

*Songs of
Innocence and Experience
from madrigals to musicals*

*English Chamber Choir
conductor Guy Protheroe*

*Leighton House
12 Holland Park Road W14*

Friday 13 March at 7.45

*Tickets £4.50
including wine & cheese
(reservations 286 3944)*

Poulenc: Sept Chansons

1. The White Snow

There are angels in the sky.
One is an officer, one is a cook, and the others sing.
Fine officer, colour of the sky,
Lonf after Christmas, the sweet spring will adorn you with sunshine.
The cook plucks the geese.
Snow falls.
My beloved is far from me.

2. Bitter Sweet

Carewell sadness.
Welcome sadness.
You are there in the lines of the ceiling.
You are there in the eyes that I love.
You are not all wretchedness,
For the poorest lips announce you with a smile.
Welcome sadness.
Love of a lovely form.
Such is the power of love
Which appears like a featureless ghost.
Disappointed face.
Sadness,
Beautiful face.

3. A Strange Night

Woman I have lived with,
Woman I live with now,
Woman with whom I shall live,
Always the same.
You should wear a red cloak, red gloves, a red mask, black stockings.
But to see you truly we should see you quite bare.
Naked, your breasts your only ornament.
Oh, my love.

4. All Powerful Beloved

Your face is like the flowery shadow of blossom waiting for spring,
The year's shortest day and darkest arctic night.
The pain of autumn dreams.
It has the scent of roses,
At the same time the cunning sting of a nettle spreading its invisible net.
In your clear gaze there lies a beast inflamed with its wicked deed,
And the glory of its ashes,
A mysterious being struggling with time.
Show me the truth, promise not to change.
Wear no fine disguise,
Your beauty will remain.
In turn your eyes shed tears, fond looks and smiles.
Your eyes hold no secrets.
Your face is like the flowery shadow of blossom waiting for spring.

5. Images of Beauty

A face like twilight,
A bower of dying leaves.
The smell of fresh rain,
All sunshine hidden.
All springs returned to their source.
Every mirror shattered.
A face heavy with silence,
A pebble among other pebbles waiting for the last light of the day.
A face like all the forgotten faces,
A Bower of dying leaves,
The smell of fresh rain.
All sunshine hidden.

6. Marie

You used to dance to the Maclotte as a child,
You will dance to it in your old age.
All the bells will ring.
When will you return Marie?
The masked ball is over
And the music is so far away.
It seems to come from the skies.
I do want to love you,
But only a little.
It is such a sweet sorrow.
The sheep are moving away in the snow.
Silvery woollen fleeces.
Soldiers pass by.
But what of me,
Not even knowing how your hair foaming like the sea,
Will change with age.
And your hands will fade like autumn leaves, along with our promises.
I was walking by the Seine,
An old book under my arm.
The river is like my sorrow,
It never ceases to flow.
How long a week lasts,
When will you return, Marie.

7. Shining Dawn

The earth a perfect garden,
Honey of dawn, flowering sun.
Day is like a runner, holding on by a thread to his sleep,
Weighed down by what he knows.
He shoulders the burden.
It has never been so new, it has never been so heavy.
The burden will become lighter as the day goes on.
Clear summer sun, its heat, its sweetness, its peace will quickly
bring the flowers as yet unseen to touch the earth.
The earth a perfect garden,
Honey of dawn, flowering sun.
The runner holds onto his sleep by a thread.
Clear sun of summer.



St Edmundsbury Cathedral

Saturday 16th May at 7.30pm

ENGLISH CHAMBER CHOIR

GUY PROTHEROE
conductor

PETER WIGGINS
cor anglais

PROGRAMME

Choral Dances from 'Gloriana'

BENJAMIN BRITTEN
(1913-1976)

Time
Concord
Time and Concord
Country Girls
Rustics and Fishermen
Final Dance of Homage

Britten's opera 'Gloriana', set in the reign of Elizabeth I, was written to honour the coronation of Elizabeth II. The Choral Dances come from Act II: the Queen and her courtiers are in the Guildhall at Norwich, surrounded by citizens, watching a masque given by dancers to the accompaniment of a choir.

St Brendan and the Fishes

PAUL READE
(b.1943)

Paul Reade's music is familiar to millions through his numerous scores for television which range from the signature tune to 'Play School' to classic serials including 'Jane Eyre' and 'A Tale of Two Cities'. He has, however, also written several works for concert performance, among them a flute concerto, a saxophone quartet and the children's opera 'David and Goliath', and he is currently working on a song cycle for Elizabeth Harwood which, like 'St Brendan', sets texts connected with the sea.

Paul Reade has lived in Hampstead for several years, and the English Chamber Choir asked him to write a new work for its concert given last October as part of the Hampstead Millennium celebrations. 'St Brendan and the Fishes' sets a poem by Ian Seraillier - a cautionary tale concerning a boatload of medieval monks en route to Ireland. Their intoning of the office catches the attention of a motley assortment of sea creatures who rise to the surface and frolic around the boat, to the consternation of those on board. St Brendan, however, urges the fish to seek food and frolic elsewhere, and the monks continue peacefully on their way.

Mass

FRANCIS POULENC
(1899-1963)

Kyrie
Gloria
Sanctus
Benedictus
Agnus Dei

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

The Mass dates from 1937, when Poulenc was thirty-eight, and is dedicated to the memory of his father. In this setting he omits the Credo - this is a common practice with composers as in liturgical use it would be sung to plainsong.

INTERVAL

De Flore Martirum

BURY ST EDMUND'S MANUSCRIPT
Mid 14th-century

A number of English mediaeval latin antiphons have been preserved in this 14th century collection found in Bury. This one honours St Edmund himself, as martyr, king and virgin, a triple status which he shared with Jesus Christ himself.

O Lord, how manifold are thy works
first performance

GEOFFREY WINTERS
(b.1928)

Geoffrey Winters was born in Chingford, Essex in 1928, and now lives in Suffolk. His output includes two symphonies (the first performed by the Philharmonia in 1973), a violin concerto (first performed in Lavenham in 1984), two string quartets (the first won the Clements prize), two viola sonatas (the first won the Danks prize) and many other orchestral, instrumental and vocal pieces including a good number for young players, the most recent of which 'The forest: tomorrow?' was performed at Snape in February by the Colchester Youth Chamber Orchestra, who commissioned the work.

The composer writes: 'O Lord, how manifold are thy works' was written in the summer of 1986. It is a setting of verses from psalm 104 praising the order of the universe in its various manifestations. The choice of the somewhat unusual cor anglais as the accompanying instrument arose partly from the association of its ancestor the shawm with the Middle East and partly from the desire to exploit the beautiful sonorities of the instrument. The words 'O Lord, Lord' are used throughout the piece as a refrain and lead into the various sections of the text. The first section is marked 'awed and somewhat agitated' and reviews the wider context of God's creation ending with the words 'Who laid the foundations of the earth, That it should not be removed for ever.' These same words form a foundation for the second section which reveres God's control of the waters. The first and second sections are separated by an extended refrain based on the title of the work, which returns at the end of the piece. The third section is dance-like, the mood of which is set by the cor anglais. It is about the provision of rain to enable men to grow food and make wine. It broadens into a passage on the seasons and on day and night. The beasts hunt at night and duly go to rest 'in their dens as the sun ariseth', whilst, in the last section, 'Man goeth forth unto his work', labouring until evening. The music is purposeful before moving into the final extended refrain which dwells on the fullness of the earth's riches. May we not squander them.

Spiritus Sanctus

JOHN SHEPHERD
(1515-1559)

Shepherd was for some ten years organist and choirmaster at Magdalen College Oxford, then in 1552 became a Gentleman of the Chapel Royal. Together with Taverner and Tallis he was one of the last composers to set Latin texts in the extended, melismatic style of pre-reformation polyphony. 'Spiritus Sanctus' is a Respond, in which passages of plainsong alternate with polyphonic sections: 'The Holy Spirit proceeding from on high, invisibly penetrating the breasts of the Apostles; that on their lips might be born the tongues of all nations. Alleluia!'

Fest- und Gedenksprüche**JOHANNES BRAHMS**
(1833-1897)

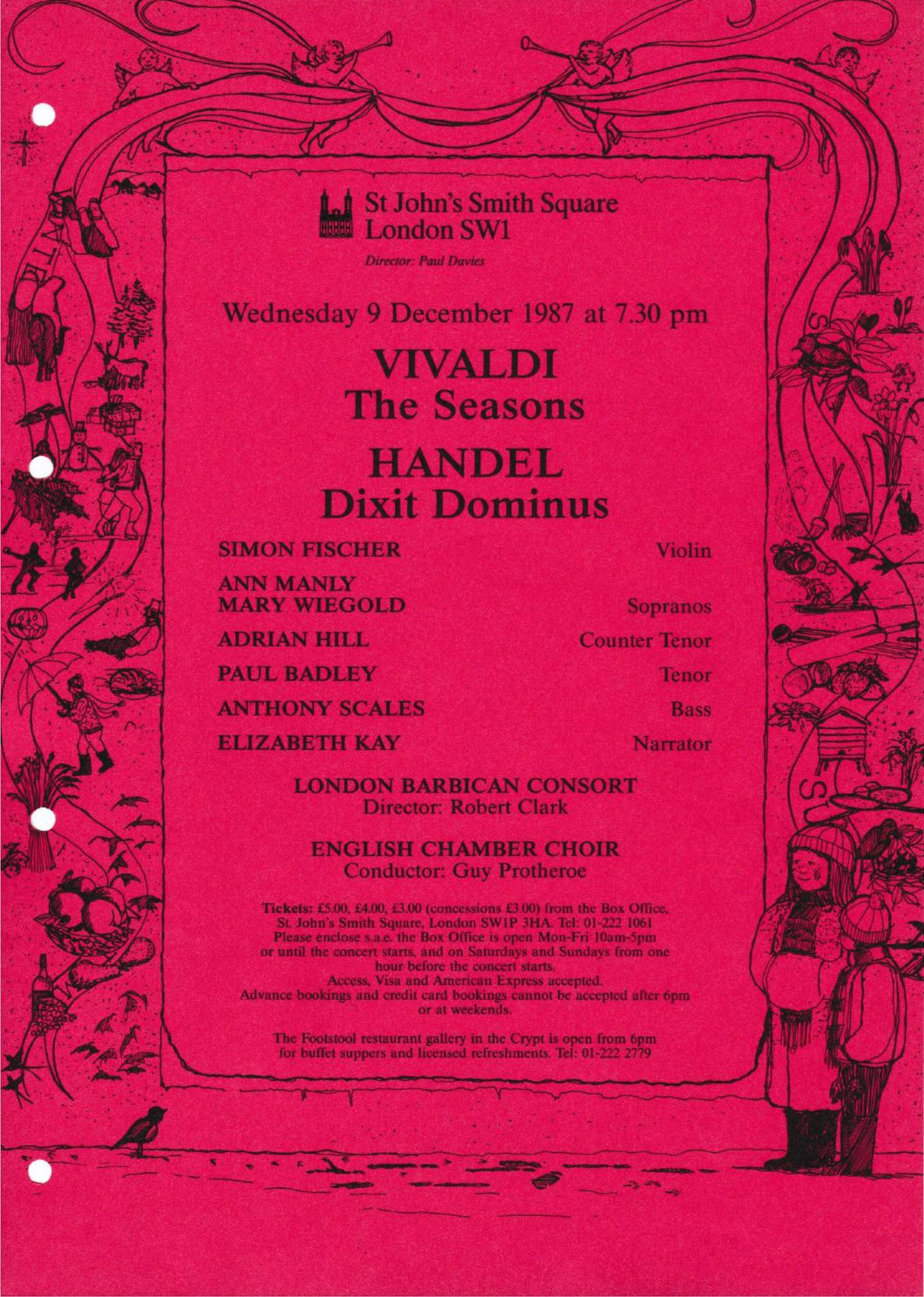
Brahms was a native of Hamburg and began his musical career there. But in 1862, after failing to obtain the post of conductor of the Hamburg Philharmonic Society, he left to settle permanently in Vienna. In 1889 he returned in triumph to his birthplace to receive the Freedom of the city, and the Hamburg Cecilia Society celebrated the occasion with a five-day festival, which included the first performance of the Fest- und Gedenksprüche. These three settings of biblical texts were a recent composition, written between 1886 and 1888, and Brahms set the seal of his reconciliation by 'respectfully dedicating' them to the Burgomaster of Hamburg.

ENGLISH CHAMBER CHOIR

Sopranos	Altos	Tenors	Basses
Ann-Marie Curror	Sue Boase	Peter Adgerley	Bernard Boase
Gretchen Hucklesby	Marian Brown	Roger Brown	Lobo Chan
Ann Manly	Sarah Hucklesby	Rob Scales	David Jordan
Diana Maynard	Christine Secombe	Nick Witt	Gavin King-Smith
Pam McIntyre	Debbie Smith		David Lowe
Jackie Whitehouse	David Wheeler		Tony Noakes
			Richard
			Whitehouse

The ENGLISH CHAMBER CHOIR was established in 1972 and has maintained a busy and varied schedule of engagements ever since. The Choir gives on average around six concerts a year, of which three are its own promotions in London and the remainder guest appearances elsewhere. Two of the Choir's own promotions are generally larger-scale programmes, at either the Queen Elizabeth Hall or St John's, Smith Square, and usually involve the English Players (a professional orchestra originally formed to accompany the choir) and well-known soloists. Guest appearances have taken the choir to a wide variety of other venues around the country - most recently to places as far afield as Hitcham in Suffolk, and East Coker in Somerset. The Choir's next London concert will include Handel's 'Dixit Dominus' with the London Barbican Consort, and next season's schedule includes Stravinsky's 'Symphony of Psalms', Handel's 'Messiah' and a programme celebrating the centenary of T.S. Eliot, which will be performed both in London and in East Coker, where Eliot is buried. This June the Choir will also be giving workshop performances of the prizewinning works for this year's Cornelius Cardew Memorial Prize.

The English Chamber Choir and English Players are administrated by the English Chamber Choir Society which receives financial support from Greater London Arts. The Choir welcomes both new singing members and also new additions to its mailing list for details of future concerts. If you would like further information about the Choir, or would like to be placed on the mailing list, please contact Ann Manly at 8 Alma Square, London NW8 9QD (Tel: 01-286 3944).



 St John's Smith Square
London SW1

Director: Paul Davies

Wednesday 9 December 1987 at 7.30 pm

VIVALDI
The Seasons
HANDEL
Dixit Dominus

SIMON FISCHER	Violin
ANN MANLY MARY WIEGOLD	Sopranos
ADRIAN HILL	Counter Tenor
PAUL BADLEY	Tenor
ANTHONY SCALES	Bass
ELIZABETH KAY	Narrator

LONDON BARBICAN CONSORT
Director: Robert Clark

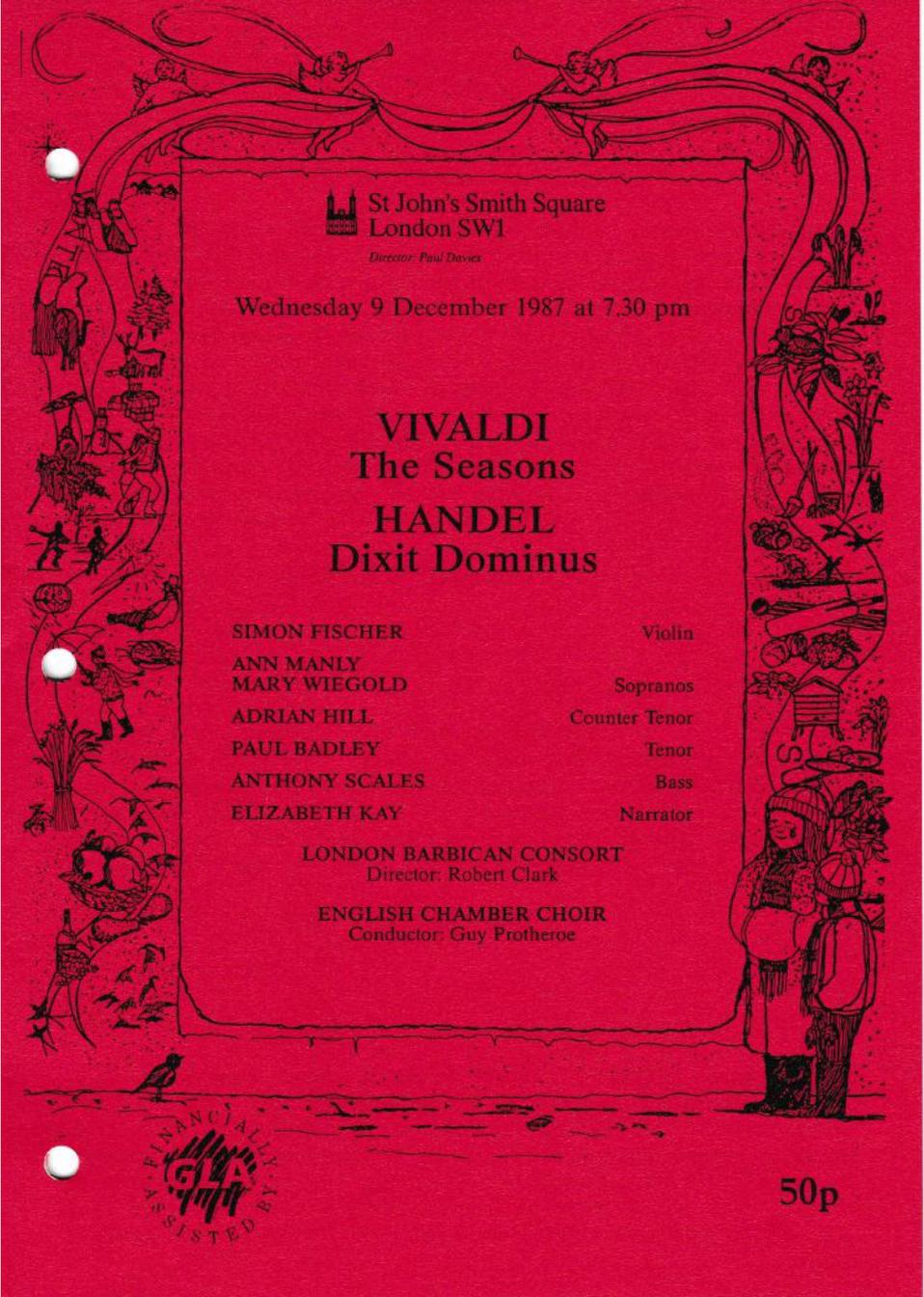
ENGLISH CHAMBER CHOIR
Conductor: Guy Protheroe

Tickets: £5.00, £4.00, £3.00 (concessions £3.00) from the Box Office,
St. John's Smith Square, London SW1P 3HA. Tel: 01-222 1061
Please enclose s.a.e. the Box Office is open Mon-Fri 10am-5pm
or until the concert starts, and on Saturdays and Sundays from one
hour before the concert starts.

Access, Visa and American Express accepted.

Advance bookings and credit card bookings cannot be accepted after 6pm
or at weekends.

The Footstool restaurant gallery in the Crypt is open from 6pm
for buffet suppers and licensed refreshments. Tel: 01-222 2779



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ENGLISH CHAMBER CHOIR
Conductor: Guy Protheroe



50p

Simon Fischer has been acclaimed as a player of rare individuality and personality. A recent review wrote of 'playing which recalled a long-vanished age of music making' while after a South Bank recital The Times spoke of his 'artistry - so much more than the assured technique expected in a youthful virtuoso'. Having studied with Yfrah Neaman at the Guildhall School of Music, major scholarship awards took him to New York for two years to study with Dorothy Delay. Since then he has played concerts up and down the country, including several concertos in the Queen Elizabeth Hall and at St John's, sell-out recitals on the South Bank and many concerts and recitals in the provinces. He has just toured Scotland with the Scottish Ensemble, playing concertos directed from the violin, and concerts in the early spring include a Bach concerto with the Bournemouth Sinfonietta, a recording of Faure and Messiaen for the BBC, the complete Brahms violin sonatas in the Wigmore Hall, and other recitals around the country. Simon Fischer is also much sought after as a teacher, and as well as being a professor at the Guildhall he is a specialist teacher at Wells Cathedral School and the Purcell School.

Guy Protheroe became conductor of the English Chamber Choir fifteen years ago, shortly after graduating from Oxford University and the Guildhall School of Music. He has since appeared with the Choir in all the major London venues, with repertoire ranging from Bach and Handel to rarely-performed pieces by Milhaud and Poulenc, as well as building an international reputation as a conductor of contemporary music; he has toured Europe and the USA with the ensemble Spectrum, made numerous recordings and broadcasts for the BBC, and directed many concerts and workshops for organisations including SPNM, the Park Lane Group and the Arts Council Contemporary Music Network. Although often associated with music of the avant-garde - especially that of Xenakis which he has recently performed at this year's Huddersfield Contemporary Music Festival and during the South Bank's Le Corbusier Exhibition series - he is also involved in more popular music-making, and is currently working with the composer Vangelis on music for series of orchestral concerts next year. He recently conducted the Ulster Orchestra in a programme of music for

film and television and has been invited to conduct the BBC Singers in music by Milhaud and Sauguet. Guy Protheroe is also increasingly in demand as a director of special concert series and projects: he was responsible for the performances featuring the music of Sylvano Bussotti during last year's Almeida Festival, and is now working on a programme of words and music to celebrate the centenary of T.S.Eliot, for performance at the Queen Elizabeth Hall and at East Coker in Somerset. He is also Artistic Director of the Greek Festival in London, based at the South Bank, in May 1989.

The **London Barbican Consort** has been formed from leading members of the London Symphony Orchestra, the London Philharmonic Orchestra, the Royal Opera House Orchestra and young, accomplished, freelance players. The normal forces of the group are those of late Baroque and early Classical orchestral music and its repertoire that of the 18th century. It is felt that this type of music is ideally played by a group of the Consort's size in which the musicians play without a conductor and in which each player often appears as a soloist. The Consort tends to choose both works that are popular and those that are less familiar, which have great appeal and which attract a wide audience. The members of the Consort are amongst the most highly regarded musicians in this country. Recently the Consort has appeared at the Buxton, Lambourn and Newbury Festivals, as well as in a number of London concerts, and plans for 1989 include concerts in Sweden, Germany, Italy, Spain and Switzerland.

The **English Chamber Choir** was founded in 1971 and has since appeared all over London, at several leading festivals and on BBC Television. Its wide repertoire ranges from the 16th century to the present day and from a cappella motets to works with chorus and orchestra. In 1977 a professional orchestra, the English Players, was formed to complement the Choir and together the Choir and Players have given a number of concerts, including Brahms' Requiem and Berlioz' L'enfance du Christ at the Queen Elizabeth Hall. The Choir also works with a number of other leading orchestras and ensembles, and joined forces with the London Barbican Consort for the first time last summer, for a programme of Bach and Handel at St Margaret's, Westminster.

London Barbican Consort

Violins:

Robert Clark
Robert Heard
Joseph Frohlich
Robbie Bilson
Juliet Snell
Elizabeth Partridge
Aaron Tighe
Elizabeth Whittam

Violas:

John Brearley
Robert Smissen

Cellos:

Andrea Hess
Philip Taylor

Bass:

Tony Hougham

Bassoon:

Peter Harrison

Harpsichord:

Elizabeth Marcus

Organ:

Ian Curror

English Chamber Choir

Sopranos:

Fiona Blyth
Anne-Marie Curror
Sally Dunkley
Ann Manly
Diana Maynard
Pam McIntyre
Adele Stevenson
Elizabeth Stratford

Altos:

Sue Boase
Julia Field
Sarah Hucklesby
Christine Secombe
Debbie Smith
David Wheeler

Tenors:

Peter Adderley
Roger Brown
Roger Carpenter
Rob Scales

Basses:

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

The English Chamber Choir Society gratefully acknowledges the assistance of Greater London Arts and the City of Westminster Arts Council towards this concert.

Forthcoming ECC Concerts:

Saturday 30th January 1988 7.30pm St John's, Smith Square

VOICES OF AMERICA

Copland Appalachian Spring, The Lark

Feldman Voices and Instruments

Barber Adagio

James Sellars 3 Gertrude Stein Songs, Return of the Comet

English Chamber Choir Spectrum

Guy Protheroe conductor

Saturday 26th March 1988, 7.45pm Queen Elizabeth Hall

BRAHMS AND PSALMS

Brahms Piano Concerto No.2 in B flat

Fest- und Gedenkspruche

Stravinsky Symphony of Psalms

Uriel Tsachor piano

English Chamber Choir English Players

Guy Protheroe conductor

We hope you have enjoyed tonight's concert. If you would like further information about the ECC or LBC please contact Ann Manly, 8 Alma Square, London NW8 9QD Tel: 01-286 3944. The Choir welcomes new members and also circulates information about forthcoming performances through its own mailing list.

St John's, Smith Square, London SW1

Director: Paul Davies

Box Office 01-222 1061

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

ENGLISH CHAMBER CHOIR - HILTON CAROLS 1987

	Fri/18 6.30	Sat/19 6.30 FULL + CHILDREN	Sun/20 LUNCH	Sun/20 6.30	Mon/21 6.30
SOP	Adele Liz Diana Pam	Adele Liz Diana Pam Jackie Ann	Diana Pam Ann	Diana Pam AnneMarie Ann?	Diana Pam Anne Marie Liz
ALTO	Debbie David Miranda	Peggy Margaret Sarah Sue David Miranda Debbie Marian	Sue Miranda Sarah	Peggy Sue Miranda	Miranda Christine Sarah
TENOR	Rob + 1	Rob Peter RogerB	Peter	Rob Peter	Rob Peter
BASS	Lobo Tony RichardW	Bernard RichardsS RichardW Gavin	Bernard Gavin Lobo	Bernard Gavin RichardsS	Lobo Tony Gavin

	Tue/22 6.30 FULL	Wed/23 6.30	Thur/24 6.30	XTMAS DAY AM
SOP	Adele Diana Pam Liz? Jackie Ann	Adele Christine Pam	Adele Pam Ann	Ann
ALTO	Peggy Christine Sarah Sue David Miranda Debbie	Peggy Miranda Debbie	Miranda Margaret Sarah	Margaret Miranda Sarah
TENOR	Rob Peter	Rob Peter	Rob + 1	
BASS	Bernard Tony RichardW Gavin Lobo RichardsS	Bernard Lobo RichardsS Gavin	Lobo Gavin + 1	Gavin Guy

DRESS SMART/PARTYISH! SATURDAY AND TUESDAY EVENINGS ARE FULL-BRING YOUR KIDS TO SING ON SATURDAY! IF YOU CANNOT MAKE A SESSION, PLEASE LET DEBBIE(882 1580) OR ANN(286 3944) KNOW ASAP!! (THIS IS CRUCIAL IF THIS TIMETABLE IS TO WORK).