech thee, to direct, sanctify, and govern, both our hearts and bodies, in the ways of thy laws and in the works of thy commandments: that through thy most mighty protection, both here and ever, we may be preserved in body and soul; through our Lord and Saviour Jesus Christ. Amen.

V: Go ye therefore, and teach all nations, baptizing them in the name of the Father, Son and Holy Spirit.

R: And lo, I am with you always, even unto the end of the world.

FANFARE



TRINITY XXI

27th October 1996

**CHORAL EVENSONG
ADVANCED SUNDAY SCHOOL**

Choir: English Chamber Choir
Conductor: Guy Protheroe
Organist:
Setting: Second Service - O Gibbons
Responses: Smith of Durham

+++++

Introit:

Book of Common Prayer:

56 Evensong proper begins
616 Psalm - 150

First Lesson: Isaiah ch 49, vs 1 - 61

Office Hymn: 23 Glory to thee, my God this night

57 **MAGNIFICAT** (climax of the order)

Second Lesson: Ephesians ch 2, vs 13 - end

59 Nunc Dimittis
60 The Creed
61 Versicles and Responses
243 Collect for the Day
61 Final Collects

Anthem: Hosanna to the Son of David - O Gibbons

62 State Prayers

Hymn: 629 Onward Christian Soldiers
(Tune: St Gertrude)

The Blessing

HYMN 23 Canon — L.M.

T. Tallis, c. 1505-85
As shortened by T. Ravenscroft (1621)

f Glory to thee, my God, this night
For all the blessings of the light;
Keep me, O keep me, King of Kings,
Beneath thy own almighty wings.

⁴
O may my soul on thee repose, [close,
And may sweet sleep mine eyelids
Sleep that may me more vigorous make
To serve my God when I awake.

mf ² Forgive me, Lord, for thy dear Son,
The ill that I this day have done,
That with the world, myself, and
thee,
I, ere I sleep, at peace may be.

⁵
When in the night I sleepless lie,
My soul with heavenly thoughts
supply;
Let no ill dreams disturb my rest,
No powers of darkness me molest.

³
Teach me to live, that I may dread
The grave as little as my bed;
Teach me to die, that so I may
Rise glorious at the awful day.

[UNISON] ⁶
f Praise God, from whom all blessings
flow,
Praise him, all creatures here below,
Praise him above, angelic host,
Praise Father, Son, and Holy Ghost.

HYMN 629 St. Gertrude — 6 5 6 5. 6 5 6 5. 6 5 6 5

Sir A. Sullivan,
1842-1900

Onward Christian soldiers!
Marching as to war,
With the Cross of Jesus
Going on before.
Christ the royal Master
Leads against the foe;
Forward into battle,
See, his banners go!
Onward, Christian soldiers!
Marching as to war,
With the Cross of Jesus
Going on before.

Brothers, we are treading
Where the saints have trod:
We are not divided,
All one body we,
One in hope and doctrine,
One in charity. Onward, etc

²
At the sign of triumph
Satan's host doth flee;
On then, Christian soldiers,
On to victory!
Hell's foundations quiver
At the shout of praise;
Brothers, lift your voices,
Loud your anthems raise. Onward,
[etc.]

⁴
Crowns and thrones may perish,
Kingdoms rise and wane,
But the Church of Jesus
Constant will remain:
Gates of hell can never
'Gainst that Church prevail;
We have Christ's own promise,
And that cannot fail. Onward, etc.

³
Like a mighty army
Moves the Church of God;

⁵
Onward, then, ye people,
Join our happy throng,
Blend with ours your voices
In the triumph song:
Glory, laud, and honour
Unto Christ the King,
This through countless ages
Men and angels sing. Onward, etc.

English Chamber Choir

conductor
Guy Protheroe

22 October 1996

Peter Adderley
30 Templewood
Welwyn Garden City
Herts AL8 7HX

Dear Peter,

SWITZERLAND 22-23 NOVEMBER

I am very pleased to confirm that we would like you to come on the trip to Zurich and Basle. Plans have now progressed a stage further, both with regard to travel and rehearsals. Please check this carefully and return the slip overleaf to me as soon as possible.

The most important point to note at this stage is that there is an extra rehearsal with the conductor, Lukas Reiziger, on **Sunday 17 November**. He has asked for the evening but I am trying to move it forward to something like 5pm, so that everyone gets some time at home on Sunday evening; whether I succeed will depend on what flight he can get, as he has a concert in Germany on Saturday evening.

We have already stressed that the rehearsals on Monday 18th and Tuesday 19th are obligatory for everyone. The same applies to the Sunday, although as it is a later addition, if you have a major problem over it, please let me know as soon as possible. The rehearsal on Tuesday 12th will be taken by Guy and, although devoted entirely to the Mozart, will be open to anyone not doing the trip to come along and sing as usual. Those not coming on the trip will not be expected to come on Tuesday 19th.

Everyone needs to travel out together on the 09.40 am flight on the morning of Friday 22nd. Coming back, there may be a choice between leaving Basle at 12.50 or 19.55. (In extremis, there is also a flight around 06.00am, but I don't imagine any of the Choir will want to be on it!) Please indicate your preference on the form. I can't guarantee to please everyone, but we will do our best.

If you want to bring anyone with you, you are welcome to do so providing there is space on the plane. Anyone extra will need to pay for their fare (probably around £165) and their share of accommodation. Please let me know asap as space may be limited. Anyone singing will have travel, accommodation and either meals or a per diem allowance provided. YOU may like to bring extra money for drinks, shopping etc. Please also indicate whether you already have a score of the *Requiem*. Either Novello or Bärenreiter will be fine, OUP less so. Many thanks.

Ann Manly

administrator
Ann Manly

8 Alma Square
London NW8 9QD

Tel: 0171 286 3944
Fax: 0171 289 9081
Mobile: 0836 500355

The English Chamber Choir is administered by the English Chamber Choir Society, which is registered under the Charities Act 1960. (No: 269245)

ENGLISH CHAMBER CHOIR

TRIP TO ZURICH AND BASLE 22-24 NOVEMBER 1996

Rehearsals:

Tuesday 12 November	7.00-9.30	St Andrew's
Sunday 17 November	Time tbc	St Andrew's
Monday 18 November	7.00-10.00	St Andrew's
Tuesday 19 November	7.00-10.00	Place tbc (with orchestra)

The rehearsals on the 17, 18 and 19 will be taken by Lukas Reiziger.

Programme:

Mozart Requiem
Grabmusik

Please bring your own score of the *Requiem* if you have one. (If you are intending to buy one, please consult AM or GP as to the best edition to go for – they're all different!)

Everyone will need to leave London together from Heathrow at 9.45am on Friday 22nd. Please indicate your preferred return flight on Sunday 24th below. (If you are bringing anyone with you, I shall assume they will want to be on the same flight.)

Further details as to the names of the venues, dress etc. will follow.

Please return the slip below ASAP. If by any chance your circumstances have changed and you can't make the trip and/or all the rehearsals, please let me know at once. There are people who would be happy to take your place.

AM/22.10.96

I confirm that I am available for the trip to Switzerland and the four prior rehearsals.

I should like to return from Basle at 12.50/19.55 on Sunday 24th

I will be accompanied by Janet

I do/~~do not~~ already have a score of the *Requiem*. My score is the Novello edition.

Signed:

Peter
Peter Adderley

Please send this to Ann at 8 Alma Square, London NW8 9QD or fax it to 0171 289 9081

THE
ENGLISH CHAMBER CHOIR
PRESENTS

*MUSIC FOR
LOVERS*

BY
BRAHMS, SCHUBERT,
SELLARS AND STRAUSS



ST ANDREW-BY-THE-WARDROBE
QUEEN VICTORIA STREET · LONDON EC4
SATURDAY 9 NOVEMBER 1996

PROGRAMME

7pm

Glühwein will be served in the Gallery

7.30pm

the Choir will sing in the Church

SCHUBERT

Nachtgesang im Walde
Ständchen

JAMES SELLARS

Kissing Songs
First European Performance

RICHARD STRAUSS

Serenade, Op.7

BRAHMS

Liebeshlieder Walzer

Alma Ensemble

Ian Curror, Paul Plummer *piano duet*
Guy Protheroe *conductor*

after the performance

SUPPER

will be served

followed by
musical entertainment
in the Gallery

This year, the theme of our traditional supper concert at St Andrew's is a celebration of love. Brahms' *Liebeshlieder Walzer (Love-song Waltzes)* are among the best-known and well-loved part-songs of their time; James Sellars' *Kissing Songs* were completed earlier this year and, like the Brahms set to which they form a companion, they are based on popular dance forms - in this instance the waltz, tango, two-step, slow fox-trot and the maxixe (a Brazilian urban dance dating from the 1870s). Sellars lives and works in New England, where his music is rather better-known than it is here. Guy Protheroe's association with his music dates back many years, and the ECC has already performed his *Gertrude Stein Songs* here to considerable acclaim. Both *Kissing Songs* and the *Liebeshlieder* are accompanied by piano duet, played by Ian Curror and Paul Plummer, both of whom work regularly with the Choir as accompanist, organist and, on occasion, guest conductor. Following the pattern of previous years, where this November concert provides an opportunity for members of the Choir and their associates to feature as soloists and instrumentalists, the Choir welcomes once again, in addition to the piano duo, the Alma Wind Ensemble to provide instrumental interlude and accompaniment. They will play Richard Strauss's delightful *Serenade, Op.7*, and the horn section also feature in Schubert's *Nachtgesang im Walde*. Schubert wrote many love-songs, ranging in mood from burning passion to bitter rejection - he is probably the greatest contributor of all time to any collection of *Music for Lovers*.

SUPPER MENU

A Cold Buffet including
meat, fish and vegetarian dishes
Jacket Potatoes and Salads
Fresh Fruit Salad

A glass of wine or soft drink before the concert and a glass of wine or soft drink with supper are included in the ticket price. In order to increase the efficiency of the supper service, this year we are offering a cold buffet, but with the warming accompaniment of jacket potatoes and Glühwein. For reasons of space, tickets for this evening are limited, so to avoid disappointment please complete and return the booking form below.

To: English Chamber Choir Society, 8 Alma Square, London NW8 9QD
Tel: 0171 286 3944 Fax: 0171 289 9081

Please send me _____ tickets @ £17.50/£12 (concession) for the concert at St Andrew-by-the-Wardrobe on 9 November 1996. I enclose s.a.e.

I enclose cheque for £ _____ payable to the English Chamber Choir Society

Name _____

Address _____

_____ Tel: _____

THE
ENGLISH CHAMBER CHOIR
PRESENTS

*MUSIC FOR
LOVERS*

BY
BRAHMS, SCHUBERT,
SELLARS AND STRAUSS



ST ANDREW-BY-THE-WARDROBE
QUEEN VICTORIA STREET · LONDON EC4
SATURDAY 9 NOVEMBER 1996

ENGLISH CHAMBER CHOIR

The English Chamber Choir is currently one of the busiest of London's smaller choirs. It appears regularly in all the major London venues, in City churches and country houses as well as further afield and on television. Recent performances include Monteverdi Madrigals in the City, Elgar's *The Dream of Gerontius* in the Chelsea Festival, and *Messiah* at St John's, Smith Square.

The Choir prides itself on its particularly varied repertoire and concert schedule. Together with its conductor, Guy Protheroe, it has a long association with commercial music-making, dating back to the original concert performances at the Rainbow Theatre of *Tommy* (now playing in the West End); it has worked extensively with Vangelis, Barrington Pheloung and French composer Eric Levi, with whom it has recently worked on a new album. In July the Choir renewed its long association of recording with Rick Wakeman (it featured on *Journey to the Centre of the Earth* back in the 1970s).

Recently the Choir has enjoyed sponsorship of several of its major events: performances and a recording of music by Monteverdi have been generously supported by Richards Butler, and a three-year contract with JSS Jackson-Stops began with the recent performance of *The Dream of Gerontius* (for which the Choir has also received an award under the Government's National Heritage Arts Sponsorship Scheme). Forthcoming engagements include performances of Mozart's *Requiem* in Basle and Zurich, and Carols at the Guards Chapel and Southwark Cathedral.

In 1997 the ECC celebrates its 25th anniversary; plans include a reunion concert in London and a tour of cathedrals in Normandy.

If you would like to be kept informed of the Choir's future activities, please contact Ann Manly, ECC, 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944 Fax: 0171 289 9081. The English Chamber Choir is a Registered Charity No: 269245.

The English Chamber Choir would like to thank the Revd John Paul for their continued use of St Andrew's and both he and Mrs Paul for their help and assistance towards this evening.

Please remain seated at the end of the performance until the performers have left the Church. We can then advise as to directions to obtain refreshment.

FRANZ SCHUBERT (1797-1828)

Ständchen · Mailied · Der Morgenstern · Nachtgesang im Walde

Margaret Jackson-Roberts *contralto*

Schubert's many and varied part-songs are rather less familiar to English audiences than his solo songs. Nevertheless, he himself valued *Ständchen* so highly that he included it in the only public concert entirely devoted to his music during his lifetime. *Mailied* and *Der Morgenstern* come from a set of four short songs for two voices and two horns which date from Schubert's teens and whose charm lies in their very simplicity. *Nachtgesang im Walde*, on the other hand, was written in 1827, for a benefit concert in Vienna for Josef Rudolph Lewy. Lewy and his brother were horn players in the Kärntneror Theatre orchestra. The following year Rudolph played the horn part of the song *Auf dem Strom* at Schubert's own benefit concert. The nocturnal images of the poem, by Johann Gabriel Seidl, are reflected by Schubert in music of haunting atmosphere and simplicity.

Ständchen

Zögernd stille
In des Dunkels nächt'ger Hülle
Sind wir hier,
Und den Finger sanft gekrümmt,
Leise pochen wir
An des Liebchens Kammerthür
Doch nun steigend, schwellend, hebend,
Mit vereinter Stimme laut
Rufen aus wir hoch vertraut,
Schlaf du nicht,
Wenn der Neigung Stimme spricht,
Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne.
Wie viel seltner dann als Gold,
Menschen uns geneigt und hold,
Drum wenn Freundschaft, Liebe spricht,
Schlaf du nicht,
Freundin, Liebchen,
Schlaf du nicht.

Aber was in allen Reichen
Wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben,
Noch ein Grüßchen noch ein Wort.
Es verstummt die frohe Weise.
eise schleichen wir, uns wieder fort.

Serenade

Stealthily, silently,
under the dark veil of night
we are here,
and with a light knuckle
we gently knock
on the beloved's door.
And now rising, growing, mounting,
with one strong voice,
we call to you:
Do not sleep
when your lover's voice calls.
Once a man sought for a sign
far and wide with a lantern.
How much rarer than gold
is someone loving and kind;
so when friendship and love speak
do not sleep,
my friend, my love,
do not sleep.

But what amongst all riches
is there to compare with slumber?
So despite my words and gifts
You remain at rest,
without a greeting or a word.
Our merry song is silenced.
Quietly again we steal away.

Mailed

Grüner wird die Au,
Und der Himmel blau!
Schwalben kehren wieder
Und die Erstlingslieder
Kleiner Vögelein
Zwitschern durch den Hain.

Aus dem Blütenstrauch
Whet der Liebe Hauch:
Seit der Lenz erschienen
Waltet sie im Grünen,
Malt die Blume bunt,
Roth des Mädchens Mund.

Der Morgenstern
Stern der Liebe,
Glanzgebilde,
Glühend wie die Himmelsbraut
Wanderst durch die Licht gefilde
Kündend, dass der Morgen graut.

Nachtgesang im Walde
Sei uns stets gegrüsst, o Nacht!
Aber doppelt hier im Wald,
Wo dein Aug' verstohl'ner lacht,
Wo dein Fusstritt leiser hallt!

Auf der Zweige Laubpokale
Giessest du dein Silber aus;
Hängst den Mond mit seinem Strahle
Uns als Lamp' ins Blätterhaus.

Säuselnde Lüftchen sind deine Reden,
Spinnende Strahlen sind deine Fäden,
Was nur dein Mund beschwichtigend
traf,
senket das Aug' und sinket in Schlaf!

Und doch, es ist zum Schlafen zu schön,
Drum auf! und weckt mit Hörnergetön,

Mit hellerer Klänge Wellenschlag,
Was früh betaubt im Schlummer lag,
auf! auf! auf!

May Song

The pasture turns green,
and the sky turns blue!
Swallows swoop again
and the first songs
of the little birds
are chirping in the woodland.

From the blossoming shrub
wafts the breath of love:
Spring's arrival
turns it to green,
paints the flowers gaudily
and turns the girl's mouth bright red.

The Morning Star

Star of love,
gleaming vision,
glowing like the bride of heaven
wandering through the brightening sky
proclaiming that morning is nigh.

Night Song in the Forest

You are always welcome, night!
But even more so here in the forest
Where your eyes are smiling furtively,
Where the sound of your footsteps is less
noisy.

The leaves in the trees

Look as if they are made of silver;
The moonlight shines like a lamp
Up in the sky.

Murmuring breezes are your words,
Silvery rays weave transparent nets.
All whom your words have soothed

Close their eyes and fall asleep.

But the night is too lovely to sleep,
Arise, and wake everyone with the
sound of horns

With clear ringing tunes,
Wake everyone who is sleeping.
Wake! Wake! Wake!

Es regt in den Lauben
Des Waldes sich schon,
Die Vöglein, sie glauben,
Die Nacht sei entflohn.
Die wandernden Rehe
Verlieren sich zag,
Sie wähnen, es gehe
Schon bald an den Tag;
Die Wipfel des Waldes
Erbrausen mit Macht,
Vom Quell her erschallt es,
Als wär' er erwacht!

Und rufen wir im Sänge:
"Die Nacht is im Walde daheim!"
So ruft auch Echo lange:
"Sie ist im Wald daheim!"

Drum sei uns doppelt hier im Wald
gegrüsst,
O holde, holde Nacht,
Wo Alles, was dich schön uns macht,

Uns noch weit schöner lacht.

Johann Gabriel von Seidl

In the foliage
Life starts again.
The birds think that
the night is over,
The rambling deer
Draw back
Because they believe that
Dawn has come.
The tops of the trees
Swing in the wind,
The rushing of the springs
Seems to announce the day.

We sing together:
"The night lives in the forest!"
And the echo answers in the same way:
"It lives in the forest!"

That is why we love you even more

Here in the forest
O beautiful night, where everything we
hold dear about you.
Seems to be even more lovely.

JAMES SELLARS · Kissing Songs

I Waltz

Adapted from the 5th Epigram of Gaius Valerius Catullus (c.84-54 B.C.)

II Tango

"Take, oh take those lips away" by John Fletcher (1579-1625)

Interlude One

"The Kiss" by Coventry Patmore (1823-1896)

III Two-Step

"The Kiss" by Thomas Moore (1779-1852)

IV Slow Fox Trot

"Kisses Desired" by William Drummond of Hawthornden (1585-1649)

Interlude Two

"Jenny Kiss'd Me" by Leigh Hunt (1810-1873)

V Maxixe

Imitations of the 5th Epigram of Catullus by John Chatwin (17th Century)
and John Langhorne (1735-1779)

Penny Dawe *soprano* · Jay Venn *mezzo-soprano* · Philip Smith *baritone*

The *Kissing Songs* are based on popular dance forms: the waltz, tango, two-step, slow fox trot, and the maxixe. In this sense they are similar to the *Liebeslieder Walzer* of Brahms. Of these dances the only one likely to be unfamiliar is the maxixe (pronounced ma-she-shay), a Brazilian urban dance that appeared in Rio de Janeiro around 1870. A kind of polka incorporating Afro-Brazilian elements and danced with a dragging of the feet and hip motions, the maxixe, along with the tango, is the dance form found in Milhaud's *Saudades do Brazil*.

All the poetry set in *Kissing Songs* deals in one way or another with the kiss, from the risqué exuberance of Catullus to the coy Victorianism of Coventry Patmore. The lyric for the *Waltz* set here is my own hammered-together version of Catullus. The *Tango* is a setting of John Fletcher's "Take, o take those lips away", the first stanza of which was used by Shakespeare in *Measure for Measure*. However, the second stanza also deserves inclusion, if only for the quaint metaphor it makes of the line "Hide, o hide those hills of snow", in alluding to the bosom of the poet's lady love. The *Two-Step* is a setting of "The Kiss" by Thomas Moore, an Irish poet and composer, who is perhaps better known for his songs *One Dear Smile* and *When Midst the Gay*.

From the Two-Step developed the fast Fox Trot, the horse trot, turkey trot, grizzly bear, bunnyhug and, eventually, by way of the English ballroom, the slow Fox Trot, which is similar to the American popular ballad. The *Slow Fox Trot* lyric "Kisses Desired" is by William Drummond, whose poetry has been characterised as "a strange blended glow of warmth and melancholy withdrawal which is of some poignancy." I was especially taken with the words "Heart, mine", which begin the second verse. Mr Drummond lived the life of a cultured and rather remote gentleman of means at Hawthornden, his inherited estate in Scotland. The verses of two poems, both imitations of Catullus, are alternated for the *Maxixe* lyric. John Langhorn is known for his translations of Plutarch and his poems, which anticipate George Crabbe in their "sympathetic treatment of the humble and unfortunate". Virtually no biographical information for John Chatwin is available. His Catullus imitation, preserved in manuscript in the Bodleian Library, I found in the newly-published Oxford Book of Classical Verse in Translation. I must say that I relished setting the words of these old Brits to the rhythms of the hot Brazilian *Maxixe*.

Here and there in the *Kissing Songs*, kisses are illustrated musically by the interval of a major or minor second (two notes next to one another on the piano keyboard). The music, in general, is a late 20th-century stylization of familiar dance forms. Oft-used rhythms and melodic contours (one might even say clichés) clearly define the idiom of each dance. In overall form, the five dance-songs are interrupted by two interludes, settings of short verses in a *recitative*-like melody over a repeating progression of atonal chords. Completed in January 1996, the *Kissing Songs* were commissioned by the New York Festival of Song with funds provided by the Mary Flagler Cary Charitable Trust and are dedicated to Michael Barrett and Steven Blier. Tonight they are receiving their first European performance. James Sellars

James Sellars has written, performed and produced music in almost every genre. Born in Arkansas, he began his musical studies by learning the piano, and (appropriately enough in the context of tonight's programme) later took up the horn, playing in local bands and orchestras. He studied in New York, and now divides his time between New York City and Hartford, Connecticut, where he teaches at the Hartt School. His music has been performed around the world, including many European Festivals. He is currently working with electronicist Finn Byrhard on *Haplomatics*, a philosophical fantasy for narrator and electronic music, with drawings by David Hockney. Another continuing project is *The Turing Opera*, a high-tech stage piece with libretto by the poet Thomas Meyer, which is based on the life of the English mathematician Alan Turing.

I Waltz

Lover, come live with me
and love me so
And we'll laugh at all the world,
who cares what people say.
Yes, lover, come live with me
and love me so.
The sun will set, then rise again.
When our sun sets night follows night and
endless sleep.
So lover, kiss me now
a thousand times
and then a hundred more,
and then a hundred and still a thousand
more again.
Until you and I lose count
of our hundreds of kisses
thousands of kisses
A hundred thousand kisses.

II Tango

Take, oh take those lips away
That so sweetly were forsworn,
And those eyes, the break of day,
Lights that do mislead the morn.
But my kisses bring again
Seals of love, but sealed in vain.
Hide, oh hide those hills of snow
Which thy frozen bosom bears,
On whose tops the pinks that grow
Are yet of those that April wears.
But first set my poor heart free,
bound in those icy chains by thee.

Interlude One

I saw you take his kiss!
Tis true.
O, modesty!
'Twas strictly kept:
He thought me asleep;
At least I knew he thought
I thought he thought I slept.

III Two-Step

Give me, my love, that billing kiss
I taught you one delicious night
When, turning epicures in bliss,
We tried invention of delight.

Come, gently steal my lips along,
And let your lips in murmurs move,
Ah, no! Again that kiss was wrong,
How can you be so dull, my love?

Cease, cease, the blushing girl replied
And in those milky arms she caught me
How can you thus your pupil chide,
You know 'twas *in the dark* you taught me!

Interlude Two

Jenny kiss'd me when we met,
Jumping from the chair she sat in;
time, you thief,
who love to get Sweets into your list
put that in!
Say I'm weary, say I'm sad,
Say that health and wealth
have miss'd me,
Say I'm growing old,
but add, Jenny kiss'd me.

IV Slow Fox Trot

Though I with strange desire
To kiss those rosy lips
am set on fire,
Yet will I cease to crave
Sweet touches in such store,
As the one who long before
From you them in thousands did receive.

Heart mine, but once me kiss,
and I by that sweet bliss
Even swear not to beg for more;
Poor one no number is,
Another word of me ye shall not hear
After one kiss,
but still one kiss my dear.

V Maxixe

Dear lover let us love and play,
Not caring what Old Age may say.
The Sun does set, again does rise,
And with fresh Lustre gild the Skies.

Dear lover, live to love and pleasure,
Careless what the grave may say;
When each moment is a treasure,
Why should lovers lose a day?

When once extinguish't is our light,
Wee're wrapt in everlasting Night.
A thousand times my lips then kiss
An hundred more renew the bliss;
Another thousand add to these,
An hundred more will not suffice
Another thousand will not do,
Another thousand are too few.

Give me, then, a thousand kisses,
Till the sum of boundless blisses
And no malicious Spie can gness
To what wonderful Eexcess
My lover and I did kiss.

RICHARD STRAUSS (1864-1949) · Serenade Op.7

Richard Strauss was the son of a leading Munich horn-player, married to the daughter of a prominent family of brewers in the city. He grew up in reasonably affluent surroundings, with many musical opportunities open to him from an early age. He was only 17 when he wrote this *Serenade*; within a year it was receiving several public performances and brought its young composer to the notice of the great and influential conductor Hans von Bulow, who also took the work into his regular repertoire. Certainly having a wind player for a father must have been a great help when writing for this kind of ensemble, and Richard was certainly aware just how the various sonorities would blend together. Von Bulow also suggested that Strauss should write a second work for the same instruments, and this resulted in the Suite, Op.4 – a much larger, and longer, work but one which has never achieved the same popularity as this simple one-movement piece.

JOHANNES BRAHMS (1833-1897) · Liebeslieder Walzer

Gro Slater *soprano* · Alistair McDermott *tenor*

Although born in Hamburg, Brahms left his native Germany in 1862 to settle in Vienna. Not long after his arrival he came across the manuscript of some Schubert waltzes at the house of a Viennese publisher, Spina, and he became actively

involved in the revival of Schubert's music. At that time there were considerable quantities of Schubert's manuscripts changing hands in the city, and at one point Brahms himself found himself in possession of quite a few of them. He wrote "My most beautiful hours here I owe to Schubert's unpublished works, of which I have quite a quantity at home in manuscript. But enjoyable and gratifying as their perusal may be, everything else about them is quite melancholy. For example, I have a great many manuscripts here which belong to Spina or Schneider, and of them nothing but the manuscript exists – not one single copy! and Spina does not keep them in a fireproof safe any more than I do. The other day a whole pile of unpublished compositions were offered for sale at a ridiculously low price. Fortunately the Society of the Friends of Music acquired them. How many gems of this type are scattered here and there in private hands which either guard the treasures like fiends or else unconcernedly let them disappear!"

The first fruits of Brahms' perusals were a set of Waltzes for piano duet, Op.39; but the inspiration he derived ripened in the *Liebeslieder* – a set of 18 waltzes for four voices and piano duet, setting translations of Russian and Polish folk-songs published in a collection by Daumer called *Polydora*. Although as a courtesy gesture to his publishers, in the first edition the vocal parts were designated as 'optional', Brahms never allowed a purely keyboard version of these Waltzes to appear. Indeed he was emphatic that they should be brought before the public eye in the original vocal version: "And let us hope that they will become real family music, and will soon be sung a lot." His hope was fulfilled when the collection soon came popular, and has deservedly remained so.

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.

13. *Vögelein durchrauscht die Luft*

Birds will search the air far and wide for a branch to alight 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. *Nachtigall, 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.

GUY PROTHEROE

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from most periods and styles in his roles as conductor, artistic director and writer. Early in his career he founded the ensemble Spectrum, touring in Europe and the USA, broadcasting in many countries and making several recordings, including Jonathan Harvey's *Bhakti* (a Sunday Times Pick of the Year) and a CD of ensemble works by Iannis Xenakis (awarded the Preis der Deutschen Schallplattenkritik). It was through Spectrum that he first made contact with James Sellars, who wrote *Return of the Comet* for the ensemble, and it was later performed here in London in an ECC concert, together with his *Gertrude Stein Songs* Guy Protheroe has worked with a wide variety of orchestras, choruses and ensembles and is equally at home in the sphere of commercial music, working with many international artists including Rick Wakeman, John Anderson, Black Sabbath, George Martin, and in particular Vangelis, with whom he has worked closely on many projects. He has conducted a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both on live television. He collaborated with the French composer Erik Levi on music for the smash-hit comedy *Les Visiteurs* and a new album shortly to be released, and can also be heard on the soundtracks of *1492: Conquest of Paradise*, *The Plague* and *Nostradamus* – in each case as a monk intoning plainsong.

IAN CURROR AND PAUL PLUMMER

In keeping with the tradition of earlier years, all the performers at this November concert have direct associations with the Choir. Ian Curror is its accompanist and associate conductor. He is also organist of the Royal Hospital Chelsea, where he runs one of London's leading professional chapel choirs; he is only the 14th person to hold the post since it began in 1693, and the first male since 1823! He is a Professor at the Royal College of Music and a Fellow and Council member of the Royal College of Organists. Paul Plummer was educated at Eton and New College Oxford, where he was organ scholar. Following post-graduate studies at the Guildhall School of Music and Drama, he has remained there on the staff, and is also assistant organist at St Marylebone Parish Church, which, like the Royal Hospital, boasts a fine professional choir. An excellent all-round musician, when not deputising for Ian Curror as organist, accompanist or conductor at ECC performances, he joins the ranks of the Choir to sing countertenor.

THE ALMA ENSEMBLE

The Alma Ensemble began when a group of ECC members and friends gathered together, not to sing but to play wind quintets for an evening. While remaining comprised of Choir members plus 'friends and relations' it has extended its size and activities considerably, and has made several concert appearances.

ENGLISH CHAMBER CHOIR

sopranos

Janet Adderley
Fran Bremner
Anne-Marie Curror
Penny Dawe
Selina Haniff
Rachel Haywood
Jocey Hurdall
Harriet Jay
Sophie Kernthaler
Julia Mahler
Ann Manly
Diana Maynard
Shirley Noel
Gro Salter
Adele Stevenson
Rachel Warren
Fiona Weir
Kay Wood

altos

Charlotte Blenkin
Karen Bloomfield
Maureen Connett
Elouise Hayward
Sue King-Smith
Sian Mexsom
Miranda Moore
Julia Singer
Jay Venn
David Wheeler

tenors

Peter Adderley
Francis Bassett
Roger Carpenter
Nigel Horder
Margaret
Jackson-Roberts
Alistair McDermott
David Sampson
Rob Scales
David Watson
Robin Whitehouse

basses

Clive Hopewell
David Jordan
Hugh Joslin
David Lowe
Mark Nall
Philip Smith
Neil Thornton
Noel Venn
Keith Wallace
Ben Warren
Ken Wharfe
Richard Whitehouse

ALMA ENSEMBLE

Flutes:

Ann Manly
Adele Stevenson

Oboes:

Helen Robinson
Sophie Cotterell

Clarinets:

David Lowe
Tamsin Curror

Bassoons:

Ben Warren
Ruth Grace

Horns

Robin Whitehouse
Sophie Kernthaler
Patrick Clements
Richard Whitehouse

Double Bass

James Leney



WOLFGANG AMADEUS MOZART
ZYKLUS GEISTLICHER CHORWERKE

REQUIEM KV 626 GRABMUSIK KV 42

ELENA MOSUC
SOPRAN

BRIGITTE PINTER
ALT

MARTIN ZYSSET
TENOR

GEORG NIGL
BARITON

JAKOB STÄMPFLI
BASS

ENGLISH CHAMBER CHOIR
CHAMBER ORCHESTRA OF LONDON

LUKAS CHRISTIAN REINITZER
DIRIGENT

ZÜRICH

KIRCHE ST. PETER

▶ FREITAG, 22. NOV. 1996
20.00 UHR

BIZZ: 221 22 83

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▶ SAMSTAG, 23. NOV. 1996
20.00 UHR

AU CONCERT: 272 11 76

MUSIK HUG: 271 23 23

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WOLFGANG AMADEUS MOZART

REQUIEM GRABMUSIK

Elena Mosuc, Brigitte Pinter, Martin Zysset
Georg Nigl, Jakob Stämpfli

ENGLISH CHAMBER CHOIR
Künstlerische Leitung: Guy Protheroe

CHAMBER ORCHESTRA OF LONDON

LUKAS CHRISTIAN REINITZER
Dirigent

ZÜRICH Kirche St. Peter
Freitag, 22. Nov. 1996
20.00 Uhr

BASEL Martinskirche
Samstag, 23. Nov. 1996
20.00 Uhr

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TÖNE
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Jecklin
FINDE DEINE MUSIK.

MOZART-ZYKLUS

Über einen Zeitraum von mehreren Jahren ist neu ein Zyklus mit geistlichen Chorwerken von Wolfgang Amadeus Mozart geplant. Hierbei möchten wir bekannte und unbekannte resp. selten gespielte Werke des grossen Meisters gegenüberstellen.

Mit dem Requiem KV 626 und der Grabmusik KV 42 eröffnen wir heute diese Reihe. Beide Werke werden auf Originalinstrumenten der damaligen Epoche in der Stimmung 432 gespielt.

Möchten Sie über weitere Konzerte dieses Mozart-Zyklus' informiert werden, bitten wir um Ihre Anschrift im «Gäste-Konzert-Buch», welches am Ausgang für Sie bereit liegt, oder aber geben Sie uns nach dem Konzert den beiliegenden Talon ab.

GRABMUSIK KV 42

Die Grabmusik wurde von Mozart 1767, im Alter von nur elf Jahren in Salzburg komponiert. Das Rezitativ 'O lobenswerter Sinn' und der abschliessende Chor 'Jesu, wahrer Gottessohn...' wurde jedoch erst 1773 hinzugefügt.

Es handelt sich um eine Andacht vor dem 'Heiligen Grab' (plastische oder reliefartige Darstellung des Grabes oder der Grablegung Christi in einer Seitenkapelle oder an der Seite des Hauptaltars). Eine soeben dem Grab entstiegene Seele (Bass) und eine Engel (Sopran) singen im Dialog. Mozart hat dieses an barocken Wendungen reiche Werk musikalisch nach dem Stilmittel der neapolitanischen Kantate gestaltet: u.a. Fanfarenmelodik, weite, affektbetonte Intervallsprünge, ausgreifende Koloraturen.

In der Handschrift des KV 42 sind lückenhafte Phrasierung und Artikulation sowie das Ausserachtlassen der Grundtonart eines Stückes in modulierenden Abschnitten ständig anzutreffende Kennzeichen.

Diese deutschsprachige Passionskantate gehört der Kategorie der sogenannten Sepolcri an. Bereits im Mittelalter ist der Brauch solcher Andachten am 'Heiligen Grab' anzutreffen. Hatten diese ursprünglich die Form von Mysterienspielen, so nehmen sie im Barock die Gestalt der Rappresentazione sacra und in der Folge die des nichtszenischen Oratoriums an.

GRABMUSIK KV 42

RECITATIVO

Wo bin ich? bitterer Schmerz.
ach, jener Sitz der Liebe,
mein' Ruh, mein Trost,
das Ziel all meiner Triebe,
und meines Jesu göttlich's Herz
das reget sich nicht mehr
und ist vom Blut und Leben leer.
Hier trieft die Wunde noch von Blut;
verdammte Wut.
Was für ein herbes Eisen
könnt' dieses süsseste und allerliebste Herz
zerreissen?

ARIA

Felsen, spaltet euren Rachen,
trauert durch ein kläglich's Krachen,
Sterne, Mond und Sonne flieht,
traur' Natur, ich traure mit.

Brüllt, ihr Donner.
Blitz und Flammen,
schlaget über dem zusammen,
der durch die verruchte Tat
dieses Herz verwundet hat.

Felsen spaltet...

RECITATIVO

Geliebte Seel',
was redest Du?
Bedaure das verwundte Herz,
ich lobe deinen Schmerz
und willst Du zürnen? Zürne zu.
Doch über wen?
Ach, ehrlich über dich,
willst du den Mörder finden,
so denk' an deine Sünden,
die führten diesen Stich
und leiteten den Speer.
Jetzt zürne wie du willst,
letzt traure, aber traure mehr.

ARIA

Betracht dies Herz und frage mich,
wer hat die Kron' gebunden,
von wem sind diese Wunden?
Sie ist von dir und doch für mich.

Sieh, wie es Blut und Wasser weint,
hör, was die Zähren sagen,
die letzten Tropfen fragen,
ob es mit dir nicht redlich meint,
ergib dich, hartes Herz,
zerfließ in Reu und Schmerz.

RECITATIVO

O Himmel, was ein traurig Licht,
so jetzt zu meiner Qual
aus diesen Worten bricht.
So bin ich denn die grausame gewesen,
so dieses Herz verwundet hat?
Dies Blut ist meine Tat? O Schmerz,
zerbrich mir das beklemmte Herz.

DUETTO

Jesu, was hab' ich getan?
Durch mich hast du diese Wunden,
durch mich Tod und Kreuz gefunden,
auch den letzten Tropfen Blut
sucht im Herzen meine Wut,
ach, was hab ich getan?

Schau dies Herz nur reuevoll an,
aber auch durch diese Wunden
hast du Heil und Gnad gefunden,
auch den letzten Tropfen Blut
gibt die Liebe dir zu gut,
schau das Herz nur reuevoll an.

Dies soll jetzt mein Vorsatz sein,
liebstes Herz, dich will ich lieben,
nimmer will ich dich betrüben,
ach, verzeih' es, göttlich's Herz.

Es verzeihet deinem Schmerz.

RECITATIVO

O lobenswerter Sinn.
O tausendmal baglücktes Wählen.
O weisliches Entschliessen.

CORO

Jesu, wahrer Gottessohn,
dem ein ungerechter Richter
heut' den Stab des Lebens bricht,
richte uns nach Schärfe nicht.

Wenn zu deinem Wolkenthron
ruft der Posaunen Schall
und das Heer der Himmelslichter
sich bereitet zu dem Fall.

Jesu, wahrer Gottessohn...

REQUIEM KV 626

Mozarts letztes und bedeutendstes kirchenmusikalisches Werk, das Requiem, blieb leider unvollendet. Es wurde im Juli 1791, Mozarts Todesjahr, von Graf Walsegg in Auftrag gegeben und von Mozarts Schüler Franz Xaver Süssmayr vollendet. Süssmayr hat die fehlenden Stücke zum Teil nach Mozartschen Skizzen hinzugefügt. Etwa zwei Drittel dürften somit Mozart zugeschrieben werden.

Das 'Requiem' und 'Kyrie' hat Mozart fertig ausgeführt, die sieben Stücke des 'Dies irae' bis zur Hälfte des 'Lacrimosa', das 'Domine' und 'Hostias' hat er in den wesentlichen Stimmen skizziert. Süssmayr arbeitete die skizzenhafte Teile aus, komponierte das 'Sanctus', 'Benedictus' und 'Agnus Dei' ganz neu hinzu und wiederholte den Eingangschor als 'Lux aeterna' am Schluss, so dass sich trotz der fremden Stücke eine Abrundung, eine von Mozartschem Geiste erfüllte Stimmungseinheit ergibt.

Mozart hinterliess sein Requiem als gewaltigen Torso. Andere Hände, doch von ihm unterwiesen und in seinem Geiste geschult, haben es bald nach seinem Tode, im Dunkel der Anonymität vollendet. So verwischten sich schon den ersten Hörern die verschwimmenden Linien der Herkunft, und die früh aufgetauchte 'Kontroverse über das Requiem' ist bis heute nicht verstummt.

REQUIEM

I Introitus

Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.
Te decet hymnus, Deus, in
Sion, et tibi reddetur votum
in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.
Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.

II Kyrie

Kyrie eleison;
Christe eleison;
Kyrie eleison.

III Sequenz

Dies irae, dies illa
solvet saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est fructurus,
quando iudex est venturus
cuncta stricte discussurus.

Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.
Mors stupedit et natura,
cum resurget creatura
judicanti responsura.
Liber scriptus proferetur
in quo totum continentur,
unde mundus iudicetur.
Iudex ergo cum sedebit
quidquid latet apparebit,
nil inultum remanebit.
Quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix justus sit securus?

Rex tremendae majestatis,
qui salvandos
salvas gratis:
salva me, fons pietatis.
Recordare, Jesu pie,
quod sum causa tuae viae
ne me perdas illa die.

I Introitus

Ewige Ruhe gib ihnen, Herr,
und ewiges Licht leuchte ihnen.
Dir, Gott, gebührt Lob in Zion,
und dir soll Anbetung werden
in Jerusalem.
Erhöre mein Gebet:
zu dir wird alles Fleisch kommen.
Ewige Ruhe gib ihnen,
Herr,
und ewiges Licht leuchte ihnen.

II Kyrie

Herr, erbarme dich;
Christus, erbarme dich;
Herr, erbarme dich.

III Sequenz

Tag des Zorns, jener Tag,
der die Welt in Asche wandelt,
wie David und Sibille zeugen.
Welche Angst wird herrschen,
wenn der Richter wird erscheinen,
alles streng zu richten.

Die Posaune, wundertönend durch
die grabgewölbten Hallen,
alle vor den Thron fordert.
Tod und Leben wird erheben,
wenn die Welt sich wird erheben,
dem Richter Rechenschaft zu geben.
Ein geschriebenes Buch erscheint,
worin alles enthalten ist,
wonach die Welt gerichtet wird.
Wird sich der Richter setzen,
tritt zu Tage, was verborgen;
nichts wird ungerächt bleiben.
Was werd ich Armer dann sprechen?
Welchen Schutzherrn soll ich rufen?
da kaum der Gerechte sicher ist?

König voll furchterregender Hoheit,
der du jene, die du retten willst,
aus Gnade rettest:
rette mich, du Quell der Treue.
Gedenke, treuer Jesus,
dass du meinewegen kamst;
lass mich ab jenem Tag nicht
untergehen.

Quaerens me sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Juste iudex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco tamquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.
Qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta
et ab haedis me sequestra,
statuens in parte dextra.

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.
Lacrimosa dies illa
qua resurget ex favilla
judicandus homo reus;
huic ergo parce Deus.
Pie Jesu, Domine,
dona eis requiem.
Amen.

IV Offertorium

Domine Jesu Christe,
rex gloriae,
libera animas omnium
fidelium defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael
representet eas in lucem sanctam,
et semini ejus.

Müde hast du mich gesucht, mich
durch dein Leiden am Kreuz erlöst;
lass die Müh' nicht fruchtlos werden.
Du gerechter, rächender Richter,
schenke mir Vergebung
vor dem Tag des Gerichts.
Ich seufze wie ein Angeklagter,
schuld rötet meine Wange;
verschone mich, Gott, der dich anflehe.
Der Maria vergab
und den Schächer erhörte
hat auch mir Hoffnung gegeben.
Meine Gebete sind nicht würdig,
doch Du, Guter, übe Gnade, dass ich
nicht im ewigen Feuer brenne.
Bei den Schafen gib mir einen Platz,
trenne mich von den Böcken und
stelle mich zu Deiner Rechten.

Wenn die Verdammten abgeurteilt
in heißen Flammen stecken,
rufe mich mit den Gesegneten.
Ich bitte demütig und geneigt,
das Herz zerrieben wie Asche:
kümmere dich um mein Ende.
Tränenreich ist jener Tag,
wenn aus der Asche aufsteigt
der angeklagte Mensch zum Gericht;
lass ihn Erbarmen finden, Gott.
Treuer Jesus, Herr,
gib ihnen Ruhe.
Amen.

IV Offertorium

Herr, Jesus Christus,
König der Herrlichkeit,
befreie die Seelen aller
treuen Verstorbenen
von den Strafen der Hölle
und von dem tiefen Abgrund.
Befreie sie aus dem Löwenrachen,
dass die Hölle sie nicht verschlinge,
und sie nicht in Finsternis fallen;
doch der heilige Banträger Michael
wie du einst Abraham versprachst
und seinen Nachkommen.

Hostias et preces tibi,
Domine, laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus:

fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisti
et semini ejus.

V Sanctus

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

VI Benedictus

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

VII Agnus Dei

Agnus Dei, qui tollis peccata
mundi, dona eis requiem.
Agnus Dei, qui tollis peccata
mundi, dona eis requiem.
Agnus Dei, qui tollis peccata
mundi, dona eis
requiem sempiternam.

VIII Communio

Lux aeterna luceat eis, Domine,
cum sanctis tuis aeternum,
quia pius es.
Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.
Cum sanctis tuis in aeternum
quia pius es.

Opfer und Gebete bringen wir Dir,
Herr, zum Lobe dar.
Nimm sie gnädig an für jene Seelen,
deren wie heute gedenken:

Lass sie, Herr,
vom Tod hinübergehen zum Leben,
wie du einst Abraham versprachst
und seinen Nachkommen.

V Santus

Heilig, heilig, heilig,
Herr, Gott der Heerscharen.
Voll sind Himmel und Erde
von deiner Herrlichkeit.
Hosianna in der Höhe.

VI Benedictus

Gesegnet sei, der da kommt
im Namen des Herrn.
Hosianna in der Höhe.

VII Agnus Dei

Lamm Gottes, das du trägst die
Sünde der Welt, gib ihnen Ruhe.
Lamm Gottes, das du trägst die
Sünde der Welt, gib ihnen Ruhe.
Lamm Gottes, das du trägst die
Sünde der Welt, gib ihnen
ewige Ruhe.

VIII Communio

Ewiges Licht leuchtet ihnen, Herr,
mit deinen Heiligen in Ewigkeit,
weil du treu bist.
Ewige Ruhe gib ihnen,
Herr,
und ewiges Licht leuchte ihnen.
Mit deinen Heiligen in Ewigkeit,
weil du treu bist.

Mozart an den Vater

Wien, 4. April 1787

... Da der Tod (genau zu nehmen) der wahre Endzweck unseres Lebens ist, so habe ich mich seit ein paar Jahren mit diesem wahren besten Freunde des Menschen so vertraut gemacht, dass sein Bild nicht alleine nichts Schreckendes mehr für mich hat, sondern recht viel Beruhigendes und Tröstendes. Und ich danke meinem Gott, dass er mir das Glück gegönnt hat, mir die Gelegenheit zu verschaffen, ihn als den Schlüssel zu unserer wahren Glückseligkeit kennen zu lernen. Ich lege mich nie zu Bette, ohne zu bedenken, dass ich vielleicht, so jung als ich bin, den andern Tag nicht mehr sein werde, und es wird doch kein Mensch von allen, die mich kennen, sagen können, dass ich im Umgange mürrisch oder traurig wäre, und für die Glückseligkeit danke ich alle Tage meinem Schöpfer und wünsche sie von Herzen meinen Mitmenschen...



Wolfgang Amadeus Mozart (1756–1791)
Unvollendetes Ölbild von Mozarts Schwager Joseph Lange, Wien 1789

Elena Mosuc Sopran

Elena Mosuc wurde in Iasi (Rumänien) geboren. Sie studierte an der Volkshochschule für Kunst Gesang. 1990 debütierte sie an der Oper ihrer Heimatstadt als Königin der Nacht, Lucia, Gilda und Violetta. Einem breiterem Publikum stellte sie sich mit zahlreichen Konzerten mit der Moldau Philharmonie Iasi und Bukarest vor. Noch im gleichen Jahr gewann sie beim Internationalen ARD-Musikwettbewerb in München und 1991 in Monte Carlo den ersten Preis. Daraufhin folgten Auftritte unter Colin Davis, Daniel Nazareth u.a.m. in ganz Europa. Mit der Deutschen Oper am Rhein wurde sie 1994 nach Tokio und Nagoya eingeladen.

Seit 1991/92 ist Elena Mosuc Ensemblemitglied des Opernhauses Zürich, wo sie immer wieder wichtige Hauptpartien ihres Fachs verkörpert, u.a. unter Fischer, Frühbeck de Burgós, Harnoncourt, Honeck, Santi, Weikert, Welsch-Möst und Plácido Domingo.

1993 wurde sie mit dem europäischen Förderpreis für Musik ausgezeichnet. 1994 nahm Elena Mosuc ihre erste CD als World Premier Recording ('Stabat mater' von Gualberto Brunetti) mit dem Ensemble Turicum Zürich auf. 1995 gastierte sie als Donna Anna an der Semper Oper Dresden und als 'Königin der Nacht' an der Staatsoper Hamburg.

Brigitte Pinter Alt

Die österreichische Mezzosopranistin Brigitte Pinter gab ihr Operndebüt im Alter von zwanzig Jahren in Schuberts Fierrabras unter Claudio Abbado bei den Wiener Festwochen (auf CD bei Deutsche Grammophon). Abbados Empfehlung ermöglichte ihr daraufhin mit Hilfe eines Fulbrightstipendiums und eines Förderstipendiums der Musikhochschule Wien, wo sie ihre Gesangsausbildung begonnen hatte, an der Julliard School of Music in New York weiter zu studieren. (Gesang bei Alan Seale)

1994 war die junge Solistin Preisträgerin des internationalen Belvedere Wettbewerbs in Wien. Einen grossen Erfolg feierte sie 1995 als Trägerin der Hauptrolle in der Oper 'Die Teufel von Loudon' von K. Penderecky und trat des weiteren u.a. in der Brüsseler Oper 'La Monnaie', bei 'Wien Modern', im Wiener Konzerthaus, im Tschaikovsky Konservatorium Moskau und der Jahrhunderthalle Bochum auf.

Die junge Sängerin, die sich auch im Liedrepertoire und kirchlichen Werken zu Hause fühlt, debütierte vor zwei Wochen mit einem Sololiederabend an der Carnegie Hall, New York.

Einladungen von den Opernhäusern in Toronto und Amsterdam für Wagners Ring (Fricka, Waltraute) und für Mozarts Zauberflöte mit dem English Chamber Orchestra in der Wiener Stadthalle und Olympiahalle München liegen vor.

Martin Zysset Tenor

Martin Zysset studierte am Konservatorium Bern bei Kurt Weber Klarinette. In Gesang liess er sich bei Hedwig Vonlanthen und Judith Koelz unterrichten und besuchte internationale Meisterkurse bei Ernst Haefliger und Edith Mathis.

1990/91 war er Stipendiat des Migros-Genossenschaftsbundes und gleichzeitig Mitglied des Internationalen Opernstudios Zürich.

Im Sommer 1992 gab er bei den Selzacher Sommerfestspielen seinen ersten Pedrillio ('Die Entführung aus dem Serail'), mit dem er 1993 auch in Bregenz gastierte. Im November 1994 sang er am Festival 'Wien Modern' in einer Welturaufführung die Hauptrolle in der Oper 'Ein Narrenparadies'.

1995 sang er seinen ersten Don Ottavio ('Don Giovanni') an den Sommerfestspielen Selzach. Als Ensemblemitglied der Zürcher Oper verkörpert er immer wieder verschiedenste Partien seines Fachs. Für die Rolle des Graf von Hohenzollern ('Der Prinz von Homburg') wurde Martin Zysset nach Antwerpen eingeladen. (Dirigent: B. Kontarsky). In Luxemburg sang er in einer konzertanten Aufführung den Jaquino ('Fidelio') unter Leopold Hager, die vom RTL aufgezeichnet wurde.

Martin Zysset singt viele Konzerte im In- und Ausland und arbeitet mit Dirigenten wie Santi, Weikert, Frühbeck de Burgos, Harnoncourt und Welser-Möst, mit letzterem u.a. die 'h-moll'-Messe in Salzburg.

Georg Nigl Bariton

Georg Nigl wurde 1972 in Wien geboren. Nachdem er Sopransolist der Wiener Sängerknaben war, begann er als Ensemblemitglied des Wiener Burgtheaters und Musicalsänger seine Laufbahn als Sänger und Schauspieler. Es folgten Studien an der Hochschule für Musik in Wien bei Prof. Sparber und später bei Prof. Sartorius.

Nach ersten Engagements wurde seine Gestaltung des 'Don Tabarro' (in La contadina astuta) zu einem ersten grossen persönlichen Erfolg. Es folgten weitere Opernpartien und Konzerte im In- und Ausland.

1995 wirkte er in Haydns 'L'anima del filosofo' bei den Wiener Festwochen unter Nikolaus Harnoncourt und Jürgen Flimm mit.

Dieses Jahr entstand gemeinsam mit dem 'concerto armonico Wien' im Wiener Konzerthaus eine CD mit weltlichen Kantaten von Johann Sebastian Bach.

Jakob Stämpfli Bass

Seine musikalische Ausbildung erhielt Jakob Stämpfli am Konservatorium Bern und an der Staatlichen Hochschule für Musik in Frankfurt am Main. Anschliessend wurde er von Franziska Martienssen und Paul Lohmann betreut. Seit 1954 pflegt Jakob Stämpfli, meist unter namhaften Dirigenten, eine regelmässige Konzerttätigkeit in Europa, Japan und den USA.

Für pädagogische Arbeiten gewannen ihn die Musikhochschule in Biel, Bern, Saarbrücken, Hamburg und Essen.

1965 verlieh ihm die saarländische Regierung den Professortitel ad personam 'in Würdigung seiner hervorragenden künstlerischen Verdienste'. Als Juror bei zahlreichen Wettbewerben und als Präsident oder Vorstandsmitglied mehrerer nationaler und internationaler Verbände nimmt er aktiv am politischen Leben teil. Zudem leitet er Meisterkurse auf internationaler Ebene. Bei über 50 Platten- und CD-Aufnahmen wirkt er als Sänger mit, bei weiteren Produktionen als Aufnahmeleiter. Acht 'Grand Prix du disque' sowie Preise der 'Deutschen Schallplattenkritik' wurden dem Bassisten verliehen.

Lukas Christian ReinitzerDirigent

erwarb sein Klavierdiplom am Konservatorium Bern und schloss die Dirigentenausbildung an der Musikhochschule in Basel ab.

Die praxisbezogene Dirigiererfahrung erwarb sich Reinitzer als Leiter der 'Jungen Schweizer Symphoniker', des 'Freien Opernensembles Zauberflöte Bochum', des 'Berliner Sibelius Orchesters' (Jugendsinfonieorchester), sowie durch Konzerttourneen mit der 'Südwestfälischen Philharmonie Siegen'.

Als Gastdirigent ist Lukas Christian Reinitzer dem 'Ukrainien Symphony Orchestra Kiev' sowie dem 'London Symphony Orchestra' verbunden. Seit Sommer diesen Jahres besteht eine Zusammenarbeit mit dem 'Chamber Orchestra of London'.

CHRISTIANE BOESIGER

Christiane Boesiger gehört zu der jungen Generation Schweizer Sängern, die in den letzten Jahren im internationalen Opernbetrieb reüssierten. Bereits während ihres Gesangsstudiums bei Hans Hotter und Sena Jurinac kam es zu ersten Engagements in ihrer Heimatstadt Luzern.

Im Fachbereich des lyrischen Koloratursoprans setzt sie die Schwerpunkte ihrer künstlerischen Arbeit vor allem auf Mozart (von der 'Susanna' bis zur 'Konstanze'; ihre Wiener 'Susanna' in Marco Arturo Marellis Mozart-Zyklus wurde im ORF aufgezeichnet), auf die virtuosen Belcantopartien Bellinis und Donizettis sowie auf das Musiktheater des 20. Jahrhunderts (von den Lyrismen und der 'Sophie' im Rosenkavalier bis hin zu den extremen gesanglichen und darstellerischen Anforderungen von Alban Bergs 'Lulu', mit der sie 1994 in Wien, von Publikum und Fachpresse bejubelt, einen Sensationserfolg errang).

Neben ihrer Operntätigkeit widmet sie sich mit grosser Freude dem Oratorium und dem Liedgesang. 1995 war sie in einem Liederabend erstmals an den Internationalen Musikfestwochen Luzern zu hören. 1996 wirkte sie unter der musikalischen Leitung Yehudi Menuhins in der Rolle der Valencienne beim Sommerfestival Gstaad mit.

1997 wird sie als 'Nedda' in Barcelona und als 'Bellangère' (Ariane et Barbe-Bleu von Ducas) an der Hamburgischen Staatsoper debütieren.

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17. The First Nowell (CC1 p.126-129)
18. Christians by Joyful (Christmas Oratorio) Bach pp. 1-8)
19. O Come All Ye Faithful (CC1 p.88)
20. Hark the Herald (CC1 p.39)

Torchés (G.150)
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	Alastair Stewart		
Choir, Band & All	Wachet auf	Bach	③
	1st Reading by Phyllida Law Celebrating Christmas from Family Life		
Choir	Hymn to the Virgin	E Luard Britten	④
All	In the bleak Midwinter	Holst	⑤
	2nd Reading by Greg Wise Journey Of The Magi		
Choir	A Great & Mighty Wonder	TS Eliot	⑦
Choir & Band	In Dulci Jubilo	Praetorius Scheidt	⑧
	Alastair Stewart		
Choir & Organ	Balulalow	Britten	⑫
All	Angels from the realms of glory		⑬
	3rd Reading by Donald Sinden from The Pickwick Papers		
Choir & Band	Nativity Carol	Charles Dickens	⑭
Choir	Gallery Carol	Mathias Trad	⑮
All	Good King Wenceslas		⑯
	4th Reading by Emma Thompson King John's Christmas		
Choir & Band	Christians be joyful	AA Milne Bach	⑱
	Alastair Stewart		
All	O Come all ye faithful (3vv)		⑲
	5th Reading by Edward Fox - St. Luke 2 vv 1 - 20		
	Blessing by The Right Reverend John Kirkham, Bishop to HM Forces		
All	Hark the Herald		⑳
Retiring Music - The Band of The Scots Guards			

THE HOME-START
CAROL CONCERT



GCP

HOME-START
Helping young families under stress

THE GUARDS
CHAPEL

Thursday 12th December 1996

SPONSORED BY
JAMES CAPEL INVESTMENT MANAGEMENT



HOME-START

Patron: Her Royal Highness Princess Alexandra,
the Hon. Lady Ogilvy, GCVO

Director: Margaret Harrison OBE

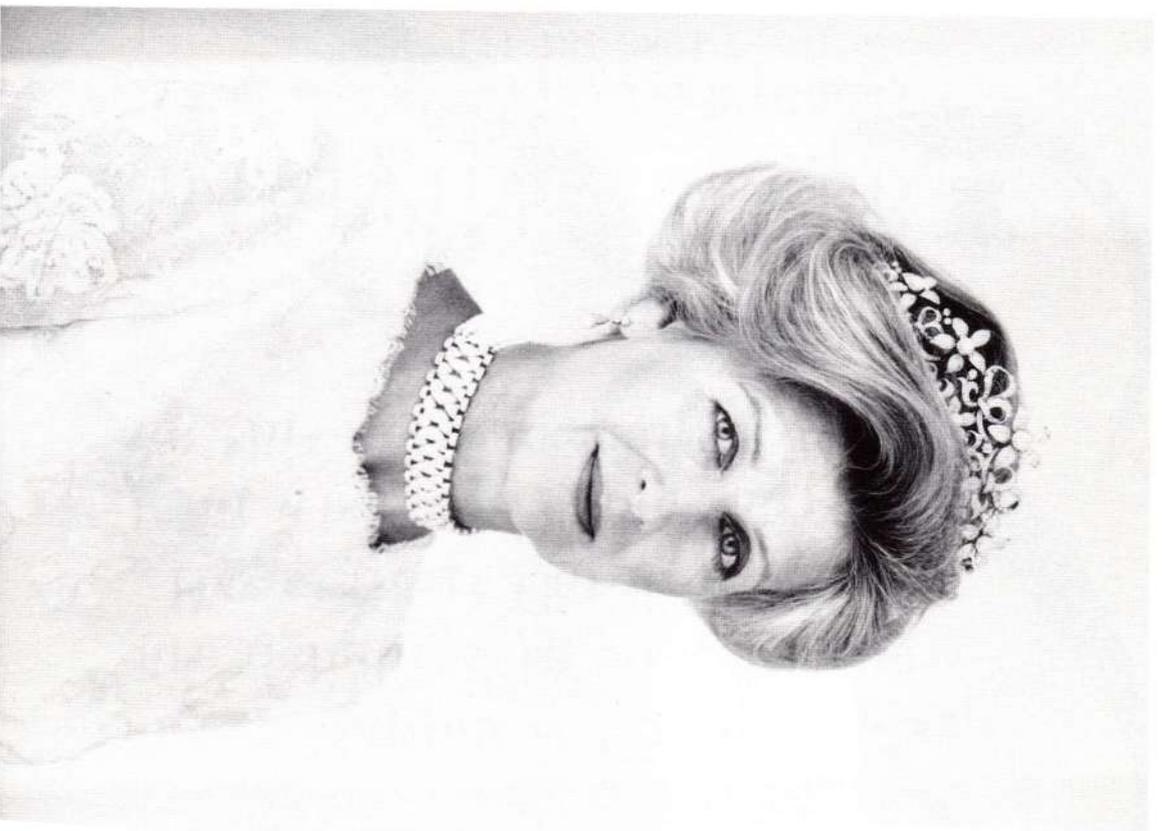
HOME-START UK
2 Salisbury Road, Leicester LE1 7QR
Telephone: 0116 233 9955
Registered Charity No 326148

HOME-START is a voluntary organisation in which volunteers offer regular support, friendship and practical help to young families under stress in their own homes, helping to prevent family breakdown.

Home-Start remains totally focused on the family. It is the parents themselves who are given emotional encouragement, new ideas and experience, together with the opportunity for renewed enjoyment in family life, through the regular visits of a Home-Start volunteer - another parent. It can take a few months or a few years, but Home-Start has the time and human resources which the professionals simply cannot provide.

The last year has shown an increase of 10% in the families being supported, illustrating the crucial and central role a volunteer can play in the liaison between health and social services. There are now 182 Home-Start schemes in the UK and last year 5,000 trained Home-Start volunteers helped 28,000 children and their families. In addition schemes with the British Forces in Germany and Cyprus helped 1,248 children from over 700 families.

Home-Start UK is a Charitable Trust which is committed to promoting the welfare of children and parents by providing effective training, information, guidance and support to each existing and potential locally based Home-Start scheme.



Her Royal Highness Princess Alexandra,
the Hon. Lady Ogilvy, GCVO

The Carol Concert Committee would like to thank all those who have taken advertising space or sent donations, and in particular

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The Carol Concert Committee would also like to thank

Workhouse Design Consultants

36 Bridle Lane, Soho, London W1R 3HJ

for the sponsorship and production of this programme,

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for supplying the paper and

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for the printing.

HOME-START CAROL CONCERT COMMITTEE

Joint Chairmen: Lady Cooper Mrs Andrew Evans

Lady Aird The Rev Leslie Bryan Mrs John Calvert

Mrs Richard Cockroft Miss Tessa Henderson

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The Committee would like to extend its very grateful thanks to the following:

James Capel Investment Management

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The English Chamber Choir

Conductor: Guy Protheroe

Administrator: Ann Manly

Treble Solists: David Corkhill

Organist: Ian Curror

(Organist at the Chapel of the Royal Hospital, Chelsea)

The Band of The Scots Guards by kind permission of the Regimental Lt Colonel Scots Guards

Director of Music: Lieutenant Colonel D E Price psn

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(Major General Commanding The Household Division)

1st Bn Welsh Guards

The Chaplain and Staff of The Guards Chapel

The Royal Hospital Chelsea Carriages at Mappin & Webb

Price's Candles Layton's Champagne

PROGRAMME

Christmas music - The Band of The Scots Guards

Treble solo

Fanfare

- West Door - ends

(1) in D

Once in Royal David's City
Stood a lowly cattle-shed
Where a Mother laid her Baby
In a manger for His bed.
Mary was that Mother mild,
Jesus Christ her little Child.

Choir
+ brass in process

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

bass line for trumpets

All

And through all His wondrous childhood

He would honour and obey,
Love and watch the lowly Maiden
In whose gentle arms He lay.
Christian children all must be
Mild, obedient, good as He.

Org

All

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

Band (wonder in gallery)

All

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

Org

All

Band + Org + descent

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

Choir

Benedicamus Domino

Wartlock

(2)

Welcome by The Chaplain
THE REVEREND LESLIE BRYAN

Choir & Band

Programme Presenter
ALASTAIR STEWART

Wachet Auf (Sleepers, wake!)
(from Cantata 140)

JS Bach

(3)

Last verse All

Every soul in thee rejoices;
From men and from angelic voices
Be glory given to thee alone!
Now the gates of pearl receive us,
Thy presence never more shall leave us,
We stand with Angels round thy throne.
Earth cannot give below
The bliss thou dost bestow.
Alleluia!

Grant us to raise,
To length of days,
The triumph-chorus of thy praise.

First Reading by PHYLLIDA LAW

Celebrating Christmas
from Family Life Elisabeth Lund

Choir

Hymn to the Virgin

Britten

(4)

All

In the bleak mid-winter

Holst

(1)

(5)

Org

Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak mid-winter,
Long ago.

Our God, heaven cannot hold Him

Nor earth sustain;

Heaven and earth shall flee away

When He comes to reign:

In the bleak mid-winter

A stable-place sufficed,

The Lord God Almighty

Jesus Christ.

Band

(2)

Org

Angels and Archangels
May have gathered there,
Cherubim and Seraphim

Thronged the air -

But only His mother

In her maiden bliss

Worshipped the Beloved

With a kiss.

(4)

What can I give Him

Poor as I am?

If I were a shepherd

I would bring a lamb;

If I were a wise man

I would do my part;

Yet what I can I give Him -

Give my heart.

Band + Org

(5)

Second Reading by GREG WISE
Journey Of The Magi

TS Eliot

Choir

A Great & Mighty Wonder

Prattorius

Choir & Band

In Dulci Jubilo

Scheidt

ALASTAIR STEWART

Choir & Organ

Balulalow

All

Band

Angels, from the realms of glory
Wing your flight o'er all the earth;
Ye who sang creation's story
Now proclaim Messiah's birth:

Come and worship,

Christ the new-born King.

Come and worship,

Worship Christ the new-born King.

Band + Org
each twice

Org

Shepherds in the field abiding,
Watching o'er your flocks by night,
God with man is now residing;
Yonder shines the Infant Light:

Sages, leave your contemplations;

Brighter visions beam afar;

Seek the great Desire of Nations;

Ye have seen His natal star:

Saints before the altar bending,

Watching long in hope and fear,

Suddenly the Lord, descending,
In His temple shall appear:

Org

Though an infant now we view Him,

He shall fill His Father's throne,

Gather all the nations to Him;

Every knee shall then bow down.

Band + Org

Britten (12)

(13)

(7)
(8)

Third Reading by DONALD SINDEN
from The Pickwick Papers Charles Dickens

Choir & Band

Choir

All

Nativity Carol

Gallery Carol = *Keystone* Traditional
and to memory

Matthias 14

15

16

Good King Wenceslas looked out
On the Feast of Stephen,
When the snow lay round about,
Deep and crisp, and even;
Brightly shone the moon that night,
Though the frost was cruel,
When a poor man came in sight,
Gath'ring winter fuel.

Org

Gentlemen

Brass

Ladies

W/Wind

'Hither, page, and stand by me
If thou know'st it, telling,
Yonder peasant, who is he?
Where and what his dwelling?'
'Sire, he lives a good league hence,
Underneath the mountain;
Right against the forest fence
By St. Agnes' fountain.'

Gentlemen

Brass

All

Band + Org

'Bring me flesh, and bring me wine,
Bring me pine-logs hither;
Thou and I will see him dine,
When we bear them thither.'
Page and monarch forth they went,
Forth they went together,
Through the rude wind's wild lament
And the bitter weather.

Ladies

W/Wind

Gentlemen

Brass

'Sire, the night is darker now,
And the wind blows stronger;
Falls my heart, I know not how,
I can go no longer.'
'Mark my footsteps, good my page;
Tread thou in them boldly;
Thou shalt find the winter's rage
Freeze thy blood less coldly.'

All

Band + Org

In his master's steps he trod,
Where the snow lay dinted;
Heat was in the very sod
Which the saint had printed.
Therefore, Christian men, be sure,
Wealth or rank possessing,
Ye who now will bless the poor,
Shall yourselves find blessing.

Fourth Reading by EMMA THOMPSON
King John's Christmas

Christians Be Joyful
(Christmas Oratorio)

AA Milne

JS Bach

18

Choir & Band

All

Band

Org

ALASTAIR STEWART + applause
O come all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold Him
Born, the King of Angels;
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him, Christ the Lord.

19

God of God,
Light of Light,
Lo! He abhors not the Virgin's womb;
Very God,
Begotten, not created;
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him, Christ the Lord.

Sing, choirs of Angels,
Sing in exultation,
Sing, all ye citizens of Heaven above;
'Glory to God
In the highest!'
O come let us adore Him,
O come let us adore Him,
O come, let us adore Him, Christ the Lord.

Band + Org
+ organ

Fifth Reading by EDWARD FOX
St. Luke Chapter 2 verses 1 - 20

BLESSING

THE RIGHT REVEREND JOHN KIRKHAM
Bishop of Sherborne and Bishop to HM Forces

Fanfare Intro: Brass + organ

(20)

1. Organ

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

*Hark! the herald Angels sing
Glory to the new-born King.*

2. Band

Christ, by highest heaven adored,
Christ, the Everlasting Lord,
Late in time, behold Him come,
Offspring of a Virgin's womb.
Veiled in flesh the Godhead see,
Hail, the incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.

3. AM
+ Descant

Hail, the heaven-born Prince of peace;
Hail, the Sun of righteousness!
Light and life to all He brings,
Risen with healing in His wings.
Mild He lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.

Retiring music - The Band of The Scots Guards

THE ENGLISH CHAMBER CHOIR

The English Chamber Choir is currently one of the busiest of London's smaller choirs. It appears regularly in all the major London venues, in City churches and country houses as well as further afield and on television. Recent performances include Monteverdi Madrigals in the City, Elgar's *The Dream of Gerontius* in the Chelsea Festival, *Messiah* at St. John's, Smith Square, and Mozart's *Requiem* in Zurich and Basle. The Choir prides itself on its particularly varied repertoire and concert schedule. Together with its conductor, Guy Protheroe, it has a long association with commercial music-making, dating back to the original concert performances at the Rainbow Theatre of *Tommy* (now playing in the West End); it has worked extensively with Vangelis, Barington Pheolung and French composer Eric Levi, with whom it has recently worked on a new album. In July the Choir renewed its long association of recording with Rick Wakeman (it featured on *Journey to the Centre of the Earth* back in the 1970s). Recently the Choir has enjoyed sponsorship of several of its major events: performances and a recording of music by Monteverdi have been generously supported by Richards Butler, and a three-year contract with JSS Jackson-Stops began with the recent performance of *The Dream of Gerontius* (for which the Choir has also received an award under the Government's National Heritage Arts Sponsorship Scheme). In 1997 the ECC celebrates its 25th anniversary; plans include a reunion concert in London and a tour of cathedrals in Normandy. If you would like to be kept informed of the Choir's future activities, please contact Ann Manly, ECC, 8 Alma Square, London NW8 9QD. Tel 0171 286 3944. Fax 0171 289 9081.

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from most periods and styles in his roles as conductor, artistic director and writer. He has worked with a wide variety of orchestras, choruses and ensembles and is equally at home in the sphere of commercial music, working with many international artists. He has conducted a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both on live television.

Tonight's organist is Ian Curror, organist and director of music at the Chapel of the Royal Hospital, Chelsea and for many years assistant conductor and accompanist to the English Chamber Choir.

THE BAND OF THE SCOTS GUARDS

The Scots Guards were formed by King Charles I in 1642 for service in Ireland. The Regiment returned to Scotland in 1650 but was disbanded during the exile of Charles II. It was reformed at the restoration of the King in 1660 and came to England in 1685.

The earliest trace of any music in the Scots Guards seems to be of Drums, Fifes and Bagpipes in the year 1662. At this time, music was more developed in France where a "Band of Hautboys" (the forerunners of today's oboe family) of four to six players existed.

The band continued to grow in size and in the variety of instruments it contained. In the early 19th century it numbered twenty four with Clarinets, Oboes, French Horns, Flutes, Bassoons, Trumpets, Trombones and Serpents.

The band of today numbers forty nine players, all of which are among the finest instrumentalists to be found in the services. Stationed in London, it shares with the other four Foot Guards Bands the duties of daily Guard Mounting at Buckingham Palace. It is also present at various State Occasions throughout the United Kingdom, two of the most notable being the ceremony of the Trooping of the Colour on Horse Guards Parade and the Remembrance Parade at the Cenotaph in Whitehall. A fair proportion of the musicians are "double handed", capable of playing both a string and wind instrument, as the band is often called upon to produce an orchestra to play at Investitures and State Banquets in Buckingham Palace.

The musicians wear the traditional uniform of Her Majesty's Household Division and can be distinguished from the other Foot Guards Regiments by the buttons on the scarlet tunic being arranged in groups of three, signifying that the Scots Guards is the Third Regiment of Foot Guards. On the collar is emblazoned the Order of the Thistle. The famous black "Bearskin" headgear, worn on parade was copied as a battle trophy from Napoleon's Imperial Guard.

In recent years the band's travels have taken it to the USA, Canada, Kenya, Germany, Italy, France, Spain, Malta, Hong Kong, Cyprus and Australia as well as coast to coast in the United Kingdom.

The band was deployed in its secondary role as medical assistants in support of British and Allied forces in Saudi Arabia during the 1990/91 Gulf War.

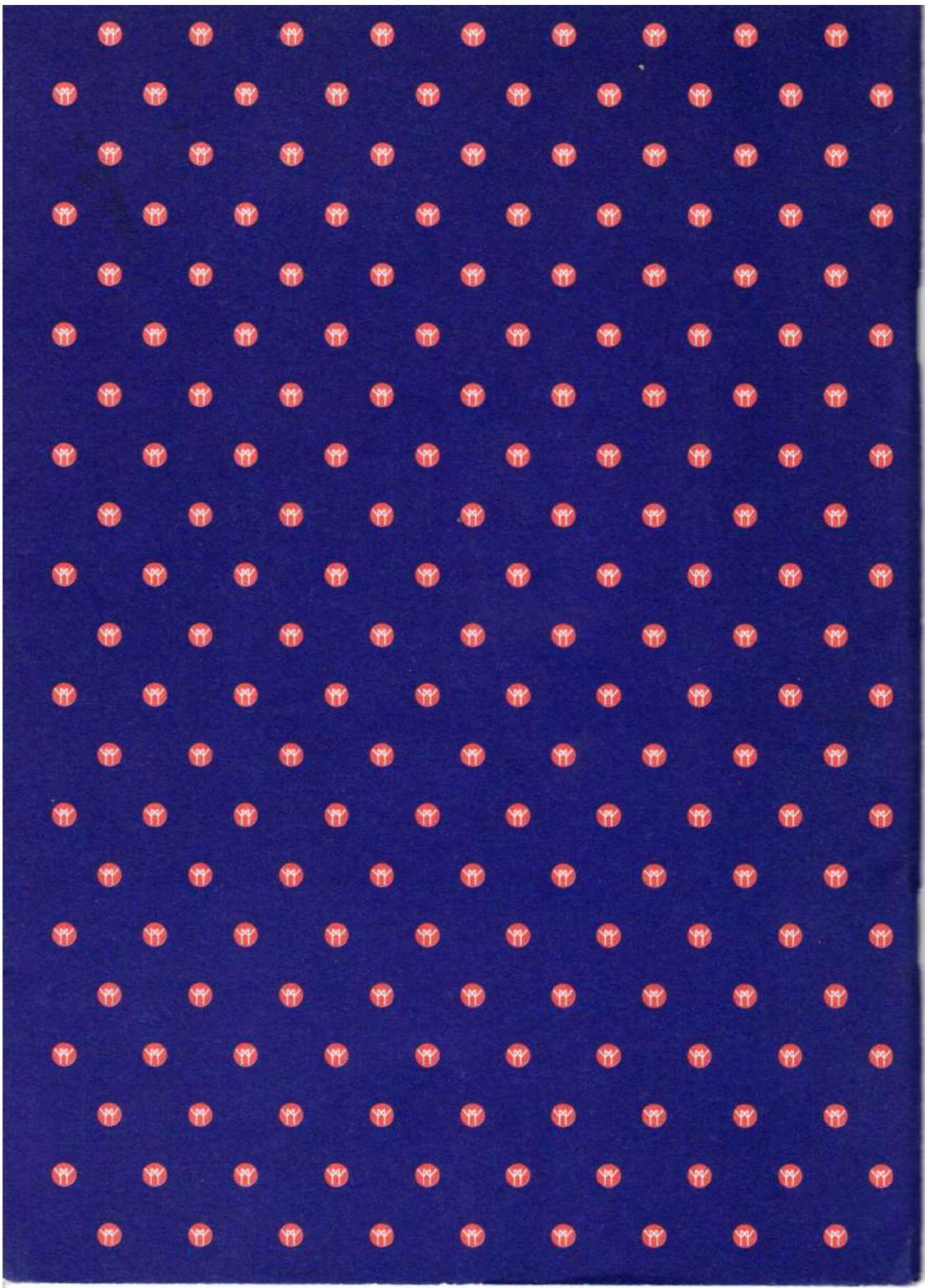
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CASTLE BAYNARD WARD CLUB

CAROL SERVICE

The Ward Church of St Andrew-by-the-Wardrobe
16th December 1996 at 6pm
Conducted by the Rector, the Revd John Paul

ORDER OF SERVICE

- Entrance: Torches John Joubert
(CC1 p.150)
- THE BLESSING OF THE CRIB
- Bidding Prayer
- Hymn: Once in Royal David's City
EH 605, Verse 1 Solo, Verse 2 Choir
- 1st Lesson: ISAIAH 9, Verses 2, 6 & 7:
The Prophet foretells Christ's Birth and Kingdom
Read by a Past Chairman
- Carol: Wachet auf J.S.Bach (3)
- 2nd Lesson: ISAIAH 11, Verses 1, 2, 4, 6-9:
The Peace that Christ will bring is foreshown
Read by the immediate Past Chairman
- Carol: The Holly and the Ivy Trad arr. Walford Davies
(CC2 p.196)
- Hymn: O Little Town of Bethlehem
EH 15, Verses 1, 2, 3 & 5
- 3rd Lesson ST LUKE 1, Verses 26-35 & 38:
The Angel Gabriel Salutes the Virgin Mary
Read by the Hon. Secretary
- Carol: Hymn to the Virgin Benjamin Britten (4)
- Hymn: See Amid the Winter's Snow
- | | |
|---|--|
| See, amid the winter's snow,
Born for us on earth below,
See, the tender lamb appears,
Promised from eternal years!
Hail, thou ever blessed morn!
Hail, Redemption's happy dawn!
Sing though all Jerusalem:
Christ is born in Bethlehem! | Lo! within a manger lies
He who built the starry skies,
He who, throned in height sublime,
Sits amid the Cherubim.
Hail... |
|---|--|

Say, ye holy shepherds, say:
What your joyful news today:
Wherefore have ye left your sheep
On the lonely mountain steep?
Hail...

Sacred Infant, all-divine,
What a tender love was thine
Thus to come from highest bliss
Down to such a world as this!
Hail...

'As we watched at dead of night,
Lo! we saw a wondrous light:
Angels, singing "Peace on earth",
Told us of the Saviour's birth.'
Hail...

Teach, oh teach us, holy Child,
By thy face so meek and mild,
Teach us to resemble thee
In thy sweet humility!
Hail...

4th Lesson
ST MATTHEW 1, Verses 18-25:
Saint Matthew tells of the Birth of Jesus
Read by the Deputy Chairman

Carol: For unto us a child is born (Messiah) G.F.Handel
(bring own copies)

5th Lesson: ST LUKE 2, Verses 8-16:
The Shepherds go to the Manger
Read by the Chairman

Carol: Shepherds' Pipe Carol John Rutter
(CC2 p.39)

Hymn: It Came Upon the Midnight Clear

It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold:
'Peace on earth, goodwill to men,
From heav'n's all-gracious King!'
The world in solemn stillness lay
To hear the angels sing.

Yet with the woes of sin and strife
The world has suffered long;
Beneath the angel-strain have rolled
Two thousand years of wrong;
And man, at war with man, hears not
The love-song which they bring:
O hush the noise, ye men of strife,
And hear the angels sing!

Still through the cloven skies they come,
With peaceful wings unfurled;
And still their heav'nly music floats
O'er all the weary world;
Above its sad and lowly plains
They bend on hov'ring wing;
And ever o'er its Babel sounds
The blessed angels sing.

For lo! the days are hastening on,
By prophet-bards foretold,
When, with the ever-circling years,
Comes round the age of gold;
When peace shall over all the earth
Its ancient splendours fling,
And the whole world send back the song
Which now the angels sing.

please remain standing for

6th Lesson: ST JOHN 1, Verses 1-14:
The Great Mystery of the Incarnation
Read by the Rector

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

Collect and Blessing

Hymn: Hark the Herald Angels Sing
EH 24

~~'and man's first song was spoken'~~
'and man's first song was spoken'

'In the beginning was the word
the stillborn silence broken
word followed word
and man's first song was spoken'
Roger McGough *Man the Musicmaker*

~~'and man's first song was spoken'~~
'and man's first song was spoken'

on behalf of

isdd

32 Loman Street
London SE1 0EE
Registered Charity number 255030

PHOENIX HOUSE
Helping substance misusers
to rebuild their lives

Central Office
47-49 Borough High Street
London SE1 1NB
Registered Charity number 284880

Supported by
London's leading
media guide **Time Out**

**The English
Chamber Choir**

A Christmas Carol
Service

at Southwark
Cathedral

on behalf of ISDD the
UK's national drugs
information service and
Phoenix House a national
charity working to tackle
substance misuse

7.00pm

Saturday

21 December

1996



*'Inspiring performance'
Daily Telegraph*

*'Dedicated ensemble'
The Independent*

*'Guy Protheroe conducted serene performances
of Verdi's Pater Noster and Ave Maria, cool
and tenderly placed'
Financial Times*

The English Chamber Choir

Conductor Guy Protheroe

Next year sees the 25th anniversary of the English Chamber Choir which has always prided itself on the variety of its repertoire and diversity of its engagements.

The real heart of the English Chamber Choir's repertoire is choral music from the last five centuries. Since 1977 it has presented most of the baroque and classical choral/orchestral repertoire (including Handel *Dixit Dominus* and *Messiah*, Bach *Mass in B Minor*, *St John Passion*, *St Matthew Passion* and *Magnificat*, a series of Hayden's *Masses* and Mozart *Requiem*).

The Choir also has a long association with commercial music making. It numbered amongst its earliest appearances concert performances of the rock opera *Tommy* with The Who. The Choir was recently heard on the title music to the Ridley Scott film *1492: the Conquest of Paradise* and on the soundtrack of the spectacular French film success of the 1990s, *Les Visiteurs*.

Southwark Cathedral

Precisely because it is a Cathedral surrounded by the economic and social problems of the 'inner city', Southwark draws on the affections of many people. It is South London's largest historic building. Now beautifully restored, it is a great symbol of joy and hope. A fitting setting for a celebration by the community of the work of two locally based charities working with all the complexities of drug issues.

and man's first song was spoken

ISDD, the UK's national information service about drugs, is here to advance knowledge, understanding and policy making about drugs.

Phoenix House works at the sharp end. It works with adults, young people, families, prisoners and carers to help substance misusers rebuild their lives.

Booking Form

Saturday 21 December 1996 Tickets £10 each

Please send me: _____ tickets £ _____

I am unable to attend the Christmas Carol Service but would like to make a donation £ _____

I enclose a cheque made payable to **ISDD** for £ _____

Please send my tickets to _____

Name _____

Address _____ Postcode _____

Telephone (daytime) _____

Please tick where appropriate Cheque

Credit Card

Credit Card booking service for Access and Visa

Card number:

Expiry Date

Signature _____

(there will be an 85p booking fee per ticket on all credit card transactions)

For office use only

Date booking received _____ Ticket purchase/donation _____

Cheque number _____ Booking reference number _____

Date tickets posted _____

'and man's first song was spoken'

**The English
Chamber Choir**

A Christmas Carol
Service

at Southwark Cathedral

on behalf of ISDD the UK's
national drugs information
service and Phoenix House a
national charity working to
tackle substance misuse

Saturday

21 December

1996

 **CITIBANK** 



ST. JAMES'S PALACE

As Patron of Phoenix House, I would like to thank everyone for attending the Christmas Carol Service this evening to support the very important work which Phoenix House and ISDD carry out. I would also like to send special thanks to the staff of Southwark Cathedral, the members of the choir and volunteers who have done so much to make this special Christmas Carol Service a success.

I hope you will all have an enjoyable and memorable evening.

Charles

ISDD

ISDD is the UK's national drugs information service. We aim to advance knowledge, understanding and policy making about drugs. To do this we provide people with up to date, accurate, believable information about drugs to help them make professional or personal decisions.

As we are not a frontline agency many of you will not have heard of us before. But it is likely that our work has made a difference to your life. Behind the scenes we advise the police, lawyers, teachers, students of all ages, doctors, company personnel managers and policy makers to name a few. Somewhere along the line our work, subtly or substantially, will have affected you or someone you know.

Phoenix House

Phoenix House works at the sharp end of Britain's drug problem.

It is Britain's biggest provider of residential care and non-residential care for people misusing drink or drugs.

Its 26 years of experience has proven that people need to be encouraged to help themselves if they are serious about stopping their behaviour. So, Phoenix House, through projects across the country, helps people to develop basic skills to cope with everyday living, as well as encouraging self-development through training.

Substance dependency isn't just a problem for the individual. It hurts families too. Children are especially vulnerable. That's why Phoenix House runs residential family centres so affected families can work out their problem together.

Working closely with local and health authorities and the prison service, Phoenix House provides effective practical solutions and delivers the services needed to tackle substance misuse.

Standards are high and Phoenix House seeks to keep them high. Substance misuse is a growing social problem, a local liability and an individual tragedy. That's why we are doing something about it.

Thank you for attending the Christmas Carol Service this evening and joining with the English Chamber Choir, the staff of Southwark Cathedral, the volunteers and sponsors who together have generously made this event possible. The money raised this evening will go towards ensuring that the work of ISDD and Phoenix House continues to offer the best possible support to all those people who rely on them.

isddd

PHOENIX HOUSE
Helping substance misusers
to rebuild their lives



The English Chamber Choir

*Conductor Guy Protheroe
Organist Paul Plummer*

The English Chamber Choir is currently one of the busiest of London's smaller choirs. It appears regularly in all the major London venues, in City Churches and country houses as well as on television. It performs with a number of ensembles and orchestras, and has given Christmas concerts with several of Britain's leading military bands. It visits festivals and music societies across the country and in Europe, in addition to promoting its own annual season of concerts in London.

The Choir prides itself on its particularly varied repertoire and concert schedule. Together with its conductor, Guy Protheroe, it has a long association with commercial music-making, dating back to the original concert performances at the Rainbow Theatre of *Tommy*; more recently it has worked frequently with Vangelis (including the soundtrack to Ridley Scott's Columbus film *1492: the Conquest of Paradise*). Having featured on the soundtrack of the smash-hit French film *Les Visiteurs*, the Choir is currently working with French composer Eric Levi on a new album.

In the concert hall, the Choir continues to expand its own concert promotions, which focus on the real heart of its repertoire - choral music from the last five centuries, with or without

instruments. Since 1977 it has sung regularly with its own orchestra, The English Players, presenting under Guy Protheroe most of the baroque and classical choral/orchestral repertoire.

This year the Choir has performed Monteverdi Madrigals in the atrium of Beaufort House in the City, given workshop performances of the final entries for the Keith Wallace Composition prize at the Guildhall School of Music and Drama, and sung in Beethoven's ninth symphony at the Barbican. They also sang at St Mary's Church, Islington to commemorate the 16th century benefactor of the area, Richard Cloudesley.

and man's first song was spoken'

Order of Service

Candlelit Processional

Sleepers Awake

J S Bach
The English Chamber Choir

Welcome

Canon Helen Cunliffe

Once in Royal David's City

Congregational Carol

1. Solo
Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for a bed;
Mary was that mother mild,
Jesus Christ her little child
2. Choir
He came down to earth from Heaven
Who is God and Lord of all,
And his shelter was a stable,
And his cradle was a stall;
With the poor and meek and lowly,
Lived on earth our Saviour holy
3. All
For he is our childhood's pattern,
Day by day like us he grew,
He was little, weak and helpless,
Tears and smiles like us he knew;
And he feeleth for our sadness,
And he shareth in our gladness.

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

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

Reading

Man the Music Maker
Roger McGough
Sheila Allen

Benedicamus Domino

Peter Warlock
The English Chamber Choir

Reading

Little Dorrit
Charles Dickens Book 1 Chapter 6
Councillor Joan Khachik
The Worshipful the Mayor of Southwark

A Spotless Rose

Herbert Howells
The English Chamber Choir

O Little Town of Bethlehem

Congregational Carol

1. All
O little town of Bethlehem
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in the dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight
2. All
O morning stars, together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth;
For Christ is born of Mary;
And, gathered all above,
While mortals sleep the angels keep
Their watch of wond'ring love.
3. All
How silently, how silently,
The wondrous gift is giv'n!
So God imparts to human hearts
The blessings of his heav'n.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.
4. All
O holy child of Bethlehem,
Descend to us, we pray;
Cast out our sin and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell:
O come to us, abide with us,
Our Lord Emmanuel.

Silent Night

Franz Gruber
The English Chamber Choir

Reading
*St Luke Chapter 2
verses 1 - 19*
Julian Glover

While Shepherds watched their flocks by night

The English Chamber Choir

Reading
Journey of the Magi
T S Eliot
Miss Sheila Allen

The First Nowell

Congregational Carol

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

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

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

4. All
This star drew near to the northwest,
O'er Bethlehem it took its rest,
And there it did both stop and stay
Right over the place where Jesus lay.
Nowell, Nowell, etc.

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

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

Reading
*Romeo and Juliet Act II
Scene III Lines 1- 26*
Julian Glover

Nativity Carol

William Mathias
The English Chamber Choir

Appeal

The Reverend Kenneth Leech

Good King Wenceslas

Congregational Carol

1. All
Good King Wenceslas looked out
On the feast of Stephen,
When the snow lay round about,
Deep and crisp and even:
Brightly shone the moon that night,
Though the frost was cruel,
When a poor man came in sight,
Gath'ring winter fuel.

2. Men
"Hither page and stand by me,
If thou know'st it, telling,
Yonder peasant , who is he?
Where and what his dwelling?"

Children
"Sire, he lives a good league hence,
Underneath the mountain,
Right against the forest fence,
By Saint Agnes' fountain."

3. Men
"Bring me flesh and bring me wine,
Bring me pine logs hither;
Thou and I shall see him dine,
When we bear them thither."

All
Page and monarch forth they went,
Forth they went together,
Through the rude wind's wild lament
And the bitter weather.

4. Children
"Sire, the night is darker now,
And the wind blows stronger;
Fails my heart, I know not how,
I can go no longer."

Men
"Mark my footsteps, good my page!
Tread thou in them boldly:
Thou shalt find the winter's rage
Freeze thy blood less coldly."

All
5. In his master's steps he trod,
Where the snow lay dinted;
Heat was in the very sod
Which the saint had printed.
Therefore, Christian men, be sure,
Wealth or rank possessing,
Ye who now will bless the poor,
Shall yourselves find blessing.

Reading Congregation Standing
St John Chapter 1
verses 1 - 14
Sheilla Allen

Hark the Herald Angels Sing

Congregational Carol

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

2. All
Christ by highest Heav'n adored,
Christ, the Everlasting Lord,
Late in time behold him come,
Offspring of a Virgin's womb
Veil'd in flesh the Godhead see!
Hail, the Incarnate Deity!
Pleases as Man with man to dwell,
Jesus, our Emmanuel.
Hark! the herald-angels sing
Glory to the new-born King
Hark! the herald etc...

3. All
Hail, the heaven-born Prince of peace
Hail, the Sun of righteousness!
Light and life to all He brings,
Risen with healing in His wings,
Mild he lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! The herald-angels sing
Glory to the new-born King.
Hark! the herald etc...

Blessing
Canon Helen Cunliffe

Processional

In Dulce Jubilo
Organist Paul Plummer



Southwark Cathedral

There has been a church on this site for more than a thousand years since the *monasterium* which was founded here by St Swithin in 860 AD. In 1539, during the reformation, the Church known as St Mary Overie was surrendered to Henry VIII and was made the parish Church of St Saviour, by Act of Parliament.

In its thousand year life the church has had its share of disasters, fires in 1212 and 1390, the collapse of the nave in 1469 and threat of destruction by the building of a new London Bridge in the early 19th Century. The Church survived and eventually the rapid growth of the population made it essential to establish a separate diocese to cope with the overcrowded area south of the river, described so vividly by Dickens in *Oliver Twist*. In 1897 St Saviour's became the Pro-Cathedral of South London.

Over the years support has come from patrons as powerful Cardinal Henry Beaufort who was a powerful political figure (the son of John of Gaunt), a first cousin to Richard II and the half-brother of Henry IV and as loyal as the parishioners who bought the church from James in 1614. John Harvard, who emigrated to Massachusetts and endowed Harvard University, was born in Southwark in 1607, a butcher's son, and was baptised in St Saviour's. The Harvard Chapel was refurbished at the

expense of members of Harvard University.

The church's swings in fortune have seen it used for important ceremonies such as the marriage of King James I of Scotland to Joan Beaufort (Cardinal Beaufort's niece), as a consistory court by Bishop Gardiner in the time of the persecution of Protestants under Queen Mary, as a bakery and even a sty for pigs.

While the church housed pigs Southwark was prospering. In 1592, the Swan, the Hope Playhouse and Bear Garden and the famous Globe Theatre, in which many of Shakespeare's plays were performed, were set up. William Shakespeare is commemorated in the modern memorial window in the south aisle. We are delighted to have with us tonight, Sheila Allen and Julian Glover, two readers who came to us through the Globe Theatre.

Precisely because it is a Cathedral surrounded by the economic and social problems of the 'inner city', Southwark draws on the affections of many people, It is South London's largest historic building. Now beautifully restored, it is a great symbol of joy and hope. A fitting setting for a celebration by the community of the work of two locally based charities working with all the complexities of drug issues.



Sheila Allen

Between 1962 and 1978 Sheila Allen played leading classical roles for the Royal Shakespeare Company. These included Goneril in *King Lear*, Constance in *King John*, The Queen in *Cymbeline* and the title role in *Queen Christina*.

Her other roles for the theatre have included Gertrude in *Hamlet*, Karen in *The Last Yankee*, Linda in *Death of a Salesman*, Lady Macbeth, Portia in *Merchant of Venice*, Lady Fainall in *Way of the World*, Lavinia in *The Cocktail Party* and Erna in *Between East and West*.

On television she has appeared as Cassie in *A Bouquet of Barbed Wire* and its sequel *Another Bouquet*, *Old Devils*, *Hedgehog Wedding* and *Shroud for a Nightingale*.

Her films include *Pascali's Island* and *Shining Through*.

Julian Glover

Julian Glover has been one of our leading players for more than 25 years. He started as a spear carrier at Stratford upon Avon in the late 50s; has played six seasons there, and five in London for the RSC: most recently appearing as *Henry IV* in the two plays of that name, Friar Lawrence in *Romeo and Juliet* and Cassius in *Julius Caesar*.

He has also played many roles for the Prospect, Old Vic and National companies. His West End credits began at the Royal Court Theatre with *Luther* and *The Knack*, graduating to *Cyrano de Bergerac* at the Haymarket, *An Inspector Calls* at the Aldwych and *Never the Sinner* at the Playhouse Theatre.

His film career spans more than 30 productions, his first being the legendary *Tom Jones*; the most recent including *Indiana Jones and the Last Crusade*, *Star Wars - The Empire Strikes Back*, *For Your Eyes Only* and *Cry Freedom*. Julian's extensive TV work ranges from the early *An Age of Kings* and *Spytrap*, through *By the Sword Devided*, *Dombey and Son*, *Mandela*, *The Chief*, *Taggart* and *Brother Cadfael*.

Julian is a strident supporter of Shakespeare's Globe, whose Directorate he serves.



The Mayor of Southwark

Councillor Joan Khacik has lived in the Borough of Southwark for 16 years and was elected to office as Mayor in May 1996.

She is the 33rd - and ninth woman - Mayor for the London Borough of Southwark since 1965, following the amalgamation of the Metropolitan Boroughs of Bermondsey, Camberwell and Southwark.

The Mayor's Consort is her Iraqi husband of 41 years, Albulahad Khachik. She has a large family of 4 children and 14 grandchildren, so it is not surprising that she has chosen to promote the young children of the Borough during her Mayoral year.

Councillor Khachik is a retired Housing Officer, having worked for Hyde Housing Association for ten years. Her interests lie in the arts: including taking part in amateur dramatics and singing in the Morley College Choir.

The Reverend Kenneth Leech

Kenneth Leech is a priest of the Church of England known especially for his writings on prayer, spirituality, the formation of priests and pastoral care. What is less well known about Kenneth Leech is that he has spent his entire ministry (over 25 years) in one square mile of the East End of London - concentrating his work in the sixties and early seventies, in caring for young people on drugs and organizing within the community to educate about and combat drug abuse. He founded the Soho Drugs Group in 1967 and Centrepoint Soho in 1969.

Kenneth Leech is actively involved in combatting racial violence and discrimination in the East End and has been the Director of the Runnymede Trust since 1987.

Presently he holds the post of "community theologian" at St Botolph's Crypt Centre, a lively inner-city parish and gathering place, offering care and attention to homeless, hungry, unemployed and disenfranchised people. His commitment to the integrity of spirituality and social action and his rootedness in a specific community inspire a refreshing perspective on the possibilities for a genuine living theology.