

Greater London Council

Queen Elizabeth Hall

Director: George Mann OBE *Tricem*

Saturday 22nd April

at 7.45pm

Monteverdi

Ave maris stella

Magnificat a 6

Confitebor III

Gloria

F.M. Marini

Jesu dulcis memoria

Handel

Dixit Dominus

Jessica Cash soprano

Christopher Royall alto

Richard Morton tenor

Ian Thompson tenor

Richard Stuart bass

English Chamber Choir

Ars Nova

director Peter Holman

Guy Protheroe conductor

tickets: £2.00, £1.50, £1.25, 90p from REH

Box Office (01-928 3191) and usual agents.

Concert Management: Ann Manly 01-226 0301

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Ave maris stella (Vespers 1610)

Claudio Monteverdi (1567-1643)

Jessica Cash *soprano*
Christopher Royall *countertenor*
Ian Thompson *tenor*

Although scholarly arguments continue over the exact function of Monteverdi's 'Vespers', it seems increasingly obvious that it was not necessarily intended for complete continuous performance in the style of a modern concert oratorio, any more than say, the six cantatas that make up Bach's Christmas Oratorio. The publication of 1610 includes a lot of grand vesper music which is quite diverse in its vocal and instrumental requirements, and it also includes a mass which advocates of 'complete' performances logically should include. So, no apologies for selecting two items for this concert.

The most striking feature of Monteverdi's early church music is its daring mixture of the very old-fashioned and very fashionable. In *Ave maris stella* there are two balanced but opposed elements: the first and last verses are set in massive eight-part polyphony with the plainsong tune as a *cantus firmus*, and in a style reminiscent of Willaert or Gombert. This encloses what is in effect a sacred *canzonetta*. Here the plainsong is transformed into a lively triple-time air of the type often found in early opera, and the verses interspersed with a *ritornello*. The effect is very similar to the great aria of celebration in act 2 of *Orfeo*.

*Ave maris stella,
Dei Mater alma,
atque semper Virgo,
felix coeli porta.*

Hail, star of the sea,
mild Mother of God,
and eternal Virgin,
blessed gate of heaven.

*Sumens illud Ave
Gabrielis ore,
funda nos in pace
mutans Evae nomen.*

Thou who heardst that 'Ave'
from the mouth of Gabriel,
preserve us in peace,
changing the name of 'Eva'.

*Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.*

Strike off the chains of the guilty;
bring light to the blind;
drive out our evil,
give us all that is good.

*Monstra te esse matrem:
sumat per te preces,
qui pro nobis natus,
tulit esse tuus.*

Show Thyself our mother:
through Thee may He receive our prayers,
He who, born for us,
consented to be Thine.

*Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos.*

Virgin past compare,
meekest of all women,
make us, purged of our sins,
meek and chaste.

*Vitam praesta puram,
iter para tutum,
ut videntes Jesum
semper collaetemur.*

Grant us a pure life,
prepare a safe journey for us,
that, seeing Jesus,
we may rejoice eternally.

*Sit laus Deo Patri,
Summo Christo decus,
Spiritus Sancto,
Tribus honor unus.
Amen.*

Praise be to God the Father,
and glory to Christ on high
and to the Holy Ghost;
equal honour to all three.
Amen.

Magnificat a 6

Monteverdi

Jessica Cash, Jean Whittle, Catherine Ennis *sopranos*
Richard Morton, Ian Thompson *tenors*

The 1610 publication ends with two related settings of the *Magnificat*. The first, which has obligato instruments, is the much better known as it is usually included in Monteverdi's 'Vespers' performances. The smaller one, scored only for six voices and continuo, should not be regarded as an inferior relative; on the contrary, it may well be Monteverdi's original conception as it contains all the essential ideas of the larger setting in a concentrated and perfectly balanced form. Here the contrast between the slow moving *canti fermi* and the elaborate decorative devices of baroque solo singing is greater because the two elements are heard simultaneously.

*Magnificat anima mea Dominum,
et exultavit spiritus meus in Deo
salutari meo,
quia respexit humilitatem
ancillae suae; ecce enim ex hoc
beatam me dicent omnes
generationes,
quia fecit mihi magna qui potens
est et sanctum nomen ejus;
et misericordia ejus a progenie in
progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos mente
cordis sui.
Deposuit potentes de sede et
exaltavit humiles.
Esurientes implevit bonis, et
divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae,
sicut locutus est ad patres
nostros, Abraham, et semini
ejus in saecula.
Gloria Patri et Filio et Spiritui
Sancto.
Sicut erat in principio et nunc et
semper et in saecula
saeculorum. Amen.*

My soul doth magnify the Lord,
and my spirit hath rejoiced in
God my Saviour.
For he hath regarded the lowliness
of his handmaiden: for, behold,
from henceforth all generations
shall call me blessed.
For he that is mighty hath magnified me;
and holy is his name.
His mercy is on them that fear him
throughout all generations.
He hath shewed strength with his
arm; he hath scattered the proud
in the imagination of their hearts.
He hath put down the mighty from their
seat, and hath exalted the humble and meek.
He hath filled the hungry with good things;
and the rich he hath sent empty away.
He remembering his mercy
hath holpen his servant Israel;
As he promised to our forefathers,
Abraham, and his seed for
ever.
Glory be to the Father and to the
Son and to the Holy Ghost.
As it was in the beginning, is now,
and ever shall be, world without
end. Amen.

Jesu dulcis memoria

Francesco Maria Marini (early 17th century)

Richard Morton *tenor*

This setting of verses from the famous mediaeval hymn is by an obscure native of Pesaro who published it in his *Concerti spirituali* (Venice, 1637). It is scored for high tenor contrasted with a low-pitched ensemble of violin, two violas, and cello with continuo. The setting is through-composed, alternating voice and strings, duple and triple time. The style is very reminiscent of Monteverdi's later madrigals, particularly in the striking passage where triumphant melismas in the voice and violin succeed a soft measured tremolando illustrating the words: "O Jesus king most wonderful, and glorious conqueror, sweetness unspeakable. . ." We are grateful to Dr. Jerome Roche for providing a transcription of this piece.

*Jesu dulcis memoria,
dans vera cordis gaudia,
sed super mel et omnia
ejus dulcis praesentia.*

Sweet is the remembrance of Jesus,
bringing true joy of heart;
but sweeter than honey and all things
is his presence.

*Nil canitur suavius,
nil auditur jucundius,
nil cogitatur dulcius
quam Jesus Dei Filius.*

Nothing more agreeable is sung,
nothing more pleasant is heard,
nothing sweeter is thought
than Jesus Son of God.

*Jesu dulcedo cordium,
fons vivus, lumen mentium,
excedens omne gaudium
et omne desiderium.*

Jesus, sweetness of hearts,
living fount, light of minds,
surpassing every joy
and every desire.

*O Jesu rex admirabilis
et triumphator nobilis,
dulcedo ineffabilis,
totus desiderabilis.*

O Jesus king most wonderful,
and glorious conqueror,
sweetness unspeakable,
wholly desirable.

*Jesu mi, bone sentiam
amoris tui copiam.
da mihi per praesentiam
tuam videre gloriam.*

My Jesus, may I truly feel
the power of your love.
Grant that after this present life
I may see your glory.

(Traditionally ascribed to St. Bernard)

Confitebor III (Selva Morale, 1640)

Monteverdi

Jessica Cash *soprano*

This piece is a reworking of two madrigals from his Eighth Book 1638. Like its models it is in the French style, which means that Monteverdi is imitating the block chords and syllabic declamation of the contemporary *air de cour*. The setting consists of a constant alternation between full ensemble accompanied (according to Monteverdi's instructions) with strings, and passages with solo soprano and continuo. In the doxology these are expanded into an astonishingly virtuosic passage of recitative that is purely Italian. The piece ends with a repetition of the opening idea.

Confitebor tibi, Domine, in toto corde meo: in consilio justorum, et congregatione.

Magna opera Domini: exquisita in omnes voluntates ejus.

Confessio et magnificentia opus ejus: et justitia ejus manet in saeculi.

Memoriam fecit mirabilium suorum, misericors et miserator Dominus:

Escam dedit timentibus se. Memor erit in saeculum testamenti sui:

Virtutem operum suorum annuntiabit populo suo:

Ut det illis hereditatem gentium: mata in saeculum saeculi, facta in veritate aequitate.

Redemptionem misit populo suo: mandavit in aeternum testamentuo: suum.

Sanctum, et terribile nomen ejus: Initium sapientiae timor Domini.

Intellectus bonus omnibus facientibus eum: laudatio ejus manet in saeculum saeculi.

Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen. Alleluia.

I will give thanks unto the Lord with my whole heart: secretly among the faithful, and in the congregation.

The works of the Lord are great: sought out of all them that have pleasure therein.

His work is worthy to be praised and had in honour: and his righteousness endureth for ever.

The merciful and gracious Lord hath so done his marvellous works: that they ought to be had in remembrance.

He hath given meat unto them that fear him: he shall ever be mindful of his covenant.

He hath shewed his people the power of his works: that he may give them the heritage of the heathen.

The works of his hands are verity and judgement: all his commandments are true.

They stand fast for ever and ever: and are done in truth and equity.

He sent redemption unto his people: he hath commanded his covenant for ever; holy and reverend is his Name.

The fear of the Lord is the beginning of wisdom: a good understanding have all they that do thereafter; the praise of it endureth for ever.

Glory be to the Father and to the Son and to the Holy Ghost.

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

Gloria a 7

Monteverdi

Jessica Cash, Jean Whittle *sopranos*
Christopher Royall *counter-tenor*
Richard Morton, Ian Thompson *tenors*
Richard Suart, Malcolm Field *basses*

This is almost certainly the main surviving fragment of a large-scale setting of the mass written by Monteverdi in 1631 to celebrate Venice's deliverance from the disastrous plague of 1630. It is scored for voices in seven parts, accompanied by two violins and continuo. In addition, Monteverdi says in the printed parts that four 'viola da brazzo overo 4. Tromboni' can be used, but he provides no parts for them. Probably, as here, they should double the lower vocal parts in tutti sections.

The setting is of the greatest grandeur, with an emphasis (as in all his later music) on duet textures, and on the walking basses of contemporary song. Also noticeable is the tendency to set each phrase of the text as an individual unit, separated and contrasted from its neighbour. This is very different from the continuous motet-like texture of his earlier music, and of course it is an early example of the cantata 'number' structure of the later 17th century.

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus. Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God on high, and in earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee, for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

INTERVAL

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

Dixit Dominus (Psalm 109)

George Frederick Handel (1685-1759)

Jessica Cash, Ann Manly *sopranos*
Christopher Royall *counter-tenor*
Richard Morton *tenor*
Richard Stuart *bass*

Handel wrote this setting of Psalm 109 during his stay in Italy from 1706 to 1710. Most likely it was first performed in Rome in April 1707. Like most of Handel's Italian church music, *Dixit Dominus* is written in a style derived from late 17th century composers such as Carissimi, Colonna and Legrenzi. This can be seen in his constant use of extravagant chromatic harmonies to intensify the vividness of the text setting, and in the rather old-fashioned layout of the voices and instruments in five parts. The revolutionary element in this music is its enormous scale (dwarfing contemporary settings by composers like Alessandro Scarlatti) which is produced by Handel's mastery of the new Italian directional harmony, which he applies to rather German choral writing. It is interesting that Bach was working along very similar lines under different circumstances at the same time. His cantata *Christ lag in Todesbanden* is almost exactly contemporary, and is an early masterpiece for the same reasons.

Tonight's performance is unusual in that it uses only single strings. In general, it appears that Handel's Italian music was written for rather large instrumental forces – for instance, an orchestra of over forty, directed by Corelli, was used for his oratorio *La Resurrezione*. But in *Dixit Dominus*, Handel uses his instruments in a (for him) most unusual way. Instead of a heavy reliance on unison textures, with the orchestra playing frequently in only two or three parts, he uses the full five-part string texture of earlier Italian church composers such as Legrenzi and Cavalli. Furthermore, the string parts are written so that they lie very high, and work in dialogue with the voices rather than just accompanying them. Precisely the same effect can be found in much contemporary German and English church music, where we have documentary evidence of single string performance, and it seems reasonable at least to propose that Handel was writing for a church ensemble with accomplished but limited instrumental resources.

Chorus:	<i>Dixit Dominus Domino meo, Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.</i>	The Lord said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool.
Alto solo:	<i>Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.</i>	The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.
Soprano solo:	<i>Tecum principium in die virtutis tuae, in splendoribus sanctorum; ex utero ante luciferum genui te.</i>	Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of morning: thou hast the dew of thy youth.
Chorus:	<i>Juravit Dominus, et non poenitebit eum; Tu es sacerdos in aeternum secundum ordinem Melchisedech.</i>	The Lord hath sworn, and will not repent; Thou art a priest for ever after the order of Melchizedek.
Soli and chorus:	<i>Dominus a dextris tuis: confregit in die irae suae reges. Judicabit in nationibus; implevit ruinas, conquassabit capita in terra multorum.</i>	The Lord at thy right hand shall strike through kings in the day of his wrath. He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries.
Soli and chorus:	<i>De torrente in via bibet; propterea exaltabit caput.</i>	He shall drink of the brook in the way: therefore shall he lift up the head.
Soli and chorus:	<i>Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.</i>	Glory be to the Father and to the Son and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Programme notes by Peter Holman

In accordance with the requirements of the Greater London Council:

Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways.

No smoking in the auditorium.

The taking of photographs in the auditorium is not permitted.

Members of the public are reminded that no tape recorder or other type of recording apparatus may be brought into the auditorium.

It is illegal to record any performance, or part thereof, unless prior arrangements have been made with the Director and concert promoter concerned.

First Aid facilities are provided by the British Red Cross Society.

ENGLISH CHAMBER CHOIR

<i>sopranos:</i>	Judith Ackrill Judith Barker Sally Barkley-Smith Anne-Marie Curror Catherine Ennis Jessica Loeb Christine Maidment Gillian Mendelssohn Susan Mills Shirley Noel Mary Tanner Jean Whittle	<i>tenors:</i>	Peter Adderley Clifford Bartlett Blaise Compton Alastair Forbes Sandy MacFarlane Christopher Miller
<i>altos:</i>	Virginia Cameron Julia Field Rhoda Fletcher Christine Secombe Tessa Trench Jane Whitworth	<i>basses:</i>	Dermot Agnew Malcolm Field Gavin King-Smith David Lavender Mark Meylan Michael Newton Ian Page
		<i>rehearsal accompanist:</i>	Ian Curror

ARS NOVA

<i>violins:</i>	<i>violins:</i>	Roy Goodman June Baines
	<i>violas:</i>	Stuart Deeks Annette Isserlis
	<i>cello:</i>	Mark Caudle
	<i>violone:</i>	Adam Skeaping
	<i>theorbo:</i>	Tim Crawford
	<i>organ:</i>	Peter Holman

The English Chamber Choir Society wishes to thank Marks and Spencer Ltd. for their generous financial support of this concert. The Society is also affiliated to the National Federation of Music Societies, which gives support towards the cost of this concert with funds provided by the Arts Council of Great Britain, and to the City of Westminster Arts Council.

The English Chamber Choir Society is a registered charity which administers the English Chamber Choir. If you are interested in joining the Choir, supporting its activities as a patron, or receiving further information about forthcoming concerts, please contact the Secretary, Anne-Marie Curror, 10 Light Horse Court, Royal Hospital, London SW3. Tel: 01-730 0161 Ex. 50.

Concert Management: Ann Manly, 55 Leconfield Road, N5 2RZ. 01-226 0301

EARLY MUSIC NEWS

Editor Michael Procter

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SUNDAY 30th APRIL at 7pm. RYE PARISH CHURCH

Cantores in Ecclesia. Conductor: Michael Howard; Margaret Phillips (organ); John Underhill (baritone);
Gretchaninov: Litany-Slava tebe, Gospodi; Monteverdi: Magnificat a 6 (1610); Dvorak: Mass in D.

Tickets: £2.50; £2.00; £1.25 from North Kent Building Society, High Street, Rye Sussex. (Tel: Rye 2730)
For further information on other events in Rye Spring Music 1978, please contact: The Secretary, 50 Church Square, Rye, Sussex.
(Tel: Rye 3188).

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Jane Glover *conductor* Sandra Browne *mezzo-soprano*

Works by: Bach, Handel, Hindemith and Haydn.

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Tickets: £2.00, £1.50, £1.00 at the door or in advance from Ann Manly Concert Management, 55 Leconfield Road,
London N5 2RZ. Telephone: 01-226 0301.

AYOT ST. LAWRENCE MIDSUMMER FESTIVAL

June 6 - July 2, 1978

All the events listed below will take place
in Ayot St. Lawrence Church during festival
month and will aid our
Church Restoration Fund

Saturday & Sunday June 10 & 11	EXHIBITION OF PAINTINGS by local artists <u>Entrance free</u>	Noon - 6 p.m.
Friday June 16	ORGAN RECITAL by Andy Wright & Stephen Pullan	7.30 p.m.
Saturday June 17	* ENGLISH CHAMBER CHOIR - Horovitz, Tippett & Monteverdi	7.30 p.m.
Sunday June 18	READINGS FROM GBS - How He Lied to Her Husband	3.30 p.m.
Sunday June 18	THE MUSIC MAKERS - Elgar, Horovitz and Rutter	7.30 p.m.
Friday June 23	THE STAINER SPRING QUARTET - Mozart and Haydn	7.30 p.m.
Saturday June 24	HARPSICHORD CAMERATA and THE WELWYN MUSIC GROUP	7.30 p.m.
Sunday June 25	SONG & PROSE RECITAL by Hilary Rudd & Elizabeth Oakley	3.30 p.m.
Sunday June 25	THE TADIGE SINGERS and HEPHAESTUS BRASS ENSEMBLE	7.30 p.m.
Sunday July 2	RECITAL FOR VOICE & HARP Margaret Lindsay, Brian Davis	3.30 p.m.

Admission by programme 75p

Programmes in advance from Festival Organiser,
Mrs. J. Lelliott, Old Rectory, Ayot St. Lawrence,
(tel. Stevenage 820341) and at the door.

AYOT ST. LAWRENCE MIDSUMMER FESTIVAL

1978

ENGLISH CHAMBER CHOIR
.....

Guy Protherce : conductor

Ian Curror : organ and piano

Catherine Fish : percussion

Programme 75p.

In aid of Ayot St. Lawrence Church
Restoration Fund.

MAGNIFICAT a 6

Claudio Monteverdi
(1567-1643)

This Magnificat is the second of two settings in Monteverdi's 'Vespers' of 1610. The first one, with obbligato instruments, is the one normally included in performances of the 'Vespers'; this smaller one, scored only for six voice-parts and continuo, contains all the essential ideas of the larger setting in a concentrated and perfectly balanced form. It is full of contrasts, ranging from thrilling large-scale choral movements to virtuoso duets for solo voices - even including an echo duet. Throughout the Magnificat runs the original plainsong setting of the text, in long slow-moving notes, binding the whole setting together.

DANCE, CLARION AIR

Michael Tippett
(b.1905)

This setting of a poem by Christopher Fry comes from a collection of choral pieces entitled 'A Garland for the Queen', commissioned by the Arts Council to mark the Coronation of Queen Elizabeth II in 1953.

FIVE NEGRO SPIRITUALS

Michael Tippett

- 1 Steal away
- 2 Nobody knows
- 3 Go down, Moses
- 4 By and by
- 5 Deep river

These five settings of Negro spirituals come from Tippett's oratorio 'A Child of Our Time'.

I N T E R V A L

CAPTAIN NOAH AND HIS FLOATING ZOO

Joseph Horowitz
(b.1926)

Music by Joseph Horowitz, words by Michael Flanders. In their preface to the score they say: 'We chose Noah as our subject because it offered such a splendid dramatic shape for setting to music as a group of songs. If you look it up, you will see that our version follows the Old Testament very closely (when we did, we were surprised to find we had forgotten all about the Raven and the domestication of animals!) The work is not intended as a contribution to "pop" religion; we hope it will be useful wherever and whenever groups of musicians need a work of some length to perform together'.

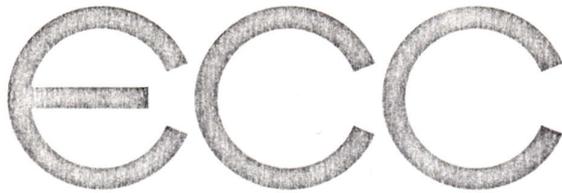
1978

ECC

The English Chamber Choir acknowledges with grateful thanks the generosity of Davis & Sons (Pianos) Ltd. of Harpenden for the loan of a piano for this concert.

english chamber choir

administered by the English Chamber Choir Society (President - David Measham) which is registered as a charity under the Charities Act 1960 and affiliated to the National Federation of Music Societies



Fields

From: Ann Manly
55 Leconfield Road, London N5 2RZ
01-226 0301

VISIT TO TAUNTON - SEPTEMBER 15th - 17th 1978

Your hosts are: *Christine & David Hunt.*
The Rectory
Thurlbear
Tel. Henlowe (0823) 442359.

Please telephone them sometime during the next few days to let them know approximately what time you expect to arrive, and whether or not you will have eaten. (They have been asked to provide food for you if you would like it.)

HOW TO GET THERE

The quickest way to Taunton is to take the M4 to Bristol and then the M5 to the exit signed Taunton. When you leave the motorway you either turn right and follow signs into Taunton or, if you're staying in Stoke St. Mary, it's quicker to turn immediately left at the Motorway roundabout. For detailed instructions how to reach your hosts please see attached map. Guy reckons it takes 2½ hours from central London (which means driving fast with no stops). I think that 3 hours is probably more realistic, especially as most people will be leaving London late on Friday afternoon. Unless you've got a lot of time to spare, I really do recommend staying on the motorway all the way. A recent journey back from Taunton along ordinary roads took us over 5 hours!

FRIDAY EVENING

There is nothing arranged for Friday evening other than arriving and settling in etc. We hope to rehearse some of the Rossini solos if everyone arrives in time (everyone being the four singers + Ian and Peter Adderley).

SATURDAY MORNING

Rehearsal at Stoke St. Mary Church, 10 - 1 pm. The intention is to cover music for all events in this rehearsal, and not to have any further rehearsals during the course of the weekend, so please be prompt. Car parking isn't a problem.

There will be playgroup/creche facilities at Thurlbear Rectory, and any non-singing adults at a loose end are also welcome to go and join in!

SATURDAY LUNCHTIME AND AFTERNOON

This has been left free for people to do whatever they like. There are plenty of opportunities for Walking etc. in the local countryside, or there are several nice places one can visit by car, including the sea, which is about 20 miles away. There is also an excellent new swimming-pool in Taunton, and the shops there are numerous, although not stunningly original.

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administered by the English Chamber Choir Society (President - David Measham) which is registered as a charity under the Charities Act 1960 and affiliated to the National Federation of Music Societies

To thee O lord our hearts we raise
Now thank we all our God

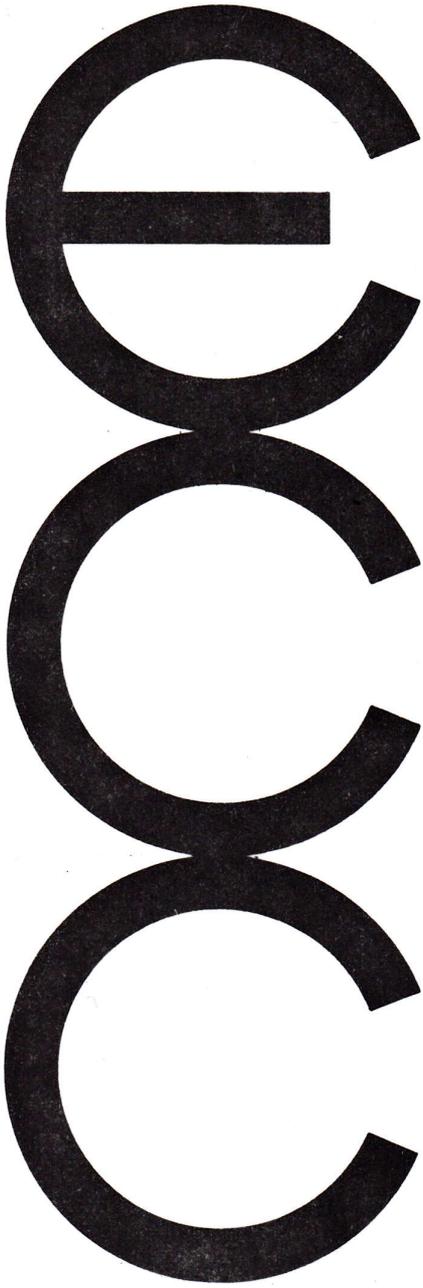
This is the formal end of the proceedings, which should co-incide with opening time at the Greyhound, for those who don't have to set out for London immediately.

MISCELLANEOUS INFORMATION

Dress for the Sunday services is suits for men and dresses for women. Although not required for any musical events, the inclusion of Wellington Boots in your luggage is recommended.

All further enquiries, complaints, requests etc. to me as soon as possible please.

Ann Manly
7-1X-78



**english
chamber
choir**

conductor
Guy Protheroe
organ
Ian Curror

1978

Stoke St. Mary Church, nr. Taunton

Saturday 16th September

8pm · concert

Rossini

Petite Messe Solennelle

Admission by programme: 80p (in aid of Stoke Chamber Organ Fund) available from September 1st at Taunton Library Record Department or Bath Place Records.

Sunday 17th September

10am Choral Communion

with music by **Haydn & Stanford**

11.15am Family Concert

Captain Noah and his

Floating Zoo

by **Flanders & Horovitz**

open to all ---- retiring collection

Thurlbear Church, nr. Taunton

Sunday 17th September

6pm Harvest Festival Evensong

including the Second Service by

Orlando Gibbons

Further information available from The Rectory,
Thurlbear. (Tel: Henlade 442359)

16.9.78

eccc

Stoke St. Mary Church, near Taunton
Saturday 16 September 1978 at 8pm

PETITE MESSE SOLENELLE Gioacchino Rossini

KYRIE Soloists and Chorus
GLORIA Soloists and Chorus
Gratias Contralto, Tenor and Bass
Domine Deus Tenor
Qui tollis Soprano and Contralto
Quoniam Bass
Cum Sancto Soloists and Chorus

CREDO Soloists and Chorus
Crucifixus Mezzo-soprano
Et resurrexit Soloists and Chorus

PRELUDIO RELIGIOSO
for the Offertory Organ

SANCTUS Soloists and Chorus
O SALUTARIS Soprano
AGNUS DEI Contralto and Chorus

ANN MANLY Soprano
JULIA FIELD Contralto
DAVID HUNT Tenor
MALCOLM FIELD Bass
PETER ADDERLEY Piano
IAN CURROR Organ

ENGLISH CHAMBER CHOIR
conductor GUY PROTHEROE

'*Petite Messe Solennelle*, in four voices with accompaniment of 2 pianos and harmonium, composed during my country stay at Passy. Twelve singers of three sexes - men, women and *castrati* - will be enough for its performance: that is eight for chorus, four for the solos, a total of twelve cherubim. God, forgive me the following *rapprochement*. Twelve also are the Apostles in the celebrated painting by Leonardo 'The Last Supper': who would believe it! Among thy disciples there were those who struck false notes. Lord, rest assured, I swear there will be no Judas at my supper and my twelve will sing properly, and *con amore*, thy praises and this little composition, which is, alas, the last mortal sin of my old age.'

This little composition in fact amounts to some one and a half hours of music, and was Rossini's first large work since his *Stabat Mater* of twenty-two years earlier. He had retired from the operatic stage while still in his thirties, with thirty-six operas to his credit, and his last forty years, spent in Paris, apart from these two religious works, saw only the production of drawing-room trifles for his Saturday evening concerts.

The Mass received its first performance on the 14th March 1864, in a private house in Paris, and a public performance was given the next day, launching it on a career of great popularity. Rossini was continually pestered to orchestrate it, and eventually gave in, 'to stop some other fellow from doing it'. The orchestral version was presented in 1869, three months after his death, at the Italian Theatre in Paris. So Rossini's music ended up again in the theatre. In the original score he had written a short footnote:

'Dear God, it is now complete, this poor little mass. Have I for once really written *Musique Sacrée* [sacred music], or merely *sacrée musique* [rotten music]? I was born for *opera buffa*, as thou well knowest. Little skill and a little heart, that is all. So blessed be thou, and grant me Paradise. G. Rossini. Passy 1863'.

Guy Protheroe

The ENGLISH CHAMBER CHOIR is based in London where it gives regular concerts at the South Bank and other principal halls and churches. The Choir performs a wide variety of music, ranging from the 16th century to contemporary classical and pop, both in concerts and recordings. Guy Protheroe has been conductor of the Choir since 1973.

The ENGLISH CHAMBER CHOIR will also be singing here tomorrow:

STOKE ST. MARY CHURCH

10am Choral Communion, with music by Haydn and Stanford

11.15am Family Concert: Captain Noah and his Floating Zoo

THURLBEAR CHURCH

6pm Harvest Festival Evensong, with music by Gibbons and Greene

THIS CONCERT is given in aid of the Stoke Chamber Organ Fund. The organ, which dates from 1834, came to Stoke earlier this year through the generosity of Mr. John White as a memorial to his wife Ella. It has been restored by Osmond & Co. of Taunton and a sum of £150 is still needed to cover fully the costs of this restoration. If you would like to contribute any further towards the Fund, there is a collection plate at the back of the Church.

ADMISSION BY PROGRAMME: 80p

Fine choral textures in Mass

DURING their visit to Stoke St Mary the English Chamber Choir, conductor Guy Protheroe, participated in church services (including harvest festival evensong at Thurlbear), presented the popular cantata "Captain Noah and his Floating Zoo" and played cricket against a local team.

A performance of Rossini's "Petite Messe Solennelle" in Stoke St Mary church was, however, the high point of the visit. The concert was given in aid of the Stoke Chamber Organ Fund.

Dr Hunt to conduct at Dillington

DR Donald Hunt, master of the choristers and organist at Worcester Cathedral and conductor of the Worcester Three Choirs Festival, will be directing a choral weekend at Dillington House, Ilminster, on September 29 to October 1.

The accompanist will be Mr Ronald Tickner, director of music at the Richard Huish College, Taunton.

Dr Hunt has chosen for study Schubert's Mass No 3 in B flat, five spirituals from Tippett's "A Child of Our Time" and Bernstein's Chichester Psalms.

The weekend is arranged by the county music committee of the Community Council for Somerset.

LASTING LINK WITH FIFE?

Cultural exchanges between Somerset and Fife county youth orchestras may become a permanent feature.

This view was expressed by the chairman of the county council, Air Vice Marshall Harold Leonard-Williams, at a reception held at Shire Hall, Taunton, for the 70 visitors.

Their conductor, Mr Richard Evans, presented a plaque to the Somerset orchestra as a memento. Several of the Fife musicians presented a musical offering. The Scottish youngsters are staying with their Somerset friends' families until tomorrow.

They are giving two concerts, including one for schools. Their programme includes a Schubert Overture, "Rosamunde", Bach's Suite No 3 in D and a Scottish dance suite by Ian Hamilton.

Rossini described his mass as "the last mortal sin of my old age". It is tuneful, infectious rhythmic, rather operatic and utterly unsanctimonious. The performance by the English Chamber Choir was delightful. Mr Protheroe combined precision with flexibility, showing an instinctive feeling for line and pulse. The choir responded splendidly. Balance and tone-quality were first-rate. Dynamic contrasts and changes of tempo fell naturally and effortlessly into the scheme of things.

There were lovely washes of sound in the Kyrie and gorgeous textures were achieved in the Credo and Sanctus. Men, especially basses, were slightly less sprightly than ladies in parts of the "Cum Sancto Spiritu", but blemishes in ensemble were few and far between.

RECTOR AS SOLOIST

Ann Manly, soprano, Julia Field, contralto, David Hunt, tenor, and Malcolm Field, bass, were the soloists. Miss Manly produced an attractive quality but there were moments of insecure pitch and her phrasing sometimes sounded a little awkward. Julia Field sang with artistry, her solo in the Agnus Dei being particularly expressive.

David Hunt, rector of Stoke St Mary and brother-in-law of Mr Protheroe, revealed a resonant voice and an accomplished technique. His "Domine Deus" solo, a notoriously jaunty piece, was excellent. Malcolm Field sang with an agreeable quality and fine control.

Some of the credit for the success of the performance must go to Peter Adderley and Ian Curror for their superb accompaniment. Mr Adderley played the piano with a vibrant sense of rhythm and impeccable phrasing. His "Preludio Religioso" was delicious. Ian Curror, organist of the Royal Hospital, Chelsea, supported with delectable sounds from the chamber organ.

— Anthony Bladen

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HUNTINGDON MUSIC SOCIETY

SATURDAY 11TH NOVEMBER 1978, 7.30.p.m.

ST. MARY'S CHURCH, HUNTINGDON

ENGLISH CHAMBER CHOIR

Conductor -- Guy Protheroe

Ann Manly -- Soprano

Julia Field -- Contralto

David Hunt -- Tenor

Malcolm Field -- Bass

Peter Adderley -- Pianoforte

Christine Secombe -- Harmonium

PETITE MESSE SOLENNELLE

GIOCHINO ROSSINI

1. KYRIE, soloists and chorus
2. GLORIA, soloists and chorus
3. Gratias, terzetto for Contralto, Tenor and Bass
4. Domine Deus, Tenor Solo
5. Qui tollis, duetto for Soprano and Contralto
6. Quoniam, Bass Solo
7. Cum Sancto Spiritu, soloists and chorus
8. CREDO, Soloists and chorus
9. Crucifixus, Soprano Solo
10. Et resurrexit, soloists and chorus
11. PRELUDIO RELIGIOSO for the Offertory, for harmonium or piano
12. SANCTUS, soloists and chorus
13. O SALUTARIS, Contralto Solo
14. AGNUS DEI, Contralto and Chorus

/continued

Programme Notes:

This whimsically titled operatic mass, for soloists and chorus with piano and harmonium accompaniment, was the last large scale work that Rossini composed. It was written in 1864, thirty-five years after his last major work "William Tell".

The mass was first performed by twelve singers in a private house to a small select audience. The next evening it was played before the general public.

Rossini's original harmonic and melodic sense, and operatic charm coupled with profound religious feeling, make the mass unparalleled. Rossini said that it was written "in order that the true art of vocal writing should not be the last". Perhaps the Petite Messe Solennelle is actually his "Requiem"?

In part of a small address to God at the end of the score Rossini wrote:-

"Little skill, but some heart, that about sums it up.
So Blessed Be Thou, and grant me Paradise".

Next Concert: Wednesday, 31st January, 1979, 8.00.p.m.
at Hinchbrooke House, Huntingdon,
CONSORT OF MUSICKE - Music for Voices and
Lute with Emma Kirkby, David Thomas and
Anthony Rooley.
This concert will be preceded by the Buffet
Supper at 7.00.p.m.

The National Federation of Music Societies, to which this Society is affiliated, gives support towards the cost of this concert with funds provided by the Arts Council of Great Britain.

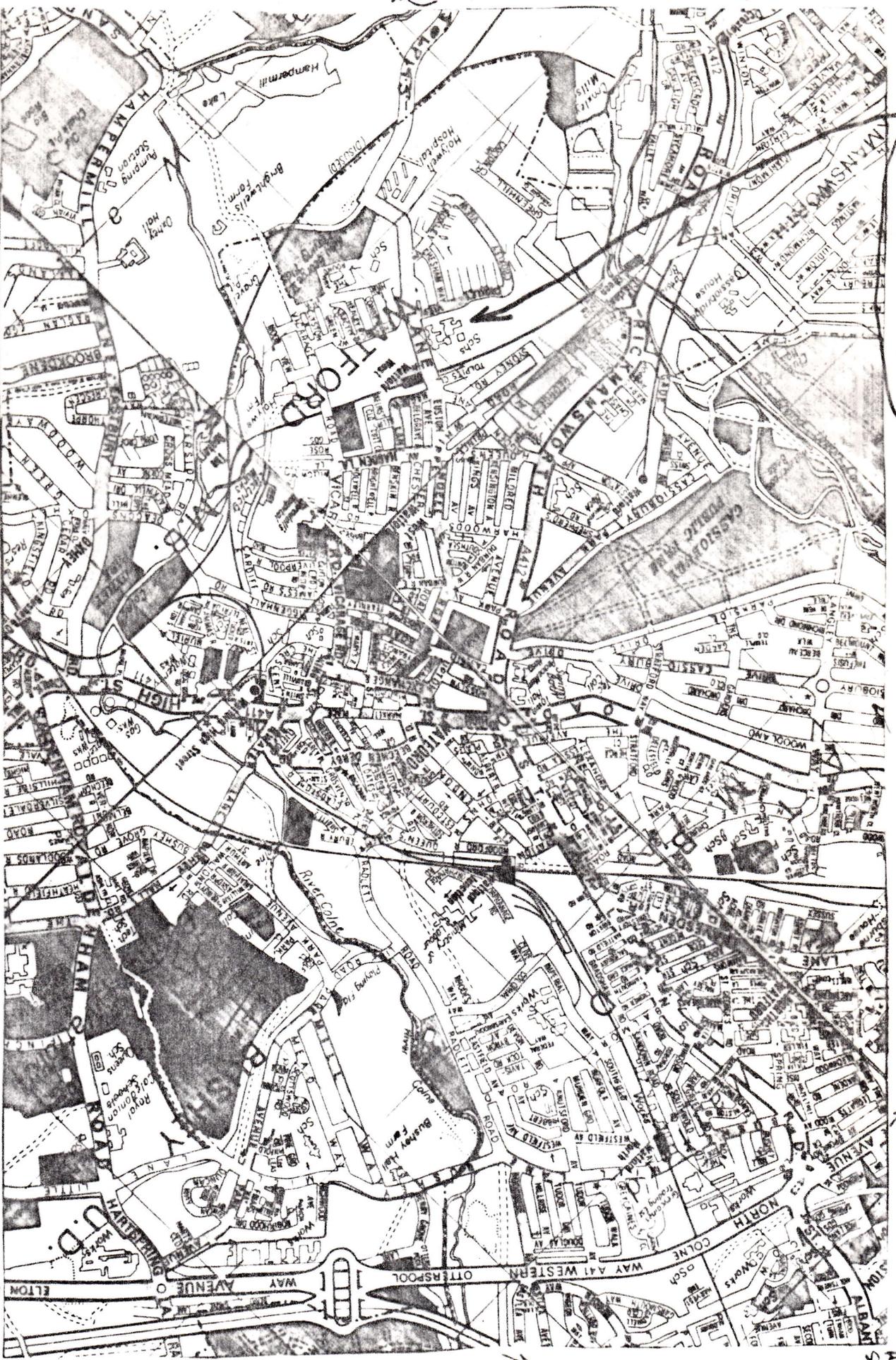
The Society also acknowledges the generous financial support given by the Eastern Arts Association towards the cost of this concert.

A 1404 runs from Harrow to Hertford (via Luton) & returned from Luton
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st. john's smith square sw1

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tuesday 5th december
at 7.30pm

vivaldi

concerto in c for 2 trumpets

bach

motet: jesu, meine freude

haydn

nelson mass

philip jones · trumpet

james watson · trumpet

elaine pearce · soprano

joyce jarvis · contralto

alastair thompson · tenor

richard suart · bass

guy protheroe · conductor

tickets: £2, £1.50, £1 from the
box office, st. john's smith square
london sw1p 3ha 01-222 1061
mon. fri 11am - 6pm and from 6pm
on the night of each concert
please enclose sae

licensed refreshments available in the crypt
before the concert and during the interval

ecce

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richard suart · bass

guy protheroe · conductor

Concerto in C
for 2 trumpets and strings, RV537

Antonio VIVALDI
(1678-1741)

Allegro — Largo — Allegro

Vivaldi research has not yet reached the stage of being able to suggest the occasions for which particular concertos were composed. Many were written for his pupils at the Pietà, but although the girls there played a wide variety of instruments, the trumpet has for most of its history been played only by men, and the fact that Vivaldi frequently writes trumpet-like parts for other instruments (e.g. the Tromba Marina) in works presumably intended for the Pietà suggests that trumpets were not available there. Vivaldi adapted the finale from a concerto for strings (RV110) adding antiphonal trumpet calls. The brief slow movement, just six bars for strings only, comes from the same source, while the energetic first movement appears to be original C.B.

Motet: Jesu, meine Freude

Johann Sebastian BACH
(1685-1750)

Several of Bach's motets were written for funerals — *Jesu, meine Freude* was commissioned by a Leipzig postmaster for the memorial service for his wife. This five-part setting is in eleven sections, arranged symmetrically. The odd-numbered ones are all based on the chorale melody, and are settings of verses from the hymn *Jesu, meine Freude* (Jesus, my joy) by Johann Franck, while the even-numbered sections are free settings of text from St. Paul's Epistle to the Romans, acting as commentary on the words of the hymn. So the almost Pietistic longing for union with Christ in death which the hymn expresses is amplified by St. Paul's assertion that those who live in Christ are free from sin and death.

G P.

INTERVAL — 30 minutes

Licensed refreshments available in the Crypt

Mass in D minor, 'Nelson Mass'

Joseph HAYDN
(1732-1809)

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

After Haydn's return from his London excursions, his chief duty for his employer, Prince Nicolaus Esterházy II, was to provide an annual Mass for his wife's name-day. The Prince dismissed his wind band early in 1798, so for that year Haydn wrote a Mass scored just for strings and organ, to which he added trumpets and drums. The first performance of *The Creation* was in April of that year; after that Haydn was ill, perhaps because of the strain of the preparations for that event, but began the new Mass on July 10th, finishing it on August 31st; it was performed on September 23rd. The title, *Missa in Angustiis*, meaning 'Mass in time of trouble' is usually taken to refer to the Napoleonic wars; but since it is found, not on the manuscript, but only in Haydn's private catalogue of his works, it may refer to the work being written while he was ill. The nickname 'Nelson' was probably caused by a performance of it when Nelson and Lady Hamilton visited Esterházy in 1800. The idea that the imposing trumpet and drum passage at the end of the *Benedictus* was Haydn's reaction to the news of Nelson's victory at the Battle of the Nile is improbable, since, though the battle was fought on August 1st, the news did not reach Austria until a fortnight after Haydn had finished the Mass. The lack of extra-musical inspiration, however, only emphasises the originality of this dramatic gesture.

The Nelson has always been Haydn's most popular Mass. A reviewer of the first edition in 1803 justly wrote of it: "He who appreciates richness of harmony and fugue, a learned development, a proper sense of proportion and the finest rhythmic effects will give this work a first place among the masterpieces of, say, a Handel or Durante". Perhaps we should revive Durante too?

C.B.

Programme notes by Clifford Bartlett and Guy Protheroe

sopranos: Anne-Marie Curror, Judith Harris, Christine Maidment, Ann Manly*, Sue Mills, Shirley Noel, Jean Whittle*
altos: Stephanie Coombs, Marjorie Dickens, Julia Field, Ann Martin, Hilary Russell, Christine Secombe
tenors: Peter Adderley, Clifford Bartlett, David Boyd, Alastair Forbes, Christopher Miller, Neil Thomson
basses: Dermot Agnew, John Clifford, Malcolm Field, Gavin King-Smith, David Lavender, Michael Newton, Ian Farrer
**soloists in Jesu, meine Freude*

first violins: Diana Cummings *Leader*, Andrew Watkinson, Levine Andrade, Yvonne Wooldridge
second violins: Christopher Hirons, Ursula Snow, Hildburg Williams
violas: Katherine Hart, Garfield Jackson
cellos: Marilyn Sansom, Suki Towb
double bass: Mandy McNamara
bassoon: Felix Warnock
trumpets: Philip Jones, James Watson
timpani: Charles Fullbrook
organ continuo: Ian Curror
harpsichord continuo: Clifford Bartlett

The English Chamber Choir Society wishes to thank Marks & Spencer Ltd. for their generous financial support. The Society is also affiliated to the National Federation of Music Societies, which gives support towards the cost of this concert with funds provided by the Arts Council of Great Britain, and to the City of Westminster Arts Council.

If you are interested in joining the Choir, supporting its activities as a patron or receiving further information about forthcoming concerts, please contact the secretary: Shirley Noel, 24 Church Meadow, Ditton Hill, Surbiton KT6 5EW 01-398 6110

St. John's, Smith Square, London SW1P 3HA
Director: Joanna Brendon 01-222 2168
Box Office: 01-222 1061
For details of future events at St. John's, please send £2 annual subscription to the Box Office.
In accordance with the requirements of the GLC; persons shall not be permitted to sit or stand in any gangway. Smoking is permitted only in the Crypt

Programme: 10p