



Saturday 18 January
at
7.30pm

MOZART REQUIEM

By Candlelight

VIVALDI - Gloria in D

HANDEL - Zadok the Priest

HANDEL - The King Shall Rejoice

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Philippa Hyde Mezzo-Soprano - Ciara Hendrick
Tenor - Richard Rowntree Bass - Philip Tebb

Tickets : £9, £16, £22, £25, £29

St Martin-in-the-Fields
Trafalgar Square London WC2N 4JJ
Box Office: 020 7766 1100 Online: www.smitf.org





A programme of English music centred around John Sheppard's *Media Vita*, one of the outstanding works of the English Renaissance.

Media Vita

Also including works by Thomas Tallis, Hubert Parry, Edward Elgar, John Rutter, Jonathan Dove and Will Todd.



English Chamber Choir

Guy Protheroe (Conductor)
William Vann (Organ)

Tickets £15.00
(£10.00 Concessions)

St Lawrence Jewry (next Guildhall)
Gresham Street, EC2V 5AA

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Wednesday 5th March 2014
7.30pm

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English
Chamber
Choir

media Vita



ENGLISH CHAMBER CHOIR

GUY PROTHEROE

conductor

WILLIAM VANN

organ

ST LAWRENCE JEWRY (NEXT GUILDHALL)
GRESHAM STREET, LONDON EC2V 5AA
WEDNESDAY 5 MARCH 2014 AT 7.30PM

www.englishchamberchoir.com
Registered Charity Number 1153396

PROGRAMME

EDWARD ELGAR (1857-1934)
Give unto the Lord (Psalm 29) Op.74

C. HUBERT H. PARRY (1848-1918)
My soul, there is a country; Never weather-beaten sail
(from Songs of Farewell)

EDGAR L. BAINTON (1880-1956)
And I saw a new heaven

JOHN SHEPPARD (1515-1558)
Media vita in morte sumus

INTERVAL
a glass of wine or soft drink is served – donations welcome

THOMAS TALLIS (c.1505-1585)
Sancte Deus

WILL TODD (b.1970)
Vidi speciosam

JOHN RUTTER (b.1945)
Arise, shine

WILLIAM HARRIS (1883-1973)
Faire is the heaven

JONATHAN DOVE (b.1959)
Seek him that maketh the seven stars

Despite its name, the repertoire of the English Chamber Choir extends far beyond these shores, and also embraces English composers working in different musical environments. Among composers whose works it performs frequently, John Tavener and Ivan Moody, while both born and educated in Britain, have composed extensively for the Eastern Orthodox Church as opposed to the Church of England, while the keyboard wizard Rick Wakeman has taken the Choir into the realms of symphonic rock music (although he did record one of his most famous tracks *Jane Seymour* on the organ of St Giles Cripplegate, just a few hundred yards away!). Then of course there's Handel – whose music we perform extensively at St Martin-in-the-Fields and elsewhere – the darling of London in the 18th century where he lived and worked for several decades but without ever shedding his German roots or gaining full command of the English language.

So tonight's programme presents an opportunity for the English Chamber Choir to sing English music, written by English composers for the English Church. And we begin with possibly the most quintessentially English composer of them all – Edward Elgar. 2014 being the anniversary of the outbreak of the First World War, there has been much media coverage recently not only of the hostilities themselves, but of the months leading up to the assassination at Sarajevo which lit the fuse which was to ignite Europe for years and destroy a way of life in Britain which was never to return. Elgar wrote *Give unto the Lord* for the annual Sons of the Clergy Festival in St Paul's Cathedral on 30 April 1914. The Corporation of the Sons of the Clergy is a charity founded in 1655 by a group of City of London merchants to support those clergy and their families who had been dispossessed of their livings by Oliver Cromwell and the Puritans for having been loyal to the crown. When the crown was duly restored in the form of Charles II, the king granted the Corporation its royal charter. The first fund-raising event was held in November 1655 with a service in the old St Paul's Cathedral, followed by dinner, and this annual tradition has continued ever since (the 358th service will be held in May this year). The services are

traditionally known for the excellence of both the music and the preaching, and the Choir of St Paul's is usually augmented by those from other cathedrals. Elgar would have had at his disposal a symphony orchestra of generous proportions, but he also transcribed the instrumental score most effectively for organ, and it is in this form that this grand anthem is most usually performed today. The words are taken from Psalm 29 and offer plenty of opportunity for graphic word-painting (you can hear the branches of the cedars cracking) and moments of more peaceful reflection.

Give unto the Lord, O ye mighty, give unto the Lord glory and strength, give unto the Lord the glory due unto his name; worship the Lord in the beauty of holiness.
The voice of the Lord is upon the waters; the God of glory thundereth; it is the Lord that ruleth the sea.
The voice of the Lord is mighty in operation; the voice of the Lord is full of majesty;
the voice of the Lord breaketh the cedars, yea the Lord breaketh the cedars of Lebanon.
Yea, the voice of the Lord divideth the flames of fire;
yea the voice of the Lord shaketh the wilderness, and strippeth the forests bare.
In His temple doth ev'ry one speak of his glory. Worship the Lord in the beauty of holiness.
The Lord sitteth above the water-flood; and the Lord remaineth a king for ever;
the Lord shall give strength unto his people; the Lord shall give his people the blessing of peace.

Like Elgar, Parry was part of the pre-War Edwardian musical establishment; as head of the Royal College of Music and Professor at Oxford University, he was renowned as a teacher as well as a composer. The piece by which he is best known today is probably the anthem *I was glad* which was composed for the coronation of Edward VII in 1902 and has been performed at every Coronation since, as well as at the wedding of Prince William and Kate in 2011. *Songs of Farewell* is a collection of six pieces which he wrote between 1916 and 1918, against the background of the war but also at a time of considerable personal depression; he found the war, in Herbert Howells' words, "a scourge that cast a devastating shadow over Parry's mind and heart." Each 'motet' was written individually – they were only performed as a set after the composer's death. *My soul there is a country* sets words by Henry Vaughan; *Never weather-beaten sail* is by Thomas Campion.

*My soul, there is a country far beyond the stars,
where stands a winged sentry;
A sentry all skilful in the wars.
There above noise and danger,
sweet peace sits crowned with smiles.
And one, born in a manger,
commands the beauteous skies.
He is thy gracious friend, and, O my soul awake!
Did in pure love descend to die here, for thy sake.
If thou canst get but thither,
There grows the flow'r of peace,
The rose that cannot wither, thy fortress and thy ease.
Leave then thy foolish ranges,
for none can thee secure
But one who never changes, thy God, thy life, thy cure.*

*Never weather-beaten sail more willing bent to shore,
Never tired pilgrim's limbs affected slumber more,
Than my wearied sprite now longs to fly
out of my troubled breast:
O come quickly sweetest Lord and take my soul to rest.
Ever blooming are the joys of Heaven's high Paradise,
Cold ages deafs not there our ears nor vapour dims our eyes:
Glory there the sun outshines;
whose beams the blessed only see:
O come quickly, glorious Lord, and raise my sprite to Thee.*

Edgar Bainton was born in Hackney, but travelled much in the course of his life. In the summer of 1914 he visited the Wagner Festival in Bayreuth and unfortunately was still there when war broke out. Consequently he spent four years in a civilian internment camp near Berlin. From 1901 he had been a professor of piano at the Conservatoire in Newcastle-upon-Tyne and in the 1930s, while on tour in Australia, his talents came to the notice of the Conservatorium of New South Wales in Sydney, and he spent the later part of his working life as its Director. *And I saw a new heaven* is the piece by which he is best remembered back here in England. It sets words from the Book of Revelations, chapter XXI verses 1-4.

*And I saw a new heaven and a new earth; For the first heaven and the first earth were passed away;
and there was no more sea.
And I, John, saw the holy city, new Jerusalem, coming down from God out of heaven,
prepared as a bride adorned for her husband,
and I heard a great voice out of heaven, saying: Behold, the tabernacle of God is with men, and he will dwell with them and they shall be his people; and God himself shall be with them and be their God.
And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow nor crying, neither shall there be any more pain, for the former things are passed away.*

The Tudor dynasty in England lasted from 1485 to 1603. By the time Henry VI, the first Tudor monarch, came to the throne, the 'Renaissance' movement which started in Italy with the revisiting of its classical heritage, was a well-established musical phenomenon. England, however, happens to be an island, and as such, not for the first time, lagged somewhat behind these new continental directions. Instead, it experienced a late flowering of a musical style and language which had evolved throughout the Medieval era. The works by Sheppard and Tallis in this evening's programme present a part of the apogee of a tradition which was to be cruelly torn apart by the political forces of religious reform just a few years later.

It was no doubt a consequence of not only the English Reformation but also the brief Puritan rule in England a century later (see the 'Sons of Clergy' above), that the manuscripts of music written for the Roman Latin rite (or its 'Sarum' English variant) remained fairly firmly gathering dust in University and Cathedral libraries for nearly 400 years. John Sheppard was organist and *informator choristarum* (master of the choristers) at Magdalen College, Oxford, from 1543-1548, after which he moved on to be a Gentleman of the Chapel Royal. It was another Fellow of Magdalen, David Wulstan, who in the 1960s began to transcribe and edit many of the works of Sheppard and his contemporaries, and caused shock-waves among the early music establishment with his performance theories. Using several sets of information – pitches of organ pipes, clef conventions, records of singers in various collegiate institutions and so on – he concluded that much of this music was sung at a pitch that today would be rather higher than written.

The title of this programme, *Media vita*, is taken from John Sheppard's eponymous masterpiece: the text translates as "In the midst of life we are in death". Although the author of this text is unknown, it was later incorporated into the Church of England's Book of Common Prayer as one of a series of 'funeral sentences', usually recited the coffin is brought into the church.

In the 1540s of course, average life expectancy was considerably less than now. But the chance of early mortality was always a dreaded reality. As Benjamin Franklin wryly observed "In this world nothing is certain but death and taxes." The uncertainty comes from the lack of advance warning as to when death may occur. For many who now live to a ripe old age, deterioration of body and/or mind may serve to presage this final event, but for others life may be ended with a bolt out of the blue – which is what happened to so many Englishmen when they were sent 'over the top' from the trenches in the Great War. In Sheppard's time there were no howitzers or tanks – and no antibiotics, antiseptics or advanced surgical techniques. Life expectancy was correspondingly shorter, but the principal causes of sudden death were from pestilence, plague or, in the case of women, childbirth; previously healthy citizens could disappear within hours, often leaving their families destitute, both materially and emotionally. Sheppard himself died in his early 40s from influenza, so it's believed.

What Sheppard's time shares with the early 21st century, however, is the manifestation of extreme fundamentalist religious belief, and the consequent bloodshed carried out in the name of God. Sheppard's English compatriots would have known very little of Islam or even Orthodox Judaism, but they would have been all too familiar with the tide of Reformation which was sweeping across Northern Europe, bringing its own bloodshed in the name of the Christian God. In his own lifetime Sheppard would have witnessed the martyrdom of several leading English churchmen, not to mention the execution of at least two English Queens on politico-religious grounds [Anne Boleyn and Lady Jane Grey; Mary Queen of Scots was later].

As previously mentioned, when both Sheppard and Tallis began their musical careers, the style of composition prevalent in England was that of the Roman Catholic Church, although the English had devised their own version of the Latin liturgy which was known as the 'Sarum' rite (*Sarum* is the Latin name for Salisbury). The words were in Latin, and were set to long 'melismatic' phrases (stretching each syllable over several consecutive notes or even phrases). Originally the Latin texts would have been set to a single melody, known as its 'plainsong'. Over time, lines were added above and beneath this original melody, which itself came to be known as the 'tenor' (from the Latin *tenere* 'to hold'). The result is rather like a tapestry or embroidery, with the tenor as the canvas and the other voices weaving elaborate and colourful threads onto it. The singers, priests and laity would have been familiar with the texts already so there was no need for the words to be audible. One of the 'reforms' of the Church of England, however, was the insistence that the words, now in English, should be clearly distinguished and set with just one musical note per syllable. Both Sheppard and Tallis wrote in this style too – as Tallis lived rather longer he produced rather more English settings (*If ye love me* being a prime example). But it was to be some while before the post-reformation English style reached the maturity and confidence of its pre-reformative equivalent. Sheppard's *Media vita* is certainly one of the crowning achievements of the époque. Written in six voice parts and lasting over twenty minutes, it employs a wide range both for the voices and of expression, including daring harmonies and extreme dissonances. It was sung on the last three Sundays in Lent. The form

of *Media vita* is known as a respond. This primarily indicates a series of contrasting sections, with the full choral sections interspersed with either plainsong or 'verse' sections, sung by smaller groups of singers usually one to a part. The work begins with a full section which consists of four parts (A,B,C,D) sung consecutively. Then comes the *Nunc dimittis* chant and a verse section. This is answered by the full choir again, except that this time they begin with section B, followed by C and D. Then comes another verse, followed by a repeat of just C and D, then the final verse and the whole thing is rounded off with a final repeat of D. So if towards the end of the piece you are finding the music quite familiar, you are hearing it for the third or fourth time!

Media vita in morte sumus.

*Quem quaerimus adiutorem nisi te, Domine,
qui pro peccatis nostris iuste irasceris?
Sancte Deus, Sancte fortis,
Sancte et misericors Salvator,
amarae morti ne tradas nos.*

*Nunc dimittis servum tuum Domine:
secundum verbum tuum in pace.
Quia viderunt oculi mei: salutare tuum.
Quod parasti: ante faciem omnium populorum.
Lumen ad revelationem gentium;
et gloriam plebis tuae Israel.
Gloria Patri et Filio; et spiritui sancto.
Sicut erat in principio et nunc et semper:
et in saecula saeculorum. Amen.*

*Ne proicias nos in tempore senectutis;
cum defecerit virtus nostra
ne derelinquas nos Domine.*

Sancte Deus, Sancte fortis...

Noli claudere aures tuas ad preces nostras.

Sancte fortis...

*Qui cognoscis occulta cordis,
parce peccatis nostris.*

Sancte et misericors Salvator...

Thomas Tallis was Sheppard's older contemporary, and also outlived him by nearly three decades. During his lifetime he served four monarchs – Henry VIII, Edward VI, Mary Tudor and Elizabeth I – alternatively Catholic and Protestant. Together with his other younger contemporary William Byrd, he retained his personal Catholic faith but nevertheless managed to serve his Protestant patrons as well, and to escape persecution all around. He spent some time at Waltham Abbey before, like Sheppard, joining the Chapel Royal. *Sancte Deus* is written in the earlier pre-reformation style described in some detail above. Unlike most of the other pieces performed this evening, this one doesn't have a fixed biblical or liturgical text; it is an assembly of prayers -Tallis' own.

Sancte Deus, Sancte fortis.

Sancte et Immortalis; miserere nobis.

Nunc, Christe, te petimus, miserere quae sumus.

Qui veniste redimere perditos.

Noli damnare redemptos.

Quia per crucem tuam redemisti mundum.

Amen

In the midst of life we are in death.

Whom can we seek as our helper but you, Lord,
who on account of our sins are justly angry?

Holy God, Holy and mighty,
Holy and merciful Saviour,
deliver us not to the bitterness of death.

Lord, now lettest now thy servant depart in peace,
according to thy word.

For mine eyes have seen thy salvation; which thou
has prepared before the face of all people.
To be a light to lighten the gentiles, and to be the
glory of thy people Israel.

Glory be to the Father and to the Son, and to the
Holy Ghost; As it was in the beginning, is now and
ever shall be, world without end. Amen.

Do not cast us away in our old age;
when our strength fails us
do not abandon us, Lord.

Holy God, Holy and mighty...

Do not close your ears to our prayers.

Holy and mighty...

You who know the secrets of our hearts,
forgive us our sins.

Holy and merciful saviour...

Holy God, strong, Holy and Immortal one,
have mercy on us.

Now, O Christ, we beseech you and beg you to
have mercy on us.

You came to redeem the lost: do not condemn
those whom you saved;
for by your cross you have redeemed the world.
Amen

Will Todd is one of the most prominent English composers of his generation. He is best known for his *Mass in Blue* (2003) which has now been performed over a hundred times, many of which have been with his own Jazz Trio. *Vidi speciosam* was commissioned by the Essex-based chamber choir Felicitas and their conductor Simon Winters to celebrate their twentieth anniversary in 2012. Will Todd wrote at the time of the first performance:

"I was delighted to be asked by Simon Winters to write a new work. He asked me to write an unaccompanied work and left the choice to me. Thinking about the unaccompanied vocal texture brought me back to my 1995 setting of the words of the Venerable Bede, *Christus et stella* which in turn made me keen to set a Latin text. Many thanks to my wife Beth for suggesting the beautiful *Vidi speciosam*. The text is the responsory for the assumption of the virgin, which is in turn based on the Song of Solomon. The setting seeks to convey the ecstatic nature of the text, set almost exclusively in a homophonic style, which means that all the vocal parts move at the same time. The harmonies are rich and opulent like the text." *Vidi speciosam* was subsequently recorded by the acclaimed choir Tenebrae and included on the album *The Call of Wisdom* - a collection of Will Todd's work.

*Vidi speciosam sicut columbam ascendentem
de super rivos aqua.*

*Vidi speciosam cuius in aestimabilis odor erat
nimis in vestimentis eius.*

*Et sicut dies verni circumdabant eam
flores rosarum et lilia convalium*

*Quae est ista quae ascendit per desertum
sicut virgula fumi ex aromatibus
myrrae et thuris? Ascendit.*

I saw the fair one like a dove rising above the streams of water,

whose incomparable fragrance was strong in her garments;

and as on a spring day she was circled about by flowers of roses and the lily of the valley.

Who is this that cometh out of the wilderness like pillars of smoke, perfumed with myrrh and frankincense? Ascend...

John Rutter must currently be counted as the most well-known living English composer writing predominantly sacred music. No carol service is complete without one of his catchy popular offerings, while one of the best known of his larger works is his *Requiem*. *Arise, shine* was written for the Choir of Westminster Cathedral back in 1999. This is Rutter at his most exuberant. The words are from the Book of Isaiah, Chapter 60, verses 1-4 and 13.

*Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.
For behold the darkness shall cover the earth, and gross darkness the people.
But the Lord shall arise upon thee, and his glory shall be seen upon thee.
And the Gentiles shall come to thy light and kings to the brightness of thy rising.
Lift up thine eyes roundabout, and see: all they gather themselves together, they come to thee.
Thy sons shall come from far and thy daughters shall be nursed at thy side.
The sun shall be no more thy light by day; neither for brightness shall the moon give light unto thee.
But the Lord shall be unto thee an everlasting light, and thy God, thy glory.*

William Harris was born in London, in Fulham, and studied at the Royal College of Music. After a spell in Birmingham he was organist at New College and then Christ Church Oxford, and latterly at St George's Chapel, Windsor. He was friends with Edgar Bainton and the quintessential English Cathedral organist, known for his choir training as well as his instrumental skills and leaving behind him a handful of works of which *Faire is the heaven* is the best loved, and rightly so. Scored for 8 voices in two choirs, it is to traditional English harmonic writing what *Media vita* is to pre-reformation polyphony – a superb example of the craft, with some wonderful changes in harmonic direction along the way. The words are by Edmund Spenser (1553-1599).

*Faire is the heaven where happy souls have place in full enjoyment of felicitie.
Whence they doe still behold the glorious face of the Divine, Eternal Majestie.
Yet farre more faire be those bright Cherubins which all with golden wings are overight.
And those eternal burning Seraphims which from their faces dart out fiery light.
Yet fairer than they both and much more bright be the Angels and Archangels
Which attend on God's own person without rest or end.
These then in faire each other farre excelling. As to the highest they approach more neare,
Yet is that Highest farre beyond all telling. Fairer than all the rest which there appear.
How then can mortal tongue hope to expresse the image of such endlesse perfectnesse.*

We end tonight's programme with another work by an acclaimed English living composer. Jonathan Dove is best-known for his work in opera-houses not only through the UK but world-wide. His affinity with the human voice, the theatre, and communities seeking participation in projects, has resulted in a large corpus of work for the stage, but he has also written extensively for choirs as well. Like Elgar's *Give unto the Lord*, with which we began this evening, *Seek him that maketh the seven stars* was also commissioned for an Annual Service, this time for the Friends of the Royal Academy of Arts. The words are from the Old Testament: Amos 5:8 and Psalm 13.

*Seek him that maketh the seven stars and Orion and turneth the shadow of death into morning.
Alleluia, yea, the darkness shineth as the day, the night is light about me. Amen.*

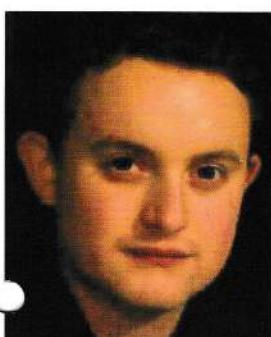
ENGLISH CHAMBER CHOIR

The English Chamber Choir is based here in the City of London, where it rehearses regularly at the Church of St Andrew-by-the-Wardrobe, near Blackfriars. Locally it has performed Tallis' 40-part motet *Spem in alium* at the personal invitation of the Lord Mayor at the Mansion House, sung in the premiere of a work by John Tavener in St Paul's Cathedral, and given concerts in City of London School for Boys and the Barbican. Elsewhere in London it appears regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the South Bank, St John's Smith Square and several other churches and prominent music venues. It has also sung for HM The Queen at Buckingham Palace and Windsor Castle. The Choir celebrated its 40th anniversary in 2012 and also has a long history of involvement with commercial music; it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974, and will be appearing with Rick in the forthcoming tour of *Journey* at the Royal Albert Hall and around the UK in April-May this year. It has also worked with Vangelis, Eric Levi (the *Era* project) and many other international artists. It has numerous radio and TV credits, which include a regular spot on BBC Radio 4's *Broadcasting House* programme the Sunday before Christmas. Further afield the Choir has toured in Belgium and Switzerland, and appeared in Plovdiv (Bulgaria) and the Megaron, Athens Concert Hall.



GUY PROTHEROE

Guy Protheroe was born in Worcester where (before he arrived) his parents were briefly next-door neighbours of Elgar! As a music scholar at Magdalen College, Oxford, he was taught by David Wulstan at the time of Wulstan's researches into the music of John Sheppard and, together with his wife Ann, sang in The Clerkes of Oxenford – the group which David put together to perform his recently-edited scores of music by Sheppard and others at 'high pitch'. After post-graduate studies at the Guildhall School of Music, he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings, became chorus-master and shortly afterwards conductor of the English Chamber Choir, and worked extensively in the commercial music business as musical director to whole host of artists including The Who, Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman, with whom he will be touring in a few weeks' time. When not conducting he also sings baritone, regularly as a member of the Chapel Choir of the Royal Hospital Chelsea, but he has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He has appeared as guest conductor with many ensembles, orchestras and choirs including, most recently, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the west coast of the US in Portland. He is also one of the UK's leading forensic experts on issues relating to music copyright.



WILLIAM VANN

William Vann is assistant conductor of the English Chamber Choir and took up the position of Organist and Director of Music at the Royal Hospital Chelsea in May 2012, having previously been Director of Music at St Stephen's Gloucester Road. His musical education began while a chorister of King's College, Cambridge, followed by a music and organ scholarship to Bedford School and then back to Cambridge as a choral scholar at Gonville and Caius College, where he read law. He then studied as a pianist at the Royal Academy of Music, graduating with distinction. He has been awarded many prizes for his piano accompaniment including the Wigmore Song Competition, Jean Meikle Duo Prize, the Gerald Moore award, the Royal Overseas League Accompanists Award, a Geoffrey Parsons Memorial Trust award and the Hodgson Fellowship in piano accompaniment at the RAM. Will has recently been made a Fellow of the Royal College of Organists (FRCO) and an Associate of the Royal Academy of Music (ARAM).

ENGLISH CHAMBER CHOIR

Sopranos:
Nicky Archer*
Marianne Aston
Katy Bank
Deborah Bowen
Christine Coleman
Jess Daggers
Cate Hall
Jocelyn Hurndall
Ann Manly
Debbie O'Connor
Kate Ross
Katie Thorpe

**soloist in Jonathan Dove*

Altos:
Karen Bloomfield
Sarah Brear
Margaret Driver
Carina Einarson
Peggy Hannington
Helena Odendaal/Uys
Jay Venn
David Wheeler

soloists in Sheppard

Verses I and II
David Wheeler
Michael Roskell
Maxime Rischard
Neil Thornton

Tenors:
Peter Adderley
Francois Boucard
Roger Carpenter*
Martin Douglas
Margaret Jackson-Roberts
Robert Moffat
Michael Roskell
Rob Scales

**cantor in Sheppard*

Verse III
Katie Thorpe
Jess Daggers
Sarah Brear
Jay Venn
Neil Thornton

Basses:
Simon Archer
David Elliott
Tim Johns
Hugh Joslin
Nick Landauer
David Lowe
Maxime Rischard
David Shield
Neil Thornton
Chris Turner
Ken Wharfe
Andrew Wightman

FORTHCOMING CONCERTS

Friday 14 March at 7.30pm
St Martin-in-the-Fields, Trafalgar Square, London WC2N 4JJ
Fauré Requiem **Vivaldi Gloria** **Mozart Laudate Dominum**
Belmont Ensemble of London Dr Michael Woods *guest conductor*

Tuesday 1 April at 7.30pm
JW3 - Jewish Community Centre London 341-351 Finchley Road, London NW3 6ET
Handel Israel in Egypt
English Players Guy Protheroe *conductor*

Thursday 10 April at 7.30pm
St Martin-in-the-Fields, Trafalgar Square, London WC2N 4JJ
Handel Dixit Dominus; Dettingen Te Deum
Belmont Ensemble of London Peter G Dyson *conductor*

Friday 18 April at 6.30pm
St Marylebone Parish Church, York Gate, London NW1 5LT
Stainer The Crucifixion
Steven Grahl *conductor*

Monday 21 April at 7.30pm
St Martin-in-the-Fields, Trafalgar Square, London WC2N 4JJ
Handel Messiah
Belmont Ensemble of London Peter G Dyson *conductor*

Monday 28 and Wednesday 30 April at 7.30pm
Royal Albert Hall, Kensington Gore, London SW7 2AP
Rick Wakeman Journey to the Centre of the Earth

Members of the ECC will also be taking part in the UK tour of Journey
from 24 April - 10 May. For more details visit www.rwcc.com
For more information on all performances, including where to book tickets, visit
www.englishchamberchoir.com

The ECC would like to thank the Guild Vicar and all at St Lawrence Jewry for welcoming us here tonight.

Finchley Chamber Choir

7:30pm, Saturday 8 March 2014
Trinity Church, North Finchley, N12 7NN

LOTTI	<i>Crucifixus</i> a 8
JS BACH	<i>Jesu meine Freude</i> , BWV 227
BRAHMS	<i>Warum ist das Licht gegeben</i>
THOMPSON	<i>Alleluia</i>

Interval of approximately 20 minutes
Refreshments are available in the foyer adjacent to the church.

TALLIS	<i>Spem in alium</i>
STRIGGIO	<i>Ecce beatam lucem</i>
CARVER	<i>O bone Jesu</i>

Finchley Chamber Choir is affiliated to *Making Music* and is a registered charity (charity number 290104).

Programme notes £1.50

gesehen; den der Herr ist
barmherzig und ein Erbarmer.
(James 5:11)

*Lord achieved; for the Lord is
compassionate and merciful.*

Mit Fried' und Freud' ich fahr' dahin
in Gottes Willen, getrost ist mir
mein Hertz und Sinn, sanft und
stille.

*With peace and joy I go my way in
God's will, I am comforted in heart
and mind, peaceful and calm.*

Wie Gott mir verheissen hat, der
Tod ist mir Schlaf worden.
(Martin Luther: 1483-1546)

*As God has promised me, death has
become for me a sleep.*

Alleluia

Randall Thompson

(1899-1984)

Despite an output which includes operas, symphonies, choral and chamber works, Randall Thompson is best known in Britain for this unaccompanied and very effective setting of one word (apart from the final Amen) – *Alleluia!* It was written at the request of Serge Koussevitsky, who was the Director of the Berkshire Music Centre where it was first performed in July 1940. The work is dedicated to the Centre and to Dr Koussevitsky.

Interval of approximately 20 minutes
Refreshments are available in the foyer adjacent to the church.

Spem in alium

Thomas Tallis

(1505-1585)

'As he did lyue, so also did he dy, In myld and quyet Sort (O! happy Man)' –
part of Thomas Tallis' epitaph.

Tallis' compositions cover the central years of the sixteenth century, and few composers can have worked in such varied circumstances – organist at Dover Priory, a probable organist at St Mary-at-hill, London, monastic employment at Waltham Abbey, a lay clerk at Canterbury Cathedral, a Gentleman of the Chapel Royal for Henry VIII, a composer during the austere years of Edward VI, a favourite composer of Mary Tudor, writing in the Latin rite. That he had the favour of Queen Elizabeth is shown by the fact that she granted him (and Byrd) the monopoly of printing music. In return, he and Byrd published thirty-four *Cantiones Sacrae*. He was godparent to one of Byrd's sons, who was named Thomas after the older composer, and his latter years centred around the Royal residence at Greenwich, being buried at St Alfege's church there.

Spem in alium is not the only motet of the Renaissance to use such large forces (forty individual parts in eight choirs, each of five voices) – Striggio, for example, wrote a forty part motet, *Ecce beatam lucem* (which we also hear tonight) – but the reasons for its composition remain conjectural. Theories have been advanced that it was composed for the fortieth birthday of Queen Mary in 1556 or for Queen Elizabeth in 1573, perhaps coinciding with a historical pageant in her honour. An early seventeenth-century writer claimed that it was composed in response to a nobleman's challenge 'whether none of our English could set as good a song' as Striggio's work. It has been claimed that *Spem in alium* was performed at Arundel House, London, shortly after 1567: it was certainly adapted into English for the celebrations attending the institution of the first Prince Henry (1610) and later Charles (1616) as Prince of Wales.

Tallis begins the setting with a single voice and others enter imitatively; the choirs enter one by one, culminating in great splendour and sonority as various motifs are passed around the choirs and therefore around the building in wondrous special effects.

Spem in alium nunquam habui
Praeter in te, Deus Israel
Qui irasceris et propitius eris
et omnia peccata hominum
in tribulatione dimittis
Domine Deus
Creator caeli et terrae
respice humilitatem nostram.

*I have never put my hope in any other but in You, O God of Israel
who can show both anger and graciousness, and who absolves all
the sins of suffering man
Lord God,
Creator of Heaven and Earth
be mindful of our lowliness.*

Ecce beatam lucem

Alessandro Striggio

(circa 1536–1592)

Alessandro Striggio was born in Mantua and as a young man moved to Florence, working for the de Medici family. Although details of his early life are sparse, he composed dramatic madrigals (an early forerunner of opera) during the 1560s and seems to have been a diplomat who visited England in 1567. There is speculation that his motet *Ecce beatam lucem* for forty independent voices was composed for a royal marriage in the Bavarian court at Munich, and that it was influential in inspiring Tallis to write his own *Spem in alium*.

Striggio also composed a Mass for forty voices with an Agnus Dei in sixty independent parts, which received its first modern performance seven years ago at the Proms. His son, also called Alessandro, was the librettist for the first important opera – Monteverdi's *Orfeo*.

As one would expect from a composition for forty voices, this motet (anthem) is slow-moving and spacious; individual parts may only be important for a few

beats at a time, and no one choir is more important than any other – a truly luxuriant glorification of sound and texture.

*Ecce beatam lucem;
Ecce bonum sempiternum,*

*Vos turba electa celebrate Jehovam
eiusque natum aequalem Patri
deitatis splendorem.*

*Virtus alma et maiestas passim
cernenda adest.*

*Quantum decoris illustri in sole,
quam venusta es luna, quam multo
clar' honore sidera fulgent, quam
pulchra quaque in orbe.*

*O quam perennis esca tam sanctas
mentes pascit! praesto gratia et
amor, praesta nec novum; praesto
est fons perpes vitae.*

*Hic Patriarchae cum Prophetis, hic
David, Rex David ille vates, cantans
sonans adhuc aeternum Deum.*

*O mel et dulce nectar,
O fortunatam sedem!*

*Haec voluptas, haec quies, haec
meta, hic scopus nos hinc attrahunt
recta in paradisum.*

*Behold blessed light,
behold eternal goodness,*

*You throng of the elect, praise God
and His son born equal to the
Father, [praise] the splendour of
His divinity.*

*Healthful virtue and majesty are
everywhere seen.*

*How radiant is the splendour of the
sun, how charming the moon, how
brilliantly the constellations shine,
how beautiful is everything in the
world.*

*O how eternal is the sustenance
which feeds such holy minds!
at hand are grace and love, and not
newly at hand; at hand is the
fountain of eternal life.*

*Here the Patriarchs with the
Prophets, here David, King David
the poet, still singing and playing in
praise to the eternal God.*

*O honey and sweet nectar,
O blessed place!*

*This delight, this repose, this
purpose, this target [all] draw us
from here straight into Paradise.*

O bone Jesu

Robert Carver

(circa 1487–after 1566)

Soloists: Jo King (Soprano), Carole Kendall (Soprano), Barbara Kilpatrick (Soprano), Celia Bangham (Soprano), Caroline Doig (Alto), Mike Dickinson (Tenor), Jim Nelhams (Tenor), Godfrey Lyne (Tenor), Richard Cox (Baritone), Rupert Lee (Bass), Stephen Cooper (Bass)

*'in tyme cuming mess bukis...after our awin Scottis use...be usit generally
within al our realme' (James IV of Scotland, 1507).*

Finchley Chamber Choir

Sopranos

Celia Bangham, Claudia Conway, Amy Edwards, Christine Fisher,
Claire Hills, Carole Kendall, Barbara Kilpatrick, Jo King, Jane Orr,
Jessica Percival

Altos

Caroline Doig, Linda Foster, Patsy Ryz, Vivienne Trenner, Ruth Wacholder

Tenors

Michael Dickinson, John Edwards, Gary Jervis, Godfrey Lyne, Jim Nelhams

Basses

Ian Anderson, Stephen Cooper, Richard Cox, Michael Henderson,
Rupert Lee, Matthew Pead, Peter Phillips, Tony Shelton

Chair	Michael Dickinson	Committee members	Celia Bangham
Secretary	Richard Cox		John Nodder
Treasurer	Barbara Kilpatrick		Jessica Percival
			Patsy Ryz
Conductor	David Lardi	Accompanist	John Winter

From time to time there are vacancies in some sections of Finchley Chamber Choir.
Amateur singers of good ability are invited to audition and are advised that opportunities
for solo work also exist, since soloists are usually drawn from regular choir members.

If you would like further details, please contact The Hon. Secretary, Richard Cox, 36
Brackenbury Road, N2 0ST. Telephone: 020 8815 9422. Email:
secretary@fcchoir.co.uk

*Finchley Chamber Choir would like to thank our visiting singers for their
invaluable contribution to our performance of the Tallis and Striggio:*

*Marianne Aston, Mike Bolton, Catrin Bradley, Jon Bradley, Terence Burke,
Anna Clarkson, Joan Cohen, Loretta Cox, Jess Daggers, Martin Douglas,
John Edwards, Katy Forster, Jenny Garrett, Janet Headly, Christopher
Hobbs, Hadley Hunter, Ruth Lewis, Helen Lincoln, David Lowe, Maeve
MacRory, Alan Maries, Adrian Matthews, Mervyn Nance, Laura Newbury,
Bernard Ovink, Angela Partington, Colin Poole, Hans Rashbrook, Maxime
Rischard, David Saunders, Ley Spicer, Richard Stones, Chris Tebbutt, Peter
Warren and Chris Weston.*



Friday 14 March
at
7.30pm

FAURÉ REQUIEM

By Candlelight

VIVALDI - GLORIA in D

HANDEL - Let the Bright Seraphim

MOZART - Salzburg Symphony No 2

MOZART - Laudate Dominum (Solemn Vespers)

FAURÉ - Cantique de Jean Racine

FAURÉ - Pavane

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Dr Michael Woods (Director of Chamber Orchestra at St Paul's Cathedral, Melbourne)
Soprano - Philippa Hyde Mezzo-Soprano - Ciara Hendrick Bass - Philip Tebb Organ - Michael Higgins

Tickets: £9, £13, £18, £22, £26

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THE NEW POSTCODE FOR JEWISH LIFE

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Tuesday 1 April

HANDEL'S ISRAEL IN EGYPT

A dramatrical musical prelude to the festival of Passover.

Performed by the **English Chamber Choir** and **English Players** on period instruments.
Conductor: **Guy Protheroe**

ARTS &
CULTURE

Tuesday 1 April 2014

HANDEL'S ISRAEL IN EGYPT ENGLISH CHAMBER CHOIR

7.30pm
Tickets £12

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341-351 Finchley Road,
London NW3 6ET



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Join us for a dramatical musical prelude to the festival of Passover, where the **English Chamber Choir** perform Handel's graphic and dramatic musical setting of the story of the Exodus depicting the flight of the Israelites from the tyranny of the Pharaohs.

The English Chamber Choir celebrated its Fortieth Anniversary in 2012. For nearly four decades, the English Chamber Choir, and its conductor **Guy Protheroe**, have been at the forefront of the English choral tradition and London's musical life. The choir prides itself on the variety of its repertoire and the diversity of its engagements.

The ensemble **English Players** perform on instruments whose characteristics would have been familiar to Handel himself – either originals which have been handed down from the early 18th century or modern copies. 18th century violins, and their bows, were lighter than their modern equivalents, with strings made from animal fibres rather than metal, and consequently they are ideally suited to the frantic portrayal of flies and locusts and other pestilences.

There are high baroque trumpets to proclaim God's triumph over the Egyptians and reedy oboes and bassoons to add a touch of menace to the proceedings. A small chamber organ sits in the midst of this musical tapestry, pulling all the threads together.



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www.englishchamberchoir.com



Tuesday 1 April, 7.30pm

ISRAEL IN EGYPT - HANDEL ENGLISH CHAMBER CHOIR & ENGLISH PLAYERS

Conductor: Guy Protheroe

Is Handel an English composer? The short answer is probably 'No'. He was born in Halle in Germany, spent his formative years in Italy and then came to London in 1712. He did indeed take English citizenship in 1727 but, unlike today's candidates, he was not required to take any language test – just as well as he would probably have failed; he wrote wonderful music, to German, Italian and English libretti, but never fully mastered the nuances of setting the English language.

Handel's first years in England were taken up with the composing and presenting of operas in the Italian style, beloved of English audiences at the time. However, when faced with considerable competition from rival opera companies, he turned towards composing oratorios – a relatively new product which sought to bring the same musical formulae to the concert hall as opposed to the stage, and to feature biblical and sacred subjects. Handel was to write many oratorios on Biblical subjects but only two rely entirely on texts from the Bible – *Messiah* and *Israel in Egypt*. And in both cases the texts were compiled by the eminent scholar Charles Jennens.

Handel turned out a vast amount of music and one of the ways he did it was by re-cycling movements from one work to another. Originally *Israel in Egypt* was in three parts, the first of which laments the death of Joseph, adviser to the Pharaoh of Egypt, the second describes the plagues which were visited upon the Egyptians and the flight of the Israelites across the Red Sea, and the third, which is Moses' reflection upon the flight and an opportunity to give thanks to God.

What Handel did enjoy, without being entirely English, was the patronage of the English throne, which led to the creation of a substantial number of anthems for coronations, weddings and funerals. For the funeral of Queen Caroline in 1737 he had composed a lengthy work *The Ways of Zion do mourn*, which he rearranged the following year as the first part of *Israel in Egypt*, with the words simply amended to *The sons of Israel do mourn*. In Handel's time, audiences would expect to be entertained for probably at least three hours of music – today we are used to shorter performances and consequently the oratorio is seldom performed in its three-part entirety. The published score ignores Part 1 altogether, renaming the original parts 2 and 3, parts 1 and 2.

Tonight's performance consists of a slightly different selection. We begin with the overture and opening chorus of the original first part (i.e. borrowed from the funeral anthem). This is immediately followed by most of the rest of the original second part, and also the first chorus of the third part. Having thus unceremoniously flung the Egyptian horses and riders into the sea, there comes the interval. The second half is essentially Part 3 of the original, culminating in the Israelites rejoicing in their new-found freedom, led by Miriam the prophetess and her dancing ladies.

The text is largely taken, unsurprisingly, from the Book of Exodus, with some additions from the Psalms. The story presented Handel with a great opportunity for the musical equivalent of 'word-painting': we have violins scurrying around representing flies and locusts, and the lower instruments plumbing the depths of the sea. The first performances of *Israel in Egypt* met with a rather cool reception, apparently largely on account of subjecting the audience to half-an-hour's worth of funeral dirge to begin with.

This no doubt helps to explain why later versions skip Part 1 altogether. We trust that tonight's performance will present, in equal measure, the commemoration of Joseph, the graphic story of the plagues and the flight of the Israelites from Egypt, and the thanksgiving of Moses for their safe deliverance. May it be a fitting prelude to the celebration of Passover.

ISRAEL IN EGYPT

Prelude

Chorus

The sons of Israel do mourn, and they are in bitterness; all the people sigh, and hang down their heads to the ground. How is the mighty fallen! He that was great among the princes, and ruler of the provinces!

Lamentations 1: 4,11,2,10; 2 Samuel 1: 19; Lamentations 1: 1

Recitative

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigour.

Exodus 1: 8,11,13

Martin Douglas *tenor*

Chorus and solo

And the children of Israel sighed by reason of the bondage, and their cry came unto God. They oppressed them with burdens, and made them serve with rigour; and their cry came up unto God.

Exodus 2: 23; Exodus 1: 13

David Wheeler *counter-tenor*

Recitative

Then sent He Moses, His servant, and Aaron whom He had chosen; these shewed His signs among them and wonders in the land of Ham. He turned their waters into blood.

Psalm 105: 26-27,29

Martin Douglas *tenor*

Chorus

They loathed to drink of the river, He turned their waters into blood.

Exodus 7: 18; Psalm 105: 29

Air

Their land brought forth frogs, yea, even in their king's chambers. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

Psalm 105: 30; Exodus 11: 9-10

David Wheeler *counter-tenor*

Chorus

He spake the word, and there came all manner of flies and lice in all quarters. He spake; and the locusts came without number, and devoured the fruits of the ground.

Psalm 105: 31,34-35

Chorus

He gave them hailstones for rain; fire, mingled with the hail, ran along upon the ground.

Psalm 105: 3; Exodus 9: 23-24

JW3

Chorus

He sent a thick darkness over all the land, even darkness which might be felt.

Exodus 10: 21

Chorus

He smote all the first-born of Egypt, the chief of all their strength.

Psalm 105: 36-37

Chorus

But as for His people, He led them forth like sheep; He brought them out with silver and gold; there was not one feeble person among their tribes.

Psalm 78: 53; Psalm 105:37

Chorus

He rebuked the Red Sea, and it was dried up. He led them through the deep as through a wilderness.

Psalm 106: 9

Chorus

But the waters overwhelmed their enemies, there was not one of them left.

Psalm 106: 11

Chorus

Moses and the children of Israel sung this song unto the Lord, and spake, saying: I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

Exodus 15: 1

Interval

Duet

The Lord is my strength and my song; He is become my salvation.

Exodus 15:2

Sarah Manousos, Beth Evans sopranos

Chorus

He is my God, and I will prepare Him an habitation: my father's God, and I will exalt him.

Exodus 15: 2

Duet

The Lord is a man of war; Lord is his name. Pharaoh's chariots and his host hath He cast into the sea; his chosen captains also are drowned in the Red Sea.

Exodus 15: 3-4

Maxime Rischard, Ken Wharfe basses

Chorus

The depths have covered them: they sank into the bottom as a stone. Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy. And in the greatness of Thine excellency Thou has overthrown them that rose up against Thee.

Exodus 15: 5-7

Chorus

And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

Exodus 15: 8

Air

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.

Exodus 15: 10

Kate Ross *soprano*

Chorus

The people shall hear, and be afraid: sorrow shall take hold on them: all the inhabitants of Canaan shall melt away; by the greatness of Thy arm they shall be as still as a stone; till Thy people pass over, O Lord, which Thou hast purchased.

Exodus 15: 14-16

Air

Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou has made for Thee to dwell in, in the sanctuary, O Lord, which Thy hands have established.

Exodus 15: 17

Sarah Brear *alto*

Chorus

The Lord shall reign for ever and ever.

Exodus 15: 18

Recitative

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

Exodus 15: 19

Michael Roskell *tenor*

Chorus

The Lord shall reign for ever and ever.

Exodus 15: 18

Recitative

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them; --

Exodus 15: 20-21

Michael Roskell *tenor*

Solo and Chorus

Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

Exodus 15: 21

Ann Manly *soprano*

The English Chamber Choir is based in the City of London, where it rehearses regularly at the Church of St Andrew-by-the-Wardrobe, near Blackfriars. Locally it has performed Tallis' 40-part motet *Spem in alium* at the personal invitation of the Lord Mayor at the Mansion House, sung the premiere of a work by John Tavener in St Paul's Cathedral, and given concerts in City of London School for Boys and the Barbican. Elsewhere in London it appears regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the South Bank, St John's Smith Square and several other churches and prominent music venues. It has also sung for HM The Queen at Buckingham Palace and Windsor Castle. The Choir celebrated its 40th anniversary in 2012 and also has a long history of involvement with commercial music; it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974, and will be appearing with Rick in the forthcoming tour of *Journey* at the Royal Albert Hall and around the UK later this month. It has also worked with Vangelis, Eric Levi (the *Era* project) and many other international artists. It has numerous radio and TV credits, which include a traditional spot on BBC Radio 4's *Broadcasting House* programme the Sunday before Christmas. Further afield the Choir has toured in Belgium and Switzerland, and appeared in Plovdiv (Bulgaria) and the Megaron, Athens Concert Hall. The Choir welcomes members of all faiths and nationalities and is pleased to have taken part in a number of cross-cultural projects over the years, including performing on the Milken Archive's project *The American Experience*.

Guy Protheroe began his musical education as a boy chorister at Canterbury Cathedral and was later a scholar at Magdalen College, Oxford. After post-graduate studies at the Guildhall School of Music, he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings, became chorus-master and shortly afterwards conductor of the English Chamber Choir, and worked extensively in the commercial music business as musical director to whole host of artists including Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman, with whom he will be touring later this month. When not conducting he also sings baritone, regularly as a member of the Chapel Choir of the Royal Hospital Chelsea, but he has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He has appeared as guest conductor with many ensembles, orchestras and choirs including, most recently, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the west coast of the US in Portland. He has collaborated on several occasions with the eminent Jewish ethno-musicologist Neil Levin, most notably on several recordings which form part of the *Milken Archive of Jewish Music: The American Experience*. He is also one of the UK's leading forensic experts on issues relating to music copyright.

The English Players was formed to perform with the English Chamber Choir. Over the years it has featured some of the leading chamber orchestral players based in London, playing on period or modern instruments according to the repertoire being performed. It has also performed purely orchestral repertoire – most notably a series of Mozart concerts as part of a festival in Arlesheim, Switzerland and at the South Bank where works have included Brahms' Second Piano Concerto and Vaughan Williams *Flo scampi* for viola and orchestra (the soloist on that occasion being Levine Andrade who is playing this evening). It recently accompanied the Choir performing the lavish 18th-century *Te Deum* by the Portuguese composer Antonio Teixeira at the Brighton Festival.

In keeping with the traditions of Handel's time, and indeed those of the English Chamber Choir, the soloists in tonight's performance are drawn from the regular members of the Choir.



ENGLISH CHAMBER CHOIR

Sopranos:

Marianne Aston

Deborah Bowen

Jess Daggers

Beth Evans

Rachel Haywood

Ann Manly

Sarah Manousos

Alison Naftalin

Kate Roskell

Kate Ross

Katie Thorpe

Altos:

Karen Bloomfield

Sarah Brear

Margaret Driver

Peggy Hannington

Caroline Henne

Helena Odendaal

Jay Venn

David Wheeler

Tenors:

Peter Adderley

Roger Carpenter

Martin Douglas

Margaret Jackson-Roberts

Bob Moffat

Michael Roskell

Rob Scales

Basses:

Tim Johns

Hugh Joslin

David Jordan

David Lowe

Maxime Rischard

David Shield

Neil Thornton

Chris Turner

Ken Wharfe

Andrew Wightman

ENGLISH PLAYERS

Violins:

James Toll *leader*

Stephen Pedder

Colin Scobie

Roddy Skeaping

Levine Andrade

Viola:

Stefanie Heichelheim

Cello:

Jonathan Byers

Double Bass:

Tim Amherst

Oboes:

Anthony Robson

Cherry Forbes

Bassoons:

Zoe Shevlin

Hayley Pullen

Trumpets:

Richard Thomas

Adrian Woodward

Timpani:

Robert Kendall

Organ:

Richard Moore

Programme notes by Ann Manly

To keep in touch with the English Chamber Choir's future engagements please send your e-mail or postal details to englishchamberchoir@gmail.com

www.englishchamberchoir.com



St Martin-in-the-Fields Handel Festival

Thursday 10 April
at
7.30pm

HANDEL

By Candlelight

Zadok the Priest

Dixit Dominus

'Dettingen' Te Deum

**Coronation Anthem
'My Heart is Inditing'**

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Carleen Ebbs Mezzo-Soprano - Ciara Hendrick

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17th.... band rehearsal
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Sun 20th...EASTER
Mon 21st... EASTER

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Wed 23 full rehearsal morning / pm all travel to Newcastle.
Thur 24 Newcastle City Hall
Fri 25 Manchester Apollo
Sat 26 Ipswich Regent Theatre
Sun 27 Off
Mon 28 London Royal Albert Hall
Tue 29 Birmingham NIA FCC
Wed 30 London Royal Albert Hall

Thur May 1 Grimsby Auditorium
Fri 2 Nottingham Royal Concert Hall (moved from Nottingham Capital FM Arena)
Sat 3 Bournemouth International Centre
Sun 4 Cardiff Arena
Mon 5 Off
Tue 6 Glasgow Clyde Auditorium (moved from 1st May)
Wed 7 Off
Thur 8 Sheffield City Hall
Fri 9 Liverpool Philharmonic FCC
Sat 10 Llandudno Venue Cymru FCC concert

I know there was some confusion as to the arrangements for the Wakeman Albert Hall concerts but you should all have the right information and thanks to those who have already replied.

However, RW has just been informed that of course the programme has to go to press earlier than usual because of Easter so he needs the names of singers asap. We are not proposing to list individual singers for each concert, it will be a composite list for the whole tour, but if you are doing the RAH (either or both) and you want your name in the programme I need to know asap – today if possible. And if you want to join in any of the other dates, especially the weekend ones, you are welcome to do so but again I do need to know asap.

Regarding the 'on the road' arrangements, according to my information the following people are taking part as follows. Please can you check this carefully and let me know asap if it isn't correct. We will be having extra support, this is just the list of regular ECC who are doing it –so don't panic! But it will be a small group most of the time –around a dozen.

I will write in more detail about car-sharing etc later, when I also know which of the extras are doing which shows. Meanwhile, you might like to bear in mind that accommodation is on offer for every concert, but if you prefer to get home late after Plymouth, Cardiff or Llandudno you are welcome to set off after the concert. You might also like to hear in mind that the fastest route from Nottingham to Bournemouth is round the M25 so if you wanted to get home late Friday night and spent Saturday morning with your family or whatever, then that is an option. I will shortly have a list of the times of the sound-checks etc but there is nowhere where we will be able to get on to the stage before at the earliest 4pm

Marianne, Beth and myself are doing everything, so I have not listed us under each venue.

London

5 hrs ??

Th 24 Newcastle: Bob, David and Celia (towe)

2 hrs 40

Fri 25 Manchester: Karen, Bob, David and Celia

coach? ~~own car~~? train ??

Sat 26 Plymouth: Karen, Christine and David Hunt (for those who don't know, this is Guy's sister and husband who sing as extras and live in the West country)

Dom 27 London 2 hrs

Tu 28 Birmingham: Nicky?, Zoe, Karen, Rob, Bob, Roger, Margaret J-R, David L (Hunts?) 1 day. Monitors?

Wed 29 Grimsby: Peggy, Debbie O'C, Zoe, Rob, David and Celia

1 hr 48

monitors / coach? own car ??

Th 30 Nottingham: Peggy, Debbie, Zoe, Rob, David and Celia

4 hrs

Fri 31 Bournemouth: Debbie, Zoe, Jaren, Sarah B, Rob, Roger, David and Celia

3 hrs 46

Cardiff

1 of 2

08/04/2014 13:23

Sun 4 Cardiff: Debbie, Zoe, Karen, Rob, Bob, David and Celia

The ~~under~~ Sheffield: Nicky, Debbie, Zoe, Karen, David L $3\frac{1}{4}$ hours

$\downarrow 1\frac{3}{4}$ hours Liverpool: Nicky, Debbie, Zoe, Karen, Bob, David L

$\downarrow \frac{1}{4}$ hours Llandudno: Nicky, Debbie, Zoe, Karen, Sarah B (?) Bob, David L

→ ~~Llandudno~~ show

All best

Ann

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Pop

Rick Wakeman
Albert Hall

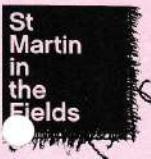
Stephan Dakin

According to ancient music-business folklore, revenge is a dish best served while wearing a glittery wizard's cape. First performed in 1974, in the face of record-company hostility, critical derision and ruinously high costs, Rick Wakeman's progressive-rock symphony setting of Jules Verne's sci-fi adventure *Journey to the Centre of the Earth* topped the album charts and sold more than 15 million copies. Having released expanded reissues and sequels, the 64-year-old Wakeman is now marking the album's 40th anniversary with its first full British orchestral tour.

Garbed in sparkly golden robes and hunched over a space-age arsenal of vintage keyboards, Wakeman was accompanied by the massed ranks of the English Chamber Choir, the Orion Symphony Orchestra, a small rock band and vocalists Ashley Holt and Hayley Sanderson. Sadly, not even this 100-strong army of performers could inject much life into the album's shapeless baroque-and-roll instrumentals and Eurovision-style soft-rock ballads. Like the hammy narration by actor Philip Franks, they simply lacked drama.

Progressive rock is often dismissed as bombastic and pretentious, but this show was nowhere near preposterous enough. There was no attempt to sex up this creaky old yarn with contemporary pyrotechnics or visual effects as in other recently rebooted retro-rock spectacles, such as Jeff Wayne's *The War of the Worlds*. While Wakeman's dextrous keyboard wizardry still impresses, this uninspired revival lacks magic.

Stephan Dakin



Easter Monday 21 April

at

St Martin-in-the-Fields Handel Festival

7.30pm

HANDEL MESSIAH

• BY CANDLELIGHT

Belmont Ensemble of London

'One of the UK's most exciting orchestras' Classic FM

www.belmontensemble.com

English Chamber Choir

'An Inspiring Performance' Daily Telegraph

Conductor - Peter G Dyson

Soprano - Philippa Hyde Mezzo-Soprano - Ciara Hendrick
Tenor - Richard Rountree Bass - Philip Tebb

Tickets: £9, £16, £22, £25, £29

St Martin-in-the-Fields
Trafalgar Square London WC2N 4JJ
Box Office: 020 7766 1100 Online: www.smif.org





Saturday 21 June
at
7.30pm

MOZART REQUIEM

• **By Candlelight**

HANDEL - Zadok the Priest

HANDEL - Hallelujah Chorus (Messiah)

HANDEL - The King Shall Rejoice

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Katie Bray
Tenor - Ben Thapa Bass - Philip Tebb

Tickets : £9, £16, £22, £25, £29

St Martin-in-the-Fields
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English
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A programme of French and English music commemorating the centenary of
the outbreak of the First World War

ENGLISH CHAMBER CHOIR

presents

Entente Cordiale

including works by Hubert Parry, Maurice Ravel, Morten Lauridsen

Guy Protheroe (Conductor)

The Queen's Chapel of the Savoy
Savoy Hill
London
WC2R 0DA

Wednesday 9th July 2014
7:30pm

Tickets £15.00
 (£10.00 Concessions)

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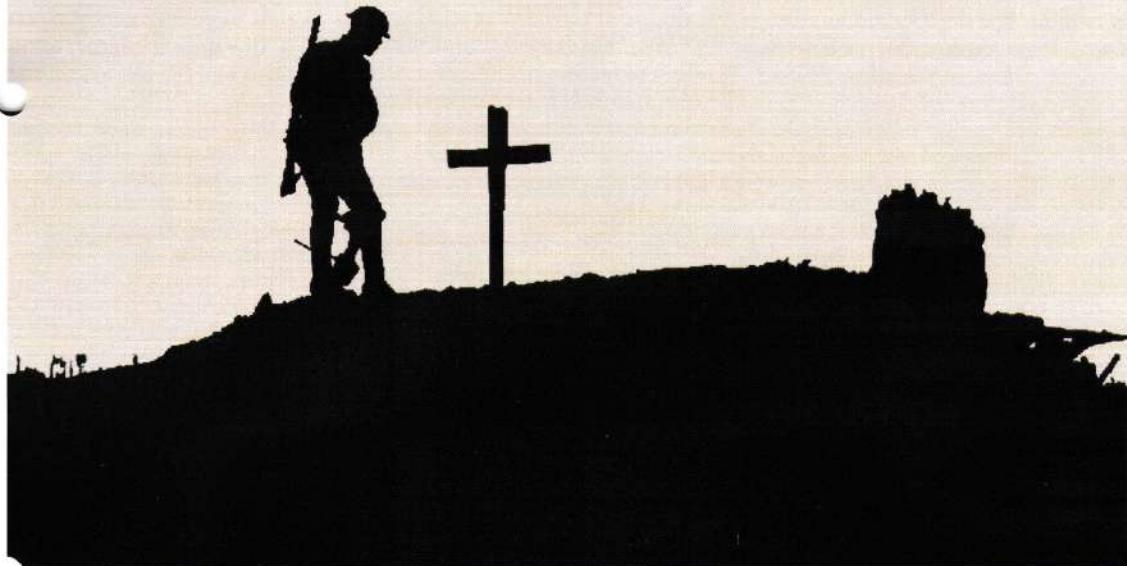
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English
Chamber
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L'ENTENTE CORDIALE



ENGLISH CHAMBER CHOIR

GUY PROTHEROE

conductor

FREDDIE BROWN

organ

THE QUEEN'S CHAPEL OF THE SAVOY

SAVOY HILL, LONDON WC2R 0DA

WEDNESDAY 9 JULY 2014 AT 7.30PM

www.englishchamberchoir.com
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PROGRAMME

EDWARD ELGAR (1857-1934)
Give unto the Lord (Psalm 29) Op.74

C. HUBERT H. PARRY (1848-1918)
Songs of Farewell
My soul, there is a country (Henry Vaughan 1622-1695)
I know my soul hath power (John Davies 1569-1626)
Never weather-beaten sail (Thomas Campion 1567-1620)
There is an old belief (J G Lockhart 1794-1854)
At the round earth's imagined corners (John Donne 1572-1631)
Lord, let me know mine end (Psalm 39)

INTERVAL
a glass of wine or soft drink is served – donations welcome

EDGAR L. BAINTON (1880-1956)
And I saw a new heaven

MORTON LAURIDSEN (b. 1943)
Les chansons des roses
I Et une seule fleur II Contre qui, rose
III De ton rêve trop plein IV La rose complète V Dirait-on

MAURICE RAVEL (1875-1937)
Trois chansons
I Nicolette II Trois beaux oiseaux du Paradis III Ronde

ENGLISH CHAMBER CHOIR
GUY PROTHEROE
conductor
FREDDIE BROWN
organ

Tonight's programme presents a snapshot of Europe at the outbreak of the Great War. It is not a commemoration of the war itself, but rather an affectionate portrait of a Europe which was never going to be the same again – a cosmopolitan Europe in which writers, artists and composers had enjoyed freedom of movement for several decades.

Elgar wrote *Give unto the Lord* for the annual Sons of the Clergy Festival in St Paul's Cathedral on 30 April 1914, and it is a fine example of what one might describe as his Edwardian 'Pomp and Circumstance' style. The Corporation of the Sons of the Clergy is a charity founded in 1655 by a group of City of London merchants to support those clergy and their families who had been dispossessed of their livings by Oliver Cromwell and the Puritans for having been loyal to the crown. When the crown was duly restored in the form of Charles II, the king granted the Corporation its royal charter. The first fund-raising event was held in November 1655 with a service in the old St Paul's Cathedral, followed by dinner, and this annual tradition has continued ever since (the 358th service will be held in May this year). The services are traditionally known for the excellence of both the music and the preaching, and the Choir of St Paul's is usually augmented by those from other cathedrals. Elgar would have had at his disposal a symphony orchestra of generous proportions, but he also transcribed the instrumental score most effectively for organ, and it is in this form that this grand anthem is most usually performed today. The words are taken from Psalm 29 and offer plenty of opportunity for graphic word-painting (you can hear the branches of the cedars cracking) and moments of more peaceful reflection.

Give unto the Lord, O ye mighty, give unto the Lord glory and strength, give unto the Lord the glory due unto his name;
 worship the Lord in the beauty of holiness.
 The voice of the Lord is upon the waters; the God of glory thundereth; it is the Lord that ruleth the sea.
 The voice of the Lord is mighty in operation; the voice of the Lord is full of majesty;
 The voice of the Lord breaketh the cedars, yea the Lord breaketh the cedars of Lebanon.
 Yea, the voice of the Lord divideth the flames of fire;
 yea the voice of the Lord shaketh the wilderness, and strippeth the forests bare.
 In His temple doth ev'ry one speak of his glory. Worship the Lord in the beauty of holiness.
 The Lord sitteth above the water-flood; and the Lord remaineth a king for ever;
 the Lord shall give strength unto his people; the Lord shall give his people the blessing of peace.

Like Elgar, Parry was part of the pre-War Edwardian musical establishment; as head of the Royal College of Music and Professor at Oxford University, he was renowned as a teacher as well as a composer. The piece by which he is best known today is probably the anthem *I was glad* which was composed for the coronation of Edward VII in 1902 and has been performed at every Coronation since, as well as at the wedding of Prince William and Kate in 2011. *Songs of Farewell* is a collection of six pieces which he wrote between 1916 and 1918, against the background of the war but also at a time of considerable personal depression; he found the war, in Herbert Howells' words, "a scourge that cast a devastating shadow over Parry's mind and heart." Each 'motet' was written individually – they were only performed as a set after the composer's death. The words are taken from a variety of sources and the cycle is arranged in an ascending order of both length and number of voice parts – starting with the straightforward four-part setting of *My soul, there is a country* (probably the most familiar of the set) and ending with a double-choir rendition of Psalm 39: *Lord, let me know mine end.*

*My soul, there is a country far beyond the stars,
 where stands a winged sentry;
 A sentry all skilful in the wars.
 There above noise and danger,
 sweet peace sits crowned with smiles.
 And one, born in a manger, commands the beauteous files.
 He is thy gracious friend, and, O my soul awake!
 Did in pure love descend to die here, for thy sake.
 If thou canst get but thither, there grows the flow'r of peace,
 The rose that cannot wither, thy fortress and thy ease.
 Leave then thy foolish ranges, for none can thee secure
 But one who never changes, thy God, thy life, thy cure.*

*I know my soul hath power to know all things,
 Yet she is blind and ignorant in all:
 I know I'm one of Nature's little kings,
 Yet to the least and vilest things am thrall.
 I know my life's a pain and but a span;
 I know my sense is mock'd in ev'rything;
 And to conclude, I know myself a Man,
 Which is a proud and yet a wretched thing.*

*Never weather-beaten sail more willing bent to shore,
 Never tired pilgrim's limbs affected slumber more,
 Than my wearied sprite now longs to fly out of my troubled breast.
 O come quickly sweetest Lord and take my soul to rest.
 Ever blooming are the joys of Heaven's high Paradise,
 Cold ages deafs not there our ears nor vapour dims our eyes:
 Glory there the sun outshines; whose beams the blessed only see:
 O come quickly, glorious Lord, and raise my sprite to Thee.*

*There is an old belief,
 That on some solemn shore,
 Beyond the sphere of grief dear friends shall meet once more.
 Beyond the sphere of Time and Sin, and Fate's control,
 Serene in changeless prime of body and of soul.
 That creed I fain would keep
 What hope I'll ne'er forgo
 Eternal be the sleep
 If not to waken so.*

*At the round earth's imagined corners
 Blow your trumpets, angels, and arise from death
 You numberless infinites of souls arise
 And to your scattered bodies go!
 All whom the flood did and fire shall overthrow.
 All whom war, dearth, age, agues,
 tyrannies, despair, law, chance hath slain;
 And you whose eyes shall behold God
 and never taste death's woe.
 But let them sleep, Lord, and me mourn a space.
 For, if above all these my sins abound,
 'Tis late to ask abundance of Thy grace when we are there.
 Here on this lowly ground
 Teach me how to repent, for that's as good
 As if Thou'dst sealed my pardon with Thy blood.*

*Lord, let me know mine end and the number of my days,
 that I may be certified how long I have to live.
 Thou has made my days as it were a span long;
 and mine age is as nothing, in respect of Thee,
 and verily ev'ry man living is altogether vanity.
 For man walketh in a vain shadow,
 and disquieteth himself in vain, he heappeth up riches
 and cannot tell who shall gather them.
 And now Lord, what is my hope; truly my hope is even in Thee.
 Deliver me from all mine offences
 and make me not a rebuke to the foolish.
 I became dumb and opened not my mouth for it was Thy doing.
 Take Thy plague away from me,
 I am even consumed by means of Thy heavy hand.
 When Thou with rebukes doest chasten man for sin,
 Thou makest his beauty to consume away,
 like as it were a moth, fretting a garment.
 Every man therefore is but vanity.
 Hear my prayer O Lord and with Thine ears consider my calling,
 hold not Thy peace at my tears!
 For I am a stranger with Thee and a sojourner,
 as all my fathers were.
 O spare me a little, that I may recover my strength
 before I go hence and be no more seen.*

Edgar Bainton was born in Hackney, but travelled much in the course of his life. In the summer of 1914 he visited the Wagner Festival in Bayreuth and unfortunately was still there when war broke out. Consequently he spent four years in a civilian internment camp near Berlin. From 1901 he had been a professor of piano at the Conservatoire in Newcastle-upon-Tyne and in the 1930s, while on tour in Australia, his talents came to the notice of the Conservatorium of New South Wales in Sydney, and he spent the later part of his working life as Director. *And I saw a new heaven* is the piece by which he is best remembered back here in England. It sets words from the Book of Revelations, chapter XXI verses 1-4.

And I saw a new heaven and a new earth; for the first heaven and the first earth were passed away; and there was no more sea. And I, John, saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband. And I heard a great voice out of heaven, saying: Behold, the tabernacle of God is with men, and he will dwell with them and they shall be his people; and God himself shall be with them and be their God. And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow nor crying, neither shall there be any more pain, for the former things are passed away.

Morton Lauridsen has become something of an icon among contemporary choral composers; works like *O magnum mysterium* have become familiar to audiences across Britain and Europe. You may well be wondering how a very much still-living North American composer comes to be included in a programme describing pre-War Europe. The answer lies not in the music but the words. *Les chansons des roses* are settings of the German poet Rainer Maria Rilke written around 1910-11, at a time when there was considerable cultural exchange between all the established kingdoms or states of Europe. One only has to remember that Queen Victoria was grandmother to both the German Kaiser and the Russian Czar, as well as King George V of England, to realise just quite how interwoven European culture could be. After all, Karl Marx was creating his blueprint for the communism which was to take over in Russia and elsewhere not sitting in St Petersburg, but in London, while Paris has always played host to a whole succession of revolutionaries and political refugees needing to pass some time in exile. Lauridsen writes: "In addition to his vast output of German poetry, Rainer Maria Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's poignant *Contre qui, rose* (set as a wistful nocturne) and his moving *La rose complète*. The final piece, *Dirait-on*, is composed as a tuneful *chanson populaire*, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements."

En une seule fleur

C'est pourtant nous qui t'avons proposé
de remplir ton calice.
Enchantée de cet artifice, ton abundance l'avait osé.
Tu étais assez riche, pour devenir cent
fois toi-même en une seule fleur;
c'est l'état de celui qui aime...
Mais tu n'as pas pensé ailleurs.

*It is we, perhaps, who proposed
that you replenish your bloom.
Enchanted by this charade, your abundance dared.
You were rich enough to fulfil yourself
a hundred times over in a single flower;
such is the state of one who loves...
But you never did think otherwise.*

Contre qui, rose

Contre qui, rose, avez-vous adopté ces épines?
Votre joie trop fine vous a-t-elle forcée
de devenir cette chose armée?
Mais de qui vous protège cette arme exagérée?
Combien d'ennemis vous ai-je enlevés
qui ne la craignaient point?
Au contraire, d'être en automne,
Vous blessez les soins qu'on vous donne.

*Against whom, rose, have you assumed these thorns?
Is it your too fragile joy that forced you
to become this armed thing?
But from whom does it protect you, this exaggerated defence?
How many enemies have I lifted from you
who did not fear it at all?
On the contrary, from summer to autumn
you wound the affection that is given you.*

De ton rêve trop plein

De ton rêve trop plein, fleur en dedans nombreuse,
mouillée comme une pleureuse, tu te penches sur le matin.
Tes douces forces qui dorment, dans un désir incertain,
développent ces tendres formes entre joues et seins.

*Overflowing with your dream, flower filled with flowers,
wet as one who weeps, you bow to the morning.
Your sweet powers which are still sleeping in misty desire,
unfold these tender forms joining cheeks and breasts.*

La rose complète

J'ai une telle conscience de ton être, rose complète,
que mon consentement te confond avec mon cœur en fête.
Je te respire comme si tu étais, rose, toute la vie,
et je me sens l'ami parfait d'une telle amie.

*I have such awareness of your being, perfect rose,
that my will unites you with my heart in celebration.
I breathe you in, rose, as if you were all of life,
and I feel the perfect friend of a perfect friend.*

Dirait-on

Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse se caresse, dirait-on;
elle caresse en soi-même par son propre reflet éclairé.
Ainsi tu inventes le thème du Narcisse exaucé.

*Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly caresses itself, so they say;
self-caressing through its own clear reflection.
Thus you invent the theme of Narcissus fulfilled.*

Ravel started work on the *Trois chansons* late in 1914, while waiting to enlist for war service. He really wanted to be an aviator, and thought his slight build and medium height would be an advantage, but despite repeated attempts to train as a pilot he was turned down on the grounds of age and previous ill-health. Instead he spent his war service driving a truck in the area of Verdun. Although opposed to German aggression, he remained open-minded to the potential future cross-influences within the European sphere. During the war, the Ligue Nationale pour la Défense de la Musique Française (National League for the Defence of French Music) was formed but Ravel declined to join on the grounds that "it would be dangerous for French composers to ignore systematically the works of their foreign colleagues, and thus form themselves into a sort of national coterie: our musical art, so rich at the present time, would soon degenerate and become isolated by its own academic formulas." Nevertheless, there is something very Gallic about the *Trois chansons*. Ravel wrote the words himself and each song tells a story. The first and last are humorous – even ironic – while the central one is more closely related to the circumstances of war. Nicolette clearly has her eye on the main chance – turning down her charming young suitor in favour of the ugly but wealthy old man. The girl in the second song is waiting for news of her lover who has gone to the war. The finale is something of a linguistic 'tour de force' – an encyclopaedic recitation of just about every description of the fairies at the bottom of the garden that you care to think of. It's just rather shame that the garrulous old locals have sent them all packing!

Nicolette

Nicolette à la vesprée s'allait promener au pré,
cueillir la pâquerette, la jonquille et le muguet.
Toute sautillante toute guillerette,
lorgnant ci, là, de tous les côtés.

*In the evening, Nicolette was roaming in the fields,
picking daisies, jonquils and lilies of the valley.
Merrily skipping,
glancing here, there and everywhere*

Rencontra vieux loup grognant, tout hérissé, l'oeil brillant:
'Hé, là, ma Nicolette, viens-tu pas chez Mère-Grand?'
A perte d'haleine, s'enfuit Nicolette,
laissant là cornette et socques blancs.

*A growling old wolf came along, sparkling-eyed.
'Stay, my Nicolette, come with me to grandmother'.
Out of breath, Nicolette fled,
leaving behind her mob cap and white clogs.*

Rencontra page joli, chausses bleus et pourpoint gris:
'Hé, là, ma Nicolette, viens-tu pas d'un doux ami?'
Sage, s'en retourna, pauvre Nicolette,
très lentement, le cœur bien marri.

*Then a gentle page came by, with grey doublet and blue hose:
'Stay, sweet Nicolette, wilt thou have a lover true?'
Wisely, she reluctantly turned away,
sore at heart.*

Rencontra seigneur chenu, tors, laid, puant et ventru.
'Hé, là, ma Nicolette, veux-tu pas tous ces écus?'
Vite fut en ses bras, bonne Nicolette,
jamais au pré n'est plus revenue.

*Last she met a grey-haired lord, ugly and corpulent.
'Stay, my Nicolette, all this gold I give to thee.'
Swiftly she ran into his arms,
and never came back to the fields again.*

Trois beaux oiseaux du Paradis

Trois beaux oiseaux du Paradis,
(Mon ami z'il est à la guerre).
Trois beaux oiseaux du Paradis
ont passé par ici.
Le premier était plus bleu que ciel,
Le second était couleur de neige,
Le troisième rouge vermeil.
'Beaux oiselets du Paradis,
Qu'apportez par ici?'
J'apporte un regard couleur d'azur.'
'Et moi, sur beau front couleur de neige,
Un baiser dois mettre, encore plus pur.'
'Oiseau, vermeil du Paradis, Que portez-vous ainsi?'
'Un joli cœur tout cramoisi,
Ah, je sens mon cœur qui froidit...emportez-le aussi.'

*Three lovely birds from Paradise
(My beloved has gone to the war).
Three lovely birds from Paradise
have passed by this way.
The first was bluer than heaven's blue,
the second white as the fallen snow.
the third was wrapt in a bright red glow.
'Oh you lovely birds,
what brings you here?'
'I bring you a glance of azur'
'And I must leave a fond kiss
on your pure white brow'
'But you, bright red bird, what do you bring me?'
'A faithful heart all crimson red'
'Ah, I feel my heart growing cold... take mine also.'*

Ronde

Les vieilles:

N'allez pas au bois d'Ormonde,
jeune filles, n'allez pas au bois:
il y a plein de satyres, de centaures, de malins sorciers,
des farfadets et des incubes, des ogres des lutins,
des faunes, des follets, de lamies,
diabiles, diabolots, diabolotins,
des chèvre-pieds, des gnomes, des démons,
des loup-garous, des elfes, des myrmidons,
des enchanteurs et des mages des stryges
des syphes, des moines-bourrus, des cyclopes,
des djinns, gobelins, korrigans, nécromans, kobolds..
N'allez pas au bois d'Ormonde.

Les vieux:

N'allez pas au bois d'Ormonde,
jeunes garçons, n'allez pas au bois,
il y a plein de faunes, de bacchantes et de males fées,
des satyresses, des agresses, et des babaiagas,
des centaresses et des diables, goules sortant du sabbat,
des farfadttes et des démones, des larves, des nymphes,
des myrmidores, hamadryades, dryades, naïades,
ménades, thyades, follettes, lémures,
gnomides, succubes, gorgones gobelinnes
N'allez pas au bois d'Ormonde.

Les filles et les garçons

Nirons plus au bois d'Ormonde,
Hélas! plus jamais n'irons au bois.
Il n'y a plus de satyres, plus de nymphes ni de males fées.
plus de farfadets, plus d'incubes, plus d'ogres, de lutins,
de faunes, de follets, de lamies, diabiles, diabolots, diabolotins,
de chèvre-pieds, de gnomes, de démons,
de loup-garous, d'elfes, de myrmidons,
plus d'enchanteurs ni de mages des stryges
de syphes, de moines-bourrus, de cyclopes,
de djinns, de diablateaux, d'éfrits, d'aegypans,
de sylvains gobelins, korrigans, nécromans, kobolds..
N'allez pas au bois d'Ormonde,
Les malavisés vieilles, les malavisés vieux,
les ont effarouchés – Ah!

The old ladies:

*Maidens beware,
don't go to the woods of Ormonde.
They are full of grim satyrs, centaurs and wizards, of hobgoblins,
incubus, imps and ogres, will-o-the-wisps, fauns and flying devils,
goat-footed folk and gnomes and demons, werewolves,
elves and tiny myrmidons, enchanters, magicians,
stryges and sylphs, de frockd monks, cyclops, and goblins...*

Don't go to the woods of Ormonde.

The old men:

*Young lads beware
don't go to the woods of Ormonde.
Hiding there are fauns, bacchantes and fairy folks, satyresses and
ogresses, babayagas and she-devils. They are full of female demons,
farfadttes, menades, lemurs, succubes, gorgons and she-goblins...*

Don't go to the woods of Ormonde.

Boys and girls:

*We won't go to the woods any more.
There are no more grim satyrs, no more nymphs,
the fairy folk have fled.*

*Gone are the hobgoblins, ogres, imps and furies, flying devils,
goat-footed folk, gnomes and demons.
No more werewolves, elves, imps, enchanters,
magicians, stryges, sylphs, cyclops, goblins or necromancers...*

*Those ill-advised old men and women
have frightened them all away! Ah!*

IVAN MOODY

Ivan Moody was born in London and studied at the universities of London and York, and also privately with Sir John Tavener. He has lived for many years in Lisbon, where his wife is a member of the State Opera, and from where he pursues a busy career as a composer, conductor and, more recently, Greek Orthodox priest. He has written a large corpus of choral music and the ECC has given many performances of his works, ranging from those they have commissioned to existing pieces being performed for the first time in the UK and a handful of works which they have recorded. Ivan celebrated his 50th birthday a few weeks ago, and Guy and his wife visited Portugal recently to attend a 50th birthday concert presented by his many friends in Lisbon's musical life. It then transpired that he was due in the UK in early July, and would be here this evening. So we are taking the opportunity to perform our own brief birthday tribute. The ECC commissioned *Sub tuum praesidium* in 2011 with funds provided by the BBC Performing Arts Fund. It was first performed at the Brighton Festival in May 2012. The text is a short prayer to the Mother of God, asking for protection, and still exists in the rites of both Eastern and Western Churches. The complete work sets the same prayer in Latin, Slavonic and Greek, and could be described as an aural equivalent of a tryptych – the two outer sections sharing material and dividing the singers into three choirs. It was a specification of the commission that a part of the work could be performed separately as a motet, and the central section, which sets the Slavonic words, is scored for a single choir. So this evening, it seemed the ideal opportunity to fulfil the terms of the commission and sing the 'motet within a motet' on its own for the first time. If you would like to hear the complete work, it has been issued as a CD single and is on sale this evening (priced £5).



ENGLISH CHAMBER CHOIR

The English Chamber Choir is based just a short distance east of the Savoy, where it rehearses regularly at the Church of St Andrew-by-the-Wardrobe, near Blackfriars. Locally it has performed Tallis' 40-part motet *Spem in alium* at the personal invitation of the Lord Mayor at the Mansion House, sung in the premiere of a work by John Tavener in St Paul's Cathedral, and given concerts in the Barbican. Elsewhere in London it appears regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the South Bank, St John's Smith Square and several other churches and prominent music venues. It has also sung for HM The Queen at Buckingham Palace and Windsor Castle. The Choir celebrated its 40th anniversary in 2012 and also has a long history of involvement with commercial music; it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974, and in May completed the 40th anniversary UK tour including two appearances at the Royal Albert Hall.. It has also worked with Vangelis, Eric Levi (the *Era* project) and many other international artists. It has numerous radio and TV credits, which include a regular spot on BBC Radio 4's *Broadcasting House* programme the Sunday before Christmas. Further afield the Choir has toured in Belgium and Switzerland, and appeared in Plovdiv (Bulgaria) and the Megaron, Athens Concert Hall.



GUY PROTHEROE

Guy Protheroe was born in Worcester where (before he arrived) his parents were briefly next-door neighbours of Elgar! He began his musical education as a chorister at Canterbury Cathedral was a music scholar at Magdalen College, Oxford. After post-graduate studies at the Guildhall School of Music, he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings, became chorus-master and shortly afterwards conductor of the English Chamber Choir, and worked extensively in the commercial music business as musical director to a whole host of artists including The Who, Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman, with whom he will be touring again in a few weeks' time. When not conducting he also sings baritone, regularly as a member of the Chapel Choir of the Royal Hospital Chelsea, but he has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He has appeared as guest conductor with many ensembles, orchestras and choirs including, most recently, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the west coast of the US in Portland. He is also one of the UK's leading forensic experts on issues relating to music copyright.



FREDDIE BROWN

Freddie Brown recently graduated with distinction from the Royal Academy of Music in London. Previously, he read music at St Catharine's College, Cambridge, where he was also organ scholar, and graduated in July 2011 with a first-class degree and the Peter le Huray prize for academic achievement. He performs widely as a chamber musician and accompanist. Over the past year he has appeared in venues including St John's Smith Square, St Martin-in-the-Fields, the Wigmore Hall, The Fondazione Cini in Venice and Cornwall's St Endellion Summer Festival. He is a keen exponent of new music, having given premieres of works by Josephine Stevenson, Thomas Wraith and Kate Whitley, Sally Beamish, Benjamin Cox, Christopher Fox and Nigel Hess among others. An experienced partner of singers, in recent months he has won prizes for song accompaniment in the Joan Chissell Lieder competition, the Thelma King award and the RAM Club Prize as well as holding the Henry Dixon and Pitt-Rivers awards at the Academy. He has appeared as an accompanist in masterclasses

with Olaf Bar (at the Wigmore Hall), Helmut Deutsch, Dennis O Neil, Simon Keenlyside and the late Sir John Shirley Quirk. Also an active continuo player, he regularly performs in the Academy's Kohn Foundation Bach Cantata Series. Whilst a student at the academy he recorded with the Royal Academy Soloists Ensemble in a disc of chamber arrangements of works by Mahler, Zemlinsky, Busoni and Wagner, under the direction of Trevor Pinnock, due to be released in 2015. He recently appeared partnering violinist Mark Seow in a concert of works by F.S Kelly for the City of London Festival, which was broadcast on BBC Radio 3. As well as working with the English Chamber Choir, he holds the position of assistant conductor with Twickenham Choral Society and was engaged as assistant on a new production of *La Traviata* staged at Iford Arts Festival in June 2013, and worked in the same role for Royal Academy Opera's 2013 production of Massenet's *Cendrillon*. He will return to the Royal Academy of Music from September to take up a junior fellowship with the opera department.

ENGLISH CHAMBER CHOIR

Sopranos:

Nicky Archer*
Marianne Aston
Deborah Bowen
Jess Daggers
Jacey Hurndall
Ann Manly
Alison Naftalin*
Debbie O'Connor
Kate Ross
Katie Thorpe
Zoe Triggs

*soloists in Ravel

Altos:

Sarah Brear
Margaret Driver
Peggy Hannington
Caroline Henne
Helena Odendaal
Jay Venn
David Wheeler

Tenors:

Peter Adderley
Francois Boucard*
Martin Douglas
Margaret Jackson-Roberts
Michael Roskell
Rob Scales

Basses:

Simon Archer
Tim Johns
Hugh Joslin
David Lowe
Maxime Rischard*
David Shield
Neil Thornton
Chris Turner
Ken Wharfe

programme notes
by Ann Manly

FORTHCOMING CONCERTS

Friday 26 September at 7.30pm

St Martin-in-the-Fields, Trafalgar Square, London WC2N 4JJ

Fauré Requiem **Vivaldi Gloria** **Mozart Laudate Dominum**
Belmont Ensemble of London Peter G Dyson conductor

Wednesday 8 October at 7.30pm

St Mark's, Hamilton Terrace, London NW8 9UT

Brahms Ein Deutsches Requiem (in Brahms' own piano duet version) **Strauss** Hymne; Der Abend
Guy Protheroe conductor

Saturday 18th October at 7.30pm

St Martin-in-the-Fields, Trafalgar Square, London WC2N 4JJ

Trafalgar Day Concert

Haydn Nelson Mass **Arne** Rule Britannia **Mozart** Requiem
Belmont Ensemble of London Peter G Dyson conductor

Saturday 8 November at 7.30pm

St Martin-in-the-Fields, Trafalgar Square, London WC2N 4JJ

Remembrance Concert

Mozart Requiem **Purcell** Funeral Music for Queen Mary; Choruses from Dido and Aeneas
Handel Choruses from Messiah
Belmont Ensemble of London Peter G Dyson conductor

Wednesday 19 November at 7pm

Chapel of the Royal Hospital, Chelsea, London SW3 4SR

Royal Hospital Chelsea Concert Series

Britten St Nicholas

Willian Vann conductor

This information is correct as of 9 July 2014.

For more details of all performances, including where to book tickets, visit

www.englishchamberchoir.com

LISTEN TO THE ECC AT HOME...

Why not purchase one or more of our CDs this evening. Normally £12 each,
you can buy two for £20 and get the single of *Sub tuum praesidium* free!

The ECC would like to thank the Queen's Chapel of the Savoy and in particular Sqdn Ldr Thomas Leyland
for making us welcome here this evening.



THE WORSHIPFUL COMPANY OF CHARTERED ARCHITECTS

ANNUAL SERVICE

St Andrew-by-the-Wardrobe

Tuesday 22 July 2014 at 6.00pm

Welcome by

Reverend Guy Treweek

Honorary Chaplain: Reverend Canon David Parrott



Master Jaki Howes

A Livery Company of the City of London

ANNUAL SERVICE

St Andrew-by-the-Wardrobe

Reverend Guy Treweek

Honorary Chaplain: Reverend Canon David Parrott

Master Jaki Howes
Upper Warden Geoffrey Howes
Renter Warden Peter Murray
Junior Warden Richard Brindley

The English Chamber Choir
Organist and Director of Music
Freddie Brown

Organ

The Arrival of the Queen of Sheba
George Frideric Handel (1685-1759)

Stand

Introit & Procession

Magnificat in C
Charles Villiers Stanford (1852-1924)

Welcome

The Reverend Guy Treweek

Hymn

Lord of all hopefulness, Lord of all joy
whose trust, ever child-like, no cares could destroy,
be there at our waking, and give us, we pray,
your bliss in our hearts, Lord,
at the break of the day.

Lord of all eagerness, Lord of all faith,
whose strong hands were skilled at the plane and the lathe,
be there at our labours, and give us, we pray,
your strength in our hearts, Lord,
at the noon of the day.

Lord of all kindness, Lord of all grace,
your hands swift to welcome, your arms to embrace,
be there at our homing, and give us, we pray,
your love in our hearts, Lord,
at the eve of the day.

Lord of all gentleness, Lord of all calm,
whose voice is contentment, whose presence is balm,
be there at our sleeping, and give us, we pray,
your peace in our hearts, Lord,
at the end of the day.

Words: Jan Struther (1901 - 1953)

Sit

First Lesson

Acts 4, 8-17

Read by a student of the Company

Then Peter, filled with the Holy Spirit, said to them: "Rulers and Elders of the people! If we are being called to account today for an act of kindness shown to a man who was lame and are being asked how he was healed, then know this, you and all the people of Israel: It is by the name of Jesus Christ of Nazareth, who you crucified but whom God raised from the dead, that this man stands before you healed. Jesus is the stone you builders rejected, which has become the cornerstone.

Salvation is found in no one else, for there is no other name under heaven given to mankind by which we must be saved".

Remain seated

Choir

Eight Tune for Archbishop Parker's Psalter

Text: Psalm 67

Setting: Thomas Tallis (c. 1505-1585), arr. Bob Chilcott

God grant with grace, he us embrace,
in gentle part bless he our heart.
With loving face shine he in place,
his mercies all on us to fall.
That we thy way may know all day,
while we do sail this world so frail.
Thy health's reward is nigh declared,
as plain as eye all gentiles spy.

Remain seated

New Testament Lesson

John 20: 11-18

Read by the Master

Now Mary stood outside the tomb crying. As she wept, she bent over to look into the tomb and saw two angels in white, seated where Jesus' body had been, one at the head and the other at the foot. They asked her, "Woman, why are you crying?" "They have taken my Lord away," she said, "and I don't know where they have put him". At this, she turned around and saw Jesus standing there, but she did not realise that it was Jesus. He asked her, "Woman, why are you crying? Who is it you are looking for?" Thinking he was the gardener, she said, "Sir, if you have carried him away, tell me where you have put him, and I will get him". Jesus said to her, "Mary." She turned towards him and cried out in Aramaic, "Rabboni!" (which means "Teacher"). Jesus said, "Do not hold on to me, for I have not yet ascended to the Father, Go instead to my brothers and tell them, 'I am ascending to my Father and your Father, to my God and your God.'" Mary Magdalene went to the disciples with the news: "I have seen the Lord!" And she told them that he had said these things to her.

Kneel or sit

The Collect

Anthem

Behold, O God, our defender

Words & Music: Herbert Howells (1892 -1983)

Address

The Chaplain

The Reverend Canon David Parrott

Stand

Hymn

Immortal, invisible, God only wise,
In light inaccessible hid from our eyes,
Most blessed, most glorious, the Ancient of Days,
Almighty, victorious, thy great Name we praise.

Unresting, unhasting, and silent as light,
Nor wanting, nor wasting, thou rulest in might;
Thy justice like mountains high soaring above
Thy clouds which are fountains of goodness and love.

To all life thou givest, to both great and small;
In all life thou livest, the true life of all;
We blossom and flourish as leaves on the tree,
And wither and perish but naught changeth thee.

Great Father of glory, pure Father of light,
Thine angels adore thee, all veiling their sight;
All laud we would render: O help us to see
'Tis only the splendour of light hideth thee.

Words: Walter Chalmers Smith (1824-1908)

Kneel or sit

The Prayers
Led by The Chaplain

For The City & The Company:

Lord God, we ask you to bless and prosper all the guilds and Companies of this great City and especially the Worshipful Company of Chartered Architects.

At this time we ask your blessing on the Master, Wardens, the Court of Assistants, Livermen, Freemen, Students and Officers of the Company. Endue your servants with those gifts which will guide them as they strive to create an environment in sympathy and harmony with your grand designs and so inspire them that your greater glory may be witnessed in their buildings, writings, studies and teachings.

We ask this in the name of Jesus Christ our Lord, Amen

After Sir Francis Drake:

O Lord God, when thou givest thy servants to endeavour any great matter, grant us also to know that it is not the beginning but the continuing of the same until it be thoroughly finished which yieldest the true glory; through him who for the finishing of thy work laid down his life for us, our Redeemer, Jesus Christ, Amen

*We remember those members of the Company
who have died, in particular:*

Derek Acton Stow
Martin Andrews
Kennish Brown
Peter Jones
Audrey Lees OBE
Ian Thornton
John Penton MBE

Remain Kneeling to sing:

O Trinity of love and power,
Our brethren shield in danger's hour;
From rock and tempest, fire and foe,
Protect them whereso'er they go:
Thus ever let there rise to thee
Glad hymns of praise from land and sea.

Words: William Whiting (1825-1878) Music: John B. Dykes (1823-1876)

All pray:
The Lord's Prayer

Stand

Offertory Hymn

(During which a collection will be taken for
St Andrew-by-the-Wardrobe)

I danced in the morning when the world was begun,
And I danced in the moon and the stars and the sun,
And I came down from heaven and I danced on the earth:
At Bethlehem I had my birth.

*Dance, then, wherever you may be,
I am the Lord of the dance, said he,
And I'll lead you all, wherever you may be,
And I'll lead you all in the dance, said he.*

I danced for the scribe and the Pharisee,
But they would not dance and they wouldn't follow me;
I danced for the fishermen, for James and John;
They came with me and the dance went on:

I danced on the Sabbath and I cured the lame:
The holy people said it was a shame.
They whipped and they stripped and they hung me on high,
And they left me there on a cross to die:

I danced on a Friday when the sky turned black;
It's hard to dance with the devil on your back.
They buried my body and they thought I'd gone;
But I am the dance, and I still go on:

*They cut me down and I leapt up high;
I am the life that'll never, never die.
I'll live in you if you'll live in me:
I am the Lord of the dance, said he.*

*Words & Music: Sydney Carter (1915-2004)
Adapted from the Shaker tune 'Simple Gifts'*

All sing:

The National Anthem

God save our gracious Queen,
long live our noble Queen,
God save The Queen!
Send her victorious,
happy and glorious,
long to reign over us,
God save The Queen!

Thy choicest gifts in store
On her be pleased to pour,
Long may she reign:
May she defend our laws,
And give us ever cause
To sing with heart and voice
God save The Queen.

*Words: Anonymous
Harmonia anglicana c. 1744*

*Remain standing for:
The Blessing*

Amen sung by the Choir
arr. William Byrd (1531 – 1623)

Remain standing as the procession leaves

Recessional
Pomp & Circumstance
Sir Edward Elgar (1857-1934)

The English Chamber Choir is based at the Church of St Andrew-by-the-Wardrobe, where it sings some services as well as at the sister church of St James Garlickhythe. Locally it has performed Tallis' 40-part motet Spem in alium at the personal invitation of the Lord Mayor at the Mansion House, sung in the premiere of a work by John Tavener in St Paul's Cathedral, and given concerts in the Barbican. Elsewhere in London it appears regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the South Bank, St John's Smith Square and several other churches and prominent music venues. Further afield the Choir has toured in Belgium and Switzerland, and appeared in Plovdiv (Bulgaria) and the Megaron, Athens Concert Hall.

Freddie Brown the choir's accompanist is playing the organ and directing the choir this evening. Freddie was formerly organ scholar of the Royal Hospital Chelsea and of St Catharine's College, Cambridge

THE WORSHIPFUL COMPANY OF CHARTERED ARCHITECTS

ST ANDREW-BY-THE-WARDROBE

The church was first called St Andrew's juxta Baynard's Castle after a tower erected on the banks of the Thames by the Baynard family, who came to England with William the Conqueror. Baynard's Castle was later owned by the Crown and occasionally used as a Royal residence. St Andrew's later became known as St Andrew-by-the-Wardrobe due to the proximity of the Royal Wardrobe, which had moved from the Tower in the mid C14th to a site now Wardrobe Place north of the church. Baynard's Castle, the Wardrobe and St Andrew's were destroyed in the Great Fire of 1666, the church rebuilt in 1685-94 by Wren. The steep terraced churchyard that lies between the church front and Queen Victoria Street was laid out as a garden in 1901 when the front wall with urns and ornamental wrought iron gates were erected, presented in memory of church warden Professor Banister Fletcher.

Burnt down in the Great Fire and bombed out in the Blitz, today's church of St Andrew is a complete reconstruction nestling within Wren's walls. The details—including the 17th century emblems on the ceiling—have been reproduced with particular care, so that it is difficult to tell that the church was out of use until 1961.

St Andrew's has acquired several antique fittings over the past thirty years, most coming from other London churches destroyed in the last war. As a Wren church denuded of its original interior, it was lucky to get a replacement pulpit from the church of St Matthew, Friday Street, which had been built in the same period. The font and cover also came from here. Among other treasures are a figure of St Andrew, dated around 1600, which stands on the north side of the sanctuary, and an unusual figure of St Ann, mother of the Blessed Virgin Mary, who is shown holding the Virgin Mary, who in turn holds the Christ child. This statue, which is probably north Italian, dates to around 1500.



charteredarchitectscompany.com

Worshipful Company of Chartered Architects

From Wikipedia, the free encyclopedia

The **Worshipful Company of Chartered Architects** is one of the Livery Companies of the City of London.

The company was established in 1984 and was granted Livery status in 1988. The Company promotes architecture in the City of London particularly - primarily through its annual New City Architecture Award. This is made to the building which is deemed to make the most significant contribution to the streetscape and skyline of the City of London in the qualifying period. It also supports architectural scholarship by awarding an annual student travel award, drawing prizes for architectural drawings at the Royal Academy Summer exhibition and prizes for art at the four City of London Schools. It also supports a range of other charities which are related to the city.

While all Livery Companies are expected to have links to the armed forces, the Chartered Architects have established links with the Royal National Lifeboat Institution.

The Company ranks ninety-eighth in the order of precedence for Livery Companies. Its motto is *Firmnesse, Commodite, Delyte*.

External links

- The Chartered Architects' Company (<http://www.architects-livery-company.org/>)
- Company blog (<http://architects-livery-company.blogspot.com/>)

Retrieved from "http://en.wikipedia.org/w/index.php?title=Worshipful_Company_of_Chartered_Architects&oldid=411667975"

Categories: Livery companies | 1984 establishments in England

| United Kingdom organisation stubs

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A concert performance of

Dido and Aeneas

**Henry Purcell
(1659 - 1695)**

7.30pm Saturday 20th
September

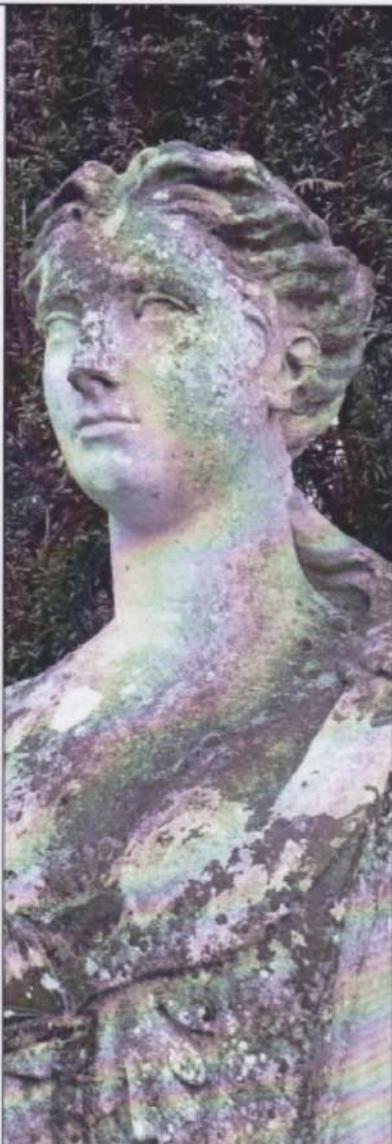
St John's United
Reformed Church
Northwood

**Northwood
Baroque Singers**

**Chelys Consort
of Viols**

directed from the harpsichord by
David Ward

chorus featuring members of the
**English Chamber
Choir**



PROGRAMME

Prologue to Dido and Aeneas	Purcell/Tate ed Laurie/Dart
Dido and Aeneas Act 1	Henry Purcell/Nahum Tate
<i>Interval and drinks</i>	
Dido and Aeneas Acts 2 & 3	

NORTHWOOD BAROQUE SINGERS

Rachel Haywood	<i>Dido, Queen of Carthage</i>
Hilary Pearce	<i>Belinda, her sister</i>
Felicity Davies	<i>Second Woman</i>
Ken Wharfe	<i>Aeneas, a Trojan Prince</i>
Bernhard Credé	<i>Sorcerer</i>
Catherine Martin	<i>First Witch</i>
Lesley Donovan	<i>Second Witch</i>
Jay Venn	<i>Spirit</i>
Rob Scales	<i>Sailor</i>

CHELYS CONSORT OF VIOLS

Ibi Aziz	<i>treble viol</i>
Alison Kinder	<i>treble viol</i>
Sam Stadlen	<i>tenor viol</i>
Jenny Bullock	<i>bass viol</i>

MUSICAL DIRECTOR & HARPSICHORD

David Ward

CHORUS featuring members of the ENGLISH CHAMBER CHOIR

Nicky Archer (<i>1st Nereid / Shepherdess</i>)	Margaret Jackson-Roberts*
Felicity Davies (<i>Venus</i>)**	Michael Roskell (<i>Phoebus</i>)
Debbie O'Connor (<i>2nd Nereid / Shepherdess</i>)	Rob Scales
Kate Roskell	Tim Johns*
Sarah Brear (<i>Spring</i>)*	Neil Thornton (<i>He</i>)
Peggy Hannington (<i>She</i>)	Ken Wharfe
Katharine Johns	Andrew Wightman
Jay Venn	

Solo voices in Prologue (); echo quartet; ECC members except ***

NOTE ON HENRY PURCELL'S DIDO AND AENEAS

The libretto of *Dido and Aeneas* is by Nahum Tate, and is an adaptation of his play *Brutus of Alba, or The Enchanted Lovers*. The story is based on book IV of Virgil's *Aeneid*, and tells of the love of Dido, Queen of Carthage, for the Trojan hero Aeneas, who has been charged with building a new Trojan city in another land following the defeat of Troy at the hands of the Greeks. Aeneas returns Dido's love, and in the *Aeneid* Jupiter sends Mercury to remind Aeneas of his duty. Aeneas knows he must leave her, and Dido is heartbroken. She builds a funeral pyre, killing herself with a sword given to her by her love. In Tate's libretto, the gods act through The Sorcerer and witches, and Aeneas, although initially persuaded by their enticements on to a new land vows to remain with Dido. She, however, feels such betrayal that he was once prepared to leave her, that she will not then let him stay, and so we reach the same unhappy conclusion.

When Purcell wrote *Dido and Aeneas* in the 1680s, opera as we know it today was a relatively new genre in England. Elsewhere in Europe the concept of drama being set to continuous music had already been firmly established (for example in the works of Monteverdi and Lully), but in England dramatic works with music were usually performed as masques, with spoken words and dance interspersing the sung movements. In *Dido*, spoken passages are replaced by recitative-like sections, making it more like the later operas of the eighteenth century. Although the first recorded performance of *Dido* was at Josiah Priest's boarding school for girls in Chelsea in 1688, it is believed that it may have been premiered elsewhere - possibly at court where the masque flourished.

Tonight's performance is unusual in that the instrumental parts are taken by viols instead of the more conventional string band. Viols were still being made in the late 17th century, and Purcell wrote a set of viol fantasias in the 1680s which some consider to be the pinnacle of the consort repertoire.

A sung *Prologue*, setting Roman gods and pastoral characters in a celebration of Spring and love, was part of Nahum Tate's original libretto. However, no music has survived. For the 1961 Novello edition of the opera, the editors Margaret Laurie and Thurston Dart created a setting by selecting passages from other works by Purcell, including his *Fairy Queen*,

King Arthur and *Birthday Ode*. The Prologue is seldom performed. However, as presented tonight, by chorus accompanied only by harpsichord and bass viol continuo, it provides an interesting contrast in mood and colour with the dramatic events of the opera which follows it, as well as an opportunity to showcase solo voices from the chorus.

© Chelys (adapted with additional notes on the Prologue by NT)

SYNOPSIS

THE PROLOGUE

Chorus and soloists, Jenny Bullock bass viol; David Ward harpsichord

The sun god *Pheobus* rises in his chariot over the sea, and calls on water spirits (*Tritons* and *Nereids*) to pay their devotion to 'the new rising star of the ocean'. He prophesies that 'ten thousand harms' shall come to Gods and men from her charms. The immediate object of his enthusiasm is *Venus*, the goddess of love and beauty (and in Roman myth, the mother of *Aeneas*); but Nahum Tate might also be foreshadowing the fates of *Dido* and *Aeneas*. *Venus* joins *Pheobus*, *Nereids* and the chorus in praising the power of love.

The scene moves earthwards to The Grove where *Spring*, *Shepherdesses* and a bucolic chorus encourage lovers to celebrate the day and join together in love ('Jolly shepherds come away', 'Let us love and happy live'). The prologue closes with *He* and *She* celebrating of the powers of the sun and *Spring* driving earthly life, and the chorus remarking that the 'jolly' - but slighted - 'nymph *Thetis*' has diverted *Phoebus*'s pursuit of *Venus* with a 'long morning draught'.

NT

DIDO AND AENEAS - AN OPERA

Northwood Baroque Singers, Chelys Consort of Viols, Chorus, David Ward harpsichord

Overture

Act 1: Dido's Palace

Dido is troubled by her increasing passion for *Aeneas*, who has recently arrived at her Court, bringing news of his escape following the fall of Troy. She is on the one hand tempted by *Aeneas*'s heroic stature, but fearful of breaking her vow to remain chaste to the memory of her late

husband. Her sister and companion, Belinda, encourages her to accept her newly-found good fortune and to let her feelings be known to Aeneas, but Dido is still reluctant. Belinda, encouraged and aided by members of the Court ('Second Woman'), goes on to point out the strategic political advantages of a Trojan/Phoenician union. Dido is still wary, wondering whether her own situation has led her to be too easily swayed by Aeneas' apparent Heroism in battle. Once again her courtiers seek to reassure her: 'Fear no danger, the Hero loves as well as you'. Aeneas enters, asking Dido when she will return his love. She challenges him pointing out that fate forbids their union, at which he offers to defy his destiny. He too, points out the dynastic advantages of their match. Encouraged by her courtiers, Dido appears to soften towards him and the scene ends with general rejoicing.

INTERVAL

Act 2 Scene 1: A cave

Away from the revelries of the Court, dark forces are at work. The Sorcerer appears and summons his witch accomplices to make mischief and bring about Dido's ruin. He points out that Aeneas is bound by fate to seek Italian ground. While he and Dido are out hunting a storm will be conjured. As the Court runs for shelter, Aeneas will be apprehended by the Sorcerer disguised as Mercury, bringing the fatal message from Jove: Aeneas has tarried too long in Carthage and must depart forthwith. Amid much cackling ('Ho, ho, ho') the witches prepare to conjure up the storm and withdraw to their 'deep vaulted cell' to prepare their charms.

Act 2 Scene 2: A grove

The Hunting party is in progress. While Aeneas goes in pursuit of his prey, Dido is entertained by her ladies, one of whom tells the story of how Acteon met his fate pursued by his own hounds. Dido's fears are temporarily allayed, however, by the return of Aeneas proudly displaying the results of his labours. But the storm clouds are gathering, and Belinda is quick to gather the party together and set off back to the shelter of the palace. As Aeneas brings up the rear of the procession he is halted by the apparition of Mercury ('Spirit'), who tells him of Jove's command - to set sail that very night. The pious Aeneas knows the Gods must be obeyed, but is left wondering how he is going to break the news to Dido.

Act 3: The quayside

Aeneas's sailors are making their ships ready, and taking leave of their sweethearts. The Sorcerer and witches observe the proceedings with undisguised glee. Dido, furious, arrives accompanied by Belinda and her retinue. Aeneas, torn between obeying the Gods and flouting their commands, tells her they must part. Dido accuses him of deceit, at which point he relents and announces that he will stay. But the fact that he even thought of leaving is too much for Dido, who dismisses him with as much imperiousness as she can muster. As he leaves, however, she breaks down and prepares to take her grief with her to the grave. In her famous lament she asks those around her to remember her, but forget her fate. As she expires her courtiers gather round and prepare to scatter roses on her tomb.

© Ann Manly (ECC)

THE PERFORMERS

NORTHWOOD BAROQUE SINGERS

The main roles in tonight's production of the *Dido and Aeneas* are taken by leading amateur opera singers who have sung with the Aylesbury and Harrow Opera Groups. Other roles in the opera (*Aeneas*, *Spirit*, *Sailor*) and prologue are taken by soloists from the English Chamber Choir.

Rachel Haywood *Dido* - a regular soprano soloist with the English Chamber Choir until 2009, Rachel has largely switched to opera, most recently as 2nd Spirit (*The Magic Flute*, Harrow Opera Group) and Lady-in-Waiting (*Macbeth*, Aylesbury). Also an artist and research scientist.

Hilary Pearce *Belinda* - started singing in choirs and a local youth club band. Since then she has sung many oratorio soprano roles, Gilbert and Sullivan, and in recent years opera. She now runs her own opera company Opera Tonica and has undertaken some writing, directing and producing.

Felicity Davies *Second Woman/Venus* - winner of the Trinity College of Music Vocal Contemporary Prize, Felicity sings with professional ensembles including BBC Singers, Ex Cathedra and The Armonico consort, as well as enjoying an active freelance solo career in oratorio and opera.

Bernhard Credé *Sorcerer* - has sung roles including Commendatore and Prince Gremin with London opera groups including Hampstead Garden,

Floral Opera, and Morley College. A founder member of Felicitas Chamber Choir, Bernhard's solo oratorio work includes *Fauré* and *Mozart Requiems*.

Catherine Martin 1st Witch - Catherine began her career with Scottish Opera Go Round, since when she has sung roles including Aida, Violetta and Angelica with Abbey, Trent, Leicester, Oxford Touring, Court and Aylesbury Operas; alongside an active concert and oratorio schedule.

Lesley Donovan 2nd Witch - enjoys all forms of singing from My Old Man to Vilia, and delights in Bel canto and high trilling. Now a witch specialist (Aylesbury's *Macbeth* as well as *Dido* tonight), she sang Violetta with Oxford Touring Opera in 2007 and recently joined Winslow Hall opera.

CHELYS CONSORT OF VIOLS

Formed in 2007, Chelys comprises former students of Trinity College of Music and the Royal Academy of Music, London. All are now experienced and enthusiastic players and teachers enjoying busy and varied careers. The word 'Chelys' is derived from the ancient Greeks and referred to a bowed lyre, said to have been invented by the god Hermes. It was also used by the great English violist and theorist Christopher Simpson, on the title page of his treatise 'The Division Viol' in 1665.

Chelys are having a busy 2014, having performed in Totnes, Chichester, Cambridge, Kent and Northwood, with plenty of concerts lined up for the autumn, both as a standalone consort and in collaboration with chamber choirs, something they enjoy enormously. They also make the occasional foray into contemporary repertoire for viols, and have had works written for them by Jill Jarman and Michael Mullen. Another exciting project is the release in 2015 of their debut CD, Christopher Simpson's 'Ayres for two trebles and two basses', on the Scandinavian label BIS.

DAVID WARD - MUSIC DIRECTOR AND HARPSICHORD

David Ward performed as pianist and fortepianist in the major concert halls in London, the UK and around the world, becoming well known for his sensitive playing of Mozart and composers of the classical period. He studied at Caius College and the Royal College of Music (RCM) and then with Katharina Wolpe and the legendary Nadia Boulanger in Paris.

A professor at the RCM for over forty years where he taught piano, fortepiano and vocal repertoire, David also taught at the Conservatoire in Birmingham and he has given Master Classes for EPTA and ISM centres and at the Finchcocks and Hatchlands early keyboard collections. As a conductor he ran his own student/semi-professional La Spiritata Chamber Orchestra for many years, playing repertoire from Gabrieli and Purcell, Vivaldi, Bach and Handel to Haydn and Mozart. He played concertos directing from the keyboard and gave concert performances of Mozart's *Cosi fan Tutte* and *Zaide* as well as a number of choral works.

David is currently the conductor of the Kingston 3A orchestra and has worked with Harrow Opera, playing piano and conducting *Don Giovanni* and presenting scenes from *Cosi fan Tutte*.

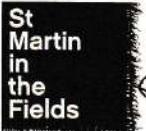
ENGLISH CHAMBER CHOIR

Tonight's chorus is made up largely of members of the English Chamber Choir, who performed Monteverdi's *Vespers* at St John's Northwood in July 2013. The ECC performed *Dido and Aeneas* in 2003, when Rachel Haywood shared the role of Belinda. For four decades, the English Chamber Choir, and its conductor Guy Protheroe have been at the forefront of the English choral tradition and London's musical life. One of the best known and busiest groups of its size, the Choir prides itself on the variety of its repertoire and the diversity of its engagements.

TONIGHT'S PERFORMANCE

Following local support for last July's performance of the Monteverdi *Vespers* by the English Chamber Choir at St John's Church, tonight's concert was initiated by Northwood residents Rachel Haywood (English Chamber Choir and Harrow and Aylesbury Opera Groups) and Jenny Bullock (Chelys Consort of Viols and bass continuo in the *Vespers*), together with St John's United Reformed Church. Following extensive renovations, the concert furthers the aim of St John's to promote music and the arts in the Northwood community through use of their newly transformed space, which was reopened on 6 September.





Friday 26 September at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Clare McCaldin

Bass - Philip Tebb Organ - Michael Higgins Trumpet - Richard Fomison

Faure - Cantique de Jean Racine

Mozart - Salzburg Symphony No 2

Handel - Let the Bright Seraphim

Vivaldi - Gloria in D

- INTERVAL OF 20 MINUTES -

Mozart - Laudate Dominum from Solemn Vespers

Faure - Pavane

Faure - Requiem

Smoking and the consumption of food and drink are not allowed in the Church. Kindly switch off mobile phones and alarms on digital watches. Flash photography and audio or video recording are not permitted.

The interval lasts 20 minutes. A bell will be rung 5 minutes and 2 minutes before the end of the interval.

Once the concert starts again admittance will only be between pieces.

The Cafe-in-the-Crypt is normally open during the interval.

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1165

The Neville Marriner Rehearsal Room is available for hire for rehearsals and workshops. Please call 020 7766 1136

For further information

For more information about St Martin's please visit our website: www.smif.org

PROGRAMME £1.50

www.belmontensemble.com

Fauré (1845 – 1924) – Cantique de Jean Racine

Perhaps because he was already renowned as an outstanding organist and teacher, Fauré only slowly gained recognition as a composer. Although he wrote several works involving a full orchestra, his particular talent lay within the more intimate musical forms – songs, piano music and chamber music. His somewhat austere style and highly individual, impressionistic harmonic language contrasts markedly with the music of the Austro-German tradition which dominated European music from the time of Beethoven until well into the twentieth century.

The subtlety of Fauré's music, and his concentration on the small-scale, led many to criticise him for lacking depth, a judgement based on the mistaken premise that the bigger and bolder a composer's music the more worthwhile it must be. Fauré deliberately avoided the grander kind of orchestral music that could easily have brought him fame and fortune. He preferred instead to embrace an elegant and subtle musical language that has won him increasing numbers of admirers.

The *Cantique* is a setting of words by the 17th century dramatist and poet Jean Racine. It was Fauré's first significant composition, written in 1865 whilst he was in his final year at the École Niedermeyer, the 'École de musique religieuse et classique'. He submitted the piece for the composition prize, and won, though it was only published eleven years later, with a full orchestral version following in 1906. Fauré went on to write a good deal of religious music – most notably the *Requiem*, written in 1888 – but of the shorter sacred pieces it is the *Cantique* that has particularly captured the affections of choirs and audiences.

Mozart (1756 – 1791) – Salzburg Symphony No 2 in Bb Allegro - Andante – Allegro

Wolfgang Amadeus Mozart, the Austrian composer, violinist, organist and conductor was born in Salzburg in 1756, the son of the Kapellmeister to the Prince Archbishop of Salzburg. Mozart showed exceptional musical talent as a child, playing the klavier at three and composing by the age of five. This symphony, or divertimento comes from a set of three written in early 1772 in Salzburg, originally for string quartet.

Handel (1685 – 1795) – 'Let the Bright Seraphim' from Samson

This Soprano Aria with following Chorus is taken from Handel's Oratorio 'Samson' which was composed in 1742 and is sung by 'An Israelitish Woman' at the end of the Oratorio.

The work deals with Samson, who, when blinded and held captive by the Philistines, is briefly relieved of his toil on the occasion of a festival in honour of Dagon, the Philistine God.

Samson is permitted to come out into the open air for the festival. Eventually it is relayed to Samson's relatives that during the festival Samson has pulled down the

Temple of Dagon and buried himself and his enemies in the ruins. Samson's relatives grieve but are told by Monah 'No time for lamentation now, Samson like Samson fell, both life and death heroic. To his foes ruin is left, to him eternal fame...Let the Bright Seraphim in burning row, their loud uplifted Angel-Trumpets Blow'.

Vivaldi (1678 – 1741) – Gloria in D RV 589
Gloria in excelsis Deo - Et in terra pax - Laudamus te - Gratias agimus
Propter Magnam - Domine Deus - Domine Fili - Domine Deus
Qui tollis peccata mundi - Qui sedes - Quoniam tu solus
Cum Sancto Spiritu

It is ironic that Vivaldi, ordained as a Priest in 1703, should have had comparatively little opportunity during his career to display his considerable talents as a composer of sacred vocal music. At the Pio Ospedale della Pieta, the famous Venetian institution for foundlings, he was variously employed as a violinist, orchestral director and teacher of stringed instruments - but never as the 'maestro di coro'. Since it was exclusively the choirmaster's duty as well as prerogative to supply the institution regularly with new vocal works, Vivaldi was called on to do so during periods when no 'maestro di coro' was available.

Such an interregnum began in mid 1713, when Francesco Gasparini, choirmaster since 1701, departed on sick leave from which he never returned. No new choirmaster was appointed until 1719, and Vivaldi, together with his colleague, the singing master Pietro Scarpari, took over the task of composing for the singers of the 'coro'.

It appears that Vivaldi continued to act as a substitute choirmaster until he left Venice for Mantua towards the end of 1717. A further opportunity to supply the Pieta with vocal music occurred between 1737 and 1739 after the departure of Giovanni Porta. On this occasion Vivaldi was no longer in the Pieta's service and was able to sell his works to the establishment on a purely commercial basis.

Nearly 30 of Vivaldi's sacred vocal compositions appear to date from the intervening two decades. They are unlikely to have been written for the Pieta - for one thing, several are obviously for male voices (the Pieta's choir was all female). It has been proposed that several were written for performance not in Venice but in Rome, where Cardinal Pietro Ottoboni was an important patron of Vivaldi's.

The Gloria in D RV.589 was one of the first sacred vocal works that Vivaldi wrote. The paper and stave-rulings of the autograph score match those found in the score of the Opera 'Ottone in Villa', performed at Vicenza in May 1713. This setting doubtless forms part of a 'Mass' cited by the Pieta's governors in a resolution of June 1715 awarding Vivaldi the special emolument of 50 ducats customarily paid annually to the 'maestro di coro'. This work is on a grand scale, being divided into twelve sections well contrasted among themselves in tempo, key, scoring and musical style. Its conspicuous use of winds (trumpet and oboe) as obbligato instruments and its allocation of solo vocal parts exclusively to high voices are typical of the Pieta's repertory.

She has given recitals in The Oxford Lieder Festival, The National Portrait Gallery and London's Handel House Museum, and frequently appears in concerts at St. Martin-in-the-Fields with the Trafalgar Sinfonia and the Belmont Ensemble.

Recent engagements have included Haydn Creation in Poissy with Sir Mark Elder and the Orchestra of the Age of Enlightenment, Mendelssohn Elijah in the Royal Albert Hall with the RPO, Galatea (Acis and Galatea) for Sir Charles Mackerras in Aldeburgh, Bach St. Matthew Passion with the Manchester Camerata in the Bridgewater Hall with Kraemer, scenes from Purcell Fairy Queen with Harry Bicket and The English Concert at Cadogan Hall, Bach B Minor Mass in the Three Choirs Festival, the title role in Handel Theodora in concert for The Belmont Ensemble, Haydn Creation Mass for Paul McCreesh in Wroclaw, Poland, Bach St. Matthew Passion with Fischer and the Orchestra of the Age of Enlightenment at the QEII, Bach B Minor Mass for the Three Choirs Festival in Tewkesbury Abbey, Brahms Requiem in Southwark Cathedral, and Dafne (Apollo e Dafne) with the International Baroque Orchestra in Oxford and London Elizabeth has recently recorded a disc of Vivaldi with the New London Soloists and Ivor Setterfield.

Recent opera work includes Venus and Adonis for Transition Opera at Wilton's Music Hall, First Witch in Purcell Dido and Aeneas for the Temple Festival, and Monteverdi Orfeo with Emmanuelle Haïm at Opéra de Lille, Théâtre du Châtelet and Opéra National du Rhin as well as Galatea (Handel Acis and Galatea) at St Martin-in-the-Fields in 2010. Forthcoming engagements include Handel Messiah in St. Thomas, Fifth Avenue, New York and several concerts at St Martin-in-the-Fields

Mezzo-soprano Clare McCaldin has built a diverse career following her debut in the 2000 Salzburg Easter Festival Simon Boccanegra (as Un'Ancella) for Claudio Abbado. At the Royal Opera Clare has performed Cousin/Madama Butterfly, Apprentice/Die Meistersinger von Nürnberg and La Servante/Manon. Other roles include Meg Page/Faistaff (Iford Arts), Fox/The Cunning Little Vixen & Örsze/Hary Janos (Ryedale Festival) and Oreste/La Belle Hélène (Diva Opera). In concert Clare has sung Bach Matthew Passion (King's College, Cambridge/Cleobury), Mozart Requiem and C Minor Mass (Three Choirs Festival/Partington), Walton Facade (Music of Renown Ensemble) and Bach St. Mark Passion (Barokksolistene Norway). In the 2012 BBC Proms she sang one of the Twins in Debussy's Martyrdom of St Sebastian with Knussen/BBCSO, reprised at this summer's Edinburgh International Festival.

Clare has performed new music by Cheryl Frances-Hoad, Cecilia McDowell, Brian Irvine, Alexander l'Estrange and created roles and scenes for Opera North, Royal Opera, WNO and Aldeburgh. *Madrigali dell'Estate*, a recital CD of works written for her by Stephen McNeill was awarded four stars by BBC Music Magazine and she has recorded Hugh Wood's *Laurie Lee Songs* for NMC. She appeared in Errollyn Wallen's *Cautionary Tales* at this year's Latitude Festival and in Stephen McNeill's *Prometheus Drowned*, on tour for Nova Music Opera.

Clare's company McCaldin Arts continues to tour her solo shows. So far this year, *Haydn's London Ladies* have been to the English Haydn Festival, the Foundling Museum and Hexham Abbey Festival and *Vivienne* has been performed at the TS Eliot Society Festival.

claremccaldin.com mccaldinarts.wordpress.com

Philip Tebb (Bass) studied Music at Durham University, where he was a Choral Scholar at the Cathedral, and at the Royal College of Music on the Benjamin Britten International Opera School with Russell Smythe. His studies at RCM were generously supported by the Anne Clayton Award, Stanley Picker Trust Award, the Audrey Sacher Award and the Josephine Baker Trust. Roles at RCM included: Demetrius in Britten *A Midsummer Night's Dream*; Harasta in Janacek *The Cunning Little Vixen*; Nicandro in Handel *Atalanta* (as part of the London Handel Festival); Father Trulove in Stravinsky *The Rake's Progress* and Antonio in Mozart *Le Nozze di Figaro*. Professional stage work includes covering the role of Peter Quince in Britten *A Midsummer Night's Dream* for Garsington Opera, singing the role of Schaunard in Puccini *La Bohème* for Wedmore Opera and appearing in a production of Webster's *The Duchess of Malfi* at the Royal Theatre, Northampton.

Philip is in great demand as an oratorio soloist. Appearances last year included: Bach *Matthaus Passion* (Christus and Arias) with Jesus College Chapel Choirs and the Saraband Consort; Bach *Weihnachts Oratorium* with Cor Dyfed; Brahms *Ein Deutsches Requiem* with Henley Choral Society and Lewisham Choral Society; Handel *Dettingen Te Deum* with St Ives' Choral Society; Handel *Israel in Egypt* with Bedford Choral Society; Handel *Messiah* with Royal Hospital Chelsea Chapel Choir and Forest School Choral Society; Handel *Samson* with St Neots Choral Society; Haydn *Nelson Mass* with Barts Chamber Choir and Solihull Choral Society; Mendelssohn *Elijah* with Bridgwater Choral Society; Mozart *C Minor Mass* with Barts Choir and Scarlatti *Missa della Santa Cecilia* with Aylesbury Choral Society.

For Peter G Dyson and the Belmont Ensemble Philip has performed: Fauré *Requiem*; Handel *Acis and Galatea* (Polyphemus); Handel *Messiah*; Handel *Theodora* (Valens); Mozart *Coronation Mass*; Mozart *Requiem* and Mozart *Vesperae solennes de confessore*.

Michael Higgins (Organ) studied piano with Margaret Newman at the Birmingham Conservatoire, and at the Royal Academy of Music, London, with Iain Ledingham and Julius Drake. He was awarded the Joseph Weingarten Memorial Trust Scholarship and completed his studies with Kálmán Dráfi at the Liszt Ferenc Academy of Music, Budapest.

Regularly performing throughout the United Kingdom, Europe and further afield, he has given concerto performances with the New London Soloists Orchestra at St Martin in the Fields and worked with the National Youth Choir of Great Britain conducted by Daniel Barenboim and Gustavo Dudamel (BBC Proms). In 2012, he toured New Zealand supported by the British Council which enabled him to give recitals and lead workshops in schools damaged by the earthquakes in Christchurch. Michael regularly collaborates with Gareth Malone and has filmed a new season of 'It Takes a Choir' for USA television, as well as recording the album 'Voices' released on the Decca label. He also appeared on the Queen's Christmas Message accompanying the Military Wives Choir filmed at Buckingham Palace.

Recordings include 'Waves' with flautist Averil Williams (Fine Arts Music), 'Hugh Benham: A Triumph Song' (Convivium Records) and he was producer for a disc of choral music by Jonathan Dove released by Naxos. A recording of his arrangement of Fauré's 'Requiem' for string quintet has recently been released by Convivium Records. Michael studied organ with Andrew Fletcher, was Organ Scholar at Birmingham Metropolitan Cathedral, and is now Director of Music at the Church of St John the Baptist, Wimbledon where he has founded two thriving choirs for adults and children. He accompanies the Wimbledon Choral Society and the National Children's Choir of Great Britain.

As a composer and arranger he has answered a number of commissions including songs for a set of educational books published in Singapore, arrangements for various projects with Gareth Malone including 'Voices', the Classic BRIT awards, BBC Children in Need and the Royal Variety Performance. Many of his choral and organ works are published by Novello and Kevin Mayhew Publishers.

Peter G Dyson is an outstanding English Conductor, described by The Times as a "Baroque specialist" and by the London Evening Standard as "An Internationally respected conductor".

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 600 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

A graduate of the highly acclaimed Advanced Conducting Course at the Royal Academy of Music, Peter studied and has undertaken masterclasses with Colin Metters, Sir Colin Davis, Sir Simon Rattle, Leonard Slatkin, Sir Roger Norrington, Claus Peter Flor, George Hurst, and the pedagogue Ilya Musin from St Petersburg Conservatory.

Peter was elected as an Associate of the Royal Academy of Music in 2000, an honour reserved for the Conservatoires most eminent graduates.

He has conducted the New Queens Hall Orchestra in London, including a live broadcast on BBC Radio 3; He has appeared with the Latvian Philharmonic Orchestra in Riga, the

Guatemala National Symphony Orchestra in Guatemala City, the Macedonian Philharmonic Orchestra in Skopje, the Filharmonie Ceske Budjedovice, Filharmonie Hradek Kralove, South Bohemian Chamber Orchestra (Czech Republic) and the Midlands Sinfonia. He has also conducted the Michigan University Symphony Orchestra at the Mozarteum in Salzburg. In 2013 he conducted The Chamber Orchestra at St. Paul's Cathedral, in Melbourne, Australia.

A former choral scholar, has conducted the BBC Singers in concert in for BBC Radio 3, and has worked with the Philharmonia Chorus, the English Chamber Choir, the Tallis Chamber Choir, the Joyful Company of Singers, the New London Singers, St Martin-in-the-Fields Choir and Choral Scholars, St Martin's Voices, the Codina Singers, the Northampton Bach Choir, the Chameleon Arts Chorus, Sevenoaks Philharmonic Choir, Vox Cordis and Barts Chamber Choir.

He has conducted at London's premier venues including St Martin-in-the-Fields, Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, St John's Smith Square, St James's Piccadilly, The Banqueting House, and has broadcast on BBC Radio and TV, ITV, Channel 4 TV, Channel Five TV and Classic FM.

The Belmont Ensemble of London was founded by its Musical Director, Peter Dyson in 1991, winning instant critical acclaim. It is now one of the busiest and finest chamber orchestras in the capital.

The Belmont Ensemble was the pioneering force in establishing the famous series of baroque concerts at St Martin-in-the-Fields in the early 1990s. They have now given over 600 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

The Orchestra was originally established to enable exceptional music graduates the opportunity to bridge the gap between leaving conservatoire and finding full-time employment, within a professional environment.

Now a seasoned fixture on the London musical scene, the orchestra receives no subsidies or sponsorship, relying purely on enterprising programming and box office receipts.

In 1996 the Ensemble made their acclaimed debut at the Purcell Room, and in 1998 made their sold-out debut at Queen Elizabeth Hall; until recently they were regular performers at London's Southbank Centre.

The Orchestra has appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly.

As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

Belmont has close links with Classic FM, which has included giving the stations first ever Christmas Day Concert, since then Classic FM has broadcast many Belmont Ensemble concerts live from St Martin-in-the-Fields.

In 1994 The Orchestra recorded Walton's Façade, and other works incorporating the poetry of John Betjeman and Roald Dahl, narrated by Benjamin Luxon CBE. This received critical acclaim in the USA "The orchestra's playing is light, playful and precise". Belmont Recordings was quickly established, releasing more CDs including Vivaldi's Four Seasons and Mozart's two Sinfonia Concertante.

The Ensemble also appeared in a Channel 4 TV documentary, as well as the recent Channel Five TV series about St Martin-in-the-Fields.

The Belmont Ensemble is a highly flexible group with a dedicated core of string players for baroque music; it can adapt to encompass forces for large romantic concertos and choral works, to contemporary commissions.

Belmont Ensemble members, past and present, can be found playing in all of the leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, English Concert and OAE and well as The Royal Opera House and English National Opera Orchestras.

belmontensemble@gmail.com
www.belmontensemble.com

The English Chamber Choir (Musical Director – Guy Protheroe) is one of the best-known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet *Spem in Alium* at the Mansion House. It has sung in all the main halls in the South Bank Centre and the Barbican and at Cadogan Hall and St John's Smith Square.

It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes here and in several other London venues, including St James Piccadilly and St Andrew-by-the-Wardrobe. Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland.

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's 1492, *Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Levi which has sold several million copies in Europe.

In May 2009 it appeared at Hampton Court Palace singing *Six Wives of Henry VIII* with Rick Wakeman, and a few weeks later accompanied Rick in his solo piano and orchestra programme 'P'n'O' at Cadogan Hall. The CD *The Byzantine Legacy* originally issued by Sony in Greece, has recently been re-issued in the UK and is also available for download, as is an album of music inspired by the Byzantine Abbess Kassiani on the Naxos label.

The English Chamber Choir was formally constituted in 1972; its 40th anniversary celebrations in 2012 included a recently commissioned work from Ivan Moody and a revival of another great Iberian work, the *Te Deum* by Teixiera, both at the Brighton Festival, and the establishment of a 'Friends of the ECC' scheme which includes a number of informal concerts at St Andrew-by-the-Wardrobe as well as a celebratory concert at St.John's, Smith Square.

englishchamberchoir@gmail.com
www.englishchamberchoir.com



Belmont Ensemble Concerts by Candlelight

Friday 3 October

Bach - Brandenburg Concerto No 3, Concerto for Two Violins
Vivaldi - Spring and Summer, Handel - Oboe Concerto in G Minor

Saturday 18 October

Trafalgar Day Concert : With The English Chamber Choir
Mozart - Requiem, Haydn - 'Nelson' Mass, Arne - Rule Britannia

Saturday 1 November

Handel - Royal Fireworks Music, Water Music Suites in F and G
Bach - Orchestral Suite No 3, Vivaldi - Concerto for Two Trumpets

Saturday 8 November

Mozart - Requiem : With The English Chamber Choir
Mozart - Laudate Dominum, Handel - Worthy Is The Lamb (Messiah)

Friday 19 and Saturday 20 December at 7.30pm

Handel - Messiah : With The English Chamber Choir

Saturday 20 December at 4pm

Christmas with The English Chamber Choir : Favourite Christmas Carols

Friday 26 December at 7pm

Boxing Day Baroque

Vivaldi - Autumn and Winter, Christmas Violin Concerto 'Il Riposo'
Corelli - Christmas Concerto, Mozart - Eine Kleine Nachtmusik, Pachelbel - Canon

Saturday 10 January

Vivaldi - The Four Seasons, Concerto for Two Violins in A Minor
Bach - Brandenburg Concerto No 3, Pachelbel - Canon, Bach - Air on the G String

Saturday 17 January

Mozart - Requiem : With The English Chamber Choir
Handel - Zadok the Priest, Gloria, Hallelujah Chorus, Mozart - Ave Verum Corpus

Thursday 22 January

Mozart - Eine Kleine Nachtmusik

Mozart - Salzburg Symphony No 2, Serenata Notturna, Vivaldi - Summer

Full details at : www.belmontensemble.com

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: www.smif.org

St Mark's, Hamilton Terrace
London NW8 9UT

Wednesday
8 October
7.30pm

Brahms

Ein Deutsches Requiem

*performed in the composer's own arrangement for
chorus, soloists and piano duet.*

*together with motets by
Brahms, Bruckner, Mendelssohn and Rheinberger*



e^c
c

English
Chamber
Choir

Guy Protheroe
conductor

Roger Carpenter
Freddie Brown
piano duet

Tickets: £10
under-18s free
for booking
details and
programme
information
see overleaf

Programme

Bruckner Locus iste; Virga Jesse; Ave Maria

Brahms Geistliches Lied

Rheinberger Abendlied

Mendelssohn I waited for the Lord

Interval

with wine and fruit juice - donations welcome

Brahms Ein Deutsches Requiem

The English Chamber Choir makes a welcome return to St Mark's Hamilton Terrace for a evening of Romantic German music.

Ein Deutsches Requiem is familiar to concert audiences worldwide, these days usually in its fully-fledged choral/orchestral version. However, it is not a 'Requiem' in the traditional liturgical sense of a setting of the Requiem Mass. Brahms himself was more of an agnostic, and chose to create a work which would hopefully provide as much comfort to the living as it would redemption to the deceased. The conductor Karl Reinthal complained that "the central point about which all else turns is missing - namely, redemption through the death of our Lord." In today's multicultural climate the omission of any reference to a specific creed probably makes the work more accessible, expressing universal sentiments which can be appreciated by all.

Today many smaller choirs simply cannot afford to sing this fantastic work with an orchestra. As it happens, Brahms had the same problem. When he completed it in the 1860s he was not particularly well known outside Vienna, where he had settled, but there it was customary for the latest international orchestral compositions to be promulgated by means of piano or piano duet arrangements. The residents of 1860s Vienna didn't have CDs or downloads, but they did have pianos – and knew how to play them! Often these piano arrangements were farmed out to specialist arrangers, but Brahms preferred to do his own. So, like his popular *Liebeslieder Waltz*, *Ein Deutsches Requiem* could be performed in the comfort of one's own home. And the incentive to make a piano arrangement was to make the work performable in other countries – the first performance of this piano transcription took place in a private house here in London in 1871.

Our performance will be preceded by a short selection of other motets from 19th century Germany, which need little introduction. Please come and enjoy - and book early to avoid disappointment!

Booking information

Tickets are £10 (under 18s free), available on the door or to book in advance

please visit <http://englishchamberchoir.ticketsource.co.uk>

or <http://www.englishchamberchoir.com/boxoffice>

How to get there

Nearest tubes: Maida Vale (2 min walk) or St John's Wood (7 min)

Buses: 16, 98, 332 to Maida Vale or 139/189 to Abbey Road

www.englishchamberchoir.com

St Mark's, Hamilton Terrace
London NW8 9UT

Wednesday
8 October
7.30pm



English Chamber Choir

Guy Protheroe
conductor

Roger Carpenter
Freddie Brown
piano duet

Brahms *Ein Deutsches Requiem*

*performed in the composer's own arrangement for
chorus, soloists and piano duet.*

*together with motets by
Brahms, Bruckner, Mendelssohn and Rheinberger*



PROGRAMME

ANTON BRUCKNER (1824-1896)
Locus iste; Ave Maria; Virga Jesse

JOHANNES BRAHMS (1831-1897)
Geistliches Lied, Op.30

JOSEF RHEINBERGER (1839-1901)
Abendlied

FELIX MENDELSSOHN (1809-1847)
I waited for the Lord (Hymn of Praise)

Marianne Aston, Sarah Manousos *sopranos*

INTERVAL

a glass of wine or soft drink is served – donations welcome

JOHANNES BRAHMS
Ein Deutsches Requiem

Zoe Triggs *soprano*, Rob Scales *baritone*

ENGLISH CHAMBER CHOIR
GUY PROTHEROE *conductor*
ROGER CARPENTER, FREDDIE BROWN *piano duet*

PETER ADDERLEY

7 January 1936 -- 28 September 2014

Peter Adderley died peacefully on Sunday 28 September after a relatively short illness.

Peter, who was 78, was singing in the London Symphony Chorus in the early 1970s when a breakaway group was formed which a few months later became the English Chamber Choir. He was the only remaining founder member of the Choir to still be singing with us, and his 40+ years' service was commemorated both at our 40th anniversary concert at St John's Smith Square (when he was interviewed by Paddy O'Connell – see below) and at the Royal Albert Hall back in April when Rick Wakeman introduced him as one of three singers on stage who had taken part in the original performance and recording of Journey to the Centre of the Earth at the RFH in 1974 (the other two being the Protheroes). Peter was instrumental in the official formation of the ECC and the drawing up of its constitution and also served as Chairman during its early years. He has kept the Archives throughout the Choir's existence, as a result of which we are fortunate to have a complete record of its very varied activities.

Peter was also an accomplished pianist and during the 1970-80s we gave several performances of Rossini's *Petite Messe Solennelle* with him at the piano. He also acted for a while as our rehearsal accompanist. While in recent years he felt his days of playing in public were probably past and preferred to remain in the tenor line, he would definitely have been a contender to play the Brahms in earlier decades, and we feel it is appropriate to dedicate tonight's performance to his memory. He will be sorely missed.

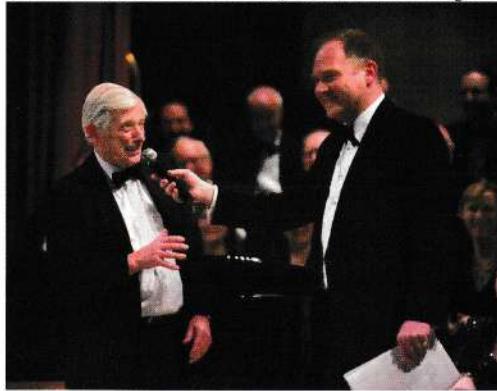


Photo: Simon Weir

Tonight's concert marks a welcome return to St Mark's for the English Chamber Choir, who last appeared here a few years back singing Monteverdi's *Vespers* by candlelight. While the featured work this evening is Brahms' *Ein Deutsches Requiem*, we begin with a selection of shorter pieces written by his German and Austrian contemporaries, and it is somehow appropriate that the first piece refers to being in 'this place'.

Before he became a master symphonist, Bruckner's major achievement was to have worked his way up from his lowly origins to become choirmaster of Linz Cathedral in 1856. There he came under the influence of the strong personality of Bishop Rudiger, who was to be such a potent force in his later development, and there too he was able to write liturgical music. *Locus iste* is a four-part setting of the Gradual of the Mass at the Dedication of a Church. It was written in 1869, between the first and second symphonies, and was described by the late Deryck Cooke as "an exquisite personal distillation of Mozart's church style". Bruckner made three settings of *Ave Maria*. This one, in seven parts, is nowadays the best known and was composed in 1861. Bruckner had recently been appointed conductor of the Linz choral society known as the *Liedertafel Frohsinn* and the first performance of this *Ave Maria* also marked his conducting debut with his new charges. *Virga Jesse* is also a Gradual, used when feasts of the Blessed Virgin Mary fall during the Easter season; however, it is frequently performed as an Advent and/or Christmas motet. (The traditional Fourth Lesson of the Nine Lessons and Carols Service broadcast on Christmas Eve is taken from Isaiah Chapter XI: "And there shall come forth a rod out of the stem of Jesse...".) You may also recognise passages which are musically reminiscent of the 'Dresden Amen' which was to feature so prominently in Wagner's *Parsifal*.

*Locus iste a Deo factus est
inaestimabile sacramentum irreprehensibilis est.*

*This place was made by God,
and is sacred beyond expressing.*

*Ave Maria gratia plena Dominus tecum.
Benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus.
Sancta Maria, mater Dei, ora pro nobis peccatoribus,
nunc et in hora mortis nostrae, Amen.*

*Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners now
and at the hour of our death, Amen.*

*Virga Jesse floruit.
Virgo Deum et hominem genuit
pacem Deus reddidit,
in se reconcilians ima summis.*

*The rod of Jesse has burst into flower...
a virgin hath brought forth God and man,
God has restored peace,
reconciling within himself the lowest and the highest.*

It was entirely common for Viennese composers of the 18th and 19th centuries to write music designed for performance in Church in a deliberately more 'archaic' style than that which they would embrace for the concert hall or the opera house. Deryck Cooke may indeed draw the comparison between Bruckner and Mozart mentioned above, but Mozart's *Requiem* in turn pays tribute to Bach in much of its choral writing. Brahms in his sacred music also took some delight in exploring older contrapuntal forms and looked back not only to Bach but to the 16th century and to Palestrina and his contemporaries. This short piece is remarkable for being absolutely Brahmsian in its harmonies, while at the same time containing two absolutely strict canons at the ninth, one between soprano and tenor and the other between alto and bass. (For those unfamiliar with the term 'canon at the ninth', a canon is a device in which one voice begins and another (or others) start later but sing the same melody. A 'round' like *London's burning* is a type of canon - one in which all voices start on the same note; the term 'at the ninth' refers to the distance between the voices. Here Brahms begins the sopranos and altos on F but the tenors and basses, when they come in, start on E flat - an octave plus a note lower. This means there are two different versions of the same intervals, which is what gives the composer such scope for creating those wonderful harmonies.) The text is a poem by Paul Fleming (1609-1640), possibly one of the best poets during the Thirty Years War and a physician and courtier to the Duke of Holstein-Gottorp. Fleming was a pupil at the Thomasschule in Leipzig (the later workplace of J.S.Bach) and Bach also used his verses in his cantatas.

*Lass dich nur nichts nicht dauren mit Trauren,
sei stille, wie Gott es fügt, so sei vergnügt mein Wille!*

*Do not be sorrowful or regretful;
Be calm, as God ordains, and thus my will shall be content.*

*Was willst du Heute sorgen, auf morgen
Der Eine steht allem für, der gibt auch dir das Deine.*

*What do you want to worry about from day to day?
The One who stands above all, gives you, too, what is yours.*

*Sei nur in allem Handel ohn Wandel
steh feste, was Gott beschleusst,
das ist und heisst das Beste.
Amen*

*Only be steadfast in all you do,
stand firm; what God has decided,
that is and must be the best.
Amen*

Josef Rheinberger was born in Liechtenstein, where his father was Royal Treasurer. In 1851 he left Vaduz for Munich, where he entered the conservatoire, and he remained in that City until the end of his life. He became a professor at the Conservatoire, Court Conductor responsible for the Royal Chapel, conductor of the Munich Choral Society and was awarded an honorary doctorate from the University of Munich. He was a prolific composer in all genres but is chiefly remembered today for his organ music, in particular for his sonatas, of which he wrote 20 in 20 different keys (out of a projected total of 24 in 24 keys, presumably in homage to Bach's *Well-tempered Klavier - the '48'*, which is two sets of 24). *Abendlied* is one of a set of *Drei geistliche Gesänge* - a cappella pieces published in 1873 and dedicated to a choral society in Berlin. The text comes from St Luke, Chapter XXIV, verse 29, but is probably more familiar as the words of the evening hymn *Abide with me*.

Bleib' bei uns, denn es will Abend werden,
und der Tag hat sich geneiget.

*Abide with us, for it is toward evening,
and the day is far spent.*

Felix Mendelssohn is the earliest of Brahms' contemporaries featured this evening, and also the one who was best known here in Britain; he made a total of ten visits here, which included the first performance of *Elijah* at the Birmingham Triennial Music Festival, visits to Scotland which inspired the 'Scottish' Symphony and the Overture *Fingal's Cave*, and a concert in which he conducted his 'Scottish' Symphony, and played as soloist in Beethoven's 4th Piano Concerto in the presence of Prince Albert and Queen Victoria. Like all this evening's composers, he took a keen interest in the music of Bach and other earlier composers - editing Bach's organ works and Handel's oratorios for a British publisher and in 1829 conducting the first performance of Bach's *St Matthew Passion* since the composer's death in 1750! Mendelssohn was born into a non-observant Jewish family but was baptised into the German Reformed Church at an early age. *I waited for the Lord*, is a movement from the Symphony No.2, known as the *Lobgesang (Hymn of Praise)*; Mendelssohn described this rather hybrid work as "A Symphony-Cantata on Words of the Holy Bible, for Soloists, Chorus and Orchestra." The words of this movement are taken from Psalm 40. As the work is so familiar in its English translation we have decided to break with our normal policy of singing in the 'original language' and to give this performance in English.

I waited for the Lord, He inclined unto me, He heard my complaint.
O blest are they that hope and trust in the Lord, that hope and trust in Him.



Ein Deutsches Requiem is not a 'Requiem' in the traditional liturgical sense of a setting of the Requiem Mass. Brahms himself was more of an agnostic, and chose to create a work which would hopefully provide as much comfort to the living as it would redemption to the deceased. He selected the texts himself from the German of Luther's Bible and arranged them "to present in succession the ascending ideas of sorrow consoled, doubt overcome, death vanquished". He also gave the work the title of 'German Requiem' to distinguish it from the 'Roman Catholic' liturgy of the Mass for the Dead. The conductor Karl Reinthaler complained that "the central point about which all else turns is missing - namely, redemption through the death of our Lord." In today's multicultural climate the omission of any reference to a specific creed probably makes the work more accessible, expressing universal sentiments which can be appreciated by all.

Brahms sketched his first ideas for the work as early as 1857, when he was only twenty-five, but put them aside and only resumed work following the death of his mother in 1865. The work was completed in 1868, although the fifth movement, with soprano solo, was only added after the first performance. This fifth movement completes the symmetrical arch-like structure of the Requiem. The first and last movements are mirrored by the only uses of the tonic key - F major; both the words and the music of the opening recur at the end, completing the cycle. Similarly the second and sixth movements balance each other: they are both concerned with the transcendence of life on earth; they both open with a slow march theme and close with triumphant fugues. The solo baritone of the third movement is mirrored by the solo soprano of the fifth, leaving the fourth movement as the centrepiece, in the remotest key (E flat major). It is the only movement not concerned with death and bereavement: instead it is an idyllic contemplation of life beyond death, in the company of the blessed.

Brahms' original conception of this 70-minute contemplation was as a work for soloists, chorus and orchestra, not dissimilar to the oratorios of Mendelssohn or, for that matter, Mozart's *Requiem*. While it has become famous in its orchestral form, performed by choral societies the world over, until relatively recently it remained outside the scope of smaller choirs without an affordable orchestra at their disposal. As it happens, Brahms had the same problem. When he completed it in the 1860s he was not particularly well known outside Vienna, where he had settled, but there it was customary for the latest international orchestral compositions to be promulgated by means of piano or piano duet arrangements.

The residents of 1860s Vienna didn't have CDs or downloads, but they did have pianos – and knew how to play them! Often these piano arrangements were farmed out to specialist arrangers, but Brahms preferred to do his own. So, like his popular *Liebeslieder Walzer*, *Ein Deutsches Requiem* could be performed in the comfort of one's own home. And the incentive to make a piano arrangement was to make the work performable in other countries – the first performance of this piano transcription took place in a private house here in London in 1871. Surprisingly, given the popularity of the *Liebeslieder*, this piano duet version of the *Requiem* seems to have vanished from sight for a good few decades. In the past few years it has been revived both in live performances and recordings and has proved a welcome addition to the chamber choir repertoire.

I

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

Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen him und weinen und tragen edlen Samen,
und kommen mit Freuden und bringen ihre Garben.

*Blessed are they that mourn,
for they shall be comforted.*

Matthew V, v4

*They that sow in tears shall reap in joy.
He that goeth forth and weepeth, bearing precious seed,
shall doubtless come again, with rejoicing,
bringing his sheaves with him.*

Psalm 126, vv5-6

II

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit
des Menschen wie des Grases Blumen.
Das Gras is verborret und die Blume abgefallen.

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

Aber des Herrn Wort bleibtet in Ewigkeit.

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

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

1 Peter 1 v24

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

James V, v7

But the word of the Lord endureth for ever.

1 Peter 1 v25

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

Isaiah XXXV v10

III

Herr, lehre doch mich, dass ein Ende mit mir haben muss,
und mein Leben ein Ziel hat, und ich davon miss.
Siehe, meine Tage sind einer Hand breit for dir,
und mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen, und machen ihnen viel
vergebliche Unruhe;
sie sammeln und wissen nicht wer es kriegen wird.
Nun Herr, weiss soll ich mich trösten? Ich hoffe auf dich.

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

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

Psalm 39 vv4-7

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

Song of Solomon III, v1

IV

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

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

Psalm 84, vv1-2.4

V

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

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

Ich will euch trösten, wie Einen seine Mutter tröstet.

VI

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

Siehe, ich sage euch ein Geheimnis.
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbig plötzlich, in einem Augenblick,
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen,
und die Totenwerden auferstehen unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllt das Wort, das geschrieben steht.
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

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

VII

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

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

John XVI v22

*Ye see how for a little while I labour and toil,
yet have I found much rest.*

Ecclesiasticus LI, v27

As one whom his mother comforteth, so will I comfort you
Isaiah LXVI, v13

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

Hebrews XIII, v14

*Behold, I shew you a mystery;
We shall not all sleep,
but we shall all be changed.
In a moment, in the twinkling of an eye,
at the last trump;
for the trumpet shall sound,
and the dead shall be raised incorruptible,
and we shall be changed. Then shall be brought to pass the saying
that is written.
Death is swallowed up in victory.
O death, where is thy sting? O grave, where is thy victory?*

1 Corinthians XV, vv51-52, 54-55

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

Revelation IV, v11

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

Revelation XIV, v13

ENGLISH CHAMBER CHOIR

The English Chamber Choir is based in the City of London, where it rehearses regularly at the Church of St Andrew-by-the-Wardrobe, near Blackfriars. Locally it has performed Tallis' 40-part motet *Spem in alium* at the personal invitation of the Lord Mayor at the Mansion House, sung in the premiere of a work by John Taverner in St Paul's Cathedral, and given concerts in the Barbican. Elsewhere in London it appears regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the South Bank, St John's Smith Square and several other churches and prominent music venues. It has also sung for HM The Queen at Buckingham Palace and Windsor Castle. The Choir celebrated its 40th anniversary in 2012 and also has a long history of involvement with commercial music; it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974, and in May completed the 40th anniversary UK tour including two appearances at the Royal Albert Hall.. It has also worked with Vangelis, Eric Levi (the *Era* project) and many other international artists. It has numerous radio and TV credits, which include a regular spot on BBC Radio 4's *Broadcasting House* programme the Sunday before Christmas. Further afield the Choir has toured in Belgium and Switzerland, and appeared in Plovdiv (Bulgaria) and the Megaron, Athens Concert Hall. From 1981 to 2013 the Choir was administered from 8 Alma Square, just a few yards from St Mark's, and it has sung on several occasions in this Church, both in concerts and sometimes as a guest Choir for services. It is a policy of the Choir to use soloists from within the membership whenever possible, and tonight's are all drawn from the current membership.

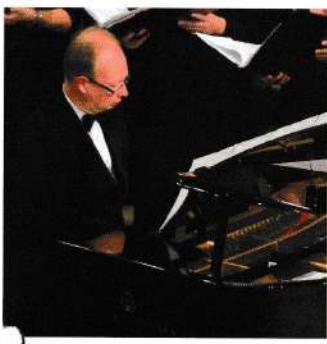


GUY PROTHEROE

Guy Protheroe was born in Worcester where (before he arrived) his parents were briefly next-door neighbours of Elgar! He began his musical education as a chorister at Caterbury Cathedral and was a music scholar at Magdalen College, Oxford. After post-graduate studies at the Guildhall School of Music, he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings, became chorus-master and shortly afterwards conductor of the English Chamber Choir, and worked extensively in the commercial music business as musical director to a whole host of artists including The Who, Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman. He was chorus-master for the first performance of *Journey to the Centre of the Earth* in 1974, recently conducted the 40th anniversary UK tour of the same album, and will be directing more performances in Argentina and Brazil later this month. When not conducting he also sings baritone, regularly as a member of the Chapel Choir of the Royal Hospital Chelsea, but he has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He was seen extensively on TV earlier this year directing the 'Singing Dictionary' series of commercials for 'Three' Telecom. He has appeared as guest conductor with many ensembles, orchestras and choirs including, most recently, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the west coast of the US in Portland. He has also conducted in Argentina, Igum, Bulgaria, Chile, Czech Republic, France, Germany, Greece, Malta, the Netherlands, Poland, Russia, Tunisia and Switzerland. He is also one of the UK's leading forensic experts on issues relating to music copyright.



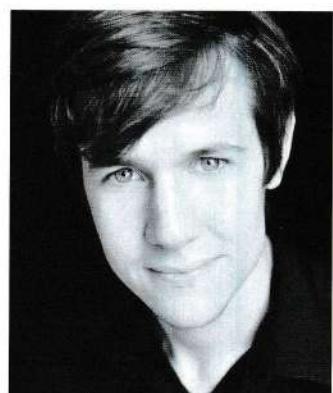
ROGER CARPENTER



Roger Carpenter read maths at Manchester University and is currently head of the IT Department at Tiffin Girls' School, Kingston. He has sung with the ECC as a tenor for many years and has also frequently exchanged his seat in the Choir for a piano stool. He has played with our former accompanist Ian Curror in Brahms *Liebeslieder Walzer* and James' Sellars *Kissing Songs*, and like Peter Adderley before him played the Rossini *Petite Messe Solennelle*. He is probably most familiar to our regular audience members as the resident pianist for post-concert cabarets, accompanying everything from Edith Piaf to Noel Coward - with or without the music and in any key the singers care to choose. He has also sung in and directed a number of musicals, worked on vocal education projects in the Borough of Hounslow, accompanied a number of other small groups and solo recitals, sung in several cathedrals with visiting choirs and recorded a number of contemporary pieces with the Vasari Singers. Equally at home with classical music or songs from the shows, he illustrates the kind of eclectic abilities which are so much a part of the ECC's existence.

FREDDIE BROWN

Freddie Brown recently graduated with distinction from the Royal Academy of Music in London. Previously, he read music at St Catharine's College, Cambridge, where he was also organ scholar, and graduated in July 2011 with a first-class degree and the Peter le Huray prize for academic achievement. He performs widely as a chamber musician and accompanist. Over the past year he has appeared in venues including St John's Smith Square, St Martin-in-the-Fields, the Wigmore Hall, The Fondazione Cini in Venice and Cornwall's St Endellion Summer Festival. An experienced partner of singers, he has won prizes for song accompaniment in the Joan Chissell Lieder competition, the Thelma King award and the RAM Club Prize as well as holding the Henry Dixon and Pitt-Rivers awards at the Academy. He has appeared as an accompanist in masterclasses with Olaf Bar (at the Wigmore Hall), Helmut Deutsch, Dennis O'Neill, Simon Keenlyside and the late Sir John Shirley-Quirk. Also an active continuo player, he regularly performs in the Academy's Kohn Foundation Bach Cantata Series. Whilst a student at the academy he recorded with the Royal Academy Soloists Ensemble in a disc of chamber arrangements of works by Mahler, Zemlinsky, Busoni and Wagner, under the direction of Trevor Pinnock, due to be released in 2015. He recently appeared partnering violinist Mark Seow in a concert of works by F.S Kelly for the City of London Festival, which was broadcast on BBC Radio 3. As well as working with the English Chamber Choir, he holds the position of assistant conductor with Twickenham Choral Society. He returned to the Royal Academy of Music last month to take up a junior fellowship with the opera department.



ENGLISH CHAMBER CHOIR

Sopranos:

Nicky Archer
Marianne Aston
Ann Manly
Sarah Manousos
Stella Redburn
Kate Roskell
Zoe Triggs

Altos:

Karen Bloomfield
Jess Daggers
Margaret Driver
Carina Einarson
Peggy Hannington
Caroline Henne
Jay Venn
David Wheeler

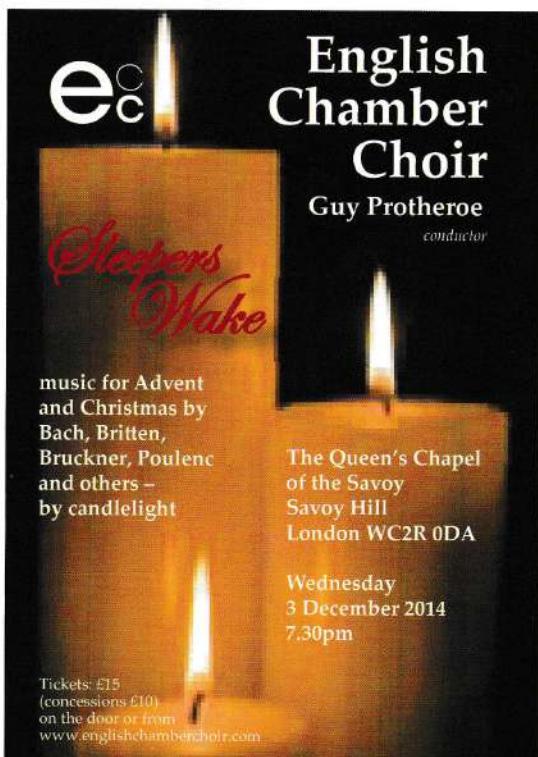
Tenors:

François Boucard
Roger Carpenter
Martin Douglas
Margaret Jackson-Roberts
Stephen Pritchard
Michael Roskell
Rob Scales

Basses:

Simon Archer
David Elliott
Tim Johns
David Jordan
Hugh Joslin
David Lowe
Neil Thornton
Chris Turner
Andrew Wightman
Ken Wharfe

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Saturday 18th October at 7.30pm
St Martin-in-the-Fields, London WC2N 4JJ
Trafalgar Day Concert

Haydn Nelson Mass **Arne** Rule Britannia
Mozart Requiem

Belmont Ensemble of London Peter G Dyson conductor

Saturday 8 November at 7.30pm
St Martin-in-the-Fields, London WC2N 4JJ
Remembrance Concert

Mozart Requiem
Purcell Funeral Music for Queen Mary;
Choruses from Dido and Aeneas

Handel *Choruses from Messiah and Theodora*
Belmont Ensemble of London Peter G Dyson conductor

Wednesday 19 November at 7pm
Chapel of the Royal Hospital, Chelsea,
London SW3 4SR

Royal Hospital Chelsea Concert Series
Britten St Nicholas
Rutter Mass of the Children

Wren Ensemble William Vann conductor

Wednesday 3 December at 7.30pm
Queen's Chapel of the Savoy
see panel opposite

Friday 19 and Saturday 20 December at 7.30pm
St Martin-in-the-Fields, London WC2N 4JJ

Handel Messiah
Belmont Ensemble of London Peter G Dyson conductor

Saturday 20 December at 4pm
St Martin-in-the-Fields, London WC2N 4JJ
Christmas with the English Chamber Choir
Guy Protheroe conductor

For more details of all performances, including where
to book tickets, visit
www.englishchamberchoir.com

The English Chamber Choir would like to thank the Revd Aiden Platten and all at St Mark's for making us welcome this evening. The ECC is a Company Limited by Guarantee registered in England No.8198937 Charity number 1153396. Programme written, compiled and edited by Ann Manly © 2014 Photographs by Simon Weir (except Freddie Brown)

Peter Ashdown Adderley



7th January 1936 – 28th September 2014

Order of Service

*led by Reverend Jane Weedon
Minister of Welwyn Garden City United Reformed Church*

Hymn

Lord of all hopefulness, Lord of all joy,
Whose trust, ever childlike, no cares can destroy,
Be there at our waking, and give us, we pray,
Your bliss in our hearts, Lord, at the break of the day.

Lord of all eagerness, Lord of all faith,
Whose strong hands were skilled at the plane and the lathe,
Be there at our labours, and give us, we pray,
Your strength in our hearts, Lord at the noon of the day.

Lord of all kindness, Lord of all grace,
Your hands swift to welcome, your arms to embrace,
Be there at our homing, and give us, we pray,
Your love in our hearts, Lord, at the eve of the day.

Lord of all gentleness, Lord of all calm,
Whose voice is contentment, whose presence is balm,
Be there at our sleeping, and give us, we pray,
Your peace in our hearts, Lord, at the end of the day.

Prayer

Remembering Peter

Reading

Reflective thoughts

Anthem

Thomas Tallis: *If Ye Love Me*

*Performed by the English Chamber Choir
Peter frequently sang this anthem with the choir*

Prayers of Thanksgiving

Commendation and Committal

Blessing

Recessional

JS Bach: Toccata and Fugue in D minor



We warmly invite you to join us for tea at
Tewin Bury Farm Hotel,
B1000 Hertford Road,
Nr Welwyn. AL6 0JB

PETER

My abiding, and first, memory of Peter is of returning home from Primary School and finding Peter yet again sitting all wrapped up in the living room, having another asthma attack, fighting for breath and surrounded by his school books. Although I was not particularly aware of it, being his younger brother, he must have struggled in his studies but nevertheless went to University and became a qualified architect and town planner.

A second memory is of Peter running! My elder brother Roy was an accomplished long distance runner and Peter would sometimes also enter a race. He inevitably came last and was often lapped by Roy. (I wondered how Roy felt at Peter getting as big a cheer as he did.) One memory is of Peter being ill in bed in the morning but determined to get up and compete in a cross country race in the afternoon.

In his commuting days I remember Peter telling me that running for the train was a tremendous effort so he decided to do something about it. He ran round the block for a few nights with great effort, but was then able to run round two blocks, and then three, and so on. I proudly tell my friends that he subsequently joined a club and raced – including two London marathons!

The third area of determination was in his music and particularly his piano playing. My youthful memories are of a background of piano music – partly Roy who loved to play and experiment with tunes and chords, very occasionally me who could play a few bars of Minuet in G and a few hymns as long as there were not too many flats, but mainly Peter who played and played. The piano seemed to be an extension of himself and his subsequent musical life is evidence of that.

When we moved to Dorking in 1953, we four brothers attended the Congregational Church. Waiting for the service to start one evening someone from the choir crept up to Roy and Peter and then and there asked them if they would be willing to come down and join the choir: their ability to sing – and in harmony too – had been recognised. (I was not asked.) Before too long Peter became the organist and for some time the Choir Master too. The highlights for me in the services were Peter's playing at the beginning and end of each service (and Peter never let the arrival of the minister cut his piece short – good for him). Peter's claim to TV fame was being the organist at a Songs of Praise in the Dorking Anglican Church where there was a close up of his slippers feet on the pedals.

Music was a major and essential part of Peter's life. Leading on from his church music, he joined the London Symphony Chorus and subsequently a founder member of the English Chamber Choir where he played a major part as singer, accompanist, sometime chairman, and archivist. I have personal memories of this. Peter managed to get us tickets for Verdi Requiem with the LSO – in St Paul's Cathedral – conducted by Leonard Bernstein! How amazing. We were behind the big "Verdi Requiem Drum" and adding to our enjoyment was observing the player literally rolling up his sleeve to bang it. I am pleased to say that we have a recording of that performance.

continued

The ECC has many happy memories, not only listening to performances but once or twice being allowed to sing with it – in Stainer's Crucifixion and, quite different, opera choruses in the Albert Hall. But the most memorable occasion was hearing Rosinni's Petite Messe Solonelle at St Bartholomew's where Peter played the harmonium. This is the first time we had heard it and we were bowled over. Since then we have heard it again and sung it and each time it brings special memories.

Now for the personal part. Peter was studying architecture and suggested that Interior Design might become my career, although how he knew this I don't know because I certainly didn't. With his encouragement I applied to a college and got in – which had the additional advantage that I didn't have to complete my sixth form course that I was not particularly enjoying.

I did fine at college, and some of this was due to Peter: when it came to the rendered drawing exercise and the Latin lettering exercise Peter coached me in the university way of doing them – far superior (and more onerous) than the Northern Poly way, but tremendously rewarding. These are the only examples of work from college that I have retained and they are framed and go wherever I go – my various places of work, and now at home. Peter taught me that a water colour wash of Burnt Umber and French Ultramarine mixed with pencil lead dust left a stone effect; jolly intense work applying this but a really good, special result. The rendering of the Classical Orders was my introduction to delicate Chinese Inks. I remember Peter giving me every support and advice whilst I was doing these.

Peter's meticulous architectural drawings were always an inspiration to me, and I feel a touch of Peter in me when I do my lists and my record filing, and share his love of setting things out 'pleasingly'.

And, of course, music. My introduction to music was by Peter. For instance, in the days when you could ask to hear an extract from an LP in a shop listening booth, I remember Peter taking me into a shop and hearing part of the New World Symphony. It was wonderful! Then Peter was the first of us to get a record player – pink and white I think it was – and the records I remember were Cavalleria Rusticana and the pianist Dinu Lipatti's last concert. Peter introduced me to Bach – via Jacque Loussier. What would I do without Bach, although now I would not want Jacque Loussier's interference.

Possibly the best left 'til last: to have a Wedding March composed especially for you, and that by your brother, and for it to be as wonderful as it is – goes beyond words.

Thank you, Peter.

Daniel Adderley
October 2014



Saturday 18 October at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick

Tenor - Guy Cutting Bass - Philip Tebb

Handel - 'Hallelujah' Chorus

Arne - Rule Britannia

Haydn - 'Nelson' Mass

- INTERVAL OF 20 MINUTES -

Mozart - Requiem

Smoking and the consumption of food and drink are not allowed in the Church. Kindly switch off mobile phones and alarms on digital watches. Flash photography and audio or video recording are not permitted.

The interval lasts 20 minutes. A bell will be rung 5 minutes and 2 minutes before the end of the interval.

Once the concert starts again admittance will only be between pieces.

The Cafe-in-the-Crypt is normally open during the interval.

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1165

The Neville Marriner Rehearsal Room is available for hire for rehearsals and workshops. Please call 020 7766 1136

For further information

For more information about St Martin's please visit our website: www.smif.org

PROGRAMME £1.50

www.belmontensemble.com

Handel (1685 - 1759) - Hallelujah Chorus (Messiah)

Born in Halle, the son of a barber-surgeon, in 1697 Handel became assistant organist in the Domkirche and studied law at the town's university. Leaving in 1703 he joined Hamburg's opera company, composing his first opera *Almira* two years later. After four years in Italy he was appointed Kapellmeister by the Elector of Hanover (later King George I of England) before settling in London.

The first we know of 'Messiah' is a reference from a letter of Charles Jennens, Handel's librettist, to Edward Holdsworth dated 10 July 1741 : "Handel says he will do nothing next winter, but I hope I shall perswade him to set another Scripture collection I have made for him, and perform it for his own benefit in Passion Week. I hope he will lay out his whole Genius and Skill upon it, that our Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is Messiah."

Handel was indeed "perswaded" and began the composition of Messiah at his London home in Brook Street on 22 August, completing more than 250 pages of the original autograph by 14 September.

The creation of this work in only three weeks is an impressive achievement, but it does fit in with Handel's normal habits of composition : it was not unusual for him for him to write a couple of new oratorios or operas every year in a concentrated bursts of activity in preparation for his next season of theatre performances.

A fortnight after completing Messiah he began work on Samson and completed a second score of similar length in a month, finishing on 29 October.

Arne (1710 – 1778) – Rule Britannia

This popular British national air was originally included in Alfred, a masque about Alfred the Great co-written by Thomson and David Mallet and first performed at Cliveden, country home of Frederick, Prince of Wales (the eldest son of George II and father of the future George III, as well as the great-grandfather of Queen Victoria), on 1 August 1740, to commemorate the accession of George II and the third birthday of the Princess Augusta.^[3]

Frederick, a German prince who arrived in England as an adult and was on very bad terms with his father, was making considerable efforts to ingratiate himself and build a following among his subjects-to-be (which came to naught, as he died before his father and never became king). A masque linking the prince with both the medieval hero-king Alfred the Great's victories over the Vikings and with the contemporary issue of building British sea power went well with his political plans and aspirations.

Thomson was a Scottish poet and playwright, who spent most of his adult life in England and hoped to make his fortune at Court. He had an interest in helping foster a

British identity, including and transcending the older English, Irish, Welsh and Scottish identities.

Thomson had written The Tragedy of Sophonisba (1730), based on the historical figure of Sophonisba - a proud princess of Carthage, a major sea-power of the ancient world, who had committed suicide rather than submit to slavery at the hands of the Romans. This might have some bearing on the song's famous refrain "Britons never, never, never will be slaves!".

In 1751, Mallet altered the lyrics, omitting three of the original six stanzas and adding three others, written by Lord Bolingbroke. This version known as "Married To A Mermaid" became extremely popular when Mallet produced his masque of Britannia at Drury Lane Theatre in 1755.

Haydn (1732 – 1809) – 'Nelson' Mass
Kyrie – Gloria – Credo – Sanctus – Agnus Dei

The 'Missa in Angustiis' (Mass for troubled times) or 'Nelson' Mass is one of fourteen masses written by Joseph Haydn. It is one of the six masses written near the end of his life which are now seen as a culmination of Haydn's liturgical composition.

Haydn's chief biographer, H. C. Robbins Landon, has written that this mass "is arguably Haydn's greatest single composition."

Though in 1798, when he wrote this Mass, Haydn's reputation was at its peak, his world was in turmoil. Napoleon had won four major battles with Austria in less than a year. The previous year, in early 1797, his armies had crossed the Alps and threatened Vienna itself. In May of 1798, Napoleon invaded Egypt to destroy Britain's trade routes to the East.

The summer of 1798 was therefore a terrifying time for Austria, and when Haydn finished this Mass, his own title, in the catalogue of his works, was 'Missa in Angustiis' or 'Mass in Time of Distress'. What Haydn did not know when he wrote the Mass — but what he and his audience heard (perhaps on the very day of the first performance 15th September) was that on 1st August, Napoleon had been dealt a stunning defeat in the Battle of the Nile by British forces led by Admiral Horatio Nelson. Because of this coincidence, the Mass gradually acquired the nickname 'Lord Nelson' Mass. The title became indelible when in 1800, Lord Nelson himself visited the Palais Esterházy, accompanied by his British mistress, Lady Hamilton, and may have heard the Mass performed.

For Haydn, however, writing the Mass in the late summer of 1798, the mood in Eisenstadt was one of foreboding, to the point of terror, and this is what we hear as the great work opens: Haydn chose to write the opening measures in the key of D minor. During the course of the composition the mood shifts as the predominant, and

concluding tonality is D major. In 1788, Haydn had attended the first Vienna performance of Mozart's opera Don Giovanni. From contemporary accounts, we know it made a great impression on him, and in Don Giovanni, the most memorable scene portrays the unrepentant anti-hero being dragged down to the underworld. Here, according to Landon, the listener hears, "perhaps the first time in music history, the presence of real fear, nay terror." This music is all in D minor. It is easy to imagine that when Haydn, ten years later, wished to evoke this emotion in his music, his ears were still ringing with Giovanni's terrible D-minor fate.

Mozart (1756 – 1791) – Requiem

INTROITUS	Requiem aeternam
KYRIE	
SEQUENTIA	Dies Irae, Tuba Mirum, Rex Tremendae, Recordare, Confutatis, Lacrymosa
OFFERTORIUM	
SANCTUS	Domine Jesu, Hostias
BENEDICTUS	
AGNUS DEI	
COMMUNIO	Lux Aeterna

It is generally thought that by July 1791 Mozart had sunk irretrievably into the abyss of poverty and despair. In fact, that summer found him busy and happy. His usually troubled finances were relatively stable and opera commissions were coming in as fast as he could handle them. His old friend Emanuel Schikaneder had recently engaged him for 'Die Zauberflöte' and some time around the middle of July a commission came from Prague, for what became 'La Clemenza di Tito' for festivities at the coronation in September of Leopold II of Bohemia.

Another commission for a 'Requiem Mass' also arrived that summer. Its' source was Count Franz Walsegg-Stuppach, a music-loving nobleman recently widowed. Walsegg was in the habit of commissioning works from various composers, recopying the parts in his own hand, and giving private performances at which he would ask listeners to guess the identity of the composer. Walsegg presumably commissioned the 'Requiem' in memory of his late wife; although he sought to conceal from Mozart his role in the undertaking, there is no evidence that he planned to pass off the work as his own composition.

Work did not start on the commission until mid September 1791 as Mozart was still working on 'Die Zauberflöte' and the 'Clarinet Concerto' for Stadler. In November Mozart began to complain of feeling unwell while composing a cantata for his Masonic Lodge, he was still unable to find time for the 'Requiem'. His final illness set in on 20th November.

At the time of Mozart's death on 5th December 1791, only the Introit was fully orchestrated. The Kyrie was essentially complete, except for some minor scoring. Five

of the six sections of the *Sequentia* and both of the *Offertorium* has been outlined - all vocal parts were written out, and there was a detailed figured bass and scattered indications of instrumentation. Of the final part of the *Sequentia* - the *Lacrymosa*, the emotional and structural crux of the whole work, Mozart had set down only the first 8 bars.

Before his death Mozart had certainly discussed the work with Sussmayer, his assistant, and after much persuasion Constanze Mozart finally agreed that Sussmayer should be allowed to complete the work based on the sketches which had been left.

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Originally from California, **Elizabeth Weisberg (Soprano)** studied at Stanford University and the Royal Academy of Music in London where she received the Dip.RAM, the Academy's highest award for performance.

On the concert platform Elizabeth has appeared in the Chichester, Winchester, Aldeburgh, and Three Choirs Festivals and with conductors including Sir Charles Mackerras, Sir Mark Elder, Sir Roger Norrington, Iván Fischer, Emmanuelle Haïm, Trevor Pinnock, Harry Bicket, Nicholas Kraemer, Christopher Robinson, Nicholas Cleobury, David Hill and John Rutter.

She has given recitals in The Oxford Lieder Festival, The National Portrait Gallery and London's Handel House Museum, and frequently appears in concerts at St. Martin-in-the-Fields with the Trafalgar Sinfonia and the Belmont Ensemble.

Recent engagements have included Haydn Creation in Poissy with Sir Mark Elder and the Orchestra of the Age of Enlightenment, Mendelssohn Elijah in the Royal Albert Hall with the RPO, Galatea (Acis and Galatea) for Sir Charles Mackerras in Aldeburgh, Bach St. Matthew Passion with the Manchester Camerata in the Bridgewater Hall with Kraemer, scenes from Purcell Fairy Queen with Harry Bicket and The English Concert at Cadogan Hall, Bach B Minor Mass in the Three Choirs Festival, the title role in Handel Theodora in concert for The Belmont Ensemble, Haydn Creation Mass for Paul McCreesh in Wroclaw, Poland, Bach St. Matthew Passion with Fischer and the Orchestra of the Age of Enlightenment at the QEH, Bach B Minor Mass for the Three Choirs Festival in Tewkesbury Abbey, Brahms Requiem in Southwark Cathedral, and Dafne (Apollo e Dafne) with the International Baroque Orchestra in Oxford and London Elizabeth has recently recorded a disc of Vivaldi with the New London Soloists and Ivor Setterfield.

Recent opera work includes Venus and Adonis for Transition Opera at Wilton's Music Hall, First Witch in Purcell Dido and Aeneas for the Temple Festival, and Monteverdi Orfeo with Emmanuelle Haïm at Opéra de Lille, Théâtre du Châtelet and Opéra National du Rhin as well as Galatea (Handel Acis and Galatea) at St Martin-in-the-Fields in 2010. Forthcoming engagements include Handel Messiah in St. Thomas, Fifth Avenue, New York and several concerts at St Martin-in-the-Fields

Ciara Hendrick (Mezzo-Soprano) studied at the Guildhall School of Music and Drama, Strasbourg Opera Studio and ENO Opera Works. Roles include Hansel, Hansel & Gretel (Iford Opera); Phoebe, Yeomen of the Guard (Buxton); Hermia (cover), A Midsummer Night's Dream (Garsington); Irene, Theodora (St Martin-in-the-Fields); Popova, The Bear (Rosemary Branch); Annio, La Clemenza di Tito (Rosslyn Hill); Cherubino, Le nozze di Figaro, Charlotte, Werther, Rosina, Il barbiere di Siviglia and Lazuli, L'Étoile (Strasbourg Opera Studio) and created the role of Margarida in Julian Philips' *The Yellow Sofa* (Glyndebourne Opera). As a solo recording artist, Ciara has worked with the LSO, recording the title track of the Oscar-nominated film, *Incendies*.

Regular oratorio and recital engagements include Handel's Messiah at the Royal Hospital Chelsea, Vivaldi's Gloria and Bach's Magnificat at St Martin-in-the-Fields and Schumann's Liederkreis op.39, Oxford Lieder Festival. Other recent engagements have included Frasquinella for Garsington's production of La Périchole, a recital at Lille Opera House for Emmanuelle Haïm, Handel's Dixit Dominus at St Martin-in-the-Fields and the title role in Handel's Susanna with Christian Curnyn for Iford Festival Opera.

As a chorister and later a choral scholar at New College, Oxford under Edward Higginbottom, **Guy Cutting (Tenor)** gained extensive experience touring worldwide and singing regularly on BBC television and radio, as well as recording Mozart's Requiem as tenor soloist, and appearing as soloist on their recent Couperin, Charpentier and Mozart recordings. After graduating with a first-class degree in September 2012, Guy moved to London and began work as a freelance tenor under the coaching of Susan Roberts.

Recent solo performances include J.S. Bach's St John Passion under the direction of Johannes Leertouwer in Utrecht and with New College Choir in San Francisco, Britten's Serenade for Tenor, Horn and Strings in Oxford, Purcell's Ode for St. Cecilia's Day with the Orchestra of the Age of Enlightenment in the Queen Elizabeth Hall, two of Bach's cantatas (106 and 153) with the OAE in Kings Place, Monteverdi's Marian Vespers of 1610 in St John's, Smith Square, J.S. Bach's Mass in B Minor with the Swedish Baroque Orchestra in Stockholm, and Mozart's Requiem with the Shizuoka Children's Choir and the Orchestra of Tokyo University in Japan. Alongside solo work, Guy also enjoys working with a number of London's most prestigious consorti, including The Tallis Scholars, The Monteverdi Choir, Polyphony, The Gabrieli Consort, The Sixteen, The Marian Consort, The Orlando Consort, Tenebrae, Gallicantus and Alamire. Outside of the UK, he has begun working for both Emanuelle Haïm's ensemble, Le Concert D'astree, and the Nederlands Kamerkoor. In addition, he is a permanent member of The Temple Church Choir, London.

Solo engagements for 2013/2014 include appearing as Evangelist in J.S. Bach's St Matthew Passion in Utrecht for Johannes Leertouwer, a Mozart disc with The Choir of New College, Oxford, Bach's St. Matthew Passion for the Leith Hill Music Festival in Dorking (arias), a Croft/Handel programme with the OAE and Contrapunctus in

Oxford, and returning to Japan to perform Mozart's Requiem and to California for four concerts with the American Bach Soloists. He is the first recipient of the American Bach Soloists' Jeffrey Thomas Award - an award for emerging professionals who show exceptional promise and accomplishment in the field of early music.

Philip Tebb (Bass) studied Music at Durham University, where he was a Choral Scholar at the Cathedral, and at the Royal College of Music on the Benjamin Britten International Opera School with Russell Smythe. His studies at RCM were generously supported by the Anne Clayton Award, Stanley Picker Trust Award, the Audrey Sacher Award and the Josephine Baker Trust. Roles at RCM included: Demetrius in Britten *A Midsummer Night's Dream*; Harasta in Janáček *The Cunning Little Vixen*; Nicandro in Handel *Atalanta* (as part of the London Handel Festival); Father Trulove in Stravinsky *The Rake's Progress* and Antonio in Mozart *Le Nozze di Figaro*. Professional stage work includes covering the role of Peter Quince in Britten *A Midsummer Night's Dream* for Garsington Opera, singing the role of Schaunard in Puccini *La Bohème* for Wedmore Opera and appearing in a production of Webster's *The Duchess of Malfi* at the Royal Theatre, Northampton.

Philip is in great demand as an oratorio soloist. Appearances last year included: Bach *Matthäus Passion* (Christus and Arias) with Jesus College Chapel Choirs and the Saraband Consort; Bach *Weihnachts Oratorium* with Cor Dyfed; Brahms *Ein Deutsches Requiem* with Henley Choral Society and Lewisham Choral Society; Handel *Dettingen Te Deum* with St Ives's Choral Society; Handel *Israel in Egypt* with Bedford Choral Society; Handel *Messiah* with Royal Hospital Chelsea Chapel Choir and Forest School Choral Society; Handel *Samson* with St Neots Choral Society; Haydn *Nelson Mass* with Barts Chamber Choir and Solihull Choral Society; Mendelssohn *Elijah* with Bridgwater Choral Society; Mozart C Minor *Mass* with Barts Choir and Scarlatti *Missa della Santa Cecilia* with Aylesbury Choral Society.

For Peter G Dyson and the Belmont Ensemble Philip has performed: Fauré *Requiem*; Handel *Acis and Galatea* (Polyphemus); Handel *Messiah*; Handel *Theodora* (Valens); Mozart *Coronation Mass*; Mozart *Requiem* and Mozart *Vesperae solennes de confessore*.

Peter G Dyson is an outstanding English Conductor, described by The Times as a "Baroque specialist" and by the London Evening Standard as "An Internationally respected conductor".

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 600 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

A graduate of the highly acclaimed Advanced Conducting Course at the Royal Academy of Music, Peter studied and has undertaken masterclasses with Colin Metters, Sir Colin

Davis, Sir Simon Rattle, Leonard Slatkin, Sir Roger Norrington, Claus Peter Flor, George Hurst, and the pedagogue Ilya Musin from St Petersburg Conservatory.

Peter was elected as an Associate of the Royal Academy of Music in 2000, an honour reserved for the Conservatoires most eminent graduates.

He has conducted the New Queens Hall Orchestra in London, including a live broadcast on BBC Radio 3; He has appeared with the Latvian Philharmonic Orchestra in Riga, the Guatemala National Symphony Orchestra in Guatemala City, the Macedonian Philharmonic Orchestra in Skopje, the Filharmonie Ceske Budjedovice, Filharmonie Hradek Kralove, South Bohemian Chamber Orchestra (Czech Republic) and the Midlands Sinfonia. He has also conducted the Michigan University Symphony Orchestra at the Mozarteum in Salzburg. In 2013 he conducted The Chamber Orchestra at St. Paul's Cathedral, in Melbourne, Australia and has been invited to return to conduct in Melbourne in 2015.

A former choral scholar, has conducted the BBC Singers in concert in for BBC Radio 3, and has worked with the Philharmonia Chorus, the English Chamber Choir, the Tallis Chamber Choir, the Joyful Company of Singers, the New London Singers, St Martin-in-the-Fields Choir and Choral Scholars, St Martin's Voices, the Codina Singers, the Northampton Bach Choir, the Chameleon Arts Chorus, Sevenoaks Philharmonic Choir, Vox Cordis and Barts Chamber Choir.

He has conducted at London's premier venues including St Martin-in-the-Fields, Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, St John's Smith Square, St James's Piccadilly, The Banqueting House, and has broadcast on BBC Radio and TV, ITV, Channel 4 TV, Channel Five TV and Classic FM.

The Belmont Ensemble of London was founded by its Musical Director, Peter Dyson in 1991, winning instant critical acclaim. It is now one of the busiest and finest chamber orchestras in the capital.

The Belmont Ensemble was the pioneering force in establishing the famous series of baroque concerts at St Martin-in-the-Fields in the early 1990s. They have now given over 600 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

The Orchestra was originally established to enable exceptional music graduates the opportunity to bridge the gap between leaving conservatoire and finding full-time employment, within a professional environment.

Now a seasoned fixture on the London musical scene, the orchestra receives no subsidies or sponsorship, relying purely on enterprising programming and box office receipts.

In 1996 the Ensemble made their acclaimed debut at the Purcell Room, and in 1998 made their sold-out debut at Queen Elizabeth Hall; until recently they were regular performers at London's Southbank Centre.

The Orchestra has appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly.

As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

Belmont has close links with Classic FM, which has included giving the stations first ever Christmas Day Concert, since then Classic FM has broadcast many Belmont Ensemble concerts live from St Martin-in-the-Fields.

In 1994 The Orchestra recorded Walton's Façade, and other works incorporating the poetry of John Betjeman and Roald Dahl, narrated by Benjamin Luxon CBE. This received critical acclaim in the USA "The orchestra's playing is light, playful and precise". Belmont Recordings was quickly established, releasing more CDs including Vivaldi's Four Seasons and Mozart's two Sinfonia Concertante.

The Ensemble also appeared in a Channel 4 TV documentary, as well as the recent Channel Five TV series about St Martin-in-the-Fields.

The Belmont Ensemble is a highly flexible group with a dedicated core of string players for baroque music; it can adapt to encompass forces for large romantic concertos and choral works, to contemporary commissions.

Belmont Ensemble members, past and present, can be found playing in all of the leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, English Concert and OAE and well as The Royal Opera House and English National Opera Orchestras.

belmontensemble@gmail.com
www.belmontensemble.com

The English Chamber Choir (Musical Director – Guy Protheroe) is one of the best-known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet *Spem in Alium* at the Mansion House. It has sung in all the main halls in the South Bank Centre and the Barbican and at Cadogan Hall and St John's Smith Square.

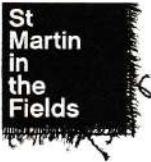
It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes here and in several other London venues, including St James Piccadilly and St Andrew-by-the-Wardrobe. Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland.

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Levi which has sold several million copies in Europe.

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englishchamberchoir@gmail.com
www.englishchamberchoir.com



Saturday 1 November
at
7.30pm

HANDEL ROYAL FIREWORKS MUSIC

By Candlelight

PACHELBEL - Canon

HANDEL - Water Music Suites

BACH - Orchestral Suite No 3

VIVALDI - Concerto for Two Trumpets

MOZART - Symphony No 10 in G

VIVALDI - Flute Concerto 'La Notte'

HANDEL - Arrival of the Queen of Sheba

Belmont Ensemble of London

Conductor - Peter G Dyson

Flute - Sarah de Bats Trumpets - Richard Fomison and Richard Thomas

Tickets: £9, £16, £22, £25, £29

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: www.smif.org





Belmont Ensemble Concerts by Candlelight

Saturday 1 November

Handel - Royal Fireworks Music, Water Music Suites in F and G
Bach - Orchestral Suite No 3, Vivaldi - Concerto for Two Trumpets

Saturday 8 November

Mozart - Requiem : With The English Chamber Choir
Mozart - Laudate Dominum, Handel - Worthy is The Lamb (Messiah)

Friday 19 and Saturday 20 December at 7.30pm
Handel - Messiah : With The English Chamber Choir

Saturday 20 December at 4pm

Christmas with The English Chamber Choir : Favourite Christmas Carols

Friday 26 December at 7pm

Boxing Day Baroque

Vivaldi - Autumn and Winter, Christmas Violin Concerto 'Il Riposo'
Corelli - Christmas Concerto, Mozart - Eine Kleine Nachtmusik, Pachelbel - Canon

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Bach - Brandenburg Concerto No 3, Pachelbel - Canon, Bach - Air on the G String

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Handel - Zadok the Priest, Gloria, Hallelujah Chorus, Mozart - Ave Verum Corpus

Thursday 22 January

Mozart - Eine Kleine Nachtmusik
Mozart - Salzburg Symphony No 2, Serenata Notturna, Vivaldi - Summer

Thursday 26 February

Beethoven - 'Moonlight' Sonata, Mozart - Piano Concerto No 12 in A
Mozart - Eine Kleine Nachtmusik, Salzburg Symphony No 2, Divertimento in D

Friday 13 March

Faure - Requiem : With The English Chamber Choir
Purcell - 'Fairy Queen' Suite, Chaconne, Mozart - Salzburg Symphony No 2

Full details at : www.belmontensemble.com

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: www.smitf.org



Saturday 8 November at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick

Tenor - Peter Davoren Baritone - Jonathan Brown

Handel - Three Choruses from 'Theodora'

Purcell - Music for The Funeral of Queen Mary

Mozart - Laudate Dominum

Purcell - Final Scenes from 'Dido and Aeneas'

Handel - Worthy is The Lamb, Amen from 'Messiah'

- INTERVAL OF 20 MINUTES -

Mozart - Requiem

Smoking and the consumption of food and drink are not allowed in the Church. Kindly switch off mobile phones and alarms on digital watches. Flash photography and audio or video recording are not permitted.

The interval lasts 20 minutes. A bell will be rung 5 minutes and 2 minutes before the end of the interval.

Once the concert starts again admittance will only be between pieces.

The Cafe-in-the-Crypt is normally open during the interval.

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1165

The Neville Marriner Rehearsal Room is available for hire for rehearsals and workshops. Please call 020 7766 1136

For further information

For more information about St Martin's please visit our website: www.smitf.org

PROGRAMME £1.50

www.belmontensemble.com

Handel (1685 - 1759) - Three Choruses from 'Theodora'

And draw a blessing down - He saw the lovely youth - How strange their ends

Handel wrote *Theodora* during his last period of composition, his Indian summer. He was sixty-four years old when he began working on it in June 1749. He had written the oratorios *Solomon* and *Susanna* the previous year. *Theodora* would be his second-to-last oratorio.

Theodora differs from the former two oratorios because it is a tragedy, ending in the death of the heroine and her converted lover. The music is much more direct than the earlier works, transcending the mediocrity of the libretto (which was true for several of Handel's works) so that the characters and the drama are well-defined.

Thomas Morell (1703-1784) had worked with Handel before on several oratorios. He and Handel were good friends; the composer left the librettist 200 pounds in his will. Morell's source for the libretto was *The Martyrdom of Theodora and of Didymus* (1687) by scientist Robert Boyle.

Handel finished the oratorio on 31 July 1749, and its premiere was on 16 March 1750. Pityingly, *Theodora* was a failure and only played three times. There are at least two explanations for this. First, the theme of persecution may have been too "progressive" for Londoners at the time. Secondly, an earthquake that transpired about a week before the premiere had prevented some of the city's nobility from coming. It was the least performed of all his oratorios, being revived only once in 1755.

Theodora was actually Handel's favourite of his oratorios. The composer himself ranked the final chorus of Act II, "He saw the lovely youth," far beyond "Hallelujah" in *Messiah*.

Purcell (1659 – 1695) – Music for the Funeral of Queen Mary (1695)

March – Man that is born of a woman – Canzona – Thou knowest Lord - March

Henry Purcell was a composer of the Baroque Period who was to become a leading influential figure in the development of English classical music. He was born into music since his father and uncle were employed by the Chapel Royal, and his brother was also a composer and organist. Henry Purcell was also to study at the Chapel Royal, under Matthew Locke and John Blow, where he was destined to become organist after a short period playing organ in Westminster Abbey. Not much is known about his life, but a significant number of his works survive. As a composer Purcell wrote a number of works for the church and the monarchy (Charles II, James II and Queen Mary). He composed a large number of songs or "Anthems" (a highly developed song form which as well as the solo voice could have sections for full chorus and orchestral interludes) and he had a natural ability to set poetry in the English language to music. His royal duties included writing music for birthdays and other events, and his ideas in this respect were to be a significant influence in that later royal composer Handel.

However the music of Purcell which has had a greatest influence on succeeding generations has been his dramatic settings, in which he was influenced by both the Italian and French traditions as well as elements of domestic folk music. Of these only "Dido and Aeneas" is a full opera, and other works are semi-operatic or largely consist of incidental music. Purcell died at the age of only 36 and was buried at Westminster Abbey. Purcell's own music for Queen Mary's funeral the previous years was played during his own funeral service.

The Funeral Sentences with March and Canzona for the Funeral of Queen Mary have achieved status in recent years because of the profundity of emotion they evoke in their totality and in the beauty of their separate parts. This is unquestionably powerful music, set to texts of remarkable eloquence from the burial office in the Book of Common Prayer.

However, it is not easy to verify their inclusion or position in the obsequies honoring a beloved queen with whom they are traditionally associated. It does seem clear though that a few months later Purcell's settings were performed at his own funeral, and in the same location, Westminster Abbey.

Several versions of each of the Sentences exist dating from early to the late days of Purcell's career. He was an inveterate reviser of his own work. The versions sung at this performance provide, especially in their use of wrenching dissonances, an almost embarrassingly intimate view of the composer's response to the text.

The March was adapted from theatrical usage in a play called The Libertine, not, contextually at least, a promising source. Exactly how the instrumental and vocal elements were integrated at Mary's funeral, if they were, is unclear. Acknowledging all of that, it must be said that a performance tradition has arisen surrounding this music that has a compelling integrity to it.

Mozart (1756 – 1791) – Laudate Dominum from 'Solemn Vespers'

In 1781, the 49-year-old Haydn met the 25-year-old Mozart, declared him the "greatest living composer" and became one of his most devoted friends. In the previous year, Mozart had written his Solemn Vespers K 339 including the beautiful Laudate Dominum (Praise the Lord) for soprano solo, chorus and orchestra.

The strings, floating above a lilting accompaniment, give this work an atmosphere of great peace and tranquility. With words from Psalm 117 praising God for his loving kindness, the serenely flowing soprano line reaches heavenwards. The choir tenderly takes up the music, singing warm, eternal praise, before the soprano rejoins them to bring the work to a restful close.

Purcell – Final Scenes from 'Dido and Aeneas'

Great minds against themselves conspire

When I am laid in earth (Dido's Lament) - With drooping wings ye Cupids come

Dido and Aeneas is an opera by the English Baroque composer Henry Purcell, from a libretto by Nahum Tate. The first known performance was at Josias Priest's girls' school in the spring of 1689. It comprises three acts and lasts about an hour.

It is based on a story from the fourth book of Virgil's *Aeneid*, of the legendary Queen of Carthage, Dido and the Trojan refugee, Aeneas. When Aeneas and his crew are shipwrecked in Carthage, he and the queen fall in love. However, Aeneas must soon leave to found Rome. Dido cannot live without him and awaits death.

Handel - Worthy is The Lamb, Amen (Messiah)

Born in Halle, the son of a barber-surgeon, in 1697 Handel became assistant organist in the Domkirche and studied law at the town's university. Leaving in 1703 he joined Hamburg's opera company, composing his first opera *Almira* two years later. After four years in Italy he was appointed Kapellmeister by the Elector of Hanover (later King George I of England) before settling in London.

The first we know of 'Messiah' is a reference from a letter of Charles Jennens, Handel's librettist, to Edward Holdsworth dated 10 July 1741 : "Handel says he will do nothing next winter, but I hope I shall persuade him to set another Scripture collection I have made for him, and perform it for his own benefit in Passion Week. I hope he will lay out his whole Genius and Skill upon it, that our Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is Messiah."

Handel was indeed "persuaded" and began the composition of Messiah at his London home in Brook Street on 22 August, completing more than 250 pages of the original autograph by 14 September.

The creation of this work in only three weeks is an impressive achievement, but it does fit in with Handel's normal habits of composition : it was not unusual for him for him to write a couple of new oratorios or operas every year in a concentrated bursts of activity in preparation for his next season of theatre performances.

A fortnight after completing Messiah he began work on Samson and completed a second score of similar length in a month, finishing on 29 October.

Mozart – Requiem

INTROITUS	Requiem aeternam
KYRIE	
SEQUENTIA	Dies Irae, Tuba Mirum, Rex Tremendae, Recordare, Confutatis, Lacrymosa
OFFERTORIUM	Domine Jesu, Hostias
SANCTUS	
BENEDICTUS	
AGNUS DEI	
COMMUNIO	Lux Aeterna

It is generally thought that by July 1791 Mozart had sunk irretrievably into the abyss of poverty and despair. In fact, that summer found him busy and happy. His usually troubled finances were relatively stable and opera commissions were coming in as fast as he could handle them. His old friend Emanuel Schikaneder had recently engaged him for 'Die Zauberflöte' and some time around the middle of July a commission came from Prague, for what became 'La Clemenza di Tito' for festivities at the coronation in September of Leopold II of Bohemia.

Another commission for a 'Requiem Mass' also arrived that summer. Its' source was Count Franz Walsegg-Stuppach, a music-loving nobleman recently widowed. Walsegg was in the habit of commissioning works from various composers, recopying the parts in his own hand, and giving private performances at which he would ask listeners to guess the identity of the composer. Walsegg presumably commissioned the 'Requiem' in memory of his late wife; although he sought to conceal from Mozart his role in the undertaking, there is no evidence that he planned to pass off the work as his own composition.

Work did not start on the commission until mid September 1791 as Mozart was still working on 'Die Zauberflöte' and the 'Clarinet Concerto' for Stadler. In November Mozart began to complain of feeling unwell while composing a cantata for his Masonic Lodge, he was still unable to find time for the 'Requiem'. His final illness set in on 20th November.

At the time of Mozart's death on 5th December 1791, only the Introit was fully orchestrated. The Kyrie was essentially complete, except for some minor scoring. Five of the six sections of the Sequenzia and both of the Offertorium have been outlined - all vocal parts were written out, and there was a detailed figured bass and scattered indications of instrumentation. Of the final part of the Sequenzia - the Lacrymosa, the emotional and structural crux of the whole work, Mozart had set down only the first 8 bars.

Before his death Mozart had certainly discussed the work with Sussmayer, his assistant, and after much persuasion Constanze Mozart finally agreed that Sussmayer should be allowed to complete the work based on the sketches which had been left.

Originally from California, **Elizabeth Weisberg (Soprano)** studied at Stanford University and the Royal Academy of Music in London where she received the Dip.RAM, the Academy's highest award for performance.

On the concert platform Elizabeth has appeared in the Chichester, Winchester, Aldeburgh, and Three Choirs Festivals and with conductors including Sir Charles Mackerras, Sir Mark Elder, Sir Roger Norrington, Iván Fischer, Emmanuelle Haïm, Trevor Pinnock, Harry Bicket, Nicholas Kraemer, Christopher Robinson, Nicholas Cleobury, David Hill and John Rutter.

She has given recitals in The Oxford Lieder Festival, The National Portrait Gallery and London's Handel House Museum, and frequently appears in concerts at St. Martin-in-the-Fields with the Trafalgar Sinfonia and the Belmont Ensemble.

Recent engagements have included Haydn Creation in Poissy with Sir Mark Elder and the Orchestra of the Age of Enlightenment, Mendelssohn Elijah in the Royal Albert Hall with the RPO, Galatea (Acis and Galatea) for Sir Charles Mackerras in Aldeburgh, Bach St. Matthew Passion with the Manchester Camerata in the Bridgewater Hall with Kraemer, scenes from Purcell Fairy Queen with Harry Bicket and The English Concert at Cadogan Hall, Bach B Minor Mass in the Three Choirs Festival, the title role in Handel Theodora in concert for The Belmont Ensemble, Haydn Creation Mass for Paul McCreesh in Wrocław, Poland, Bach St. Matthew Passion with Fischer and the Orchestra of the Age of Enlightenment at the QEII, Bach B Minor Mass for the Three Choirs Festival in Tewkesbury Abbey, Brahms Requiem in Southwark Cathedral, and Dafne (Apollo e Dafne) with the International Baroque Orchestra in Oxford and London Elizabeth has recently recorded a disc of Vivaldi with the New London Soloists and Ivor Setterfield.

Recent opera work includes Venus and Adonis for Transition Opera at Wilton's Music Hall, First Witch in Purcell Dido and Aeneas for the Temple Festival, and Monteverdi Orfeo with Emmanuelle Haïm at Opéra de Lille, Théâtre du Châtelet and Opéra National du Rhin as well as Galatea (Handel Acis and Galatea) at St Martin-in-the-Fields in 2010. Forthcoming engagements include Handel Messiah in St. Thomas, Fifth Avenue, New York and several concerts at St Martin-in-the-Fields

Ciara Hendrick (Mezzo-Soprano) studied at the Guildhall School of Music and Drama, Strasbourg Opera Studio and ENO Opera Works. Roles include Hansel, Hansel & Gretel (Iford Opera); Phoebe, Yeomen of the Guard (Buxton); Hermia (cover), A Midsummer Night's Dream (Garsington); Irene, Theodora (St Martin-in-the-Fields); Popova, The Bear (Rosemary Branch); Annio, La Clemenza di Tito (Rosslyn Hill); Cherubino, Le nozze di Figaro, Charlotte, Werther, Rosina, Il barbiere di Siviglia and Lazuli, L'Étoile (Strasbourg Opera Studio) and created the role of Margarida in Julian Philips' *The Yellow Sofa* (Glyndebourne Opera). As a solo recording artist, Ciara has worked with the LSO, recording the title track of the Oscar-nominated film, *Incendies*.

Regular oratorio and recital engagements include Handel's *Messiah* at the Royal Hospital Chelsea, Vivaldi's *Gloria* and Bach's *Magnificat* at St Martin-in-the-Fields and Schumann's *Liederkreis* op.39, Oxford Lieder Festival. Other recent engagements have included Frasquinella for Garsington's production of *La Périchole*, a recital at Lille Opera House for Emmanuelle Haim, Handel's *Dixit Dominus* at St Martin-in-the-Fields and the title role in Handel's *Susanna* with Christian Curnyn for Iford Festival Opera.

Peter Davoren (Tenor) obtained a Bachelor of Arts degree at the University of Leeds, where, as the Choral Conducting Scholar at St Anne's Cathedral, he conducted the world première of Colin Mawby's *Magnificat For Full Choir*, receiving glowing praise from the composer. He won the Alison Silverside Award for Schubert *Die schöne Müllerin* in his first year. In his final year, he won the Elgar Prize for *Orbin Caractacus*.

After Leeds, Peter was awarded the Dr Ralph Kohn Scholarship to attend the Royal Academy of Music. At RAM Peter gained plaudits for his recital singing at the Chelsea Lieder Festival, Oxford Lieder Festival and the Wigmore Hall, leading to a Lieder night in the Duke's Hall with Dame Felicity Lott. On the oratorio stage he has performed as Evangelist Bach's *St John Passion* and has been a regular performer for the Monteverdi Choir with John Eliot Gardiner, making his BBC Proms solo début in Monteverdi's *Vespers of 1610*.

Peter has performed major rôles in operas including Donizetti's *I'elisir d'amore*, Poulenc's *Les mamelles de Tirésias*, and Rossini's *Il Signor Bruschino* with the Dutch National Opera Academy.

Jonathan Brown (Baritone) was born and raised in Toronto. He has studied music at the University of Western Ontario, the Royal Conservatory of Music (Toronto) and the University of Cambridge (Clare College), England and holds degrees and diplomas from all these institutions.

He has worked with Philippe Herreweghe, touring South America as Christus in the *St John Passion* and has also recorded the baritone solos in Purcell's *Ode on St. Cecilia's Day* with Herreweghe for Harmonia Mundi. Other recordings include Blow's *Venus and Adonis* and Purcell's *Dido and Aeneas* under the direction of René Jacobs, also for Harmonia Mundi, and the *Fauré Requiem* with the London Festival Orchestra for BMG. Earlier this year he made his début with Sir John Eliot Gardiner as soloist in *Cantatas* of Bach and has since then become a regular soloist on the Bach pilgrimage.

Recent concert work has included the Bach *Magnificat* under Sir Roger Norrington, Bach *Cantatas* in St John Smith's Square London, Brahms' *Requiem*, Haydn's *Creation*, *St. Matthew Passion* in Cambridge, Cork and Dublin, Saul in King's College, Cambridge, Nelson Mass in Canterbury Cathedral and *Messiah* in Canada. Operatic roles have included Count Almaviva in *Figaro's Wedding* and Aeneas in *Dido and Aeneas*.

Jonathan Brown directs and sings in the all-male vocal ensemble Henry's Eight. Under his direction, Henry's Eight has recorded six CDs for Hyperion and Et'Cetera, the most recent of which has been nominated for a Gramophone award. The groups' current schedule has included concerts in Belgium, Holland, Israel, Moscow, Poland as well as venues across the UK. Future performances this year are scheduled for Cambridge, Barcelona, Hannover, Cardiff and London.

Peter G Dyson is an outstanding English Conductor, described by The Times as a "Baroque specialist" and by the London Evening Standard as "An Internationally respected conductor".

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 600 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

A graduate of the highly acclaimed Advanced Conducting Course at the Royal Academy of Music, Peter studied and has undertaken masterclasses with Colin Metters, Sir Colin Davis, Sir Simon Rattle, Leonard Slatkin, Sir Roger Norrington, Claus Peter Flor, George Hurst, and the pedagogue Ilya Musin from St Petersburg Conservatory.

Peter was elected as an Associate of the Royal Academy of Music in 2000, an honour reserved for the Conservatoires most eminent graduates.

He has conducted the New Queens Hall Orchestra in London, including a live broadcast on BBC Radio 3; He has appeared with the Latvian Philharmonic Orchestra in Riga, the Guatemala National Symphony Orchestra in Guatemala City, the Macedonian Philharmonic Orchestra in Skopje, the Filharmonie Ceske Budjedovice, Filharmonie Hradek Kralove, South Bohemian Chamber Orchestra (Czech Republic) and the Midlands Sinfonia. He has also conducted the Michigan University Symphony Orchestra at the Mozarteum in Salzburg. In 2013 he conducted The Chamber Orchestra at St. Paul's Cathedral, in Melbourne, Australia and has been invited to return to conduct in Melbourne in 2015.

A former choral scholar, has conducted the BBC Singers in concert in for BBC Radio 3, and has worked with the Philharmonia Chorus, the English Chamber Choir, the Tallis Chamber Choir, the Joyful Company of Singers, the New London Singers, St Martin-in-the-Fields Choir and Choral Scholars, St Martin's Voices, the Codina Singers, the Northampton Bach Choir, the Chameleon Arts Chorus, Sevenoaks Philharmonic Choir, Vox Cordis and Barts Chamber Choir. He has conducted at London's premier venues including St Martin-in-the-Fields, Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, St John's Smith Square, St James's Piccadilly, The Banqueting House, and has broadcast on BBC Radio and TV, ITV, Channel 4 TV, Channel Five TV and Classic FM.

The Belmont Ensemble of London was founded by its Musical Director, Peter Dyson in 1991, winning instant critical acclaim. It is now one of the busiest and finest chamber orchestras in the capital.

The Belmont Ensemble was the pioneering force in establishing the famous series of baroque concerts at St Martin-in-the-Fields in the early 1990s. They have now given over 600 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

The Orchestra was originally established to enable exceptional music graduates the opportunity to bridge the gap between leaving conservatoire and finding full-time employment, within a professional environment.

Now a seasoned fixture on the London musical scene, the orchestra receives no subsidies or sponsorship, relying purely on enterprising programming and box office receipts.

In 1996 the Ensemble made their acclaimed debut at the Purcell Room, and in 1998 made their sold-out debut at Queen Elizabeth Hall; until recently they were regular performers at London's Southbank Centre.

The Orchestra has appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly.

As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

Belmont has close links with Classic FM, which has included giving the stations first ever Christmas Day Concert, since then Classic FM has broadcast many Belmont Ensemble concerts live from St Martin-in-the-Fields.

In 1994 The Orchestra recorded Walton's Façade, and other works incorporating the poetry of John Betjeman and Roald Dahl, narrated by Benjamin Luxon CBE. This received critical acclaim in the USA "The orchestra's playing is light, playful and precise". Belmont Recordings was quickly established, releasing more CDs including Vivaldi's Four Seasons and Mozart's two Sinfonia Concertante. The Ensemble also appeared in a Channel 4 TV documentary, as well as the recent Channel Five TV series about St Martin-in-the-Fields.

The Belmont Ensemble is a highly flexible group with a dedicated core of string players for baroque music; it can adapt to encompass forces for large romantic concertos and choral works, to contemporary commissions.

Belmont Ensemble members, past and present, can be found playing in all of the leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, English Concert and OAE and well as The Royal Opera House and English National Opera Orchestras.

belmontensemble@gmail.com
www.belmontensemble.com

The English Chamber Choir (Musical Director – Guy Protheroe) is one of the best-known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet *Spem in Alium* at the Mansion House. It has sung in all the main halls in the South Bank Centre and the Barbican and at Cadogan Hall and St John's Smith Square.

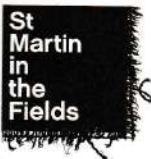
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HANDEL MESSIAH

BY CANDLELIGHT

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• **English Chamber Choir**

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Purcell - 'Fairy Queen' Suite, Chaconne, Mozart - Salzburg Symphony No 2

Easter Monday 6 April
Handel - Messiah : With The English Chamber Choir

Friday 17 April
Handel - Four Coronation Anthems : With The English Chamber Choir
Handel - Hallelujah Chorus, Worthy is The Lamb (Messiah), Organ Concerto in F

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Pew Sheet

**The Sunday next
before Advent**

23rd November 2014



St James
Garlickhythe



www.stjamesgarlickhythe.org

The Sunday next before Advent

COLLECT

Stir up, we beseech thee, O Lord, the wills of thy faithful people; that they, plenteously bringing forth the fruit of good works, may of thee be plenteously rewarded; through Jesus Christ our Lord. **Amen.**

MUSIC

Organist: Alderman & Sheriff Dr Andrew Parmley
Choir: English Chamber Choir
Responses: William Smith of Durham

HYMNS

At today's service we will sing hymn numbers:

267, 558 & separate sheet

ORGAN VOLUNTARY

"Heaven in Ordinaire" by Andrew Campling

INTROIT

(sung as the verger, wardens & clergy enter the knave)

Holy is the true light by Fucher.

Holy is the True Light, and passing wonderful, lending radiance to them that endured in the heat of the conflict. From Christ they inherit a home of unfading splendour, wherein they rejoice with gladness evermore. Alleluia!

VENITE (PSALM 95.1-7)

Page 5 in the blue Prayer Book.

PSALM SET FOR THE DAY

Stand to sing the Psalm 113, to a setting by F A G Ouseley.
See page 495 in the Prayer Book.

TE DEUM LAUDAMUS

See page 6. The choir sings the Te Deum to a setting by Ireland in F. The Te Deum is an ancient hymn of praise to God, composed in the Fourth century.

JUBILATE DEO (PSALM 100)

See page 11.

ANTHEM

(sung between the Collects and intercessions)

O clap you hands together all ye people by John Rutter.

See Psalm 47.1-7 for the lyrics (page 404-5).

ORGAN VOLUNTARY

Toccata by Théodore Dubois

SCRIPTURE READINGS

FIRST LESSON

Isaiah 4.2-5.7

In that day shall the branch of the Lord be beautiful and glorious, and the fruit of the earth shall be excellent and comely for them that are escaped of Israel. And it shall come to pass, that he that is left in Zion, and he that remaineth in Jerusalem, shall be called holy, even every one that is written among the living in Jerusalem: when the Lord shall have washed away the filth of the daughters of Zion, and shall have purged the blood of Jerusalem from the midst thereof by the spirit of judgment, and by the spirit of burning. And the

Lord will create upon every dwelling place of mount Zion, and upon her assemblies, a cloud and smoke by day, and the shining of a flaming fire by night: for upon all the glory shall be a defence. And there shall be a tabernacle for a shadow in the daytime from the heat, and for a place of refuge, and for a covert from storm and from rain.

Now will I sing to my wellbeloved a song of my beloved touching his vineyard. My wellbeloved hath a vineyard in a very fruitful hill: and he fenced it, and gathered out the stones thereof, and planted it with the choicest vine, and built a tower in the midst of it, and also made a winepress therein: and he looked that it should bring forth grapes, and it brought forth wild grapes. And now, O inhabitants of Jerusalem, and men of Judah, judge, I pray you, betwixt me and my vineyard. What could have been done more to my vineyard, that I have not done in it? wherefore, when I looked that it should bring forth grapes, brought it forth wild grapes? And now go to; I will tell you what I will do to my vineyard: I will take away the hedge thereof,

and it shall be eaten up; and break down the wall thereof, and it shall be trodden down: and I will lay it waste: it shall not be pruned, nor digged; but there shall come up briers and thorns: I will also command the clouds that they rain no rain upon it. For the vineyard of the Lord of hosts is the house of Israel, and the men of Judah his pleasant plant: and he looked for judgment, but behold oppression; for righteousness, but behold a cry.

SECOND LESSON

Luke 19.29-38

And it came to pass, when he was come nigh to Bethphage and Bethany, at the mount called the mount of Olives, he sent two of his disciples, saying, Go ye into the village over against you; in the which at your entering ye shall find a colt tied, whereon yet never man sat: loose him, and bring him hither. And if any man ask you, Why do ye loose him? thus shall ye say unto him, Because the Lord hath

need of him. And they that were sent went their way, and found even as he had said unto them. And as they were loosing the colt, the owners thereof said unto them, Why loose ye the colt? And they said, The Lord hath need of him. And they brought him to Jesus: and they cast their garments upon the colt, and they set Jesus thereon. And as he went, they spread their clothes in the way. And when he was come nigh, even now at the descent of the mount of Olives, the whole multitude of the disciples began to rejoice and praise God with a loud voice for all the mighty works that they



had seen; saying, Blessed be the King that cometh in the name of the Lord: peace in heaven, and glory in the highest.



This week

Officiant: The Priest-in-Charge
Preacher: Canon Philip Need

NEXT WEEK: Advent Sunday

Notices

Glass Sellers' Church Parade

The Glass Sellers' Company are attending St James Garlickhythe today. Please make them feel most welcome in the Company Church!

A special welcome to Canon Philip Need, the chaplain, who is our preacher today.

St Andrew's Day

St Andrew by the Wardrobe will be keeping its Patronal Festival on Monday 1st December at 1PM. The Gallus Consort will be singing. Do come along to St Andrew's and support our sister church.

Dragon's Den

In August, Miriam, the Missioner-Evangelist at St Andrew's won the Church Mission Society "Dragon's Den" for her social enterprise idea (a cleaning co-operative). This week she was in Devon on a residential course homing her idea. See <https://www.facebook.com/churchmissionsociety?ref=ts> to view her video diary. It's great stuff!

Priest-in-Charge:

Rev. Guy Treweek
020 7248 7546
guy.treweek@london.anglican.org

Parish Reader:

Robin Sherlock, rsherlock0@gmail.com

Starred Warden:

Prof Jonathan Rawlings, jcr@star.ucl.ac.uk

Organist:

Alderman Dr Andrew Parmley,
aparmley@btopenworld.com

Parish Office:

St Andrew-by-the-Wardrobe Church
St Andrew's Hill, EC4V 5DE.
Tel: 020 7329 3632
administrator@stjamesgarlickhythe.co.uk

Wardens:

Lyn Stone, Jonathan Rawlings, Bill Fraser,
Geoffrey Brown, Val Cross, Gordon Haines.

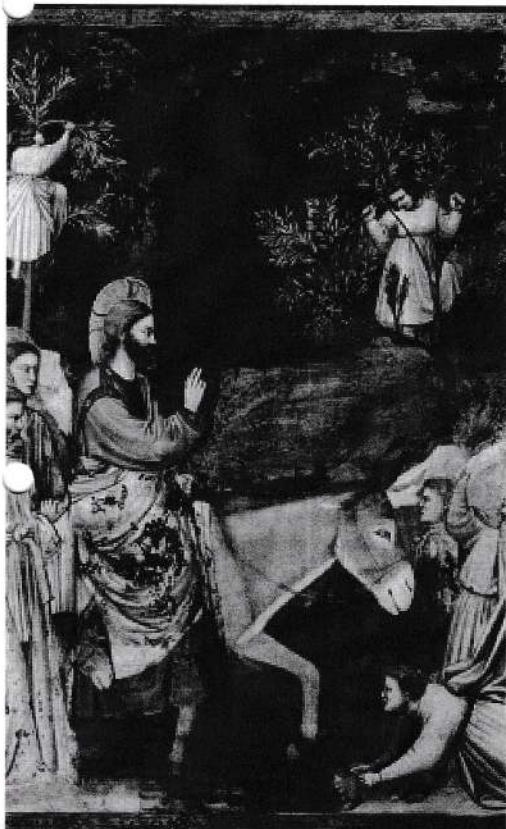
Pew Sheet

Advent Sunday

30th November 2014



St James
Garlickhythe



www.stjamesgarlickhythe.org

TODAY'S SERVICE

as for all services at St James', is according to the Book of Common Prayer (1662), with some minor variations in line with the revisions to the BCP proposed in 1928. The order of this 'customary practice' (together with explanatory notes) is set out in the white booklets available from the Welcomers' Table.

Should you prefer to use the blue Prayer Book itself, the Communion service starts on page 236.

The Collect of the Day, Epistle & Gospel readings are included in this Pew Sheet for convenience (see right).

MUSIC

Organist: Alderman Dr Andrew Parmley

Choir: English Chamber Choir

Setting: Darke in E

HYMNS

At today's service we will sing hymn numbers:

24, 31 & 27.

INTROIT

(sung as the verger, wardens & ministers enter)

Matin Responsory by Palestrina

*I look from afar: and lo, I see the power of God coming,
and a cloud covering the whole earth. Go ye out to meet
him and say: Tell us, art thou he that should come to re-
deem our people Israel? High and low, rich and poor, one with
another. Hear, O thou shepherd of Israel, thou that leadest
Joseph like a sheep. Stir up thy strength, O Lord, and come.*

GRADUAL

(sung between the Epistle and Gospel readings)

Rejoice in the Lord by Henry Purcell (from Phil 4.4-7)

MOTET

(sung during Communion)

Gaelic Blessing by John Rutter

*Deep peace of the running wave to you. Deep peace of the
flowing air to you. Deep peace of the quiet earth to you.*

Deep peace of the shining stars to you. Deep peace of the gentle night to you.
Moon and stars pour their healing light on you. Deep peace of Christ, of Christ the light of the world to you.
Deep peace of Christ to you.

ORGAN VOLUNTARY

Wachet auf, ruft uns die Stimme, BWV 645 by JS Bach

Advent Sunday

COLLECT

Almighty God, give us grace that we may cast away the works of darkness, and put upon us the armour of light, now in the time of this mortal life, in which thy Son Jesus Christ came to visit us in great humility; that in the last day, when he shall come again in his glorious Majesty, to judge both the quick and the dead, we may rise to the life immortal; through him who liveth and reigneth with thee and the Holy Ghost, now and ever. Amen.

EPISTLE

Romans 13.8-14

Owe no man any thing, but to love one another: for he that loveth another hath fulfilled the law. For this, Thou shalt not commit adultery, Thou shalt not kill, Thou shalt not steal, Thou shalt not bear false witness, Thou shalt not covet; and if there be any other commandment, it is briefly comprehended in this saying, namely, Thou shalt love thy neighbour as thyself. Love worketh no ill to his neighbour: therefore love is the fulfilling of the law. And that, knowing the time, that now it is high time to awake out of sleep: for now is our salvation nearer than when we believed. The night is far spent, the day is at hand: let us therefore cast off the works of darkness, and let us put on the armour of light. Let us walk honestly, as in the day; not in rioting

and drunkenness, not in chambering and wantonness, not in strife and envying. But put ye on the Lord Jesus Christ, and make not provision for the flesh, to fulfil the lusts thereof.

GOSPEL

St Matthew 21.1-13

When they drew nigh unto Jerusalem, and were come to Bethphage, unto the mount of Olives, then sent Jesus two disciples, saying unto them, Go into the village over against you, and straightway ye shall find an ass tied, and a colt with her: loose them, and bring them unto me. And if any man say ought unto you, ye shall say, The Lord hath need of them; and straightway he will send them. All this was done, that it might be fulfilled which was spoken by the Prophet, saying, Tell ye the daughter of Sion, Behold, thy King cometh unto thee, meek, and sitting upon an ass, and a colt the foal of an ass. And the

disciples went, and did as Jesus commanded them; and brought the ass, and the colt, and put on them their clothes, and they set him thereon. And a very great multitude spread their garments in the way; others cut down branches from the trees, and strawed them in the way. And the multitudes that went before, and that followed, cried, saying, Hosanna to the Son of David; Blessed is he that cometh in the Name of the Lord; Hosanna in the Highest. And when he was come into Jerusalem all the city was moved, saying, Who is this? And the multitude said, This is Jesus the Prophet of Nazareth of Galilee. And Jesus went into the temple of God, and cast out all them that sold and bought in the temple; and overthrew the tables of the money-changers, and the seats of them that sold doves; and said unto them, It is written, My house shall be called the house of prayer; but ye have made it a den of thieves.



Front image: Jesus enters Jerusalem by Giotto



This week

Officiant & Preacher: The Priest-in-Charge
Epistle: Mrs Claire Carlton

NEXT WEEK: The Second Sunday in Advent

Notices

St Andrew's Day

St Andrew by the Wardrobe will be keeping its Patronal Festival tomorrow (Monday 1st December) at 1PM. The Gallus Consort will be singing. Do come along to St Andrew's and support our sister church.

Toy collection for children living in poverty

As is the case each Advent for the last few years, we are collecting toys for distribution to children who otherwise may not get them. Please be generous. See Caroline or Gordon Haines for more details.

Women's charity

Tomorrow at Drapers' Hall between 11 a.m. ~ 8 p.m.
A **very** worthwhile cause. Do come and support!
More details from Wendy Parmley.

Parish Carol Service

Parish carols will be held on Sunday 14th December with both parish ward clubs in attendance
(Queenhithe and Vintry & Dowgate).

Priest-in-Charge:	Rev. Guy Treweek 020 7248 7546 guy.treweek@london.anglican.org
Parish Reader:	Robin Sherlock, rsherlock0@gmail.com
Starred Warden:	Prof Jonathan Rawlings, jcr@star.ucl.ac.uk
Organist:	Alderman Dr Andrew Parmley, aparmley@btopenworld.com
Parish Office:	St Andrew-by-the-Wardrobe Church St Andrew's Hill, EC4V 5DE. Tel: 020 7329 3632 administrator@stjamesgarlickhythe.co.uk
Wardens:	Lyn Stone, Jonathan Rawlings, Bill Fraser, Geoffrey Brown, Val Cross, Gordon Haines.

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English Chamber Choir

Guy Protheroe

conductor

*Sleighers
Wake*

music for Advent
and Christmas by
Bach, Britten,
Bruckner, Poulenc
and others --
by candlelight

Tickets: £15
(concessions £10)
on the door or from
www.englishchamberchoir.com

The Queen's Chapel
of the Savoy
Savoy Hill
London WC2R 0DA

Wednesday
3 December 2014
7.30pm



Programme

Bruckner Virga Jesse

Tallis O nata lux - **James MacMillan** O radiant dawn

Bach Cantata 140: Wachet auf, ruft uns die Stimme

Trad. Ave maris stella **Ivan Moody** Sub tuum praesidium

Britten A Ceremony of Carols

Bruckner Ave Maria **Lunghu** Pre tine te laudam

Rachmaninov Bogoroditse Dievo

Poulenc Quatre motets pour le temps de Noel

Freddie Brown organ **Ellen Smith harp**

Richard Hunt violin **Celia Bangham oboe**

Guy Protheroe conductor

Advent is essentially a time of preparation. For our medieval Christian ancestors this would have been essentially a spiritual progression from darkness into light. Today it is more likely to be marked by the rituals of Christmas shopping, cooking and pre-Christmas social gatherings. Interestingly, however, there has in recent years been a revival in Britain of the middle European tradition of lighting Advent candles, one for each of the four Sundays, and of course children increasingly enjoy the variety of Advent calendars with their daily windows to be discovered and opened.

This programme has its own progression, not only from darkness into light but from Old Testament prophecy to the birth of the infant Jesus. *Virga Jesse* is based on the words of the prophet Isaiah telling of the rod of Jesse bursting into flower. Tallis' short hymn *O nata lux* (*light born of light*) provided a direct inspiration for James MacMillan's more contemporary take on radiant light. With Bach's Cantata *Wachet auf* (*Sleepers wake*) the wise and foolish virgins await the arrival of their bridegroom, for whom they too will provide light. And, talking of virgins, one of the principal characters in the events leading up to the birth of Jesus, is of course the Virgin Mary who, heavily pregnant and preparing herself to deliver her first-born, is nevertheless taken off on a donkey to deliver a tax return! Together with the thread of 'darkness into light', our sequence also includes a selection of portraits of the Blessed Virgin from a number of different Christian traditions - Catholic, Orthodox, medieval and modern. The medieval/modern mix is also a key feature of Benjamin Britten's sequence for high voices and harp and our programme is completed by the four motets written by Francis Poulenc, the last of which is a rousing setting of *Hodie Christus natus est* (*Today Christ is born*). Such celebration could be deemed a little premature, but it forms a fitting conclusion to our own musical journey through this time of preparation and expectation.

Booking information

Tickets: £15 (concessions £10), available on the door or to book in advance

please visit <http://www.wegottickets.com/englishchamberchoir>

or <http://www.englishchamberchoir.com>

The programme will be performed without an interval but doors will be open
from 6.45pm for pre-concert drinks

The English Chamber Choir is a registered charity No: 1153396

www.englishchamberchoir.com

Music for 3 December

In performance order

Bruckner	Virga Jesse -	in Bruckner motets
Tallis	O nata lux -	
James MacMillan	O radiant dawn	
Bach	Cantata 140: Wachet auf, ruft uns die Stimme	
Trad.	Ave maris stella - available later	
Ivan Moody	Sub tuum praesidium - central section only	
Britten	A Ceremony of Carols – SA only	
Bruckner	Ave Maria	in Bruckner motets
Lunghu	Pre tine te laudam	
Rachmaninov	Bogoroditse Dievo	
Poulenc	Quatre motets pour le temps de Noel	



music for Advent
and Christmas
by candlelight

English
Chamber
Choir
Guy Protheroe
conductor



Sleepers Wake

The Queen's Chapel of the Savoy, Savoy Hill, London WC2R 0DA

Wednesday 3 December 2014 at 7.30pm

PROGRAMME

ANTON BRUCKNER (1824-1896)

Virga Jessec

THOMAS TALLIS (c.1505-1585)

O nata lux

JAMES MACMILLAN (b.1959)

O radiant dawn

JOHANN SEBASTIAN BACH (1685-1750)

Cantata 140: *Wachet auf, ruft uns die Stimme*

Chorus: *Wachet auf, ruft uns die Stimme*

Recitative: *Er kommt, der Bräutgum kommt*

 Stephen Pritchard *tenor*

Duet: *Wann kommst du, mein Heil*

 Nicky Archer *soprano*, Neil Thornton *baritone*

Chorale: *Zion hört die Wächter singen*

Recitative: *So geh herein zu mir Duet:* *Mein Freund ist mein!*

 Ann Manly *soprano*, Guy Protheroe *baritone*

Chorale: *Gloria sei dir gesungen*

Richard Hunt *violin*, Celia Bangham *oboe*

Simon Williamson *cello* Freddie Brown *organ*

TRADITIONAL

Ave maris stella – Ann Manly *soprano* Sarah Brear *alto*

IVAN MOODY (b.1964)

 Sub tuum praesidium

BENJAMIN BRITTEN (1913-1976)

A Ceremony of Carols, Op.28

1. Procession 2. Wolcum Yole! 3. There is no Rose

4a. That Yongë Child – Jay Venn *alto* 4b. Balulalow – Katie Thorpe *soprano*

5. As Dew in Aprille 6. This Little Babe 7. Interlude

8. In Freezing Winter Night – Katie Thorpe, Leonie Hamway-Bidgood *sopranos*

9. Spring Carol – Katie Thorpe *soprano* Sarah Brear *alto*

10. Deo Gracias 11. Recession

Ellen Smith *harp*

ANTON BRUCKNER

Ave Maria

NICOLAE LUNGHU (1900-1993)

Pre tine te laudam

SERGEI RACHMANINOV (1873-1943)

Bogoroditse Dievo

FRANCIS POULENC (1899-1963)

Quatre motets pour le temps de Noël

I O magnum mysterium II Quem vidistis pastores dicite

III Videntes stellam IV Hodie Christus natus est

ENGLISH CHAMBER CHOIR

 GUY PROTHEROE *conductor*

Advent is essentially a time of preparation. For our medieval Christian ancestors this would have been essentially a spiritual progression from darkness into light. Today it is more likely to be marked by the rituals of Christmas shopping, cooking and pre-Christmas social gatherings. Interestingly, however, there has in recent years been a revival in Britain of the middle European tradition of lighting Advent candles, one for each of the four Sundays, and of course children increasingly enjoy the variety of Advent calendars with their daily windows to be discovered and opened. Our original intention was to create a programme of music specifically linked to Advent, but there have been so many requests for some Christmas works which, consisting of several movements, don't fit easily into carol services (the Britten and Poulenc, for instance) that we decided to create our own progression from the prophecy of Isaiah to the birth of Jesus, and in doing so to focus also on the person for whom this time of waiting must have been increasingly uncomfortable – the Virgin Mary.

Before he became a master symphonist, Bruckner's major achievement was to have worked his way up from his lowly origins to become choirmaster of Linz Cathedral in 1856. There he came under the influence of the strong personality of Bishop Rudiger, who was to be such a potent force in his later development, and there too he was able to write liturgical music. *Virga Jesse* is a Gradual, used when feasts of the Blessed Virgin Mary fall during the Easter season; however, it is frequently performed as an Advent and/or Christmas motet. (The traditional Fourth Lesson of the Nine Lessons and Carols Service broadcast on Christmas Eve is taken from Isaiah Chapter XI: "And there shall come forth a rod out of the stem of Jesse...") You may also recognise passages which are musically reminiscent of the 'Dresden Amen' which was to feature so prominently in Wagner's *Parsifal*. "The rod of Jesse has burst into flower... a virgin hath brought forth God and man, God has restored peace, reconciling within himself the lowest and the highest." Bruckner made three settings of *Ave Maria*. The one being performed later in the programme, in seven parts, is nowadays the best known and was composed in 1861. Bruckner had recently been appointed conductor of the Linz choral society known as the *Liedertafel Frohsinn* and the first performance of this *Ave Maria* also marked his conducting debut with his new charges.

Thomas Tallis was one of a handful of English composers whose lives spanned the turbulent years of the reformation. His *O nata lux* set a couple of verses from a 10th-century anonymous Latin text. There is also a sequence of antiphons used during the last seven days of Advent, known as the 'O' antiphons, as all of their texts begin with the interjection 'O'. Curiously *O nata lux* isn't one of them, but *O Oriens* (which translates as *O radiant dawn*) is. James MacMillan was inspired by Tallis' hymn and quotes its opening phrase as the opening of *O radiant dawn*. Both pieces represent the coming of light which symbolises the forthcoming birth of the saviour Jesus Christ. Given the link between them, these two pieces will be performed this evening without a break.

Bach's church cantatas form a significant proportion of his total output, with 209 surviving examples. Although the earliest ones were written in Mühlhausen in 1707, most of them date from his years at the Thomaskirche in Leipzig, where he was required to provide a cantata for every Sunday and every feast-day. The subject matter would be dictated by the readings prescribed by the Lutheran liturgy for each day, with the addition of appropriate chorales, passages from the Bible (often from the Psalms) and contemporary sacred poetry. Bach had at his disposal a choir from which he could take soloists and an orchestra. There is no hard-and-fast format – some cantatas were written for a single solo voice – and in addition to those written for Sundays and Feast-Days he also provided similar works for civic and university functions and occasionally secular ones for the entertainment of the local nobility. Unfortunately the Churches of today seldom boast the kind of choral/orchestral forces available in 18th-century Leipzig and congregations expect their worship to be over and done with in considerably shorter time-scales than their forbears, so we are unaccustomed to such performances in a liturgical setting. Instead the cantatas have migrated to the concert hall and have also become the focus of large-scale recording projects.

A typical Bach cantata would open with a chorus (possibly based on a chorale melody), followed by a sequence of recitatives and arias, possibly interspersed with chorale verses and almost invariably ending with a final chorale. The arias would usually be of the 'da capo' variety, with the opening section repeated at the end, often with additional ornamentation, and would frequently include a solo instrumental line – an 'obbligato' – which would be quite florid and virtuosic, providing opportunities for members of the orchestra to have their spot in the limelight. Such arias could be for a single voice or for duets and trios of solo voices. Tonight's cantata *Wachet auf* conforms pretty much to this overall scheme. It was originally composed for the 27th Sunday after Trinity, which only occurs when Easter is very early and as such it would have been performed on the Sunday immediately before Advent. Its subject matter – a combination of Paul's First Epistle to the Thessalonians exhorting them to be prepared for the day of the Lord and the parable of the wise and foolish virgins bringing lamps to greet the bridegroom – reflects the Advent progress of darkness into light and so it is frequently performed during this season.

The chorale which is featured is *Wachet auf, ruft uns die Stimme*, which was composed by Philipp Nicolai in 1595 and has three verses. It is familiar to English church-goers as the hymn *Sleepers Wake!* The cantata begins with a chorus in which the chorale melody is heard in the sopranos, while the lower voices weave a musical embroidery beneath it. This is followed by a recitative for solo tenor and a duet for soprano and baritone with a violin obbligato. Then comes the second verse of the chorale, which is sung in unison by the men's voices accompanied by a counter-melody from the instruments. This movement will be immediately recognisable to many as Bach also arranged it as an organ chorale prelude and it has been subjected to many other instrumental arrangements over the years. Next comes a baritone recitative and another duet for soprano and baritone, this time with an oboe obbligato. The cantata concludes with the final verse of the chorale. In Bach's time this would have been sung by the congregation and you are invited to join in this evening if you wish.

Bach's original scoring was for a trio of two oboes and a cor anglais, and a string section of first and second violins, violas and cellos, and an organ continuo. However, it was common practice in the 18th century for composers to re-adjust their forces according to what was available (not only Bach, but also Handel and even Mozart were adept at such arrangements) and for tonight's performance we have a chamber group comprising oboe, violin, cello and organ, which preserves the original forces for the duets and the essential characteristics of the chorale movements, but enables us to present the whole cantata within the intimate setting of this beautiful chapel (and within our budget!).

1. Chorus

Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne;
Wach' auf du Stadt Jerusalem!
Mitternach heisst diese Stunde,
Sie rufen uns mit hellem Munde;
Wo seid ihr klugen Jungfrauen?
Wohl auf! der Bräutgum kommt,
Steht auf, die Lampen nehmt!
Alleluia!
Macht euch bereit,
Zu der Hochzeit,
Ihr müsset ihm entgegen gehn.

*Sleepers wake! Loud sounds the warning,
Of watching guard high on the ramparts;
Come forth, arise, Jerusalem!
Midnight's past, sound through the darkness,
Then clearly rings the startling summons;
Why are ye waiting, virgins wise?
Behlod, the bridegroom comes,
Stand forth, your lamps alight.
Alleluia!
Prepare, prepare
For the marriage;
Go forth to meet your King!*

2. Recitative

Er kommt, der Bräutgum kommt!
Ihr Töchter Zions kommt heraus,
sein Ausgang eilet aus der Höhe in euer Mutterhaus.
Der Bräutgum kommt, der einem Rehe
und jungen Hirsche gleich auf denen Hügeln springt,
und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch! den Bräutgum zu empfangen;
dort! sehet! kommt er hergegangen.

*He comes, the bridegroom comes!
Let Zion's daughter gaze with joy, with gladness
comes he from the mountains in goodly fellowship.
The bridegroom comes as comes the roe,
and as the lordly hart leaping down the mountain side;
for Him awaits the bridalfeat!
Awake and trim your lamps, the Bridegroom is at hand;
Rise, rise, go ye forth to meet him.*

3. Duet

Wenn kommst du, mein Heil?
Ich komme, dein Teil.
Ich warte mit brennendem Öle;
Ich öffne den Saal,
Eröffne den Saal!
Zum himmlischen Mahl, komm, Jesu!
Ich komme, komm, liebliche Seele!

*When comest Thou, my Lord?
Beloved, I come,
I await thee with lamp brightly shining;
I open the door,
Open the door,
The banquet is spread, come, Jesu!
I enter, beloved.*

4. Chorale

Zion hört die Wächter singen,
Das Herz tut ihr vor Freuden springen,
Sie wachet, und steht eilend auf.
Ihr Freund kommt von Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werte Kron',
Herr Jesu, Gottes Sohn.
Hosianna!
Wir folge All'
Zum Freudensaal
Und halten mit das Abendmahl.

*Zion hears her watchmen singing,
Her heart goes forth in love springing,
The virgins rise their lamps to trim.
See her King in heavenly splendour
With justice girt in mercy vested!
He shines as shines the sun in Heaven.
Now come, Thou King of Kings,
Lord Jesu, God's own son!
Hosanna!
We enter all
The bridal hall
And share with Thee the wedding feast.*

5. Recitative

So geh herein zu mir,
du mir erwählte Braut!
Ich habe mich mit dir in Ewigkeit vertraut.
Dich will ich auf mein Herz,
auf meinen Arm gleich wie ein Siegel setzen,
und dein betrübten Aug' ergötzen.
Vergiss, o Seele, nun die Angst,
den Schmerz, den du erdulden müssen,
auf meiner Linken sollst du ruh'n
und meine Rechte soll dich küssen.

Enter these courts with me,
my chosen bride.
I am betrothed to thee in everlasting love.
So thou art fair, my love,
and I will wipe all tears from thine eyes.
and I will wear thee as a signet of gold.
Forget, beloved, all thy grief and pain
for thy salvation's come
will I not guard thee from all ill?
You, with my right hand will I shield thee.

6. Duet

Mein Freund ist mein!
Und ich bin dein;
Die Liebe soll nichts scheiden.
Ich will mit dir,
Du sollst mit mir,
In Himmels Rosen weiden
Da Freude die Fülle da Wonne wird sein.

My love is mine,
Yea, I am thine,
Our love shall stand for ever.
I follow thee,
You follow me,
To feed among the lilies
Where fullness of joy is, and rest evermore.

7. Chorale

Gloria sei dir gesungen,
Mit Menschen und englischen Zungen,
Mit Harfen und mit Zymboln schon.
Von zwölf Perlen sind die Pforten,
An deiner Stadt sind wir Konsorten
Der Engel hoch um deinen Thron.
Kein Aug' hat je gespürt,
Kein Ohr hat je gehört,
Solche Freude.
Des sind wir froh, I-o, I-o,
Ewig in dulci jubilo.

Gloria, hark Heaven is ringing
From angels and archangels singing,
whilst harp and trumpets sound.
Gates of pearl and streets all golden
In Zion's city are beholden
By happy saints who enter in.
No eye hath ever seen,
No ear hath ever heard,
Nor doth man know
Such endless bliss, our song be this,
Forever in dulci jubilo.

We now turn towards the various portrayals in different Christian traditions of the Virgin Mary. The association of the Virgin with the sea is still common in parts of the Mediterranean where statues of the virgin are taken out on the sea amidst considerable pageantry, often surrounded by really tacky fairylights! *Ave maris stella* was originally written as a Latin plainsong hymn, although this version uses a 'macaronic' text – i.e. one that alternates between Latin and English – which is found in British Museum manuscript from the 15th century. The tune is a well-known Provençal melody. The poem tells the story of the annunciation.

Ivan Moody composed *Sub tuum praesidium* for the English Chamber Choir in 2012, and it was first performed at the Brighton Festival in that year. The terms of the commission requested a work which, while being polychoral in style and therefore requiring a number of multiple voice-parts, would also contain a section for smaller forces which could be performed separately, maybe in services where the complete piece would be too long and require too many voices. The chosen text is a brief prayer asking for the protection of the Mother of God which dates from the 3rd Century but is still in use in both the Eastern and the Western Churches. The complete piece sets the Latin, Church Slavonic and Greeks texts in three sections. Tonight we are performing the section designed to be sung separately, which is in Slavonic. "Beneath thy compassion we take refuge, O Theotokos, disdain not our supplications in our necessity, but deliver us from perils, O only pure and blessed one." (The word 'Theotokos' literally means 'The one who gave birth to God'.)

Britten composed *A Ceremony of Carols* in 1942, while crossing the Atlantic by sea to spend some time in the USA. He began by setting nine poems in Middle English, taken from *The English Galaxy of Shorter Poems* edited by Gerald Bullett. He later added the *Procession* and *Recession* movements which are based on the Gregorian chant for *Hodie Christus natus est* and also the harp Interlude, which elaborates the chant. The original version, as performed tonight, is for upper voices and harp. There is an arrangement for SATB choir, and Britten also provided some alternative passages in the accompaniment to enable it to be performed with piano instead of harp. While in the best traditions of catering for different circumstances (as discussed in relation to Bach earlier) there is little doubt that the original three-part writing of the original, with its strongly imitative lines and canons (especially in *This little babe* and *Deo Gracias*) is one of the most impressive features of this now well-loved seasonal sequence.

Our second set of pieces dedicated to the Virgin Mary begins with Bruckner's *Ave Maria* (see above), firmly rooted in the Roman Catholic tradition. "Hail Mary, full of grace, blessed art thou among women..." It is followed by a Hymn to the Mother of God by the Romanian composer Nicolai Lunghu. The Romanians have both Orthodox and Catholic traditions, and this exquisite little gem of a piece sets a Romanian text. Then we turn to one of the cornerstones of music for the Russian Orthodox Church – Rachmaninov's *Vespers* from which comes *Bogoroditse Dievo*, which is essentially a Church Slavonic version of "Hail Mary".

We end tonight's programme with, by popular request, the four Christmas motets by Francis Poulenc, written in 1952. In doing so we are leaving Advent behind. This is Christmas music of a wonderfully magical and joyous kind. *O magnum mysterium* is a responsory for Mattins on Christmas Day and sets the scene with the newborn baby lying with the animals in the stable. Then we have the shepherds, followed by the Kings, and finally the angels and archangels in Heaven singing "Alleluia".

I

O magnum mysterium, et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio.
Beata Virgo cuius viscera meruerunt
portare Dominum Christum.

*How great a mystery, and how wonderful the sacrament,
that the animals should behold the Lord
newly born and lying in a stable.
Blessed by the virgin whose womb was worthy
to bear our Lord Christ.*

II

Quem vidistis pastores? dicite, annuntiate nobis,
in terris quis apparuit?
Natum vidimus, et chorus Angelorum
collaudantes Dominum.
Dicite quidnam vidistis? et annuntiate Christi Nativitaem.

*Who did you see, shepherds? Speak, and tell us
who has appeared on earth.
"We saw a new-born child and a choir of Angels,
praising the Lord". Speak of what you have seen,
and proclaim the birth of Christ.*

III

Videntes stellam Magi, gavisi sunt gaudio magno:
et intrantes domum,
obtulerunt Domino aurum, thus et myrrham.

*When they saw the star, the Magi rejoiced
with great gladness: and they entered the house
and offered the Lord gold, incense and myrrh.*

IV

Hodie Christus natus est: hodie Salvator apparuit:
hodie in terra canunt Angeli, laetantur Archangeli:
hodie exsultant justi, dicentes:
Gloria in excelsis Deo, alleluia.

*Christ is born today: today our Saviour has appeared:
on earth this day the Angels sing, Archangels sing praises:
today righteous men shout exulting:
"Glory to God in the highest" Alleluia.*

ENGLISH CHAMBER CHOIR

The English Chamber Choir is based in the City of London, where it rehearses regularly at the Church of St Andrew-by-the-Wardrobe, near Blackfriars. Locally it has performed Tallis' 40-part motet *Spem in alium* at the personal invitation of the Lord Mayor at the Mansion House, sung in the premiere of a work by John Tavener in St Paul's Cathedral, and given concerts in the Barbican. Elsewhere in London it appears regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the South Bank, St John's Smith Square and several other churches and prominent music venues. It has also sung for HM The Queen at Buckingham Palace and Windsor Castle. The Choir celebrated its 40th anniversary in 2012 and also has a long history of involvement with commercial music; it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974, and in May completed the 40th anniversary UK tour including two appearances at the Royal Albert Hall. It has also worked with Vangelis, Eric Levi (the *Era* project) and many other international artists. It has numerous radio and TV credits, which include a regular spot on BBC Radio 4's *Broadcasting House* programme the Sunday before Christmas. Further afield the Choir has toured in Belgium and Switzerland, and appeared in Plovdiv (Bulgaria) and the Megaron, Athens Concert Hall. Future plans include visits to Greece and the South of France, a return to JW3 (the Jewish cultural centre in Hampstead where we performed Handel's *Israel in Egypt* last year) with a Jewish-American Songbook programme, and a new sequence of music on the theme of the *Miserere* to be performed in the spring of 2015 and later in the year at St Martin-in-the-Fields.



GUY PROTHEROE

Guy Protheroe was born in Worcester where (before he arrived) his parents were briefly next-door neighbours of Elgar! He began his musical education as a chorister at Caterbury Cathedral and was a music scholar at Magdalen College, Oxford. After post-graduate studies at the Guildhall School of Music, he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings, became chorus-master and shortly afterwards conductor of the English Chamber Choir, and worked extensively in the commercial music business as musical director to a whole host of artists including The Who, Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman. He was chorus-master for the first performance of Journey to the Centre of the Earth in 1974, recently conducted the 40th anniversary UK tour of the same album, and has recently returned from directing more performances in Argentina and Brazil. When not conducting he also sings baritone, regularly as a member of the Chapel Choir of the Royal Hospital Chelsea, but he has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He was seen extensively on TV earlier this year directing the 'Singing Dictionary' series of commercials for 'Three' Telecom. He has appeared as guest conductor with many ensembles, orchestras and choirs including, most recently, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the west coast of the US in Portland. He has also conducted in Argentina, Belgium, Bulgaria, Chile, Czech Republic, France, Germany, Greece, Malta, the Netherlands, Poland, Russia, Tunisia and Switzerland. He is also one of the UK's leading forensic experts on issues relating to music copyright.



ENGLISH CHAMBER CHOIR

Sopranos:

Nicky Archer
Deborah Bowen
Beth Evans
Jocey Hurn dall
Ann Manly
Stella Redburn
Kate Ross
Katie Thorpe
Zoe Triggs

Altos:

Sarah Brear
Margaret Driver
Carina Einarson
Leonie Hamway-Bidgood
Peggy Hannington
Caroline Henne
Jay Venn
David Wheeler

Tenors:

François Boucard
Roger Carpenter
Martin Douglas
Margaret Jackson-Roberts
Robert Moffat
Stephen Pritchard
Michael Roskell
Rob Scales

Basses:

David Elliott
Tim Johns
David Jordan
Nick Landauer
David Lowe
David Shield
Neil Thornton
Chris Turner

TONIGHT'S INSTRUMENTALISTS

The English Chamber Choir has a long tradition of informal instrumental music-making which has co-existed alongside its singing activities. For many years David Lowe, in addition to singing bass, has gathered together a number of choir members and friends under the title of the Alma Wind Ensemble, and they have accompanied the Choir in works ranging from Bruckner to Milhaud, as well as providing music for various summer social functions. The players performing the Bach cantata this evening all have links to the Choir. **Celia Bangham** is married to David Lowe, sings with the ECC as an 'extra; from time to time and is a regular member of the Finchley Chamber Choir. **Simon Williamson** also hails from Finchley, where he leads the cello section of the Finchley Chamber Orchestra. **Richard Hunt** is Guy Protheroe's nephew and has played with us on several occasions, both in concerts in London and also on various 'away weekends' hosted by his parents in Somerset.

Freddie Brown is our regular rehearsal accompanist and assistant conductor. A former organ scholar at St Catherine's College, Cambridge, he undertook postgraduate studies at the Royal Academy of Music where is is now a Junior Fellow working in the Opera Department.

Ellen Smith read classics at University College London before studying the harp at the Guildhall School of Music and Drama where she specialised in early music. She has a very varied career ranging from playing orchestral and chamber concerts to being resident solo harpist on a world cruise aboard Cunard's Queen Mary 2. She is also a singer, and has worked with actors from RADA to produce a unique performance of Shakespeare's sonnets to harp accompaniment. She has previously performed Britten's *Ceremony of Carols* with the ECC at St James' Piccadilly.

Programme notes by Ann Manly

FORTHCOMING CONCERTS

Friday 19 and Saturday 20 December at 7.30pm
St Martin-in-the-Fields, London WC2N 4JJ
Handel Messiah
Belmont Ensemble of London Peter G Dyson *conductor*

Saturday 20 December at 4pm
St Martin-in-the-Fields, London WC2N 4JJ
Christmas with the English Chamber Choir
Guy Protheroe *conductor*

Saturday 17 January at 7.30pm
St Martin-in-the-Fields, London WC2N 4JJ
Mozart Requiem; Ave verum
Handel Zadok the Priest, Choruses from Messiah
Belmont Ensemble of London Peter G Dyson *conductor*

Friday 13 March at 7.30pm
St Martin-in-the-Fields, London WC2N 4JJ
Fauré Requiem; Cantique de Jean Racine
Bach Lobet den Herrn
Handel Gloria from Dixit Dominus
Mozart Ave verum

Monday 6 April at 7.30pm
St Martin-in-the-Fields, London WC2N 4JJ
Handel Messiah
Belmont Ensemble of London Peter G Dyson *conductor*

For more details of all performances, including where
to book tickets, visit
www.englishchamberchoir.com

LISTEN TO THE ECC AT HOME...

Why not purchase one or more
of our CDs this evening?
Normally £12 each,
you can buy two for £20
and get the single of *Sub tuum praesidium*
absolutely free

The English Chamber Choir would like to thank Sqdn Ldr Thomas Leyland and all at The Queen's Chapel of the Savoy for making us welcome this evening. The ECC is a Company Limited by Guarantee registered in England No.8198937 Charity number 1153396.

Parish & Ward Carol Service

Advent 2014

St Andrew-by-the-Wardrobe, Queen Victoria Street EC4



Animals All, by Eric Gill, 1929

So they went with haste and found Mary and Joseph, and
the child lying in the manger.

Luke 2.16

Please stand as the English Chamber Choir begin to sing

loc 260

Processional Carol: Once in Royal David's City

Solo 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 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.

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.

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.

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.

Welcome & Prayer at the Advent Candles

The Priest-in-Charge, The Reverend Guy Treweek



Sit

Choir

'O nata lux' by Thomas Tallis followed immediately with
'O radiant dawn' by James MacMillan.

3 MS

The Bidding Prayer

Sit or kneel. Led by the Priest-in-Charge and concluding with

Our Father, who art in heaven,
hallowed be thy name;
thy kingdom come;
thy will be done;
on earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
as we forgive those who trespass against us.
And lead us not into temptation;
but deliver us from evil.
For thine is the kingdom,
the power and the glory,
for ever and ever.
Amen.

Stand

100c 236

Carol: Of the Father's love begotten

All
Of the Father's love begotten,
Ere the worlds began to be,
He is Alpha and Omega,
He the source, the ending He,
Of the things that are, that have been,
And that future years shall see,
Evermore and evermore!

(Words A)

O that birth forever blessed,
When the virgin, full of grace,
By the Holy Ghost conceiving,

3.

Bare the Saviour of our race;
And the Babe, the world's Redeemer,
First revealed His sacred face,
evermore and evermore!

O ye heights of heaven adore Him;
Angel hosts, His praises sing;
Powers, dominions, bow before Him,
and extol our God and King!
Let no tongue on earth be silent,
Every voice in concert sing,
Evermore and evermore!

Sit

First Lesson

Genesis 3.8-15

'The estrangement of God and humanity' read by Alderman Ian Luder

Choir

'Sans Day Carol' arr. John Rutter (a Cornish Christmas carol) *boc 219*

Second Lesson

Isaiah 9.2-7

'The people that walked in darkness have seen a great light' read by Mr Maurice De Silva, Churchwarden.

Stand *150C 234*

Carol: O Little Town of Bethlehem

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 thy dark streets shineth the everlasting Light;
 The hopes and fears of all the years are met in thee tonight.

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
wondering love.**

**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.**

**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!**

Sit

Third Lesson

Luke 1.26-38

'The Annunciation to Mary' read by Mr John Latham, Ward Club Chairman

Choir

'Ave maris stella', a hymn of the Annunciation

MS

Fourth Lesson

Matthew 1.18-23

'The birth of Emmanuel' read by Mr Derek Thornton, Master Upholder

Stand

100C 61

Carol: Away in a manger

All **Away in a manger, no crib for a bed,
The little Lord Jesus laid down His sweet head;
The stars in the bright sky looked down where He lay,
The little Lord Jesus, asleep on the hay.**

**The cattle are lowing, the Baby awakes.
But little Lord Jesus, no crying He makes.**

5.
X

I love thee, Lord Jesus, look down from the sky.
And stay by my side until morning is nigh.

Be near me, Lord Jesus, I ask Thee to stay,
Close by me for ever, and love me, I pray!
Bless all the dear children in Thy tender care
And fit us for heaven, to Live with Thee there.

Sit

Fifth Lesson

Luke 2.8-12

'The adoration of the Shepherds' read by Mrs Miriam Goodacre, St Andrew's Social Responsibility Liaison

Choir

'Quem vidistis pastores dicite' and 'Videntes stellam' from the Christmas Motets by Poulenç

(Poulenç)

Sixth Lesson

Matthew 2.1-11

'The magi are led by the star to Jesus' read by Deputy Catherine McGuinness

Stand

Offertory Carol: God rest you merry, gentlemen

During the hymn a collection will be taken. If you are a UK taxpayer, please use a Gift Aid envelope, completing the information on the front. 100c 83

All

God rest you merry, gentlemen, let nothing you dismay,
For Jesus Christ our Saviour was born upon this day,
To save us all from Satan's power when we were gone astray:

O tidings of comfort and joy. Comfort and joy,
O tidings of comfort and joy.

**From God our heav'ly Father a blessed angel came,
And unto certain shepherds brought tidings of the same,
How that in Bethlehem was born the Son of God by name:**

O tidings of comfort and joy...

**The shepherds at those tidings rejoiced much in mind,
And left their flocks a-feeding in tempest, storm and wind,
And went to Bethlehem straightway, this blessed Babe to find:**

O tidings of comfort and joy...

**But when to Bethlehem they came, whereat this infant lay,
They found him in a manger, where oxen feed on hay;
His mother Mary kneeling, unto the Lord did pray:**

O tidings of comfort and joy...

**Now to the Lord sing praises, all you within this place,
And with true love and brotherhood each other now embrace;
This holy tide of Christmas all others doth deface:**

O tidings of comfort and joy...

Sit

Seventh Lesson

John 1.1-14

'The Eternal Word' read by the Priest-in-Charge, The Reverend Guy Treweek

Stand

Carol: O Come All Ye Faithful

All

**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:**

100c 226

**O come let us adore him, O come let us adore him,
O come let us adore him, Christ the Lord!**

**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...

**See how the shepherds,
Summoned to his cradle
Leaving their flocks, draw nigh with lowly fear;
We too will thither
Bend our joyful footsteps.**

O come let us adore him...

**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!*

The Prayers

Kneel or sit

Carol: Hark the Herald Angels Sing

Stand

All **Hark! The herald angels sing,
"Glory to the newborn King;
Peace on earth, and mercy mild,
God and sinners reconciled!"
Joyful, all ye nations rise,
Join the triumph of the skies;
With th'angelic host proclaim,
"Christ is born in Bethlehem!"**

100C 107

*Hark! the herald angels sing,
"Glory to the newborn King!"*

**Christ, by highest Heav'n adored;
Christ the everlasting Lord;
Late in time, behold Him come,
Offspring of a virgin's womb.
Veiled in flesh the Godhead see;
Hail th'incarnate Deity,
Pleased as man with man to dwell,
Jesus our Emmanuel.**

Hark! the herald...

**Hail the heav'n born Prince of Peace!
Hail the Son 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...

Kneel or sit.

Blessing

May the eagerness of the shepherds,
The joy of the angels,
The perseverance of the wise men,
The obedience of Joseph and Mary,
and the peace of the Christ-child
be yours this Christmas.
And the blessing of God Almighty;
the Father, the Son and the Holy Spirit,
be with you now and always.

Amen.

Sit

Postlude Organ Music

'Placare Christe servulis' by Marcel Dupré



(Page Turning
duty)



Cantet Nunc Io, by Eric Gill, 1916.

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Hymns are taken from *The English Hymnal*, copies of which are available in church.

The Tyndale Society at St Mary Abchurch 17 December, 2014

Hymn 30 Once in Royal David's City *100C 260*
(first verse solo, second verse choir)

Bidding Prayer

1st. Lesson Gen. 3. 1 - 7 Revd Craig

Hymn 29 It Came Upon the Midnight Clear *100C 194*

2nd. Lesson Isaiah 9s Ray Rolinson

Choir O nata Lux Thomas Tallis *(MS)*
O radiant dawn James MacMillan *(MS)*

3rd. Lesson Luke 1, 26-33 Jen Sheldon

Choir Ave maris stella Trad arr. Ann *(MS)*
Manly

4th. Lesson Matthew 1, 18-21 John Fairbank

Choir The Holly and the Ivy Arr. June Dixon

5th. Lesson Luke 2, 8-20 Andrew Hope

Choir Sans Day Carol John Rutter *100C 219*

6th. Lesson Matthew 2 8-12 Revd Werrell

Choir While Shepherds Watched their Flocks by Night (trad.) *(MS)*

7th. Lesson John 1, 1-14 Revd David Ireson

Offertory Hymn Oh Come All Ye Faithful *100C 226*

Blessing

Hymn 26 Hark the Herald Angels Sing *100C 107*



Saturday 20 December
at
4pm

CHRISTMAS

With The

ENGLISH CHAMBER CHOIR

By Candlelight

Conductor - Guy Protheroe



Smoking and the consumption of food and drink are not allowed in the Church. Kindly switch off mobile phones and alarms on digital watches. Flash photography and audio or video recording are not permitted.

Once the concert starts admittance will only be between pieces.

The Cafe-in-the-Crypt is open after the concert

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1165

The Neville Marriner Rehearsal Room is available for rehearsals and workshops. Tel: 020 7766 1136

For more information about St Martin's please visit our website: www.smif.org

Solo:
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:
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.

All : (Please stand)
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.

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

Choir : **O nata lux (Thomas Tallis)**
 O radiant dawn (James MacMillan)

All : O come, all ye faithful (Please stand)
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..

God of God,
Light of Light,
Lo! he abhors not the Virgin's womb:
Very God,
Begotten not created: O come...

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God
In the highest: O come...

Reading : From 'A Christmas Carol' (Charles Dickens)
Read by Samuel Joslin

Choir : Tomorrow shall be my dancing day (John Gardner)

All : The first Noel the angel did say (Please stand)
Was to certain poor shepherds in fields as they lay:
In fields where they lay a keeping their sheep
On a cold winter's night that was so deep.
Noel Noel Noel, Born is the King of Israel.

They looked up and saw a star
Shining in the east beyond them far:
And to the earth it gave great light
And so it continued both day and night.
Noel Noel Noel, Born is the King of Israel.

Then let us all with one accord
Sing praises to our heavenly Lord,
That hath made heaven and earth of nought,
And with his blood mankind has bought.
Noel, Noel, Noel, Born is the King of Israel.

Choir : Ave Maris Stella (Trad. Provençal arr. Ann Manly)

Choir : Quem vidistis pastores (Francis Poulenc)

All : O little town of Bethlehem (Please Stand)

How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting Light;
The hopes and fears of all the years
Are met in thee to-night.

Choir : How silently, how silently,
The wondrous gift is given;
So God imparts to human hearts
The blessings of His Heaven.
No ear may hear His coming,
But in this world of sin,
Where meek souls will receive Him, still
The dear Christ enters in.

All : O holy Child of Bethlehem,
Descend to us, we pray!
Cast out our sin and enter in,
Be born in us to-day.
We hear the Christmas angels,
The great glad tidings tell;
O come to us, abide with us,
Our Lord Emmanuel!

Choir : *The Holly and the Ivy* (June Nixon)

Reading : *Paddington Bear and the Christmas Surprise* (Michael Bond)
Read by Deborah Bowen and Ken Wharfe

Choir : *The Twelve Days of Christmas* (arr. Andrew Carter)

All : *God rest ye merry, gentlemen (Please stand)*
Let nothing you dismay
Remember, Christ, our Saviour
Was born on Christmas day
To save us all from Satan's power
When we were gone astray
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

From God our Heavenly Father
A blessed Angel came;
And unto certain Shepherds
Brought tidings of the same:
How that in Bethlehem was born
The Son of God by Name.
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All other doth deface.
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

Choir : **Have yourself a merry little Christmas (Hugh Martin and Ralph Blane)**
(arranged by Peter Gritton)

Choir first, then All : I'm dreaming of a white Christmas (Irving Berlin)
I'm dreaming of a white Christmas
Just like the ones I used to know
When the treetops glisten and children listen
To hear sleighbells in the snow.
I'm dreaming of a white Christmas,
With every Christmas card I write
May your days be merry and bright
And may all your Christmases be white.

Choir : **Jingle Bells (James Pierpoint - arranged by Ralph Allwood)**

All: Hark the herald angels sing (Please stand)

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 th'angelic host proclaim,
Christ is born in Bethlehem.

Hark the herald angels sing, Glory to the new-born King.

Christ, by highest heav'n adored,
Christ, the everlasting Lord,
Late in time behold him come
Offspring of a virgin's womb:
Veiled in flesh the Godhead see,
Hail th'incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.

Hark the herald angels sing, Glory to the new-born King.

Hail the heav'n-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.

Choir : Santa Claus is coming to town

(Fred Coot and Haven Gillespie – arr. Peter Gritton)

Organ : Chorale Prelude 'In Dulci Jubilo' (J S Bach)



Friday 26 December

at

7pm

BOXING DAY BAROQUE

By Candlelight

VIVALDI

Autumn & Winter from *Four Seasons*

CORELLI - Christmas Concerto

MOZART - Eine Kleine Nachtmusik

HANDEL - Arrival of the Queen of Sheba

BACH - Air on the G String

PACHELBEL - Canon

TORELLI - Christmas Concerto

VIVALDI - Christmas Violin Concerto

HANDEL - 'Messiah' Overture and Christmas Sinfonia

Belmont Ensemble of London

'One of the UK's most exciting orchestras' Classic FM

www.belmontensemble.com

Conductor - Peter G Dyson Violins - Helen Davies and Pippa Harris

Tickets: £9, £16, £22, £25, £29

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: www.smif.org

Guy Protheroe - Conductor of The English Chamber Choir, was born in Worcester where (before he arrived) his parents were briefly next-door neighbours of Elgar! He began his musical education as a chorister at Caterbury Cathedral and was a music scholar at Magdalen College, Oxford.

After post-graduate studies at the Guildhall School of Music, he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings, became chorus-master and shortly afterwards conductor of the English Chamber Choir, and worked extensively in the commercial music business as musical director to a whole host of artists including The Who, Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman. He was chorus-master for the first performance of Journey to the Centre of the Earth in 1974, recently conducted the 40th anniversary UK tour of the same album, and has recently returned from directing more performances in Argentina and Brazil.

When not conducting he also sings baritone, regularly as a member of the Chapel Choir of the Royal Hospital Chelsea, but he has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He was seen extensively on TV earlier this year directing the 'Singing Dictionary' series of commercials for 'Three' Telecom. He has appeared as guest conductor with many ensembles, orchestras and choirs including, most recently, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the west coast of the US in Portland. He has also conducted in Argentina, Belgium, Bulgaria, Chile, Czech Republic, France, Germany, Greece, Malta, the Netherlands, Poland, Russia, Tunisia and Switzerland. He is also one of the UK's leading forensic experts on issues relating to music copyright.

Freddie Brown – Organ, recently graduated with distinction from the Royal Academy of Music in London. Previously, he read music at St Catharine's College, Cambridge, where he was also organ scholar, and graduated in July 2011 with a first-class degree and the Peter le Huray prize for academic achievement.

He performs widely as a chamber musician and accompanist. Over the past year he has appeared in venues including St John's Smith Square, St Martin-in-the-Fields, the Wigmore Hall, The Fondazione Cini in Venice and Cornwall's St Endellion Summer Festival. An experienced partner of singers, he has won prizes for song accompaniment in the Joan Chissell Lieder competition, the Thelma King award and the RAM Club Prize as well as holding the Henry Dixon and Pitt-Rivers awards at the Academy. He has appeared as an accompanist in masterclasses with Olaf Bar (at the Wigmore Hall), Helmut Deutsch, Dennis O'Neill, Simon Keenlyside and the late Sir John Shirley-Quirk. Also an active continuo player, he regularly performs in the Academy's Kohn Foundation Bach Cantata Series. Whilst a student at the academy he recorded with the Royal Academy Soloists Ensemble in a disc of chamber arrangements of works by Mahler, Zemlinsky, Busoni and Wagner, under the direction of Trevor Pinnock, due to be released in 2015.

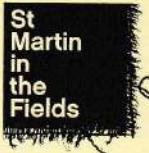
He recently appeared partnering violinist Mark Seow in a concert of works by F.S Kelly for the City of London Festival, which was broadcast on BBC Radio 3. As well as working with the English Chamber Choir, he holds the position of assistant conductor with Twickenham Choral Society. He returned to the Royal Academy of Music last month to take up a junior fellowship with the opera department.

The English Chamber Choir is based in the City of London, where it rehearses regularly at the Church of St Andrew-by-the-Wardrobe, near Blackfriars. Locally it has performed Tallis' 40-part motet *Spem in alium* at the personal invitation of the Lord Mayor at the Mansion House, sung in the premiere of a work by John Tavener in St Paul's Cathedral, and given concerts in the Barbican. Elsewhere in London it appears regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the South Bank, St John's Smith Square and several other churches and prominent music venues.

It has also sung for HM The Queen at Buckingham Palace and Windsor Castle. The Choir celebrated its 40th anniversary in 2012 and also has a long history of involvement with commercial music; it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974, and in May completed the 40th anniversary UK tour including two appearances at the Royal Albert Hall. It has also worked with Vangelis, Eric Levi (the *Era* project) and many other international artists. It has numerous radio and TV credits, which include a regular spot on BBC Radio 4's *Broadcasting House* programme the Sunday before Christmas.

Further afield the Choir has toured in Belgium and Switzerland, and appeared in Plovdiv (Bulgaria) and the Megaron, Athens Concert Hall. Future plans include visits to Greece and the South of France, a return to JW3 (the Jewish cultural centre in Hampstead where we performed Handel's *Israel in Egypt* last year) with a Jewish-American Songbook programme, and a new sequence of music on the theme of the *Miserere* to be performed in the spring of 2015 and later in the year at St Martin-in-the-Fields.

englishchamberchoir@gmail.com
www.englishchamberchoir.com



Saturday 17 January
at
7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Zadok The Priest

HANDEL - Hallelujah Chorus, Worthy is The Lamb, Amen (Messiah)

MOZART - Salzburg Symphony No 1

MOZART - Ave Verum Corpus

HANDEL - Gloria

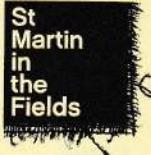
**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick
Tenor - Peter Davoren Bass - Philip Tebb

Tickets : £9, £16, £22, £25, £29

St Martin-in-the-Fields
Trafalgar Square London WC2N 4JJ
Box Office: 020 7766 1100 Online: www.smif.org



Belmont Ensemble Concerts by Candlelight

Friday 26 December at 7pm

Boxing Day Baroque

Vivaldi - Autumn and Winter, Christmas Violin Concerto 'Il Riposo'
Corelli - Christmas Concerto, Mozart - Eine Kleine Nachtmusik, Pachelbel - Canon

Saturday 10 January

Vivaldi - The Four Seasons, Concerto for Two Violins in A Minor

Bach - Brandenburg Concerto No 3, Purcell - 'Fairy Queen' Suite, Bach - Air on the G String

Saturday 17 January

Mozart - Requiem : With The English Chamber Choir

Handel - Zadok the Priest, Gloria, Hallelujah Chorus, Mozart - Ave Verum Corpus

Thursday 22 January

Mozart - Eine Kleine Nachtmusik

Mozart - Salzburg Symphony No 2, Serenata Notturna, Vivaldi - Summer

Thursday 26 February

Beethoven - 'Moonlight' Sonata, Mozart - Piano Concerto No 12 in A
Mozart - Eine Kleine Nachtmusik, Salzburg Symphony No 2, Divertimento in D

Friday 13 March

Faure - Requiem : With The English Chamber Choir

Purcell - 'Fairy Queen' Suite, Chaconne, Mozart - Salzburg Symphony No 2

Easter Monday 6 April

Handel - Messiah : With The English Chamber Choir

Friday 17 April

Handel - Four Coronation Anthems : With The English Chamber Choir
Handel - Hallelujah Chorus, Worthy is The Lamb (Messiah), Organ Concerto in F

Saturday 25 April

Handel - Royal Fireworks Music, Water Music Suite in F

Handel - Oboe Concerto in G Min, Vivaldi - Concerto for Two Trumpets
Bach - Orchestral Suite No 3, Pachelbel - Canon in D

Full details at : www.belmontensemble.com

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: www.smittf.org



Friday 19 and Saturday 20 December at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**
Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick
Tenor - Peter Davoren Bass - Philip Tebb

HANDEL MESSIAH

Prout Edition

An Interval of 20 Minutes will follow Part One

Smoking and the consumption of food and drink are not allowed in the Church. Kindly switch off mobile phones and alarms on digital watches. Flash photography and audio or video recording are not permitted.

The interval lasts 20 minutes. A bell will be rung 5 minutes and 2 minutes before the end of the interval.

Once the concert starts again admittance will only be between pieces.

The Cafe-in-the-Crypt is normally open during the interval

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1165

The Neville Marriner Rehearsal Room is available for hire for rehearsals and workshops. Tel: 020 7766 1136

For more information about St Martin's please visit our website: www.smif.org

PROGRAMME £1.50

Belmont Ensemble Website has full concert listings : www.belmontensemble.com

HANDEL – MESSIAH

Sinfony		
Accompagnato	Tenor	Comfort ye my people
Air	Tenor	Ev'ry Valley
Chorus		And the Glory of the Lord
Accompagnato	Bass	Thus saith the Lord
Air	Alto	But who may abide
Recitative	Alto	Behold, a virgin shall conceive
Air & Chorus	Alto	O thou that tellest good tidings
Accompagnato	Bass	For Behold Darkness
Chorus		For unto us a child is born
Pifa		Pastoral Symphony
Recitative	Soprano	There were shepherds
Accompagnato	Soprano	And lo, the Angel
Recitative	Soprano	And the Angel said unto them
Accompagnato	Soprano	And suddenly there was
Chorus		Glory to God
Air	Soprano	Rejoice Greatly
Recitative	Alto	Then shall the eyes of the blind
Air	Sop/Alto	He shall feed his flock
Chorus		His yoke is easy, his burthen light

Interval

Chorus		Behold the lamb of God
Air	Alto	He was despised
Chorus		Surely he hath borne our griefs
Chorus		And with his stripes
Chorus		All we like sheep have gone
Accompagnato	Tenor	All they that see him
Chorus		He trusted in God
Accompagnato	Tenor	Thy rebuke has broken
Arioso	Tenor	Behold, and see
Accompagnato	Tenor	He was cut off out of the land
Air	Tenor	But thou didst not leave his soul
Air	Soprano	How beautiful are the feet
Air	Bass	Why do the nations
Chorus		Hallelujah

Pause

Air	Soprano	I know that my redeemer liveth
Chorus		Since by man came death
Recitative	Bass	Behold, I tell you a mystery
Air	Bass	The Trumpet shall sound
Recitative	Alto	Then shall be brought to pass
Duet	Alto/Tenor	O death, where is thy sting?
Chorus		But thanks, thanks be to God
Chorus		Worthy is the Lamb – Amen

G F Handel (1685 - 1759) - Messiah

Born in Halle, the son of a barber-surgeon, in 1697 Handel became assistant organist in the Domkirche and studied law at the town's university. Leaving in 1703 he joined Hamburg's opera company, composing his first opera *Almira* two years later. After four years in Italy he was appointed Kapellmeister by the Elector of Hanover (later King George I of England) before settling in London.

The first we know of 'Messiah' is a reference from a letter of Charles Jennens, Handel's librettist, to Edward Holdsworth dated 10 July 1741 : "Handel says he will do nothing next winter, but I hope I shall persuade him to set another Scripture collection I have made for him, and perform it for his own benefit in Passion Week. I hope he will lay out his whole Genius and Skill upon it, that our Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is Messiah."

Handel was indeed "perswaded" and began the composition of Messiah at his London home in Brook Street on 22 August, completing more than 250 pages of the original autograph by 14 September. The creation of this work in only three weeks is an impressive achievement, but it does fit in with Handel's normal habits of composition : it was not unusual for him for him to write a couple of new oratorios or operas every year in a concentrated bursts of activity in preparation for his next season of theatre performances. A fortnight after completing Messiah he began work on Samson and completed a second score of similar length in a month, finishing on 29 October.

By 18 November Handel was in Dublin, preparing for the only full season of oratorio performances that he gave outside London. Handel did not perform Samson at all in Dublin, and left Messiah until the very end of the season there. The first performance of Messiah took place at the New Musik-Hall, Fishamble Street, Dublin, on 13 April 1742. The proceeds from the performance were shared by the Society for Relieving Prisoners, the Charitable Infirmary and Mercer's Hospital, and it took place on the Tuesday before Easter : so, although Handel did not perform the work for his own benefit, he did follow the general intention of Jennens' original proposal.

Messiah was well received in Dublin. The level of interest shown by the "most Grand, Polite and crowded Audience" that attended the public rehearsal preceding the first performance was such that the charity organizers issued a request in the newspapers that for the performance the ladies of the audience should not wear hooped dresses, nor the men swords, in order to make more room.

700 people attended the first performance, in a hall that Handel himself had described as "a room for 600 persons", and a repeat performance was given three weeks later on 3 June - Handel's last performance in Dublin.

Handel wrote to Jennens with news of the oratorio's success, enclosing the enthusiastic praise of Bishop Elphin : "As Mr. Handel in his oratorio's greatly excells all other composers I am acquainted with, So in the famous one, called Messiah he seems to have excell'd himself. The whole thing is beyond any thing I had a notion

of till I read and heard it. It seems to be a Species of Musick different from any other, and this is particularly remarkable of it. That tho' the Composition is very Masterly & artificial, yet the Harmony is so great and open, as to please all who have ears and will hear, learned and unlearn'd."

In the absence of firm historical evidence, it is impossible to say whether Handel foresaw that Messiah would be performed in Dublin when he originally composed the work : perhaps even as late as August 1741 he had no firm plans for the Irish visit. There is a noticeable contrast between the resources needed for Messiah and Samson, the first being austere scored for strings, trumpets and drums (to which Handel later added oboes and a bassoon) while the second demands more sumptuous a orchestral array.

Handel was 56 years old when he wrote Messiah, at an age when we would have expected him to be at the height of his career : Messiah, in fact, coincided with a major turning-point in his career. The 1730's had not been a happy decade for Handel, during those years the formation of a second Italian Opera Company in London had introduced an element of competition against his productions that utterly destroyed both companies. After nearly 30 years of success with Italian Operas in London , Handel found himself in increasing difficulties from 1735. He diversified his theatre seasons with a mixture of Italian and English works : operas, odes, serenades and oratorios. This shift was a gradual one, but the visit to Ireland was the decisive break. Handel gave no more Italian works in London. Messiah and Samson were the oratorio-type works that confirmed his path for the future.

Yet Messiah is an unusual oratorio. Unlike Samson wherein singers represent Samson, Delilah, Micah and so on, Messiah has no dramatic characters. Jennens may correctly be described at the librettist of Messiah, but he was the compiler rather than the originator of the libretto : with immense skill, he put together and adapted a "Scripture collection" of diverse biblical texts into a startlingly good dramatic and literary shape. Although the conventional operatic forms of aria and recitative are used, the story is told in narrative form, almost obliquely.

In terms of overall structure, Jennens provided Handel with a text that follows the normal conventions of his oratorios : a three-part libretto for a work that would run for about two and a half hours of music. Handel's charity concerts in Dublin began at 12 noon, his London theatre performances at 6.30pm.

Part one is concerned with prophecies and the Nativity; part two deals with the progression from Passontide through Crucifixion, Resurrection, Ascension an Whitsun to the eventual triumph of god's kingdom celebrated in the "Hallelujah" chorus. Part three is entirely concerned with the commentary, mainly on the theme of resurrection.

Originally from California, **Elizabeth Weisberg (Soprano)** studied at Stanford University and the Royal Academy of Music in London where she received the Dip.RAM, the Academy's highest award for performance.

On the concert platform Elizabeth has appeared in the Chichester, Winchester, Aldeburgh, and Three Choirs Festivals and with conductors including Sir Charles Mackerras, Sir Mark Elder, Sir Roger Norrington, Iván Fischer, Emmanuelle Haïm, Trevor Pinnock, Harry Bicket, Nicholas Kraemer, Christopher Robinson, Nicholas Cleobury, David Hill and John Rutter.

She has given recitals in The Oxford Lieder Festival, The National Portrait Gallery and London's Handel House Museum, and frequently appears in concerts at St. Martin-in-the-Fields with the Trafalgar Sinfonia and the Belmont Ensemble.

Recent engagements have included Haydn Creation in Poissy with Sir Mark Elder and the Orchestra of the Age of Enlightenment, Mendelssohn Elijah in the Royal Albert Hall with the RPO, Galatea (Acis and Galatea) for Sir Charles Mackerras in Aldeburgh, Bach St. Matthew Passion with the Manchester Camerata in the Bridgewater Hall with Kraemer, scenes from Purcell Fairy Queen with Harry Bicket and The English Concert at Cadogan Hall, Bach B Minor Mass in the Three Choirs Festival, the title role in Handel Theodora in concert for The Belmont Ensemble, Haydn Creation Mass for Paul McCreesh in Wroclaw, Poland, Bach St. Matthew Passion with Fischer and the Orchestra of the Age of Enlightenment at the QEH, Bach B Minor Mass for the Three Choirs Festival in Tewkesbury Abbey, Brahms Requiem in Southwark Cathedral, and Dafne (Apollo e Dafne) with the International Baroque Orchestra in Oxford and London Elizabeth has recently recorded a disc of Vivaldi with the New London Soloists and Ivor Setterfield.

Recent opera work includes Venus and Adonis for Transition Opera at Wilton's Music Hall, First Witch in Purcell Dido and Aeneas for the Temple Festival, and Monteverdi Orfeo with Emmanuelle Haïm at Opéra de Lille, Théâtre du Châtelet and Opéra National du Rhin as well as Galatea (Handel Acis and Galatea) at St Martin-in-the-Fields in 2010. Forthcoming engagements include Handel Messiah in St. Thomas, Fifth Avenue, New York and several concerts at St Martin-in-the-Fields

Ciara Hendrick (Mezzo-Soprano) studied at the Guildhall School of Music and Drama, Strasbourg Opera Studio and ENO Opera Works. Roles include Hansel, Hansel & Gretel (Ilford Opera); Phoebe, Yeomen of the Guard (Buxton); Hermia (cover), A Midsummer Night's Dream (Garsington); Irene, Theodora (St Martin-in-the-Fields); Popova, The Bear (Rosemary Branch); Annio, La Clemenza di Tito (Rosslyn Hill); Cherubino, Le nozze di Figaro, Charlotte, Werther, Rosina, Il barbiere di Siviglia and Lazuli, L'Étoile (Strasbourg Opera Studio) and created the role of Margarida in Julian Philips' The Yellow Sofa (Glyndebourne Opera). As a solo recording artist, Ciara has worked with the LSO, recording the title track of the Oscar-nominated film, *Incendies*.

Regular oratorio and recital engagements include Handel's *Messiah* at the Royal Hospital Chelsea, Vivaldi's *Gloria* and Bach's *Magnificat* at St Martin-in-the-Fields and Schumann's *Liederkreis* op.39, Oxford Lieder Festival. Other recent engagements have included Frasquinella for Garsington's production of *La Périchole*, a recital at Lille Opera House for Emmanuelle Haïm, Handel's *Dixit Dominus* at St Martin-in-the-Fields and the title role in Handel's *Susanna* with Christian Cumyn for Iford Festival Opera.

Peter Davoren (Tenor) was awarded the Dr Ralph Kohn Scholarship to study at the Royal Academy of Music under the tutelage of Neil Mackie. During his time at the Academy, he was a member of Song Circle, performing at the Oxford Lieder Festival and Wigmore Hall, as well as collaborating with Michael Chance, Roger Vignoles, and Dame Felicity Lott. He was a finalist in the Richard Lewis competition, and had participated in public masterclasses with Angelika Kirchslager and Dennis O'Neill.

Past engagements include Nemorino (*L'elisir d'amore*) LeJournaliste (*Les Mamelles des Tiresias*) and Florville (*Il signor Bruschino*) [Dutch National Opera Academy] Goro (*MadamaButterfly*) and Poisson (*Adriana Lecouvreur*) [Opera Holland Park] Ramon (*La Navarraise*) [Wexford Festival Opera] and Tito (*La clemenza di Tito*) [Teatro Manoel, Malta].

Future engagements include Ottavio (*Don Giovanni*) [Opus Opera] and the Song Vendor (*Il Tabarro*) [Opera Holland Park] as well as collaborations with the Monteverdi Choir.

Philip Tebb (Bass) studied Music at Durham University, where he was a Choral Scholar at the Cathedral, and at the Royal College of Music on the Benjamin Britten International Opera School with Russell Smythe. His studies at RCM were generously supported by the Anne Clayton Award, Stanley Picker Trust Award, the Audrey Sacher Award and the Josephine Baker Trust. Roles at RCM included: Demetrius in Britten *A Midsummer Night's Dream*; Harasta in Janácek *The Cunning Little Vixen*; Nicandro in Handel *Alatanta* (as part of the London Handel Festival); Father Trulove in Stravinsky *The Rake's Progress* and Antonio in Mozart *Le Nozze di Figaro*. Professional stage work includes covering the role of Peter Quince in Britten *A Midsummer Night's Dream* for Garsington Opera, singing the role of Schaunard in Puccini *La Bohème* for Wedmore Opera and appearing in a production of Webster's *The Duchess of Malfi* at the Royal Theatre, Northampton.

Philip is in great demand as an oratorio soloist. Appearances last year included: Bach *Matthäus Passion* (Christus and Arias) with Jesus College Chapel Choirs and the Saraband Consort; Bach *Weihnachts Oratorium* with Cor Dyfed; Brahms *Ein Deutsches Requiem* with Henley Choral Society and Lewisham Choral Society; Handel *Dettingen Te Deum* with St Ives's Choral Society; Handel *Israel in Egypt* with Bedford Choral Society; Handel *Messiah* with Royal Hospital Chelsea Chapel Choir and Forest School Choral Society; Handel *Samson* with St Neots Choral Society; Haydn *Nelson Mass* with

Barts Chamber Choir and Solihull Choral Society; Mendelssohn *Elijah* with Bridgwater Choral Society; Mozart *C Minor Mass* with Barts Choir and Scarlatti *Missa della Santa Cecilia* with Aylesbury Choral Society.

For Peter G Dyson and the Belmont Ensemble Philip has performed: Fauré *Requiem*; Handel *Acis and Galatea* (Polyphemus); Handel *Messiah*; Handel *Theodora* (Valens); Mozart *Coronation Mass*; Mozart *Requiem* and Mozart *Vesperae solennes de confessore*.

Peter G Dyson is an outstanding English Conductor, described by The Times as a "Baroque specialist" and by the London Evening Standard as "An Internationally respected conductor".

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 600 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

A graduate of the highly acclaimed Advanced Conducting Course at the Royal Academy of Music, Peter studied and has undertaken masterclasses with Colin Metters, Sir Colin Davis, Sir Simon Rattle, Leonard Slatkin, Sir Roger Norrington, Claus Peter Flor, George Hurst, and the pedagogue Ilya Musin from St Petersburg Conservatory.

Peter was elected as an Associate of the Royal Academy of Music in 2000, an honour reserved for the Conservatoires most eminent graduates.

He has conducted the New Queens Hall Orchestra in London, including a live broadcast on BBC Radio 3; He has appeared with the Latvian Philharmonic Orchestra in Riga, the Guatemala National Symphony Orchestra in Guatemala City, the Macedonian Philharmonic Orchestra in Skopje, the Filharmonie Ceske Budjedovice, Filharmonie Hradek Kralove, South Bohemian Chamber Orchestra (Czech Republic) and the Midlands Sinfonia. He has also conducted the Michigan University Symphony Orchestra at the Mozarteum in Salzburg. In 2013 he conducted The Chamber Orchestra at St. Paul's Cathedral, in Melbourne, Australia and has been invited to return to conduct in Melbourne in 2015.

A former choral scholar, has conducted the BBC Singers in concert in for BBC Radio 3, and has worked with the Philharmonia Chorus, the English Chamber Choir, the Tallis Chamber Choir, the Joyful Company of Singers, the New London Singers, St Martin-in-the-Fields Choir and Choral Scholars, St Martin's Voices, the Codina Singers, the Northampton Bach Choir, the Chameleon Arts Chorus, Sevenoaks Philharmonic Choir, Vox Cordis and Barts Chamber Choir. He has conducted at London's premier venues including St Martin-in-the-Fields, Royal Festival Hall, Queen Elizabeth Hall, Purcell Room, St John's Smith Square, St James's Piccadilly, The Banqueting House, and has broadcast on BBC Radio and TV, ITV, Channel 4 TV, Channel Five TV and Classic FM. **The Belmont Ensemble of London** was founded by its Musical Director, Peter Dyson

in 1991, winning instant critical acclaim. It is now one of the busiest and finest chamber orchestras in the capital.

The Belmont Ensemble was the pioneering force in establishing the famous series of baroque concerts at St Martin-in-the-Fields in the early 1990s. They have now given over 600 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

The Orchestra was originally established to enable exceptional music graduates the opportunity to bridge the gap between leaving conservatoire and finding full-time employment, within a professional environment.

Now a seasoned fixture on the London musical scene, the orchestra receives no subsidies or sponsorship, relying purely on enterprising programming and box office receipts.

In 1996 the Ensemble made their acclaimed debut at the Purcell Room, and in 1998 made their sold-out debut at Queen Elizabeth Hall; until recently they were regular performers at London's Southbank Centre.

The Orchestra has appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly.

As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

Belmont has close links with Classic FM, which has included giving the stations first ever Christmas Day Concert, since then Classic FM has broadcast many Belmont Ensemble concerts live from St Martin-in-the-Fields.

In 1994 The Orchestra recorded Walton's Façade, and other works incorporating the poetry of John Betjeman and Roald Dahl, narrated by Benjamin Luxon CBE. This received critical acclaim in the USA "The orchestra's playing is light, playful and precise". Belmont Recordings was quickly established, releasing more CDs including Vivaldi's Four Seasons and Mozart's two Sinfonia Concertante. The Ensemble also appeared in a Channel 4 TV documentary, as well as the recent Channel Five TV series about St Martin-in-the-Fields.

The Belmont Ensemble is a highly flexible group with a dedicated core of string players for baroque music; it can adapt to encompass forces for large romantic concertos and choral works, to contemporary commissions.



Friday 26 December

at

7pm

BOXING DAY BAROQUE

By Candlelight

VIVALDI

Autumn & Winter from *Four Seasons*

CORELLI - Christmas Concerto

MOZART - Eine Kleine Nachtmusik

HANDEL - Arrival of the Queen of Sheba

BACH - Air on the G String

PACHELBEL - Canon

TORELLI - Christmas Concerto

VIVALDI - Christmas Violin Concerto

HANDEL - 'Messiah' Overture and Christmas Sinfonia

Belmont Ensemble of London

'One of the UK's most exciting orchestras' Classic FM

www.belmontensemble.com

Conductor - Peter G Dyson Violins - Helen Davies and Pippa Harris

Tickets: £9, £16, £22, £25, £29

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: www.smif.org

Belmont Ensemble members, past and present, can be found playing in all of the leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, English Concert and OAE and well as The Royal Opera House and English National Opera Orchestras.

belmontensemble@gmail.com
www.belmontensemble.com

The English Chamber Choir (Musical Director – Guy Protheroe) is one of the best-known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet *Spem in Alium* at the Mansion House. It has sung in all the main halls in the South Bank Centre and the Barbican and at Cadogan Hall and St John's Smith Square.

It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes here and in several other London venues, including St James Piccadilly and St Andrew-by-the-Wardrobe. Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland.

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Levi which has sold several million copies in Europe.

In May 2009 it appeared at Hampton Court Palace singing *Six Wives of Henry VIII* with Rick Wakeman, and a few weeks later accompanied Rick in his solo piano and orchestra programme *P'n'O* at Cadogan Hall. The CD *The Byzantine Legacy* originally issued by Sony in Greece, has recently been re-issued in the UK and is also available for download, as is an album of music inspired by the Byzantine Abbess Kassiani on the Naxos label.

The English Chamber Choir was formally constituted in 1972; its 40th anniversary celebrations in 2012 included a recently commissioned work from Ivan Moody and a revival of another great Iberian work, the *Te Deum* by Teixiera, both at the Brighton Festival, and the establishment of a 'Friends of the ECC' scheme which includes a number of informal concerts at St Andrew-by-the-Wardrobe as well as a celebratory concert at St.John's, Smith Square.

englishchamberchoir@gmail.com
www.englishchamberchoir.com



Saturday 17 January
at
7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Zadok The Priest

HANDEL - Hallelujah Chorus, Worthy is The Lamb, Amen (Messiah)

MOZART - Salzburg Symphony No 1

MOZART - Ave Verum Corpus

HANDEL - Gloria

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick
Tenor - Peter Davoren Bass - Philip Tebb

Tickets : £9, £16, £22, £25, £29

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St
Martin
in
the
Fields

**Belmont Ensemble
Concerts by Candlelight**

Friday 26 December at 7pm

Boxing Day Baroque

Vivaldi - Autumn and Winter, Christmas Violin Concerto 'Il Riposo'
Corelli - Christmas Concerto, Mozart - Eine Kleine Nachtmusik, Pachelbel - Canon

Saturday 10 January

Vivaldi - The Four Seasons, Concerto for Two Violins in A Minor

Bach - Brandenburg Concerto No 3, Purcell - 'Fairy Queen' Suite, Bach - Air on the G String

Saturday 17 January

Mozart - Requiem : With The English Chamber Choir

Handel - Zadok the Priest, Gloria, Hallelujah Chorus, Mozart - Ave Verum Corpus

Thursday 22 January

Mozart - Eine Kleine Nachtmusik

Mozart - Salzburg Symphony No 2, Serenata Notturna, Vivaldi - Summer

Thursday 26 February

Beethoven - 'Moonlight' Sonata, Mozart - Piano Concerto No 12 in A
Mozart - Eine Kleine Nachtmusik, Salzburg Symphony No 2, Divertimento in D

Friday 13 March

Faure - Requiem : With The English Chamber Choir

Purcell - 'Fairy Queen' Suite, Chaconne, Mozart - Salzburg Symphony No 2

Easter Monday 6 April

Handel - Messiah : With The English Chamber Choir

Friday 17 April

Handel - Four Coronation Anthems : With The English Chamber Choir
Handel - Hallelujah Chorus, Worthy is The Lamb (Messiah), Organ Concerto in F

Saturday 25 April

Handel - Royal Fireworks Music, Water Music Suite in F

Handel - Oboe Concerto in G Min, Vivaldi - Concerto for Two Trumpets
Bach - Orchestral Suite No 3, Pachelbel - Canon in D

Full details at : www.belmontensemble.com

St Martin-in-the-Fields

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