

PURCELL ROOM  
SATURDAY 3 MARCH 8PM

# STREAMS OF SONG & STRINGS

RICHARD STRAUSS

SEXTET FROM CAPRICCIO    HYMNE DER ABEND

ARNOLD SCHOENBERG

FRIEDE AUF ERDEN    VERKLÄRTE NACHT

ANTHONY PAYNE

A LITTLE PASSIONTIDE CANTATA  
THE SONG STREAMS IN THE FIRMAMENT

*first London performance*

ENGLISH CHAMBER CHOIR    PARK LANE SEXTET

GUY PROTHEROE    DAVID CAMPBELL

*conductor*

*clarinet*

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Programme 75p



PROGRAMME

Sextet from *Capriccio*  
Two Songs, Op 34  
*The Song Streams in the Firmament*

Strauss  
Strauss  
Anthony Payne

Interval - 20 minutes

*A little Passiontide Cantata*  
*Verklärte Nacht*  
*Friede auf Erden*

Anthony Payne  
Schoenberg  
Schoenberg

Richard STRAUSS (1864 - 1949)

*Sextet from Capriccio*

*Capriccio* was Strauss's last opera, but it also marked the beginning of a last fertile period of composition, often referred to as his "Indian Summer", which included concertos for oboe and horn, the string study *Metamorphosen* and the Four Last Songs.

As he had done many years earlier in *Ariadne auf Naxos*, Strauss once again in *Capriccio* drew scorings of chamber-music delicacy from a generously-sized orchestra. The opera begins with an extended overture intended to transport the audience to the drawing room of a rococo chateau outside Paris in the year 1777. There the Countess Madeleine is listening to a string sextet which the composer Flamand has written in honour of her birthday. The music soon makes it clear that not only is this a birthday gift, it is also a dedication of love. At the outset, the music is performed from the orchestra pit, but when the recapitulation is reached, the curtain rises and the music is taken over by performers on the stage. The sextet is a perfectly-formed classical sonatina, with a central development section extending into a wonderfully melodic fantasia of the kind frequently encountered in Strauss's later works.

The premiere of the opera took place in Munich in the autumn of 1942, but the opening sextet received a prior hearing played by members of the Vienna Philharmonic at a private concert in the house of the local Gauleiter, Baldur von Schirach. Although Schirach was later to be convicted at the Nuremberg trials and sentenced to twenty years' imprisonment, he did set out to restore Vienna to its former position as the cultural centre of Europe and enabled Strauss and his family to live there free from Nazi interference during the latter part of the war. Whatever his sympathies, having been persecuted by the local authorities in his home in Garmisch, Strauss had reason to be grateful to Schirach, and this performance was a token of his gratitude.

Ann Manly



Richard STRAUSS

Two Songs, Op 34

*Der Abend* (Schiller)

*Hymne* (Rückert)

These settings date from 1897, the period of Strauss's great tone poems: he had recently finished *Don Quixote*, and *Ein Heldenleben* appeared in the following year. These two settings are the first pieces Strauss wrote for large unaccompanied mixed chorus, and show his understanding, not only of the resources of the human voice, but also of chamber music. Both works use sixteen voice parts, but in different distributions. In *Der Abend* the four voices are each subdivided into four voice parts: in *Hymne*, a semi-chorus of four parts is used to create a different effect with additional antiphonal possibilities.

In *Der Abend*, Schiller portrays the sun-god, Phoebus, at the end of the day, hurrying into Thetis's welcoming arms. Strauss's description of the setting sun is masterly: as Michael Kennedy wrote, in his study of the composer: "The antiphonal effects and the splendid description of sunset in *Der Abend* are the choral equivalent of the pulsing ardour and perfect proportion of *Don Juan*."

For *Hymne*, the opening of the work shows the enthusiasm at the return of the aged Jacob's prodigal son. The verses themselves are given to the twelve-part chorus, with the refrain "O gräme dich nicht" ("O do not sorrow") handed almost entirely to the semi-chorus. Although both of the pieces contain a contrast of block passages with polyphony, the contrast is more marked in *Hymne*, which also contains a central fugue.

The pieces require large-scale choral forces, which may account for the rarity of performances in the concert-hall. The first London performance was, indeed, not until 1975.

Tim Colborn

*Der Abend* (Evening)

Senke, strahlender Gott - die Fluren dürsten  
Nach erquickendem Thau, der Mensch  
verschmachtet  
Matter ziehen die Rosse -  
Senke den Wagen hinab!

Siehe, wer aus des Meeres krystallner Woge  
Lieblich lächelnd dir winkt! Erkennt dein  
Herz sie?  
Rascher fliegen die Rosse,  
Thetys, die göttliche, winkt.

Downwards, O beaming god - the meadows  
are thirsting  
For the refreshing dew, mankind is  
languishing  
Your steeds are pulling more wearily -  
Downwards direct your chariot.

See who, sweetly smiling, beckons to you  
From out of the crystalline waves of the  
sea. Does your heart recognise her?  
Your steeds fly more swiftly:  
Thetis the goddess is beckoning you.

Schnell vom Wagen herab in ihre Arme  
Springt der Führer, den Zaum ergreift  
Cupido  
Stille halten die Rosse  
Trinken die kühlende Fluth.

An der Himmel herauf mit leisen Schritte  
Kommt die duftende Nacht; ihr folgt die  
süsse  
Liebe. Ruhet und liebet!  
Phöbus, der liebende, ruht.

### *Hymne (Hymn)*

Jakob! Dein verlornen Sohn  
Kehret wieder,  
O gräme dich nicht!  
Die Erhöhung von Gottes Thron  
Steigt hernieder,  
O gräme dich nicht!

Dieses traurige Herz wird einst  
Ruh' genießen  
O sei nicht betrübt!  
Jede Thräne welche du weinst  
Wird zerfließen,  
O gräme dich nicht!

Wenn zur harrenden Erdenbraut  
Mit Liebkosen  
Der Frühling kehrt  
Wird der Nachtigall Nest gebaut  
Unter Rosen  
O gräme dich nicht!

Dass du der Sterne heimliches Thun  
Siehst nicht freier,  
O hadre du nicht  
Weltgeheimnisse Wollen ruhn  
Unterm Schleier  
O gräme dich nicht!

Wenn der Strom des Verderbens braust  
Übers Gemäuer  
Irdischer Lust  
Du, von der Arche des Herrn behaust  
Trau dem Steuer,  
O gräme dich nicht!

Zwar bedenklich ist unser Gang,  
Wo wir uns wenden,  
Kein Ziel zu sehn;  
Aber ein jeder Weg, wie lang,  
Muss einst enden  
O gräme dich nicht!

Swiftly the driver leaps from the chariot  
Into her arms while Cupid grasps the reins.  
Calmly the steeds stand,  
Drinking the cooling waters.

In the heavens above, scented night is  
approaching  
With soft steps, followed by sweet love.  
Rest and love:  
Phoebus, the lover, is resting.

Jacob, your lost son  
Returns again,  
O grieve no more!  
Down it wafts from God's throne  
Your suit is granted,  
O grieve no more!

Your sad heart will at last  
Find rest,  
O be no longer sorrowful!  
Each tear which you weep  
Will melt away,  
O grieve no more!

When Spring returns  
With caresses to his  
Patiently waiting bride, the Earth,  
The nightingale will build his nest  
Beneath the roses  
O grieve no more!

O do not complain that you  
Cannot penetrate more deeply  
The secret workings of the stars!  
The secrets of the universe  
Will remain veiled,  
O grieve no more!

When the stream of corruption breaks  
Over the ruins  
Of earthly pleasure,  
You who dwell in the ark of the Lord  
Must trust the helmsman.  
O grieve no more!

Though the path we tread  
Is perilous  
And we see no goal ahead,  
Any way, however long,  
Must come to an end at last.  
O grieve no more!



Anthony PAYNE (b 1936)

Born in London in 1936, ANTHONY PAYNE began to compose while at school and subsequently studied music at Durham University. It was only in the late 1960's, however, that his first major piece attracted attention. This was the *Phoenix Mass*, composed for the BBC Singers and the Philip Jones Brass Quintet. Since then his reputation has steadily grown with each new work. He has received commissions from many important soloists and organisations, and in 1985 was one of the select few chosen by the BBC to compose a piece in celebration of European Music Year: his *Spirit's Harvest* proved to be one of the most exciting orchestral works of the whole season.

Payne's command of large orchestral forces is only one aspect of his rich talent: his chamber works - especially his *A Day in the Life of a Mayfly* which he composed for the Fires of London ensemble - are more frequently performed in his own country and abroad than is generally the fate of contemporary music. His vocal and choral settings also reveal both the breadth of his literary knowledge and his exceptional sensitivity to language. Having earned his living for a time as a music journalist, his writings are respected as stylish and authoritative and his easy articulacy makes him a popular and frequent broadcaster. Anthony Payne is married to the singer Jane Manning, and they divide their time between their house in Islington and their cottage in Sussex. He is currently composing a large-scale orchestral work for the BBC.

*The Song Streams in the Firmament*

(First British performance)

The composition of most pieces of music is conditioned by a collection of mundane, even perhaps relatively trivial factors, as well as by one's efforts to realise a grand expressive design, and the present work is no exception. Its length, as well as its form and syntax, for instance, were determined by the fact that for unavoidable reasons I had to write it more speedily than any of my previous concert works. Thus I dispensed completely with the kind of elaborate pre-compositional elements which had characterised most of my music until comparatively recently, and opted for a totally improvisatory structure (although strictly written out) - I would compose each day off the top of my head, so to speak.

At the same time there flashed into my mind the image - retained from some long-forgotten movie - of an American Indian compelled by an intuition of his impending end to sing his wild death-song. The circle was now complete. One did not have time to worry about structure when dying and singing one's final song. The music would just pour out, combining protest, memories of the past with maybe an ultimate calm as the inevitable is faced. The expressive structure would be a perfect analogue of the composing process which circumstances had forced upon me.

Further limiting factors included the suggestion by the conductor Guy Protheroe, who had commissioned the piece, that I add an extra instrument to my original line-up of clarinet quintet; and I suddenly realised that the double bass can command a range of the most deathly images, from hoarse *cantabile* to skeletal *col legno* and drumming *pizzicato*. Originally, of course, there was the fact that this work was dramatically engendered as one man's song, and this meant featuring a prominent solo instrument, hence the clarinet part which is of considerable virtuosity.

The piece is in one movement and reaches a wild central climax, using images of song and dance, and of flooding natural phenomena. Then there is a long slow after-song which fades into the air. As for the title: I imagined that such an agonised song would float in space for ever, and this poetic description just came to me one day. It was only later that I realised that I had half remembered Christopher Marlowe's tremendous line from the end of *Doctor Faustus*.

The work is dedicated to the memory of Hans Keller, a great man and musician, to have conversed with whom for merely five minutes was to have known friendship and a uniquely powerful intellect.

The first performance of *The Song Streams in the Firmament* was given by Spectrum conducted by Guy Protheroe on 19 April 1986 at the Church of St John the Divine, New York.

Anthony Payne

INTERVAL 15 minutes

(A warning gong will be sounded five minutes before the end of the interval).



Anthony PAYNE

*A Little Passiontide Cantata*

Anthony Payne composed this *a cappella* work in 1974, choosing as the text a beautiful anonymous 14th century poem in which the poet views the suffering Christ on the Cross. The piece falls into sections which are separated by the haunting refrain:

Lovely tear of lovely eye  
Why dost thou give me woe?  
Sorrowful tear of sorrowful eye  
Thou break'st my heart in two.

ending with the last line most movingly softly spoken by the basses.

When the composer subsequently wrote three companion motets for Ascensiontide, Whitsuntide and Christmas, he found himself including the melancholy paragraph from his original Passiontide Cantata to express the disciples' grief at their moment of despair in the Cantata for Ascensiontide.

The first performance was given by the BBC Singers in March 1976 in London.

Sheila McCrindle

Lovely tear of lovely eye,  
Why dost thou give me woe?  
Sorrowful tear of sorrowful eye  
Thou break'st my heart in two.

Thou sighest sore;  
Thy sorrow is more  
Than man's mouth may tell;  
Thou singst of sorrow,  
Mankind to borrow,  
Out of the depths of hell.

Lovely tear of lovely eye, etc

I proud and keen,  
Thou meek and clean,  
Withouten woe or wile;  
Thou'rt dead for me,  
And I live through thee,  
So blessed be that wile.

Lovely tear of lovely eye, etc

Thy heart is rent;  
Thy body is bent  
Upon the rood tree;  
The storm is turned,  
The devil spumed,  
Christ through the might of thee.

Lovely tear of lovely eye, etc

*Verklärte Nacht*, Op 4

*Verklärte Nacht* is one of Schoenberg's earliest works, written in the space of three weeks late in 1899 while the composer was on holiday with Alexander von Zemlinsky. Zemlinsky set about arranging its performance and submitted the score to the Tonkünstlerverein in Vienna, who had previously given Schoenberg's early D major Quartet at one of their private concerts. Unfortunately on this occasion the reaction was negative; one member of the jury commented that: "It sounds as if someone had smeared the score of *Tristan* while it was still wet!"

Certainly Schoenberg himself acknowledged the influence of Wagner, saying that "the treatment of the instruments, the manner of composition, and much of the sonority were strictly Wagnerian." At the same time he followed Brahms in the technique of "developing variation" and also pointed out various features which the composer reckoned to be original Schoenberg, most notably "some passages of unfixed tonality which may be considered premonitions of the future."

Schoenberg based *Verklärte Nacht* on the poem of the same name by Richard Dehmel (1863 - 1920) which had appeared in a collection called *Weib und Welt* (*Woman and World*) published in 1896. The poem depicts a man and a woman walking through a moonlit wood. The woman confesses that she is pregnant by another, one whom she did not love, but whom she took in order that her life may gain more meaning from having a child. The man consoles her by saying that through their love the child will become his. They embrace and walk on through the night. The poem is in five unequal parts - the speeches of the woman and the man, framed and separated by illustrations of their walk in the moonlight - and Schoenberg's music also falls into five clearly defined sections.

*Verklärte Nacht* was originally scored for string sextet, and as such is among the first tone poems for chamber forces. Schoenberg later made two transcriptions for string orchestra, in 1917 and 1943, which differ principally in the treatment of the double bass, added in both versions. It remains one of his most popular works. Dehmel, on first hearing the piece in 1912, was prompted to write to the composer: "I would be guilty of the sin of omission were I not to send you a word of thanks for your wonderful sextet. I expected to peruse the motives of my poem in your composition, but I soon forgot about it, so bewitched was I by your music..."

Ann Manly



Arnold SCHOENBERG

*Friede auf Erden*, Op 13

Schoenberg wrote a number of unaccompanied choral works during his life: the earliest was *Friede auf Erden*, written in 1907, at the time when he was preparing to explore beyond the limits of conventional harmony and tonality. This was also the year in which his First Chamber Symphony was given its notorious first performance before a progressively dwindling audience. *Friede* was rapidly declared unperformable, and Schoenberg himself was reduced to calling it "an illusion for mixed choir". In 1911 he capitulated by adding an optional instrumental accompaniment to assist the singers to keep their pitch. It was some years still before the work established itself, when the composer could write with pride: "I may say for the present it matters more to me if people understand my older works, such as this chorus *Friede auf Erden*. They are the natural forerunners of my later works, and only those who understand and comprehend them will be able to hear the latter with any understanding beyond the fashionable minimum." The words are by Conrad Meyer: his poem is inspired by the tradition of the angels' announcement to the shepherds: Christ's birth was to bring "Peace on Earth", but since then the angels' sadly pleading song has been drowned by the constant din of war. The belief still exists, however, that vice will not always conquer; that justice is at work in the gloom, fighting with blunt weapons to establish the kingdom of right which will finally triumph.

Guy Protheroe

Da die Hirten ihre Herde  
Ließen und des Engels Worte  
Trugen durch die niedre Pforte  
Zu der Mutter mit dem Kind,  
Fuhr das himmlische Gesind  
Fort in Sternenraum zu singen  
Fuhr der Himmel fort zu klingen:  
"Friede, Friede! auf der Erde!"

Seit die Engel so geraten,  
O wie viele blut'ge Taten  
Hat der Streit auf wildem Pferde,  
Der geharnischte vollbracht!  
In wie mancher heil'gen Nacht  
Sang der Chor der Geister zingend  
Dringlich flehend, leis verklagend:  
"Friede, Friede...auf der Erde!"

Doch es ist ein ew'ger Glaube,  
Daß der Schwache nicht zum Raube  
Jeder frechen Mordgebärde  
Werde fallen allezeit:  
Etwas wie Gerechtigkeit  
Webt und wirkt in Mord und Grauen  
Und ein Reich will sich erbauen,  
Das den Frieden sucht der Erde.

As the shepherds left their flocks  
And brought the angel's words  
Through the lowly doorway  
To the Mother with the Child  
So the heavenly host continued  
Singing in the starry skies  
Making all the heavens ring  
"Peace, peace on earth."

Since the angels thus proclaimed  
Oh how many bloody deeds  
Has warfare on its savage steed  
Achieved with armoured men.  
In how many a holy night  
Has the spirit choir sung trembling,  
Urgent pleading, soft accusing:  
"Peace, peace...on earth."

Yet there's a never-ending credo  
That the weak shall not always  
Become the prey of every  
Wanton murderous act:  
Something like righteousness weaves  
And works in darkness,  
And a Kingdom shall be built  
That seeks a peace for the earth.

Mählich wird es sich gestalten,  
 Seines heil'gen Amtes walten,  
 Waffen schmieden ohne Fahrde,  
 Flammenschwerter für das Recht,  
 Und ein königlich Geschlecht  
 Und erblühn mit starken Söhnen,  
 Und helle Tüben dröhnen:  
 "Friede, Friede auf der Erde!"

Little by little it will take shape,  
 Performing its sacred duties,  
 Forging weapons without menace,  
 And fiery swords for justice,  
 And a royal race shall flourish  
 With stalwart sons  
 Whose sonorous voices thunder:  
 "Peace, peace on earth."

(Tr Sue and Bernard Boase)

## ENGLISH CHAMBER CHOIR

The ENGLISH CHAMBER CHOIR is currently one of the busiest of London's smaller choirs, with a particularly varied repertoire and concert schedule. It performs music of all periods, both with and without instrumental or orchestral accompaniment, in venues ranging from the South Bank Centre to the more intimate surroundings of country houses and churches. It appears with a number of ensembles and orchestras, including its sister group The English Players, and makes guest appearances at festivals and music societies in addition to promoting its own annual season of concerts.

As its name implies, the Choir is closely associated with the performance of English music, and has a special affinity with composers of the late 19th and early 20th centuries. It has recently sung two of Arnold Bax's magnificent choral pieces - *Mater Ora Filium* and *This World's Joie* - Britten's recently published cycle of settings by Gerard Manley Hopkins *A.M.D.G.* (dating from 1939) and part-songs by Frank Bridge and Gerald Finzi. Although not specialising exclusively in contemporary music, the choir also features regular first performances of new works, the most recent being by Hugh Wood. Another development in the presentation of English music has been an increasing involvement in programmes celebrating the anniversaries of distinguished literary figures. In 1988 the Choir took part in a series of performances commemorating the centenary of the birth of TS Eliot, singing settings of his words by composers ranging from Stravinsky to John Dankworth and Andrew Lloyd Webber, to capacity audiences in venues including the Queen Elizabeth Hall and Cheltenham Literary Festival (the Queen Elizabeth Hall event also being presented in association with the Park Lane Group). Last year they took part in a similar celebration, this time of the fiftieth anniversary of the death of the great Irish poet WB Yeats at London's Royal Court Theatre, and plans are now under way for a celebration this year of Thomas Hardy's sesquicentenary.

The Choir is equally at home in the more traditional classical and romantic repertoire, and recent performances have included Handel's *Dixit Dominus*, Brahms' *Requiem*, Stravinsky's *Symphony of Psalms*, and Vivaldi's *Gloria*, while in the area of early music they recently performed Tallis' great 40-part motet *Spem in Alium*.



Forthcoming performances include *Dixit Dominus*, motets and anthems by Monteverdi and Purcell and further performances of *A.M.D.G.* The Choir currently collaborates with a number of instrumental ensembles and chamber orchestras including the Consort of London, the London Soloists Chamber Orchestra and the Park Lane Sextet.

The Choir's varied programme has won them three consecutive annual awards for choral enterprise given jointly by the Performing Rights Society and the National Federation of Music Societies.

The Choir gratefully acknowledges financial assistance towards tonight's concert from Greater London Arts, and would also like to thank Smiths Industries and Technica Ltd for their generous support during this season.

The Choir is administered by the English Chamber Choir Society and welcomes enquiries from potential new members. It operates a *Friends of the ECC* scheme which provides a number of benefits to non-singing members - mailing list, priority booking, social events etc. For details and any further information, please contact Ann Manly, 8 Alma Square, London NW8 9QD, Tel 01-286 3944.

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
Caroline Butler	Terry Anderson	Peter Adderley	Bernard Boase
Fiona Chapman	Sue Boase	Justin Arundale	John Burns
Anne-Marie Curror	Jean Burns	Roger Carpenter	Tim Colborn
Jan Elson	Janice Carpenter	Andrew Chabowski	David Jordan
Anna Gordon	Sue Furnell	Mark Johnstone	Hugh Joslin
Anne Johnson	Margaret Gully	Mitsuru Ishii	Gavin King-Smith
Ann Manly	Peggy Hannington	Rob Scales	David Lowe
Diana Maynard	Anne Hathaway	Nick Witt	Chris Tickner
Shirley Noel	Miranda Moore		Richard Whitehouse
Sarah Parnaby	Debbie Smith		
Lactitia Stevens	David Wheeler		
Adele Stevenson			
Kay Vernon			
Juliet Willis			

GUY PROTHEROE read music at Oxford and studied at the Guildhall School of Music. Shortly after completing his studies he founded the contemporary music ensemble, Spectrum, of which he is musical director, and with whom he has appeared in concert series and festivals throughout Britain, Europe and the USA as well as many broadcasts for the BBC and foreign radio networks; a recent CD of Jonathan Harvey's *Bhakti* has been highly acclaimed, and a CD of Xenakis ensemble works is due for release shortly. In 1973 he became conductor of the English Chamber Choir, with whom he has performed an enormous range of music spanning five centuries. He has also been involved throughout his career in commercial music, as musical director and arranger, and has worked with many leading international artists and groups, including The Who, Rick Wakeman, Jon Anderson, Black Sabbath, Tangerine Dream, Steve Harley, Gene Pitney, Demis Roussos and Milva. In 1975 Guy Protheroe began a long working association with Vangelis, on a wide variety of recording projects, transcriptions for commercial performances, film soundtracks and television commercials. Recent guest conducting engagements have included appearances in Holland with the Amsterdam Percussion Ensemble and the Xenakis Ensemble in music by Cage and Xenakis, recordings with the Ulster Orchestra, and a programme of French music with the BBC Singers. Forthcoming is a recording for Channel 4 Television of John Dankworth's *Sweeney Agonistes*, and further performances by the Xenakis Ensemble.

Guy Protheroe is also in demand as an originator of artistic projects and series. He directed the Sylvano Bussotti retrospective at the Almeida Festival, and in May-June 1989 was artistic director of the Greek Festival in London based at the South Bank and including over 50 cultural events.

DAVID CAMPBELL is one of England's finest clarinetists. After eleven years in Sir Peter Maxwell Davies' group The Fires of London, as a member of which he toured 36 countries, he is now established as a recitalist and concerto soloist, primarily, although he much enjoys chamber music and conducting. Recent engagements have included Hoddinott concertos and the Sherlaw-Johnson concerto with the BBC Welsh Symphony Orchestra, the Weber Second Concerto with the BBC Concert Orchestra and the Orchestra of the Welsh National Opera, the Mozart Concerto with the BBC Scottish Symphony Orchestra and the Bournemouth Sinfonietta, the premiere of a concerto by Roger Steptoe at the Harrogate Festival and the Brahms Clarinet Quintet at the 1989 St Magnus Festival in Orkney. Last month he toured Mexico with the Fine Arts Quartet and next week he starts a tour of Peru for the British Council. In July he will be one of four featured soloists at the International ClarinetFest 1990 in Quebec, Canada.

# THE PARK LANE SEXTET

Roger Garland	violin
Vivianne Ronchetti	violin
John Graham	viola
Robert Duncan	viola
Denis Vigay	cello
Christina Shillito	cello
Judith Kleinman	double bass



A BBC recording by the Park Lane Players (the Park Lane Group's occasional ensemble) created the circumstances in which the PARK LANE SEXTET came into existence. One of the works in the programme on that occasion (the String Sextet by Spohr) was so well received that it was broadcast four times; the conspicuous success of the Spohr led to further BBC recordings: Strauss' Prelude to *Capriccio* (broadcast three times), Reger's Sextet (three broadcasts also), the Sextet by Eric Korngold (described by Mahler as a genius and later famed for his Hollywood film scores for *Robin Hood*, *The Sea Hawk* and *Captain Blood*) and the Danish composer Neils Gade's Sextet (broadcast twice). The highly enthusiastic reception given to these performances led directly to the permanent establishment of the Park Lane Sextet and to a decision to explore and expand the string sextet repertory. Starting with the great works by Brahms, Dvorak and Tchaikovsky, a list of well over fifty pieces has already been compiled, which includes sextets by Rimsky-Korsakov, Martinu, Anton Rubenstein, Vincent d'Indy, Borodin, Joachim Raff, Ferdinand Ries, the Russian Reinhold Glière (three sextets) and others.

The Sextet's programming policy includes the creation of new sextets of substance which will find a permanent place in the repertory. The Park Lane Group's first two commissions for the ensemble have been Andrej Panufnik's String Sextet (received with much acclaim in the Purcell Room in 1988 and repeated last month) and Iain Hamilton's Sextet (premiered on 12 February 1990): it is anticipated that fine new works from other major composers will come into existence as a result of this policy. Pieces by young composers are also being considered with much enthusiasm and this has already led to the first performances of the works by Priti Paintal and David Aldridge.

The Park Lane Sextet have now played in the Wigmore Hall as well as the Purcell Room and for the City of London Festival, the Chester Festival, the City Music Society, BBC North-West, Manchester and for various music clubs, including Oxted, Whitstable and Guildford (South East Arts). Full information concerning the Park Lane Sextet's programmes and availability is available from: Park Lane Group, Bedford Chambers, Covent Garden Piazza, London WC2E 8HA. Tel: 01-240 4919.



**WARNING**  
THIS MUSIC IS  
CALCULATED TO  
OFFEND

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ZWING**  
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Randall Behr

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Debussy  
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Tickets: £5-£15

try; the cognoscenti recognise them as collared items. The ones accompanying this revival of *The Boys from Syracuse* are no exception. They set the tone of the production with a splendid piece of phoney-balance criticism, a deconstructionist reading of the musical by Dietrich Hofmeister.

If Rodgers and Hart burlesqued Shakespeare by having the audacity to set his comic romance to popular music, Clare Venables has gone one stage further by turning their musical into rumbustious self-parody (Shakespeare after all flouted convention again and again). With no holds barred, Venables lampoons this particular genre, producing an exhaustive variety performance: minstrel show, song-and-dance routines, situation comedy, stand-up gags, knockabout farce and risqué cabaret. By the end, she has cannibalised every kind of light entertainment, even snatched

ing that clichéd moment of triumph from *Charlot of Fire*. When somebody at some point actually designs to quote from *The Comedy of Errors* — "The venom clamours of a jealous woman / Poisons more deadly than a mad dog's tooth" — everyone else looks bewildered. Appropriately, the constant point of reference is pantomime.

All this inventive intertextuality takes licence from the plot, which is self-consciously neglected on stage. The story really matters not a wit, of course, except that Venables twins a white Antipholus with a black Antipholus, their servants likewise, and no one can spot the difference. In harmony with a show that bends genres, this production debunks discrimination. Still more intelligently, Venables at once exploits and

## The Boys from Syracuse / Sheffield John Haffenden

confronts the role-models that men have always wished upon women. The *mise-en-scène* shifts between doll's-house and whorehouse, home and away; and — to the bafflement of the men — the womenfolk play the game only too well in both venues. Adriana starts off as a winsome little thing, the picture of Patient Griselda, turns nasty with jealousy, but soon settles the score as a wanton wench. If her hubby fools around with a courtesan, the dutiful wife can readily put him to shame in that kind of carry-on. Even the drudge, Luce, seizes the chance to twitch off her housecoat and kick up her heels as a hussy. The men

(today) and musical direction (David Steadman) ride very well indeed to Venables's spirited direction, though the cast have variable talents for singing and dancing. Liz Izen gives an affecting rendition of "Falling in Love with Love"; Paul Hillyer and Shelaugh Ferrell do well with "This Can't Be Love". Sue Holland and Clive Rowe are even better in "He and She". And, while Cristina Avery is a capable Courtesan and Susan Wright a fetching Fatima, Clive Rowe puts in the best all-round performance. Myles Freeman is the most accomplished dancer (he even manages a *pas-de-deux* in the brothel). But the company are best of all at team-work; the big numbers are truly exciting, a triumph of discipline over skill.

□ *The Boys from Syracuse* continues until 31 March at the Crucible, Sheffield (Box office: 0742 769922).

## MUSIC / Rare choral pieces by Strauss and Schoenberg with works by Anthony Payne

### Deep in reflection

English Chamber  
Choir / Purcell Room  
Nicholas Williams

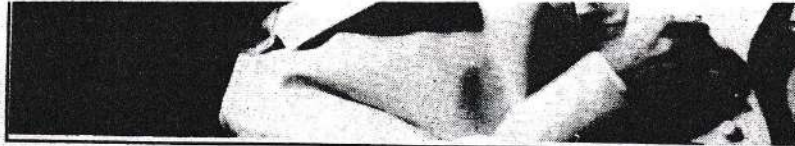
problems of language and technique make the unaccompanied choral music of Strauss and Schoenberg a forbidding area for most performers. Yet, as Saturday's Purcell Room concert by the English Chamber Choir demonstrated, a dedicated ensemble can overcome these challenges and uncover music of real distinction and richness. In this context it was an inspired decision to interleave rarely-heard pieces by these composers with their more familiar chamber music played by the Park Lane Sextet, as well as works by Anthony Payne. Thought-provoking similarities were revealed by reflections cast between the choral and instrumental genres. An instinct for the correct tempo proved to be the crucial factor in the Strauss. This was not easily achieved in the Sextet from *Capriccio*, and hefted attention from the subtle fluctuations

of texture that are inseparable from the full effects of Strauss's late, glowing string style, epitomised in *Métemorphosen*. In the unaccompanied choral pairing, however, two heavyweight settings of Schiller and Rückert, *Der Abend* and *Hymne*, the conductor Guy Protheroe was more careful to measure the music's progress in terms of the full-blooded language of Strauss's ripest maturity. His singers avoided any temptation to linger over the rich chromatic polyphony and beguiling harmonic ellipses, unravelling the Rückert's tortuous central fugue in a radiant conclusion of Straussian serenity.

The neglect suffered by these songs (written in 1897, they received their London premiere only in 1975) has been shared in

The pairing of an a cappella and an ensemble work by Anthony Payne midway through the concert made a fascinating correlative to the earlier German masters. Payne's openness to the romantic sensibility is balanced by a rigorous motivic logic that emphasises poetry rather than rhetoric. The measure of his success lies in the distance between the austere lines of *A Little Passionist's Cantata* of 1974, sharply etched from tiny cells, and the generous lyricism of *The Song Sirens in the Firmament*, for clarinet, string quartet and double bass, written in 1986 and receiving its British premiere. Clarinetist David Campbell captured every nuance of this moving death song, from the vaporous textures of the central ecstatic dance to the paragraphs of solemn harmonic repose in the encompassing dirge, fading out to a rattle of dry bones in the final pizzicato of the double bass.

Danny De  
new film,  
the *Roses*  
week. Pl  
Smyth  
Graham I  
play *Too*  
*To Bally*,



VII  
MON-THURS 8pm  
CCs (bring fee): C  
Tickets avai



MUSIC / Rare choral pieces by Strauss and Schoenberg with works by Anthony Payne

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In this context it was an inspired decision to interleave rarely-heard pieces by these composers with their more familiar chamber music played by the Park Lane Sextet, as well as works by Anthony Payne. Thought-provoking similarities were revealed by reflections cast between the choral and instrumental genres. An instinct for the correct tempo proved to be the crucial factor in the Strauss. This was not easily achieved in the Sextet from *Capriccio*, and hesitations over speed deflected attention from the subtle fluctuations

## Deep in reflection

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English Chamber  
Choir / Purcell Room  
Nicholas Williams

part by Schoenberg's *Friede auf Erden*. It was understandable that the English Chamber Choir should succumb to some of its notorious difficulties; there were patches of shaky intonation. But they made a fine sound none the less, revealing something of the work's glory. Problems of intonation also affected the Park Lane Sextet in their reading of *Verklärte Nacht*, but they had found the confidence to combine as a genuine ensemble, and in the opening build-up and final appearance of the shimmering moonlight music, offered moments of passionate beauty.

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# ADVANCED SUNDAY SCHOOL

Spring Term 1990

Sunday 18th March at 4.00 p.m.

Whither the Church

\*\*\*\*\*



The Right Reverend and Right Honorable  
Graham Leonard, D.D., DCnL, STD. Bishop of London

Festal Evensong — The English Chamber Choir with Orchestra

Dedication of the Banners:—

The City of London  
The Diocese of London  
The Worshipful Company of Mercers  
The Worshipful Company of Blacksmiths  
The Worshipful Society of Apothecaries  
The Worshipful Company of Parish Clerks

\*\*\*\*\*

Please Note: Lecture begins at 4.00 p.m.  
Refreshments will follow Evensong, in the West Gallery,



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SAINT ANDREW-BY-THE-WARDROBE

Queen Victoria Street EC4

CHORAL EVENSONG AND THE  
DEDICATION OF BANNERS

Sunday 18th March 1990

at 5.00 p.m.

The Right Reverend and Right Honourable  
Graham Leonard, DD, DCL, STD  
Bishop of London

The English Chamber Choir with Orchestra  
Conductor: Guy Protheroe, MA, MBAE

Rector: The Reverend John Paul, BA, ThL

We are honoured this evening by the presence of:

Sir Colin Cole, KCVO  
Garter King of Arms

The Earl of Selborne, KBE, DL  
Master of the Mercers

Raymond Lister, LittD  
Prime Warden of the Blacksmiths

Dr M. P. W. Godfrey, CBE, JP  
Master of the Apothecaries

Louis A. Lewis, JP, BSc  
Master of the Parish Clerks

George Hubert Challis  
Chief Commoner

## CHORAL EVENSONG

The service of Evensong is a celebration of (and a meditation upon) the Incarnation of our Lord, that great mystery of God's entry to this world in the Person of Jesus Christ. It tells the wonderful story of God's love in sending his Son into the world to redeem mankind. The psalms are really the 'Hymns Ancient & Modern' of God's Chosen People and the one we sing this evening is full of the praise and glory of God. The Old Testament account of Moses calling the people to offer good and beautiful things to adorn the Tabernacle is taken up by the New Testament writer who sees the whole Church offering spiritual gifts that make up the household of God in Christ Jesus. The climax of the drama is the Magnificat which tells of the birth of Jesus and the Nunc Dimittis is Simeon's song of the Light that will now shine upon the whole world dispelling the darkness of ignorance.

We affirm all this in the recitation of the Creed, join in some family prayers and await the crowning of our evening worship with the dedication of six beautiful gifts to adorn our Church. May they ever represent those spiritual gifts of loyalty and service, so much a part of the life of our great City.

### ANTHOIT

Locus iste (Bruckner)

### THE RESPONSES

O Lord, open thou our lips.  
*And our mouth shall shew forth thy praise.*

O God, make speed to save us.  
*O Lord, make haste to help us.*

Glorify 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.*

Praise ye the Lord,  
*The Lord's Name be praised.*



PSALM 150

*Laudate Dominum*

O praise God in his holiness: praise him in the firmament of his power.  
Praise him in his noble acts: praise him according to his excellent greatness.  
Praise him in the sound of the trumpet: praise him upon the lute and harp.  
Praise him in the cymbals and dances: praise him upon the strings and pipe.  
Praise him upon the well-tuned cymbals: praise him upon the loud cymbals.  
Let everything that hath breath: praise the Lord.

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.

*Sit*

THE FIRST LESSON

Exodus ch. 24, vs. 13 – ch. 25, vs. 9

*Stand*

MAGNIFICAT

Stanford in G

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.  
For he hath regarded: the lowliness of his hand-maiden.  
For behold, from henceforth: 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 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.

*Sit*

THE SECOND LESSON

The Epistle to the Hebrews ch. 3, vs. 1-6

*Stand*

NUNC DIMITTIS

Stanford in G

Lord, now lettest thou thy servant depart in peace: according to thy word.

For mine eyes have seen: thy salvation.

Which thou hast prepared: before the face of all people.

To be a light to lighten the Gentiles: and to be the glory of thy people Israel.

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.

*Remain standing to say*

THE APOSTLES' CREED

**I believe in God the Father Almighty, maker of heaven and earth: and in Jesus Christ his only Son our Lord, who was conceived by the Holy Ghost, born of the Virgin Mary, suffered under Pontius Pilate, was crucified, dead, and buried: He descended into hell; The third day he rose again from the dead; he ascended into heaven, and sitteth on the right hand of God the Father Almighty; from thence he shall come to judge the quick and the dead. I believe in the Holy Ghost; the holy Catholick Church; the communion of Saints; the forgiveness of sins; the resurrection of the body; and the life everlasting. Amen.**

The Lord be with you  
and with thy spirit.

*Kneel*

Let us pray.

Lord, have mercy upon us.  
**Christ, have mercy upon us.**  
Lord, have mercy upon us.

**Our Father, which art in heaven, hallowed be thy name; thy kingdom come; thy will be done; in earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation; but deliver us from evil. Amen.**

O Lord, shew thy mercy upon us  
and grant us thy salvation.

O Lord, save the Queen  
and mercifully hear us when we call upon thee.

Endue thy ministers with righteousness  
and make thy chosen people joyful.

O Lord, save thy people  
and bless thine inheritance.

Give peace in our time, O Lord  
because there is none other that fighteth for us, but only thou, O God.

O God, make clean our hearts within us  
and take not thy Holy Spirit from us.

COLLECT FOR THE THIRD SUNDAY IN LENT

We beseech thee, Almighty God, look upon the hearty desires of thy humble servants, and stretch forth the right hand of thy Majesty, to be our defence against all our enemies; through Jesus Christ our Lord. Amen.

THE COLLECT FOR PEACE

O God, from whom all holy desires, all good counsels, and all just works do proceed: give unto thy servants that peace which the world cannot give; that both our hearts may be set to obey thy commandments, and also that by thee we being defended from the fear of our enemies may pass our time in rest and quietness; through the merits of Jesus Christ our Saviour. Amen.

THE COLLECT FOR AID AGAINST ALL PERILS

Lighten our darkness, we beseech thee, O Lord; and by thy great mercy defend us from all perils and dangers of this night; for the love of thy only Son, our Saviour, Jesus Christ. Amen.

*Sit*

THE ANTHEM

Zadok the Priest (Handel)

*Remain standing throughout*

THE DEDICATION OF THE BANNERS

Rector: Reverend Father in God may I present to you these banners and pray for your blessing.

The City of London  
The Diocese of London  
The Worshipful Company of Mercers  
The Worshipful Company of Blacksmiths  
The Worshipful Society of Apothecaries  
The Worshipful Company of Parish Clerks

Bishop: In the Name of the Father, and of the Son, and of the Holy Spirit. Amen.

V: Prosper thou the work of our hands upon us.

R: O prosper thou our handiwork.

V: Show thy servants thy work: and their children thy glory.

R: O prosper thou our handiwork.

V: Glory be to the Father, and to the Son, and to the Holy Spirit.

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



The Lord be with you.

**And with thy spirit.**

Let us pray.

Bishop: O Lord God, whose dwelling is in the Eternal City, vouchsafe to guard and protect this earthly city in which we dwell. And herein we pray Thee to bless and prosper all ancient Guilds and Companies founded of old time in our City for the prosperity of its trade and the spiritual and temporal well-being of its citizens. Especially at this time we ask thy blessing on the Companies and Society here represented. Endue thy servants with those gifts which shall fit them for the due discharge of their duties and make them to be faithful in all things, to thy honour and glory. Amen.

V: Turn us again, O Lord God of hosts:

R: Show the light of thy countenance, and we shall be whole.

V: O worship the Lord in the beauty of holiness;

R: Let the whole earth stand in awe of him.

V: Ascribe unto the Lord the honour due unto his name;

R: Bring presents, and come into his courts.

Let us pray.

Bishop: In the faith of Christ we dedicate these banners for the adornment of thy temple and may they ever keep us mindful of the noblest aspirations of our Church and the faith of our fathers,  
In the name of the Father and of the Son and of the Holy Spirit. Amen.

O Lord Christ, thou Prince of Peace, the faithful and true:

Grant to us all, we beseech thee, that putting on the whole armour of God, we may follow thee as thou goest forth conquering and to conquer; and, fighting manfully under thy banner against sin, the world, and the devil, may be found more than conquerors, and at the last may be refreshed with the multitude of peace in the Holy City of our God; whose is the greatness and the power, the victory and the majesty, world without end. Amen.

HYMN

Thy hand, O God, has guided  
Thy flock, from age to age;  
The wondrous tale is written,  
Full clear, on every page;  
Our fathers owned thy goodness,  
And we their deeds record;  
And both of this bear witness;  
One church, one Faith, one Lord.

Thy heralds brought glad tidings  
To greatest, as to least;  
Thy bade men rise, and hasten  
To share the great King's feast;  
And this was all their teaching,  
In every deed and word,  
To all alike proclaiming  
One Church, one Faith, one Lord.

When shadows thick were falling,  
And all seemed sunk in night,  
Thou, Lord, didst send thy servants,  
Thy chosen sons of light.  
On them and on thy people  
Thy plenteous grace was poured,  
And this was still their message:  
One Church, one faith, one Lord.

*E. H. Plumptre*

Through many a day of darkness,  
Through many a scene of strife,  
The faithful few fought bravely  
To guard the nation's life.  
Their gospel of redemption,  
Sin pardoned, man restored,  
Was all in this enfolded,  
One Church, one Faith, one Lord.

And we, shall we be faithless?  
Shall hearts fail, hands hang down?  
Shall we evade the conflict,  
And cast away our crown?  
Not so: in God's deep counsels  
Some better thing is stored;  
We will maintain, unflinching,  
One Church, one Faith, one Lord.

Thy mercy will not fail us,  
Nor leave thy work undone;  
With thy right hand to help us,  
The victory shall be won;  
And then, by men and angels,  
Thy name shall be adored,  
And this shall be their anthem,  
One Church, one Faith, one Lord.

THE BLESSING

EXEUNT

Gloria from Dixit Dominus (Handel)

Refreshments in the West Gallery

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ST. MARYLEBONE PARISH CHURCH

"THE CRUCIFIXION"

Music by

DR. JOHN STAINER

(1840 - 1901)

Words by

THE REV. W. J. SPARROW-SIMPSON, M.A.

GOOD FRIDAY

13th April, 1990

6.30 p.m.

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Today, Good Friday, 13th April 1990 marks the 104th annual performance in St. Marylebone Parish Church of "The Crucifixion", dedicated to the Choir of this church by Dr. John Stainer in 1887.

Through all the various liturgical changes of those 103 years, and no matter what difference in musical tastes our liturgy has reflected during this time, Stainer's oratorio has remained. It is a central feature of our worship in Holy Week. In former years it was performed daily during Holy Week, and twice on Good Friday. Perhaps such intensive exposure would weaken the strong emotive power of the work today - but all who attend the single annual performance are enriched by the intense spiritual message it brings.

Please help us to defray the expenses of this performance and to ensure the continuation of its annual performance. We thank you for your support.

Catherine Ennis, Director of Music

Richard McLaren, Assistant Priest

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SOLOISTS

Philip Daggett      Tenor  
Peter Crowe         Baritone

with

The English Chamber Choir

augmented by

Singers from St. Marylebone  
Evensong Choir

Andrew Canning    Organist

Catherine Ennis   Director of Music

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St Mary's Church Stoke D'Abernon

presents a concert by the

**ENGLISH CHAMBER CHOIR**  
**GUY PROTHEROE** *conductor*

to include

**BRITTEN**  
A.M.D.G.  
Rejoice in the Lamb

**GABRIELLI**  
Magnificat for Three Choirs

The concert will be followed by a fork  
supper with wine in the Manor House  
(courtesy of Parkside School)

Saturday, 21st April 1990

at

7 p.m.

Admission by ticket @ £12 available from

Oxshott (0372) 843805  
Cobham (0932) 62037  
Cobham (0932) 63225  
Cobham (0932) 64643  
Cobham (0932) 65983  
Cobham (0932) 67725

NB No tickets will be available on the evening





BRASS OF SIR JOHN D'ABERNON  
THE ELDER, 1277

St Mary's Church Stoke D'Abernon

presents a concert by the

**ENGLISH CHAMBER CHOIR**

**GUY PROTHEROE** *conductor*

**IAN CURROR** *organ*

The concert will be followed by a fork  
supper with wine in the Manor House  
(courtesy of Parkside School)

Saturday, 21st April 1990 at 7 p.m.

## Magnificat

Andrea Gabrieli (c1520 - 1586)

Andrea Gabrieli was a pupil of the Belgian Adrian Willaert, who was director of music at St Mark's, Venice, and who was as much as anyone else responsible for the establishment of a native school of composition in Italy. Both Gabrieli and his nephew Giovanni later held positions at St Mark's. The setting of the Magnificat is for three choirs, the first consisting of high voices, the second a mixed choir and the third of low voices. The contrast would have been emphasised by the geographical separation of the choirs around the church in performance.

## Jehova, Quam Multi Sunt Hostes Mei

Henry Purcell (1659 - 1695)

Rob Scales - Tenor  
Tim Colborn - Bass

The restoration of the monarchy in 1660 meant that a greater variety of church music could be performed than the simple metrical psalms which had been allowed under the Commonwealth. With the active encouragement of Charles II, young composers such as Blow, Humfrey, Locke and the greatest English composer of the age, Henry Purcell, began to compose church music in a lighter style, following the Continental practice, than had been common before the Civil War. Purcell, the organist at Westminster Abbey, nevertheless wrote most of his sacred music for the choir of the Chapel Royal, which included some of the country's finest singers and in which Purcell himself sang. *Jehova, Quam Multi Sunt Hostes Mei* is a setting in Latin of Psalm 3, which describes the feelings of David as he flees from Absalom, his son. Purcell illustrates David's fear with harmonic clashes, and the expectation that God will arise and strike down his enemies with a more straightforward declamatory style.

Jehova, quam multi sunt hostes mei, quam multi insurgunt contra me. Quam multi dicunt de anima mea, non est ulla salus iste in Deo plane. At tu, Jehova, clypeus et circa me: gloria mea, et extollens caput meum. Voce mea ad Jehovam clamanti respondit mihi e monte sanctitatis suae maxime. Ego cubui et dormivi, ego expegefecvi me, quia Jehova sustentat me. Non timebo a myriadibus populi quas circum disposuerint metatores contra me. Surge Jehova, fac saluum me Deus mi, qui percussisti omnes inimicos meos maxillam, dentes improborum confregisti. Jehova est salus; super populum tuum sit benedictio tua maximae.



(Lord, how are they increased that trouble me: many are they that rise against me. Many one there be that say of my soul: there is no help for him in his God. But thou, O Lord, art a shield around me: thou art my worship and the lifter up of my head. I did call upon the Lord with my voice and he heard me out of his holy hill. I laid me down and slept, and rose up again, for the Lord sustained me. I will not be afraid for ten thousands of the people that have set themselves against me round about. Rise Lord and help me, O my God: for thou smitest all my enemies upon the cheekbone; thou hast broken the teeth of the ungodly. Salvation belongeth unto the Lord: and thy blessing is upon thy people.)

#### Rejoice in the Lamb

Benjamin Britten (1913 - 1976)

Britten wrote his Festival Cantata *Rejoice in the Lamb* in 1943 for Walter Hussey and the choir of St Matthew's Church, Northampton, to mark the 50th anniversary of the consecration of the church. The words are from *Jubilate Agno* by Christopher Smart (1772 - 1771), a deeply religious poet, but a man with an unbalanced mind. The poem was in fact written when Smart was in an asylum. The cantata is in ten short sections.

#### CHORUS

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb. Nations, and languages, and every Creature, in which is the breath of Life.

Let man and beast appear before him, and magnify his name together.

Let Nimrod the mighty hunter, bind a Leopard to the altar, and consecrate his spear to the Lord.

Let Ishmael dedicate a Tyger, and give praise for the liberty in which the Lord has let him at large.

Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a reward eternal.

Let Daniel come forth with a Lion, and praise God with all his might through faith in Christ Jesus.

Let Ithamar minister with a Chamois, and bless the name of Him, that cloatheth the naked.

Let Jakim with the Satyr bless God in the dance.

Let David bless with the Bear - The beginning of victory to the Lord - to the Lord the perfection of excellence - Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnificent and mighty.



TREBLE SOLO

Lynda Magner

For I will consider my Cat Jeoffry.  
For he is the servant of the Living God, duly and daily serving him.  
For at the first glance of the glory of God in the East he worships in his way.  
For this is done by wreathing his body seven times round with elegant quickness.  
For he knows that God is his saviour.  
For God has blessed him in the variety of his movements.  
For there is nothing sweeter than his peace when at rest.  
For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

ALTO SOLO

David Wheeler

For the Mouse is a creature of great personal valour.  
For - this is a true case - Cat takes female mouse - male mouse will not depart, but stands threat'ning and daring.  
... If you will let her go, I will engage you, as prodigious a creature as you are.  
For the Mouse is a creature of great personal valour.  
For the Mouse is of an hospitable disposition.

TENOR SOLO

Mitsuru Ishii

For the flowers are great blessings.  
For the flowers have their angels even the words of God's Creation.  
For the flower glorifies God and the root parries the adversary.  
For there is a language of flowers.  
For flowers are peculiarly the poetry of Christ.

CHORUS

For I am under the same accusation as my Saviour -  
For they said, he is besides himself.  
For the officers of the peace are at variance with me, and the watchman smites me with his staff.  
For Silly fellow! Silly fellow! is against me and belongeth neither to me nor to my family.  
For I am in twelve HARDSHIPS, but he that was born of a virgin shall deliver me out of all.

RECITATIVE (BASS SOLO) AND CHORUS

Gavin King-Smith

For H is a spirit and therefore he is God.  
For K is king and therefore he is God.  
For L is love and therefore he is God.  
For M is musick and therefore he is God.

For the instruments are by their rhimes.  
For the Shawm rhimes are lawn fawn moon boon and the like.  
For the harp rhimes are sing ring string and the like.  
For the cymbal rhimes are bell well toll soul and the like.  
For the flute rhimes are tooth youth suit mute and the like.  
For the Bassoon rhimes are pass class and the like.  
For the dulcimer rhimes are grace place beat heat and the like.  
For the Clarinet rhimes are clean seen and the like.  
For the trumpet rhimes are sound bound soar more and the like.  
For the TRUMPET of God is a blessed intelligence and so are all the instruments in HEAVEN.  
For GOD the father Almighty plays upon the HARP of stupendous magnitude and melody.  
For at that time malignity ceases and the devils themselves are at peace.  
For this time is perceptible to man by a remarkable stillness and serenity of soul.

CHORUS

Hallelujah from the heart of God, and from the hand of the artist inimitable,  
and from the echo of the heavenly harp in sweetness magnificent and mighty.

INTERVAL

Quatre motets pour un temps de pénitence

Francis Poulenc (1899 - 1963)

Francis Poulenc wrote the *Four motets for the time of Penitence*, settings of Latin liturgical texts, just before the Second World War. His sacred choral music is remarkably individual: medieval plainsong and romantic harmonic style are combined with Poulenc's characteristic freshness and wit; short, incisive phrases move through a dramatically wide expressive range.

1. *Timor et tremor*

Fear and trembling are come upon me, and an horrible dread hath overwhelmed me: have mercy upon me, O God, for my spirit hath trusted in thee.

2. *Vinea mea electa*

O my chosen vine, which I have planted: how you are turned to bitterness, that you should crucify me and release Barabbas.

3. *Tenebrae factae sunt*

Darkness covered the earth, whilst the Jews crucified Jesus: and about the ninth hour, Jesus cried with a loud voice, My God, why hast thou forsaken me? And bowing his head, he gave up the ghost.

4. *Trista est anima mea*

Kay Vernon - Soprano

My soul is sorrowful even unto death; stay here and watch with me: now shall ye see the crowd that shall surround me: Ye shall take flight, and I shall go and be offered up for you.

A.M.D.G.

Benjamin Britten

In the summer of 1939 Benjamin Britten sailed to the USA, and on his arrival one of his first projects was the composition of seven part-songs, settings of Gerard Manley Hopkins, under the title *A.M.D.G.* - "Ad maiorem Dei gloriam" ("To the greater glory of God"), a motto of the Jesuit order. Britten wrote the songs for Peter Pears to perform with his "Round Table Singers", but the outbreak of war prevented this. Instead Britten withdrew the work and it remained in manuscript. The songs remained unperformed until 1984, and have only been published this year, appropriately both the fiftieth anniversary of their composition and the centenary of the poet's death. Britten captures the vivid imagery and the unique rhythmic invention of Hopkins's poetry.

Prayer I

Rosa Mystica

Prayer II

O Deus, ego amo te

The Soldier

Heaven-Haven

God's Grandeur



## ENGLISH CHAMBER CHOIR

The English Chamber Choir is currently one of the busiest of London's smaller choirs, with a particularly varied repertoire and concert schedule. It performs music of all periods, both with and without instrumental or orchestral accompaniment, in venues ranging from the South Bank Centre to the more intimate surroundings of country houses and churches. It appears with a number of ensembles and orchestras, including its sister group The English Players, and makes guest appearances at festivals and music societies in addition to promoting its own annual season of concerts.

As its name implies, the Choir is closely associated with the performance of English music, and has a special affinity with composers of the late 19th and early 20th centuries. It has recently sung two of Arnold Bax's magnificent choral masterpieces - *Mater Ora Filium* and *This Worldes Joie* - Schoenberg's *Friede auf Erden* and motes by Richard Strauss. Although not specialising exclusively in contemporary music, the choir also features regular performances of new works, the most recent being by Hugh Wood and by Anthony Payne, whose *Little Passiontide Cantata* was performed earlier this spring at the Purcell Room. Another development in the presentation of English music has been an increasing involvement in programmes celebrating the anniversaries of distinguished literary figures. In 1988 the Choir took part in a series of performances commemorating the centenary of the birth of TS Eliot, singing settings of his words by composers ranging from Stravinsky to John Dankworth and Andrew Lloyd Webber in venues including the Queen Elizabeth Hall, and Cheltenham Literary Festival. Last year they took part in a similar celebration, this time of the fiftieth anniversary of the death of the great Irish poet WB Yeats at London's Royal Court Theatre.

The Choir is equally at home in the more traditional classical and romantic repertoire, and recent performances have included Handel's *Dixit Dominus*, Brahms' *Requiem*, Stravinsky's *Symphony of Psalms*, while in the area of early music they recently performed Tallis's great 40-part motet *Spem in Alium*. Forthcoming performances include *Dixit Dominus* and motets and anthems by Monteverdi and Purcell.

The Choir's varied programme has won them three consecutive awards for choral enterprise given jointly by the Performing Rights Society and the National Federation of Music Societies.

The Choir is administered by the English Chamber Choir Society and welcomes enquiries from potential new members. It operates a *Friends of the ECC* scheme which provides a number of benefits to no-singing members - mailing list, priority booking, social events etc. For details and any further information, please contact Ann Manly, 8 Alma Square, London NW8 9QD, Tel 01-286 3944.



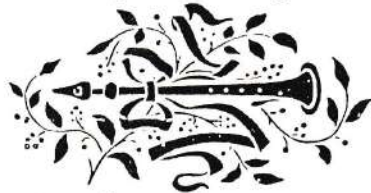
<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
Jean Burns	Sue Boase	Peter Adderley	Bernard Boase
Caroline Butler	Marian Brown	Justin Arundale	John Burns
Fiona Charman	Sue Furnell	Roger Brown	Tim Colborn
Anne-Marie Curror	Margaret Gully	Roger Carpenter	David Jordan
Laura Keen	Peggy Hannington	Mitsuru Ishii	Gavin King-Smith
Lynda Magner	Anne Hathaway	Rob Scales	David Lowe
Ann Manly	Richard Johnson	Nick Witt	Tony Noakes
Kay Vernon	Miranda Moore		Richard Smith
	Christine Secombe		Richard Whitehouse
	Debbie Smith		Bob Willson
	David Wheeler		

GUY PROTHEROE read music at Oxford and studied at the Guildhall School of Music. Shortly after completing his studies he founded the contemporary music ensemble, Spectrum, of which he is musical director, and with whom he has appeared in concert series and festivals throughout Britain, Europe and the USA as well as many broadcasts for the BBC and foreign networks; a recent CD of Jonathan Harvey's *Bhakti* has been highly acclaimed, and a CD of Xenakis ensemble works is due for release shortly. In 1973 he became conductor of the English Chamber Choir, with whom he has performed an enormous range of music spanning five centuries. He has also been involved throughout his career in commercial music as musical director and arranger, and has worked with many leading international artists and groups, including The Who, Rick Wakeman, Jon Anderson, Black Sabbath, Tangerine Dream, Steve Harley, Gene Pitney, Demis Roussos and Milva. In 1975 Guy Protheroe began a long working association with Vangelis, on a wide variety of recording projects, transcriptions for commercial performances, film soundtracks and television commercials. Recent guest conducting engagements have included appearances in Holland with the Amsterdam Percussion Ensemble and the Xenakis Ensemble in music by Cage and Xenakis, recordings with the Ulster Orchestra, and a programme of French Music with the BBC Singers. Forthcoming is a recording for Channel 4 Television of John Dankworth's *Sweeney Agonistes*, and further performances by the Xenakis Ensemble.

Guy Protheroe is also in demand as an originator of artistic projects and series. He directed the Sylvano Bussotti retrospective at the Almeida Festival, and in May-June 1989 was artistic director of the Greek Festival in London based at the South Bank and including over 50 cultural events.

*St George's Church  
Hanover Square, London W1*

*1 May 1990 at 7.30pm*



*TONY NOAKES  
55th Birthday Concert*

*Douglas Robinson tenor  
Christopher Hyde-Smith flute  
Edwin Roxburgh oboe and cor anglais  
Jane Dodd piano  
Opus 20 String Quartet  
English Chamber Choir  
Guy Protheroe conductor*



*This concert is presented with the generous assistance of the RVW Trust*



PROGRAMME

Sonnets of Kenneth Boulding \*  
(Voice and piano: 1988/89)

Tony Noakes

1. God, on the morning of Creation (a variant - author unknown - of No 5)
2. Love, let us not aspire
3. Three moons have waned
4. Can Grief be Gift?
5. God, on the evening of Creation

Blake Songs  
(Voice and oboe: 1957)

Vaughan Williams

1. Infant Joy
2. A Poison Tree
3. The Piper
4. The Lamb

Flute music with accompaniment  
(Flute and piano: 1986)

Edwin Roxburgh

During War and After  
(Voice and piano)

Tony Noakes

1. The Call (T.O. Mordaunt) and The Retort (John Scott): 1982
2. Comrades (Wilfrid Gibson) - with flute d'amore obbligato: 1971
3. A Dead Statesman (Kipling): 1989 \*
4. The Last Army (Margery Lawrence): 1989 \*
5. When the War was over (Wolfgang Borchert): 1982

Three Yeats partsongs  
(Unaccompanied choir: 1989)

Tony Noakes

1. The Lake Isle of Innisfree
2. The Wheel
3. The New Faces \*

Table Manners (From a 14th century manuscript)  
(Unaccompanied choir: 1984)

Tony Noakes

INTERVAL

The Curlew (WB Yeats)  
(Voice, flute, cor anglais, string quartet: 1921)

Peter Warlock

Fantasia on ABSH \*  
(String quartet: 1985)

Tony Noakes

Prayers from the Ark \*  
(Carmen Bernos de Gasztold; translated by Rumer Godden)  
(Voice, flute, oboe, string quartet: 1989)

John Strange

1. Prayer of the Cat
2. Prayer of the Donkey
3. Prayer of the Butterfly
4. Prayer of the Little Ducks
5. Prayer of the Cockerel
6. Prayer of the Lark

Four Songs for voice, flute, cor anglais and string quartet

Tony Noakes

1. Alcock's song (from Valley Forge - Maxwell Anderson): 1967
2. An Upbraiding (Thomas Hardy): 1964
3. For Anne Gregory (WB Yeats): 1988
4. A Humble Prayer from a village in Somerset (Raymond Woolley): 1980

\* First performance

This concert results from my wish that (following his Purcell Room recital of September) Douglas Robinson should perform *The Curlew*, Warlock's masterly setting of Yeats' poems. (It is sad that Yeats failed to recognise this as the finest and most apt setting of his poetry.) The unusual ensemble required prompted me to arrange four of my songs for these instruments, and to ask John Strange - who, like me, had been delighted by Douglas' performance of other songs of his - to write for this combination. He chose some of the *Prayers from the Ark* translated from the French. The Boulding sonnets come from two series - one on Courtship, Marriage and Family, and one on the tragic seventeenth century Quaker, James Nayler: Kenneth Boulding, an American Quaker, is also a well-known economist. *During War and After* is, apart from *The Call*, a diverse collection of anti-war poems.

Vaughan Williams' songs, which were among his last works, were written to illustrate a film on Blake. Edwin Roxburgh's inspiration came from a poem of Robert Browning which describes a scene in a square: a couple in a house on one side, in the middle of a discussion can hear a flautist practising through an open window on the other, while a bullfinch sings in the middle.

The Yeats partsongs were written for the English Chamber Choir, to which I have happily belonged for over 10 years, to perform at the Yeats 50th anniversary commemoration at the Royal Court Theatre. The third of the Boulding settings was a wedding present to two members of the choir. The *Fantasia on ABSH* (A, B flat, E flat, B) was a tribute to Alan Bush on his 85th birthday. The four note motto grows into a tone row; there are three sections, the middle one slow.

SONNETS OF KENNETH BOULDING

*God, on the morning of Creation*

God, on the morning of Creation  
Saw that it was good  
And, as I think how we have helped to make each other  
I, too, see that it is good;  
And, with a kind of awe,  
I see in us the whole Creation's law,  
For I in You, and you, my love, in me,  
Have heard the ancient and insistent plea,  
To work perfection, even in the flaw.

And there will come a Sabbath when we rest  
From this long battering week  
And gladly make a Holy-day  
In which we undertake no work of good  
For good has grown to best,  
And in that Sabbath, we shall come to know  
As flower, the seed, that now in us must grow.

*Love, let us not aspire*

Love, let us not aspire to things too small,  
For love has filled our measure brimming high.  
They must be great, who love as you and I,  
For they leave nothing, if they take not all.  
Then hear the mountain horn from summits call  
A summons we must follow or we die:  
What through the peak be bedded in the sky  
We have no path, but up its polished wall.  
Our feet shall wash in stardust, we shall dance  
The unseen crystal highways of the night  
To sport with comets in their farthest flight  
Beyond the range of time and circumstance!  
For love is with us, and for his estate,  
No heart's too small, or universe too great.

*Three moons have waned*

Three moons have waned since first we found the door  
That opened into this enchanted land  
Where we have wondered, singing, hand in hand,  
Tasting its fruits and pondering its love  
And now the pathway breaks upon the shore  
Of a still sea, beside whose open strand  
A golden vessel waits, by no crew manned  
But sails full set to see the land no more.  
Soon we embark and quit the doubtful ground  
Where paths converge, and join, and then divide  
Inseparable shipmates we will ride  
Across the bright horizon, outward bound,  
To what new seas we know not, yet we fear  
Not calm nor storm, holding each other near.

*Can grief be gift*

Can grief be gift, Love's gift, Divine Love's gift?  
Not gentle grief over imagined loss,  
But vital-tearing agonies, that toss  
All bodily organs into a bottomless pit  
Of choking pain? Ah, dare we, dare we, sift  
The abyss of suffering, truly take our cross  
To the insane pit of pain, and there emboss  
Love's symbol on a door Hope cannot lift?  
Thou sayest it, and yet the very tongue  
That mouthed these words was bored with blackening flame,  
Seared with twice-bitter tasting pain and shame  
No greater song than this the saints have sung:  
That there is joy, greater than joy can know,  
Through suffering, on the far side of woe.

*God, on the evening of Creation*

God, on the evening of Creation saw  
That it was good, and as I see how we  
Have through time made each other, I too see  
That it is good, and with a kind of awe  
I see in us the whole creation's law.  
For I in You, and you, my love, in me  
Have shaped the daily clay that needs must be  
Molded towards perfection or to flaw.

And there will come a Sabbath when we rest  
From this long battering week, and others take  
The burden of Creation, and we make  
A Holy Day, and move from good to best,  
And in that Sabbath we shall come to know  
As flower, the seed that now in us must grow.



## BLAKE SONGS

### *Infant Joy*

"I have no name;  
I am but two days old."  
What shall I call thee?  
"I happy am,  
Joy is my name."  
Sweet joy befall thee!

Pretty joy!  
Sweet joy, but two days old.  
Sweet joy I call thee;  
Thou dost smile,  
I sing the while;  
Sweet joy befall thee!

### *A Poison Tree*

I was angry with my friend:  
I told my wrath, my wrath did end.  
I was angry with my foe:  
I told it not, my wrath did grow.

And I watered it in fears  
Night and morning with my tears,  
And I sunned it with smiles  
And with soft deceitful wiles.

And it grew both day and night,  
Till it bore an apple bright,  
And my foe beheld it shine,  
And he knew that it was mine,-

And into my garden stole  
When the night had veiled the pole:  
In the morning, glad, I see  
My foe outstretched beneath the tree.

### *The Piper*

Piping down the valleys wild,  
Piping songs of peasant glee,  
On a cloud I saw a child,  
And he laughing said to me:

"Pipe a song about a Lamb!"  
So I piped with merry cheer.  
"Piper, pipe that song again!"  
So I piped: he wept to hear.

"Drop thy pipe, thy happy pipe;  
Sing thy songs of happy cheer!"  
So I sung the same again,  
While he wept with joy to hear.

"Piper, sit thee down and write  
In a book that all may read,  
So he vanished from my sight;  
And I plucked a hollow reed.

And I made a rural pen,  
And I strained the water clear,  
And I wrote my happy songs  
Every child may joy to hear.

### *The Lamb*

Little lamb, who made thee?  
Dost thou know who made thee,  
Gave thee life and bid thee feed,  
By the stream and o'er the mead;  
gave thee clothing of delight,  
Softest clothing, woolly, bright;  
Gave thee such a tender voice,  
Making all the vales rejoice?

Little lamb, who made thee?  
Dost thou know who made thee?

Little lamb, I'll tell thee;  
Little lamb, I'll tell thee;  
He is called by thy name,  
For He calls Himself a Lamb.  
He is meek, and He is mild,  
He became a little child.  
I a child and thou a lamb,  
We are called by his name.

Little lamb, God bless thee!  
Little lamb, God bless thee!

## DURING WAR AND AFTER

*T. S. Eliot:*

Sound, sound the clarion, fill the fife!  
Throughout the sensual world proclaim,  
One crowded hour of glorious life  
Is worth an age without a name.

*The Retort:*

I hate that drum's discordant sound,  
Parading round, and round, and round  
To thoughtless youth its pleasure yields,  
And lures from cities and from fields  
To sell their liberty for charms  
Of tawdry lace and glittering arms;  
And when ambition's voice commands  
To march, and fight, and fall in foreign lands.

I hate that drum's discordant sound  
Parading round, and round, and round:  
To me it talks of ravaged plains  
And burning towns and ruined swains  
And mangled limbs and dying groans  
And widows' tears and orphans' moans  
And all that misery's hand bestows  
To fill the catalogue of human woes.

*Comrades*

As I was marching in Flanders  
A ghost kept step with me  
Kept step with me and chuckled  
And muttered ceaselessly.

"Once I too marched in Flanders  
The very spit of you,  
And just a hundred years since  
To fall at Waterloo.

They buried me in Flanders  
Upon the field of blood  
And long I've lain forgotten  
Deep in the Flanders mud.

But now you march in Flanders  
The very spit of me.  
To the ending of the day's march  
I'll bear you company."

*A Dead Statesman*

I could not dig: I dared not rob.  
Therefore I lied to please the mob.  
Now all my lies are proved untrue  
And I must face the men I slew.  
What tales shall serve me now among  
Mine angry and defrauded young?

*The Last Army*

Singing and shouting they swept to that treacherous forest  
Darkness and silence received them and smothered their pain,  
Darkness and silence and night is the end of their story  
They come not again.

Never a hero came forth of the legion that entered  
Never a cry, nor a prayer, nor a song of the brave.  
Dark, and in silence, the sinister forest received them  
And made them a grave.

Somewhere deep down in the heart of the woods that betrayed them  
Shoulder to shoulder they lie with their hounds to the fore  
There in the darkness and silence they sleep (The Last Army)  
Returning no more.

*When the War was over*

When the war was over, the soldier came home.  
But he had no bread.  
Seeing a man who had bread, he killed him.  
"Thou shalt not kill", the judge said.  
"Really? Why not?" asked the soldier.

### THREE YEATS PARTSONGS

#### *The Lake Isle of Innisfree*

I will arise and go now, and go to Innisfree  
And a small cabin build there, of clay and wattles made.  
Nine bean rows will I have there, a hive for the honey bee  
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow  
Dropping from the veils of the morning to where the cricket sings  
There midnight's all a-glimmer, and noon a purple glow  
And evening full of the linnet's wings.

I will arise and go now, for always night and day  
I hear lake water lapping with low sounds by the shore  
While I stand on the roadway, or on the pavements gray  
I hear it in the deep heart's core.

#### *The Wheel*

In wintertime we call on spring  
And through the spring and summer call  
And when a-bounding hedges ring  
Declare that winter's best of all

And after that there's nothing good  
Because the springtime has not come  
Nor know that what disturbs our blood  
Is but its longing for the tomb.

#### *The New Faces*

If you have grown old, were the first dead  
Neither catalpe tree nor scented lime  
Should hear my living feet, nor would I tread  
Where we wrought that shall break the teeth of time.

Let the new faces play what tricks they will;  
In the old rooms night can outbalance day,  
Our shadows rove the garden gravel still,  
The living seem more shadowy than they.

### THE CURLEW

#### I

O Curlew, cry no more in the air,  
Or only to the waters in the West;  
Because your crying brings to mind  
Passion-dimmed eyes and long, heavy hair  
That was shaken out over my breast:  
There is enough evil in the crying of wind.



II

Pale brows, still hands and dim hair  
 I had a beautiful friend  
 And dreamed that the old despair  
 Would end in love in the end:  
 She looked in my heart one day  
 And saw your image was there:  
 She has gone weeping away.

III

I cried when the moon was murmuring to the birds:  
 "Let peewit call and curlew cry where they will,  
 I long for your merry and tender and pitiful words,  
 For the roads are unending and there is no place to my mind."  
 The honey-pale moon lay low on the sleepy hill,  
 And I fell asleep upon lowly Echige of streams.  
 No boughs have withered because of the wintry wind;  
 The boughs have withered because I have told them my dreams.

I know of the leafy paths the witches take  
 Who come with their crowns of pearl and their spindles of wool  
 And their secret smile out of the depths of the lake.  
 I know where a dim moon drifts, where the Danaan kind  
 Wind and unwind their dances when the light grows cool  
 On the island lawns their feet where the pale foam gleams.  
 No boughs have withered because of the wintry wind;  
 The boughs have withered because I have told them my dreams.

I know of the sleepy country, where swans fly round  
 Coupled with golden chains, and sing as they fly.  
 A king and a queen are wandering there, and the sound  
 Has made them so happy and hopeless, so deaf and so blind.  
 With wisdom they wonder till all the years have gone by;  
 I know, and the curlew and peewit on Echige of streams.  
 No boughs have withered because of the wintry wind;  
 The boughs have withered because I have told them my dreams.

IV

I wander by the edge  
 Of this desolate lake,  
 Where wind cries in the sedge:  
 "Until the axle break  
 That keeps the stars in their round  
 And hands hurl in the deep  
 The banners of East and West,  
 And the girdle of light is unbound,  
 Your breast will not lie  
 By the breast of your beloved in sleep."

PRAYERS FROM THE ARK

*The Prayer of the Cat*

Lord  
I am the cat.  
It is not, exactly, that I have something to ask of You!  
No-  
I ask nothing of anyone-  
but,  
if You have by some chance, in some celestial barn,  
a little white mouse,  
or a saucer of milk,  
I know someone who would relish them.  
Wouldn't You like someday  
to put a curse on the whole race of dogs?  
If so I should say

Amen

*The Prayer of the Donkey*

O God, who made me  
to trudge along the road  
always,  
to carry heavy loads  
always,  
and to be beaten  
always!  
Give me great courage and gentleness.  
One day let everybody understand me-  
that I may no longer want to weep  
because I can never say what I mean  
and they make fun of me.  
Let me find a juicy thistle-  
and make them give me time to pick it.  
And Lord, one day, let me find again  
my little brother of the Christmas crib.

Amen

*The Prayer of the Butterfly*

Lord!  
Where was I?  
Oh yes! This flower, this sun,  
thank You! Your world is beautiful!  
This scent of roses...  
Where was I?  
A drop of dew  
rolls to sparkle in a lily's heart.  
I have to go...  
Where? I do not know!  
The wind has painted fancies  
on my wings.  
Fancies...  
Where was I?  
Oh yes! Lord,  
I had something to tell you:

Amen

*The Prayer of the Little Ducks*

Dear God,  
give us a flood of water.  
Let it rain tomorrow and always.  
Give us plenty of little slugs  
and other luscious things to eat.  
Protect all folk who quack  
and everyone who knows how to swim.

Amen

*The Prayer of the Cock*

Do not forget, Lord,  
it is I who make to sun rise.  
I am Your servant  
but, with the dignity of my calling,  
I need some glitter and ostentation.  
Noblesse oblige...  
All the same,  
I am your servant,  
only...do not forget, Lord,  
I make the sun rise.

Amen

*The Prayer of the Lark*

I am here! O my God.  
I am here, I am here!  
You draw me away from earth,  
and I climb to You  
in a passion of shrilling,  
to the dot in heaven  
where, for an instant, You crucify me.  
When will You keep me forever?  
Must you always let me fall  
back to the furrow's dip,  
a poor bird of clay?  
Oh, at least  
let my exultant nothingness  
soar to the glory of Your mercy,  
in the same hope,  
until death.

#### FOUR SONGS

##### *Alcock's song*

'or my first love was nothing paid  
Bright morning caught us where we lay  
Of birchen bark, a house was made,  
And bright with silver ran our day.  
Honey o'dark, honey o'rue  
Where went the kisses I gave to you?

##### *An Upbraiding*

Now I am dead you sing to me  
The things we used to know  
But while I lived you had no wish  
Or care for doing so.

Now I am dead you come to me  
In the moonlight, comfortless  
Ah, what would I have done, alive,  
To win such tenderness.

When you are dead, and stand to me  
Not differenced, as now,  
But like again, will you be cold  
As when we lived, or how?

##### *For Anne Gregory*

"Never shall a young man,  
    thrown into despair  
By those great honey-coloured  
    ramparts at your ear,  
Love you for yourself alone  
And not for your yellow hair."

"But I can get a hair-dye  
And set such colour there  
Brown or black or carrot,  
That young men in despair  
May love me for myself alone  
And not for my yellow hair."

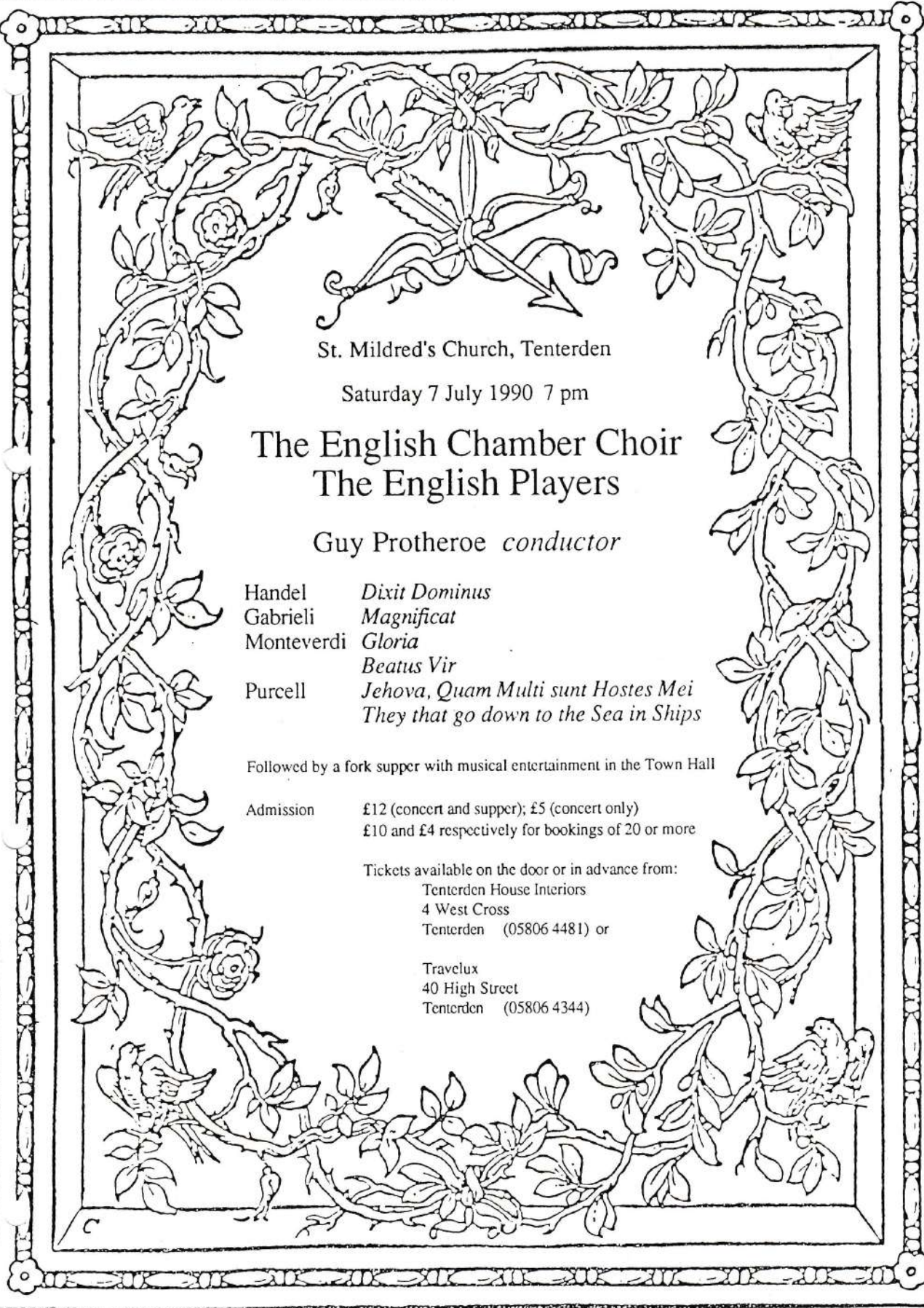
"I heard an old religious man  
But yesternight declare  
That he had found a text to prove  
That only God, my dear,  
Could love you for yourself alone  
And not for your yellow hair."

##### *A Humble Prayer from a village in Somerset*

Give us, O Lord, a bit of sun  
A bit of work and a bit of fun,  
Give us all in the struggle and splutter  
Our daily bread and a bit of butter  
Give us our health, our keep to make,  
And a bit to spare for poor folks' sake  
Give us sense, we're some of us duffers  
And a heart to feel for all that suffers.

Give us all a bit of song  
And a tale and a book, to help us along  
And give us our share of pain confessing  
That oft in its way has been a blessing  
Give us, O Lord, a chance to be  
Our goodly best, brave, true and free.  
Our real good best for ourselves and others  
For thus we can learn to live as brothers.





St. Mildred's Church, Tenterden

Saturday 7 July 1990 7 pm

The English Chamber Choir  
The English Players

Guy Protheroe *conductor*

Handel	<i>Dixit Dominus</i>
Gabrieli	<i>Magnificat</i>
Monteverdi	<i>Gloria</i>
	<i>Beatus Vir</i>
Purcell	<i>Jehova, Quam Multi sunt Hostes Mei</i>
	<i>They that go down to the Sea in Ships</i>

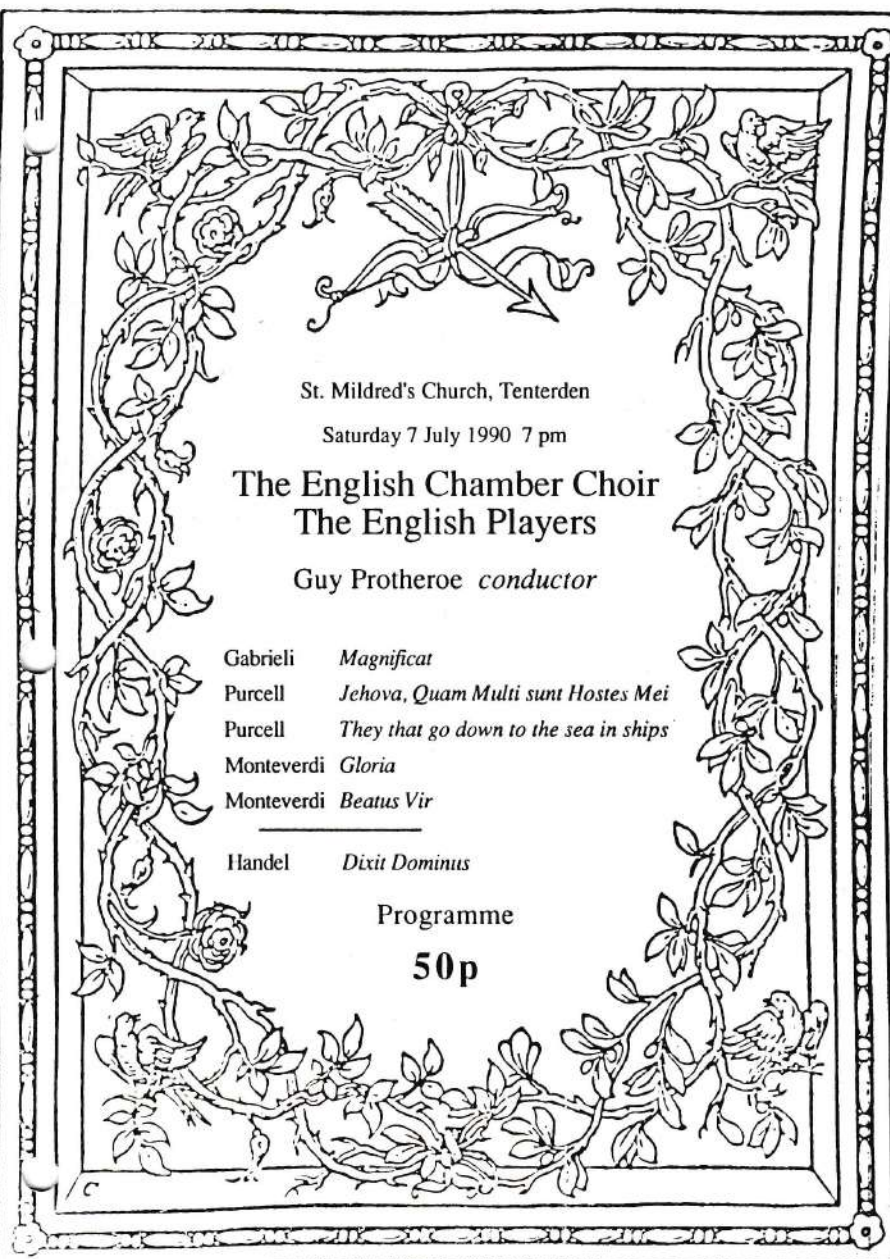
Followed by a fork supper with musical entertainment in the Town Hall

Admission      £12 (concert and supper); £5 (concert only)  
£10 and £4 respectively for bookings of 20 or more

Tickets available on the door or in advance from:

Tenterden House Interiors  
4 West Cross  
Tenterden (05806 4481) or

Travelux  
40 High Street  
Tenterden (05806 4344)



St. Mildred's Church, Tenterden

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**The English Chamber Choir  
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Guy Protheroe *conductor*

Gabrieli *Magnificat*

Purcell *Jehova, Quam Multi sunt Hostes Mei*

Purcell *They that go down to the sea in ships*

Monteverdi *Gloria*

Monteverdi *Beatus Vir*

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Handel *Dixit Dominus*

Programme

**50p**



Andrea Gabrieli was a pupil of the Belgian Adrian Willaert, who was director of music at St Mark's, Venice, and who was as much as anyone else responsible for the establishment of a native school of composition in Italy. Both Gabrieli and his nephew Giovanni later held positions at St Mark's. The setting of the Magnificat for three choirs, the first consisting of high voices, the second a mixed choir and the third of low voices. The contrast would have been emphasised by the geographical separation of the choirs around the church in performance, and the performances on festal occasions might have taken place with the accompaniment of trombones.

*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 eius. Et misericordia 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 eius 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. For his mercy is on them that fear him: throughout all generations. He hath showed 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.



Rob Scales - *tenor*Bob Willson - *bass*

The restoration of the monarchy in 1660 meant that a greater variety of church music could be performed than the simple metrical psalms which had been allowed under the Commonwealth. With the active encouragement of Charles II, young composers such as Blow, Humfrey, Locke and the greatest English composer of the age, Henry Purcell, began to compose church music in a lighter style, following the Continental practice, than had been common before the Civil War. Purcell, the organist at Westminster Abbey, nevertheless wrote most of his sacred music for the choir of the Chapel Royal, which included some of the country's finest singers and in which Purcell himself sang. *Jehova, Quam Multi Sunt Hostes Mei* is a setting in Latin of Psalm 3, which describes the feelings of David as he flees from Absalom, his son. Purcell illustrates David's fear with harmonic clashes, and the expectation that God will arise and strike down his enemies with a more straightforward declamatory style.

*Jehova, quam multi sunt hostes mei, quam multi insurgunt contra me. Quam multi dicunt de anima mea, non est ulla salus iste in Deo plane. At tu, Jehova, clypeus et circa me: gloria mea, et extollens caput meum. Voce mea ad Jehovam clamanti respondit mihi e monte sanctitatis suae maxime. Ego cubui et dormivi, ego expegefecui me, quia Jehova sustentat me. Non timebo a myriadibus populi quas circum disposuerint metatores contra me. Surge Jehova, fac saluum me Deus mi, qui percussisti omnes inimicos meos maxillam, dentes improborum confregisti. Jehova est salus; super populum tuum sit benedictio tua maximae.*

Lord, how are they increased that trouble me: many are they that rise against me. Many one there be that say of my soul: there is no help for him in his God. But thou, O Lord, art a shield around me: thou art my worship and the lifter up of my head. I did call upon the Lord with my voice and he heard me out of his holy hill. I laid me down and slept, and rose up again, for the Lord sustained me. I will not be afraid for ten thousands of the people that have set themselves against me round about. Rise Lord and help me, O my God: for thou smitest all my enemies upon the cheekbone; thou hast broken the teeth of the ungodly. Salvation belongeth unto the Lord: and thy blessing is upon thy people.

They that go down to the sea in ships

Henry Purcell

David Wheeler - *alto*

Tim Colborn - *bass*

*They that go down to the sea in ships* is written in a more florid style, with the accompaniment of strings. It was written, as were a number of Purcell's choral works, for the Rev. John Gostling, a bass whose voice was the wonder of the day. Upon hearing him at Canterbury, where he was a member of the Cathedral Choir, Charles II had been moved to say that compared with him, all the other men sang like geese. The bass verse here exploits the whole of Gostling's enormous range. The anthem is a setting of Psalm 107, vv 23 to 32, and describes the fury of the Lord and his mercy. The description would have been particularly apt for a sea-faring people well used to the vicissitudes of the elements.

They that go down to the sea in ships. These men see the works of the Lord, and his wonders in the deep. For at his word, the stormy wind ariseth, which lifteth up the waves thereof. They are carried up to heav'n, and down again to the deep. Their soul melteth away because of trouble. They reel to and fro and stagger like a drunken man, and are at their wit's end. So when they cry unto the Lord in their trouble, he delivereth them out of their distress. For he maketh the storm to cease, so that the waves thereof are still. Then are they glad because they are at rest; and so he bringeth them up to the hav'n where they would be. O that men would therefore praise the Lord for his goodness, and declare the wonders that he doth for the children of men, that they would exalt him also in the congregation of the people and praise him in the seat of the elders.

Gloria

Claudio Monteverdi (1567 - 1643)

Ann Manly, Jean Burns - *sopranos*

David Wheeler - *alto*

Stephen Hughes, Rob Scales - *tenors*

John Burns, Hugh Joslin - *basses*

Claudio Monteverdi, who perhaps more than any other Italian composer served as a transition from the Renaissance to the Baroque, was born in Cremona, where he received his early training. After a spell in the service of the Gonzagas, he moved to St Mark's Venice as choirmaster in 1613, and remained there until his death. The Gloria for seven voices appeared in the collection *Selva Morale* of 1641, and is thought to have been written approximately a decade earlier. It is written in the concertato style: the work alternates block passages for all seven voices with other passages, often ornamented in a coloratura fashion, for a smaller number of parts with instrumental accompaniment.

*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. Domini Fili unigenite Jesu Christe: Domine Deus, Agnus Dei Filius Patris. Qui tollis peccata mundi, miserere nobis: qui tollis peccata mundi, suscipe deprecationem nostram: qui sedes a dexteram Patris 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, goodwill to all 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 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.

Beatus Vir

Claudio Monteverdi

Kay Vernon, Adele Stevenson - *sopranos*  
Margaret Jackson-Roberts - *alto*  
Stephen Hughes, Roger Brown - *tenors*  
Gavin King-Smith - *bass*

*Beatus Vir*, a motet for choir and strings, is a setting of Psalm 112. Although it appears in the collection *Selva Morale*, there is uncertainty over the date of its composition. The collection contained music from 1610 onwards, and it is thought that the motet was composed around 1630, probably as a parody psalm based upon the madrigal *Chiome d'oro*. The phrase *Beatus vir* occurs throughout the motet, and Monteverdi contrasts his treatment of these words with that of other phrases, which are set so as to bring out the character of the words in such a way that the music skillfully reflects their meaning. The piece was written for six voices, with two violins and continuo, together with three other optional parts (doubling the lower voices) for either lower strings or trombones.



*Beatus vir, qui timet Dominum: in mandatis eius volet nimis. Potens in terra erit semen eius: generatio rectorum benedicetur. Gloria et divitiae in domo eius: et iustitia eius manet in saeculum saeculi. Exortum est in tenebris, lumen rectis, misericors et miserator et justus. Jucundus homo qui miseretur et commodat: disponet sermones suos in iudicio. Quia in aeternum non commovebitur: in memoria aeterna erit justus. Ab auditione mala non timebit paratum cor eius sperare in Domino. Confirmatus est cor eius non commovebitur, donec despiciat inimicos suos. Dispersit dedit pauperibus: iustitia eius manet in saeculum saeculi, cornu eius exaltabitur in gloria. Peccator videbit et irascetur, dentibus suis fremet et tabescet; desiderium peccatorum peribit. Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in saecula saeculorum, Amen.*

Blessed is the man that feareth the Lord: he hath great delight in his commandments. His seed shall be mighty upon earth: the generation of the faithful shall be blessed. Riches and plenteousness shall be in his house: and his righteousness endureth for ever. Unto the godly there ariseth up light in the darkness: he is merciful, loving and righteous. A good man is merciful, and lendeth: and will guide his words with discretion. For he shall never be moved: and the righteous shall be had in everlasting remembrance. He will not be afraid of any evil tidings: for his heart standeth forth, and believeth in the Lord. His heart is established and will not shrink: until he see his desire upon his enemies. He hath dispersed abroad, and given to the poor: and his righteousness endureth for ever; his horn shall be exalted with honour. The ungodly shall see it, and it shall grieve him: he shall gnash with his teeth and consume away; the desire of the ungodly shall perish. 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.

INTERVAL

Ann Manly, Jean Burns - *sopranos*  
David Wheeler - *alto*  
Stephen Hughes - *tenor*  
John Burns - *bass*

As a young man, Handel spent several fruitful years in Italy, studying and learning to write in the Italian style. He composed several pieces of Latin church music, including this setting of *Dixit Dominus* (Psalm 110), completed in Rome in April 1707, which stands as an early masterpiece in his output. The choral writing reflects Handel's German background, but the style of writing in five parts throughout, for both voices and instruments, follows the tradition of earlier Italian masters such as Carissimi and Legrenzi. Also Italianate is the vivid word setting, involving many chromatic harmonies and dramatic effects, and the new, very directional, harmonic writing. But the most prominent feature to emerge from the music is the sheer exuberance of the young composer, delighting in his virtuosity and inspiration.

Chorus

*Dixit Dominus Domino meo, sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum*

The Lord said unto my Lord, sit thou at my right hand, until I make thine enemies thy footstool.

Alto solo

*Virgam virtutis tua emittet Dominus ex Sion: dominare in medio inimicorum tuorum.*

The Lord shall send the rod of thy strength out of Sion: rule thou in the midst of thine enemies.

Soprano solo

*Tecum principium in die virtutis tuae, in splendoribus sanctorum: ex utero ante luciferum genui te.*

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.

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
Janet Adderley	Sue Boase	Peter Adderley	Bernard Boase
Emma Burns	Marian Brown	Justin Arundale	John Burns
Jean Burns	Sue Furnell	Roger Brown	Tim Colborn
Fiona Charman	Margaret Gully	Roger Carpenter	David Jordan
Anne Marie Curror	Peggy Hannington	Andrew Chabowski	Hugh Joslin
Jan Elson	Anne Hathaway	Stephen Hughes	Gavin King-Smith
Rita Evans	Richard Johnson	Margaret Jackson-Roberts	David Lowe
Anne Johnson	Christine Secombe	Rob Scales	Tony Noakes
Anne Jordan	Debbie Smith	Nick Witt	Richard Smith
Ann Manly	David Solomons		Bob Willson
Diana Maynard	David Wheeler		
Sarah Parnaby			
Adele Stevenson			
Liz Stratford			
Kay Vernon			

#### THE ENGLISH PLAYERS

<i>Violins</i>	<i>Violas</i>	<i>Cellos</i>	<i>Bass</i>
Charles Suart	Cathy Burgess	David Burrowes	Adam Precious
Frances Shorney	Kate Heller	Anita Strebens	
Nicholas Levy			
Deborah Widdup			

*Organ*  
Ian Curror

GUY PROTHEROE read music at Oxford and studied at the Guildhall School of Music. Shortly after completing his studies he founded the contemporary music ensemble, Spectrum, of which he is musical director, and with whom he has appeared in concert series and festivals throughout Britain, Europe and the USA as well as many broadcasts for the BBC and foreign networks; a recent CD of Jonathan Harvey's *Bhakti* has been highly acclaimed, and a CD of Xenakis ensemble works is due for release shortly. In 1973 he became conductor of the English Chamber Choir, with whom he has performed an enormous range of music spanning five centuries. He has also been involved throughout his career in commercial music as musical director and arranger, and has worked with many leading international artists and groups, including The Who, Rick Wakeman, Jon Anderson, Black Sabbath, Tangerine Dream, Steve Harley, Gene Pitney, Demis Roussos and Milva.



In 1975 Guy Protheroe began a long working association with Vangelis, on a wide variety of recording projects, transcriptions for commercial performances, film soundtracks and television commercials. Recent guest conducting engagements have included appearances in Holland with the Amsterdam Percussion Ensemble and the Xenakis Ensemble in music by Cage and Xenakis, recordings with the Ulster Orchestra, and a programme of French Music with the BBC Singers. Forthcoming is a recording for Channel 4 Television of John Dankworth's *Sweeney Agonistes*, and further performances by the Xenakis Ensemble.

Guy Protheroe is also in demand as an originator of artistic projects and series. He directed the Sylvano Bussotti retrospective at the Almeida Festival, and in May-June 1989 was artistic director of the Greek Festival in London based at the South Bank and including over 50 cultural events.

The English Chamber Choir gratefully acknowledges the support, without which this concert would not have been possible, of the following businesses in the town:

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Flower arrangements by Barry Jones

ORDER OF SERVICE : p.119 A.S.B. Rite A

8 July 1990

THE PARISH CHURCH OF ST MILDRED

Pentecost 5

PARISH EUCHARIST : 9.30 A.M.

Alternative Services Book. Hymns for Today's Church  
Notices before the Service. Hymns will not be announced.

We welcome THE ENGLISH CHAMBER CHOIR to this morning's  
Service.

\* \* \*

INTROIT:

POULENC: Exultate Deo

HYMN: 520  
A.S.B. p.119 The Greeting  
p.119 Collect for Purity  
p.121 The Gloria  
p.658 The Collect  
p.661 The Epistle Acts 11:4-18 CLUCAS  
HYMN: 509 Gloria  
Stand p.662 The Gospel Luke 10:1-12 Sanctus  
The Sermon Agnus  
Stand p.123 The Creed  
p.125 The Intercessions  
p.127 The Confession The Absolution.  
p.128 Prayer of Humble Access  
Stand p.128 The Peace. We exchange a sign of Peace.  
HYMN: 513  
The Preparation of the Gifts  
The Collection  
p.129 "Yours, Lord ..."  
Stand p.136 Third Eucharistic Prayer  
Kneel p.142 The Lord's Prayer. The Fraction.  
Invitation and Administration  
Kneel p.145 Post Communion Prayer  
HYMN: 519  
The Blessing  
V. Go in Peace to love and serve the Lord.  
R. In the name of Christ. AMEN.

MESSIAEN:  
O sacrum convivium  
BRUCKNER.  
Vinea Jesse

Voluntary: "Toccata" from Organ Symphony No. 5 (Widor)

\* \* \*

Do join us for Coffee At 11 am THE ENGLISH PLAYERS  
the back of the Church will perform "Captain Noah &  
after the Service. his Floating Zoo"

QUEEN ELIZABETH HALL

THE SOUTH BANK CENTRE

# Concerto Festival 1



**LONDON SOLOISTS  
CHAMBER  
ORCHESTRA**

*Conductor: David Josefowitz*





**QUEEN ELIZABETH HALL**

Wednesday, 26 September 1990

**LONDON SOLOISTS CHAMBER ORCHESTRA**

**DAVID JOSEFOWITZ** *conductor*

**CHARLES SEWART** *leader*

**SOLOISTS**

**VANESSA LATARCHE, AARON SHORR** *pianos*

**JANE HIGHFIELD** *soprano*

**ADÈLE PAXTON** *mezzo-soprano*

**RICHARD EDGAR-WILSON** *tenor*

**JOHN OAKLEY-TUCKER** *baritone*

**PROGRAMME**

**MOZART** Symphony No.34 in C major, K338

**MOZART** Concerto for Two Pianos in E flat, K365

———— **INTERVAL** ————

**MOZART** Motet: Ave Verum Corpus, K618

**MOZART** Mass in C major *Coronation*, K317

## WOLFGANG AMADEUS MOZART

1756-1791

### Symphony No.34 in C, K338

*Allegro vivace Andante de molto Finale: Allegro vivace*

The C major symphony No.34 was written during Mozart's last year in the employment of the Archbishop of Salzburg. He detested life at this court, and his music which had developed in scope and resource since his travels abroad, was now exploring deeper emotional undercurrents, with the thinnest veneer of courtly entertainment to satisfy the Archbishop and his guests. And so we have a pompous C major opening that threatens to turn "sad", like a cake, with its swerve into C minor only 13 bars from the beginning; and a *galant* second subject with a most un-*galant* chromatic counter-subject; and a powerful melancholy development section. The slow movement was of a kind that Mozart made his own, a slow *Andante*, rapturous sound for a string sextet with divided violas and cellos and basses in parallel octaves, and without woodwind. The hovering cantabile manner, the suavely expressive viola writing, look forward to things in the finest piano concertos, in the great operatic ensembles, and in the late chamber music. But there are no tears here, only eternal contentment. The Finale is all exuberance and activity. Sometimes the exuberance is muted and secretive, twice we hear hunting horns far away (but are really oboes). In the middle section drama breaks loose and for a moment tragedy looms; but Mozart the master of ambiguity plunges out of the uncertainty and chromatic tension into the sunlight of C major and the recapitulation is on. Why no minuet? French symphonies did without minuets. When he wrote K334 Mozart sketched a minuet, but rejected it and left the symphony 'à la française' in three movements.

### Concerto for Two Pianos in E flat, K365

*Allegro Andante Rondo*

Although today almost always played on two pianos, Mozart's Concerto K365 was probably originally intended for performance on two harpsichords, given the texture of the writing and the use of echo effects. The work dates from 1779, when the composer was writing for the Court at Salzburg, and it was almost certainly first performed in that city by him and his sister, Nannerl. Despite the simplicity of the work, Mozart was clearly fond of it, as he performed it again in Vienna, three years later, with Mlle. Aurnhammer.

The first movement, an *Allegro*, is in sonata form with the soloists expanding and developing the material of the opening tutti. The slow movement features elaborate and expressive ornamentation in the solo parts as well as an especially effective though sparing use of woodwind. The Rondo is one of the composer's longest finales with less than 14 repetitions of the opening theme. Nonetheless, because of its many contrasts, the listener's attention never wanders.

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## INTERVAL

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

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### **Motet: *Ave Verum Corpus*, K618**

During his early years, while in the service of Archbishop Colloredo of Salzburg, Mozart was called upon to provide substantial quantities of liturgical music; but he wrote very little later in his life. In 1791 his wife Constanze, then heavily pregnant, spent the summer months in the spa town of Baden about fifteen miles from Vienna. Mozart visited her frequently and became friendly with the local choirmaster, Anton Stoll. It was for Stoll that he wrote this simple motet, shortly before beginning work on his final liturgical masterpiece, the Requiem.

### **Mass No.16 in C major *Coronation*, K317**

*Kyrie: Andante maestoso & Più Andante Gloria: Allegro con spirito Credo: Allegro molto-Adagio-Tempo primo Sanctus: Andante maestoso-Allegro assai Benedictus: Allegretto & Allegro assai Agnus Dei: Andante sostenuto-Allegro con spirito*

Archbishop Colloredo had clear preferences in church music. A High Mass should be grand and expansive, but not lengthy: choral counterpoint, favoured in Salzburg until his enthronement, made the service drag on, to his mind. The music should be cheerful, sad for no longer than was seemly, but certainly tuneful and agreeable, though not extravagantly coloured. In March 1779 he required his court composer Wolfgang Mozart to supply a new Mass for the ceremony at the Salzburg Church of Maria-Plain, where a miraculous statue of the Virgin was ritually crowned every year on the fifth Sunday after Pentecost. Mozart at 23 was well exercised in the composition of Masses: this was his sixteenth, and was followed by three more only one of them left complete. His *Coronation* Mass is festive, melodious, grandly but concisely laid out, and makes dramatic use of four vocal soloists as well as chorus, and a Salzburg orchestra, including trumpets, drums, with organ continuo. The *Kyrie* opens and closes grandly and chorally, with a quicker, very melodious central section that introduces the solo voices one by one and addresses Christ almost in parenthesis. Chorus and orchestra end quietly. The *Gloria* sings its praises against dapper, elegant orchestral commentary: choir and soli alternate. *Domine Deus* brings a tripping second group of ideas which turn spontaneously into the minor for *Qui tollis*. A symphonic reprise begins at *Quoniam*. The *Credo* starts at a great pace, the chorus marking the rhythm of the violins' rushing music. An *Adagio* interrupts at *Et incarnatus*: the soloists' block harmonies are decorated with florid pictorial runs for muted violins which persist through the choral *Crucifixus*. The rush *Credo* music returns for *Et resurrexit*. Another solo section, thematically distinct, arrives with *Et in Spiritum*, featuring buoyant strings and, at last, a moment's glory for the hard-worked bass soloist: the main ideas resume with the choral entry. *Sanctus* is grandly spacious, against stately trills which remain in the



ensuing, fizzing *Allegro* of *Osanna*. This now alternates with a rapt, exquisite setting of *Benedictus* for soloists with oboes in attendance, the *Osanna* finishing. The *Agnus Dei* may be the most familiar section, not least because it prefigures, in triple time, Countess Almaviva's "Dove sono" in *Figaro*, even to the Rondo form with a quicker concluding section, at *Dona nobis*, where the solo soprano reverts to her music in the *Kyrie*. The others follow suit, and the chorus adds a new, faster version in jubilant conclusion.

#### THIS EVENING'S PERFORMERS



Born in Russia, **David Josefowitz** started his musical studies as a child at the Klindworth Charwenka Conservatory in Berlin, and continued at the Conservatoire Rebaupierre in Switzerland. In the USA he studied at the New England Conservatory in Boston and later specialised in chamber music with Alexanian in New York. Simultaneously he pursued scientific studies in Switzerland and the USA receiving a Ph.D for his research in the plastics and rubber industry. He founded the successful Concert Hall Record Club which developed the long playing record in partnership with his brother Samuel, and Henry Swoboda. During this time he supervised the artistic and technical production of over 2,000 LPs including issues of never-before recorded repertoire such as Vivaldi's *Four Seasons* and Monteverdi's *Coronation di Poppea* both of which won Grand Prix du Disque. His musical development was further enhanced by the artists with whom he worked including Pierre Monteux, Igor Markevitch, Carl Schuricht, and Fritz Busch. His conducting career began in earnest in the 1950's recording with Frankfurt and Hamburg Radio Orchestras and conducting the Vienna State Opera Orchestra, Paris Opera Orchestra, the Collegium Academicum Geneva amongst others. He now concentrates his activities on encouraging young talent in this country through the London Soloists Chamber Orchestra.

**Aaron Shorr** piano studied at the Manhattan School of Music and at the Royal Academy of Music where he was the winner of numerous prizes, including the highest performance award, the Walter McFarren prize. His teachers have included Alexander Kelly, Solomon Mikowsky, André Watts, Gary Graffman and Joseph Seiger. As a result of winning the Suffolk Symphony Young Artists Competition, the Great Neck Symphony Competition and the Five Towns Competition in the States he appeared as concerto soloist and recitalist throughout New York, and has made several recordings for WQXR radio and New York's Channel 6 television. His concerts have enabled him to travel widely, including two trips to Australia to perform and record for the



Australian Broadcasting Corporation. He has also performed in France, Germany, Italy, Greece and Portugal. In 1989 he was awarded a Leverhulme Fellowship at the Royal Academy of Music and first prize in the prestigious Leonard and Else Cross Competitions. This year he made his first visit to Hans Werner Henze's Festival at Montepulciano, Italy. Aaron and Vanessa would like to dedicate their performance this evening to the memory of Leonard Shorr and Sandra Wottiz.



**Vanessa Latache** *piano* studied at the Royal College of Music with Kendall Taylor. A scholarship from the Martin Musical Fund enabled her to study with Vlado Perlemuter and Alexander Kelly. She is known as a soloist and chamber musician whose musical tastes are wide-ranging from baroque to contemporary music. Composers such as Richard Rodney Bennett, Hugh Wood and Jonathan Lloyd have written for her. She has featured at most major festivals throughout Britain including Cheltenham, Harrogate, Henley and Huddersfield Contemporary Music Festival and in the 1985, 1986 and 1987 Park Lane Group's Young Artists' Series.

As well as broadcasting frequently on BBC Radio 3, she has appeared on TV, Yorkshire TV and ABC Radio (Australia). She has toured Spain, Germany, Italy, Japan and the USA, where she took part in the Aspen Music Festival. A Winston Churchill Travelling Fellowship enabled her to visit the USA again in 1987 where she took part in the William Kapell International Piano Competition and was a semi-finalist and prize-winner. She has also been awarded diplomas of honour at Paloma O'Shea, Santander and the Senigallia International Piano Competitions. As winner of the London heat, she travelled to Salt Lake City to take part in the Gina Bachauer International Piano Competition where she was a quarter finalist last year. A keen teacher, Vanessa was awarded the European Piano Teachers Award in 1983 and 1984 and teaches at the Junior Department of the Royal College of Music.

**Jane Highfield** *soprano* studied at the Royal Academy of Music where she won the Mary Burgess Award, gained a First Class Honours Degree and Advanced Course Diplomas. In 1980 she was a finalist in the Royal Society of Arts Annual Awards and gained a Cripplegate Scholarship to study opera at the Guildhall School of music and Drama with Rudolph Piernay and Vilem Tausky. After leaving the Guildhall she continued her studies with Joy Mammen, Philip Thomas, Federico Davia and Delia Lindon. She has appeared frequently in recital, oratorio and opera as well as broadcasting for the BBC. She has performed at the South Bank Centre, Wigmore Hall and St John's Smith Square and recent engagements included the first performance of Michael Ball's *The Pentecost Castle* at St James's Piccadilly, and Magda in Menotti's *The Consul* with Opera Favorita. In June 1989 she joined the Bayreuth Festival Opera and was selected to perform in *Parsifal* and *Lohengrin*. She later joined Bayreuth Opera's tour of Tannhauser in Japan and returned to Bayreuth again this year. Jane Highfield is a Professor of singing at the Royal Academy of Music Junior Department and is vocal coach for the National Youth Choir of Great Britain.



**Adèle Paxton** mezzo-soprano studied at the Royal Northern College of Music after qualifying as a solicitor in Scotland. She now studies with Norman Bailey in London assisted by a scholarship from the Peter Moores Foundation. She has worked with Dame Joan Hammon and Brigitte Fassbaender in public masterclasses, and studied at the Britten-Pears School in Aldeburgh where Kurt Equilux, Martin Isepp, Heather Harp and Nancy Evans were among her teachers. She is to study Mozart repertoire with Ileana Cotrubas later this year. A major award winner at college she was also winner of the Mary Garden International Prize, a finalist at the Richard Tauber Competition and semi-finalist in several International Competitions in Spain and Holland. She is a participant of the Countess of Munster Recital scheme and has sung in concert and oratorio at many major concert halls throughout the country. She made her Purcell Room debut last January in the Park Lane Group's Young Artists' Series. Operatic performances include seasons with Buxton, Wexford and Glyndebourne Festival Opera companies. This year she performed the sorceress in *Dido & Aeneas* at Aldeburgh Festival and Isaura in Buxton Festival Opera's acclaimed production of Rossini's *Tancredi*.

**Richard Edgar-Wilson** tenor read History at Christ's College, Cambridge where he held a choral exhibition. In 1985 he won a Foundation Scholarship to the Royal College of Music where he studied with Edward Brooks. He is currently supported by the Countess of Munster Musical Trust. He has had considerable consort experience with groups such as the Tallis Scholars, the Consort of Musicke, Combattimento and The Scholars but is increasingly concentrating on song and oratorio repertoire his most recent performances being in Norway and Germany. In recital he was chosen by Graham Johnson to take part in the finalists' concert of The Young Songmakers' in John's Smith Square and has subsequently sung with the Songmaker's Almanac at this year's Leeds Festival. Future engagements include performances with the Consort of Musicke, several performances of Handel's *Messiah*, Bach's B minor Mass, Monteverdi's Vespers, Mozart *Coronation* and C minor Masses as well as Carissimi's *Jephtha* and Handel's *Acis and Galatea*. He recently gave highly-acclaimed performances of the Mad Woman in Britten's *Curlew River*.

**John Oakley-Tucker** baritone studied at the Guildhall School of Music and Drama as well as privately and in masterclasses with the late Sir Peter Pears, Gerard Souzay and Elisabeth Schwarzkopf. He now continues his studies with Robert Dean. In 1986 he was chosen to take part in the first Songmakers' Almanac masterclasses with Graham Johnson. His many prizes and awards include the Countess of Munster Musical Scholarship and since 1985 he has performed regularly for Yehudi Menuhin's young musicians' scheme, Live Music Now. In opera, he has sung roles in Mozart's *Don Giovanni*, *Le nozze di Figaro*, *The Marriages between Zones 3, 4 and 5* and *Phantases* by Paul Barker at the Camden Festival, Brian Howard's *Inner Voices* with the New Opera Company, Menotti's *The Telephone* at the Queen Elizabeth Hall and the title role in Britten's *Owen Wingrave* at the Aldeburgh Festival. He has also sung with Glyndebourne Festival Opera. His recent engagements include a highly successful tour of the UK, Spain and Portugal with Ballet Rambert singing Mahler's *Kindertotenlieder*. He returned to Glyndebourne this summer for performances of *Jenufa*, *Arabella* and



*Figaro*. Future engagements include a concert performance of *Jenufa* with the Glyndebourne cast and the London Philharmonic Orchestra under Andrew Davis at the Royal Festival Hall, and the role of Tom in Henze's *The English Cat* in Italy to be recorded for German Television.

The **English Chamber Choir** is currently one of the busiest of London's smaller choirs, with a particularly varied repertoire and concert schedule. It performs music of all periods, in venues ranging from the South Bank Centre to the more intimate surroundings of country houses and churches. It appears with a number of ensembles and orchestras including The English Players, and makes guest appearances at festivals and music societies in addition to promoting its own annual season of concerts. The Choir is closely associated with the performance of English music and has a special affinity to composers of the late 19th and early 20th centuries. It has recently sung two of Arnold Bax's magnificent choral masterpieces - *Mater Ora Filium* and *This Worldes Joie*, Schoenberg's *Friede auf Erden* and motets by Richard Strauss. The Choir is equally at home in the more traditional classical romantic repertoire and recent performances have included Handel's *Dixit Dominus*, Brahms' *Requiem*, Stravinsky's *Symphony of Psalms*, while in the area of early music they recently performed Tallis's great 40 part motet *Spem in Alium*. Forthcoming performances include *Dixit Dominus* and the *Magnificat* by J S Bach at St John's Smith Square this autumn. For further details please contact Ann Manly, 8 Alma Square, London, NW8 9QD, Tel: 071-286 3944.

The next appearance of the  
**ENGLISH CHAMBER CHOIR**

will be on

**Wednesday 7 November at 7.30pm**  
**St John's, Smith Square, London SW1**



**HANDEL Dixit Dominus**  
**BACH Magnificat**



**Ann Manly, Jean Burns sopranos**  
**Philip Newton counter-tenor**  
**Simon Roberts tenor Kevin O'Donnell bass**  
**English Chamber Choir**  
**English Players (leader: Charles Sewart)**  
**Guy Protheroe conductor**

Tickets: £7.50, £6.00 (Concessions: £4.00) Box Office Tel: 071-222 1061

## THE ORCHESTRA

The London Soloists Chamber Orchestra was founded in 1981 by its Musical Director, David Josefowitz. The personnel comprises some of Britain's most talented young musicians - many of whom have won major competitions and have already embarked upon successful careers as solo artists. The LSCO was first brought to the attention of the concert-going public with its innovative 'Early Evening Concerts' and 'Champagne Concerts' held in churches and halls of historic or architectural interest. Since this time the LSCO has performed regularly in London at the South Bank Centre, Barbican, Wigmore Hall, St John's Smith Square, in Oxford, Cambridge, Chichester, at local festivals and has recorded for the BBC. Its reputation for bringing together some of the most talented young musicians in the country is by no means limited to Great Britain. The Orchestra has toured Spain, Italy, Switzerland, and France (broadcasting on French Radio) to enthusiastic audiences and great critical acclaim. The Orchestra also gives charity concerts and aims always to be innovative in its programming, as exemplified by their highly successful Vivaldi Festival, and *Vienna - Mozart to Mahler* series.

### **Violin I**

Charles Sewart  
Belinda McFarlane  
Sarah White  
Christopher Essex-Hill  
Cathy Shave  
Rick Koster

### **Viola**

Jane Atkins  
Owen Little  
Helen Kaminga  
Ursula John

### **Cello**

Susie Monks  
Sarah Butcher  
Patrick Jones

### **Double Bass**

Tim Amherst  
Lucy Hare

### **Oboe**

Adrian Rowlands  
Nicola Moss

### **Bassoon**

Chris Jones  
David Adams

### **Horn**

Alison Taylor  
Kevin Abbott

### **Trumpet**

Julian Poore  
Terence Veasey

### **Timpani**

Keith Bartlett

### **Organ**

Roger Print



### **General Manager**

Heather James  
76 Sloane Street,  
London SW1  
Tel: 081-340 5502

## **In accordance with the requirements of the London Borough of Lambeth:**

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 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 Hall management and the concert promoter concerned.

If you normally wear a hearing aid but find that you do not need to use it during the concert, please make sure, if you remove the ear-piece that you turn it off. Failure to do so may cause a high-pitched whistle which could be distracting to your neighbours.

Are you wearing a digital watch? Please make sure the alarm is off.

Steinway & Sons supply pianos to the South Bank Centre.

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THE CHURCH OF ST. JAMES'  
Shere

Saturday, 20th October, 1990

David

Louise

---



Wedding March ..... *Mendelssohn*

#### HYMN

I Vow to thee, my country, all earthly things above,  
entire and whole and perfect, the service of my love:  
the love that asks no question, the love that stands the test,  
that lays upon the altar the dearest and the best;  
the love that never falters, the love that pays the price,  
the love that makes undaunted the final sacrifice.

And there's another country, I've heard of long ago,  
most dear to them that love her, most great to them that know;  
We may not count her armies, we may not see her King;  
her fortress is a faithful heart, her pride is suffering;  
and soul by soul and silently her shining bounds increase,  
and her ways of gentleness and all her paths are peace.

#### THE MARRIAGE SERVICE

#### READING

1 Corinthians 13.

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### HYMN

Morning has broken  
like the first morning,  
Blackbird has spoken  
like the first bird.  
Praise for the singing!  
praise for the morning!  
Praise for them, springing,  
fresh from the Lord.

Sweet the rain's new fall  
sunlit from heaven,  
Like the first dewfall  
on the first grass.  
Praise for the sweetness  
of the wet garden,  
Sprung in completeness  
where his feet pass.

Mine is the sunlight!  
Mine is the morning;  
born of the one light  
Eden saw play!  
Praise with elation,  
praise every morning  
God's re-creation  
of the new day!

### PRAYERS

*The London Chamber Choir to sing:*

God be in my head,  
and in my understanding;  
God be in my eyes,  
and in my looking  
God be in my mouth,  
and in my speaking.  
God be in my heart  
and in my thinking,  
God be at my end,  
and at my departing.

### HYMN

And did those feet in ancient time  
walk upon England's mountains green?  
And was the holy Lamb of God  
on England's pleasant pastures seen?  
And did the countenance divine  
shine forth upon our clouded hills?  
And was Jerusalem builded here  
among those dark satanic mills?

Bring me my bow of burning gold!  
Bring me my arrows of desire!  
Bring me my spear! O clouds, unfold!  
Bring me my chariot of fire!  
I will not cease from mental fight,  
nor shall my sword sleep in my hand,  
till we have built Jerusalem  
in England's green and pleasant land.

### THE BLESSING

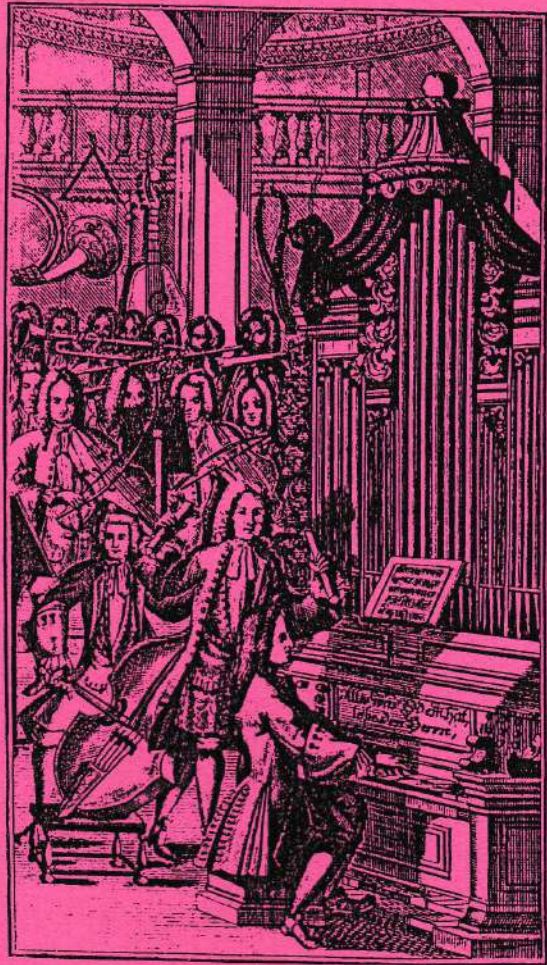
*During the signing of the Register:*

Beatus Vir ..... Montiverdi

*Sung by the Choir*

Toccata from Fifth Symphony ..... Widor





TWO  
BAROQUE  
MASTERPIECES

George  
Frideric  
HANDEL

Dixit  
Dominus

Johann  
Sebastian  
BACH

Magnificat



St John's Smith Square  
London SW1P 3HA  
Director: Paul Davies

Wednesday 7 November 1990  
7.30pm

English Chamber Choir  
English Players  
(leader: Levine Andrade)

Guy Protheroe  
*conductor*

Ann Manly *soprano*  
Jean Burns *soprano*  
Philip Newton *counter-tenor*  
Simon Roberts *tenor*  
Kevin O'Donnell *baritone*

**Tickets: £7.50, £6.00, £4.00**

from the Box Office, St John's Smith Square,  
London SW1P 3HA. Please enclosed SAE  
Tel: 071-222 1061

The Box Office is open Mon-Fri 10am-5pm or until  
the concert starts. Sat and Sun from 1 hour before  
the concert starts. Access and Visa accepted.  
Advance bookings cannot be accepted after 6pm  
or at weekends.

The Footstool restaurant gallery in the crypt is  
open from 5.30pm for buffet and licensed  
refreshments. Tel: 01-222 2779









St John's Smith Square

London SW1P 3HA

Director: Paul Davies

Wednesday 7 November 1990

7.30pm

*HANDEL*

Dixit Dominus

*BACH*

Magnificat

English Chamber Choir

English Players

(leader: Levine Andrade)

Guy Protheroe

*conductor*

Ann Manly *soprano*

Jean Burns *soprano*

Philip Newton *counter-tenor*

Simon Roberts *tenor*

Kevin O'Donnell *baritone*

**Guy Protheroe** read music at Oxford and studied at the Guildhall School of Music. Shortly after completing his studies he founded the contemporary music ensemble, Spectrum, of which he is musical director, and with whom he has appeared in concert series and festivals throughout Britain, Europe and the USA as well as many broadcasts for the BBC and foreign networks; a recent CD of Jonathan Harvey's *Bhakr* has been highly acclaimed, and a CD of Xenakis ensemble works has just been released on Wergo. He is guest conductor of the Xenakis Ensemble in the Netherlands and has recently appeared also with the Amsterdam Percussion Ensemble, the BBC Singers and the Ulster Orchestra. He has been involved throughout his career with directing and arranging commercial music, including a long working association with Vangelis on a wide variety of projects, and is also in demand as an originator of artistic projects and series. He directed the Sylvano Bussotti retrospective at the Almeida Festival, and in last year was artistic director of the Greek Festival in London based at the South Bank. He became conductor of the English Chamber Choir in 1973, forming the English Players a few years later; together they have performed an enormous range of music spanning five centuries.

**Ann Manly** read music at Oxford University and subsequently studied singing at the Guildhall School of Music and with Jessica Cash. She has developed a special interest in avant-garde music and vocal techniques, working closely with composers ranging from Xenakis to John Cage, and appearing at leading contemporary festivals and in recordings for several European broadcasting organisations. She is, however, equally at home in repertoire from earlier periods, and has made many solo appearances at the South Bank and St John's Smith Square and for concert societies throughout the country. She is increasingly in demand as an originator of special programmes and series with a historical or literary background, drawing on repertoire ranging from mediaeval ballads to Gershwin and Copland, and is also currently devising a programme of contemporary pieces for solo voice, together with pre-recorded tape, and commissioning several composers to write for this medium.

**Jean Burns** graduated from Trinity College of Music in 1979 and continued her studies with Ilse Wolf. She subsequently became a member of the Swingle Singers, with whom she toured extensively on both sides of the Atlantic and made many recordings on radio, television and disc. She is particularly noted for the diversity of her repertoire, which ranges from early sacred to jazz and popular music. She has appeared many times as a soloist at the South Bank halls and for the BBC and recently received considerable critical acclaim for her performance in the Festival Internazionale di Musica da Camera Italiana. She is increasingly in demand as a choral conductor and originator of vocal projects.

Philip Newton's early musical education was as an oboist, but while at Exeter University his singing increasingly took preference. He continued his singing studies at the Royal Academy of Music where he was awarded the Robert Radford Prize for singing. During his early career he sang as a lay clerk at Guildford Cathedral, but also made many solo appearances around Britain and in Holland and Germany. He also currently performs with the Monteverdi Choir, the Sixteen and the Choir of St Paul's Cathedral. He recently took part in a recorded performance of Monteverdi's *Vespers* in St Mark's, Venice, and has just returned from a tour of Japan with the Sixteen.

Simon Roberts was born and brought up in Bangor, North Wales. In 1985 he was awarded an Associated Board Scholarship to study at the Royal Academy of Music with Kenneth Bowen and Patricia Clark. While at the Academy he won many prizes, including the Leverhulme scholarship. He appears regularly in concerts throughout Great Britain and his work abroad has included tours of Norway, France and the Middle East. In 1987 he made his Royal Albert Hall debut in *Messiah* with Sir David Willcocks and returned there a year later as a finalist in the London Welsh Young Singer of the Year competition. He has participated in masterclasses given by Sir Geraint Evans, John Shirley Quirk and Robert Tear and is a frequent broadcaster.

Kevin O'Donnell began his singing career at St Alban's Abbey with Peter Hurford and continued his studies with Robert Vivien gaining an ARCM in singing performance in 1978. Operatic appearances have ranged from the Count in *Il nozze di Figaro* to Escamillo in *Carmen*, and his solo performances in oratorio have taken him to major concert venues including the Royal Festival Hall and St John's Smith Square. He specialises in recital work and his varied programmes are popular with music clubs and festivals throughout Great Britain and Europe. He has made several radio broadcasts and recently appeared as guest soloist on BBC Radio 2 Friday Night is Music Night with the Kings' Singers.

St John's, Smith Square, London SW1

Director: Paul Davies

Box Office: 071 222 1061

For details of future events at St John's please send £4.00 annual subscription to the Box Office.

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

Interval - 30 minutes

During the interval and after the concert the Footstool restaurant gallery in the crypt is open for buffet suppers and licensed refreshments.



#### ENGLISH CHAMBER CHOIR

The English Chamber Choir is currently one of the busiest of London's small choirs, with a particularly varied repertoire and concert schedule. It performs music of all periods, both with and without instrumental or orchestral accompaniment, in venues ranging from the South Bank Centre to the more intimate surroundings of country houses and churches. It appears with a number of ensembles and orchestras including its sister group The English Players, and makes guest appearances at festivals and music societies in addition to promoting its own annual season of concerts.

As its name implies, the Choir is closely associated with the performance of English music, and has a special affinity with composers of the late 19th and early 20th centuries. It has recently sung two of Arnold Bax's magnificent choral masterpieces *Mater Ora Filium* and *This Worldes Joie* - Schoenberg's *Friede auf Erden* and motets by Richard Strauss. Although not specialising exclusively in contemporary music, the choir also features regular performances of new works, the most recent being by Hugh Wood and by Anthony Payne, whose *Little Passiontide Cantata* was performed this spring at the Purcell Room. Another development in the presentation of English music has been an increasing involvement in programmes celebrating the anniversaries of distinguished literary figures. In 1988 the Choir took part in a series of performances commemorating the centenary of the birth of TS Eliot, singing settings of his words by composers ranging from Stravinsky to John Dankworth and Andrew Lloyd Webber in venues including the Queen Elizabeth Hall, and Cheltenham Literature Festival. Last year they took part in a similar celebration, this time of the fiftieth anniversary of the death of the great Irish poet WB Yeats at London's Royal Court Theatre.

The Choir is equally at home in the more traditional classical and romantic repertoire and recent performances have included Handel's *Dixit Dominus*, Brahms' *Requiem*, and Stravinsky's *Symphony of Psalms*, while in the area of early music they recently performed Tallis's great 40-part motet *Spem in Alium*.

The Choir's varied programme won them three consecutive awards for choral enterprise given jointly by the Performing Rights Society and the National Federation of Music Societies.

The Choir is administered by the English Chamber Choir Society and welcome enquiries from potential new members. It operates a *Friends of the ECC* scheme which provides a number of benefits to non-singing members - mailing list, priority booking, social events etc. For details and any further information, please contact Ann Manly, 8 Alma Square, London NW8 9QD, Tel 071-286 3944.

*Sopranos*

Janet Adderley  
 Charmain Ahmed  
 Fiona Charman  
 Anne Marie Curror  
 Jan Elson  
 Rita Evans  
 Sue Glanville  
 Tessa Henderson  
 Anne Johnson  
 Anne Jordan  
 Diana Maynard  
 Shirley Noel  
 Sharon Parr  
 Lynda Sheridan  
 Adele Stevenson  
 Kay Vernon  
 Juliet Willis

*Altos*

Sue Boase  
 Margaret Gully  
 Peggy Hannington  
 Anne Hathaway  
 Sarah Hucklesby  
 Richard Johnson  
 Miranda Moore  
 Sabine Neuens  
 Debbie Smith  
 David Solomons  
 David Wheeler

*Tenors*

Peter Adderley  
 Justin Arundale  
 Roger Brown  
 Roger Carpenter  
 Harold East  
 Stephen Hughes  
 Margaret Jackson-Roberts  
 Rob Scales

*Basses*

Bernard Boase  
 John Burns  
 Tony Firshman  
 David Jordan  
 Hugh Joslin  
 Gavin King-Smith  
 David Lowe  
 Tony Noakes  
 Richard Smith  
 Richard Whitehouse  
 Bob Willson

## ENGLISH PLAYERS

*First Violins:*

Levine Andrade *leader*  
 Aaron Tighe  
 Kirsten Klingels  
 Francis Shorney  
 Deborah Widdup

*Second Violins:*

Janice Graham  
 Sarah Newins  
 Belinda McFarlane  
 Elizabeth Sellars  
 Brian Wilson

*Violas:*

Kate Heller  
 Harvey Brown  
 Helen Tucker

*Cellos:*

David Burrowes  
 Anita Strevens  
 Nia Haries

*Bass:*

Michael Lea

*Flutes:*

Anna Noakes  
 Ingrid Culliford

*Oboes:*

Christopher O'Neal  
 David Presley

*Bassoon:*

Deirdre Dundas-Grant

*Trumpets:*

Crispian Steele-Perkins  
 Graham Ashton  
 Michael Laird

*Timpani:*

Keith Bartlett

*Organ:*

Ian Curror

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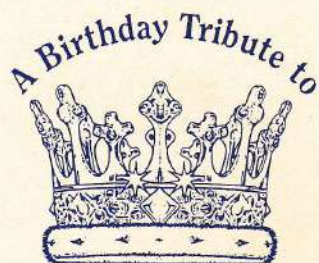
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# LONDON SOLOISTS CHAMBER ORCHESTRA

Conductor DAVID JOSEFOWITZ

in aid of  
**The Brendoncare Foundation**  
presents



**Her Majesty**  
**Queen Elizabeth the Queen Mother**  
*Patron of the Brendoncare Foundation*

## **St John's Smith Square**

London SW1P 3HA  
Director: Paul Davies

Wednesday, 14 November 1990  
at 7.30pm

**HANDEL** Coronation Anthem *Zadok the Priest*  
**MOZART** Piano Concerto No.26 in D K537 *Coronation*  
**PURCELL** Sonata for Trumpet and Orchestra in D  
**MOZART** Mass in C K317 *Coronation*

*Featuring six outstanding young soloists*

*Sarah Briggs piano, Julian Poore trumpet*  
*Jane Highfield soprano, Adèle Paxton mezzo-soprano*  
*Richard Edgar-Wilson tenor, David Mattinson bass-baritone*

with the  
**ENGLISH CHAMBER CHOIR**

**Tickets £8.50 £7.00 £4.00 (unreserved/concessions)**

from the Box Office, St John's Smith Square, London SW1P 3HA. Please enclose S.A.E. for postal requests. Tel: 071-222 1061.  
Monday-Friday 10am-5pm or until the concert starts. Saturday and Sunday from 1 hour before the concert starts.  
Access and Visa accepted. Advance bookings cannot be accepted after 6pm or at weekends.

The Footstool restaurant gallery in the crypt is open from 5.30pm for buffet and licensed refreshments. Tel: 071-222 2779.



ST. JOHN'S SMITH SQUARE



*St. John's, Smith Square*

*London Soloists Chamber Orchestra*

CONDUCTOR: DAVID JOSEFOWITZ

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*A*

*Celebration Concert*

---

A Tribute to

**HER MAJESTY QUEEN ELIZABETH  
THE QUEEN MOTHER**

Patron of The Brendoncare Foundation



Wednesday 14th November 1990 at 7.30 p.m.

Souvenir Programme £2.00





CLARENCE HOUSE  
S.W. 1

As Patron of the Brendoncare Foundation I am most touched that a Gala Concert should be taking place on Wednesday, 14th November to mark my 90th birthday.

To all those who are arranging and performing in the Concert and to the audience and supporters I send my greetings and my best wishes for a happy and enjoyable evening.

ELIZABETH R  
QUEEN MOTHER

November 1990



ST JOHN'S SMITH SQUARE

Wednesday, 14 November 1990

**BIRTHDAY TRIBUTE TO  
HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER**

LONDON SOLOISTS CHAMBER ORCHESTRA

DAVID JOSEFOWITZ *conductor*

GINA McCORMACK *leader*

SOLOISTS

SARAH BRIGGS *piano*

JULIAN POORE *trumpet*

JANE HIGHFIELD *soprano*

ADELE PAXTON *mezzo-soprano*

RICHARD EDGAR-WILSON *tenor*

DAVID MATTINSON *bass-baritone*

with

THE ENGLISH CHAMBER CHOIR

GUY PROTHEROE *chorus master*

PROGRAMME

HANDEL Coronation Anthem *Zadok the Priest*

MOZART Piano Concerto No.26 in D K537 *Coronation*

INTERVAL

PURCELL Sonata for Trumpet and Orchestra

MOZART Mass in C K317 *Coronation*

## THE BRENDONCARE FOUNDATION

The Brendoncare Foundation is a charity dedicated to the Total Care of the frail elderly. When the Foundation was launched in 1984 it was based on 30 years' experience in running a pilot home in Winchester.

The Foundation has now established Total Care homes in Exeter, Froxfield in Wiltshire, and Otterbourne outside Winchester and is managing Rame House, Tooting, for the Wandsworth Health Authority.

These homes are non-profit making and fees are kept to a minimum. An ever increasing number of our residents are dependent on Income Support in order to meet their fees and it is only to charitably run homes such as ours that they can turn, as long stay geriatric wards in Hospitals are being closed down.

The Foundation offers a full range of care, to answer the varying needs of residents as they become less active.

We provide -

- **SHELTERED HOUSING** for active people, living entirely independently, with the back-up of a Warden with nursing, catering and ancillary services provided from the adjacent home, if and when required.
- **RESIDENTIAL CARE** for frail elderly people who require help with some of their daily tasks but who retain their privacy and maintain independence to their fullest capacity.
- **FULL NURSING CARE** in resident's own rooms, amongst friends and staff who are familiar, leaving the home only for acute surgery.
- **DAY CARE** for those who may wish to visit in the daytime, and go home at night - on a regular or occasional basis.
- **RESPIRE CARE** the provision of short term accommodation thus enabling families caring for an elderly frail relative at home to have a holiday or break.

Everyone lives in their own comfortable room, surrounded by their own possessions with no rules, regulations or restrictions.

In co-operation with the Wandsworth Health Authority, Brendoncare is now building a 40 roomed Total Care home on a splendid site in the grounds of Springfield Hospital, Tooting.

The Charitable proceeds from this evening's event will be devoted towards the £1,000,000 London Appeal. Due to the generosity of the Foundation's many friends and supporters, it is gratifying to be able to report that this appeal is now within ten per cent of its target.

### THE BRENDONCARE FOUNDATION WISHES TO EXPRESS ITS GRATEFUL THANKS TO:

Dr David Josefowitz and the London Soloists Chamber Orchestra

The Director and Management of St John's, Smith Square.

Those companies who have taken advertising space thereby sponsoring the printing of this Souvenir Programme.

All those who have attended this evening's concert.

All of our many supporters who have made donations.



# BRENDONCARE HOMES

The Brendoncare concept of TOTAL CARE ensures that during their latter years the elderly and frail can still enjoy life and laughter.



## "Brendoncare" Froxfield, Wiltshire

- a purpose built Total Care home for 42 Residents opened in November 1986.

(The Brendoncare Foundation)



## "Brendon" Winchester

- opened as a residential home over 30 years ago. Now a Total Care home for 47 Residents.

(The Brendon Nursing Trust Ltd.)



## "Woodhayes" Exeter

Brendoncare's home in Devon was acquired from the Soroptimists in March 1986 and subsequently has been developed to incorporate full nursing accommodation now providing Total Care for 25 Residents.

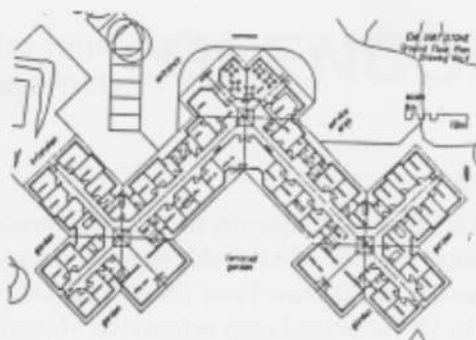
(The Brendoncare Foundation)

## "The Old Parsonage" Otterbourne

- Brendoncare's second Hampshire home was purchased at the beginning of 1986. Following completion of a purpose-built nursing wing in July 1988 the home provides Total Care for 35 Residents.

An adjoining 22 unit sheltered complex comprising bungalows and flats, enables many elderly people to benefit from the facilities of The Old Parsonage whilst still retaining their own individual home.

(The Brendoncare Foundation)



## "Rame House" Tooting

-was taken over by Brendoncare at the end of 1989 from the Wandsworth Health Authority and 28 frail nursing residents are being cared for. This is the first stage towards the Foundation establishing a Total Care home in Tooting. The new purpose-built home will open its doors in the autumn of 1991 and will accommodate 40 elderly residents including the 28 Rame House residents.

(The Brendoncare Foundation)



The Foundation plans to take over the Management of a new home being developed by the Aylesbury Vale Health Authority for 30 elderly severely mentally infirm people in Spring 1991.

(The Brendoncare Foundation)



**Coronation Anthem: Zadok the Priest****GEORGE FREDERICK HANDEL**  
(1685-1759)

Handel wrote four anthems for the Coronation of George II in Westminster Abbey in 1727. All proved very popular and subsequently reappeared, with varied texts, in his oratorios (Zadok was used in the revised version of Esther in 1732). The Coronation of 1727 was, by all accounts, something of a shambles: the Archbishop of Canterbury noted that the anthems were "in confusion: all irregular in the music". In other words, as the Handel scholar Winton Dean remarked, it was "evidently a typical Georgian occasion". But Zadok the Priest nevertheless made its mark and has doubtless fared better on many subsequent occasions - it has been included in every Coronation ceremony in Westminster Abbey ever since.

**Piano Concerto No.26 in D, K537 Coronation****WOLFGANG AMADEUS MOZART**  
(1756-1791)

Allegro      Larghetto      Allegretto

This, Mozart's penultimate piano concerto, was written in February 1788, a few months before his last three symphonies. By this time the piano concerto had ceased to occupy such a central position in his creative output, and this work is very different in style to its predecessors. Full of brilliant passage-work, it harks back to the popular galant style; at this time Mozart was anxious to regain his popularity among Vienna's fashionable audiences. In October 1790 he performed the concerto at a concert in Frankfurt given as part of the coronation festivities for the Emperor Leopold II - hence the work's nickname. After the concert he wrote to his wife that the concert was "a splendid success from the point of view of honour and glory, but a failure as far as money was concerned". It was the only one of his concertos to gain favour with 19th century audiences.

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**INTERVAL - 30 minutes**

During the interval The Footstool restaurant gallery in the crypt is open for buffet suppers  
and licensed refreshments

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**Sonata for trumpet and strings in D major****HENRY PURCELL**  
(1659-1695)

Allegro      Adagio      Presto

This sonata is Purcell's only independent work of its kind, although he wrote frequently for this combination in the instrumental 'symphonies' found in his later dramatic works. It is possible that this sonata too comes from a larger work - it may have been the overture to his lost setting of Matthew Prior's New Year Ode of 1693-4 Light of the World, described as 'Hymn to the Sun' set by by Dr Purcell and sung before their Majesties on New Year's Day 1694. All three movements are in D major, a favoured key for natural trumpets, producing an especially brilliant tone.

**Mass No.16 in C major 'Coronation' K317**

**WOLFGANG AMADEUS MOZART**  
(1756-1791)

Kyrie: Andante maestoso & Piu Andante  
Gloria: Allegro con spirito  
Credo: Allegro molto-Adagio-Tempo primo

Sanctus: Andante maestoso-Allegro assai  
Benedictus: Allegretto & Allegro assai  
Agnus Dei: Andante sostenuto-Allegro con spirito

Archbishop Colloredo had clear preferences in church music. A High Mass should be grand and expansive, but not lengthy: choral counterpoint, favoured in Salzburg until his enthronement, made the service drag on, to his mind. The music should be cheerful, sad for no longer than was seemly, but certainly tuneful and agreeable, though not extravagantly coloured. In March 1779 he required his court composer Wolfgang Mozart to supply a new Mass for the ceremony at the Salzburg Church of Maria-Plain, where a miraculous statue of the Virgin was ritually crowned every year on the fifth Sunday after Pentecost. Mozart at 23 was well exercised in the composition of Masses: this was his sixteenth, and was followed by three more - only one of them left complete. His Coronation Mass is festive, melodious, grandly but concisely laid out, and makes dramatic use of four vocal soloists as well as chorus, and a Salzburg orchestra, including trumpets, drums, with organ continuo. The Kyrie opens and closes grandly and chorally, with a quicker, very melodious central section that introduces the solo voices one by one and addresses Christ almost in parenthesis. Chorus and orchestra end quietly. The Gloria sings its praises against dapper, elegant orchestral commentary: choir and soli alternate. Domine Deus brings a tripping second group of ideas which turn spontaneously into the minor for Qui tollis. A symphonic reprise begins at Quoniam. The Credo starts at a great pace, the chorus marking the rhythm of the violins' rushing music. An Adagio interrupts at Et incarnatus: the soloists' block harmonies are decorated with florid pictorial runs for muted violins which persist through the choral Crucifixus. The rush Credo music returns for Et resurrexit. Another solo section, thematically distinct, arrives with Et in Spiritum, featuring buoyant strings and, at last, a moment's glory for the hard-worked bass soloist: the main ideas resume with the choral entry. Sanctus is grandly spacious, against stately trills which remain in the ensuing, fizzing Allegro of Osanna. This now alternates with a rapt, exquisite setting of Benedictus for soloists with oboes in attendance, the Osanna finishing. The Agnus Dei may be the most familiar section, not least because it prefigures, in triple time, Countess Almaviva's 'Dove sono' in Figaro, even to the Rondo form with a quicker concluding section, at Dona nobis, where the solo soprano reverts to her music in the Kyrie. The others follow suit, and the chorus adds a new, faster version in jubilant conclusion.

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## THIS EVENING'S PERFORMERS

### DAVID JOSEFOWITZ Conductor



Born in Russia, DAVID JOSEFOWITZ started his musical studies as a child at the Klindworth Charwenka Conservatory in Berlin, and continued at the Conservatoire Rebaupierre in Switzerland. In the USA he studied at the New England Conservatory in Boston and later specialised in chamber music with Alexanian in New York. Simultaneously he pursued scientific studies in Switzerland and the USA, receiving a Ph.D for his research in the plastics and rubber industry (including the development shellac substitutes for phonograph production). He founded the successful Concert Hall Record Club which developed the long playing record in partnership with his brother Samuel, and Henry Swoboda. During this time he supervised the artistic and technical production of over 2,000 LPs including issues of never-before recorded repertoire such as Vivaldi's Four Seasons and Monteverdi's Coronation di Poppea both of which won the Grand Prix du Disque. During this time his musical development was enhanced by the artists with whom he worked including Pierre Monteux, Igor Markevitch, Carl Schuricht, Walter Goehr and

Fritz Busch. His conducting career began in earnest in the 1950's recording with the Frankfurt and Hamburg Radio Orchestra and conducting with the Vienna State Opera Orchestra, Paris Opera Orchestra, Collegium Academicum Geneva, Monte Carlo National Opera Orchestra amongst others. David Josefowitz has always been committed to the development of young talent and during his recording career worked with some of the world's greatest musicians at the very beginning of their careers. He now concentrates his activities on encouraging young talent in this country through the London Soloists Chamber Orchestra.

### SARAH BRIGGS piano

Sarah Briggs was born in 1972 and began playing the piano at the age of four, and within five years had won first prize in the open class in the Tynedale Festival. She followed this with national recognition as Champion Child in the Dr Barnardo's 1981 competition, and won the middle section of the Surrey Young Pianist of the Year Competition in 1983. She gained third prize in the 1984 BBC Young Musicians of the Year Competition and was the youngest finalist in the history of the competition. In July 1987 she was awarded first prize in the Yorkshire Television Young Musicians' Awards. Having been highly commended by Maria Curcio in the International Young Concert Artists Competition at Tunbridge Wells in 1985, Sarah went on to become joint winner of the 1988 International Mozart Competition in Salzburg culminating in a televised concerto performance with the Austrian Radio Symphony Orchestra conducted by Michael Gielen. She has appeared in recital and as soloist throughout England and Scotland. Overseas she has performed in West Germany broadcasting on television and radio and in Switzerland in a concert recorded by Radio Suisse Romande. Sarah was a long-standing pupil of the late Denis Matthews. She also studies with Swiss concert pianist Edith Fischer, and has worked with John Lill.





### **JULIAN POORE trumpet**

Julian Poore was born into a musical family in 1959. Having started playing the tenor horn at 3½, he then switched to cornet at 5, only taking up the trumpet 6 months before going to the Guildhall School of Music. In 1980/1 he played with the European Community Youth Orchestra and, having left college, became one of the first members of the Chamber Orchestra of Europe. He is involved in a lot of contemporary music in London playing with Music Projects London, Endymion, Circle, Matrix, Downshire Players and others and has been featured as a soloist with Organ, Orchestra and Brass band, including the second performance of the Concerto for Trumpet and Brass Band by Buxton Orr.

### **JANE HIGHFIELD soprano**

Jane Highfield studied at the Royal Academy of Music where she won the Mary Burgess Award, gained First Class Honours Degree and Advanced Course Diplomas. In 1980 she was a finalist in the Royal Society of Arts Annual Awards and gained a Cripplegate Scholarship to study opera at the Guildhall School of Music and Drama with Rudolph Piernay and Vilem Tausky. After leaving the Guildhall she continued her studies with Joy Mammen, Philip Thomas, Federico Davia and Delia Lindon. She has appeared frequently in recital, oratorio and opera as well as broadcasting for the BBC. She has performed at the South Bank Centre, Wigmore Hall and St John's Smith Square and recent engagements included the first performance of Michael Ball's *The Pentecost Castle* at St James's Piccadilly, and Magda in Menotti's *The Consul* with Opera Favorita. In June 1989 she joined the Bayreuth Festival Opera and was selected to perform in *Parsifal* and *Lohengrin*. She later joined Bayreuth Opera's tour of *Tannhauser* in Japan and returned to Bayreuth Opera again this year. Jane Highfield is a Professor of singing at the Royal Academy of Music Junior Department and is vocal coach for the National Youth Choir of Great Britain.

### **ADELE PAXTON mezzo-soprano**

Adèle Paxton studied at the Royal Northern College of Music after qualifying as a solicitor in Scotland. She now studies with Norman Bailey in London assisted by a scholarship from the Peter Moores Foundation. She has worked with Dame Joan Hammond and Brigitte Fassbaender in public masterclasses, and studied at the Britten-Pears School in Aldeburgh where Heather Harper and Nancy Evans were among her teachers. She is to study Mozart repertoire with Ileana Cotrubas later this year. A major award winner at college she was also winner of the Mary Garden International Prize, a finalist at the Richard Tauber Competition and semi-finalist in several International Competitions in Spain and Holland. She is a participant of the Countess of Munster Recital scheme and has sung in concert and oratorio at many major concert halls throughout the country. Operatic performances include seasons with Buxton, Wexford and Glyndebourne Festival Opera companies. This year Adèle Paxton performed the sorceress in *Dido & Aeneas* at Aldeburgh Festival and Isaura in Buxton Festival Opera's acclaimed production of Rossini's *Tancredi*.

### **RICHARD EDGAR-WILSON tenor**

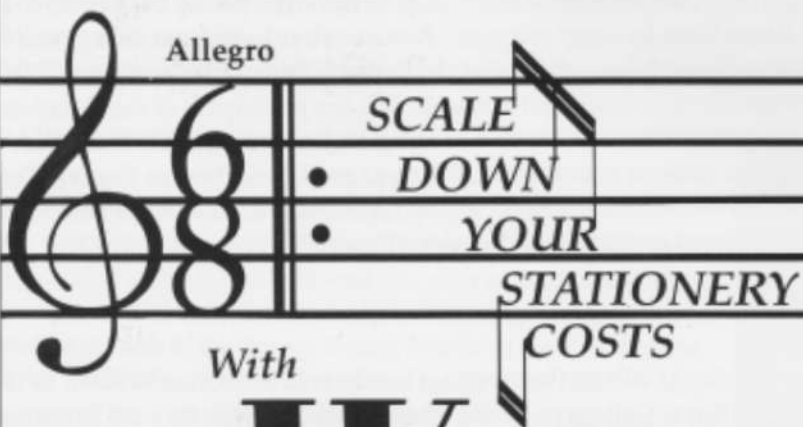
Richard Edgar-Wilson read History at Christ's College, Cambridge where he held a choral exhibition. In 1985 he won a Foundation Scholarship to the Royal College of Music where he studied with Edward Brooks and is currently supported by the Countess of Munster Musical Trust. He has had considerable consort experience with groups such as the Tallis Scholars, the Consort of Musicke, Combattimento and The Scholars but is increasingly concentrating on song and oratorio repertoire; his most recent performances being in Norway and Germany. In recital he was chosen by Graham Johnson to take part in the finalists' concert of *The Young Songmakers'* in St John's Smith Square and has subsequently sung with the *Songmakers' Almanac* at this year's Leeds Festival. Future engagements include performances with the Consort of Musicke, several performances of Handel's *Messiah*, Bach's *B minor Mass*, Monteverdi's *Vespers*, Mozart *Coronation* and *C minor Masses* as well as Carissimi's *Jephtha* and Handel's *Acis and Galatea*. He recently gave highly-acclaimed performances of the *Mad Woman* in Britten's *Curlew River*.

## DAVID MATTINSON bass-baritone

David Mattinson was a choral scholar at Trinity College, Cambridge where he studied with Nigel Wickens. Aided by a Countess of Munster Award he continued his studies with Thomas Hemsley at the Guildhall School of Music and Drama where he won the Gold Medal Rosebowl and the Worshipful Company of Musicians' Silver Medal. In 1988 he won the Gold Medal in the Royal Overseas League music competition and the Boise Foundation scholarship as well as receiving the Isobel Baillie performance award. He has been a prize-winner in the Alter Gruner International Lieder competition and the Elly Ameling International Lied Concours. He now studies with Rudolf Piernay. He has worked with the City of London Sinfonia, Bournemouth Symphony and London Philharmonic Orchestras and future concerts include the St Matthew Passion with the Bach Choir at the Royal Festival Hall, performances of Beethoven 9th with the State Orchestra Rheinische Philharmonie in Koblenz and a recording of Bach's St John Passion. He works regularly in recital with accompanist Clare Toomer and has sung with the New Songmakers and the Mistry String Quartet.

## THE ENGLISH CHAMBER CHOIR

The English Chamber Choir is currently one of the busiest of London's smaller choirs, with a particularly varied repertoire and concert schedule. It performs music of all periods, in venues ranging from the South Bank Centre to the more intimate surroundings of country houses and churches. It appears with a number of ensembles and orchestras including The English Players, and makes guest appearances at festivals and music societies in addition to promoting its own annual season of concerts. The Choir is closely associated with the performance of English music and has a special affinity to composers of the late 19th and early 20th centuries. It has recently sung two of Arnold Bax's magnificent choral masterpieces - *Mater Ora Filium* and *This World's Joie*, Schoenberg's *Friede auf Erden* and motets by Richard Strauss. The Choir is equally at home in the more traditional classical romantic repertoire and recent performances have included Handel's *Dixit Dominus*, Brahms' *Requiem*, Stravinsky's *Symphony of Psalms*, while in the area of early music they recently performed Tallis's great 40-part motet *Spem in Alium*. For further details please contact Ann Manly, 8 Alma Square, London, NW8 9QD Tel: 071-286 3944.



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## THE ORCHESTRA

### London Soloists Chamber Orchestra

The London Soloists Chamber Orchestra was founded in 1981 by its Musical Director, David Josefowitz. The personnel comprises some of Britain's most talented young musicians - many of whom have won major competitions and have already embarked upon successful careers as solo artists. The LSCO was first brought to the attention of the concert-going public with its innovative 'Early Evening Concerts' and 'Champagne Concerts' held in churches and halls of historic or architectural interest. Since this time the LSCO has performed regularly in London at the South Bank Centre, Barbican, Wigmore Hall, St John's Smith Square, in Oxford, Cambridge, Chichester, at local festivals and has recorded for the BBC. Its reputation for bringing together some of the most talented young musicians in the country is by no means limited to Great Britain. The Orchestra has toured Spain, Italy, Switzerland, and France (broadcasting on French Radio) to enthusiastic audiences and great critical acclaim. The London Soloists also aim to provide a creative platform for talented young soloists; many of these soloists were presented to the London public at the outset of their careers and have gone on to achieve considerable reputations. The Orchestra also gives charity concerts and aims always to be innovative in its programming, as exemplified by their highly successful Vivaldi Festival, and "Vienna - Mozart to Mahler" series.

#### **VIOLIN I**

Gina McCormack  
Janice Graham  
Belinda McFarlane  
Sarah Ewins  
Rick Koster

#### **VIOLIN II**

Jayne Harries  
Liz Sellars  
Rachel Davies  
Edmund Butt  
Candida Thompson

#### **VIOLA**

Philip Dukes  
Owen Little  
Ursula John

#### **CELLO**

Sarah Butcher  
Patrick Jones

#### **DOUBLE BASS**

Tim Amherst

#### **FLUTE**

Karen Jones

#### **OBOE**

Adrian Rowlands  
Nicola Moss

#### **BASSOON**

Peter Williams  
Rachel Gough

#### **HORN**

Vanessa King  
Sarah Willis

#### **TRUMPET**

Julian Poore  
Terence Veasey

#### **TIMPANI**

Keith Bartlett

Enquiries concerning the Orchestra should be addressed to  
**Heather James, General Manager**  
London Soloists Chamber Orchestra 76 Sloane Street, London SW1  
Tel: 081-340 5502

CASTLE BAYNARD WARD CLUB

CAROL SERVICE

The Ward Church of St. Andrew-by-the-Wardrobe  
9th December 1990 at 6:30pm.  
Conducted by the Rector, the Rev. John Paul

\* \* \* \* \*

ORDER OF SERVICE

Entrance: Ding Dong Merrily on High

THE BLESSING OF THE CRIB

Bidding Prayer

Hymn: Once in Royal David's City,  
EH 605, Verse 1 Solo, Verse 2 Choir

1st Lesson: ISAIAH 9, Verses 2, 6 & 7:  
The Prophet foretells Christ's Birth & Kingdom  
Read by a Past Chairman

Carol: O nata lux - Thomas Tallis  
Carol: Tomorrow shall be my Dancing Day  
English Trad: arr. David Willcocks

2nd Lesson: ISAIAH 11, Verses 1, 2, 4, 6-9  
The Peace that Christ will bring is foreshown  
Read by the immediate Past Chairman

Carol: "Alleluya" by Peter Wishart

Hymn: O Little Town of Bethlehem  
EH 15, Verses 1, 2, 3, & 5

3rd Lesson ST. LUKE 1, Verses 26-35 & 38  
The Angel Gabriel Salutes the Virgin Mary  
Read by the Hon. Secretary

Carol: I Sing of a Maiden  
Lennox Berkeley

Carol: SEE AMID THE WINTER'S SNOW,  
Born for us on earth below;  
See the tender Lamb appears,  
Promised from eternal years:  
Chorus: Hail, thou ever-blessed morn;  
Hail redemption's happy dawn;  
Sing through all Jerusalem,  
Christ is born in Bethlehem.



Lo, within a manger lies  
He who built the starry skies:  
He who throned in height sublime  
Sits amid the cherubim:

Say, ye holy shepherds, say  
What your joyful news today;  
Wherefore have ye left your sheep  
On the lonely mountain steep?

"As we watched at dead of night,  
Lo, we saw a wondrous light;  
Angels singing 'Peace on earth'  
Told us of the Saviour's birth":

Sacred infant, all divine,  
What a tender love was thine,  
Thus to come from highest bliss  
Down to such a world as this:  
Chorus: Hail, thou ever-blessed morn;  
Hail redemption's happy dawn;  
Sing through all Jerusalem,  
Christ is born in Bethlehem.

4th Lesson: ST. MATTHEW 1, Verses 18-25  
Saint Matthew tells of the Birth of Jesus  
Read by the Deputy

Carol: The Shepherds' Farewell  
Hector Berlioz

9142

5th Lesson: ST. LUKE 2, Verses 8-16  
The Shepherds go to the Manger  
Read by the Chairman

Carol: Hodie Christus natus est  
Francis Poulenc

Hymn: While Shepherds watched their flocks by night  
EH 30

9166

6th Lesson: ST. JOHN 1, Verses 1-14  
The Great Mystery of the Incarnation  
Read by the President

Carol: O Come all ye faithful  
EH 614, Verses 1-6

9188

Collect and Blessing

Carol: Hark the Herald Angels Sing  
EH 24.

939

\* \* \*



God of God,  
Light of Light,  
Lo! he abhors not the Virgin's womb;  
Very God,  
Begotten not created:  
*O come, let us adore him...*

Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God,  
In the highest:  
*O come, let us adore him...*

**Reading:** St John 1, vv 1-14  
*read by Donald Aird*

#### **Prayers and Blessing**

#### **Hymn**

Hark! the herald angels sing  
Glory to the new-born King;  
Peace on earth and mercy mild,  
God and sinners reconciled.  
Joyful all ye nations rise,  
Join the triumph of the skies,  
With th'angelic host proclaim,  
Christ is born in Bethlehem.  
*Hark the herald angels sing  
Glory to the new-born King.*

Christ, by highest heav'n adored,  
Christ the everlasting Lord,  
Late in time behold him come  
Offspring of a virgin's womb:  
Veiled in flesh the Godhead see,  
Hail th'incarnate Deity!  
Pleased as man with man to dwell,  
Jesus, our Emmanuel.  
*Hark the herald angels sing...*

Hail the heav'n-born Prince of Peace!  
Hail the Sun of Righteousness!  
Light and life to all he brings,  
Risen with healing in his wings;  
Mild he lays his glory by,  
Born that man no more may die,  
Born to raise the sons of earth,  
Born to give them second birth.  
*Hark the herald angels sing...*

## **St Mark's Church Hamilton Terrace NW8**

### **Christmas 1990**

#### **\* Sunday 23rd December - Advent IV**

8.30am — Holy Communion (BCP)

followed by breakfast in the hall

10.30am — The Joy of Christmas

A service of carols and readings for Christmas  
with music led by the English Chamber Choir  
*A collection will be taken for St Mark's Repair Appeal  
Fund. All are welcome for a glass of wine or coffee at  
the back of the Church.*

6pm — Evening Prayer

#### **Monday 24th December — Christmas Eve**

4pm — The Blessing of the Crib

11.30pm — Midnight Holy Communion (Rite B)

#### **Tuesday 25th December - Christmas Day**

8.30am — Holy Communion

10.30am — Christmas Morning Worship

*A gift service at which gifts will be collected  
for children in hospital.*

11.30am — Holy Communion

Christmas Lunch for the elderly and needy at  
Dora House Day Centre, St John's Wood Road,  
NW8

#### **Thursday 27th December - St John the Evangelist**

11.30am — Holy Communion

#### **Sunday 30th December — Sunday after Christmas**

8.30am — Holy Communion

10.30am — Sung Eucharist (Rite B)

6pm — Evening Prayer

## ORDER OF SERVICE

**Introit** — *sung by the Choir*  
Adam lay y-bounden — Boris Ord

### Hymn

Once in Royal David's City  
Stood a lowly cattle shed,  
Where a mother laid her baby  
In a manger for his bed.  
Mary was that mother mild,  
Jesus Christ her little child.

He came down to earth from heaven  
Who is God and Lord of all.  
And his shelter was a stable,  
And his cradle was a stall.  
With the poor and mean and lowly  
Lived on earth our Saviour holy.

And through all his wondrous childhood  
He would honour and obey,  
Love and watch the lowly maiden,  
In whose gentle arms he lay:  
Christian children all must be  
Mild, obedient, good as he.

For he is our childhood's pattern,  
Day by day like us he grew,  
He was little, weak and helpless,  
Tears and smiles like us he knew:  
And he feeleth for our sadness,  
And he shareth in our gladness.

And our eyes at last shall see him,  
Through his own redeeming love,  
For that child so dear and gentle  
Is our Lord in heaven above;  
And he leads his children on  
To the place where he is gone.

Not in that poor lowly stable,  
With the oxen standing by  
We shall see him, but in heaven,  
Set at God's right hand on high:  
Where like stars his children crowned  
All in white shall wait around.

### The Bidding Prayer The Lord's Prayer

**Reading:** Isaiah IX vv 2, 6-7  
*read by* Hugh Whitwell

### Choir Anthem

For unto us a child is born — G.F. Handel

### Hymn

O little town of Bethlehem,  
How still we see thee lie!  
Above thy deep and dreamless sleep  
The silent stars go by.  
Yet in thy dark street shineth  
The everlasting light;  
The hopes and fears of all the years  
Are met in thee tonight.

O morning stars, together  
Proclaim the holy birth,  
And praises sing to God the King,  
And peace to men on earth;  
For Christ is born of Mary;  
And gathered all above,  
While mortals sleep, the angels keep  
Their watch of wond'ring love.

How silently, how silently,  
The wondrous gift is giv'n!  
So God imparts to human hearts  
The blessings of his heav'n.  
No ear may hear his coming;  
But in this world of sin,  
Where meek souls will receive him, still  
The dear Christ enters in.

O holy Child of Bethlehem,  
Descend to us we pray;  
Cast out our sin, and enter in,  
Be born in us today.  
We hear the Christmas angels  
The great glad tidings tell:  
O come to us, abide with us,  
Our Lord Emmanuel.

**Reading:** The fullness of days — Lord Halifax  
*read by* Betty Dass

### Choir Carols

Ave Maris Stella — traditional  
I sing of a maiden — Lennox Berkeley

**Reading:** St Luke 1, vv 26-35, 38  
*read by* Lucy Protheroe

### Hymn

It came upon the midnight clear,  
That glorious song of old,  
From angels bending near the earth  
To touch their harps of gold:  
Peace on the earth, goodwill to men,  
From heav'n's all gracious King!  
The world in solemn stillness lay  
To hear the angels sing.

Still through the cloven skies they come,  
With peaceful wings unfurled;  
And still their heavenly music floats  
O'er all the weary world:  
Above its sad and lowly plains  
They bend on hov'ring wing;  
And ever o'er its babel sounds  
The blessed angels sing.

Yet with the woes of sin and strife  
The world has suffered long;  
Beneath the angel-strain have rolled  
Two thousand years of wrong;  
And man, at war with man, hears not  
The love-song which they bring;  
O hush the noise, ye men of strife,  
And hear the angels sing!

For Lo! the days are hastening on,  
By prophet-bards foretold,  
When, with the ever-circling years,  
Comes round the age of gold;  
When peace shall over all the earth  
Its ancient splendours fling,  
And the whole world send back the song  
Which now the angels sing.

**Reading:** St Luke 2, vv 1, 3-7  
*read by* Anne-Marie Curror

### Choir Carol

Hodie Christus natus est — Poulenc

### Hymn

The first Nowell the angel did say  
Was to certain poor shepherds in fields as they lay;  
In fields where they lay keeping their sheep,  
On a cold winter's night that was so deep;  
*Nowell, Nowell, Nowell, Nowell,  
Born is the King of Israel!*

They looked up and saw a star,  
Shining in the East beyond them far;  
And to the earth it gave great light,  
And so it continued both day and night.

And by the light of that same star,  
Three wise men came from country far;  
To seek for a king was their intent,  
And to follow the star wherever it went:

This star drew nigh to the north-west;  
O'er Bethlehem it took its rest,  
And there it did both stop and stay,  
Right over the place where Jesus lay:

They enter'd in those wise men three,  
Full rev'rently upon their knee,  
And offer'd there in his presence  
Their gold and myrrh and frankincense:

Then let us all with one accord  
Sing praises to our heav'nly Lord,  
That hath made heav'n and earth of naught,  
And with his blood mankind hath bought.

**Reading:** Luke 2, vv 8-16  
*read by John Rider*

**Choir carol**  
The Shepherds' Farewell — Berlioz

**Reading:** Ode on the morning of  
Christ's nature — John Milton  
*read by John Papworth*

**Choir Carol**  
The Three Kings — Peter Cornelius

**Reading:** The Journey of the Magi — T.S.Eliot  
*read by Bernard Boase*

#### Hymn

O Come all ye faithful,  
Joyful and triumphant,  
O come ye, O come ye to Bethlehem.  
Come and behold him,  
Born the King of Angels:  
O come, let us adore him,  
O come, let us adore him,  
Christ the Lord!

God of God,  
Light of Light,  
Lo! he abhors not the Virgin's womb;  
Very God,  
Begotten not created:  
O come, let us adore him...

Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God,  
In the highest:  
O come, let us adore him...

**Reading:** St John 1, vv 1-14  
*read by Donald Aird*

#### Prayers and Blessing

#### Hymn

Hark! the herald angels sing  
Glory to the new-born King;  
Peace on earth and mercy mild,  
God and sinners reconciled.  
Joyful all ye nations rise,  
Join the triumph of the skies,  
With th'angelic host proclaim,  
Christ is born in Bethlehem.  
*Hark the herald angels sing  
Glory to the new-born King.*

Christ, by highest heav'n adored,  
Christ the everlasting Lord,  
Late in time behold him come  
Offspring of a virgin's womb:  
Veiled in flesh the Godhead see,  
Hail th'incarnate Deity!  
Pleased as man with man to dwell,  
Jesus, our Emmanuel.  
*Hark the herald angels sing...*

Hail the heav'n-born Prince of Peace!  
Hail the Sun of Righteousness!  
Light and life to all he brings,  
Risen with healing in his wings;  
Mild he lays his glory by,  
Born that man no more may die,  
Born to raise the sons of earth,  
Born to give them second birth.  
*Hark the herald angels sing...*

# St Mark's Church Hamilton Terrace NW8

## Christmas 1990

### Sunday 23rd December - Advent IV

8.30am — Holy Communion (BCP)  
followed by breakfast in the hall  
10.30am — The Joy of Christmas

A service of carols and readings for Christmas  
with music led by the English Chamber Choir  
*A collection will be taken for St Mark's Repair Appeal  
Fund. All are welcome for a glass of wine or coffee at  
the back of the Church.*  
6pm — Evening Prayer

### Monday 24th December — Christmas Eve

4pm — The Blessing of the Crib  
11.30pm — Midnight Holy Communion (Rite B)

### Tuesday 25th December - Christmas Day

8.30am — Holy Communion  
10.30am — Christmas Morning Worship  
*A gift service at which gifts will be collected  
for children in hospital.*

11.30am — Holy Communion  
Christmas Lunch for the elderly and needy at  
Dora House Day Centre, St John's Wood Road,  
NW8

### Thursday 27th December - St John the Evangelist

11.30am — Holy Communion

### Sunday 30th December — Sunday after Christmas

8.30am — Holy Communion  
10.30am — Sung Eucharist (Rite B)  
6pm — Evening Prayer