

[ECC-announce] This Sunday!

From:

To:

Date: Monday, 13 January 2020, 11:52 GMT

Hello all

This Sunday we are back at St James Garlickhythe - please can you let me know if you are able to do this. 9.30 rehearsal - 10.30 service

The more the merrier!

26 Jan - Conversion of St Paul

Introit Vaughan Williams *O taste and see*

Setting Wood in the Phrygian Mode

Gradual Mendelssohn *How lovely are the messengers'* (from St Paul)

Motet Gibbons, *Almighty and everlasting God*

Bob

Robert Moffat

Chairman, English Chamber Choir

THE ENGLISH CHAMBER CHOIR

COMPANY LIMITED BY GUARANTEE NUMBER 8198937 CHARITY NUMBER 1153396

**Annual General Meeting
Tuesday 28 January 2020
St Andrew-by-the-Wardrobe, 9.00pm**

Agenda

1. Apologies for absence and minutes of last meeting (see below)
2. Election of Directors. All current Directors are standing again
3. Chairman's report
4. Treasurer's report
5. Musical Director's report
6. AOB and Question Time

English Chamber Choir

**Minutes of the Extraordinary General Meeting of the English Chamber
Choir held at 8.30pm on Tuesday 10 September 2019 at St Andrew by
the Wardrobe**

Present

Bob Moffat (chair) plus 28 members

In attendance

Guy Protheroe and Rebecca Taylor

Election of Directors

The business of the meeting was restricted to the election of four directors to replace four outgoing directors.

The retiring directors were

David Jordan
Andrew Wightman
Zoe Triggs
Michael Roskell

All were thanked by the meeting for their work on the committee

There were four nominations as follows

Mark Roper
Ros Scott-Douglas
Anne Johnson
Martin Douglas

There was no requirement to hold a ballot to choose between these nominees. The names were proposed by Ken Wharfe, seconded by Zoe Triggs and unanimously approved by the meeting.

Thanks were also expressed to Bob for his continuing chairmanship of the choir.

There was no further business and the meeting ended at 8.35pm

English Chamber Choir

Minutes of the Annual General Meeting of the English Chamber Choir held at 9.10pm on Tuesday 29th January 2018 at St Martin within Ludgate

Present

Bob Moffat (in the chair)	Francois Boucard
Elizabeth Ames	Jess Daggers
Julia Daniels	Hannah Ainsworth
Marianne Aston	Maxime Rischard
Augusta Lees	Simon Archer
Tim Johns	Nicky Archer
Stella Redburn	Mark Roper
Andrew Wightman	Michael Roskell
Peggy Hannington	Jay Venn
David Lowe	Debbie O'Connor

David Wheeler
Rob Scales
Martin Douglas
Caspar Gordon
Stephen Pritchard
Nick Landuaer

Anne Johnson
Ros Scott-Douglas
Alejandro Garcia
Karen Blomfield
Hugh Joslin
Heather Newton

In attendance

Guy Protheroe (Musical Director)
Ann Manly (Manager)

Minutes of previous AGM

These were approved (proposed by Stephen and seconded by Peggy). Apologies were received from members unable to attend.

Election of Directors

Some changes to the board of directors are likely to be coordinated to take place over the summer. Bob explained the proposal to refresh the board and split some of the tasks. It was important to do so in a planned and orderly fashion, allowing time for potential recruits to be approached and job descriptions clarified. It is a not insignificant administrative task to change signatories and to complete the regulatory filings. For the time being the current directors will stand again and there were no nominations for additional directors. The following were re-elected (proposed by Jess and seconded by Karen)

Bob Moffat (Chair)
Simon Archer
Marianne Aston
Francois Boucard
Tim Johns
David Jordan
Hugh Joslin
Michael Roskell
Andrew Wightman
Zoe Triggs

Chairman's Report

The Chairman commented on what had been an exceptionally busy period with 44 engagements during the previous calendar year performed to a combined estimated audience of over 75,000 people. Highlights include being the first UK based choir to perform at the Patmos Festival. It would be good to look at involvement in other prestigious festivals and to tour abroad. 2019 will see some changes, partly as mentioned above re the directors. Our temporary winter home is at St Martins and

we are unsure of our future at St Andrews, particularly when extensive works are to take place there. Thanks were expressed to Francois, Karen, Amy, Martin, David Lowe, Peggy, Jay, Jess, Rebecca, Will, those who help with language and vocal coaching and to Ann and Guy. The meeting also recorded its thanks to Bob.

Treasurer's Report

Francois confirmed that the finances were sound, principally on account of the RAH revenue stream. Net income remains at a similar level although the headline gross income and expenditure are much higher on account of higher fees earned from the commercial film gigs balanced by the amount which we pay out to professional singers to support us in these ventures. The accounts will now be filed at the Charity Commission.

Musical Director's Report

Guy welcomed the number and diversity of new members. The increased membership provides useful flexibility and security when planning future engagements. The Temple Church is proving to be a good "home" venue for our own promoted concerts. Guy expressed thanks to Will and Rebecca for their support. Will's feedback from the autumn Temple concert was very positive. There are fewer dates with the Belmont in the diary but he felt confident that further dates from RAH and with Rick Wakeman would come in during the year. This time last year the diary had looked sparse but the year had been very busy. Commercial bookings tend to come in later. Patmos had been a good experience and the follow up concert in Lindos had been much appreciated. Further thanks were expressed to Bob.

Question Time

Hannah felt that regular feedback on rehearsal progress would be beneficial with clear indications of homework to be done.

Tim felt that the Temple concert was successful on account of us being well rehearsed and confident in the music. Similarly Andrew thought the carol concert run through at St Philips was very useful preparation. Pleas were made for rehearsals to start on time with a warm up at 7.15 prompt.

Singing lessons were discussed. Jay asked who was interested in taking up regular lessons but the lack of suitable space at St Martins is a practical issue. It was not feasible to trek back to St Andrews for lessons. We are based at St Martins until Easter and then may go back for a while but long term plans needed to be formulated with Father Luke. Acoustically St Martins is not as good as St Andrews and the rehearsal space is not as flexible. Some experimentation might be necessary. The winter warmth however is very welcome.

The provision of workshops and vocal coaching sessions for the whole choir were broadly felt to be worth exploring.

There was no further business and the meeting ended at 9.45pm

From:

To:

Date: Friday, 31 January 2020, 16:21 GMT

Tuesday 16 June 7.30pm St Marylebone Parish Church

FRENCH SACRED MUSIC

Poulenc: *Mass in G*

Franck: *Dextera Domini*

Poulenc: *Salve Regina*

Durufle: *Quatre Motets sur des thèmes grégoriens*

Messiaen: *O Sacrum Convivium*

Durufle: *Requiem*

Rebecca Taylor conductor Alexander Binns organ

Ticket information to follow

Robert Moffat

[ECC-announce] Distribuion of voices for Bach cantata

From:

To:

Date: Tuesday, 4 February 2020, 16:31 GMT

Please find below the proposed distribution of voices for Bach Cantata 50. As explained last week (and I believe at earlier rehearsals), this piece is written for 2 equal choirs so we need a mixture of higher and lower voices on each part, rather than the usual 1st/2nd distribution.

We have based this on who sang what last week (as kindly photographed by Rebecca), what we think some people have been working on, and have also been in touch with a few people to check they are happy to swap.

So hopefully there are no surprises. But if by any chance anyone has spent a long time learning a different part please let us know asap - or if you can't contact us straightaway talk to Rebecca this evening.

When it comes to the Bach Mag, we assume that the sopranos will revert to their usual 1st/2nd distribution, and everything else is in four parts.

Thanks to those who have replied very efficiently to my messages about swapping around.

And finally, don't worry if it doesn't sound balance this evening or at any rehearsal. Until everyone is together it's quite likely that one part will be louder than another. But we taken into account in some detail how things will blend and also whose voices carry further than others. In the end it should all sound wonderful.

Cheers,

Ann

Choir 1

Soprano	Ann	Helen	Hannah	Jess	Gussy	Annie J
Alto	Karen	Jay	Jenny	Tamsin		
Tenor	Mark	Michael	Francois	Dave S	Martin	
Bass	Andrew	Alejandro	David J	Tim	David E	David L

Choir 2

Soprano	Jocey	Stella	Debs	Anne-Sophie	Nicky	Julia	Ros
Alto	Peggy	Debbie	David	Amy			
Tenor	Stephen	Rob	Roger	Bob	Jamie		
Bass	Maxime	Neil	Simon	Ken	Nick	David S	

ENGLISH CHAMBER CHOIR DATES AND MUSIC 2020

As at 6 February 2020

Saturday 22 Feb – St James Piccadilly 7.30pm

Bach: Magnificat

Bach: Cantata No.50 'Nun ist das Heil und die Kraft'

Purcell: Come ye Sons of Art (Birthday Ode for Queen Mary, 1694)

Handel: Aria: Let the bright seraphim

Crispian Steele-Perkins - trumpet

English Players

Conductor: Guy Protheroe

Rehearsal: 230pm-530pm

Dress: DJs, long black (with bits of red)

Sunday 23 Feb - Mass at St James' Garlickhythe Quinquagesima

Haydn: Little organ mass

Wesley: Lead me Lord

Purcell: Come ye sons of art (part)

Mozart: Ave verum

Organ : Sir Andrew Parmley

Rehearsal 9.30 service 10.30

Saturday 21 March St Martin in the Fields 6pm – 7pm

Allegri: Miserere

Bach: Jesu, meine Freude

Lotti: Crucifixus

Ēriks Ešenvalds : O salutaris hostia

Conductor: Guy Protheroe

Rehearsal: TBC

Dress: all black

Thursday 2 April London Palladium 7pm

Procol Harum – A Souvenir of London

Rehearsals:

Tues 31st March (venue TBC)

Tues 24th March SABTW

Conductor: David Firman

Friday 10 April (Good Friday) St Marys Barnes 630pm

Stainer's Crucifixion - TO BE CONFIRMED

Rehearsal: 4.00 pm

Conductor: Guy Protheroe

Monday 13 April (Easter Monday) - 7.30pm St Martin in the Fields

Mozart Requiem

Vivaldi - Gloria in D

Bach - Jesu, Joy

Handel – Hallelujah Chorus from 'Messiah'

With the Belmont Ensemble

Conductor: Peter G Dyson

Rehearsal: 3pm (TBC)

Dress: DJ, long black

Saturday 2 May - 6pm-7pm - St Martin in the Fields

Faure Requiem

Poulence: Exultate Deo

Poulence: Salve Regina

Fauré: Cantique de Jean Racine

Langlais: Ave mundi Gloria 3' (SA only)

Franck: Panis angelicus

Conductor: Guy or Peter ?

Organ : William Vann

Rehearsal: 4pm (TBC)

Dress all black

Sunday 31 May (Whit Sunday) - Mass at St James' Garlickhythe

Music TBC

Sir Andrew Parmley organ

9.30 rehearsal 10.30 service

Tuesday 16 June – 7.30pm St Marylebone Parish Church

Poulenc: Mass in G

Franck: Dextera Domini (with organ)

Poulenc: Salve Regina

Durufle: Chant gregoriens

Messiaen: O Sacrum Convivium

Durufle: Requiem

Conductor: Rebecca Taylor

Organ: Alexander Binns

Sunday 28 June Mass at St James' Garlickhythe St Peter & St Paul

Music TBC

Sir Andrew Parmley organ

9.30 rehearsal 10.30 service

Saturday 18 July - 730pm - St Martin in the Fields

Mozart: Requiem

Mozart: ave verum

Handel: Hallelujah chorus

Handel: Zadok the Priest

Handel: My Heart is inditing

Belmont Orchestra

Conductors: Peter G Dyson and Dr Michael Woods

August 2 - 9 Italy trip

[ECC-announce] Stainer Crucifixion on Good Friday

From:

To:

Date: Thursday, 6 February 2020, 17:18 GMT

Hugh has the offer of St Mary's Barnes as a venue for a performance of Stainer's Crucifixion on Good Friday.

The bottom line on this one is that if enough people want to sing it, then we are happy to set it up. But if there are not enough of us and we end up needing extras etc that doesn't work either financially or in terms of the effort of putting it together.

So please can you just drop me a line saying yay or nay and I will add up the numbers. Would be good to have an idea sooner than later.

Many thanks

Ann

Ann Manly
Manager, English Chamber Choir

[ECC-announce] Sunday 23 Feb - St James' Garlickhythe

From:

To:

Date: Tuesday, 11 February 2020, 10:47 GMT

Dear all

We are next as Gartlickhythe on Sunday 23 February and it would be lovely to have a good crowd as we are not back till the end of May

Music

Haydn Little organ mass (copies available tonight)

I Wesley *Lead me Lord* G Purcel *Come ye sons of art* (part) hopefully with David and Martin M

Mozart *Ave verum*

Please let me know if you can do this

Bob

Robert Moffat

[ECC-announce] Fwd: Dates

From:

To:

Date: Tuesday, 18 February 2020, 15:08 GMT

DATES

Further to the email last week confirming details of our forthcoming concerts we now need to know who can make each event.

Attached is the usual excel sheet I send around. If you can please use this to provide your replies or if you have difficulty sending it back, just reply within the message below. I have listed Procol Harum separately as I need to know rehearsal availability

We are looking at alternative means of collating this information, but that's work in progress and meanwhile I need some idea of numbers for forthcoming events.

Much of the associated information is already on Jess's magic spreadsheet, apart from Procol Harum which only arrived this week.

Saturday 21 March, 6.00pm, St Martin-in-the-Fields

MISERERE

Allegri: Miserere; Bach: Jesu, meine Freude; Lotti: Crucifixus; Esenvalds: O salutaris hostia

Thursday 2 April, 7.30am London Palladium

PROCOL HARUM

This has finally been confirmed. The rehearsal schedule is as follows, working backwards!

3-6pm soundcheck on the day of the concert at the Palladium

Tuesday 31 March: full rehearsal with the band and orchestra at SW19 Studios, start time 6.15

Tuesday 24 March: the conductor David Firman will be coming to St Andrew's to take part of our rehearsal.

I have been given a three-line whip on the rehearsals on 31 March and 2 April, so I will need to give priority to those who can get there on time. However, I have also spoken with David who is prepared to be a bit more flexible. So please let me know what time you can get there - if not for the start.

FRIDAY 10 APRIL St Mary's Church, Barnes, 6.30pm

STAINER: THE CRUCIFIXION

Thanks to everyone for their replies about this. We have decided to go ahead but would like to hear from those members who haven't yet replied.

MONDAY 13 APRIL, 7.30pm. St Martin-in-the-Fields

MOZART: Requiem etc

SATURDAY 2 MAY, 6.00pm, St Martin-in-the-Fields

FAURÉ: Requiem etc

At the moment I am collecting availability for the above gigs. I will deal with later ones, and the Assassins Creed tour (should it happen) when I have a bit more information. But meanwhile please note:

If the Assassins Creed tour happens, it will be Thursday 23 - Tuesday 28 April, with presumably some rehearsal in London beforehand. We are supposed to be having discussions with Senbla (the

promoters) this coming week, at long last, so hopefully we will establish whether it's viable or not. I'm not putting it on the form at this stage, but if you want to let me know if you are interested please do.

Rebecca's French concert will be at St Marylebone Church on 16 June, further details to follow but please put the date in your diaries.

Please send me your information as soon as you can. Many thanks.

Ann

Ann Manly
Manager, English Chamber Choir

**ECC 22 FEBRUARY 2020 ST JAMES' PICCADILLY
SOLOISTS**

BACH: *MAGNIFICAT*

2.	<i>Et exsultavit</i>	Soprano	Ann Manly
3.	<i>Quia respexit</i>	Soprano	Nicky Archer
5.	<i>Quia fecit mihi magna</i>	Bass	Ken Wharfe
6.	<i>Et misericordia</i>	Alto & Tenor duet	Jess Daggers Stephen Pritchard
8.	<i>Deposuit</i>	Tenor	Jamie Powe
9.	<i>Esurientes</i>	Alto	David Wheeler
10.	<i>Suscepit Israel</i>	2 Sops & Alto trio	Ann-Sophie O'Connor Debbie O'Connor Jenny Simpson

PURCELL: *COME, YE SONS OF ART*

p.3	<i>Come, come, ye sons</i>	Alto	David Wheeler
p.7	<i>Sound the trumpet</i>	2 Altos duet	Martin Douglas David Wheeler
p.13	<i>Strike the viol</i>	Alto	Tamsin Jones
p.16	<i>The day that such a blessing gave</i>	Bass	Andrew Wightman
p.19	<i>Bid the virtues</i>	Soprano	Augusta Lees
p.22	<i>These are the sacred charms</i>	Bass	Maxime Rischard
p.24	<i>See nature rejoicing</i>	Sop & Bass duet	Rosalind Scott-Douglas Maxime Rischard

HANDEL: *LET THE BRIGHT SERAPHIM*

Soprano (with solo trumpet)	Hannah Ainsworth
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[ECC-announce] Reminders for tomorrow

From:

To:

Date: Friday, 21 February 2020, 16:34 GMT

Here are a few final reminders for tomorrow

1. ORDER OF PROGRAMME

Please note the order is not as on the flyer (that puts the two Bach pieces up front as the Magnificat is probably the best-known work for the public). Running order is:

BACH: Cantata 50 Nun ist das Heil

STRADELLA Trumpet Sonata

PURCELL Come, ye sons of art, away

HANDEL Let the bright Seraphim/Let their celestial concerts

INTERVAL

BACH Magnificat

2. ORDER OF REHEARSAL

We are not rehearsing the programme in performance order as there are different instruments in different works so we have structured it so that players aren't hanging around for hours.

Rehearsal order is:

2.30 STRADELLA

2.45 HANDEL

3.00 PURCELL

3.30 (approx) break

3.45 BACH MAGNIFICAT

4.45 BACH CANTATA 50

Obviously these times might stretch or shrink a bit. Also we are starting with the Stradella but please *nevertheless turn up for 2.30 so we can get seating sorted (quietly) ready to sing at 2.45.*

3. Folders and dress code etc

Please remember to bring your folders.

Gentlemen, if you own a non-DJ black suit please wear it, so we can get an idea of what our new look might be. Otherwise bring you djs but either way it's black shirts.

Ladies, just a reminder - please have sleeves at least to the elbow, hemlines as near the ankle as possible and black ankles (i.e. tights or popsocks). Usual touches of red.

4. Prosecco afterwards

I will not be announcing anything about this during the rehearsal as it's a surprise and Crispian doesn't know about it. After the concert please make you way quickly to the green room downstairs where we will raise a glass of prosecco, drink it and then leave. If you have friends and family in the audience please ask them to wait for you in the church (or send them to the pub or whatever) but don't bring them downstairs - there isn't room (or enough prosecco!). The plan is for the whole thing to be done and dusted within 10 minutes!

I think that's all. See you tomorrow,

Ann

Ann Manly

Manager, English Chamber Choir

St James's Piccadilly, London W1J 9LL
Saturday 22 February 2020 at 7.30pm

Sound the Trumpet

a concert for the 75th birthday of
celebrated trumpeter

Crispian Steele-Perkins

with the

English Chamber Choir

English Players

Guy Protheroe

conductor

Bach: Magnificat in D; Cantata 50 'Nun ist das Heil und die Kraft'

Handel: 'Let the bright seraphim' **Stradella:** Trumpet Sonata in D

Purcell: Birthday Ode for Queen Mary 'Come, ye sons of art, away'

Tickets: £30, £25, £20, £17.50, £12

<https://eccsoundthetrumpet.brownpapertickets.com>

www.englishchamberchoir.co.uk



Sound the Trumpet

For its first concert in 2020 the English Chamber Choir makes a welcome return to St James's Piccadilly.

The Choir is delighted to be joined by the internationally-renowned trumpeter Crispian Steele-Perkins. For some five decades Crispian has been delighting audiences across Britain and the world with his scintillating performances. He first appeared with the ECC in the 1970s, in some programmes of music for choir and brass, and the connection has continued to this day.

The programme includes some of the best-loved choral-orchestral masterpieces from the Baroque Era. Stradella and Purcell were writing in the later decades of the 17th century (*Come, ye sons of art, away* was written for Queen Mary's birthday in 1694 and includes the well-known duet for two countertenors *Sound the trumpet*). Handel's aria *Let the bright seraphim* became known to millions when it was sung by Dame Kiri de Kanawa at the wedding of the Prince of Wales back in 1981. It is often performed as a concert aria, but it comes from the oratorio *Samson*, where it precedes the final chorus *Let their celestial concerts all unite*. For this performance the aria will be performed as in the oratorio, followed by the final exultant chorus.

Bach's Magnificat needs little introduction, but his Cantata No.50 is less familiar. Unusually for a cantata, it consists of a single movement, scored for two choirs, one accompanied by three trumpets and the other by three oboes, who exchange phrases extolling the salvation and power of God's kingdom. Lasting about five minutes, it makes a great overture to this sparkling programme.

The English Players will be performing on period instruments and the vocal soloists will be drawn from within the choir, showcasing the many talented singers who choose to sing with the ECC.

*St James's Piccadilly, London W1J 9LL
Saturday 22 February 2020 at 7.30pm*

Sound the Trumpet

*a concert for the 75th birthday of
celebrated trumpeter*

Crispian Steele-Perkins

with the

English Chamber Choir

English Players

Guy Protheroe

conductor

***Bach:** Magnificat in D; Cantata 50 'Nun ist das Heil und die Kraft'*

***Handel:** 'Let the bright Seraphim' **Stradella:** Trumpet Sonata in D*

***Purcell:** Birthday Ode for Queen Mary 'Come, ye sons of art, away'*

Programme: £1



PROGRAMME

JOHANN SEBASTIAN BACH (1685 -1750)
Cantata No.50: Nun ist das Heil und die Kraft

ALESSANDRO STRADELLA (1643-1682)
Sonata for trumpet and strings in D
Allegro - Aria - Canzona - Giga

HENRY PURCELL (1659-1695)
Birthday Ode for Queen Mary (1694) Come, ye sons of art, away

Symphony
Solo, chorus and duet: Come, ye sons of art, away - Sound the trumpet
Martin Douglas, David Wheeler
Air: Strike the viol
Tamsin Jones
Solo and chorus: The day that such a blessing gave
Andrew Wightman
Air: Bid the virtues
Augusta Lees
Solos and chorus: These are the sacred charms
Maxime Rischard, Rosalind Scott-Douglas
Chorus: See nature rejoicing

GEORG FRIDERIC HANDEL (1685-1759)
Aria: Let the bright Seraphim; Chorus: Let their celestial concerts all unite
Hannah Ainsworth



JOHANN SEBASTIAN BACH
Magnificat in D

Chorus: Magnificat
Solo: Et exsultavit spiritus meus
Ann Manly
Solo: Quia respexit humilitatem
Nicky Archer
Chorus: Omnes generationes
Solo: Quia fecit mihi magna
Ken Wharfe
Duet: Et misericordia
Jess Daggers, Stephen Pritchard
Chorus: Fecit potentiam
Solo: Deposuit potentes
Jamie Powe
Solo: Esurientes implevit bonis
David Wheeler
Trio: Suscepit Israel
Anne-Sophie O'Connor, Debbie O'Connor, Jenny Rowley
Chorus: Sicut locutus est - Gloria Patri - Amen

In 1723, Johann Sebastian Bach took up what was to be his final musical appointment, as Thomaskantor (Cantor of the Thomasschule and Thomaskirche) in Leipzig. He was also responsible for the music in three other churches in the city, and was employed by Leipzig City Council, which he regarded as 'penny-pinching'. He nevertheless remained in his position right up to his death in 1750. Part of Bach's remit at Leipzig was to compose cycles of church cantatas which followed the Sundays and principal feast days of the church calendar. He is known to have composed over 300 such works in all, although sadly about 100 are lost.

Very little is known about the origins of this unusual single-movement work which is catalogued as Cantata 50. Most of Bach's cantatas have several movements (choruses, solos, etc) so it is possible that this is a fragment which is all that has survived from a longer work. It is clearly written for the feast of Michaelmas, as it sets one of the prescribed texts for that day from the Book of Revelation. Bach wrote a total of three Michaelmas cantatas, one of which is *Es erhub sich ein Streit*. Johann Sebastian is not the only Bach to have been a renowned composer. Today we are familiar with his sons who followed in his footsteps, but he also had numerous antecedents who worked in the German province of Thuringia. One of these, a first cousin once removed, Johann Christoph (1642-1703), also wrote a cantata on *Es erhub sich ein Streit*, the concluding movement of which is also a double chorus setting of *Nun ist das Heil*, and Johann Sebastian would almost certainly have been familiar with his cousin's composition. There is no surviving autograph score in Bach's own hand. There are about 8 manuscripts, all of which date from after Bach's death in 1750, and the last of which was commissioned by the composer Johannes Brahms for a performance in Vienna in December 1876. This was apparently going to have the addition of two clarinets, two bassoons and organ (shades of Mozart's re-orchestration of *Messiah*!).

The text of *Nun ist das Heil* is Revelation 12:10: 'Now is the salvation and the power and the kingdom and the might of our God and of his Christ come, since he is cast down who accused them day and night before God'. He who is cast down refers to Satan, who was of course expelled from Heaven by St Michael and his angels. Bach's setting, which only lasts about 4 minutes, is a joyful celebration, scored for two choirs, one of which is supported by three trumpets and the other by three oboes. The feast of Michaelmas was an important secular event in Leipzig as it marked the opening of the City's annual trades fair and so music written for it often had bigger instrumental forces than those used on an average Sunday. After stating the opening rising phrase in crotchets, the basses embark on a florid descending figure which represents Satan's fall down to Hell. As the movement progresses, the two groups set up a conversation with answering phrases building to a rousing final cadence.

Alessandro Stradella was one of 17th century Italy's more colourful composers. Born into an aristocratic Tuscan family, and educated in Bologna, he was already making a name for himself as a composer in his twenties and in 1667 moved to Rome where he composed mostly sacred music for Christina, Queen of Sweden. While in Rome he fell into bad company and became caught up in a scam to embezzle money from the Roman Catholic Church (never a good idea). He was also a notorious womaniser and this caused him to make enemies among the powerful men of the city. In 1677 he left Rome for good and moved to Venice, where he was hired by the aristocrat Alvise Contarini as music tutor to Contarini's mistress, Agnese Van Uffele. Unsurprisingly, Stradella and Agnese began an affair and eloped to Turin where they were protected by Marie-Jeanne Baptiste, the regent of Savoy. Contarini caught up with them and instructed the local Archbishop that either the couple should marry or Uffele should take the veil. She did the latter, but later they married and as Stradella left the convent after signing the marriage contract he was attacked by a couple of assassins hired by Contarini. They left him for dead but he recovered. The assassins claimed asylum from the French Ambassador, but it became known that Contarini had hired them and the whole thing ended up being reported to Louis XIV of France. Shortly afterwards Stradella escaped again, this time to Genoa, but in 1682 he was finally stabbed to death for his affair with another lady, a member of the Lomellini family. Stradella originally wrote this sonata for trumpet and 8 viols. Crispian Steele-Perkins has arranged it for a traditional orchestra of first and second violins, violas, cellos and continuo. It dates from the last year of the composer's life and is a great musical reflection of his exuberant personality.

By comparison with Stradella, Henry Purcell led a pretty ordered life, but his fame as England's greatest composer remained unchallenged until the rise of Elgar, Vaughan Williams and their contemporaries in the 20th century. Like Bach, Purcell had illustrious musical forebears and when his father died in 1664 the young Henry Purcell was placed under the care of his uncle, Thomas, who was a Gentleman of the Chapel Royal. He arranged for young Henry to be educated as a chorister of the Chapel Royal. From there he went to Westminster School and then to Westminster Abbey, first as a copyist but eventually as organist, a post which he also combined with that of organist of the Chapel Royal. Despite the heavy workload imposed by these appointments, he also wrote extensively for the theatre, which was flourishing under the restoration of the Monarchy under Charles II, and also for the Court itself. Birthday Odes and Odes for St Cecilia's Day were part of his royal duties. In 1694 he composed *Come, ye sons of art, away* as a Birthday Ode for Queen Mary II. The libretto is thought to be by Nahum Tate, who was poet laureate at the time. Sadly, a few months later he had to write the music for her funeral, which was played while her coffin was transported along the Thames from Hampton Court to Westminster. And shortly after that Purcell himself was dead. The circumstances of his death are uncertain - the traditional story is that his wife locked him out of the house when he was returning late from a theatrical performance (whether intentionally or accidentally is not clear) and he caught a chill. A more recent theory is that he was in fact suffering from tuberculosis. Either way, England was deprived of one of its greatest musical talents at the early age of 35.

Saying Purcell was the greatest English composer until the 20th century does, of course, beg the question 'What about Handel'? Born in the same year as J.S.Bach and only about 80 miles away in the middle of Germany, he settled in London in 1712 and took British nationality in 1727. During his first decades in London he set up three companies providing Italian operas which were all the rage amongst London society. As time went on, Italian opera largely fell out of fashion, so Handel moved over to writing oratorios instead. These had the advantage of not requiring expensive stage sets and costumes and, being in English, were more intelligible to English audiences and also sung by English soloists. They proved extremely popular and works like *Messiah* are still amongst our most popular choral works today. But Handel never became completely British - some of his most vibrant music of all was that he wrote in Italy in his teens and he brought that language to London with him, and he never did quite get the hang of setting the English language to music!

Handel began writing the oratorio *Samson* shortly after finishing *Messiah*. Its subject matter was of particular relevance as it focuses on Samson's blindness and at the time Handel's own sight was failing. Towards the end of the oratorio, Samson pulls down a building on top of himself and the enemy Philistines, and the Israelites gather to lament his death. Having done that, they then turn to a thanksgiving ceremony in praise of their God. This is led by a young Israelite woman, who sings 'Let the bright Seraphim' which is immediately followed by the final chorus of Israelites 'Let their celestial concerts all unite'.

The *Seraphim* has always been popular as a separate concert aria, and when performed in that context the first section is repeated (in the typical *da capo* tradition of Italian opera). In tonight's performance, as we have a chorus, we are doing the aria and chorus in its original format, so there will not be a solo repeat.

Of course, the *Seraphim* first came to global attention when sung at the Wedding of the Prince and Princess of Wales back in 1981 by Dame Kiri te Kanawa. Although our guest soloist tonight didn't play at the wedding, Crispian did record the aria with Kiri for an album of music from the wedding. And apparently one of his fans worked out recently that he has recorded it a total of 22 times!

Bach's *Magnificat* is one of his most popular choral/orchestral works, along with the *St John* and *St Matthew Passions* and the B minor Mass. The first version he composed was written in E flat, and included four additional hymns for a Christmas performance. He later revised it without the Christmas hymns and moved it down a semitone to D major to make it more user-friendly for the trumpets.

In the Lutheran Church the *Magnificat* was sung frequently on Sundays in Germany, but in more elaborate settings in Latin on the high holidays (Christmas, Easter and Pentecost) and on the three major Marian feasts of the Annunciation, Visitation and Purification. Bach's setting is an exuberant sequence of choruses and solos which describe the Virgin's very mixed reactions to her situation!

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 sedes,
et exultavit 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, gloria Filio, gloria 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
And behold all generations
shall call me blessed.
For he that is mighty hath magnified me,
and holy is his name.
And 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 forever.
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.

CRISPIAN STEELE-PERKINS

Crispian Steele-Perkins began playing the trumpet at the age of 10 and, after training at the Guildhall School of Music in London, he became a member of the English National Opera, the Royal Philharmonic and the English Chamber Orchestra. As a soloist Crispian's purity of tone and artistic subtlety have received widespread critical acclaim for more than four decades. On October 10th 2015 the BBC's *CD Review* concluded that of all worldwide available recordings of Haydn's famous Trumpet Concerto, his was 'the one to have'. Crispian collects and restores antique trumpets upon which he has performed and recorded with The Academy of Ancient Music, The King's Consort and The English Baroque Soloists. Appropriately, he plays the theme tune to one of the BBC's longest-running and most popular TV programmes, *The Antiques Roadshow*. Described by *Virtuoso* magazine as 'the world's leading exponent of the Baroque Trumpet', particularly when heard in duet with some of the world's greatest singers such as Kiri te Kanawa, Emma Kirkby, John Tomlinson and Bryn Terfel, he has also recorded with popular artists including Led Zeppelin, Kate Bush, Lulu, Cliff Richard, Bob Geldof and Harry Secombe. In addition, he has played on numerous TV scores for shows including, amongst many others, *Dr Who*, *Oliver Twist*, *The World at War*, *Inspector Morse* and *Tales of the Unexpected*. In the world of cinema Crispian participated in more than 80 classic film scores such as *Jaws*, *Gandhi*, *Zulu Dawn*, *Star Wars*, *Rambo*, *Robocop*, *Batman*, *Monty Python's Life of Brian*, *Lord of the Rings - The Two Towers* and no less than six films from the James Bond series. Whilst his numerous solo recordings extend from Handel to Glenn Miller, he has featured regularly as a concert soloist in London at the Royal Albert Hall and the Royal Festival Hall, New York's Carnegie Hall, Boston's Symphony Hall, the Sydney Opera House and Tokyo's Suntory Hall. His largest 'live' audience was 133,000 at the Edinburgh International Festival.



GUY PROTHEROE

Guy Protheroe was born in Worcester where (before he arrived) his parents were briefly next-door neighbours of Elgar! He began his musical education as a chorister at Canterbury Cathedral and was a music scholar at Magdalen College, Oxford. After post-graduate studies at the Guildhall School of Music, he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings, became chorus-master and shortly afterwards conductor of the English Chamber Choir, and worked extensively in the commercial music business as musical director to a whole host of artists including The Who, Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman. He was chorus-master for the first performance of Wakeman's *Journey to the Centre of the Earth* in 1974, and recently conducted the 40th anniversary UK tour of the same album, with more performances in Argentina and Brazil. He directed the final UK performances of this iconic album at the Royal Festival Hall in July last year.



When not conducting he also sings baritone, for many years as a member of the Chapel Choir of the Royal Hospital Chelsea, and he has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He is familiar to many television viewers having directed the 'Singing Dictionary' series of commercials for 'Three' Telecom. He has appeared as guest conductor with many ensembles, orchestras and choirs including, most recently, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the west coast of the US in Portland. He has also conducted in Argentina, Belgium, Brazil, Bulgaria, Chile, Czech Republic, France, Germany, Greece, Malta, the Netherlands, Poland, Russia, Spain, Switzerland, Tunisia and Ukraine. He is one of the UK's leading forensic experts on issues relating to music copyright. Guy Protheroe first became associated with music from the Orthodox tradition when working as a student for the English Bach Festival Trust, which was headed by the redoubtable Greek impresario Lina Lalandi, where he first came into contact with the Greek Byzantine Choir from Athens. He went on to direct a series of festivals in London over the years, featuring Greek and, later more specifically, Byzantine music and culture. In 2018 he conducted the ECC at the Sacred Music Festival in Patmos, Greece.

ENGLISH CHAMBER CHOIR

The English Chamber Choir is based in the City of London, where it rehearses regularly at the Church of St Andrew-by-the-Wardrobe, near Blackfriars. Locally it participates in events at the Mansion House and various City Livery Company Halls, has sung in the premiere of a work by John Tavener in St Paul's Cathedral, and given concerts in the Barbican. Elsewhere in London it appears regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the South Bank, St John's Smith Square and several other churches and prominent music venues. It has also sung for HM The Queen at Buckingham Palace and Windsor Castle. The Choir has a long history of involvement with commercial music: it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974, in 2014 completed the 40th anniversary UK tour and in July last year appeared in the final UK performances also at the Royal Festival Hall. It has also worked with Vangelis, Eric Lévi (the *Èra* project) and many other international artists and has numerous radio and TV credits. Recently it has sung several times at the Royal Albert Hall in 'live music to film' screenings of iconic films including *Gladiator*, *Close Encounters of the Third Kind*, and the first two *Harry Potter* movies, collaborating with the Royal Philharmonic Concert Orchestra and the BBC Concert Orchestra.

Further afield the Choir has toured in Belgium, Bulgaria, France, Greece and Switzerland. The Choir has a long association with music of the Eastern Orthodox Church, having sung numerous works by composers including Michael Adamis, Christos Hatzis, Ivan Moody, Rachmaninov, John Tavener, Tchaikovsky, Theodorakis and many others. In 2018 the Choir sang at the Sacred Music Festival on the island of Patmos, Greece, outside the cave where St John the Divine wrote his *Revelation*. The Choir has also recorded a CD of music inspired by the 9th century Byzantine Abbess Kassiani for Naxos and the compilation album *The Byzantine Legacy* and Ivan Moody's *Sub tuum praesidium* on its own label. Recently the Choir has performed Tallis' 40-part motet *Spem in alium* twice and has also given two performances of

Passion Week by Maximilian Steinberg — a recently re-discovered gem from post-revolutionary Russia which has been taken up by choirs on both coasts of the US, but so far the ECC is the only European choir to programme it.

Membership of the Choir is open to all, subject to audition, and includes singers of all ages and from many and varied walks of life. There is a scholarship scheme for young singers and the Choir also provides opportunities for soloists from within the Choir. All of tonight's soloists are drawn from the current membership.



ENGLISH PLAYERS

The English Players was formed to accompany the Choir back in the 1970s. Over the years it has gathered together some of the most distinguished orchestral players working in London. It uses period or modern instruments according to the repertoire being performed, and at the Choir's 25th anniversary concert it gathered together versatile players who were able to switch from baroque strings for Handel's *Dixit Dominus* in part one to Rick Wakeman's *Noah* on modern instruments in part two. Leaders over the years have included Irvine Arditti, Levine Andrade, Peter Hanson, Andrew Manzi, Marshall Marcus, Roddy Skeaping, Alexander Balanescu and James Toll; and section principals have included, among many others, Crispian Steele-Perkins, Chi-chi Nwanoku, Miranda Fulleylove, David Campbell and Anthony Robson.

Memorable performances over the years have included Bach's B Minor Mass, both the *St John* and *St Matthew Passions* and Handel's *Messiah* at St John's, Smith Square, Elgar's *The Dream of Gerontius* for Chelsea Festival, Monteverdi *Vespers* in the City of London and more recently Handel's *Dixit Dominus* and a programme featuring the American composer James Sellars for Barnes Festival. The Players also accompanied the Choir on a tour of Switzerland, performing this time on 'classical' instruments, and also playing some purely orchestral programmes of symphonies and concertos by Mozart.

TONIGHT'S PERFORMERS

Sopranos:

Hannah Ainsworth
Nicky Archer
Deborah Bowen
Jess Daggers
Julia Daniels
Helen Gironi
Jocey Hurndall
Anne Johnson
Augusta Lees
Ann Manly
Natalia Murray
Anne-Sophie O'Connor
Stella Redburn
Rosalind Scott-Douglas

Altos:

Amy Bergs
Karen Bloomfield
Karolina Czech
Peggy Hannington
Katharine Johns
Tamsin Jones
Debbie O'Connor
Jenny Rowley
Jay Venn
David Wheeler

Tenors:

Francois Boucard
Martin Douglas
Caspar Gordon
Jamie Powe
Stephen Pritchard
Mark Roper
Michael Roskell
David Sampson
Rob Scales

Basses:

Simon Archer
David Elliott
Alejandro Garcia
Tim Johns
David Jordan
Nick Landauer
David Lowe
Maxime Rischard
David Shield
Neil Thorton
Ken Wharfe
Andrew Wightman

First violins:

Alison Bury *leader*
Jane Norman
Roy Mowatt

Second violins:

Emilia Benjamin
Karin Bjork

Violas:

Stefanie Heichelheim
Dan Shilladay

Cellos:

Poppy Walshaw
Rebecca Truscott

Violone

Carina Cosgrave

Flutes:

Yu-Wei Hu
Emily Bloom

Recorders:

Oonagh Lee
Emily Bloom

Oboes:

Oonagh Lee
Sami White
Joel Raymond.

Bassoon:

Martin Clark

Trumpets:

Crispian Steele-Perkins
Russell Gilmour
Will Russell

Timpani:

Ben Fullbrook

Organ:

Rebecca Taylor



If you have enjoyed this evening's performance, you might like to purchase a memento in the form of a CD as you leave. The Choir's 'sampler' CD 'Eclectica', as its name implies, includes a wide variety of pieces from its repertoire and there are other discs which feature the Choir's interest in more Eastern Orthodox and Byzantine music.

ENGLISH CHAMBER CHOIR

Patrons: The Very Revd Dr Ivan Moody, Alderman Sir Andrew Parmley, Rick Wakeman

Artistic Director and Principal Conductor: Guy Protheroe

Associate Conductor: Rebecca Taylor, *Guest Conductor:* William Vann

ECC is a Company Limited by Guarantee registered in England No.8198937 Charity number 1153396.

Manager: Ann Manly (manager@englishchamberchoir.co.uk)

Chairman: Mark Roper (chairman@englishchamberchoir.co.uk)

Programme written, compiled and edited by Ann Manly © 2020

www.englishchamberchoir.co.uk

Come and hear the **ENGLISH CHAMBER CHOIR**

Saturday 21 March, St Martin-in-the-Fields, London WC2N 4JH
Early Evening Concert - 6pm

MISERERE

Allegri: Miserere **Bach:** Jesu, meine Freude
Lotti: Crucifixus a 8 **Esenvalds:** O salutaris Hostia
Guy Protheroe *conductor*

Thursday 2 April, 7.30pm, London Palladium, W1F 7TF

PROCOL HARUM

a Souvenir of London

Good Friday 10 April, 6.30pm, St Mary's Church, Barnes SW13 9HL

STAINER THE CRUCIFIXION

Guy Protheroe *conductor* Rebecca Taylor *organ*

Saturday 2 May, St Martin-in-the-Fields, London WC2N 4JH
Early Evening Concert - 6pm

FAURÉ REQUIEM

with

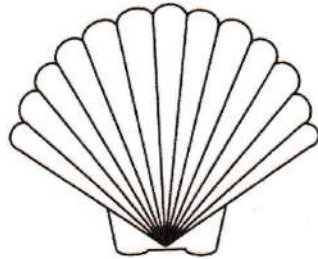
Poulenc: Exsultate Deo; Salve Regina **Franck:** Panis angelicus
Fauré: Cantique de Jean Racine **Langlais:** Ave mundi Gloria
Guy Protheroe *conductor* William Vann *organ*

Tuesday 16 June, 7.30pm, St Marylebone Parish Church, NW1 5LT

Poulenc: Mass in G; Salve Regina **Messiaen:** O sacrum convivium
Franck: Dextera Domini **Durufle:** Chant gregoriques; Requiem
Rebecca Taylor *conductor* Alexander Binns *organ*

For booking details and further information please visit
www.englishchamberchoir.co.uk
or venue websites

St James Garlickhythe



**THE SUNDAY
CALLED
QUINQUAGESIMA**
Or the next Sunday before Lent

10.30 am
February 23rd, 2020

*Celebrant and preacher: Fr Tim
Choir: English Chamber Choir
Organist: Andrew Parmley
Setting: Little Organ Mass (Haydn)*

Introit

Lead me Lord, (SS Wesley)

Hymn No. 343

O perfect love (*Strength and Stay*)

INTRODUCTORY RITES

Please kneel for the Prayers of Preparation

Lord's Prayer & Collect for Purity *BCP p.237*

The Summary of the Law, after which the people say:

Lord have mercy upon us, and incline our hearts to keep this law.

Kyrie

Collect for the Queen *BCP p.239*

Collect of the Day *BCP p.82*

LITURGY OF THE WORD

The Epistle: 1 Cor. 13.1 *BCP p.82*

Gradual

Come ye sons of art (*Purcell*)

After the announcement of the Gospel, the people say

Glory be to thee, O Lord.

The Gospel: S. Luke 18.31 *BCP p.83*

When the Gospel is ended, the priest says

The Gospel of the Lord

Praise be to thee, O Christ.

CREED

SERMON

LITURGY OF THE EUCHARIST

Offertory Hymn No. 628

Ye that know the love is gracious (*Hyfrydol*)

Prayer for the Church *BCP p.244*

Invitation & Confession *BCP p.251*

Absolution, Comfortable Words *BCP p.252*

THE EUCHARISTIC PRAYER

Priest: The Lord be with you

R: And with thy spirit

Sursum corda *BCP p.252*

Sanctus & Benedictus *BCP p.253*

Prayer of Humble Access *BCP p.255*

CONSECRATION

After the Consecration, the priest says:

The peace of the Lord be always with you

R: And with thy spirit

COMMUNION

AGNUS DEI

Motet

Ave verum corpus (*Mozart*)

Priest: As our Saviour Christ hath commanded and taught us we are
bold to say:

Lord's Prayer *BCP p.257*

PRAYER OF OBLATION

Said by the priest alone

Gloria *BCP p. 259*

Blessing *BCP p. 259*

Hymn No. 482

Jerusalem the golden (*Ewing*)

Organ voluntary

Sonata VI in G, BWV 530 (*JS Bach*)

NOTICES

Lent begins on Wednesday, February 6th. We will celebrate a Sung Eucharist with ashing at 1030. It is a day of fasting (eating/drinking less) and abstinence (giving up something: traditionally on this day, meat)

Baptized persons who are communicant members of other churches which subscribe to the doctrine of the Holy Trinity, and are in good standing in their own church, are welcome to receive holy communion. You are also welcome to receive a blessing: please come to the communion rail carrying this bulletin, or kneel at the communion rail with head bowed.

Thank you for sharing in our worship this morning. You are very welcome to join us for refreshments after the liturgy.

PARISH DIRECTORY

Parish Priest: Fr Tim Handley SSC
07912 583201 or ftimhandley@gmail.com

Church Wardens William Fraser OBE
Philip Grant
Gordon Haines MBE
Prof Jonathan Rawlings
Lynette Stone CBE

Parish Administrator Johanne Moss
Verger Ellis Pike

[ECC-announce] Assassins Creed tour - update

From: Ann Manly

To:

Date: Monday, 2 March 2020, 00:07 GMT

At last, I have some feedback from Senbla on the potential Assassins Creed tour.

As most of you know, this has been lurking and I've been trying to get some answers. Right now I need on the one hand to get a sensible financial deal but on the other I do need to make sure we have enough singers if the terms we are offered are good enough to take it on. So here's some information about how it might work and then, further down, there's a questionnaire, which it would be great if you could send back asap - just put yes/no etc after the questions. Whatever happens, this is going to be something of a patchwork quilt but if we can make it work it would be fun, and it's basically a subsidised weekend in Scotland! I need about 16 singers. Also, do bear in mind these are some pretty prestigious venues.

DATES

Wednesday 22 April - Rehearsals in London (hopefully just the evening.)

Thursday 23 Symphony Hall, Birmingham

Friday 24 Bridgewater Hall, Manchester

Saturday 25 travel day

Sunday 26 Usher Hall, Edinburgh

Monday 27 Royal Concert Hall, Glasgow.

Tuesday 28 Travel back to London

The way it works with the orchestra is that the players get a fixed sum which covers their fee and their travel/accommodation/subsistence etc and then they make their own arrangements. And I can tell you I don't think it's particularly generous! But I guess because there are four performances plus presumably something for the Saturday, it's better than doing nothing for the weekend.

Those who were around in 2014 may remember how we did the Wakeman UK tour. We got together in various cars and drove around - stayed in some quite posh hotels and some rather more basic, consumed some rather good pub lunches etc and had a good time. Not everyone did every date - there were rather more than on this trip - and we also picked up some local friends and relations in some of the venues. Obviously it's easier if everyone does everything, but I can see that it might work if some people do Birmingham and Manchester and others do Scotland. Right now I'm open to offers

One issue which I know can be delicate is whether or not anyone is prepared to share accommodation. I think the orchestra do tend to pair up a bit because that way they keep more of the fee. And of course there may be some couples who would sleep together anyway. But I am very respectful of the fact that some people reckon (a) they can snore for England, (b) they get up to visit the facilities in the middle of the night and/or (c) they have other irritating habits! On the other hand, there have been instances of people who are happy to share and have a bit of a gossip.

If we can organise car-shares, we should offer the drivers/owners of vehicles 40p a mile. The round trip is about 900 miles. But we do need some sharing - can't pay for a dozen cars!

So, please can you let me know the following:

- Are you available for any/all of the dates, and if so which?
- Would you be willing to use your own car and take passengers, or would you want to get a lift

from someone else?

- Would you be willing to share a room, if a suitable friend or partner were also on the trip?

Armed with this information I will either go back and continue negotiations, or if we don't have enough take-up I'll try and help them find some local choirs.

Assuming we can get this right, I would expect the Choir to get a contribution to funds which would make it worthwhile. It won't be huge because there's only 16 of us, but it would be well worth having.

Thanks,

Ann

Ann Manly
Manager, English Chamber Choir

[ECC-announce] Corona virus

From: Mark Roper

To:

Date: Monday, 2 March 2020, 23:09 GMT

Given the current concerns about the potential spread of this virus, we want to make sure we take precautions to avoid any unnecessary risks.

If you are experiencing any of the identified symptoms and have been in contact with anyone who has travelled in the high risk areas (Wuhan, South Korea, Iran or Northern Italy) please self isolate and stay away from rehearsals.

The wonders of YouTube and the markup sheets Guy has circulated mean your isolation should not inhibit preparation for 21st March.

For everyone else, see you tomorrow.

Mark

[ECC-announce] Dates for your diary

From: Mark Roper

To:

Date: Monday, 9 March 2020, 16:52 GMT

Hello all

Please find attached the latest information on concert dates.

Many thanks for all your replies about the summer concert.

The good news is that St Mary's Twickenham is now available on either 11th July or 12th July.

We should be able to confirm shortly, for now please pencil in both dates.

Assassins Creed is also not yet confirmed.

Ann is working hard to get a deal that works for us and them.

If we do reach an acceptable arrangement we will need a few more men.

Please note the change of rehearsal venue on April 21st.

See you tomorrow

Mark Roper

Chairman, English Chamber Choir



ECC dates 2020 9th March.docx
22.7kB

ENGLISH CHAMBER CHOIR DATES AND MUSIC 2020

As at 9 March 2020

Saturday 21 March St Martin in the Fields 6pm – 7pm

Allegri: Miserere

Bach: Jesu, meine Freude

Lotti: Crucifixus

Ēriks Ešenvalds : O salutaris hostia

Conductor: Guy Protheroe

Rehearsal: 3.00 – 5.00pm

Dress: all black

Thursday 2 April London Palladium 7pm

Procol Harum – A Souvenir of London

Rehearsals:

Tues 24th March SABTW with David

Tues 31st March SW19 studio 6.15pm

On the day: 3pm – 6pm sound check

Conductor: David Firman

Friday 10 April (Good Friday) St Marys Barnes 630pm

Stainer's Crucifixion

Rehearsal: 4.00 pm

Conductor: Guy Protheroe

Monday 13 April (Easter Monday) - 7.30pm St Martin in the Fields

Mozart Requiem

Vivaldi - Gloria in D

Bach - Jesu, Joy

Handel – Hallelujah Chorus from 'Messiah'

With the Belmont Ensemble

Conductor: Peter G Dyson

Rehearsal: 3pm – 6pm

Dress: DJ, long black

Tuesday 21 April - 715pm

Rehearsal at St Martin's Ludgate – change of venue

Thursday 23rd April Symphony Hall Birmingham

Friday 24th April Bridgewater Hall, Manchester

Sunday 26th April Usher Hall, Edinburgh

Monday 27th April Royal Concert Hall, Glasgow

Assassins Creed tour – To Be Confirmed

Conductor: Ivan Linn
With Orchestra
Rehearsal: 22nd April in London
Dress (TBC)

Saturday 2 May - 6pm-7pm - St Martin in the Fields

Faure Requiem

Poulence: Exultate Deo
Poulence: Salve Regina
Fauré: Cantique de Jean Racine
Langlais: Ave mundi Gloria 3' (SA only)
Franck: Panis angelicus
Conductor: Guy Protheroe
Organ: William Vann
Rehearsal: 3pm – 5pm
Dress all black

Sunday 31 May (Whit Sunday) - Mass at St James' Garlickhythe

Music TBC
Sir Andrew Parmley organ
9.30 rehearsal 10.30 service

Tuesday 16 June 7.30pm St Marylebone Parish Church

Poulenc: Mass in G
Franck: Dextera Domini (with organ)
Poulenc: Salve Regina
Durufle: Chant gregoriques
Messiaen: O Sacrum Convivium
Durufle: Requiem
Conductor: Rebecca Taylor
Organ: Alexander Binns

Sunday 28 June Mass at St James' Garlickhythe St Peter & St Paul

Music TBC
Sir Andrew Parmley organ
9.30 rehearsal 10.30 service

July 11th or 12th July at St Mary's Twickenham TBC

Summer Concert

Saturday 18 July - 7.30pm - St Martin in the Fields

Mozart: Requiem

Mozart: Ave Verum
Handel: Hallelujah chorus

Handel: Zadok the Priest
Handel: My Heart is inditing
Belmont Orchestra
Conductors: Peter G Dyson and Dr Michael Woods
Rehearsal: 3.20pm – 6pm
Dress: DJ, long black

Wednesday 22 July St Ann's Day Service St Andrew's by the Wardrobe 1230pm

August 2 - 9 Italy trip
Sansepolcro Cathedral
Sant'Agostino Church, Anghiari
San Simeone Church, Monterchi

Monday 30 November St Andrew's Day Service St Andrew's by the Wardrobe
6pm

Tuesday 8 December St Andrew's by the Wardrobe Carol Service 630pm

[ECC-announce] The Crucifixion - flyer

From: Ann Manly

To:

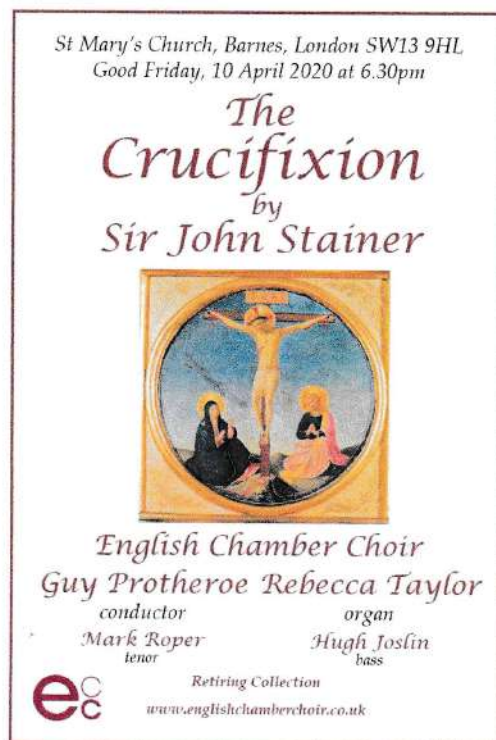
Date: Tuesday, 10 March 2020, 11:17 GMT

Hello,

Please find below the flyer for The Crucifixion in Barnes on Good Friday. Please do send it around and it's a jpeg so you can put it on Facebook too.

As you may remember, Mark and Ken have done the solos together on several occasions, and not only for ECC, but this Easter Ken is away so we are pleased to welcome local Barnes resident, Hugh, in his place.

Ann



Solo / ensemble run through on Tuesday

From: Mark Roper

To:

Date: Sunday, 15 March 2020, 18:54 GMT

Hello all

As things stand we are planning to go ahead with the rehearsal on Tuesday (an email will go out to the choir on this later).

Rebecca is running the evening and has offered to start around 1745 to run through the solo items with anyone who can make it at that time.

Please could you let me know if you can be there and if so what time.

Does anyone have contact details for David Elliott ?

Esenvalds: Marianne and Jess

Allegri: Alice, Karen, Michael or Martin ?, David Elliott

Bach: SSA Trio : Anne-Sophie, Debbie, Jenny

ATB trio: Tamsin, Jamie, David Lowe

Gute nacht quartet: Julia, Rog ?, ?

thanks

Mark Roper

Chairman, English Chamber Choir

[ECC-announce] Rehearsal and Concert next week - update

From: Mark Roper |

To:

Date: Sunday, 15 March 2020, 20:49 GMT

Dear All,

The government announced on 12 March that we are moving from the containment phase to the delay phase in relation to COVID-19.

We would like to reassure you that we currently have every intention of preparing for and putting on our Allegri Miserere concert as planned next Saturday.

As of today (15 March), no bans on public events have been imposed and St Martins in the Fields is running scheduled events.

We appreciate that there are concerns among members of the choir about exposure to the virus, on behalf of themselves or of loved ones who have health issues. We fully understand and respect that individuals will need to make decisions in light of their own personal circumstances.

Please refer to the email last Tuesday (10th March) which details the current advice and has a link to the government site with regular updates.

Look forward to seeing most of you on Tuesday.

If the situation changes we will of course let you know as soon as we can.

Mark Roper
Chairman, English Chamber Choir

[ECC-announce] Choir suspended until further notice

From: Mark Roper

To:

Date: Monday, 16 March 2020, 17:40 GMT

Dear all

The government has announced this afternoon that all non essential contact and travel is to be avoided.

That unfortunately means us.

We have therefore decided to suspend all choir activities for the foreseeable future.

Please do look after yourselves and those close to you, we will of course update you as soon as possible if the guidance changes.

Mark Roper
Chairman, English Chamber Choir

[ECC-announce]

From: Ann Manly

To:

Date: Monday, 16 March 2020, 20:25 GMT

Hello Everyone,

When we left the rehearsal on 3 March to drive to France for a couple of weeks we had no idea that we would still be here - indeed it was our intention to leave today to drive back for tomorrow's rehearsal.

Things have moved surprisingly fast and have caused us to have to make some decisions as to how we spend the next few weeks. As Annie Johnson asked us in a recent e-mail 'have you decided where you want to get stuck yet'!?

At the end of last week we put in place a sort of 'holding plan', which was that Rebecca would take tomorrow's rehearsal and we would stay here until there was more indication as to whether our concerts were going to get cancelled or not. The scenario we wanted to avoid (and as it happens has turned out to be remarkably accurate) was driving back on Monday, concerts get cancelled on Tuesday, and the French close their borders on Wednesday. Had Miserere and Procol Harum gone ahead we would have driven back this Friday.

I am actually rather insulted at being called 'elderly' just because I happen to be over 70! There are quite a few of us in the Choir who share the same age but I reckon we are all in rather better health than many people we know who are quite a bit younger. I guess it's something to do with being the 'active retired' - or not retiring in the first place.

A lot of our UK calendar is determined by ECC commitments, but those are supplemented by other performances (mainly recordings), Arsenal fixtures and family and social gatherings. When we spot about 10 days without anything going on, we tend to migrate South and enjoy a bit of French lifestyle! Well, now we have no Choir, no Arsenal, and no social gatherings it does sort of make sense to stay in France. We have just been watching Macron on the tv and we are going to be subject to lockdown here as well, but we are so fortunate that we have plenty of space indoors and out, a full fridge and freezer, plenty of wine, I can practise the organ and the piano, and we are busy catching up with The Crown on Netflix. I'm just hoping this doesn't go on for too many weeks or we might just get 'cabin fever' and start beating each other up! And of course Jess is in her element, still collecting tennis balls!

Of course we don't know when normal service - rehearsals etc - will be resumed, but I have today confirmed that, presuming venues are open again by July, we will do our summer concert in Twickenham on Sunday 12 July at 6pm.

We miss you all - and all our other friends and family in London. The only downside of our French house is that our circle of local friends is good on quality but low on quantity - and like us a lot of them divide their time between here and the UK. So even without the current restrictions it's possible to sometimes feel quite isolated. We actually have a much wider social circle in Greece, and we're supposed to be there for Greek Easter, but no idea how that's going to work out. Apparently no easyJet!

Please keep in touch. I've been talking with Mark about setting up a whatsapp chatline, separate from the ECC announcements one, so we can entertain each other while we all work from home and are prevented from gathering together.

Please keep yourselves safe and well and let's hope this doesn't go on too long.

Love to everyone,

Ann and Guy

Teleconference facility

From: Mark Roper

To:

Date: Tuesday, 17 March 2020, 06:48 GMT

Hi David

During the time choir is suspended the Directors will need the ability to meet online.
Could you advise on the best option for doing this?

Mark

Ps. Our first call is planned for this evening using one of the Directors work dial in numbers. It would be good to have something in place asap.

meeting invite

From: David Charles Lowe

To: mark.ropel

Date: Tuesday, 17 March 2020, 12:51 GMT

David Lowe is inviting you to a scheduled Zoom meeting.

Join Zoom Meeting

<https://us04web.zoom.us/j/504927028>

Meeting ID: 504 927 028

One tap mobile

„504927028# US Toll

Dial by your location

US Toll

Meeting ID: 504 927 028

Find your local number: <https://us04web.zoom.us/j/504927028>



Aviso de redirección



online meeting

From: David Charles Lowe

To: manager

guy.protheroe@

Date: Tuesday, 17 March 2020, 14:42 GMT

David Lowe is inviting you to a scheduled Zoom meeting.

Join Zoom Meeting

<https://us04web.zoom.us/j/717806529>

Meeting ID: 717 806 529

One tap mobile

„717806529# US Toll

Dial by your location

US Toll

Meeting ID: 717 806 529

Find your local number: <https://us04web.zoom.us/j/717806529>



Aviso de redirección



Re: Teleconference facility

From: David Charles Lowe

To: chairman

Date: Wednesday, 18 March 2020, 15:51 GMT

Hi Mark

Not sure when you want to discuss this. The one downside I did pick up from Rebecca's WhatsApp post was that the web sound delay ruled out singing together. So online rehearsals would really be more like online lectures from the conductor, which might more easily be done by recording and distributing podcasts, assuming Rebecca has the necessary recording equipment (Guy certainly does).

But perhaps we shouldn't immediately give up. With you, me and Celia, we could try singing a short 3-part piece together, perhaps with a visual metronome in view and see if the result is remotely viable for rehearsal purposes. Zoom's Original Sound feature is available on the Pro package, but not on the Free, so we'd have to set that up before we could test with that quality, but we shouldn't need that just to test synchronisation.

As to setting up Zoom for meetings, the Pro package will need an email address and password for setup, which should logically use chairman@englishchamberchoir.co.uk, as you'll by and large be the one who calls the meetings.

David

On Tuesday, 17 March 2020, 23:04:09 GMT, Mark Roper wrote:

Hi David

Yes I also spotted Rebecca's post after we spoke.

The Directors were very keen that we progress this both as a means for the Board to communicate effectively but also (if we can get Rebecca's idea to work) to hold rehearsals online !

Let's speak tomorrow

Mark Roper

Chairman, English Chamber Choir

On Tue, Mar 17, 2020 at 4:17 PM David Charles Lowe wrote:

Dear Mark

I've just emerged from a 40+ minute Zoom conference with the Protheroes (typically, it ran over the time limit, but Zoom granted more time).

There was a fair amount of fussing and faffing, but we got there. Ann's laptop, Guy's desktop and Guy's tablet all now have the Zoom software downloaded, and we successfully held a three-way conversation, with the Protheroes in different parts of their house. The lessons from this experience were that:

- Guy needs to use his tablet, rather than his desktop for on-line meetings, as the inbuilt microphone is connected through the sound desk, and the quality of sound for talking directly into it is abysmal; the tablet is fine.
- The Protheroes need to be in separate rooms when they're both in the meeting, to avoid feedback between the microphones.

Zoom might have been tolerant about the free package 40 minute limit this time, but they won't be indefinitely. You could, if money is a sticking point, schedule multiple meetings in succession, but this would mean everybody closing down then coming in again, which would be a pain. So the ECC would need a paid package, if it's affordable, of which the Pro package at £11.99 per month (or £119.90 if you sign up for a year) is probably the one you want. This could be put back to a free package after the lockdown is over. Details at [Zoom Packages](#).

Video Conferencing, Web Conferencing, Webinars, Screen Sharing

Zoom is the leader in modern enterprise video communications, with an easy, reliable cloud platform for video an...

Incidentally, I don't know if you noticed (I didn't until after our conference call) that the example Rebecca posted on WhatsApp Chat of on-line singing used Zoom.

I attach the audio-only and chat files from our test conference. The full mp4 recording I'll send via WeTransfer, as it's too large as an email attachment.

Regards

David

On Tuesday, 17 March 2020, 06:48:59 GMT, Mark Roper
wrote:

Hi David

During the time choir is suspended the Directors will need the ability to meet online.
Could you advise on the best option for doing this?
Mark

Ps. Our first call is planned for this evening using one of the Directors work dial in numbers. It would be good to have something in place asap.

Installing Zoom

From: David Charles Lowe

To: chairman

Date: Saturday, 21 March 2020, 16:46 GMT

Dear Mark

I've documented, step-by-step, installing the Zoom software on Jay's computer. I then spoke to Neil, who proved already to have the software installed, for his research work at Birkbeck. Ken and I have scheduled an installation phone call for 4.30pm tomorrow (Sunday).

The basic process, in each case starting with an email containing a meeting invitation inviting the recipient to click on a link, seems generally pretty straightforward, though there needs to be a warning note about the Installation Assistant that appears in some of the installations and leaves a note asking the user to OK something, but hides it round the back of every other Window. Once I've talked the process through with Ken as well, I'll get a basic script over to you.

A recurring problem - that wasn't an issue with our 'meeting' or with the Protheroes, but was with both Jay and Neil - was non-functioning built-in microphones and cameras. A lot of the time, I think this is because of updates to operating systems that have incorporated new privacy legislation by turning cameras and microphones off, but without telling the users. Unless the user calls on these features a lot, such as with Skype, this may have gone unnoticed. So I think I will have to incorporate a few support links to sites that give detailed suggestions as to what to do about that.

When it comes to spreading it out to the choir generally, it should hopefully be no more than a "How to Do" email, followed by a Meeting Invitation email, sent to ecc-announce. The "How to Do" email would ask users who hit problems to let me know, and I'll see what I can do to advise them. The meeting invitation could perhaps be for Tuesday evening sometime during the normal rehearsal time.

I'll get a suggested draft of the "How to Do" email to you later tomorrow.

David

Draft Email to Choir (to precede the meeting invitation that will fire off the software download)

From: David Charles Lowe

To: chairman

Cc: mark.roper@ ; tim@

Date: Monday, 23 March 2020, 00:03 GMT

..... (insert introductory Chairman text - you may also want to amend the sign-off)

This email is introductory to an email containing an invitation to an on-line meeting that will follow. The meeting invitation email will contain details such as meeting ID and password and should not be deleted until the meeting is over. It will also contain the means to download the (free) video-conferencing software that will be needed on your computer (desktop, laptop), tablet or mobile phone for you to join the meeting. The choir has chosen the market-leading Zoom package for this purpose, which offers particularly good quality sound and video.

The attachments (Word and PDF formats) describe the steps involved in the software download to a desktop or laptop computer. Those of you who already have Zoom software installed on one or more devices can skip the download and installation process for those devices.

We have done several test downloads and installs and there are two areas in particular in which you may encounter problems:

- A message may appear at the beginning of the installation, saying: "This package will run a program to determine if the software can be installed". After clicking Continue, the installation may, after a short period of activity, appear to come to a halt. Making two or three repeated attempts to install appears to get past this anyway, but the root cause of the problem seems to be a message asking you to OK something that has been hidden by other windows. So try minimising any windows that are open, in order to find it.
- Once downloaded, the most common cause of problems in joining the meeting is that your microphone and/or camera is not turned on. This may need a look at Device Manager (Windows), or System Preferences (Mac) to check that these are set up, but a likely culprit in both environments is a 2018 upgrade to the operating system that in each case solved a difficulty with new Privacy legislation by turning off in-built computer microphones and cameras, and in each case did so without telling the users. Unless you use these frequently, e.g. with Skype, you may simply not have noticed. Useful links for solving this: pureinfotech.com/fix-microphone-camera-windows-10-version-1803/ (Windows), www.cleverfiles.com/help/mac-camera-not-working.html <https://macpaw.com/how-to/microphone-not-working-mac> (Mac)

Re: Draft Email to Choir (to precede the meeting invitation that will fire off the software download)

From: Mark Roper

To:

Date: Friday, 3 April 2020, 09:31 BST

Hi David

I'm about to send out an ECC all email about the quiz.

Will also set up a test zoom session for tomorrow- is there a time that is best for you in case anyone has problems connecting?

Mark

On Wed, 1 Apr 2020, 21:05 David Charles Lowe,

wrote:

Dear Mark

Roger's music quiz, as discussed on WhatsApp seems to have brought the issue of Zoom downloads and meetings forward. And I can't see rehearsals working without it, even if they're mostly in lecture mode. Let me know if you need any further assistance.

David

On Wednesday, 1 April 2020, 07:56:05 BST, Mark Roper

wrote:

Hi David

Following the call with the directors that you were on there was a subsequent email exchange about concerns around consuming bandwidth.

At the moment demand for online meetings is very high which is putting a strain on infrastructure.

We have decided to postpone our social use of Zoom for the time being, particularly as the WhatsApp group is working well.

Guy and Rebecca are working on a plan for rehearsals which we will implement once firmed up.

Thanks again for all your help with this

Mark

On Tue, 31 Mar 2020, 12:52 David Charles Lowe,

wrote:

Dear Mark

I haven't seen an ecc-announce email, so guess this hasn't gone out yet. It may be worth adding a paragraph about joining the meeting using a phone (this doesn't have to be a landline: I was insisting on these in yesterday's experimental meeting, because they seemed to be the one hope (vain, as it

turned out) for minimising the latency problem). Or, to keep things simpler, you could send it out as a supplementary email:

If you are unable to join the meeting using a computer at the time it happens, or the microphone on your computer isn't working, it is possible to join the meeting by 'phone:

At the bottom of the invitation email, you will see the 9-digit Meeting ID. Take a note of this. Below this, you will see:

"Find your local number: <https://zoom.us/j/9123456789>"

Click on the link and scroll down to United Kingdom and you will see a list of numbers. Keep a note of these, next to the meeting ID.

When the time comes for the meeting, ring one of the numbers on your 'phone. You will get an automated voice welcoming you to Zoom and asking you to input the Meeting ID, followed by the hash. Do this and you will be asked for the Participant's ID followed by the hash. Just enter the hash. You should then be told you have joined the meeting.

If you have access to the email at this point, then clicking on the meeting link, selecting Join on Video, then Already Joined by Phone will give you video access, but with the sound going in over the 'phone.

Two things to note:

- If you do have a working microphone and camera on your computer, then use these; they will give better quality than a 'phone link.
- If you do use the 'phone link, make sure yours is the only 'phone making a call in that room or nearby, otherwise you'll get terrible feedback.

Regards

David

On Thursday, 26 March 2020, 11:31:27 GMT, David Charles Lowe wrote:

Dear Mark

I think I may have got the portrait/landscape aspect on mobile phones the wrong way round. I was contrasting Rebecca's image, which was small and hard to see, I think because she was holding the phone with the long side up, against Hugh's, who was holding it straight up.

David

On Wednesday, 25 March 2020, 11:57:05 GMT, David Charles Lowe wrote:

Dear Mark

That sounds a good idea. However, I would include a message about making sure the

microphone and camera are in working order (just not the references to support sites): the sound systems were a difficulty in a couple of the test cases. And I would include the sentence about tablets and 'phones - Natasha stumbled over that one, in downloading Zoom for an on-line lesson for one of her children.

I was interested to see that a couple of yesterday's participants were using 'phones, incidentally. When it comes to meetings, it might be worth mentioning to those doing so that they are easier to see if they have the phone turned into landscape (sideways-on) rather than portrait mode

I've been thinking about on-line rehearsals again and wondering if there's anything, short of throwing a fully-fledged professional sound system and corresponding expertise at it, that might overcome, or at least minimise, the latency problem. I'll write to you separately if I come up with any halfway reasonable ideas.

David

On Wednesday, 25 March 2020, 11:12:44 GMT, Mark Roper
wrote:

Hi David

Many thanks for all you help with this.

The feedback from the Directors was that the setup was very straightforward, as far as I can tell no-one encountered and difficulties.

In light of this, when the link goes out to ECC more broadly I am thinking we should keep the message really simple and then suggest they contact you if they are having any issues.

Sending them all the details of things that could possibly go wrong is likely to confuse rather than help given the low probability .

Hope that's OK

Mark Roper

Chairman, English Chamber Choir

On Mon, Mar 23, 2020 at 12:04 AM David Charles Lowe
wrote:

..... (insert introductory Chairman text - you may also
want to amend the sign-off)

This email is introductory to an email containing an invitation to an on-line meeting that will follow. The meeting invitation email will contain details such as meeting ID and password and should not be deleted until the meeting is over. It will also contain the means to download the (free) video-conferencing software that will be needed on your computer (desktop, laptop), tablet or mobile phone for you to join the meeting. The choir has chosen the market-leading Zoom package for this purpose, which offers particularly good quality sound and video.

The attachments (Word and PDF formats) describe the steps involved in the software download to a desktop or laptop computer. Those of you who already have Zoom software installed on one or more devices can skip the download and installation process for those devices.

DOWNLOADING THE ZOOM SOFTWARE (WINDOWS & MAC)

You will be sent an email containing a meeting invitation. This will include the text, "Join Zoom Meeting", followed by a link - for example:

<https://us04web.zoom.us/j/408695434?pwd=V0ZnZDlLdXp3Sm9QYkd3RmdqREZrUT09>

Click on this link.

A Redirect notice will appear. Click to redirect.

A message may appear: "Do you want to allow downloads from zoom.us?" Click on Allow

An orange-coloured dialogue box will appear containing a Download icon, or Execute Zoom Download. Click on this

Below the dialogue box, you will see zoom.exe or zoom.pkg. Click, or double-click on this.

You may then see a message: "This package will run a program to determine if the software can be installed". Click on Continue.

(At this point, with some systems, the installation might appear to grind to a halt. See the covering email to this installation guide for how to overcome this problem.)

There may be warning messages about downloading only software from a trusted source, or "Do you want to allow this App to make changes to you device?" Click Yes, or agree that Zoom.us is a trusted source.

The software should then download and install. The application will be available via the Applications listed when you click Start (Windows) or the Applications folder (Mac).

You should then see in succession the Introduction screen and a square window asking you to Sign In, or Join a Meeting. You may then minimise this, or exit, if the meeting is not happening immediately.

To access Zoom, there should be a square icon with a stylised video-cam in white on a blue background. This is the Zoom icon, and double-clicking on it is the easiest way to open the package.

When the time comes for the meeting, open Zoom and click on Join a Meeting, then on the one you've been invited to. You will be asked to input a meeting ID (just the 9 numerical digits) and possibly a password (6 digits). You will find both of these in the email with the meeting invitation

Make sure that your computer's camera and microphone are both turned on.

[ECC-announce] Invitation to Zoom test meeting 4pm Saturday 4th April

From: Mark Roper

To:

Date: Friday, 3 April 2020, 16:21 BST

Mark Roper is inviting you to a scheduled Zoom meeting.

Join Zoom Meeting

<https://zoom.us/j/729313906>

Meeting ID: 729 313 906

One tap mobile

+13126266799,,729313906# US (Chicago)

+13462487799,,729313906# US (Houston)

Dial by your location

+1 312 626 6799 US (Chicago)

+1 346 248 7799 US (Houston)

+1 669 900 6833 US (San Jose)

+1 929 205 6099 US (New York)

+1 253 215 8782 US

+1 301 715 8592 US

Meeting ID: 729 313 906

Find your local number: <https://zoom.us/u/acwnsNHHLP>

Mark Roper

Chairman, English Chamber Choir

St Martins - all concerts cancelled till July

From: -Robert -Moffat

To:

Cc:

Date: Saturday, 4 April 2020, 10:34 BST

Dear all

News from St Martins that all concerts have now been cancelled for May and June

Not unexpected
Bob

Robert Moffat

020 3304 7696 07768 892613

[ECC-announce] Quiz night yesterday

From: Mark Roper

To:

Date: Wednesday, 8 April 2020, 17:32 BST

Dear all

Just a quick note to say thanks to Roger for running the quiz last night, it was great fun.

For those of you who missed it here is a view of everyone in action



We have also been experimenting with options for signing together online but unfortunately the scope for live rehearsing is rather limited by the inherent delay in hearing each other. Other music groups have been quite creative in finding solutions to this problem, we are looking to learn from this and try something ourselves in the near future.

Keep well

Mark Roper
Chairman, English Chamber Choir

[ECC-announce] ECC Easter Sing-a-long!

From: Mark Roper

To:

Date: Thursday, 9 April 2020, 13:18 BST

Hi all

ECC Easter Sing-a-long!

We have a little project which we are hoping we can complete for an ECC Easter Day surprise. The idea is for you to record yourself singing the first verse of this Easter hymn and then we compile it to create a whole choir!

Attached is a PDF of Jesus Christ is risen today along with an audio file. You need to play the audio through headphones in one ear whilst video recording yourself singing along. Using your phone is absolutely fine.

Things to remember -

- Please don't play the audio out loud during the recording.
- Double check what is in the background of your recording (dirty laundry etc!!!)
- Use the headphones in just one ear so you can hear yourself properly.

Do feel free to spend a few minutes practising first! Please breathe before and after every Alleluia.

If you can send your recording to _____ by Friday 10th April by 8pm latest please (it will take a while to edit). Let me know if you have any problems.

Hope you have fun and enjoy!
Rebecca

[ECC-announce] ECC Tuesdays

From: Mark Roper

To:

Date: Monday, 13 April 2020, 14:07 BST

Dear all

Following on from the recent success of the quiz and Easter recording, there are a number of ideas developing for other activities we could do virtually as a group.

The plan therefore is to meet on Zoom each week at our usual time 715pm Tuesday with a different format each week eg. quiz, singing, discussion etc.

For tomorrow's slot Rebecca has worked out a way for us to rehearse online so we are going to give that a go.

Attached are two PDFs of the music we will be attempting - both from the French programme originally planned for June.

Here is the zoom link,

Join Zoom Meeting

<https://zoom.us/j/91603079860?pwd=MnFNeDcyYks2RGQwdU8zR2U3Wk1UUT09>

Meeting ID: 916 0307 9860

Password: 030620

Mark Roper

Chairman, English Chamber Choir

From: Robert Moffat
To: David Charles Lowe
Date: Nov 30, 2020 4:42:42 PM
Subject: **Re: Music for St Andrew's Parish Carols**

hello David

We should have had today St Andrews day as well but that got clobbered - I have no idea re Golders green thats Ann and Marianne

We have been held up by St Philips and risk assessments re live rehearsals but the aim is to restart in January (at St Philips) if we are in tier 2 still but not if in tier 3 so its all TBC as as you know things keep changing! But I would not put anything public yet - it will btw be live streamed as well

sabtw We are only able to have 4 people plus organist in the whole space we normally have 30 at for rehearsals and Ive managed to get Fr Luke to agree that we can have 2 a side in the side isles = 8 - not ideal and no congregational singing so it will be a bit odd = especially in Hark etc
(we are currently on our 5th organist! tier 3 / self isolating - you name it) Im not singing but I am going to go in the congregation - Ive had to book a seat and if you are putting it on the website it needs to say seats must be booked in advance via

The Parish of St Andrew by the Wardrobe and the Castle Baynard Ward Club
Service of Nine Lessons and Carols
Thursday 10 December 6.30pm
Members of English Chamber Choir with Richard Leach organ

Once in Royal
Words: Cecil Frances Alexander (1818-1895)
Music: Henry John Gauntlett, (1805-1876)

Matin responsory
Words: Translated from the first responsory of Advent Sunday
Music: Giovanni Palestrina (1525 - 1594)

Adam Lay Ybounden
Words c1400
Music: Boris Ord (1897-1961)

It came upon the midnight clear
words Edmund Sears (1810 - 1876)
Music: Libby Croad (b 1981)

O little town of Bethlehem
Words: Phillips Brooks (1835-1893)
Music: St. Louis (Lewis Henry Redner, 1830-1908)

Away in a Manger
Words - anon
Music: Traditional Normandy Tune arranged by Reginald Jaques

Ding Dong merrily on high
Words: G. R. Woodward (1848-1934)
Music: 16th c. French tune harmonised by Charles Wood (1866 - 1926)

Gabriels Message
Words: S Baring-Gould (1834 - 1924)
Music: Basque carol arranged David Willcocks

From: Guy Protheroe
To:
Date: Dec 1, 2020 6:00:07 PM
Subject: [ECC-announce] Tonight's rehearsal: 1 Dec

(This is copied on WhatsApp.)

Tonight, 1 Dec, we will just be singing/rehearsing a range of carols - all in 100 Carols and Noel, and some others I have added in Dropbox in a folder called Carols, and also including some jolly other numbers there which we have done before, to get in the mood. Rebecca will be screening them all as well.

There are a couple of lockdown-type events proposed for Christmas which can only involve a few singers inevitably: exactly who is singing is being sorted, according to relevance and geography. We are trying to share any possibilities around. Also Jenny has suggested a live online programme of carols and readings via Zoom, which is a lovely idea: we would like to do this in the Zoom rehearsal slot on 15 December - news to follow. Some of the carols tonight are intended for that. Sorry not to be fully specific: the goalposts keep moving, You will hear more shortly.

Christmas Zoom video: all videos are being processed currently by Caspar. I had to make over 200 edits in the audio tracks: consonants, noisy breaths, tuning/mistakes etc and of course precise syncs. But sounds great! Ave maris stella solos: I tried out lots of combinations and ended up with Verse 1: Hannah, Marianne, Helen; Verse 2: Jess, Gussy, Stella, with Peggy, Debbie and Jenny. Thanks for all the offers.

Guy

From: Guy Protheroe
To:
Date: Dec 8, 2020 6:16:17 PM
Subject: [ECC-announce] This evening's rehearsal AND 2021 plans

This evening we are rehearsing carols etc for 1) the St Andrew's service on Thursday (restricted number of people able to take part, but some nice music).

2) Next Tuesday's rehearsal, the last before Christmas, we have decided, further to a suggestion from Jenny, to turn this into a traditional carol service, led by Jenny (on Zoom) with traditional and modern carols, readings and prayers etc - and an "entertainment" piece at the end, to round it off. I think this will be a lovely ending to the 2020 season. Some very interesting pieces in that, and, as I said last week, there are scores and recordings (of most) in the Dropbox. The main ones for rehearsing this evening are a) Rutter: Shepherd's Pipe; b) Gardner: Tomorrow shall be; c) The Most Wonderful Time of the Year. Also we will perform the Moody Manger to the final audio mix I have made from the Zoom videos - after much cajoling, we have 28 singers, so you can sing along with yourself!

3) The Golders Green service on the 22nd sadly has been cancelled, as the Greek Archbishop did not want the risk of Covid infection, so sorry and thanks to those down for it, and Marianne for organising.

Then it is Christmas and New Year, however that works out for everybody... We are aiming at first rehearsal on 12 Jan, potentially a "live" rehearsal for some at least - Mark and Bob are sorting out all the endless restrictions, regulations etc, and will keep everyone posted on developments. These rehearsals will also be Zoom events, streamed, as most people will not be able to attend, but at least there will be some live voices and familiar faces to sing along to.

We are not expecting, like most choirs, to be able to mount any proper live concerts probably until around the middle of the year, but we are very keen to keep the weekly rehearsals - and chats etc! - going, as they are hugely appreciated by many members, and the camaraderie in these times is hugely valuable socially and psychologically.

We have been discussing how to structure these forthcoming rehearsals, and would greatly welcome ideas from members as to what you would like to be doing.

Certainly the Bach B minor Mass as a thread through recent rehearsals has been very popular, and I am just finishing splitting the original 1993 ECC performance (on DAT) into separate movements, so we can sing along to it in due course - and we do hope that, when full live performances become possible, one of the first concerts we would do would be an informal one of the Mass, probably just with piano, and possibly just some of the solo movements, to an invited audience.

But we need some very positive threads to run through the first few months, which will keep up enthusiasm and interest: we are very open indeed to suggestions, and of course there can be several threads running in the same rehearsals and/or in tandem. If you have time to read this before tonight's rehearsal, do think, and anyway we would like chat on such matters to occupy some of the "pub" time. And any later thoughts very welcome. We want to make the coming "term" enjoyable and satisfying (within the constraints) for all. As I have remarked previously, preparing material for very discursive pieces in rehearsals can be very time-consuming, so getting some good patterns would be great.

See/not hear most of you shortly! Guy