

ST. JOHN'S, SMITH SQUARE, LONDON SW1
Director JOANNA BRENDON TEL. 01 799 2168

SUNDAY, JANUARY 7th, 1973 8pm

ENGLISH CHAMBER CHOIR

Chorus Master ANDREW PARROTT

Hertfordshire Chamber Orchestra
Leader BRANSBY ROBERTS

Mozart

Overture LA CLEMENZA DI TITO
Piano Concerto NO.27 in Bb

REQUIEM

Conductor DAVID MEASHAM

BRENDA LUCAS Piano

JESSICA CASH Soprano
~~GLORIA JENNINGS~~
~~SARAH WALKER~~ Alto

PAUL TAYLOR Tenor

GRAHAM HEWITT Bass

Tickets £1 80p 60p Unreserved 40p

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The Music of MOZART

HERTFORDSHIRE CHAMBER ORCHESTRA and ENGLISH CHAMBER CHOIR

conductor

DAVID MEASHAM

piano

BRENDA LUCAS

St. John's, Smith Square
Sunday 7th January at 8p.m.

Programme 10p

MUSIC BY W.A. MOZART (1756–1791)

OVERTURE: LA CLEMENZA DI TITO K 621

Mozart's last ten years were spent in Vienna in ever-increasing isolation; yet this is the period when the distinctive Mozartean features were expressed at their purest. The opera seria *La Clemenza di Tito* was Mozart's last opera, one of the group of great masterworks that he composed in the last few months of his life, and like the other works of this period, it is filled with depth of feeling and entrancing lightness, harmony and clarity. The opera slipped into the background in the nineteenth century, and although recent attempts to revive the drama have aroused little interest, various excerpts, the best-known being the overture, have established themselves in the concert hall.

CONCERTO FOR PIANO in b flat, K. 595

Allergro Larghetto Rondo
BRENDA LUCAS (piano)

While in Vienna, Mozart wrote seventeen concertos which soon reached a consummate mastery, and his timeless themes achieved their most perfect fulfilment in these last years. K. 595 was Mozart's last piano concerto, and contains the simplest thematic material in all three movements. It was written shortly before his 35th birthday, and Mozart made his last appearance on the platform as soloist at its first performance. In the opening theme of the *allegro* the solo instrument sets the tempo and key with four equal crotchets, then goes on to create a harmonically varied reflection of the work's principal ideas and serenity. In contrast to the full-blooded concertos of the earlier Viennese period the chromaticism in K.595 is no longer restless, nor are there mysterious hidden overtones of leashed passion. Nothing in the previous concertos prepares us for the calm fatalistic simplicity of the *larghetto*'s beginning, the summation and quiet harvest of the magnificent earlier years. A few days after completing the concerto the *rondo* theme reappeared as Mozarts song "Komm, lieber Mai", telling of a child's longing for spring (K596). No lovelier seal could have been placed on the message of his last piano work.

BRENDA LUCAS began playing the piano at the age of seven, and at sixteen went to the Royal Manchester College of Music where she studied with Iso Elinson. She also studied in Salzburg with Heinz Scholz, and later received the Commonwealth award from Harriet Cohen. She embarked upon a brief career as a solo pianist before her marriage to John Ogdon in 1960. In 1962 the Ogdons made their debut as a piano duo at the Edinburgh Festival, and this partnership has since become a regular part of the concert scene. Tonight's concert marks her return to the platform as a solo pianist.

PROGRAMME NOTES BY MARIAN FOSTER

REQUIEM MASS IN d minor K.626

*Requiem Aeternam; Dies Irae; Tuba Mirum; Rex Tremendae;
Recordare; Confutatis Maledictis; Lacrymosa; Domine Jesu; Hostias;
Sanctus; Benedictus; Agnus Dei.*

Jessica Cash (soprano)

Paul Taylor (tenor)

Gloria Jennings (contralto)

Graham Hewitt (bass)

Despite various political changes in the 20th century, it is still a long-established tradition in Vienna to perform Mozart's Requiem in the Imperial Chapel every year on All Saints Day, and yet it is a work which presents us with a puzzle that may never be solved, for Mozart died before completing the work. Held up at first by work on *La Clemenza di Tito* and *Die Zauberflöte*, then by increasing weakness throughout the autumn of 1791, Mozart died having completely finished only the first movement, *Requiem Aeternam*. The second to ninth movements, *Dies Irae* to *Hostias*, were written in draft form; the vocal parts and the most significant sections of instrumental accompaniment were there, but the final orchestration was left for a later period.

Afraid that she might have to repay the advance Mozart had received on this commissioned work, his widow arranged for it to be secretly completed by Mozart's pupil, Franz Süssmayer, whose handwriting so resembled that of his teacher that it was not until the nineteenth century that the deception was discovered. Süssmayer knew well Mozart's intentions, for his teacher had constantly discussed and sung the Requiem to his wife and pupil. By following Mozart's plans faithfully after his death, Süssmayer cannot be considered the composer of the unfinished movements, but deserves posterity's everlasting gratitude for having rescued one of Mozart's most sublime contributions. By avoiding the horns, the light and gay woodwind, replacing the clarinets by basset horns and frequently using the strings in their lower registers, Mozart creates a disembodied, dark timbre, perfectly, expressing the solemnity and mystery of death, and yet with its inner peace and serenity the sadness it evokes is gentle rather than violent.

DAVID MEASHAM was born in 1937 in Nottingham, and began to play the violin at the age of seven. Later he studied violin, conducting and composition at the Guildhall School of Music, and in 1958 became the youngest member of the BBC Symphony Orchestra. After a period as deputy leader of the City of Birmingham Symphony Orchestra he joined the London Symphony Orchestra in 1965, and is now that orchestra's principal second violin. He has conducted many of the country's leading orchestras, including the LSO. He founded the ENGLISH CHAMBER CHOIR in 1970, together with a group of members of the LSO Chorus.

HERTFORDSHIRE CHAMBER ORCHESTRA

Violins

Bransby Roberts (leader)
Anita Beak
Alan Blackwell
Robin Boothby
Susan Bromley
Nicola Brown
Colin Carnegie
Robert Carnwath
Christine Holyhead
Paul Luke
Simon McVeigh
Jonathan Martin
Patricia Mowat
Roger Neighbour
Lucy Robinson
Susan Scott
Jessica Smith
Jim Smith
Caroline Walcott

Violas

Nicholas Stone
Keith Berry
John Fryer
Katharine Melville
Peter Trevelyan

Cellos

Julian Scott
Oliver Holmes
Martin Jones
Elizabeth Noble
Richard Toll

Basses

Peter Collins
Jeremy Poole
Michael Watson

Flutes

Paul Chapman
Jacqueline Chesney

Oboes

Jane Shillito
Jane English

Clarinets and Basset Horns

Gordon Davies
Gary Manning

Bassoons

Peter Smith
Colin Beak

Horns

Robin Martin
Philippa Smith

Trumpets

Peter Bickley
Derek Glendinning

Trombones

Alastair McGregor
Robert Slocombe
David Gentle

Timpani

Jonathan Ash

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Please address all enquires to: Peter Smith, 7 Essex Road, Thame, Oxon.

MOZART REQUIEM

Jessica Cash (soprano)

Paul Taylor (tenor)

Sarah Walker (contralto)

Graham Hewitt (bass)

ENGLISH CHAMBER CHOIR HERTFORDSHIRE CHAMBER ORCHESTRA

(leader: Bransby Roberts)

Conductor: **DAVID MEASHAM**

St. Mary's Church, Hitchin

SUNDAY 14th JANUARY at 8p.m.

1973

Admission 50p and 35p (unreserved) from
Howell's Bookshop, Churchyard, Hitchin, and at the door

ANOTHER PERFORMANCE OF THE MOZART REQUIEM IN ST
JOHNS, SMITH SQUARE, LONDON, SW1, ON SUNDAY 7th JANUARY
at 7.30 pm. PROGRAMME ALSO INCLUDES PIANO CONCERTO
NO. 27. SOLOIST BRENDA LUCAS.

The Music of MOZART

**HERTFORDSHIRE CHAMBER
ORCHESTRA
and
ENGLISH CHAMBER
CHOIR**

conductor

DAVID MEASHAM

St. Mary's Church, Hitchin
Sunday 14th January at 8p.m.

Programme 10p

PROGRAMME NOTES BY MARIAN FOSTER

REQUIEM MASS IN d minor K.626

*Requiem Aeternam; Dies Irae; Tuba Mirum; Rex Tremendae;
Recordare; Confutatis Maledictis; Lacrymosa; Domine Jesu; Hostias;
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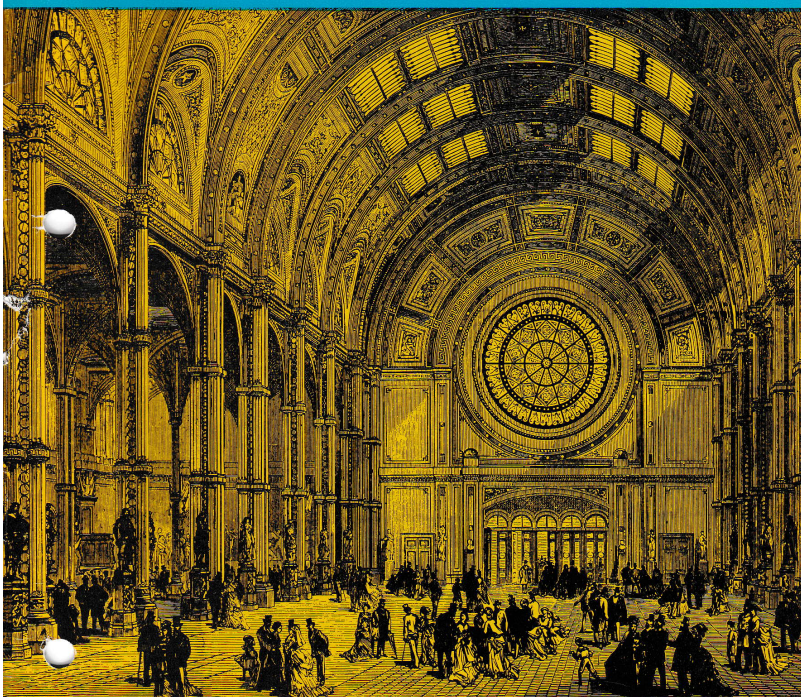
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Alexandra Palace

Music in the Great Hall



Programme 15p



Sir Charles Groves was born in London and began his musical career early as a chorister in St. Paul's Cathedral.

After studying at the Royal College of Music, he began work as an accompanist and choral conductor. He joined the BBC Opera Productions Department and, when he was 29, was appointed conductor of the BBC Northern Symphony Orchestra. In 1951, he began ten years with the Bournemouth Symphony Orchestra, followed by two years as Director of Music to the Welsh National Opera Company. In 1963, he was appointed conductor of the Royal Liverpool Philharmonic Orchestra and, during the years since, has made a reputation there for interesting programmes and the encouragement of young conductors.

He was the first English conductor to play all the ten symphonies of Mahler with his own orchestra and each season he includes a number of first performances and rarely-heard works. In 1970, he and the RLPO were invited to the Warsaw International Festival for Contemporary Music.

Apart from his Liverpool post, Sir Charles Groves is Associate Conductor of the Royal Philharmonic Orchestra and records exclusively for EMI. He has conducted in most countries in Europe and has toured The United States, South America, Australia and South Africa. He regularly conducts all the leading British Orchestras and is a frequent and popular guest at the Promenade Concerts. He appears on television and is often heard on the radio.

Sir Charles Groves has frequently conducted with the Munich Philharmonic Orchestra, including the traditional performance of Beethoven's Choral Symphony on New Year's Eve.

In 1968, he was awarded the CBE for his services to music and, in 1973, he was knighted.

Sunday 1 July 1973 at 3.30 p.m.

Greater London Council Parks Department
present

London Symphony Orchestra

Leader John Brown

Conductor **Sir Charles Groves**

Mahler Symphony No. 8

in E flat major

Part I Veni, Creator Spiritus

Interval

Part II Closing scene from Goethe's Faust

Carole Farley
Teresa Cahill
Wendy Eathorne
Bernadette Greevy
Norma Procter
Albertos Remedios
Raimund Herincx
Richard Angas
English Chamber Choir
Harrow Choral Society
London Philharmonic Choir
Wandsworth Boys Choir

The Allen Computer Organ is supplied by Allen Organ Studios (London) Ltd.
Alberto Remedios appears by kind permission of Sadler's Wells Opera Company and Teresa Cahill
by permission of the General Administrator, Royal Opera House, Covent Garden.

Refreshments are available in the Palm Court.

MAHLER SYMPHONY No. 8

Note by Tim McDonald

It was Emil Gutmann who coined the phrase "Symphony of a Thousand" as a subtitle to Mahler's Symphony No. 8 in E flat major. Unfortunately, like many other epithets applied to various compositions through the ages, it tends to lay the emphasis too strongly on only one aspect of the work thereby distracting the listener's attention from the creation as an entirety. It is all too easy to become dazzled by the size of the forces in this symphony and fail to realise the incredible scope and nature of the work.

The originality of Mahler's conception is hard to imagine. The composer stood at the end of a great symphonic tradition stretching back through Beethoven to Haydn and Mozart and in the vast framework of the Eighth Symphony we can still see the classical symphonic form but now magnified to epic proportions. Part I, "Veni Creator Spiritus", can be regarded as fulfilling the role of the classical sonata-form first movement while the Closing Scene from Goethe's "Faust" may be compared with the traditional slow movement, scherzo and finale. Yet what a gigantic gap divides the musical Vienna of the eighteenth-century from that of 1906 where, as Director of the Imperial Opera, Mahler conceived the plan of the Eighth Symphony. It is, of course, impossible to say how long the idea had lain in the composer's subconscious mind nor, indeed, how he came to link the ostensibly incompatible medieval Latin hymn "Veni Creator Spiritus" and the Closing Scene of Goethe's "Faust" but once the seed had been sown there was no stemming the flow of inspired creation. Part I was completed in three weeks while the Faust Scene took no more than five weeks.

It is, then, with the "Veni Creator Spiritus" that the symphony opens. The triumphant shout of praise right at the outset should be understood as an invocation to divine inspiration (Mahler had just gone through a period of depression during which all creative inspiration had been absent), a fervent plea to the Holy Spirit to descend and fill the human soul. As Philip Barford states in his book "Mahler Symphonies and Songs", "Mahler's musical utterance is here no merely passive contemplation of an idea: it is a strongly willed plea for a renewal of the inward fire from the source of all life and light". On a purely musical level, this opening chorus contains much material which recurs at later stages thus providing an underlying unity throughout the symphony. The mood of hope and jubilation set at the outset is maintained until the words "Infirma nostri corporis" at which point the opening theme is heard in sorrowful vein. The music changes character dramatically, becoming bitter and even despairing. However, at the passage "Accende lumen sensibus", there is a spiritual uplift with a powerful new motif given out by full choir and orchestra. (This theme, depicting the human plea for divine love and inspiration, plays an important role in Part II of the symphony in the progression from darkness to light.) The boys' choir is heard and the music sweeps on through a variety of expressions, notably the minor key drama of "Hostem repellas longius" with its impressive march rhythms and the soaring peaks of the great double fugue at "Ductore sic te praevo". Part I closes in a blaze of glory, fully matching the eternal optimism of the final lines -

"Surrexit, ac Paravit
In saeculorum saecula".

If the idea of descent was prominent in "Veni Creator Spiritus", then it is ascent which is the principal theme of Part II. To quote Philip Barford again, "What has come down to earth as grace has to be raised up to heaven through a progressive sublimation of energies". Through the concept of ideal love, the worldly spirit is, as it were, transuted and reborn, raised to the highest level. This progression

from darkness to light can be traced in three stages, matched musically by three sections - *adagio*, *allegro* and *finale* - corresponding approximately to the last three movements of the four movement classical symphonic form although the *Allegro* is somewhat loosely constructed and rhapsodic in feeling, unlike the classical Scherzo.

The first section is set in a scene of mountain gorges, forest, rock and desert. A group of Holy Anchoresses is singing, their music deriving from the "Accende" theme of Part I. The chorus is followed by two solos, one for Pater Eschaticus, the other for Pater Profundus. Again, the "Accende" theme can be detected, modified and extended, its symbolic significance gradually being broadened and sublimated.

The second section is reached with the Choir of Angels bearing the immortal soul of Faust. They sing simultaneously with a Chorus of Blessed Boys while a band of Younger Angels (all intended as symbols of absolute purity and innocence) add their comment. A chorus with alto solo, representing the More Perfect Angels, leads into the beginning of Doctor Marianus' ecstatic song, heard at first with the Younger Angels and Blessed Boys but eventually soaring alone in a state of complete rapture.

This marks the beginning of the last section and is followed by a beautiful prelude for violins, harmonium and harp. The Mater Gloriosa herself appears - the climax of the symphony is reached. The chorus enters, followed by Three Penitents (note especially the strange colouring in the orchestra at this point which has been likened to a giant Baroque continuo), and finally, Gretchen. The Blessed Boys are heard once more before Gretchen enters again, singing joyfully, her music deriving from Part I of the symphony. At last, the Mater Gloriosa is heard, calling to Gretchen, "Kommi! Hebe dich zu hohen Sphären!" (Rise, thou, to higher spheres). Doctor Marianus and the chorus call on the Penitents - and symbolically, therefore, the whole of mankind - to look up as the music rises to ever greater heights. The final "Chorus Mysticus", beginning in hushed tones but steadily building to a magnificent climax, praises "Das Ewig-Weibliche" - the Woman-soul - and the symphony ends with an instrumental coda, the "Veni Creator Spiritus" theme sounding triumphantly on trumpets and trombones, its initial interval of a seventh stretched to a ninth. The transmutation is accomplished.

Teresa Cahill studied at the Guildhall School of Music, where the prizes she won included the Silver Medal of the Worshipful Company of Musicians. She then won a Peter Stuyvesant scholarship to study at the London Opera Centre for two years. In 1969 she joined the Glyndebourne Opera Chorus and appeared at the Edinburgh Festival with the Music Theatre Ensemble. The following year she won the John Christie Award and made her debut as a principal at Glyndebourne in Die Zauberflöte. Since then other parts at Glyndebourne have included Naside in Alcide sur Naxos, Desdémone in Cavalli's La Calisto, and Frondiligi, Pamina and Elvira with the Glyndebourne Touring Opera; she has also appeared with the Handel Opera Society and with Welsh National Opera. Her Covent Garden debut in 1970 was in the role of Barbarina in Figaro, and she has since sung Lisa in La Sonnambula and the Woodbird in the Ring Cycle. Recently she deputised there at short notice to sing Frondiligi in Così fan tutte. Miss Cahill is a frequent broadcaster and has made concert and opera appearances in Holland, Denmark and Belgium. She made her United States debut in 1972 as Donna Elvira in Don Giovanni at Santa Fe, New Mexico.

Wendy Eathorne has established herself as one of this country's leading young singers. After leaving the Royal Academy of Music this Cornish soprano has given successful performances throughout Britain, notably in leading roles with the Glyndebourne Festival Opera and touring company, the Welsh National Opera Company and the Sadler's Wells Opera Company at the Coliseum. She was a prize winner at the international Vocalisten Concours at S.-Herengracht, Holland and was immediately invited back as soloist in Verdi's "Requiem" and Haydn's "The Seasons" at the Concertgebouw, Amsterdam. Recently she was given the Gulbenkian Foundation Award.

She is an experienced recitalist and her programmes, which she gives regularly with her accompanist husband Geoffrey Pratley, include songs in nine languages.

She is especially noted for her performances of rarely heard masterpieces by Grieg and Sibelius in which she has been coached by the great singer and linguist Astrid Desmond.

She is a regular broadcaster and appears on several LPs recorded by EMI and Philips as well as an American Company.

Carole Farley was born in Iowa. Miss Farley is a graduate of Indiana University in piano and clarinet as well as voice. In addition to a grant from the Metropolitan Opera, she was invited to make her European debut in the title role of Die Amäise by Romberg, in Austria. Her British debut took place in 1971, in the first production of "Lulu" with the Welsh National Opera, a role she repeated in 1972, singing also 12 performances of Don Giovanni. Miss Farley took time during the autumn tour of the WNO to travel to Caracas, Venezuela to sing the Four Last Songs of Strauss and Mahler's 4th Symphony and to Brussels to sing the "Faure Requiem".

A versatile career has seen her sing "Die Fledermaus" in Chicago, Mozart concert arias with the Cleveland Orchestra, "La Traviata with the New Jersey Opera, "Magic Flute" with the Philadelphia Lyric Opera, the "Verdi Requiem" in Brussels, Leoncavallo's "La Bohème" and Tchaikovsky's "Iolanta" in Carnegie Hall. Boulez's "Pi, Salon Piv" in Cleveland with Boulez conducting. The 1972/3 season finds her fulfilling engagements as far apart as Carnegie Hall, New York, Poland, Turkey, Buenos Aires, Israel and Vienna. She made her London debut in 1972.

Because of her great musical facility, perfect pitch and her ability to learn the most complicated scores at short notice, Miss Farley has had continuous requests to sing in many opera houses. In the belief that singing engagements must be carefully spaced, she wisely turns down a large number of important offers every year.

Bernadette Greevy has travelled extensively throughout Europe, Canada and the United States, singing both in Recital and with Orchestra. She has a very wide repertoire, and has sung all the great alto works, including those of Mahler, Brahms, Handel, Bach, Chausson, etc.

Bernadette Greevy's recent engagements include appearances in the Bath and Edinburgh Festivals of 1972, the role of Beatrice in Berlioz' "Beatrice and Benedict" with the Halle Orchestra in the "Famfare for Europe" concert series and Dvorak's "Sabbat Mater" in the Paris Festival and in 1973 she sang Angel in Elgar's "Dream of Gerontius" at the Royal Albert Hall.

Later this year, Miss Greevy will be appearing with Pierre Boulez in Mahler's 3rd and 8th Symphonies in London and a concert version of Agostino's Opera "Tassilone" in New York.

She has made some very successful records, including an L.P. of Irish songs called "Over Here", and L.P. of Handel arias, Haydn's "Teresa Mass", an L.P. of Britten songs and the Handel Operas "Orlando" and "Ariodante", which were recorded in Vienna.

Norma Proctor has sung with all the leading orchestras and at all the leading festivals in Great Britain.

Miss Proctor has established an enviable reputation on the Continent and part of her time each season is spent there, visiting Germany, Spain, Belgium and many other countries. She has worked with many famous conductors on the Continent, including Boulez, Kubelick, Richter, Frubcek de Burgos, Markewitch and de Froment.

After appearing in the Flanders, Barcelona and Strasbourg Festivals she went, in October 1971, to Madrid to sing Mahler's Second Symphony and the Kunder-torenlieder under Frubcek de Burgos, and in November and December she sang the Christmas Oratorio, with Karl Richter, in Lausanne, Geneva and Munich. In January 1972 she visited Hanover where she took part in Britten's Spring Symphony and in February she sang in "Elijah" with Frubcek de Burgos and the New Philharmonia Chorus in Barcelona. In Amsterdam, with Haitink and the Concertgebouw, she sang in Gluck's "Orfeo", a work she has become strongly associated with since she sang the title role at Covent Garden in 1961. In June she sang at the Granada Festival and at the Aldeburgh Festival and in July visited Ottoburn to take part in "Israel in Egypt" with Karl Richter and the Munich Bach Choir.

The highlights for her 1972/73 season include three performances of Mahler's "Klagendes Lied" with Haitink and the Concertgebouw in Amsterdam which will also be recorded by Philips records. She has performances in Darmstadt and Berlin with Kubelick and the Berlin Philharmonic and engagements in Göttingen, Lausanne, The Hague, Madrid and Luxembourg.

Norma Proctor has made several recordings, including Mahler's Symphonies No. 2.

No. 3 and No. 8, Malcolm Williamson's "Julius Caesar Jones", Bach Cantatas, The Messiah and Handel's "Samson".

Raimund Herinx born in London of Belgian parentage, now has a repertoire of over 200 major roles and works – probably a world record. His interpretations range from works of Purcell and Handel to those of modern composers. He made his first appearances on the Continent in 1950 before settling in London in 1953. A successful series of television performances led to his joining the Welsh National Opera and after his initial success in the title role of Boris "Melisiole", he was invited to join Sadlers Wells as a Principal Baritone (1956).

In the ten years with Sadlers Wells he sang over 40 major roles. His 100th major role – was that of Lord Mountjoy in the broadcast of "Gloriana" from the Royal Festival Hall celebrating Benjamin Britten's fiftieth birthday. For the premiere of Malcolm Williamson's "Our Man in Havana" Mr. Herinx created the role of Captain Saura. He took part in the Canadian premiere of Gilbert Beaud's "L'Opera d'Aren" at the Montreal Festival, the world premieres of Gordon Crosse's "Purgatory" and Phyllis Tate's "The White Dye Call" at the Cheltenham Festival. In 1967 he appeared with the Boston Opera.

Besides operatic roles Raimund Herinx has also been in great demand on the concert platform. Important performances have included: the opening concert of the Welsh National Eisteddfod (1963), the London premiere of Mahler's "Das Knabenwunderhorn", Walton's "Belshazzar's Feast" (with which he is particularly associated) at the Boston International Choral Festival under the baton of Sir Malcolm Sargent and Stravinsky's "Oedipus Rex" in Athens and Lisbon conducted by the composer. He sang in Walton's "Gloria" and Berlioz's "Damnation of Faust" at the Leeds Triennial Festival.

Recently Raimund Herinx sang in the premiere of Tippett's "Knot Garden" at Covent Garden (1970) and this year with Sadlers Wells in "Fidelio". "The Makropulos Case" and "Lohengrin". He also sang in Rome in Britten's "War Requiem" and Brussels in Tippett's "A Child of Our Time".

Alberto Remedios joined the Sadler's Wells Opera Company in 1955 at the age of twenty. In 1958 he was awarded the Queen's Prize by the Royal College of Music, and five years later he won first prize in the International Singing Competition in Sofia, Bulgaria.

He was invited in 1955 to tour Australia and New Zealand where he appeared, with Joan Sutherland, in "La Traviata", "Faust" and "Lucia di Lammermoor". On his return to this country he made his debut at the Royal Opera House, Covent Garden, singing Dimitri in "Boris Godunov". Subsequently he appeared there in such roles as Erik in "Der Fliegende Holländer", Mark in "A Midsummer Marriage", Forestan in "Fidelio" and Froh in "Rheingold".

In 1958 he sang Walther in "Die Meistersinger" at the Sadler's Wells Opera. In the same year the Frankfurt Opera offered him a two year contract and he sang numerous performances with that Company. Since his return to the Sadler's Wells Opera at the London Coliseum in 1970 he has gone from strength to strength and has sung major roles with the Company, namely: Faust in their production of "The Damnation of Faust", Siegmund in "Walkure", Siegfried in "Gottfried", Don Alvaro in "Forza del Destino" and the title role in "Lohengrin".

In the 1972/73 season Alberto Remedios added the title role in "Sigfried" to his

repertoire and he achieved his greatest success when finally he appeared in the Sadler's Wells Opera production of that opera.

Alberto Remedios will make his United States debut in the 1973/74 season with the San Francisco Opera in their productions of "Boris Godunov" and "Don Carlos". Back at home he will sing des Grieux in "Manon" at the London Coliseum and later in the season the Strasbourg Opera will see him as Siegmund in "Die Walkure".

His future plans include performances, for the first time, of the title role in "Orfeo".

The English Chamber Choir was formed three years ago by David Measham of the London Symphony Orchestra. The Choir has performed works by Morias, Monteverdi, Haydn, Mozart, Bux, Kodaly, Tippett; – they have also recorded and taken part in performances of the rock opera "Tommy". Visits to Paris and the U.S.A. are planned.

Andrew Parrott is the Chorus Master, with Guy Protheroe as deputy and the choir has a close association with the Hertfordshire Chamber Orchestra.

The Harrow Choral Society was formed under another name in 1937 and adopted its present title in 1960. It regularly gives two concerts a year in Harrow performing in a local school hall. The Society's programmes embrace the standard repertoire from Bach and Handel through the 19th century masterpieces to Elgar. More recent works – Vaughan Williams' "A Sea Symphony" and Tippett's "A Child of Our Time" – have featured in the Society's concerts during the last few years. The choir has taken part in a number of concerts outside Harrow notably the Promenade Concerts in which it has appeared every year except one since 1961. This year it is singing in the Promenade Concert performance of Walton's "Belshazzar's Feast".

The Society numbers 180 members. Its conductor since 1949, Clarice Brooksbank, was awarded an M.B.E. in 1972 for her services to music in Harrow. The Society was honoured a year ago when Sir Charles Groves agreed to become its president.

The London Philharmonic Choir, which works mainly, but not exclusively, with the London Philharmonic Orchestra, was founded in 1947 from a nucleus of Charles Kennedy Scott's Philharmonic Choir of the inter-war years. It was trained for twenty-two years by the late Frederic Jackson who prepared the choir for recordings and concerts under some of the world's most eminent conductors. In 1969 he handed over the responsibilities of leadership to John Alldis under whose guidance the choir has continued to perform a wide range of works with the continued support of the London Philharmonic Orchestra.

Among the most memorable performances of contemporary works have been those of Britten's "War Requiem" under the London Philharmonic Orchestra's principal conductor, Bernard Haitink and David Bedford's "Star Children, Nebulae, and Places in Devon" under John Alldis. The Choir is a non-professional organisation and new members with good but not necessarily trained voices are always welcome. Apply to the Hon. Sec. 37 Eagle Street, London WC1R 4AJ.

Wandsworth School Choir made its first public appearance with the New Philharmonic Orchestra and Chorus at the Royal Festival Hall in 1965. Since that date groups of singers from the Choir of varying size, from 20 to a maximum of 260 members, have made over two hundred public performances with a versatile repertoire of music ranging in time from 1200 A.D. to works written last week. At least 100 concerts have been relayed live or pre-recorded for the BBC.

The choir is run on a voluntary basis, in the spare time of all those involved. In almost every case the performances are given at the week-end, during evenings or in school holidays. Far from holding back the academic prowess of its members, long experience has proved that the boys are stimulated to higher standards.

Russell Burgess, the Director of Music, after three years at the Royal Academy of Music and two years' National Service, in charge of orchestral music in the Royal Signals Band, joined Wandsworth in 1964 and was appointed assistant to the great Wilhelm Fitz as Chorus Master of the New Philharmonic Chorus in 1965. He has conducted the N.P.C. at the Royal Festival Hall and the Wandsworth School Choir at the Proms, the Aldeburgh Festival, in St. Paul's Cathedral and on Television.

Despite the vast number of orchestras, recordings and broadcasts with which the boys have been associated, the honour which above all others they cherish, is that Benjamin Britten should have wished to work so frequently with them and that they gave the world premiere of "Children's Crusade" written specifically by him for the musical forces of Wandsworth School. Russell Burgess conducted this work in St. Paul's Cathedral in 1969 and subsequently at the Proms and at Aldeburgh.

Final concert of the season
Sunday 22 July 1973 at 3.30 p.m.

Berlioz' Requiem

London Symphony Orchestra

Conductor Meredith Davies

Richard Lewis
Chelsea Opera Group
Putney Bach Choir
Richmond Choral Society
Royal Choral Society
Royal Academy of Music Choir

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**TOMMY RECORDED LIVE AT THE
RAINBOW THE LONDON SYMPHONY
ORCHESTRA/THE ENGLISH
CHAMBRE CHOIR/DAVID ESSEX /
MARSHA HUNT/ELKIE
BROOKE/ROGER
CHAPMAN/GRAHAM BELL/ROGER
DALTREY/BILL ODDIE/MERRY
CLAYTON/VIVIAN STANSHALL/ROY
WOOD/ JOHN PERTWEE**



1126.757
THE PLAYERS

DAVID ESSEX is THE NARRATOR
MARSHA HUNT is THE NURSE
ELKIE BROOKE is THE MOTHER
ROGER CHAPMAN is THE
FATHER

GRAHAM BELL is THE LOVER
ROGER DALTREY is TOMMY
L'ANGLO MYSTERIOSO is THE
HAWKER

BILL ODDIE is COUSIN KEVIN
MERRY CLAYTON is THE AGID
QUEEN

VIVIAN STANSHALL is UNCLE
ERNIE

ROY WOOD is THE LOCAL LAD
JOHN PERTWEE is THE DOCTOR
WITH

THE LONDON SYMPHONY
ORCHESTRA

THE ENGLISH CHAMBER
CHOIR AS CONDUCTED BY
DAVID MEASHAM

RECORDED AT THE RAINBOW
THEATRE IN LONDON SOME-
TIME IN 1972/EDITED BY
DEEK HIMSELF AND THE
BOYS IN THE BACKROOM/
COVER ASSEMBLED BY
ARTGNUVO/STEREO

TAKEL 2956 (I AM THE LIGHT)

electric hi-fidelity graph

TAKRL says: "First edition contained a back cover."

Recording date: December 13 & 14, 1973 [I'm sticking my neck out that these are the actual recording dates for the TAKRL recording – NOT December 9th, 1972 as everyone keeps repeating – see following text. It just does not make sense that there were two shows with two very different casts on the same night.]

Comments from Wikipedia:

On 9 December 1972, entrepreneur Lou Reizner presented a concert version of *Tommy* at the Rainbow Theatre, London. There were two performances that took place on the same evening. The concerts featured the Who, plus a guest cast, backed by the London Symphony Orchestra conducted by David Measham. The concerts were held to promote the release of Reizner's new studio recording of this symphonic version of *Tommy*, which was released on Ode Records

Both in concert and on record, major singing roles were performed by leading pop and rock stars of the day – Graham Bell (as The Lover), Maggie Bell (as The Mother), Sandy Denny (as The Nurse), Steve Winwood (as The Father), Rod Stewart (as The Local Lad), Richie Havens (as The Hawker), Merry Clayton (as The Acid Queen) and Ringo Starr (as Uncle Ernie). Pete Townshend also plays a bit of guitar, but otherwise the music is predominantly orchestral. Richard Harris sang-talked the role of the specialist on the record, but he was replaced by Peter Sellers for the stage production, which was repeated with a substantially different cast including David Essex, Elkie Brooks, Marsha Hunt, Vivian Stanshall, Roy Wood, and Jon Pertwee on 13 and 14 December 1973.



THE WHO Tommy (1973 UK 20-page programme for the Lou Reizner production of Tommy performed on 13th and 14th December 1973, by the London Symphony Orchestra and the English Chamber Choir with guest soloist appearances by Roger Daltry, David Essex, Roger Chapman, Elkie Brooks, Marsha Hunt, Roy Wood, Vivian Stanshall and Billie Oddie. The programme includes cast member biographies and great photographs, with black, red and yellow 'Tommy' logo front cover).

Side 1

1. Overture
2. It's A Boy
3. 1921
4. Amazing Journey
5. Sparks
6. Eyesight To The Blind
7. Christmas

Side 2

1. Cousin Kevin
2. The Acid Queen
3. Underture
4. Do You Think It's Alright?
5. Fiddle About
6. Pinball Wizard

Side 3

1. There's A Doctor I've Found (sic There's A Doctor)
2. Go To The Mirror Boy (sic Go To The Mirror)
3. Tommy Can You Hear Me
4. Smash The Mirror
5. I'm Free
6. Miracle Cure
7. Sensation

Side 4

1. Sally Simpson
2. Welcome
3. Tommy's Holiday Camp
4. We're Not Gonna Take It

1971 Seattle Opera production

In 1971, the Seattle Opera under director Richard Pearlman produced the first ever fully staged professional production of *Tommy* at Seattle's Moore Theater. The production included Bette Midler playing the role of the Acid Queen and Mrs. Walker, and music by the Syracuse, New York band Comstock, Ltd.^[94]

London Symphony Orchestra version



On 9 December 1972, entrepreneur Lou Reizner presented a concert version of *Tommy* at the Rainbow Theatre, London. There were two performances that took place on the same evening. The concerts featured the Who, plus a guest cast, backed by the London Symphony Orchestra conducted by David Measham.^[95] The concerts were held to promote the release of Reizner's new studio recording of this symphonic version of *Tommy*.^[96]

The album and concerts featured an all-star cast, including Graham Bell (as The Lover), Maggie Bell (as The Mother), Sandy Denny (as The Nurse), Steve Winwood (as The Father), Rod Stewart (as The Local Lad), Richie Havens (as The Hawker), Merry Clayton (as The Acid Queen) and Ringo Starr (as Uncle Ernie). Townshend played some guitar, but otherwise the music was predominantly orchestral.^[97] Richard Harris played the role of the specialist on the record, but he was replaced by Peter Sellers for the stage production. The stage show had a second run on 13 and 14 December 1973 with a different cast including David Essex, Elkie Brooks, Marsha Hunt, Vivian Stanshall, Roy Wood, and Jon Pertwee.^[98]

The orchestral version was also performed twice in Australia on 31 March 1973 at Melbourne's Myer Music Bowl and on 1 April at Sydney's Randwick Racecourse. Moon appeared as Uncle Ernie (in Melbourne only), Graham Bell as the Narrator, with local stars Daryl Braithwaite (as Tommy), Billy Thorpe, Doug Parkinson, Wendy Saddington, Jim Keays, Broderick Smith, Colleen Hewett, Linda George, Ross Wilson, Bobby Bright, Ian Meldrum (as Uncle Ernie in Sydney), and a full orchestra.^{[99][100]} The Melbourne concert was videotaped, then televised by Channel 7 on 13 April 1973.^[101]

1975 film

In 1975 *Tommy* was adapted as a film, produced by expatriate Australian entrepreneur Robert Stigwood and directed by British auteur Ken Russell. The movie version starred Daltrey as Tommy, and featured the other members of the Who, plus a supporting cast that included Ann-Margret as Tommy's mother, Oliver Reed as "the Lover", with appearances by Elton John, Tina Turner, Eric Clapton, Arthur Brown, and Jack Nicholson. Russell insisted on having a known cast, though Townshend wanted people who could sing the material, and was particularly disappointed at not being allowed to cast Stevie Wonder as the Pinball Wizard.^[102] In several cinemas, the film supported a multi-track soundtrack billed as quintaphonic sound, which placed speaker banks in the four quadrants of the house and directly behind the centre of the screen.^[103]

Townshend also oversaw the production of a soundtrack album, on which the unrecorded orchestral arrangements Lambert had envisaged for the original *Tommy* LP were realised by the extensive use of synthesizer.^[104] He started work on the soundtrack album immediately after the Who's 1973 US tour in December, and worked on it almost continuously for the next four months.^[102] As well as the Who, the

ENGLISH CHAMBER CHOIR HISTORY

"The English Chamber Choir was formed [by David Measham] in 1970. There was a desire to sing in a compact group with a vast repertoire at its disposal, with or without orchestra. Aims include the performance of neglected works many by English composers ...

"David Measham at present principal 2nd violin [of the LSO] is rapidly making a name for himself in the conducting field ..."

[from programme notes, 12 March 1972]

"The English Chamber Choir was founded in 1970 by David Meesham [sic] and has recorded the symphony, 'The Skies of America' for CBS." [when?] → Abbey Road Studios 17-20th April 1972 with LSO (ECC records)

[from programme notes, 6 October 1972]

"The English Chamber Choir was founded in 1971 by David Measham."

[from programme notes, 1 February 1976. First mention of "1971", which has usually been quoted ever since]

"The English Chamber Choir was established in 1972."

[from programme notes, 16 May 1987]

The Choir did not start rehearsing on a regular basis until February 1972.

A formal constitution was adopted in April 1974.

|| Roger Dettrey "I'm Free" & "Overture" (ode)
LSO, ECC and David Measham
27/7/1973 (p. Tommy (3))

No Internet record of Camerade Choir

|| Tommy recordings 1972 (Undertune)
1973 (Overture, Undertune, Acid Queen, I'm Free)
(Pete Townshend tracks comprised by (45 cuts) — see track listing separately (AllMusic site)

ST. MICHAEL'S CHURCH

HIGHGATE VILLAGE N6

ENGLISH CHAMBER CHOIR

conducted by GUY PROTHEROE

with

PETER WRIGHT *organ*

TUESDAY

18th DECEMBER

1973

at 8pm

RECITAL

of

Christmas Music

BAX BRAHMS BRUCKNER BUXTEHUDE

LANGLAIS MESSIAEN POULENC SWEELINCK

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Highgate Literary Scientific Institution,
11 Flask Grove, N6 01-340 3343

presumably 18.12.73

RECITAL OF CHRISTMAS MUSIC

by the

ENGLISH CHAMBER CHOIR

with

PETER WRIGHT organ

Programme notes: 5p

* * * * *

HODIE CHRISTUS NATUS EST - - - - - J.P. Sweelinck
(1562-1621)

This Christmas motet 'Today Christ is born', is from Sweelinck's Cantiones Sacrae which was published in Antwerp in 1619, two years before his death.

TWO CHORALE PRELUDES - - - - - D. Buxtehude
(1637-1707)

In Dulci Jubilo

The Chorale melody is heard in the right hand in a highly ornamented form while the left hand and pedals provide a solid accompaniment. The ebullient, joyful nature of the piece is similar to that in the settings of J.S. Bach of the same chorale.

Puer natus in Bethlehem

This Choral Prelude portrays a calmer picture of Christmas. The melody, again in the right hand, consists only of stepwise movement, by means of passing notes, giving it a lyrical flow.

THREE MOTETS - - - - - A. Bruckner
(1824-1896)

Ave Maria - Locus Iste - Virga Jesse

Ave Maria - 'Hail Mary, full of grace' - is a comparatively early motet; Bruckner wrote it in Linz in 1861 when he was 37. He was organist of the cathedral at that time, and wrote it for inclusion in a mass by the Italian baroque composer, Antonio Lotti.

Locus Iste is a 4-part setting of the Gradual of the Mass at the Dedication of a Church. 'This place was made by God and is sacred beyond expressing'. It is one of his simplest and most moving choral works, and dates from 1869.

Virga Jesse is often sung as a Christmas motet, although it has no connection with the Christmas liturgy. It is in fact a setting of a Gradual which is sung at feasts of the Blessed Virgin Mary when they fall in Paschaltide. Bruckner composed it in 1885, the year he began work on his eighth symphony. 'The Rod of Jesse has burst into flower; a virgin has brought forth God and man. God has restored peace, reconciling within himself the lowest and the highest.'

INTERMEZZO from SYMPHONY No.3 - - - - - L. Vierne
(1870-1937)

Louis Vierne wrote 5 symphonies for organ. The third was composed in 1912 and dedicated to 'mon Elève et cher Ami, Marcel Dupré' who was later to become France's most distinguished virtuoso on the instrument as well as a composer, and who died in 1971. This is the third movement of the symphony (there are 5 movements in all) and shows Vierne in one of his typically lighter veins.

THE BOAR'S HEAD CAROL - - - - - A. Bax
I SING OF A MAIDEN (1883-1953)

The Boar's Head Carol is a setting for male chorus of a popular 15th century macaronic (Latin and English) text. It was written as a test piece for the Blackpool Music Festival of 1923.

I sing of a Maiden is another anonymous 15th century text, and it was also written in the 1920's.

* * * * *

LA NATIVITE - - - - - J. Langlais

This is the second piece of a set of three, each describing a separate event in the Church's year. It is in the dark key of D Flat major and is in four clear sections, the first being a theme heard on a 4-foot stop in the pedals with a rocking accompaniment from the manuals, the second more contrapuntal, the third employing a reed stop for a new melody over sustained chords, and the final section a recapitulation of the first.

GEISTLICHES LIED - - - - - J. Brahms
(1833-1897)

This work, for chorus with organ accompaniment, dates from around 1860. It is a setting of a poem by Paul Flemming: 'Let nothing make you grieve with sorrow, be still, as God ordains, and be content, my heart.' Here, as in many of his works, Brahms uses formal procedures to intensify the emotion - in this case, the voice parts are written in a two-part double canon at the ninth. The result is one of Brahms' most sublime creations.

DIEU PARMI NOUS from LA NATIVITE DU SEIGNEUR O. Messiaen
(b.1908)

'La Nativité du Seigneur' (1936) is perhaps the most popular of Messiaen's organ works - a composer who has opened new horizons for the organ more than anyone else in the 20th century. The work consists of 9 movements of which this is the last. The movement is in 3 main sections. After a brief introduction in which the three themes of the work are stated (the staccato chords, the falling pedals and the slow lyrical theme), the first section consists of rapid flourishes alternating with the staccato chords. Then there is an extended section based on the lyrical third theme over a staccato accompaniment. A brief link passage leads into the final section which is a brilliant toccata with the falling theme in the pedals. The piece ends with an overwhelming coda on full organ.

Messiaen heads the piece with the following quotation:- 'Paroles du communiant, de la Vierge, de l'Eglise entière: celui qui m'a créée a reposé dans ma tente, le Verbe s'est fait chair et il a habité en moi. Mon ame glorifie le Seigneur, mon esprit a tressailli d'allegresse en Dieu mon Sauveur.' (Ecclesiastes, Gospels of St. John and St. Luke)

QUATRE MOTETS POUR LE TEMPS DE NOEL - - - - - F. Poulenc
(1899-1963)

Poulenc composed these four Christmas motets in 1952.

O Magnum mysterium - 'O great mystery and wonderful sacrament'
Quem vidistis pastores dicite - 'Whom did ye see, O shepherds? Tell us,
who has appeared on earth?' 'We have seen him born, and a chorus of angels
praising the Lord.'

Videntes Stellam - 'At the sight of the Star the Magi rejoiced with a
great joy.'

Hodie Christus natus est - the programme ends as it began, with the hymn
'Today Christ is born. Glory to God in the highest: Alleluia.'

* * * * *

There will be a short pause of about three minutes after the works by Arnold Bax.

Programme notes by Guy Protheroe and Peter Wright.

The ENGLISH CHAMBER CHOIR was formed some three years ago by David Measham and is self-supporting. It has performed a wide variety of music from Monteverdi and Morales to the rock-opera 'Tommy', and a tour of the USA is now being planned for the 1974-75 season. Guy Protheroe - musical director of the contemporary music ensemble 'Spectrum' - is chorus master. The Choir welcomes new members, with sight reading ability, in all sections and anyone wishing to audition should contact Guy Protheroe, C/O 4 Hanover Terrace Mews, Regent's Park, London NW1 4RH. 01-262 8507.