

ENGLISH CHAMBER CHOIR

Conductor: Guy Protheroe

8 Alma Square, London NW8 9QD 01-286 3944

15 January 1985

Details of the next concert have now been finalised as follows:

Saturday 16 February 1985

7.30pm

Christchurch, Waterfall Road. London N14

Programme

Weelkes: Hosanna to the Son of David

Tallis: Sancte Deus

Parsons: Ave Maria

Byrd: Ave Verum

Dering: Factum est silentium

Tallis: Videte miraculum

Britten: Rejoice in the Lamb

Vaughan Williams: Mass in G minor

Rehearsals:

Tuesday 15 January

Tuesday 22 January

Tuesday 29 January

Tuesday 5 February

Tuesday 12 February

All rehearsals begin at 7pm at Marylebone Parish Church except 29 January, which will be held in the Royal Hospital Chapel, Chelsea, also at 7pm.

On the day of the concert there will be a rehearsal at Christchurch at 3pm.

Dress:

DJs/Long Black (including black tights and shoes - if you don't have a copy of the circular about dress etc from last November, please ask Ann for one).

Tickets will be £2 each and will be available from Debbie Smith nearer the concert.

Please also let Debbie know as soon as possible any rehearsals you are unable to attend.

Future plans: the next concert will be at the QEH on 30 March 1985. Full details will follow shortly, but meanwhile please put this date in your diary; rehearsals will take place on Tuesdays from 19 February - 26 March inclusive at Marylebone.

Saturday 16th February 1985

7.30pm

Christchurch, Waterfall Road,
London N14

ENGLISH CHAMBER CHOIR

Guy Protheroe
conductor

Ian Curror
organ

Britten Festival Cantata:
Rejoice in the Lamb
Kodaly Missa Brevis
Tudor Anthems and Motets by
Byrd, Deering, Tallis and Weelkes

Tickets: £1.50 at the door or in advance from
Southgate Music Shop
Telephone enquiries: 01-882 1580

Saturday 16th February 1985
7.30pm

Christchurch, Waterfall Road,
London N14

ENGLISH CHAMBER CHOIR

Guy Protheroe
conductor

Ian Curror
organ

£1.50

Hosanna to the Son of David Thomas WEELKES
(c.1575-1623)

Weelkes's music is characterised by its vivid sonorities and its majestic and spirited counterpoint. Both these qualities are contained in this short anthem.

Sancte Deus Thomas TALLIS
(c.1505-1585)

Tallis was Master of the Choristers at Waltham Abbey, for which he wrote this anthem. It is a Jesus Anthem: every Friday night through the year, after evensong, a special anthem was sung before the Jesus Altar in the Abbey. The text translates: 'O most holy, mighty, and everlasting God, have mercy upon us ... for by Thy Cross Thou hast redeemed the world'.

Ave Maria Robert PARSONS
(c.1530-1570)

The best known fact about Robert Parsons is that he drowned in the River Trent at Newark. But he wrote a number of very fine works for the Chapel Royal, amongst which is his masterpiece 'Ave Maria'. The music is built up in the long climbing phrases and rich counterpoint which lead to several climaxes before the final Amen. 'Hail Mary, full of grace ... blessed art thou among women'.

Factum est silentium

Richard DERING
(c.1580-1630)

Brought up in England, Dering went to study in Rome, where he learned the latest Italian styles, then went to live in Brussels. This anthem is in the Italian style, full of dramatic contrasts. 'Silence prevailed in heaven. Then the dragon did battle with Michael the Archangel. A voice was heard as of a thousand thousand, saying: Salvation, honour and power be unto God almighty. Alleluia'.

Rejoice in the Lamb

Benjamin BRITTEN
(1913-1976)

The words of 'Rejoice in the Lamb' are a diverse selection from 'Jubilate Agno', a poem approaching 2000 verses in length by Christopher Smart (1722-1771). Smart was a prominent and highly successful figure in his day, but became subject to a religious mania which proved his social downfall.

'Jubilate Agno' was written while he was in a lunatic asylum, and has far too often been condemned thus as the product of an insane mind. But since 1954 research has caused a new outlook on the work with the initial discovery that the design of the poem was imitating the antiphons of Hebraic poetry in the alternation of "Let ..." verses and "For ..." verses. Further research has proven authority (generally biblical) for the most obscure lines, even though the later sections were merely written, a verse or two a day, to count time till his release, which left the poem unfinished. (The manuscripts extant are incomplete internally also).

Britten's cantata setting of 1943 can scarcely express a full picture of the nature of the original, but in its ten short sections evinces an intense musical portrayal of the dark, fierce, and gentle mysticism, foretasting Blake, of a man jealously in love with the world, nature and his God.

--- Interval ---

Ave verum

William BYRD
(1543-1623)

This hymn to the Blessed Sacrament is a masterpiece of simplicity. 'Hail to the true body, born of the Virgin Mary ...'

Videte miraculum

Thomas TALLIS
(c.1505-1585)

This is in the old form of a Respond, with sections of plainsong alternating with rich polyphony. 'Behold the miracle of the mother of God. A virgin, she conceived without knowing man ...'

Missa Brevis

Zoltan Kodaly
(1882-1967)

The music of the 'Missa Brevis' originated in a solo organ work written in 1942. The chorus and organ version was completed in 1945; three years later again, Kodaly orchestrated the organ part.

The choral part of the mass is framed by an organ solo Introitus and a final 'Ite, missa est'; in between come the usual six sections; Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus.

Each of the choral movements is set continuously, and there are several cross-references between movements. The Agnus opens with music from the Gloria; then the final phrase of the Agnus, 'Dona nobis pacem', uses the opening music of the Kyrie: both the plainsong-like opening theme, and the central phrase for three etherially-soaring solo sopranos.

Guy Protheroe won a scholarship to Magdalen College, Oxford, where he gained an honours degree in Music. He continued his studies at the Guildhall School of Music, where he began his conducting career with the foundation of the contemporary music ensemble Spectrum with which he has since appeared many times in London, at leading festivals, on tour in Europe and in many broadcasts both here and abroad. He became conductor of the English Chamber Choir in 1973 and now conducts a wide variety of instrumental and vocal groups in music spanning over five centuries, both classical and commercial. He has gained his widest reputation in the field of contemporary music, and has also presented programmes for BBC Radio 3's 'Music In Our Time' series. He is currently engaged on a number of projects, including recordings with Vangelis and a series of programmes of American contemporary music at the South Bank.

Ian Curror studied at the Royal College of Music with John Birch and also with Flor Peeters and Nicholas Kynaston. In 1974 he was appointed organist of the Royal Hospital, Chelsea. His other activities include examining, conducting and teaching at the Royal College of Music where he is a Professor. He is a Fellow of the Royal College of Organists and a prize-winning holder of that College's Organists' Choir-Training Diploma.

From Berlioz to Beethoven
English Chamber Choir returns to Queen Elizabeth Hall on 30 March

"The inspiring performance of Berlioz' 'L'Enfance du Christ' drew its strength from the meticulous sense of detail of the finely-balanced English Chamber Choir and English Players under conductor Guy Protheroe" - wrote David Money in the Daily Telegraph of the ECC's Queen Elizabeth Hall performance in December 1984. The Choir and Players return to the South Bank on **30 March** for a further programme featuring a single composer - performing three contrasting works by **Beethoven**.

The concert begins with the Overture from **Prometheus** and continues with the **Choral Fantasia**, in which the solo pianist will be **Julian Jacobson**. Already a familiar figure on the South Bank as a recitalist, accompanist and chamber music player, Julian Jacobson is now devoting an increasing proportion of his time to solo performances, and this concert in fact marks his South Bank début as a concerto soloist.

Part Two of the concert is devoted to a single work - the **Mass in C**. For several seasons the ECC has pursued the policy of drawing soloists from among its own ranks, especially when performing the classical chamber repertoire which would originally have been performed in this way. On March 30 four current members of the Choir, Ann Manly, Julia Field, Mark Johnstone and Robert Scales, will be joined by two guests: the baritone will be Anthony Scales, whose versatility is rapidly enabling him to establish a solo career in opera, concert and light music, while the second soprano in the Choral Fantasia will be Jean Carter, a former member of the Choir who recently joined the New Swingle Singers.

ENGLISH CHAMBER CHOIR

30 March 1985

Queen Elizabeth Hall

BEETHOVEN

Overture: Prometheus
Choral Fantasia
Mass in C

Julian Jacobson - piano
English Chamber Choir
English Players - leader: Richard Studt
Guy Protheroe - conductor

Advertising space is available in the concert programme together with complimentary tickets for the performance, thus providing companies with an excellent means of showing support for one of London's leading choral performance organisations and at the same time entertaining their clients with an evening of music by one of the best-loved of all composers.

Space details:

Programme size: A4

full page, half page and quarter pages available

Copy date: 22 March (camera-ready artwork preferred)

Tickets: £2 £3 £4 £5 £6 (complimentary tickets will be in the £6 block)
- up to 20 complimentary tickets may be issued for one order

Rates negotiable according to combination of space/tickets required.

Further information from and confirmation (and artwork) to:

English Chamber Choir
c/o Ann Manly Productions Ltd
8 Alma Square
London NW8 9QD

BEETHOVEN

Saturday
30 March 1985
7.45pm



GLC QUEEN ELIZABETH HALL

Tickets: £2.00 £3.00 £4.00 £5.00 £6.00
from Royal Festival Hall Box Office (01-928 3191)
(Credit Cards 01-928 8800) and usual agents

Concert Management:
Ann Manly Productions Ltd. 01-286 3944

Overture: Prometheus
Choral Fantasia
Mass in C

Julian Jacobson *piano*

Guy Protheroe *conductor*

ENGLISH CHAMBER CHOIR
ENGLISH PLAYERS *leader: Richard Studd*

Printed by: KWT Printing Services Ltd. 80 Long Acre London WC2 01-240 2062



GLC QUEEN ELIZABETH HALL

Saturday 30 March 1985
7.45pm

BEETHOVEN

Overture: Prometheus

Choral Fantasia

Mass in C

Guy Protheroe *conductor*

Julian Jacobson *piano*

ENGLISH CHAMBER CHOIR
ENGLISH PLAYERS

leader: Richard Studt

Overture: **Prometheus**

This is the earliest of Beethoven's overtures, and one of his very first orchestral scores. It was part of a ballet score, *'The Creatures of Prometheus'*, he wrote for the Burgtheater in Vienna in 1801, around the same time as his First Symphony. The Overture is the only part of the score to have survived in the repertory, although a dance from near the end of the ballet was to form the basis of the last movement of the *'Eroica'* Symphony. Like the First Symphony, the Overture begins, as it were, in the 'wrong' key, which would have taken his audience by surprise.

The exact plot of the ballet is not known, but in the classical legend Prometheus tried to imitate Zeus by making men out of clay. To give these creatures life he stole fire from the heavens, for which impertinence the gods sent Pandora to bring trouble to the world.

Choral Fantasy

The Choral Fantasy was composed for one of Beethoven's public concerts, called 'Academies' which he arranged at his own expense in order to promote his latest works. They were normally mammoth affairs, lasting several hours, and the concert on 22nd December 1808 at the Theater an der Wien was no exception. It included the premières of the Fifth and Sixth Symphonies, the concert aria 'Ah! perfido' and three movements from the Mass in C were sung, and Beethoven also performed the G Major Piano Concerto, as well as playing free improvisations on the piano. He intended to close the concert with the Fifth Symphony, but shortly before the concert decided that the audience would be too tired by then to take it in properly. So instead he used the symphony to open the second half of the concert, and composed a new 'brilliant finale'. This was the **Choral Fantasy**, composed at the last minute, and never given adequate rehearsal — it broke down completely in performance. The solo piano introduction was improvised, and only written down later. There follows a series of variations for piano and orchestra, with a choir joining in at the end, singing a poem in praise of music. Beethoven wrote the notes of the chorus parts before any words were written: he persuaded the poet — probably Christopher Kuffner — to fit words appropriate to the sentiments he wished to express.

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien,
und dem Schönheitssinn entschwingen
Blumen, sich, die ewig blühn.

Fried und Freude gleiten freundlich
wie der Wellen Wechselspiel;
was sich drängte rauch und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.

Aussne Ruhe, innre Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lässt uns beiden Licht entsehen.

Grosses, das ins Herz gedrunge,
blüht dann neu und schön empor,
hat ein Geist sich aufgeschwungen,
halt ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb und Kraft vermählen,
lohnt den Menschen Göttergunst.

Coaxing, fair, lovely is the sound
of harmony in our life.
And sense of beauty generates
flowers that bloom for ever.

Peace and joy flow as kindly
as the tide of waves.
Rough, hostile pressures
are transformed to lofty emotion.

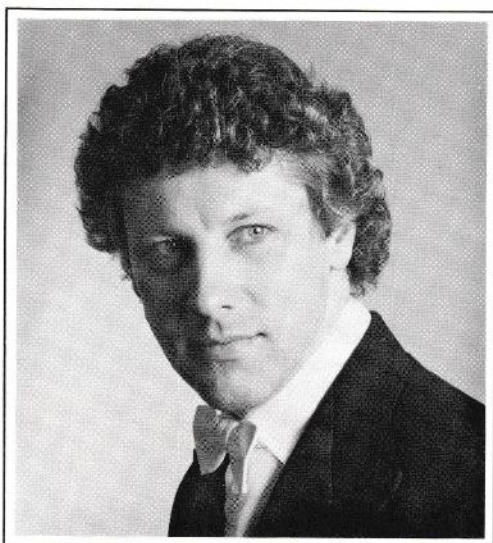
When magical sound is in command
and words convey devotion,
wonders must take shape;
night and tempest turn to light.

Quietness without, bliss within
are the happy man's rulers.
But the spring sun of the arts
gives us light from them both.

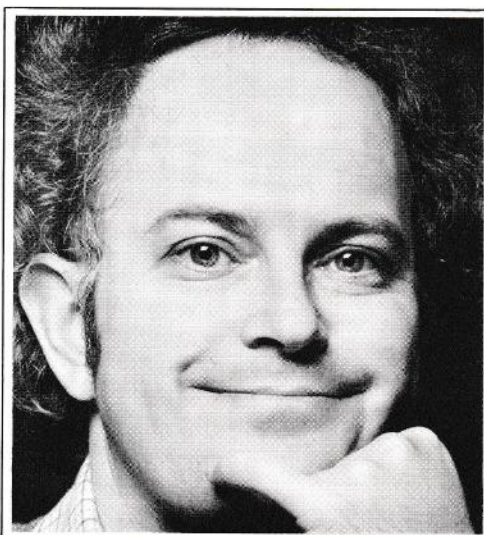
Grandeur impressed in the heart
then shoots anew and fair on high.
When the spirit leaps up,
a choir of spirits resounds eternal.

So, lovely spirits, accept
the gifts of fair art gladly.
When love and strength are wedded,
divine grace is man's reward.

English translation by kind permission of William Mann



Guy Protheroe *conductor*



Julian Jacobson *piano*

Interval — 15 minutes

A warning gong will be sounded for five minutes before the end of the interval

Mass in C

**Kyrie
Gloria
Credo
Sanctus & Benedictus
Agnus Dei**

The Mass in C was commissioned by Prince Nikolaus Esterházy for performance in his palace at Eisenstadt on 13th September 1807, the name-day of his wife. For eleven years the prince had celebrated this day with a specially composed mass — six of Haydn's great settings were commissioned in this way. But after the performance of Beethoven's Mass, the perplexed prince turned to the composer and said: 'My dear Beethoven, what have you been up to?' The offended composer left Eisenstadt that very day and deleted the dedication to the prince.

Beethoven was aware, however, that in his Mass he was creating something quite new: he claimed to his publisher that he had treated the text as it had seldom been treated before. The Masses of Haydn and Mozart were essentially related to operatic idioms, with the movements divided into solos, arias, ensembles and choruses. Beethoven restored the liturgical unity, setting each of the five main sections — *Kyrie, Gloria, Credo, Sanctus & Benedictus, and Agnus Dei* — as continuous self-contained movements. The solo voices emerge from the choral texture to highlight points in the text, to make subjective comment. After the hushed opening of the *Kyrie*, the 'Christe eleison' is contrasted only by key: Beethoven said this movement expressed 'an inner submission, the true inwardness of religious feeling...the whole piece permeated by gentleness'. The *Gloria* has a simple construction: two C major Allegros separated by an F minor Andante for 'Qui tollis peccata mundi'. The 'Cum sancto spiritu' section follows tradition in its fugal setting. The *Credo*, always the most difficult movement to set, owing to its doctrinal nature, is unified by a grand symphonic design and continuous rhythmic development. After a choral *Sanctus*, the *Benedictus* is an intimate expression by the solo quartet, the chorus repeating their words with deep reverence. The *Agnus Dei* is an impassioned cry for mercy; the final 'Dona nobis pacem' is not a festive setting, after Haydn's example: instead it ends in sublimity, with the music from the very opening of the Mass.

Programme Notes by Guy Protheroe

The **English Chamber Choir** was founded in 1971 by the conductor David Measham. Guy Protheroe became conductor in 1973 and the Choir has since appeared in major London concert halls, at several leading festivals and on BBC Television. The Choir has a wide repertoire ranging from the 16th century to the present day and it has appeared with a number of leading chamber orchestras and ensembles. In 1977 a professional chamber orchestra, the English Players, was formed to complement the Choir, and the Choir and Players have given a number of concerts together in the major London halls, including a series of Haydn Masses at St John's, Smith Square, a special performance of Bach's *Magnificat* to inaugurate the new stage built at St John's in 1981 and, more recently, regular appearances at the Queen Elizabeth Hall. The choir also makes several visits to halls, churches and music societies around the country.

The English Chamber Choir and English Players are administered by the English Chamber Choir Society which gratefully acknowledges financial assistance from the National Federation of Music Societies. If you would like any further information about the Choir or Players please contact Ann Manly, 8 Alma Square, London NW8 9QD. Tel: 01-286 3944.

Tonight's Soloists

For several seasons the ECC has pursued the policy of drawing soloists from among its own ranks, especially when performing the classical chamber repertoire which would originally have been performed in this way. Tonight four current members of the Choir, **Ann Manly, Julia Field, Mark Johnstone** and **Robert Scales**, will be joined by two guests: the baritone will be **Anthony Scales**, whose versatility is rapidly enabling him to establish a solo career in opera, concert and light music, while the second soprano in the Choral Fantasia will be **Jean Carter**, a former member of the Choir who recently joined the New Swingle Singers.

Guy Protheroe won a scholarship to Magdalen College, Oxford, where he gained an honours degree in music. He continued his studies at the Guildhall School of Music, where he began his conducting career with the foundation of the contemporary music ensemble Spectrum. He became conductor of the English Chamber Choir in 1973. He now conducts a wide variety of instrumental and vocal groups in music spanning over five centuries, both classical and commercial, but has continued to gain his widest reputation in the field of contemporary music. He also writes extensively on music, and has presented programmes for BBC Radio 3. For several years he was head of the BBC's Music Information Unit, but left recently to devote himself to a free-lance conducting career.

Julian Jacobson (formerly known as Julian Dawson-Lyell) studied at the Royal College of Music with John Barstow and privately with Louis Kentner and Lamar Crowson, and also read music at Queen's College, Oxford. Since his London debut recital in 1974 he has pursued a varied and wide-ranging career as soloist and ensemble player, which has taken him throughout Britain, to most countries of Europe, to the United States and the Soviet Union. Numerous festival appearances have included Edinburgh, Bath, Cheltenham, Aldeburgh and St. Bartholomews (London), and he broadcasts regularly for the BBC and abroad. In February 1986 he makes his Royal Festival Hall concerto debut with the London Mozart Players under Jane Glover.

Concert Management:

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

1685 H & H 1985 BACH 300 BIRTHDAY

ANNIVERSARY CONCERT - MAY 5th at 7.30 p.m.

ACIS AND GALATEA HANDEL

ANN LOCKETT..... GALATEA

DAVID ROY ACIS

DAVID IRESON POLYPHEMUS

Handel set the story of Acis and Galatea twice; once in Italian, and once in English. Tonight's English version was written in 1720 to a libretto by John Gay, and contains some of Handel's most engaging music.

The story tells of the love of the Shepherd Acis for the Goddess Galatea and their shared happiness together. Their idyllic life is shattered by the arrival of the giant Polyphemus, a monster of repulsive appearance and disgusting habits. His lustful approaches to Galatea are repulsed, whereupon he snatches up a huge rock and crushes Acis with it. Galatea is overcome with grief, but comforts herself by exercising her powers as a Goddess and gives Acis eternal life by turning him into a fountain.

INTERVAL

BRANDENBURG CONCERTO NO. 4 BACH

ANN COOK VIOLIN

DONALD GLOVER SOPRANINO

MARTIN COOK SOPRANINO

Bach met the Margrave Christian Ludwig of Brandenburg in 1719 and wrote the six Concertos for him in 1721. Each Concerto has a different group of solo instruments, with the two flute parts played in this performance by two recorders (flutes a bec). There are three movements.

FOUNDLING HOSPITAL ANTHEM ... HANDEL

Handel compiled this work in 1749 to raise funds for the Foundling Hospital, taking the movements from various of his other Sacred works, and ending it with the "Hallelujah" Chorus. The proceeds of tonight's concert will be given to the present Foundling School - the Richard Coram School for Children.

--oooOooo--

ENGLISH CHAMBER CHOIR
Conductor: Guy Protheroe

8 Alma Square, London NW8 90D 01-286 3944

Mr. G. King-Smith
Denebank
Cotmandene
Dorking, Surrey

14 May 1985

Dear Gavin,

WEEKEND AT ST MARK'S HAMILTON TERRACE 29 - 30 JUNE 1985

This is a 'follow-up' schedule for the forthcoming weekend. Apart from giving more precise details of the musical items, it also lists which rehearsals are at Marylebone as usual and which have been moved to St Marks. Please do check carefully with your diaries so that we don't have people turning up to the wrong church!

Rehearsals:

Tuesday 14 May	7pm Marylebone
Tuesday 21 May	7pm St Mark's
Tuesday 28 May	Half-term week - no rehearsal
Tuesday 4 June	7pm Marylebone
Tuesday 11 June	7pm Marylebone
Tuesday 18 June	7pm St Mark's
Tuesday 25 June	7pm Marylebone

The timetable for the weekend is now as follows:

Saturday 29 June	3pm Rehearsal at St Mark's
	7.30 Concert in the Church

Programme:

Tippett: Dance Clarion Air
Grainger: Seventeen come Sunday, Ye Banks and Braes,
Brigg Fair, Shallow Brown
Brahms: Liebeslieder
Copland: The Lark
Tippett: Spirituals

After the concert everyone adjourns to the Hall for supper and further musical entertainment (a la East Coker, only this time there's a decent piano). We will probably include the Seiber folk-songs at this point, unless we've already sung them as an encore in the Church! Other suggestions (Barber-shop, ballads, paper-and-comb, etc.) to the Protheroes as soon as possible please. Once the formal social proceedings are over, members of the choir etc. are invited to continue informally at 8 Alma Square, via the Heroes of Alma if they wish (and if it's still open).

Sunday 30 June	9.30 Rehearsal in the Church
	10.30 Sung Eucharist
	Byrd Mass, Mendelssohn and Bruckner
	12.00 Captain Noah and his Floating Zoo, followed by Lunch.
	6.00 Evensong

Please let Debbie Smith know as soon as you can if you want to sing Evensong.

Ann Manly

ST MARKS SUMMER FESTIVAL OF MUSIC

ENGLISH CHAMBER CHOIR

Conductor Guy Protheroe

ST MARKS
HAMILTON TERRACE
29 – 30 June 1985

Saturday 29 June
7.30pm

Tickets:

Concert in Church followed by supper and musical
entertainment in the Hall
£3.50 inclusive of supper
£2.00 concert only
available in advance from the Church Office or from
Leamy's Newsagents, 9 Nugent Terrace, NW8

Sunday 30 June
10.30am

12.15pm

6.00pm

Choral Eucharist
Music by Byrd, Mendelssohn, Bruckner and Harris
Family entertainment
Captain Noah and his Floating Zoo
Admission free – collection

Choral Evensong
Music by Gibbons and Byrd



ST MARKS
HAMILTON TERRACE
29 – 30 June 1985

Saturday 29 June
Concert – 7.30pm

Dance, Clarion Air
I'm seventeen come Sunday
Ye Banks and Braes
Shallow Brown
Brigg Fair
Liebeslieder Waltzes
The Lark
Five Negro Spirituals

Michael Tippett

Percy Grainger
Johannes Brahms
Aaron Copland
Michael Tippett

Sunday 30 June
Choral Eucharist – 10.30

Mass in Four Parts
I waited for the Lord
Locus iste
Faure is the Heaven

William Byrd
Felix Mendelssohn
Anton Bruckner
William Harris

Family Entertainment – 12.15

Captain Noah and his Floating Zoo
– a cantata in popular style

Michael Flanders
and Joseph Horowitz

Evensong – 6.30

Short Service
Sing Joyfully

Orlando Gibbons
William Byrd

The English Chamber Choir, one of London's leading choirs, brings to St Mark's a varied selection of music for a summer weekend. Saturday evening's concert mixes folk songs, spirituals and love songs – followed by supper and an impromptu musical entertainment featuring members of the Choir in cabaret, from Barbershop to Irving Berlin. On Sunday morning the Choir will bring to the regular Sunday Eucharist a rich variety of sacred music from the Tudor fervour of Byrd's Four-Part Mass to the lush harmonies of Bruckner and Harris. The family entertainment, Captain Noah, is a jazzy rendering of the story of Noah's Ark, lasting about 25 minutes and ideal for younger listeners. The weekend concludes with music by Gibbons and Byrd, two of the greatest English composers of the Tudor era, itself one of the richest chapters in English music.

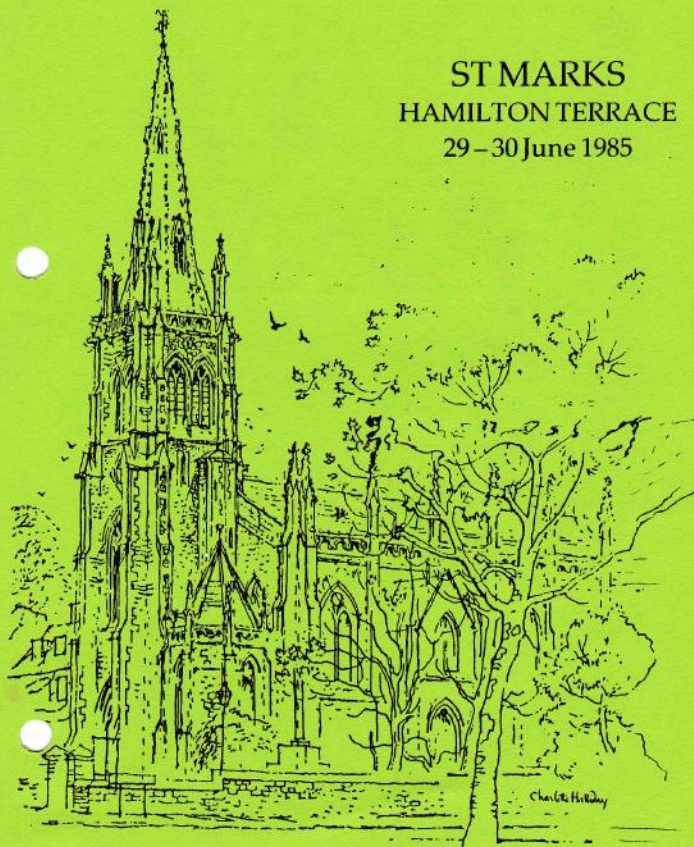
The English Chamber Choir performs regularly in London, at the Queen Elizabeth Hall, and in other venues around the country. Its members live and work within a wide radius around London, although its conductor, Guy Protheroe, lives in the Parish of St Mark's, in Alma Square.

If you would like any further advance information about these events, please telephone 01-286 3944. The English Chamber Choir gratefully acknowledges the assistance of the City of Westminster Arts Council.

ST MARKS
SUMMER FESTIVAL
OF MUSIC

ENGLISH CHAMBER CHOIR
Conductor Guy Protheroe

ST MARKS
HAMILTON TERRACE
29 – 30 June 1985



Sunday 30 June Pentecost 5

8.00am Holy Communion according to the Book of Common Prayer 1662
Readings for Trinity 4

10.30am Sung Eucharist according to the Book of Common Prayer 1662
The English Chamber Choir - Conductor Guy Protheroe (Items
in bold print will be sung by the Choir only)

Introit: A. Bruckner: Locust Iste

Hymn No.285 Come Down, O Love Divine

Lord's Prayer and Collect for Purity (Green Prayer Book 31)

Kyrie: W. Byrd: Mass in Four Parts

Gloria

Collect: Almighty God, you show to those who are in error
the light of your truth, that they may return to
the way of righteousness. May we and all who have
been admitted to the fellowship of Christ's religion
reject those things which are contrary to our
profession and follow all such things as are
agreeable to the same.

Reading: Old Testament: Exodus 20, v.1-17

Reading: New Testament: Ephesians 5, v.1-10

Gradual: F. Mendelssohn: I waited for the Lord

Gospel: Matthew 19, v.16-26 Reader: Hugh Whitwell

Creed: Merbecke

Notices and Sermon: the Vicar

Offering Hymn No.371 Ye Holy Angels Bright

Intercession: Dr John Ryder

Preparation

Comfortable Words

Sursum Corda (Merbecke)

Sanctus: W. Byrd: Mass in Four Parts

Benedictus

Prayer of Humble Access

Consecration

The Communion - all of Communicant status are welcome to
receive the Blessed Sacrament

Agnus Dei: W. Byrd: Mass in Four Parts

Communion Anthem: W.Harris: Faire is the Heaven

Thanksgiving

Blessing

Hymn No.256 Thy Hand, O God

ALL ARE WELCOME FOR COFFEE AND REFRESHMENTS
AT THE WEST END OF THE CHURCH

* * *

12.15pm **Family Entertainment** in the Hall:
M. Flanders & J. Horovitz
Captain Noah and his Floating Zoo

* * *

6.30pm Evensong
The English Chamber Choir will sing the items in **bold print**
Introit: T. Tallis: If Ye love me
Service from the Book of Common Prayer (1662)
Setting for Responses: Smith
Psalm 67
Lesson: Old Testament 2Kings 6, v.24-25 and 7, v.3-end
Magnificat: O. Gibbons: Short Service
Lesson: New Testament Acts 11, V.1-18
Nunc Dimittis
Creed and Prayers
Collect for Trinity 3
Anthem: W. Byrd: Sing Joyfully
Address: Revd. John Papworth
Hymn No.33 The Day Thou gavest, Lord, is ended
Blessing

* * *

THE WEEK

Monday 1 July	7.30pm	Vestry Hour
Tuesday 2 July	9.30am	Holy Communion (Rite A)
Wednesday 3 July		St. Thomas, A
Thursday 4 July	11.30am	Holy Communion according to the Book of Common Prayer
Friday - Sunday		Parish weekend at Clewer led by Julian Drewith
Sunday 7 July	8.00am	Holy Communion
	10.30am	Mattins
	11.30am	Holy Communion
	6.00pm	Evening Prayer

THE ENGLISH CHAMBER CHOIR

Sopranos: Ann-Marie Curror, Jayne Hughes, Sara Lowe, Ann Manly, Diana Maynard, Shirley Noel, Lynda Sheriden, Adele Stephenson, Jackie Whitehouse

Altos: Sue Boase, Julie Cumberlidge, Julia Field, Christine Secombe, Debbie Smith

Tenors: Peter Adderley, Roger Brown, Roger Carpenter, Robert Scales, Nick Witt

Basses: Bernard Boase, Malcolm Field, David Jordan, Gavin King-Smith, David Lowe, Tony Noakes, Richard Smith, Richard Whitehouse.

Captain Noah and His Floating Zoo

Narrator: Malcolm Field
God: Anthony Scales
Noah: Robert Scales

Piano: Christine Secombe
Drums: Richard Paul

The English Chamber Choir was founded in 1971 and has established itself as one of London's leading small choral groups. It gives a regular series of concerts every season in the principal London concert halls in which it is frequently joined by its own professional orchestra, the English Players. In addition, the Choir visits many other venues and festivals around Britain and has also appeared on BBC Television. Its repertoire ranges from the 16th century to the present day, from a cappella madrigals and motets to choral and orchestral works including Mozart's 'Requiem' and Vaughan Williams' 'Flos Campi'. Recent Queen Elizabeth Hall concerts included performances of Berlioz's 'L'enfance du Christ' and Beethoven's Mass in C. Next season the Choir will be singing music by Bach, Handel and Scarlatti at Handel's Church of St Lawrence Whitechurch (near Stanmore) on Saturday 2nd November, and presenting Brahms' Requiem at the Queen Elizabeth Hall on 1st February 1986, as well as a giving a number of concerts further afield.

If you would like to know more about the Choir, or would like to be placed on the mailing list for future events, please contact Ann Manly, 8 Alma Square, London NW8 9QD. Tel: 01-286 3944

The English Chamber Choir gratefully acknowledges the assistance of the City of Westminster Arts Council and the National Federation of Music Societies.

MICHAEL HAINES

Michael Haines, London office, is heavily involved with the arts. For eleven years he has been chairman of the Islington Choral Society in which he also sings. This choral society holds two or three concerts annually in Islington plus others, from time to time, at the Queen Elizabeth Hall on the South Bank. 'Carmina Burana' by Carl Orff was their first concert at the Queen Elizabeth Hall and a second is scheduled for June 1986 when they will be performing the Faure 'Requiem' and Haydn's 'Nelson' mass.

In 1983, Michael was a government appointed adviser to the Priestley investigation into the affairs of the Royal Opera House and Royal Shakespeare Company.

For the past two years, Michael has been on the Council of London Sinfonietta — Europe's leading orchestra for the performance of contemporary music. He has been a Member of Council of the Royal Society of Arts since 1980 and is also on the Music Committee which awards scholarships to singers and string players.

Vocal talent

POMPEII BOUND

Glynis Jones, a member of the research department in London, writes:

Life in the London Philharmonic Choir is certainly not dull at the moment. We made our second appearance at this year's Proms on 13 September, performed the Verdi 'Requiem' at the Festival Hall on 18 September and two days later were checking in at Heathrow to join the London Philharmonic Orchestra on their concert tour in Italy. This involved performances of Beethoven's Ninth Symphony and Haydn's 'Creation' in Perugia, followed by another performance of the Beethoven in the ruins of the Great Theatre at Pompeii.

The last concert was clearly considered to be a gala occasion — it was attended by the Italian prime minister and broadcast live on Italian television. Performing in the open air was quite a novel experience, and it was quite awe-inspiring to think that we were the first people to perform there since Vesuvius erupted in 79AD. The heavy rehearsal schedule in the week before we left England proved to be well worthwhile as Klaus Tennstedt, the conductor, was able to keep rehearsals in Italy to a minimum, allowing us

Below: The auditorium of the Great Theatre at Pompeii.



plenty of time to go sightseeing and sample the local food and wine. It was a thoroughly enjoyable tour and needless to say was over far too quickly — but as soon as we arrived back in England we had to devote our energies to learning the Lloyd Webber 'Requiem' and Elgar's 'King Olaf' for the eight concerts we were due to give in the last two weeks of October!

THE ENGLISH CHAMBER CHOIR

Singing with the English Chamber Choir provides Gavin King-Smith with opportunities both for performing music suited to its relatively small forces — the ECC has thirty singers — and for participating in the occasional music marathon such as Havergal Brian's Gothic Symphony. This needed five hundred voices and a sports stadium for rehearsals. Although the ECC is an amateur choir, several of its members also sing professionally and the major concerts are given with a fully professional chamber orchestra, the English Players. The choir and players are conducted by Guy Protheroe who also runs a contemporary instrumental group, Spectrum. Gavin, a principal IT consultant in London office, was the ECC's chairman for several years and sings bass 'rather less self-consciously' than when he joined the choir some twelve years ago.

The variety of the choir's repertoire is one of the chief attractions to the members (who admit that singing is first and foremost for the singers' own enjoyment). If anyone was a rock fan in the mid 70s they may have seen the ECC perform in the Rainbow Theatre, the Royal Festival Hall or the Crystal Palace concert bowl, backing the Who or Rick Wakeman. Owners of a top LP in 1976 — 'Heaven and Hell' by Vangelis — can even hear Gavin in their own front room! In a rather different vein, and more usually, the choir performs taxing works from Bach and Beethoven to Poulenc, Schoenberg and contemporary composers such as Elizabeth Lutyens and Paul Patterson.

But the ECC is a lot more than a weekly rehearsal and the occasional concert. It provides a meeting point for diverse individuals including a financial director from a major multinational, a civil servant in line for a post in the office at Number 10, and a professional spoon basher. Idyllic weekends have been spent entertaining the locals and sipping cider in Somerset villages, carols have been sung in the foyer of the London Hilton, and concerts have helped raise thousands of pounds for charities such as the RNID and the Cystic Fibrosis Research Trust.

The choir does recruit new members and would welcome additions in all sections; so if you sing, or used to, and can sight-read well, Gavin would be pleased to give you details. He will also sell you tickets (at a discount to KMG TMCL staff) for a performance of the Brahms 'Ein Deutsches Requiem' at the Queen Elizabeth Hall on 1 February 1986 — with conductor Guy Protheroe, and soloists Eiddwen Hurray and Stephen Varcoe.

Glasgow business services have a number of clients who are rising stars in the entertainments field — here we feature Judith Howarth, and Allan Adams and Scott Cooper from the group Vocalise. (Allan's father is also a client with Bristol office). Mike Connolly is the manager involved.

VOCALISE

Two young singers, Allan Adams and Scott Cooper, having recently left the Royal Scottish Academy of

ENGLISH CHAMBER CHOIR
Conductor: Guy Protheroe

8 Alma Square, London NW8 9QD 01-286 3944

Mr. G. King-Smith
Denebank
Cotmandene
Dorking, Surrey

29 June 1985

Dear Gavin,

CONCERT AT ST LAWRENCE WHITCHURCH 2 NOVEMBER 1985

Details of the first concert of next season are as follows:

Rehearsals:

Tuesday 24 September	7.30	St Marylebone
Tuesday 1 October	7.30	"
(this rehearsal will include the AGM)		
Tuesday 8 October	7.30	"
Saturday 12 October	11-4.30	St Mark's Church Hall
Tuesday 15 October	7.30	Marylebone
Tuesday 17 October	7.30	"
Tuesday 22 October	7.30	"
Tuesday 29 October	7.30	"
Thursday 31 October	7.30	"
Saturday 2 November	3.00	St Lawrence Whitchurch
	7.30	CONCERT

Programme:

Scarlatti	Concerto Grosso (instruments only)
Bach	Motet: Komm, Jesu, Komm
Handel	The Ways of Sion do Mourn

Dress:

Long black/DJs

As you will see, there are some differences in pattern for this rehearsal schedule: we are planning to start later in September but to include three rehearsals on days other than Tuesdays. The reason for this is that, as I'm sure will be apparent to everyone who sang in the St Mark's weekend, those who for whatever reason are unable to attend for one or possibly two weeks find themselves so far removed from what happened at earlier rehearsals that the benefit of them is lost. Secondly, we are proposing to begin at 7.30 and continue until 9.45 as it is also obvious that for many people 7.00 is an unrealistic target! These are obviously matters which can be discussed at the AGM, but as many members of the choir have recently expressed positive opinions on the subject, we have decided to incorporate these ideas into the next schedule as an experiment.

Please do let Debbie know if for any reason you are prevented from attending a rehearsal at the last minute. Finally, Sue already has some music available and if you would like to take copies away with you, please do so.

Ann Manly

ENGLISH CHAMBER CHOIR
ENGLISH BAROQUE PLAYERS

GUY PROTHEROE
conductor

a tercentenary concert

SCARLATTI Concerto Grosso in A

BACH Motet: Komm Jesu Komm

HANDEL The Ways of Zion do Mourn
(Funeral Anthem for Queen Caroline)



performed on original instruments
in the historical setting of 'Handel's Church'
newly restored

ST LAWRENCE WHITCHURCH
Little Stanmore

SATURDAY 30TH NOVEMBER at 8pm

Tickets: £2.50 at the door
Telephone Booking: 01-286 3944 or 01-952 0724
Postal Booking: Ann Manly Productions Ltd
8 Alma Square, London NW8 9QD

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ST LAWRENCE WHITCHURCH
Little Stanmore

SATURDAY 30TH NOVEMBER at 8pm

CONCERTO GROSSO NO.5 IN D MINOR

AVISON
after **SCARLATTI**

Largo - Allegro
Andante moderato
Allegro

Domenico Scarlatti achieved the highest reputation in his time in Spain, where he spent the last 28 years of his life, and in England. Amongst his greatest admirers was the composer and teacher Charles Avison, who was based in Newcastle-upon-Tyne. He made a set of 12 concerti grossi by orchestrating 30 of Scarlatti's published keyboard sonatas, together with 8 movements (mainly slow) from sources still unidentified. His model for this was no doubt Geminiani's arrangements of Corelli's Op.5 violin sonatas as concerti grossi.

KOMM, JESU, KOMM

BACH

This double-choir motet was, like all but one of Bach's motets, written for a funeral. The motet opens with an invocation to Jesus: 'Come, Jesus, come; my strength fails; the bitter way of death is more than I can endure.' The main movement, first in common time, then in 6/8, expresses a world of hope: 'You are the Way, the Truth, the Life.' The motet ends, not with a chorale, but with a movement in 4-part harmony entitled 'Aria', to a tune probably by Bach himself: 'I place myself in your hands; and my spirit, ready for life's end, bids the world a last good-night.'

INTERVAL - 10 minutes

THE WAYS OF ZION DO MOURN
(Funeral Anthem for Queen Caroline)

HANDEL

Jaye Hughes soprano Robert Scales tenor
Vernon Dunning alto Anthony Scales bass

Prelude	
Chorus	The ways of Zion do mourn
Chorus	She put on righteousness
Quartet & Chorus	When the ear heard her
Chorus	How are the mighty fallen
Chorus	She deliver'd the poor that cried
Chorus	How are the mighty fallen
Chorus	The righteous shall be had
Chorus	Their bodies are buried in peace
Chorus	The people will tell of their wisdom
Quartet	They shall receive a glorious kingdom
Chorus	The merciful goodness of the Lord

Queen Caroline of Ansbach, who had married George II in 1705, was a beautiful woman who dominated the King's years on the throne (from 1727) and was a keen supporter of Robert Walpole. She died on 20 November 1737 and the King ordered a funeral anthem from Handel, which was performed on 17 December at the state funeral in Westminster Abbey by the singers from the Chapel Royal, Westminster Abbey, St Paul's Cathedral and St George's Chapel, Windsor Castle. The text, provided by Edward Willes, the Sub-Dean of Westminster, is a compilation of verses from the Bible.

Guy Protheroe

ENGLISH CHAMBER CHOIR

Sopranos

Sally Barker
Fiona Blyth
Pam Cenci
Ann-Marie Curror
Jaye Hughes
Sara Lowe
Diana Maynard
Shirley Noel
Adele Stevenson
Jackie Whitehouse

Tenors

Peter Adderley
David Boyd
Roger Carpenter
Robert Scales
Nick Witt

Altos

Sue Boase
Vernon Dunning
Julia Field
Jane Grant
Sarah Hucklesby
Miranda Moore
Christine Secombe
Debbie Smith

Basses

Bernard Boase
David Jordan
Gavin King-Smith
Tony Noakes
Anthony Scales
Richard Smith
Richard Whitehouse

ENGLISH BAROQUE PLAYERS

1st Violins

Rosalind Harris (leader)
Alison Rozario
Marc Cooper

2nd Violins

Frances Turner
Sandra Wright

Viola

Lisa Cochrane

Cello

Christopher Poffley

Violone

Jan Spencer

Oboes

Catherine Latham
Helen McKeen

Bassoon

Noel Rainbird

Organ

Ian Curror

If you would like to be informed of future English Chamber Choir concerts, or would like any other information about the Choir, please contact Ann Manly, 8 Alma Sq., London NW8 9QD. Tel:01-286 3944.