

The English Chamber Choir Society

invites you to partake of a

# *BURNS' SUPPER*

Haggis — Neeps — Tatties  
Whisky Galore!

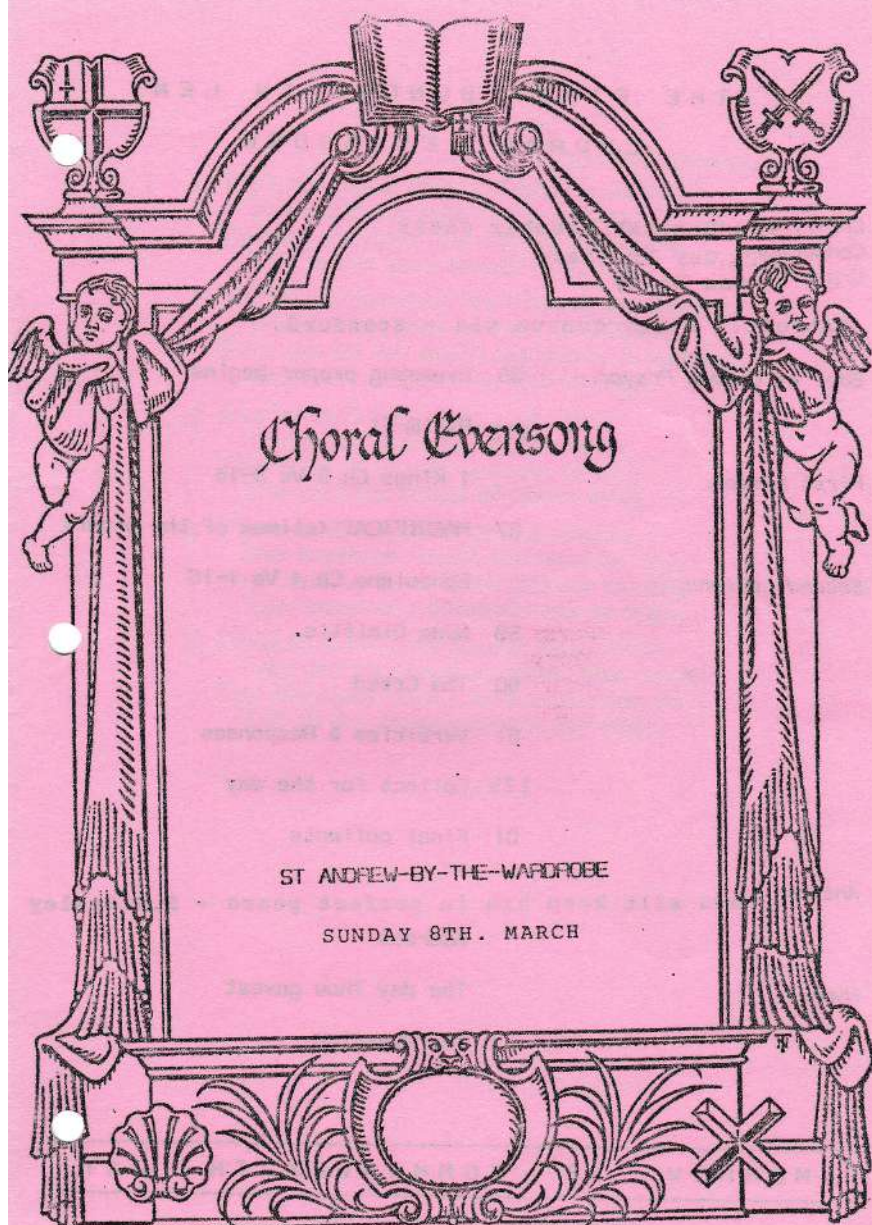
followed by  
traditional dancing

Saturday 25th January 1992  
7.30 for 8pm

St Mark's Church Hall  
Abercorn Place, London NW8

Tickets £10 available from:







THE FIRST SUNDAY IN LENT  
CHORAL EVENSONG

Choir: The English Chamber Choir  
Conductor: Guy Prothero  
Organist: Ann Manly

Introit: Beati quorum via - Stanford

Book of Common Prayer: 56 Evensong proper begins

478 Psalm 51

First Lesson: 1 Kings Ch 3 Vs 3-14

57 MAGNIFICAT (climax of the order)

Second Lesson: Ephesians Ch 4 Vs 1-16

59 Nunc Dimittis

60 The Creed

61 Versicles & Responses

129 Collect for the day

61 Final collects

Anthem: Thou wilt keep him in perfect peace - S.S. Wesley  
Address

Hymn: The day Thou gavest  
The Blessing

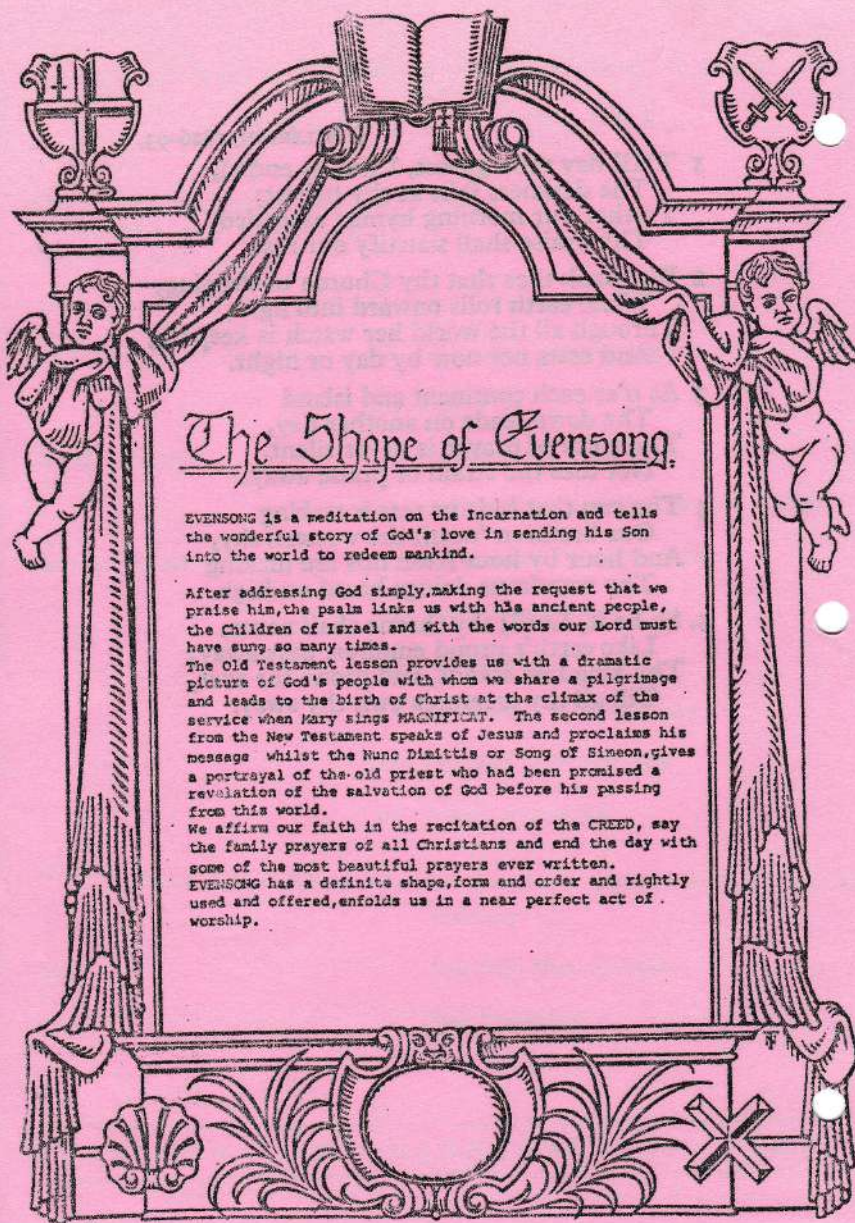
TOMORROW IS COMMONWEALTH DAY



J. ELLERTON, 1826-93.

- 1 THE day thou gavest, Lord, is ended,  
The darkness falls at thy behest;  
To thee our morning hymns ascended,  
Thy praise shall sanctify our rest.
- 2 We thank thee that thy Church unsleeping,  
While earth rolls onward into light,  
Through all the world her watch is keeping,  
And rests not now by day or night.
- 3 As o'er each continent and island  
The dawn leads on another day,  
The voice of prayer is never silent,  
Nor dies the strain of praise away.
- 4 The sun that bids us rest is waking  
Our brethren 'neath the western sky,  
And hour by hour fresh lips are making  
Thy wondrous doings heard on high.
5. So be it, Lord; thy throne shall never,  
Like earth's proud empires, pass away;  
Thy kingdom stands, and grows for ever,  
Till all thy creatures own thy sway.





## The Shape of Evensong.

EVENSONG is a meditation on the Incarnation and tells the wonderful story of God's love in sending his Son into the world to redeem mankind.

After addressing God simply, making the request that we praise him, the psalm links us with his ancient people, the Children of Israel and with the words our Lord must have sung so many times.

The Old Testament lesson provides us with a dramatic picture of God's people with whom we share a pilgrimage and leads to the birth of Christ at the climax of the service when Mary sings MAGNIFICAT. The second lesson from the New Testament speaks of Jesus and proclaims his message whilst the Nunc Dimittis or Song of Simeon, gives a portrayal of the old priest who had been promised a revelation of the salvation of God before his passing from this world.

We affirm our faith in the recitation of the CREED, say the family prayers of all Christians and end the day with some of the most beautiful prayers ever written. EVENSONG has a definite shape, form and order and rightly used and offered, enfolds us in a near perfect act of worship.



**How To Get There:**

**Tube:** St John's Wood (Jubilee Line)

**Buses:** 274, 13, 113, 82

*The church is situated at the South end of Wellington Road and St John's Wood High Street, facing the roundabout at the South-East corner of Lord's Cricket Ground.*

**For Further Information Please Contact:**  
English Chamber Choir  
8 Alma Square  
London NW8 9QD

**Tel:** 071 286 3944  
**Fax:** 071 289 9081



**Music  
for  
Passiontide**

*English Chamber Choir  
St John's Wood Church  
Thursday 12 March 1992*



The English Chamber Choir

presents

# Music for Passiontide

Poulenc: Penitential Motets

Howells: Requiem

Barber: Agnus Dei (Adagio)

Lotti: Crucifixus

Scarlatti: Stabat Mater

English Chamber Choir

Guy Protheroe

conductor

St John's Wood Church

Lord's Roundabout London NW8 7NE

Thursday 12 March 7.30pm

The story of the Passion has proved a fertile source of inspiration to composers across the ages; this programme explores two contrasting approaches: the rich chromatic style of the Italian Baroque, exemplified by Lotti and Domenico Scarlatti, and the sharply contrasted sonorities of the 20th century French composer Francis Poulenc. Although writing some three hundred years apart, all three offer a graphic musical portrayal of the torment and suffering of the crucifixion. This emotional intensity is counterbalanced by two more intimate, supplicatory, pieces. Herbert Howells wrote his Requiem in 1936, but for personal reasons suppressed its publication for many years. This year is the centenary of Howells' birth and this performance is offered as a tribute to one of the finest composers of music for the English Church. Samuel Barber's Agnus Dei is an adaptation of his famous Adagio for strings – its soaring phrases carrying the plea of 'Lord have mercy upon us' in heavenly flight.

The English Chamber Choir is currently one of the busiest of London's smaller choirs, with regular appearances at the South Bank and throughout the country. This concert marks the Choir's first visit to St John's Wood Church, where the recently refurbished interior provides a wonderfully bright and spacious performance area, ideally suited to the music of this rich and varied programme.

Please book your tickets early on the form below to avoid disappointment. Tickets may also be purchased from the Church Office between 9am-1pm weekdays. Any tickets remaining will be available at the door on the night of the concert. A complimentary glass of wine or fruit juice is included in the ticket price.

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To: English Chamber Choir

8 Alma Square London NW8 9QD

Tel: 071 286 3944 Fax: 071 289 9081

Please reserve/send (sae enclosed) the following tickets:

\_\_\_\_\_ @ £5 \_\_\_\_\_ @ £3.50 concession

Cheque enclosed for £ \_\_\_\_\_

(payable to the English Chamber Choir Society)

Name:

Tel:

Address:

Fax:



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*The English Chamber Choir*

*presents*

# *Music for Passiontide*



*English Chamber Choir*

*Guy Protheroe*

*conductor*

*St John's Wood Church*

*Lord's Roundabout London NW8 7NE*

*Thursday 12 March 1992 7.30pm*

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*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 has thou forsaken me? And bowing his head, he gave up the ghost.
4. *Tristis est anima mea*  
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.

*Requiem*

Herbert Howells  
1892-1983

1. *O Saviour of the world*
2. *The Lord is my shepherd*
3. *Requiem aeternum I*
4. *I will lift up mine eyes unto the hills*
5. *Requiem aeternum II*
6. *I heard a voice from heaven*

In 1935 Howells' only son died of meningitis at the age of nine. Two works were composed in response to this event – the large-scale choral and orchestral

*Hymnus Paradisi*, and the smaller *Requiem*. Howells suppressed performances of both works, regarding them as private expressions of his grief, for many years; Vaughan Williams eventually persuaded him to allow *Hymnus Paradisi* to be performed in 1950, but the *Requiem* was not heard until the 1980s. Both works share some of the same texts and have much musical material in common.

The first of the six short movements sets the English version of the Good Friday antiphon *Salvator Mundi*: 'O Saviour of the World'. The second sets the 23rd Psalm, which also forms part of the burial service. This is followed by the first of two settings of the Latin *Requiem aeternum*: 'Eternal rest grant unto them, and let light perpetual shine upon them'. The fourth movement is another psalm: 'I will lift up mine eyes unto the hills, from whence cometh my help' and it is followed by a second *Requiem aeternum*. The work ends with words from the Burial Service:

I heard a voice from heaven, saying unto me: Write;  
From henceforth, blessed are the dead which die in the Lord.  
Even so saith the spirit.  
For they rest from their labours.

*Agnus Dei (Adagio)*

Samuel Barber  
1910-1981

This music began life as the slow movement of Barber's String Quartet in B minor, Op.11. In the late 1930s he arranged it for string orchestra, in response to a request from Toscanini for a new short piece, and it subsequently became by far his best-known work. Thirty years later he made a further transcription, this time for chorus, adding the words of the *Agnus Dei* from the Mass: 'O lamb of God, that takest away the sins of the world, have mercy upon us; grant us thy peace.'

*Interval*

with a service of wine or fruit juice



## Crucifixus

Antonio Lotti  
1667-1740

Lotti was born in Venice, and was one of the long line of distinguished organists and composers who held the appointment of *maestro di cappella* at the Cathedral of St Mark's. He made three settings of the *Crucifixus* text, in six, eight and ten parts. Tonight's performance is of the eight-part version. As each voice enters, it builds up dissonances on the third syllable of *Crucifixus*, achieving an anguished expression. This first word is followed by syllabic setting, also growing upwards, of *Crucifixus etiam pro nobis sub Pontio Pilato* (and he was crucified for us also under Pontius Pilate). But through these words come long, sad falling notes, in strings of dissonances – *pissus* (the died) – and the music comes to rest with *et sepulchus est* (and was buried).

## Stabat Mater

Domenico Scarlatti  
1685-1757

Domenico Scarlatti was born in Naples, the son of the great Neapolitan opera composer Alessandro Scarlatti. He is chiefly known today for his keyboard sonatas, over five hundred of them, which date from the last thirty-five years of his life, when he was employed at the Courts of Lisbon and Madrid. Before settling on the Iberian peninsula, however, the young Domenico spent four years in Venice, followed by a decade at Rome, in the course of which he was appointed *maestro di cappella* of the Basilica Giulia, one of the Chapels in the Vatican, which enjoyed the patronage of the Portuguese Ambassador to the Papal Court. It is not entirely certain when this *Stabat Mater* was composed, although judging by its style, it is likely to date from these years in Rome (1709-1719). As with much of the sacred music of the time, the style is more conservative and polyphonic than that of the music of the opera-house – it would have sounded archaic to contemporary audiences. The setting is for two five-part choirs and continuo accompaniment; the writing is not polychoral, however, with the two choirs opposed in block-wise fashion – rather they intertwine and imitate each other continuously, using a great variety of voice combinations, both solo and choral. The text is the famous poem attributed to the thirteenth-century poet Jacopone da Todi, which has provided inspiration to a long line of composers ranging from Palestrina to Penderecki.

Stabat Mater dolorosa,  
Juxta crucem lacrimosa,  
Dum pendebat Filius.

Mother, bowed with grief appalling,  
Must Thou watch, with tears slow falling,  
On the cross Thy dying Son!

Cuius animam gementem,  
Contristatam et dolentem,  
Pertransivit gladius.

O quam tristis et afflicta,  
Fuit illa benedicta  
Mater Unigeniti!

Quae moerebat et dolebat,  
Pia Mater, dum videbat  
Nati poenas inclyti.

Quis est homo, qui non fletet,  
Christi Matrem si videret  
In tanto supplicio?

Quis non posset contristari  
Christi Matrem contemplari,  
Dolentem cum Filio?

Pro peccatis Suae gentis,  
Vidit Iesum in tormentis,  
Et flagellis subditum.

Vidit suum dulcem Natum  
Mortendo desolatum,  
Dum emisit spiritum.

Eia Mater, fons amoris,  
Me sentire vim doloris,  
Fac, ut tecum lugeam.

Fac ut ardeat cor meum  
In amando Christum Deum,  
Ut sibi complaceam.

Sancta Mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide.

Tui Nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum, divide.

Fac me vere tecum flere,  
Crucifixi condolere,  
Domine ego vixero.

Through Thy heart, thus sorrow riven,  
Must that cruel sword be driven,  
As foretold – oh Holy One!

Oh, how mournful and oppressed  
Was that Mother ever-blessed,  
Mother of the Spotless One:

She, who grieving, was perceiving,  
Contemplating, unabating,  
All the anguish of her Son!

Is there any, tears withholding,  
Christ's dear Mother thus beholding,  
In woe – like no other woe!

Who that would not grief be feeling  
For that Holy Mother kneeling –  
What suffering was ever so?

For the sins of every nation  
She beheld His tribulation,  
Given to scourgers for a prey:

Saw her Jesus foully taken,  
Languishing – by all forsaken,  
When his spirit passed away.

Love's sweet fountain, Mother tender,  
Haste this hard heart soft to render,  
Make me sharer in Thy pain:

Fire me now with zeal so glowing,  
Love so rich to Jesus, flowing,  
That I favour may obtain.

Holy Mother, I implore Thee,  
Crucify this heart before Thee –  
Guiltily is it verily!

Hate, misprision, scorn, derision,  
Thirst assailing, failing vision,  
Railing, ailing, deal to me.

In Thy keeping, watching, weeping,  
By the cross may I unsleeping  
Live and sorrow for His sake:



*Juxta crucem tecum stare,  
Et me tibi sociare,  
In placentu desidero.*

*Virgo virginum praeclara,  
Mihl jam non sis amara;  
Fac me tecum plangere.*

*Fac ut portem Christi mortem,  
Passionis fac consortem,  
Et plagas recollere.*

*Fac me plagis vulnerari  
Crucis hac inebriari  
Ob amorem Filii.*

*Inflamatus et accensus  
Per te, Virgo, sum defensus  
In die iudicii.*

*Fac me cruce custodiri,  
Morte Christi premuniti,  
Con foveri gratia.*

*Quando corpus morietur,  
Fac ut animae donetur  
Paradisi gloria.*

Amen

*Close to Jesus, with Thee kneeling,  
All thy dolours with Thee feeling,  
Oh, grant this – the prayer I make.*

*Maid immaculate, excelling,  
Peerless one, in heav'n high dwelling,  
Make me truly mourn with Thee;*

*Make me sighing bear him dying,  
Ever newly vivifying  
The anguish he bore for me:*

*With the same scars lacerated  
By the cross enfolded, elated,  
Wrought by love to ecstasy:*

*Thus inspired and affected  
Let me, Virgin, be protected  
When sounds forth the call for me.*

*May His sacred cross defend me,  
He who died there so befriended me,  
That His pardon shall suffice!*

*When this earthly frame is riven,  
Grant that to my soul be given  
All the joys of Paradise.*

Amen

## English Chamber Choir

<b>Sopranos:</b>	<b>Altos:</b>	<b>Tenors:</b>	<b>Basses:</b>
Janet Adderley	Maureen Connitt	David Boyd	Peter Adderley
Fiona Charman	Margaret Driver	Roger Carpenter	Bernard Boase
Anne-Marie Curror	Sue Furnell	Harold East	John Burns
Jan Elson	Margaret Gully	Margaret Jackson-	Tim Colborn
Anna Gordon	Peggy Hannington	Roberts	Tomoyuki Ikeda
Hartel Jay	Tomoko Ikeda	Rob Scates	David Jordan
Ann Manly	Lynwen John		Hugh Joslin
Diana Maynard	Miranda Moore		David Lowe
Shirley Noel	Christine Secombe		Tony Noakes
Sharon Parr	David Wheeler		Nell Thornton
Adele Stevenson			Bob Willson
Kay Vernon			
Juliet Willis			

*Organ:* Paul Vernon

*The English Chamber Choir* is currently one of the busiest of London's smaller choirs, with a particularly varied repertoire and concert schedule. It was founded in 1972, and Guy Protheroe has been its conductor since 1973. It has appeared in venues ranging from the South Bank Centre in London to the more intimate surroundings of country houses and churches, and has recently appeared both on BBC Television and on ITV. It performs with a number of ensembles and orchestras, including its own professional orchestra the English Players, and visits festivals and music societies across the country in addition to promoting its own annual season of concerts in London.

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 20th centuries. It has long been associated with the choral music of Arnold Bax, and has recently performed Britten's two major cycles, *A.M.D.G.* and *Sacred and Profane*. The Choir marked the centenary of Sir Arthur Bliss last year with a rare performance of his cantata *Shield of Faith*. In addition to celebrating composers' centenaries it has been involved in celebrating a number of literary anniversaries: T.S.Eliot in 1988, followed by W.B.Yeats and Gerard Manley Hopkins in 1989. It also features regular performances of new works, the most recent being by Hugh Wood and Anthony Payne. The Choir is equally at home in the more traditional classical and romantic repertoire where recent performances have included Bach's *Magnificat*, Handel's *Dixit Dominus*, Brahms' *Requiem* and Stravinsky's *Symphony of Psalms*. Amongst the early music in the Choir's current repertoire is Tallis' great 40-part motet *Sperem in Allium*. The Choir's varied programming policy 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 also operates a mailing list and a *Friends of the ECC* scheme for non-singing members. Please contact Ann Manly, 8 Alma Square, London NW8 9QD. Tel: 071 286 3944 Fax: 071 289 9081. The English Chamber Choir gratefully acknowledges the financial assistance of City of Westminster Arts Council towards this concert.

*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 *Black* has been highly acclaimed and a CD of Xenakis ensemble works was awarded the Preis der Deutschen Schallplattenkritik. 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, most recently open-air concerts in Rotterdam and Athens. He is also in demand as an originator of artistic projects and series. He became conductor of the English Chamber Choir in 1973 and together they have performed an enormous range of music spanning five centuries.



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ST. MARYLEBONE PARISH CHURCH

"THE CRUCIFIXION"

Music by

Dr. JOHN STAINER  
(1840 - 1901)

Words by

The Revd. W. J. SPARROW-SIMPSON, M.A.

GOOD FRIDAY

17 April 1992

6.30 p.m.

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Today, Good Friday, 17th April 1992, marks the 106th 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 105 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.

Stainer would have known the St. Marylebone choir as a large, voluntary choir of men and boys. Now a professional mixed choir sings the Sunday Eucharist and this, together with the maintenance of our splendid new Rieger organ and the sustenance of a musical tradition is very costly. The choir also collaborates with the Sacred Music course at the Royal Academy of Music opposite. It is vital to our musical welfare that this link is nourished.

Please help us to defray the expenses of this performance and to ensure the continuation of its place in our musical heritage. We thank you for your support.

Peter Barley - Director of Music  
The Revd. John Chater - Rector

#### SOLOISTS

Philip Daggett	Tenor
Roderick Williams	Baritone
Fraser Simpson	Organist
Peter Barley	Director

with

The English Chamber Choir

Musical Director: Guy Protheroe





Raymond Gubbay  
*Presents*







RAYMOND GUBBAY presents

Saturday 18th April 1992 at 7.30 p.m.

# ***PUCCINI GALA NIGHT***

**London Concert Orchestra**

Leader John Ludlow

**Paul Wynne Griffiths** conductor

**Marie Slorach** soprano

**Anne Williams-King** soprano

**Bonaventura Bottone** tenor

**Adrian Martin** tenor

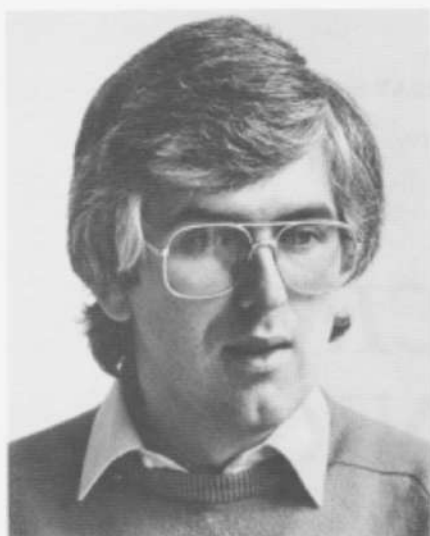
**Anthony Mee** tenor

**English Chamber Choir**



ROYAL FESTIVAL HALL





## PAUL WYNNE GRIFFITHS

**P**aul Wynne Griffiths studied at the Royal Manchester College of Music and at the London Opera Centre after which he toured with Opera for All. In 1977 he joined the Music Staff of the Royal Opera House, where he has worked with many of the world's leading singers and conductors.

He has accompanied many international singers in recital and in particular Sir Geraint Evans, Carlo Bergonzi, James King, Renato Bruson, Thomas Allen and Yevgeny Nesterenko.

As a conductor he appears frequently each season at the Barbican and the Royal Festival Hall and has conducted evenings with Katia Ricciarelli, Josephine Barstow, Valerie Masterson etc. In 1990 he made his Paris début conducting the Orchestre du Conservatoire National Supérieur de Musique de Paris with Samuel Ramey at the Théâtre des Champs Elysées.

Last season he conducted the World Premiere and four further performances of *"The Judgement of Paris"* by John Woolrich directed by Martin Duncan, in the Royal Opera House Garden Venture Series.

He conducted a symphonic concert in the Windsor Festival with the Royal Opera House Orchestra in which Stuart Burrows sang Mozart arias in the second half. He conducted Jane Eaglen at the Harrogate Festival and at the New Symphony Hall in Birmingham he conducted Galas with Josephine Barstow and Elizabeth Connell.

This season he conducts the English Chamber Orchestra at the Barbican with Katia Ricciarelli, the RPO and the Royal Opera House Chorus in an Opera Spectacular in Birmingham, and later at the Royal Albert Hall, London. He will also conduct several Operas Galas, both at the Royal Festival Hall and the Barbican, London.

Future conducting performances include a concert with the Tokyo Philharmonic Orchestra in Tokyo with Carol Vaness as the soloist, a Gala Concert for the Preston Guild with Grace Bumbry, performances of *Il Traviatore* with Scottish Opera.

He has worked frequently on television, for the BBC, conducting José Carreras and Katia Ricciarelli on the Wogan Show; and as Artistic Director and Accompanist of the Luciano Pavarotti Master Class at the Barbican, which was televised by the BBC. On the Michael Aspel Show, he accompanied José Carreras.

He has worked with all the leading recording companies in particular assisting Giuseppe Sinopoli and Michael Tilson Thomas.

With the Royal Opera House he has visited Japan, Korea, Los Angeles and Athens. Last season he accompanied several of the singers in the Royal Opera Covent Garden's *"Young Artists In Recital Series"* and will be accompanying several more this season.





## MARIE SLORACH

**M**arie Slorach was born in Scotland and studied at the Royal Scottish Academy of Music and Drama, where she was awarded a McFarlane Scholarship and a John Noble Bursary. In 1979 she was awarded the Second Prize in the International Singing Competition in Sofia.

Marie Slorach was a member of Scottish Opera from 1974 until 1981 and has since returned regularly as a guest. Her roles with the company have included Marzelline in *Fidelio*, Marenka in *The Bartered Bride*, Gretel *Hansel und Gretel*, Zerlina *Don Giovanni*, Mimi and Musetta *La Bohème*, Eva *Die Meistersinger von Nürnberg*, Aneska *The Two Widows*, Adina *L'Elisir d'Amore*, Tatania *Eugene Onegin*, Leila *Les Pêcheurs de Perles*, Liu *Turandot*, the Governess *The Turn of the Screw*, Fiordiligi *Così fan tutte* and Jennifer *A Midsummer Marriage*. Engagements with other companies have included Namiji in the English Music Theatre's production of *An Actor's Revenge*, Maliella *I Gioielli della Madonna* and Vendulka in Smetana's *The Kiss* at the Wexford Festival, Lisa *The Queen of Spades*, Donna Elvira in *Don Giovanni*, the First Lady *Die Zauberflöte* and Nella *Gianni Schicchi* for English National Opera, Donna Anna, Electra *Idomeneo* and Amelia *Simon Boccanegra* for Glyndebourne Touring Opera, Fiordiligi *Così fan tutte*, Jennifer *A Midsummer Marriage*, Cassandra *Les Troyens*, Marenka, Katya Kabanova, Eva *Die Meistersinger von Nürnberg*, Micasla *Carmen* and Ellen Orford *Peter Grimes* for Opera North, Esilena *Rodrigo* for Handel Opera, Elisabetta *Don Carlos*, the title-roles *Gabriella di Vergy* and *Giovanna D'Arco* and Margherita *Mefistofele* for Dorset Opera, Elektra *Idomeneo* for Leicester University and Constance *Les Deux Journées* at the Barber Institute of Fine Arts at the University of Birmingham. She has sung with the Hallé, Royal Liverpool Philharmonic and Scottish National Orchestras, the London Mozart Players, London Sinfonietta, Endymion Ensemble and the Chelsea Opera Group. Engagements abroad include Fiordiligi for Opera Forum in Holland and Spain and in Bremen and Amelia in *Simon Boccanegra* for Australian Opera in Sydney.

In the current season Marie Slorach sings Fiordiligi *Così fan tutte* at the Frankfurt Opera.

In addition to her many operatic engagements Marie Slorach has a large concert repertoire and is a regular broadcaster.





## ANNE WILLIAMS-KING

**A**nne Williams-King was born in Wrexham, North Wales. She began her musical studies at the Royal Northern College of Music in Manchester and completed them at the National Opera Studio in London.

Joining the Welsh National Opera company, Anne Williams-King sang a number of leading roles including Lenio in Martinu's *A Greek Passion*, Mimi in Puccini's *La Bohème*, Gelida in Verdi's *Rigoletto*, Fiordiligi in Mozart's *Così Fan Tutte*, Marzelline in Beethoven's *Fidelio* and Micaela in Bizet's *Carmen*.

At the Royal Opera House Covent Garden Miss Williams-King appeared as Freia in Wagner's *Das Rheingold*; with Opera North as Mimi in Puccini's *La Bohème*, the Second Mrs de Winter in Wilfred Joseph's *Rebecca*, Juliet in Delius' *A Village Romeo and Juliet* and Micaela in Bizet's *Carmen*; and with Scottish Opera as Freia in a new production of Wagner's *Das Rheingold*, as Violetta in Verdi's *La Traviata*, in the title role of Janacek's *Jenufa*, as Cio Cio San in *Madam Butterfly* and as Mimi in *La Bohème*.

Anne Williams-King recently made her début with the English National Opera as the Foreign Princess in Dvorak's *Rusalka*.

In the season 1985/1986 Anne Williams-King was awarded third prize in the Cardiff Singer of the World Competition sponsored by the British Broadcasting Corporation.

Abroad Anne Williams-King sang Anne Trulove in Stravinsky's *A Rake's Progress* in Berne and makes frequent concert appearances with all the major British orchestras and on television.

Future engagements include Fiordiligi in Mozart's *Così Fan Tutte* for Scottish Opera.





## BONAVENTURA BOTTONE

**B**orn in England of Italian parents, Bonaventura Bottone studied at the Royal Academy of Music in London.

Bonaventura Bottone has made many appearances with English National Opera in a wide range of roles including David in Wagner's *Meistersinger*, the Duke in Verdi's *Rigoletto*, Alfredo in Verdi's *La Traviata*, Beppe in Leoncavallo's *I Pagliacci*, Nanki Poo in Gilbert and Sullivan's *Mikado*, Sam Kaplan in Weill's *Street Scene* and Truffaldino in Prokofiev's *Love for Three Oranges*.

Mr. Bottone made his début at the Royal Opera House Covent Garden as the Italian Tenor in Strauss' *Der Rosenkavalier* and has returned to sing Alfredo in Strauss' *Die Fledermaus*, the Italian Tenor in Richard Strauss' *Capriccio* and Raoul in Meyerbeer's *Les Huguenots*.

For Scottish Opera he has appeared as the Governor General in Bernstein's *Candide*, as Loge in Wagner's *Das Rheingold* and as Narraboth in Strauss' *Salome*.

At the Glyndebourne Festival 1990 he sang the Italian Tenor in Strauss' *Capriccio* and in Autumn 1990 he sang Alfredo in the Opera North production of Verdi's *La Traviata*. Recently he made his début with the Welsh National Opera in the title role of a new production of Rossini's *Comte Ory*.

Further engagements include a return to the English National Opera for the Duke in Verdi's *Rigoletto*, to the Royal Opera House Covent Garden as Libenskof in Rossini's *Viaggio a Reims* and to Welsh National Opera for Donizetti's *La Favorita*.

Abroad Bonaventura Bottone has appeared at the Waxford and Batignano Festivals in the USA with Houston Opera, and most recently with Bavarian State Opera in Munich as Alfredo in Strauss' *Die Fledermaus*.

Recordings include the *Mikado*, *Orpheus in the Underworld*, *Kismet* and the *Student Prince*; whilst Mr. Bottone is a frequent broadcaster in a wide range of BBC programmes.





## ADRIAN MARTIN

**A**drian Martin first studied at the London Opera Centre and made his professional début with Opera for All as Ramiro *La Cenerentola* and Tonio *Daughter of the Regiment*. He then joined the National Opera Studio, and while still a student sang small roles at the Royal Opera House in *Salome*, *Parsifal* and *Die Zauberflöte*. After graduating he was again engaged at Covent Garden as Tanzmeister in *Ariadne auf Naxos* and Pong in *Turandot*. He was then invited to Glyndebourne as Tamino *Die Zauberflöte* and Idamante *Idomeneo*.

His roles with English National Opera have included Camille *Merry Widow*, Cassio *Otello*, Alfred *Die Fledermaus*, Steuermann *Flying Dutchman*, Anatol *War and Peace*, Don Ottavio, Vincent *Mireille*, Tamino, Ferrando, Rodolfo *La Bohème* and The Spirit of the Masque *Gloriana*. With Welsh National Opera he sang Lensky in Serban's production of *Eugene Onegin* and he made his debut with Scottish Opera singing in the Rossini double bill of *La Scala di Seta* and *La Cambiale di Matrimonio*. Adrian Martin has also worked extensively for Opera North where his roles have included Rodolfo, Alfredo *La Traviata*, Steuermann, Camille, Ismaele *Nabucco*, Sali in "*A Village Romeo and Juliet*", Tamino and Jacquino.

Engagements abroad include the title rôle in *Les Contes d'Hoffmann* and Don Ottavio in *St. Gallen*. He has also sung Hoffmann at the Hamburg State Opera and Zürich Opera and made his debut with the Paris Opéra as Tybalt in *Roméo et Juliette*. In Australia his Rodolfo was exceptionally well received at the Lyric Opera of Queensland.

Adrian Martin's most recent operatic engagements have been Rodolfo, Nadir *Les Pêcheurs de Perles* and Ernesto for Opera North and Nadir again for English National Opera, with whom he also sang Jenik in "*The Makropoulos Case*". He was also contracted for his U.S. debut as Alfredo *La Traviata* in Pittsburgh but had to withdraw due to illness.

This season Adrian Martin is singing Erik *Fennimore and Gerda* with English National Opera and he will return to the Lyric Opera Queensland to sing the role of Nadir in their forthcoming production of *Pearl Fishers*.





**ANTHONY MEE**

**A**nthony Mee was born in Lancashire and began his musical studies at the Royal Northern College of music in Manchester.

Making his professional début with the Welsh National Opera in the title role of Verdi's *Ernani*, Anthony Mee also sang Parait in Martinu's *A Greek Passion* with the company.

With the English National Opera, Anthony Mee has sung many leading roles including Gabriele Adorno in Verdi's *Simon Boccanegra*, Cavaradossi in Puccini's *Tosca*, Beppe in Leoncavallo's *I Pagliacci*, Nadir in Bizet's *Pearl Fishers*, Malcom in Verdi's *Macbeth* and Alfred in Strauss' *Fledermaus*.

Anthony Mee has appeared with Opera North and Scottish Opera in Bellini's *I Puritani*, Weill's *Street Scene*, Verdi's *La Forza del Destino*, Verdi's *Falstaff* and Chabrier's *L'Etoile*.

Future engagements include Verdi's *Don Carlos* and *Forza del Destino* with the English National Opera and Puccini's *Turandot* with the Welsh National Opera.



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**EASTER SUNDAY**

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**English Chamber Orchestra**  
**José-Luis Garcia Violin**

**Ian Watson conductor**  
**Sarah Briggs piano**

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## 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 was founded in 1972, and Guy Protheroe has been its conductor since 1973. It has appeared in venues ranging from the South Bank Centre in London to the more intimate surroundings of country houses and churches, and has recently appeared both on BBC Television and on ITV. It performs with a number of ensembles and orchestras, including its own professional orchestra the English Players, and visits festivals and music societies across the country in addition to promoting its own annual season of concerts in London.

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 20th centuries. It has long been associated with the choral music of Arnold Box, and has recently performed Britten's two major cycles, *A.M.D.G.* and *Sacred and Profane*. The Choir marked the centenary of Sir Arthur Bliss last year with a rare performance of his cantata *Shield of Faith*. In addition to celebrating composers' centenaries it has been involved in celebrating a number of literary anniversaries: T. S. Eliot in 1988, followed by W. B. Yeats and Gerard Manley Hopkins in 1989. It also features regular performances of new works, the most recent being by Hugh Wood and Anthony Payne. The Choir is equally at home in the more traditional classical and romantic repertoire where recent performances have included Bach's *Magnificat*, Handel's *Dixit Dominus*, Brahms' *Requiem* and Stravinsky's *Symphony of Psalms*. Amongst the early music in the Choir's current repertoire is Tallis' great 40-part motet *Spem in Alium*. The Choir's varied programming policy has won them three consecutive awards for choral enterprise given jointly by the Performing Rights Society and the National Federation of Music of Societies.

From its early days the Choir has been involved in the world of popular music, having appeared in both the concert performances and recordings of The Who's *Tommy* and Rick Wakeman's *Journey to the Centre of the Earth* and *King Arthur*, which was also shown on television. Amongst many other engagements, the Choir has been involved in concerts and recordings for Vangelis, most notably on his albums *Heaven and Hell* and *Mask*, and recent soundtrack recordings. In May 1991 the Choir appeared at the Royal Festival Hall in a concert featuring music associated with the television series *Inspector Morse*.

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 was awarded the Preis der Deutschen Schallplattenkritik. 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, most recently open-air concerts in Rotterdam and Athens. He is also in demand as an originator of artistic projects and series. He became conductor of the English Chamber Choir in 1973 and together they have performed an enormous range of music spanning five centuries.



## THE LONDON CONCERT ORCHESTRA



**T**he London Concert Orchestra was formed in 1972 by Raymond Gubbay. It is regularly featured in concerts at the Barbican Centre, Royal Festival Hall and Royal Albert Hall in London as well as at major concert halls, theatres and festivals around the country. It is able to offer exceptional versatility, playing a range of music from popular classics and ballet, to musicals, film and television. This has led to invitations to take part in such diverse events as the Bolshoi Ballet's London season in 1974, the highly acclaimed Monsieur Offenbach's Christmas Party at the Queen Elizabeth Hall, a Dinner Concert in Geneva and even a party for 2,000 people in the grounds of a stately home.

The conductor Marcus Dods played an important part in the development of the orchestra, holding the post of Musical Director from the first concert until his death in 1984. Over the years many distinguished artists have appeared with the orchestra including James Galway, Henry Krips, Viennese maestro Willi Boskovsky, Ron Goodwin, Kata Ricciarelli, Ian Wallace, Stuart Burrows, Valerie Masterson, John Ogdon, Sherrill Milnes and Dennis O'Neill to name just a few.

The Orchestra took part in the world premier series of concerts of The Music of Andrew Lloyd Webber, featuring Sarah Brightman and Michael Ball. It also played for the acclaimed concert production of Jesus Christ Superstar featuring Dave Willetts, star of The Phantom of the Opera.

The Orchestra was delighted recently to be invited to take part in Raymond Gubbay's first concerts at the new Symphony Hall in Birmingham, and the opening concert of the York Barbican, with sell-out performances of Opera Gala Night. The London Concert Orchestra returned to Symphony Hall in February and will return again in 1993.

On 4th March 1992, the Orchestra played for Raymond Gubbay's 1000th Barbican concert; an Opera Gala Night with Josephine Barstow who appeared in the Orchestra's very first Barbican Concert in March 1982.

Future plans include the accompaniment of silent films for the British Film Festival in July and a return visit to the Harrogate International Festival in August.

As part of its regular concerts schedule the orchestra is closely associated with The Daily Telegraph, appearing in the Family Concerts at the Barbican and Christmas Galas at the Royal Albert Hall.



## PROGRAMME

### Madam Butterfly

Introduction  
Love Duet  
Humming Chorus  
One Fine Day

### Manon Lescaut

Madrigal  
Intermezzo

### Gianni Schicci

O mio babino caro

### La Fanciulla Del West

Ch'ella mi creda libero

### La Bohème

Musetta's Waltz Song,

### La Bohème

Che gelida manina . . .  
Si, mi chiamano mimi . . .  
O soave fanciulla

## INTERVAL

### Tosca

Introduction Act 1  
Recondita armonia  
Vissi d'arte  
E lucevan le stelle

### Turandot

Signore ascolta  
In questa reggia  
Nessun Dorma  
Tu, che di gel sei cinta  
Finale Act 3





GIACOMO PUCCINI  
(1858-1924)

### Madam Butterfly

Introduction  
Love Duet  
Humming Chorus  
One Fine Day

Puccini's *Madam Butterfly* was first performed at La Scala, Milan, in 1904. It is the story of an American naval officer who procures, during his tour of duty in Japan, a young girl to be his 'wife'. So far as Pinkerton is concerned the form of marriage they go through is not binding – he dreams of his American girlfriend back home, even as he waits for his 'bride' her family, and the marriage broker to arrive, at the beginning of the opera. But Butterfly believes his protestations of love, and expresses her deep happiness at having such a handsome, wonderful husband.

In the *Love Duet* they sing ecstatically as they prepare for their first night together. 'Love me a little,' Butterfly sings, 'just a very little, as you would love a baby - this is all I ask.' He reassures her that he loves her, and she goes on to sing of the beauty of the night and the myriad stars.

Pinkerton returns to the United States, leaving Butterfly, pregnant, to wait for his return. He has left her with money, through the American Consul, who tries to do the best for her, but the Consul knows the ways of American sailors. Her servant, too is convinced that Pinkerton has abandoned her. Her son is born, and the Consul agrees to send a message to Pinkerton informing him of the fact. Butterfly is convinced that this news will bring him back. Toward the end, while she, her child, and the servant Suzuki are waiting for Pinkerton to disembark and come to the house, the *Humming Chorus* is heard, offstage, providing an evocative sound-picture.

*One Fine Day*, one of the great arias in the opera, comes early in the second act. Butterfly tries to convince her servant Suzuki that her husband will return, that one fine day his ship will be seen on the horizon, and they will be reunited.

The end of the story is tragic. Pinkerton now has his American wife with him, but agrees to take his son back to the United States. Butterfly insists that he come personally to collect the child, but as he is on his way she kills herself with her father's ceremonial sword, exclaiming that 'death with honour is better than life with dishonour'.



## Manon Lescaut

Madrigal  
Intermezzo

In taking up the Abbots Provost's story of *Manon Lescaut* – the most enduring of his *Adventures of a Man of Quality* Puccini got himself a formidable task. His two previous operas, *La Villi* (The Will-o-the Wisps) and *Edgar* had not won him instant success and *Manon* had already been immortalised in music, if not by Auber's *opéra comique*, then by Massenet's resoundingly acclaimed *Manon* of 1884. Yet, after complicated wrangles with as many as six writers involved in the libretto, Puccini achieved his breakthrough at the Teatro Regio Turin in 1893, barely more than a week before the Scala première of Verdi's final opera, *Falstaff*. It is true that Puccini's musical portrait of *Manon* lacks the peculiarly French delicacy, the entrancing amorality of Massenet's heroine, but, as he himself admitted, he responded to her plight with the 'desperate passion' of an Italian. The beautiful young *Manon* leaves her young but poor lover, Des Grieux, to become the mistress of a wealthy old man. Because of her beauty, she is much in demand, and in Act II one of her wealthy admirers sends a chorus of singers to entertain her. They sing this madrigal, *Sulla vella lu del monio erri, O Clori* (Speed o'er the summit of the mountain, gentle Clori). The intermezzo linking Acts III and IV mirrors the desperation of Des Grieux at *Manon*'s deportation as a prostitute. Although Verdi, possibly rankled by the success of Puccini's opera, depreciated this symphonic intrusion into the dramatic framework, Puccini was only following the fashion set by Mascagni in his celebrated *Cavalleria Rusticana*.

## Gianni Schicchi

O mio babino caro

Gianni Schicchi is the final part of Puccini's *Trittico*, and was first performed in New York in 1918.

The story is a comedy, set in mediaeval Florence. Gianni is persuaded by the relatives of old father Donati, who has just died, to impersonate the old man and to change his will, enabling the relatives to inherit his fortune which Donati had actually left to a monastery. But Gianni is clever and wily; he manages to make himself the sole beneficiary! With this delightful aria, the best known number from the opera, Gianni's daughter pleads with him to be allowed to marry her boy friend, Rinuccio.

## La Fanciulla del West

Ch'ella mi creda libero

*La Fanciulla del West* is set in a Californian mining village in the mid 19th century. The centre of the community is the bar owned by Minnie who is loved and respected by all. The sheriff and miners are hunting for notorious bandit leader Ramerrez who they know is in the area. A stranger Dick Johnson appears in the bar. He and Minnie fall in love and he confesses to her that he is really the bandit but because of her he wants to start a new life. The miners recognise Johnson, chase him and capture him. As they are about to hang him he sings this aria *Ch'ella mi creda libero e lontano* asking them not to tell Minnie that he has died but let her think that he is far away and free.

This aria became one of the most popular that Puccini wrote and became a favourite marching song with the Italian soldiers in World War One.



## La Bohème

Musetta's Waltz Song  
Che gelida manina – Sì, mi  
chiamano mimi – O soave fanciulla

**T**his highly successful opera received its première in Turin in 1896 with Arturo Toscanini conducting.

The plot contains a wonderful mixture of comedy, love, and ultimate tragedy. A group of four impecunious men, including a painter, Marcello, and Rodolpho, a poet, share a freezing garret in Paris. Marcello has a girl friend, Musetta, but Rodolpho is 'unattached'. During Act I, while completing some writing, there is a knock at the door. A frail young lady, Mimi, comes to ask for a light for her candle, which has blown out on the draughty stairs. Rodolpho is struck by her beauty, and as they begin to talk an accident occurs – she drops her door key, and as they grope together on the floor to find it, he touches her hand. And so starts the sequence of glorious arias which we hear at the end of this sequence of excerpts: 'Your tiny hand is frozen' leads to the two introducing themselves, and to the realisation of love.

During Act II, which is set at the café Momus, Musetta – who is a flirt – provokes one of her current admirers by paying more attention to all the rest of the gentlemen customers. To make matters worse, she leaves him to pay the hefty bill: all the bohemians' food and drink has been added, and they scuttle off, hiding as a colourful parade passes by.

## Tosca

Introduction to Act I  
Recondita armonia  
Vissi d'arte  
E lucevan le stelle

**T**he story of *Tosca*, which is based on a play by Sardou, is about true events which occurred in Rome in the year 1800. The première took place one hundred years after those events, in 1900, and the opera was an instant success.

Cavaradossi, a distinguished artist, is at work in church on a painting of the Virgin. After the introduction he sings as he looks at the portrait of the contrast (*Recondita armonia*) in appearance between the fair Virgin and the dark charms of the woman with whom he is in love, the famous singer Tosca. There is a Republican insurrection going on and a fugitive from the secret police comes into the church. Cavaradossi conceals him, and provides food and drink and the opportunity for him to find a safe haven. Tosca comes to the church and shows signs of jealousy, the face in the portrait of the Virgin looks familiar—could the artist be unfaithful to her? Is he perhaps having an affair with the model? He professes his faithfulness to her. The first act continues with the arrival of Baron Scarpia, head of police. His task is to put down the insurrections, but an additional desire is to gain Tosca for himself. He has Cavaradossi arrested on suspicion of being involved with the insurrection, knowing that he can use the painter's life as a bargaining point in his conquest of Tosca.

In Act 2 Scarpia has had Cavaradossi tortured in order to get him to confess that he is a Republican. News is heard of Napoleon's victory at the Battle of Marengo and Cavaradossi exclaims in delight. There is now no hope for him unless Tosca agrees to Scarpia's demand that she submit to his lust. In the aria *vissi d'arte* she prays for help, saying that art is her life. She agrees to Scarpia's wish, and he promises her that Cavaradossi will have to go through the form of execution by firing squad, but that the bullets will be blanks—a promise Scarpia has no intention of keeping. *E lucevan le stelle* (when the stars are shining brightly) is sung by Cavaradossi near the end of the final Act. He awaits the arrival of the firing squad and looks forward to the time when he can be reunited with his beloved Tosca. The execution—real—occurs, and the opera ends with Tosca, aghast at what has happened, throwing herself off the walls of the Castello Sant'Angelo.



## Turandot

Signore ascolta  
In questa reggia  
Nessun Dorma  
Tu, che di gel sei cinta  
Finale Act 3

The scene for Giacomo Puccini's opera *Turandot* is set in Peking a very long time ago. In front of a large crowd a Mandarin reads out a proclamation to the effect that the Princess Turandot will only take as her husband a man of royal blood who can solve three riddles. Any suitor who fails to answer these riddles correctly will be put to death. As a reminder of this state of affairs several decapitated heads are to be seen on poles along the walls of the city. The people of Peking are excited because the Prince of Persia, the latest to have failed to pass Turandot's test, is about to be executed. In the midst of the crowd an old man falls to the ground. He is Timur, the blind exiled King of Tartary. Liù, his faithful companion, cries out for help. The young man who comes forward to offer his assistance turns out to be none other than Calaf, Timur's son. Father and son are happy to be reunited, since each had thought the other dead, but they have to be cautious as the usurpers of the crown of Tartary are still pursuing both of them.

When Turandot appears to command that the death sentence be carried out, Calaf, who had been intending to curse the Princess, finds himself mesmerized by her beauty and the fragrant perfume that surrounds her. Despite the pleas of his father, Calaf decides that he will submit himself to the test, and thus either win Turandot or lose his life. In her aria *Signore, ascolta* (My Lord, hear me), Liù also pleads with him to resist Turandot's almost certainly fatal charms, but nothing will shake Calaf's resolve.

Later, in her famous aria, *In questa reggia* (Within this palace), Turandot tells how, many years before, her ancestor, Princess Lou-Ling, was dragged from the Palace by a stranger, ravished and killed. She explains that the pride of Lou-Ling's purity has been reborn in her and thus she has sworn that no man shall ever possess her.

Turandot eventually puts to Calaf her riddles and, much to her surprise and annoyance, he answers, all three correctly. Although now bound to marry him she continues to maintain that she will never give herself to him nor to any man. To give her one last chance to escape the fate which so appalls her, Calaf tells her that, if she can discover his name by morning, he is ready to die.

As darkness falls over the garden of the Palace the heralds open Act III with news that Turandot has decreed that, under penalty of death, no man shall sleep that night in Peking until the unknown man's name has been revealed to her. Calaf sings of this in *Nessun dorma* (None shall sleep). He is sure that his name will remain a secret and is convinced that by morning he will win Turandot with a kiss. "*Vincerò*", he cries, "I shall win!"

Later some soldiers drag in Calaf's father, Timur, and his faithful servant, Liù, for they had been seen talking to Calaf. Turandot is summoned and told that the two prisoners must surely know the name of the riddle-solver. To save both Calaf and Timur, Liù claims that she alone knows the name and the secret is safe with her. Despite threats of torture, Liù maintains her silence and when asked by Turandot why she is so courageous she says it is for love. It is her secret love for Calaf that gives her courage and now she is prepared to give him to Turandot so that she might love him too. Before the soldiers can torture her any more she grabs a dagger from one of them and stabs herself, but before she dies she sings to Turandot her aria *Tu, che di gel sei cinta* (You, who are girdled with ice).

During the opera's final duet, despite her protestations, Calaf finally kisses Turandot and she immediately melts into his embrace. She tells him that the moment she first saw him she feared him and, when she divined in his eyes a proud certainty of victory, she both loved and hated him. She makes one more attempt to persuade him to leave and take his secret with him. Instead he tells her his name and therefore puts himself in her power. Back outside the Palace Turandot tells her father in front of a huge crowd that she now knows the stranger's name and that it is "love". Calaf and Turandot embrace and the rejoicing crowd shower them with flowers.



## LONDON CONCERT ORCHESTRA

### **FIRST VIOLINS**

**John Ludlow**  
Maurice Brett  
Gwyneth Barkham  
Yvonne Wooldridge  
Ian Brignall  
Charlotte Edwards  
David Lyon  
Sush Devi  
Andrew Davies  
Richard Quick  
Robert Higgs  
Carl Beddow

### **SECOND VIOLINS**

**Brendan Cullity**  
Bridget Hirst  
Helen Cochrane  
Jane Campbell  
Susan Fisher  
Ruth Whitehouse  
Richard Tones  
Glen Sheldon  
Paul Balmer  
Nikki Hutchings

### **VIOLAS**

**Stephen Shakeshaft**  
John Graham  
Judy Manning  
Stephen Wright  
Pauline Mack  
Sarah Pope  
Martin Hooley  
David McCreadie

### **CELLOS**

**Robert Bailey**  
Philip Taylor  
William Schofield  
Robert Dent  
Timothy Volkard  
Sylvia Mann

### **BASSES**

**Adrian Beers MBE**  
Michael Lea  
Maurice Black  
Joseph Kirby

### **FLUTES**

**Elmer Cole**  
Luke Strevens  
Deborah Davis

### **OBOES**

**Christopher Hooker**  
Josephine Lively

**Cor Anglais**  
**Bridget Alexander**

### **CLARINETS**

**Nicholas Bucknall**  
Patrick Saunders

### **BASS CLARINET**

**Alfred Wallbank**

### **BASSOONS**

**Joanna Graham**  
Hilary Milne

### **CONTRA BASSOON**

**Ian Cuthill**

### **HORNS**

**Paul Gardham**  
Richard Head  
Neil Evans  
George Woodcock  
Simon Morgan

### **TRUMPETS**

**Andrew Hendrie**  
William Stokes  
Katherine Moore

### **TROMBONES**

**David Whitson**  
Mark Eager  
Leslie Lake

### **TUBA**

**Stephen Wick**

### **TIMPANI**

**David Corkhill**

### **PERCUSSION**

**Stephen Henderson**  
Tim Barry

### **HARP**

**Thelma Owen**

### **ORCHESTRA MANAGER**

**Christian Rutherford**



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



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**PUCCHINI GALA NIGHT**

**Royal Festival Hall Saturday 18th April 1992 at 7.30 pm**

**No scores to be used by soloists please**

Cond MS BB on  
Madam Butterfly: Introduction, segue to  
Madam Butterfly: Love Duet (from bimba dagli occhi MS BB  
3rd bar after 120)  
MS BB off  
Madam Butterfly: Humming Chorus (Act 2 fig 90) Ch  
MS on  
Madam Butterfly: One Fine Day (Act 2 fig 12) MS  
MS off  
Manon Lescaut: Madrigal (Act 2 fig 11) Ch  
Manon Lescaut: Intermezzo (beginning Act 3) Orch  
AWK on  
Gianni Schicci: O Mio Babino Caro AWK  
AWK off, BB on  
La Fanciulla Del West: Ch'ella mi creda libero BB  
BB off, MS on  
La Boheme: Musetta's Waltz Song (Act 2, 4 before fig 21) MS  
MS off, AWK AM on  
La Boheme: (Act 1 7 before Fig 30) Che Gelida Manina...  
Si Mi Chiamano Mimi...O Soave Fanciulla (segue) AWK AM

## INTERVAL

Cond & AM on  
Tosca: Introduction Act 1, segue to  
Tosca: Recondita Armonia (Act 1, fig 17) AM  
AM off, MS on  
Tosca: Vissi D'Arte (Act 2 fig 51) MS  
MS off, AM on  
Tosca: E Lucevan Le Stelle (Act 2, 13 before 11 ) AM  
AM off, AWK on  
Turandot: Signore, ascolta (Act 1 fig 42) AWK  
AWK off, MS on  
Turandot: In questa reggia (Act 2 fig 43 to 3 before 49) MS  
MS off, BB on  
Turandot: Nessun Dorma (Act 3 fig 4) BB Ch  
BB off, AWK on  
Turandot: Tu, che di gel sei cinta (Act 3 six bars before fig 27) AWK  
AWK off, MS & AMee on  
Turandot: Finale Act 3 MS AMee Ch  
(begin fig 35 principessa di morte, to end)

**All principals on stage for bow at conclusion of concert please**

**Marie Slorach soprano (MS) Anne Williams-King soprano (AWK)**  
**Bonaventura Bottone tenor (BB) Adrian Martin tenor (AM)**  
**Anthony Mee tenor (AMee)**  
**English Chamber Choir London Concert Orchestra**  
**Paul Wynne Griffiths conductor**

Directors: RAYMOND GUBBAY (Managing) ROBERT JOLLEY (Deputy Managing) COLIN GRIMSHAW IAN HOOK  
ANTHONY HUGHES LEN SANDERSON MIKE WELLS

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## OPERA GALA NIGHT - An Introduction to Opera

Barbican Friday 24 April 1992 at 8.00pm

### Mozart

The Marriage of Figaro: Overture  
The Marriage of Figaro: Non Piu Andrai  
Die Zauberflöte: Priests' Chorus  
Don Giovanni: Il Mio Tesoro  
Don Giovanni: La Ci Darem

B Ch  
T  
S B

### Verdi

Nabucco: Va Pensiero  
Rigoletto: Questa O Quella  
Rigoletto: Caro Nome  
Rigoletto: Quartet  
La Traviata: Brindisi  
Il Trovatore: Stride La Vampa  
Aida: Grand March

Ch  
T  
S  
S M T B  
S T Ch  
M Ch

### INTERVAL

### Bizet

Carmen: Toreador  
Carmen: Habanera  
Carmen: Sequidilla  
The Pearl Fishers: Duet

B Ch  
M Ch  
M  
T B

### Mascagni

Cavalleria Rusticana: Intermezzo & Easter Hymn

M Ch

### Puccini

Madam Butterfly: Un Bel Di

S

La Boheme: Che Gelida Manina...Si Mi Chiamano  
Mimi.....O Soave Fanciulla

S T

### London Concert Orchestra

John Ludlow (leader)

Paul Wynne Griffiths	conductor
Anne Heath-Welch	soprano
Jutta Winkler	mezzo soprano
Anthony Mee	tenor
Jason Howard	baritone

### English Chamber Choir

Fanfare Trumpets of the Band of the Welsh Guards

Orchestral rehearsal: 3.30/6.30

Orchestral dress: Tails/Long Black

Directors: RAYMOND GUBBAY (Managing) ROBERT JOLLEY (Deputy Managing) COLIN GRIMSHAW IAN HOOK  
ANTHONY HUGHES LEN SANDERSON MIKE WELLS

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24.4.92



Raymond Gubbay  
*Presents*







RAYMOND GUBBAY presents

Friday 24th April at 8.00 p.m.

# OPERA GALA NIGHT

*Introduction to Opera*

**London Concert Orchestra**

Leader John Ludlow

**Paul Wynne Griffiths** conductor

**Anne Heath-Welch** soprano

**Jutta Winkler** mezzo soprano

**Anthony Mee** tenor

**Jason Howard** baritone

**English Chamber Choir**

**Fanfare Trumpeters of the Welsh Guards**



BARBICAN HALL





## PAUL WYNNE GRIFFITHS

**P**aul Wynne Griffiths studied at the Royal Manchester College of Music and at the London Opera Centre after which he toured with Opera For All. In 1977 he joined the Music Staff of the Royal Opera House, where he has worked with many of the world's leading singers and conductors.

He has accompanied many international singers in recital and in particular Sir Geraint Evans, Carlo Bergonzi, James King, Renato Bruson, Thomas Allen and Yevgeny Nesterenko.

As a conductor he appears frequently each season at the Barbican and the Royal Festival Hall and has conducted evenings with Katia Ricciarelli, Josephine Barstow, Valerie Masterson etc. In 1990 he made his Paris début conducting the Orchestre du Conservatoire National Supérieur de Musique de Paris with Samuel Ramey at the Théâtre des Champs Elysées.

Last season he conducted the World Premiere and four further performances of *"The Judgement of Paris"* by John Woolrich directed by Martin Duncan, in the Royal Opera House Garden Venture Series.

He conducted a symphonic concert in the Windsor Festival with the Royal Opera House Orchestra in which Stuart Burrows sang Mozart arias in the second half. He conducted Jane Eaglen at the Harrogate Festival and Josephine Barstow and Elizabeth Connell at the New Symphony Hall in Birmingham.

This season he conducts the English Chamber Orchestra at the Barbican and several opera galas, both at the Royal Festival Hall and the Barbican London. He makes his BBC Radio debut conducting the BBC Concert Orchestra in an Easter Programme.

Future conducting engagements include a concert with the Tokyo Philharmonic Orchestra in Tokyo with Carol Vaness as the soloist, and performances of *Il Travatore* with Scottish Opera in the Autumn of 1992.

He has worked frequently on television, for the BBC, conducting José Carreras and Katia Ricciarelli on the Wogan Show; as Artistic Director and Accompanist of the Luciano Pavarotti Master Class at the Barbican, which was televised by the BBC. On the Michael Aspel Show, he accompanied José Carreras.

He has worked with all the leading recording companies in particular assisting Giuseppe Sinopoli and Michael Tilson Thomas.

With the Royal Opera House he has visited Japan, Korea, Los Angeles and Athens. Last season he accompanied several of the singers in the Royal Opera House Covent Garden's *"Young Artists In Recital Series"* and will be accompanying several more this season.





## ANNE HEATH-WELCH

**A**nne Heath-Welch was born in America and gained a Bachelor of Music Degree at the Centenary College of Louisiana and a Master of Music Degree at the University of Texas, Austin. She later studied at the Vienna Conservatory of Music and now resides permanently in England where she studies with Audrey Langford.

The latter few years have seen a complete change of face to the Lynico Spinto repertory and last season she made her Welsh National Opera debut singing the role of Minnie in *La Fanciulla del West*. This resulted in an immediate invitation to cover the role at the Royal Opera House, Covent Garden.

With smaller known companies Anne Heath-Welch has performed the roles of Tosca, Violetta, Aida, Mimi, Manon (Lescaut), Laura (Gioconda) Fiondiligli and Donna Anna. She debuts in the role of Tatyana with Kentish Opera later this season and also in the title role of Iphigenie for Welsh National Opera.

Next season she will make her debut with English National Opera as First Lady in *The Magic Flute* and will also sing the role of *Tosca* for Welsh National Opera.

On the concert platform she has performed extensively in and around the home counties and also in Louisiana and Texas.





## JUTTA WINKLER

**M**ezzo soprano Jutta Winkler was born in Mannheim in 1959 and began studying voice at the age of 14 at the Städtischen Musikschule. From 1978-84 she continued studying with Edith Jaeger at the Musikhochschule Heidelberg-Mannheim and in 1984 became a student of Elsa Cavelti at the Frankfurter Musikhochschule where she graduated in 1987 with honours.

Miss Winkler has won many prizes in several national and international voice competitions. She won second prize in the Bundeswettbewerb Gesang Berlin and was "Opernwelt" prize winner in the International Belvedere competition for Voice in Vienna.

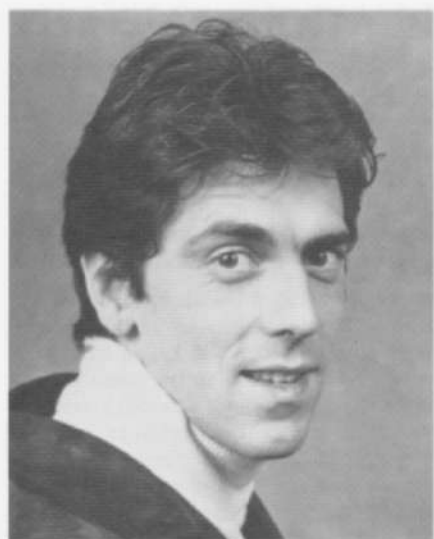
Since 1987, she has been a member of the ensemble at the Stadttheater Luzern, Switzerland. Miss Winkler has sung many demanding roles such as Azucenas in *Il Trovatore*, *Carmen*, Charlotte in *Werther*, La Principessa in *Adriana Lecouvreur* and Octavia in *L'Incoronazione di Poppea*.

In 1989, she sang under the direction of Nello Santi in Gstaad in the "Alpengala" Madelon (Andrea Chenier) and in 1991 she sang the title role in the world premiere of an opera commissioned by the city of Luzern in the International Festival of Music.

Miss Winkler was honoured in 1990 by her home city, Mannheim with a special honorarium given to young artists in recognition of their standing in the musical community.

Miss Winkler sings opera, concert and Lieder concerts throughout Europe.





## JASON HOWARD

Jason Howard was born in Merthyr Tydfil in South Wales. In September 1984 he left the fire service to study, firstly at Trinity College of Music with John Wakefield for three years, and subsequently at the Royal College of Music Opera School with Norman Bailey (his present teacher). He encompassed many roles at college ranging from Rigoletto to Billy Budd, and completed his studies with performances of *The Ballad Singer* in Britten's *Paul Bunyan*, receiving high critical acclaim in the London Press.

During his last term at college, Jason was engaged as principal baritone by Scottish Opera for the 88/89 season, where he sang Guglielmo in *Così fan tutte*, Don Giovanni (title role), Germont in *La Traviata* and the title role in *The Marriage of Figaro*.

Freelance since August 1989, Jason made his début for Opera North in their co-production with the Royal Shakespeare Company of *Showboat* singing *Ravenal*; he followed this with *L'Heure Espagnol* (Ramiro), *La Traviata* (Germont), *Attila* (Ezio) and *Carman* (Escamillo). In April 1991, he made his début at the English National Opera singing Ned Keene in *Peter Grimes*.

1991/2 engagements include *Sharpless* and *Germont* for Scottish Opera, Alphonse in *La Favorite* at the Opera Comique, Paris. Future engagements include the title roles in *Il Barbiere Di Siviglia* and *Eucenie Onegin* for Seattle Opera, and Marcello in *La Bohème* and *Onegin* in a new production for Welsh National Opera, Marcello in a new production of *La Bohème* for English National Opera.

Jason sings all the oratorio repertoire throughout the UK and in the London concert halls. He has appeared on BBC Scottish Television, BBC TV Wales, and on BBC Radio's Friday Night is Music Night, and sung in Opera Galas at the Royal Albert Hall and Royal Festival Hall.

Recordings include *Student Prince*, *Song of Norway*, *Little Night Music* (for Ter), *Classical Spectacular* (for RPO Records) and he has taken part in Josephine Barstow's Arias recording for Decca, and also in one with José Carreras for Sony Classics.





## ANTHONY MEE

**A**nthony Mee was born in Lancashire and began his musical studies at the Royal Northern College of Music in Manchester.

Making his professional début with the Welsh National Opera in the title role of Verdi's *Ernani*, Anthony Mee also sang Parait in Martinu's *A Greek Passion* with the company.

With the English National Opera, Anthony Mee has sung many leading rôles including Gabriele Adorno in Verdi's *Simon Boccanegra*, Cavaradossi in Puccini's *Tosca*, Beppe in Leoncavallo's *I Pagliacci*, Nadir in Bizet's *Pearl Fishers* and Malcolm in Verdi's *Macbeth*.

Anthony Mee has also appeared with Opera North and Scottish Opera in Bellini's *I Puritani*, Weill's *Street Scene*, Verdi's *La Forza del Destino*, Verdi's *Falstaff* and Chabrier's *L'Etoile*.

Future engagements include a new production of Verdi's *Falstaff* for Scottish Opera and a new production of Strauss' *Die Fledermaus* for the English National Opera.



## THE ENGLISH CHAMBER CHOIR

**T**he English Chamber Choir is currently one of the busiest of London's smaller choirs, with a particularly varied repertoire and concert schedule. It was founded in 1972, and Guy Protheroe has been its conductor since 1973. It has appeared in venues ranging from the South Bank Centre in London to the more intimate surroundings of country houses and churches, and has recently appeared both on BBC Television and on ITV. It performs with a number of ensembles and orchestras, including its own professional orchestra the English Players, and visits festivals and music societies across the country in addition to promoting its own annual season of concerts in London.

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 20th centuries. It has long been associated with the choral music of Arnold Bax, and has recently performed Britten's two major cycles, *A.M.D.G.* and *Sacred and Profane*. The Choir marked the centenary of Sir Arthur Bliss last year with a rare performance of his cantata *Shield of Faith*. In addition to celebrating composers' centenaries it has been involved in celebrating a number of literary anniversaries: T. S. Eliot in 1988, followed by W. B. Yeats and Gerard Manley Hopkins in 1989. It also features regular performances of new works, the most recent being by Hugh Wood and Anthony Payne. The Choir is equally at home in the more traditional classical and romantic repertoire where recent performances have included Bach's *Magnificat*, Handel's *Dixit Dominus*, Brahms' *Requiem* and Stravinsky's *Symphony of Psalms*. Amongst the early music in the Choir's current repertoire is Tallis' great 40-part motet *Spem in Alium*. The Choir's varied programming policy has won them three consecutive awards for choral enterprise given jointly by the Performing Rights Society and the National Federation of Music of Societies.

From its early days the Choir has been involved in the world of popular music, having appeared in both the concert performances and recordings of The Who's *Tommy* and Rick Wakeman's *Journey to the Centre of the Earth* and *King Arthur*, which was also shown on television. Amongst many other engagements, the Choir has been involved in concerts and recordings for Vangelis, most notably on his albums *Heaven and Hell* and *Mask*, and recent soundtrack recordings. In May 1991 the Choir appeared at the Royal Festival Hall in a concert featuring music associated with the television series *Inspector Morse*.

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 was awarded the Preis der Deutschen Schallplattenkritik. 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, most recently open-air concerts in Rotterdam and Athens. He is also in demand as an originator of artistic projects and series. He became conductor of the English Chamber Choir in 1973 and together they have performed an enormous range of music spanning five centuries.



## THE BAND OF THE WELSH GUARDS



**T**he Band of the Welsh Guards was formed in 1915 with 44 Bandsmen and a Warrant Officer Mr Andrew Harris as the Bandmaster. It soon became established as one of the world's foremost Military Bands along with the other Bands of the Brigade of Guards.

The Band is stationed in London and together with the other Bands of the Guards Division regularly performs for Ceremonial and State occasions which are so much part of the tradition and pageantry associated with London life.

The Band gives frequent Concerts Broadcasts and Marching Displays and has made many recordings. In addition to its musical duties all members of the Band are trained and fully qualified for their mobilisation role as medical assistants.



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London Concert Orchestra    Ian Watson conductor  
Marat Bisengaliev violin

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London Concert Orchestra      Paul Wynne-Griffiths conductor  
Ann Williams-King soprano      Bonaventura Bottone tenor  
Neil Howlett baritone      English Concert Chorus  
Fanfare Trumpeters of the Band of The Grenadier Guards

*La Forza Del Destino: Overture, Pace, Pace. Nabucco: Chorus of the Hebrew Slaves.  
Don Carlos: O Don Fatale, Friendship Duet. Il Trovatore: Anvil Chorus . . . Stride La Vampa, Di  
Quella Pira, Miserere. Un Ballo in Maschera: Eri Tu. Aida: Celeste Aida, Grand March. La  
Traviata: Di Provenza, Brindisi, Prelude. Otello: Si Per Ciel, Willow song . . . Ave Maria.  
Rigoletto: Questa O Quella, E Sol Del Anima, Caro Nome, Chorus Act II, Quartet.*

£21.00   £18.50   £16.50   £12.50   £8.50

## CARMINA BURANA

24 May at 7.30 pm

BARBICAN HALL

Royal Philharmonic Orchestra      Adrian Leaper conductor  
Lousia Kennedy soprano      Bonaventura Bottone tenor  
William Dazeley baritone      English Concert Chorus  
Southend Boys Choir

*SCHUBERT: Symphony No. 8 (Unfinished). ORFF: Carmina Burana.*

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## PROGRAMME

**Mozart**      The Marriage of Figaro: *Overture, Non Piu Andrai*  
Die Zauberflote: *Priests' Chorus*  
Don Giovanni: *Il Mio Tesoro, La Ci Darem*

**Verdi**      Nabucco: *Va Pensiero*  
Rigoletto: *Questa O Quella, Caro Nome, Quartet*  
La Traviata: *Brindisi*  
Il Travatore: *Stride La Vampa*  
Aida: *Grand March*

### INTERVAL

**Bizet**      Carmen: *Toreador, Habanera, Sequidilla*  
The Pearl Fishers: *Duet*

**Mascagni**      Cavalleria Rusticana: *Intermezzo & Easter Hymn*

**Puccini**      Madam Butterfly: *Un Bel Di*  
La Bohème: *Che Gelida Manina*  
*Si Mi Chiamano Mimi*  
*O Soave Fanciulla*



## WOLFGANG AMADEUS MOZART (1756-1791)



Wolfgang Amadeus Mozart (1756-1791)

### Overture from *The Marriage of Figaro*

**M**ozart must have been drawn to the Beaumarchais play on which da Ponte based his libretto, in part at least, by its barely-concealed revolutionary intent. The aria 'Count, little Count, you may go dancing, but I'll play the tune (*Se vuol ballare, Signor Contino*. . . ) derives from this passage in Beaumarchais: *No my lord Count, you shan't have her, you shan't. Because you are a great lord, you think you're a great genius. Nobility, wealth, honours, emoluments! They make a man so proud! What have you done to earn so many advantages? You took the trouble to be born, nothing more. Apart from that you are rather a common type.*

Mozart identified with a new aristocracy, a meritocracy; he was acutely conscious and proud of his powers, and determined that they should be recognised. Not for him servitude in a retinue of a Prince of the Church.

Da Ponte drafted a libretto which, though it did not extinguish the revolutionary ardour of the play, concerned itself with celebrating the human condition rather than with fashioning an instrument of political protest. For Mozart's imagination was gripped less by libertarian ideals than by the nobility and folly of human beings, jealousies, passions, acts of kindness, whether displayed by princes or serving-girls.

The Overture, rapid, mysterious, subversive even, prepares the way for a succession of passionate intrigues and mistaken identities, for all the stock antics and character types of the *opera buffa* in fact, but with the figures transformed by Mozart's music into profound, contradictory, lovable human beings.



## Non più andrai from The Marriage of Figaro

**C**herubino, Count Almaviva's page, is a great one for the ladies. He minds not whether the lady is high born, like the Countess, or more lowly like Barbarina, who is in love with him, or Susanna, Figaro's intended bride. Figaro, Count Almaviva's manservant, is more concerned, however, with his employer's advances to Susanna to worry too much about Cherubino. The Count, on the other hand, has reason to worry, for Cherubino has overheard him making an assignation with Susanna. Cherubino must therefore go. Rather than banish him altogether, which was his first thought, the Count decides that Cherubino should enlist as a soldier and set off immediately to Seville. When Figaro hears of this he warns Cherubino about some of the things that are in store for him. In the aria *Non più andrai* he tells the young lad that he will no longer be able to put on his best clothes and his feathered cap and flutter around amongst the ladies like an amorous butterfly for he will be up to his knees in mud marching over the mountains with a knapsack on his back and a musket on his shoulder, while cannon shots ring out round about him, "Off you go to victory", Figaro tells him, "and on to military glory".

## O Isis und Osiris from Die Zauberflöte

**W**olfgang Amadeus Mozart's opera *Die Zauberflöte* (The Magic Flute) is, amongst other things, an allegory of freemasonry, and since this movement is believed to have originated in Egypt, it is hardly surprising that it is in that country that the opera is set. The Egyptian deities, Isis and her husband Osiris, play an important role in this opera, as they also do in Verdi's *Aida*. The central theme of *Die Zauberflöte* is similar to that of freemasonry, namely the need to pass a series of tests in order to achieve a desired objective. Among the trials that Tamino, an Egyptian Prince, and Papageno, a bird-catcher, are subjected to, are those of silence, fire, water, air and earth. When Tamino has come through the trial of silence, the priests of the temple sing a hymn of praise, *O Isis und Osiris, welche wonne!* (O Isis and Osiris, what rapture!) and congratulate him on his success. He still has to submit himself to the remaining ordeals before he can be re-united with his sweetheart Pamina, but with the help of the Magic Flute he is able to overcome all difficulties.

## Il mio tesoro and Là ci darem la mano from Don Giovanni

**O**nce a popular Spanish folk tale, the story of Don Juan, the philandering nobleman, has been taken up by numerous writers and subjected to all kinds of literary and dramatic treatment. In the early years of the seventeenth century a Spanish monk named Tirso de Molina wrote a play, the first on the subject, and called it *El Burlador de Sevilla y Convidado de Piedra* (The Prankster of Seville and his Stone guest). It told how Don Juan seduced a not altogether unwilling Donna Anna and how, having chosen his moment to end this liaison and to escape from Donna Anna's embrace, he is confronted by the girl's father who promptly challenges him to a duel. The old man is killed, Don Juan makes good his escape and Donna Anna swears revenge. After several more amorous encounters, Don Juan comes across a statue of Anna's father and mocks it. The statue comes to life and invites Don Juan to supper. As a result of this invitation Don Juan finds himself being dragged to the depths of Hell as punishment for his dastardly deeds.

In the second act of the opera, Don Ottavio, who is hoping to marry Donna Anna, suddenly realises that it was Don Giovanni who killed her father. In his aria *Il mio tesoro*, he asks his friends to console her and to tell her that he has gone to seek vengeance for her father's death.

Earlier in the opera, Don Giovanni had discovered the young peasant girl, named Zerlina, and had decided to add her to his long list of conquests. The fact that she was about to be married to Masetto did not deter the Don. He took her hand and began to seduce her. By the end of their duet, *Là ci darem la mano* (There, you will give me your hand), he had persuaded her of his charms and that she wished to go away with him.





**GIUSEPPE VERDI**  
(1813-1901)

### Chorus of the Hebrew Slaves from Nabucco

**G**iuseppe Verdi composed the first of his many operatic successes, *Nabucco* in the early 1840's. This opera deals with the plight of the Jews following their defeat at the hands of Nabucodonosor (or Nebuchednezzar), the King of Babylon. The famous *Chorus of the Hebrew Slaves* (*Ve pensiero*) occurs in the third Act of the opera when, beside the river Euphrates, the captive Jews sing the psalms of their fatherland – 'by the waters of Babylon, there we sat down and wept'. This chorus soon became associated with Italian patriotism and the fight against Austrian domination. It was also sung spontaneously by the crowd at Verdi's funeral.

### Questa o quella Caro nome Quartet from Rigoletto

**G**iuseppe Verdi's opera *Rigoletto* received its first performance in Venice on 11 March 1851. It is based on Victor Hugo's play *La Roi s'amuse*. Rigoletto is a hunchback and is employed as the Duke of Mantua's jester. He knows well his master's predilection for beautiful young ladies and often assists him in procuring them. Having a beautiful daughter of his own called Gilda, Rigoletto is therefore more than keen to keep her out of the Duke's clutches. Inevitably, the Duke catches sight of her and falls in love with her. Gilda also falls for him. Later, Rigoletto, having been cursed by a nobleman, whose daughter has already been dishonoured by the Duke, finds himself, unwittingly helping his enemies to abduct his own daughter and place her in the custody of the Duke. Once he realises what has happened he engages an assassin called Sparafucile, to murder his master. Unfortunately his plans go wrong and in the end it is Gilda who is killed by Sparafucile and not the Duke.

In the first act of the opera, the Duke is to be seen in his palace openly paying court to the Countess Caprano, despite the fact she is already married and much to the annoyance of her husband, the Count. The Duke cares nothing for the feelings of others and is not at all concerned what people might think of him. In his aria *Questa o quello per me pari sceno* (This one, that one, to me it's the same) he outlines his own particular philosophy of life and love.



Rigoletto keeps Gilda confined to her own quarters (and therefore out of sight of the Duke), only allowing her to leave them to attend church. The Duke catches sight of her on one of these outings and arranges to pursue her further, assuming the guise of a student for the purpose. He manages to gain entry to her secret courtyard, to dismiss her companion and to throw himself at her feet thus declaring his love for her. When he has gone she muses on his name, which she thinks is Walter Maidé. She takes her candle and goes up to bed singing her aria, *Caro nome che il mio oci* (Dear name, my heart enshrines).

The four protagonists in the Third Act *Quartet* are the Duke, Maddalene (Sparafucile's sister), Gilda and Rigoletto. The Duke is busy attempting to seduce Maddalena, whose task it is to lure the Duke into an inn so that her brother can fulfil his commission. Gilda sings of her despair since she really thought that the Duke loved her, while Rigoletto continues to mutter of revenge.

### Brindisi from La Traviata

**L**a *Traviata* is the tale of tragic love, and contains some of Verdi's most heart-rending music. Surprisingly, perhaps, the first performance, in Venice in 1853, failed, but audiences of that day were used to operas with their plots and costumes set in the past, and not, for them, present-day. We have no such problems. As the curtain rises in Act I a party is in progress at the house of Violetta a wealthy courtesan.

As the party at Violetta's progresses the guests led by Alfredo sing *Brindisi* – a drinking song. 'Let us drink, let us drink from the wine-cup o'er-flowing'.

### Stride la vampa from Il Trovatore

**T**he Duchess Leonora, lady-in-waiting to the Princess of Aragon, is in love with Manrico, the troubadour of the opera's title. At one point during the first act she sees, in the shadow of some trees, the Count di Luna, a young nobleman from Aragon, and thinks at first that he is her lover. This leads to a fight between the two men. Unbeknown to both of them, Manrico is in fact the brother of the Count, but as a baby had been kidnapped and brought up by the gypsy Azucena, as her own son. Manrico is wounded and flees to the gypsy encampment in which the second act takes place. In her aria *Stride la vampa* (Upward the flames roll) Azucena sings of how her mother was burnt at the stake and then begs Manrico to avenge her death. By the middle of the following Act Manrico has almost managed to get Leonora as far as the altar, but, just as the ceremony is about to begin, a messenger rushes in with the news that Azucena is herself about to be burned to death by her captors. Manrico leaves his bride, draws his sword and rushes off to attempt to rescue the gypsy. His mission fails and before long both Manrico and Azucena are in prison. By the end of the opera Leonora has poisoned herself and Manrico has been sentenced to death by his brother, the Count.

### Grand March from Aida

**A**ida was commissioned by the Khedive of Egypt and was first performed in Cairo on 24 December 1871. It proved an immediate success and has remained in the repertoire of most opera houses ever since. Aida is the daughter of the King of Ethiopia and, in captivity, is the slave of Amneris, the daughter of the King of Egypt. As so often happens in opera, an inconvenient love match is contracted, in this case between Aida and Radames, the captain of the Egyptian guard. Both Aida and Radames are destined to die at the end of this opera, walled up together in a tomb.

There is a great celebration when Radames returns triumphant from his battle with the Ethiopians. To a blast of trumpets and the *Grand March*, the victorious army marches past the throne of the King of Egypt. There follows dancing girls bearing the spoils of the war, the prisoners (one of whom is Aida's father, Amonasro) and Radames himself. The Egyptian King offers Radames his daughter's hand in marriage as a reward, but the victor, who would much rather have that of Aida, asks that the captives be set free. His wish is granted, except in the case of Amonasro and Aida, who are kept as hostages.





**GEORGES BIZET**  
(1838-1875)

**Toreador Song**  
**Habanera**  
**Seguidilla from Carmen**

**A**s Bizet's opera *Carmen* opens the local inhabitants are going about their daily business. The year is 1820, or thereabouts, the place, a busy square in Seville. Of the buildings in this square, one is a cigarette factory and one is a guard-house. The square is soon filled with young female factory workers and strapping young soldiers. In the midst of all this activity suddenly there arrives in the square Carmen, a hot blooded and passionate gypsy. She flirts with Don José, a corporal in the Dragoons who is in love with a peasant girl called Micaela, her ardour increasing the more he refuses to take any notice of her advances. Soon after this Carmen is arrested for stabbing one of the other girls, and Don José is given the task of guarding her.

When they are alone Carmen reminds José of the flower she gave him and tells them that its magic powers have made him love her. He denies this and forbids her to speak to him any more. Instead, she sings quietly to herself a *Seguidilla* (*Pres des remparts de Seville* — 'Near by the ramparts of Seville') in which she dreams of dancing and drinking the night away with the one man she loves above all others. By the end of this song José is completely bewitched and has untied the ropes that had bound her hands behind her back.

The second act takes place in a tavern, where Carmen and her friends are making merry. Before long the famous bullfighter, Escamillo, approaches and the crowd sings the *Toreador Song* to welcome him. Escamillo also falls for Carmen's charms, but she is still yearning for Don José, who has himself been arrested for allowing her to escape.

Carmen's seductive song, a *Habanera*, had ended with her throwing a rose at Don José's feet. He had picked it up, intoxicated by its scent, and had thrust it under his shirt, just as his own sweetheart had appeared on the scene bringing news of family and home. Later he uses this flower as proof of his passion for Carmen and is eventually persuaded to desert from the army and follow her to the mountains.



## Duet from The Pearl Fishers

**B**izet is best known for his stunningly colourful opera *Carmen*, and the delightful incidental music to the play *L'Arlesienne*, but in recent years this magnificent male duet from his first major opera, *Les pêcheurs de perles* has become deservedly popular.

*The Pearl Fishers*, is set in Ceylon, hundreds of years before it became Sri Lanka. On a beach, the fishermen are assembled in order to elect a new chief. The duet of the Pearl Fishers has a simple melody, the harmonies and orchestral colouring is not as sophisticated as the later Bizet (this was composed in 1863), but there is a passionate artistry that makes the duet an inevitable contender for any 'Hundred Best Tunes' competition. The rest of the opera is rather uneven in quality, and it is seldom performed in its entirety, but this showcase of male voices stands happily with the great opera duets of all time.



**PIETRO MASCAGNI**  
(1863-1945)

## Intermezzo & Easter Hymn from Cavalleria Rusticana

**M**ascagni's one-act opera *Cavalleria Rusticana*, composed when he was twenty-six, was a success he never came near to repeating. Apparently even the composer did not recognise it for what it was. The work won a competition organised by a publisher and it was submitted not by Mascagni himself, but by his wife.

The work tells of the vengeance taken by Santuzza on Turiddu, the father of the child she is carrying. This young soldier has forsaken her for Lola who is the wife of the village teamster, Alfio. After she has appealed to Turiddu in vain, Santuzza tells Alfio of the affair in which his wife is engaged. Alfio challenges Turiddu to a duel and kills him.

The famous intermezzo is played between the two scenes of the opera, with the stage empty. Santuzza has told Alfio that his wife has been unfaithful with Turiddu and this has provoked a passionate outburst. The intermezzo foreshadows the impending tragedy.





**GIACOMO PUCCINI**  
(1858-1924)

### One Fine Day from *Madam Butterfly*

**P**uccini's *Madam Butterfly* was first performed at La Scala, Milan, in 1904. It is the story of an American naval officer who procures, during his tour of duty in Japan, a young girl to be his 'wife'. So far as Pinkerton is concerned the form of marriage they go through is not binding – he dreams of his American girlfriend back home, even as he waits for his 'bride', her family, and the marriage broker to arrive, at the beginning of the opera. But Butterfly believes his professions of love and expresses her deep happiness at having such a handsome husband.

Pinkerton returns to the United States, leaving Butterfly, pregnant, to wait for his return. He has left her with money, through the American Consul, who tries to do the best for her, but the Consul knows the ways of American sailors. Her servant too is convinced that Pinkerton has abandoned her. Her son is born and the Consul agrees to send a message to Pinkerton informing him of the fact. Butterfly is convinced that this news will bring him back.

*One Fine Day*, one of the great arias in the opera, comes early in the second act. Butterfly tries to convince her servant, Suzuki, that her husband will return, that one fine day his ship will be seen on the horizon and they will be reunited.

### Che gelida manina – Si, mi chiamano Mimi – O soave fanciulla from *La Bohème*

**T**his highly successful opera received its première in Turin in 1896 with Arturo Toscanini conducting.

The plot contains a wonderful mixture of comedy, love, and ultimate tragedy. A group of four Impecunious men, including a painter, Marcello, and Rodolpho, a poet, share a freezing garret in Paris. Marcello has a girlfriend, Musetta, but Rodolpho is 'unattached'. During Act 1, while completing some writing, there is a knock at the door. A frail young lady, Mimi, comes to ask for a light for her candle, which has blown out on the draughty stairs. Rodolpho is struck by her beauty, and as they begin to talk an accident occurs – she drops her door key, and as they grope together on the floor to find it, he touches her hand. And so starts the sequence of glorious arias which we hear at the end of this sequence of excerpts: 'Your tiny hand is frozen' leads to the two introducing themselves, and to the realisation of love.





RAYMOND GUBBAY presents

BARBICAN HALL

# PUCCINI GALA NIGHT

Saturday 20 June at 8.00 pm

London Concert Orchestra      Paul Wynne Griffiths conductor

Marie Slorach soprano      Anne Williams-King soprano

Adrian Martin tenor      Alan Woodrow tenor

English Concert Chorus

*Madam Butterfly: Introduction, Love Duet, Humming Chorus and One Fine Day.*

*Manon Lescaut: Intermezzo. Gianni Schicci: O Mio Babbino Caro.*

*La Fanciulla Del West: Ch' ella Mi Creda. La Boheme: Musetta's Waltz Song and*

*Che Gelida Manina . . . Si Mi Chiamano Mimi . . . O Soave Fanciulla.*

*Tosca: Vissi D'Arte, Recondita Armonia and E Lucevan Le Stelle.*

*Turandot: Signore Ascolta, In Questa Reggia, Tu Che Di and Nessun Dorma.*

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SAINT ANDREW BY THE WARDROBE

CORPUS CHRISTI: Thursday 18th. June 92

"JUGENDMESSE": Haydn.

Introit: AMR 400 (t. St. Helen) Lord enthroned in heavenly splendour

Lords Prayer

Collect

Kyrie:

Collects

Epistle

Gradual: Laudate Dominum : Mozart

Gospel

Creed (said)

Offertory Sentences

Offertory: AMR 257 (t. Abbot's Leigh) Glorious things of Thee are spoken

Prayer for the Church

Exhortation

Confession

Comfortable Words

Prayer of Humble Access

Consecration Prayer

Sanctus:

Communion

At the Communion: Ave Verum Mozart.

Lords Prayer

Prayer of Thanksgiving

Gloria:

Blessing

Recessional: AMR. 620 Christ is made our sure foundation (pt. 2, 3 + doxology)



ARRANGEMENTS FOR THE CORPUS CHRISTI SOLEMN EUCHARIST  
+++++

The banner will be dedicated at the beginning of the service.

Members of the congregation are invited to receive the sacrament.

During the last hymn candles will be lit and it is hoped that there will be a candle for everyone.

The congregation is invited to follow the procession, which will proceed through the West Door and around the Church.

On our return the sacrament will be placed in the ambry in the Chapel.

At the end of the service REFRESHMENTS will be provided for the CHOIRS and the CONGREGATION in the Northex (Ground floor).

Members of the CASTLE BAYNARD WARD CLUB are asked to assemble inside Rectory in readiness for our progress through Blackfriars.

The English Chamber Choir who have kindly agreed to sing for the Eucharist are asked to descend from the gallery ON THE SOUTH SIDE and to BRING COATS ETC INTO THE NAVE, where instrumentalists have have kindly agreed to play whilst refreshments are being served.

Refreshments will be served to the Castle Baynard Ward Club on their return from their walk around the places of historic interest. When they return would the members please sit in the nave before ascending to the West Gallery where their evening will be concluded.

Please note that our next big occasion will be for and on behalf of St James Gerlickhythe: Friday 24 July A Sung Eucharist at 12.30 and a concert on the same day in St Andrew-by-the Wardrobe.

Music by the Exeter University Singers at both.



Lord, enthroned in heavenly splendour,

First-begotten from the dead,  
Thou alone, our strong defender,  
Liftest up thy people's head.

Alleluia!

Jesu, true and living Bread.

2

Here our humblest homage pay we,  
Here in loving reverence bow;  
Here for faith's discernment pray we,  
Lest we fail to know thee now.

Alleluia!

Thou art here, we ask not how.

3

Though the lowliest form doth veil  
As of old in Bethlehem, [thee  
Here as there thine angels hail thee,  
Branch and Flower of Jesse's Stem.

Alleluia!

We in worship join with them.

4

Paschal Lamb, thine Offering, finished,

Once for all when thou wast slain,  
In its fulness undiminished  
Shall for evermore remain,

Alleluia!

Cleansing souls from every stain.

5

Life-imparting heavenly Manna,  
Stricken Rock with streaming side,  
Heaven and earth with loud Hosanna  
Worship thee, the Lamb who died,

Alleluia!

Risen, ascended, glorified!



Glorious things of thee are spoken,  
Zion, city of our God;  
He whose word cannot be broken  
Formed thee for his own abode.  
On the Rock of ages founded,  
What can shake thy sure repose?  
With salvation's walls surrounded,  
Thou may'st smile at all thy foes.

2

See, the streams of living waters,  
Springing from eternal love,  
Well supply thy sons and daughters,  
And all fear of want remove.  
Who can faint while such a river  
Ever flows their thirst to assuage:  
Grace which, like the Lord the giver,  
Never fails from age to age?

3\*

Round each habitation hovering,  
See the cloud and fire appear  
For a glory and a covering,  
Showing that the Lord is near.  
Thus they march, the pillar leading,  
Light by night and shade by day;  
Daily on the manna feeding  
Which he gives them when they pray.

4

Saviour, since of Zion's city  
I through grace a member am,  
Let the world deride or pity,  
I will glory in thy name.  
Fading is the worldling's pleasure,  
All his boasted pomp and show;  
Solid joys and lasting treasure  
None but Zion's children know.

Sweet Sacrament divine,  
hid in thine earthly home,  
Lo, round thy lowly shrine,  
with suppliant hearts we come;  
Jesu, to thee our voice we raise  
in songs of love and heartfelt praise:  
Sweet Sacrament divine.

2 Sweet Sacrament of peace,

dear home for every heart,  
where restless yearnings cease  
and sorrows all depart;  
there in thine ear all trustfully  
we tell our tale of misery:  
Sweet Sacrament of peace.

3 Sweet Sacrament of rest,

ark from the ocean's roar,  
within thy shelter blest  
soon may we reach the shore;  
save us, for still the tempest raves,  
save, lest we sink beneath the waves:  
Sweet Sacrament of rest.

4 Sweet Sacrament divine,

earth's light and jubilee,  
in thy far depths doth shine  
the Godhead's majesty;  
sweet light, so shine on us, we pray  
that earthly joys may fade away:  
Sweet Sacrament divine.



Christ is made the sure Foundation,  
Christ the Head and Corner-stone,  
Chosen of the Lord, and precious,  
Binding all the Church in one,  
Holy Sion's help for ever,  
And her confidence alone.

All that dedicated city,  
Dearly loved of God on high,  
In exultant jubilation  
Pours perpetual melody,  
God the One in Three adoring  
In glad hymns eternally.

To this temple, where we call thee,  
Come, O Lord of Hosts, to-day;  
With thy wonted loving-kindness  
Hear thy servants as they pray,  
And thy fullest benediction  
Shed within its walls away.

Here vouchsafe to all thy servants  
What they ask of thee to gain,  
What they gain from thee for ever  
With the blessed to retain,  
And hereafter in thy glory  
Evermore with thee to reign.

Laud and honour to the Father,  
Laud and honour to the Son,  
Laud and honour to the Spirit,  
Ever Three, and ever One,  
Consubstantial, co-eternal,  
While unending ages run.





St Michael's Church  
East Coker

Saturday 11 July 1992

## ENGLISH CHAMBER CHOIR

Guy Protheroe *conductor*



MUSIC FOR

A

SUMMER EVENING





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Agnus Dei (Adagio)

Samuel BARBER 1910-1981

This music began life as the slow movement of Barber's String Quartet in B minor, Op.11. In the late 1930s he arranged it for string orchestra, in response to a request from Toscanini for a new short piece, and it subsequently became by far his best-known work. Thirty years later he made a further transcription, this time for chorus, adding the words of the *Agnus Dei* from the Mass: 'O lamb of God, that takest away the sins of the world, have mercy upon us; grant us thy peace.'

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Five Negro Spirituals  
from *A Child of Our Time*

Michael TIPPETT b.1905

*Steal Away*  
*Nobody Knows*  
*Go Down, Moses*  
*By and By*  
*Deep River*

These five spirituals are taken from Tippett's oratorio *A Child of Our Time*, written in 1940. Tippett himself has always been an ardent pacifist and has on several occasions expressed his philosophies in his works, setting texts of his own to music. *A Child of Our Time* deals with oppression and persecution in the context of historical events at the time of its composition, and Tippett interspersed these settings of negro spirituals throughout the oratorio as a timeless symbol of the suffering of oppressed peoples. The rich and yet traditional treatment of the spirituals is very different from the uncompromising music of the rest of the work, and these settings have become very popular as an independent set of concert pieces. In traditional style, up to four solo singers act as 'leaders', at times ornamenting the melody and at others declaiming the words to a wordless accompaniment from the rest of the choir.

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Singet dem Herrn

Johann Sebastian BACH 1685-1750

This motet was composed in 1727 for the birthday of the Elector Augustus 'the Strong' of Saxony. Bach wrote a total of six motets, four of which use double chorus; it would appear from surviving manuscripts that they were performed

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either with a continuo or on some occasions with instruments doubling the voices. The work falls into the four sections; the first is an extended setting of verses from the Psalms: 'O Sing unto the Lord a new song; let the congregation of saints praise him. Let the children of Sion be joyful in their King.' The second alternates phrases between the two choirs, each having its own text. The first choir sings an anonymous hymn: 'God, go not far from us, for without thee we can do nothing'; the second answers with the more confident assertion: 'As a father comforts his children, so does the Lord unto us all' (the text of a chorale by Johann Gramann). The chorale melody of the second choir 'Wie sich ein Vat'r erbarmet' is a familiar Lutheran one which Bach himself also used in his Cantata No.17. The music becomes more exuberant again and returns to the psalms with the words 'Praise him in his noble acts; praise him according to his excellent greatness', and leads straight into a joyful concluding fugue: 'Let everything that hath life and breath praise the Lord. Hallelujah.'

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#### INTERVAL

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Never weather-beaten sail  
There is an old belief  
from Songs of Farewell

Hubert PARRY 1848-1918

Hubert Parry wrote his six *Songs of Farewell* in the period from 1916 to 1918. It was a time of considerable strain: not only did the composition of these works take place against the background of the carnage of the First World War, but Parry's own life was difficult, notably his relationship with Stanford, which by that time had all but foundered. It is impossible not to see in these works a reflection of these difficulties, given that they deal with the brief and troubled nature of mortal life and look forward to the blessed peace of Paradise. The songs were written to reflect Parry's strong spiritual belief in the existence of the soul and a higher plane of life, rather than referring to any Christian doctrine. The five-part *Never weather-beaten sail* is flowing and lyrical. It uses a poem by the lute-song composer Thomas Campion: although the words are serene and peaceful, it is thought that they were written at a time when Campion was undergoing torture. *There is an old belief* is a six-part setting of words by John Gibson Lockhart, Sir Walter Scott's son-in-law and biographer. This song, which contains a declaration of belief ('That creed I fain would keep') to the plainsong invocation of the Creed, was performed at Parry's own funeral in 1918.

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Never weather-beaten sail  
Thomas Campion (1567-1620)

Never weather-beaten sail more willing bent to shore,  
Never tired pilgrim's limbs affected slumber more.  
Than my wearied sprite now longs to fly out of my troubled breast.  
O come quickly, sweetest Lord, and take my soul to rest.

Ever blooming are the joys of Heaven's high Paradise,  
Cold age deafs not there our ears nor vapour dims our eyes:  
Glory there the sun outshines whose beams the blessed only see:  
O come quickly, glorious Lord, and raise my sprite to Thee.

There Is An Old Belief  
John Gibson Lockhart (1794-1854)

There is an old belief,	Beyond the sphere of Time,
That on some solemn shore,	And Sin, and Fate's control,
Beyond the sphere of grief	Serene in changeless prime
Dear friends shall meet once more.	Of body and of soul.

That creed I fain would keep  
That hope I'll ne'er forgo  
Eternal be the sleep,  
If not to waken so.

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Two Songs, Op.34

Richard STRAUSS 1864-1949

*Der Abend*  
*Hymne*

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

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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.

#### Der Abend

Senke, strahlender Gott – die Fluren  
dürsten  
Nach erquickendem Thau, der Mensch  
verschlachtet  
Matter ziehen die Rosse –  
Senken den Wagen hinab!

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

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

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

#### Evening

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.

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.

Schiller

#### Hymn

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!



---

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!

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!

Rückert

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Easter Hymn from *Cavalleria Rusticana* **Pietro MASCAGNI** 1863-1945

Mascagni's one-act opera *Cavalleria Rusticana*, composed when he was 26, was a success he never came near to repeating. Apparently even he did not recognise it for what it was. The work won a publisher's competition, but it was submitted not by Mascagni himself but by his wife. The *Easter Hymn*, as its name implies, comes quite early in the opera, as the crowds are gathering outside and inside the church to celebrate Easter morning.

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**The English Chamber Choir** is currently one of the busiest of London's smaller choirs, with a particularly varied repertoire and concert schedule. It was founded in 1972, and Guy Protheroe has been its conductor since 1973. It has appeared in venues ranging from the South Bank Centre and the Barbican in London to the more intimate surroundings of country houses and churches, and has recently appeared both on BBC Television and on ITV. It performs with a number of ensembles and orchestras, including its own professional orchestra the English Players, and visits festivals and music societies across the country in addition to promoting its own annual season of concerts in London. The Choir first visited East Coker in 1982, returning in 1984 and in 1988, its last visit forming part of the T.S.Eliot centenary celebrations.

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 20th centuries. It has long been associated with the choral music of Arnold Bax, and marked the centenary of Sir Arthur Bliss last year with a rare performance of his cantata *Shield of Faith*. In addition to celebrating composers' centenaries it has been involved in celebrating a number of literary anniversaries: T.S.Eliot in 1988, followed by W.B.Yeats and Gerard Manley Hopkins in 1989. It also features regular performances of new works, the most recent being by Hugh Wood and Anthony Payne. Recent performances with orchestra have included Bach's *Magnificat*, Handel's *Dixit Dominus*, Brahms' *Requiem* and Stravinsky's *Symphony of Psalms*. Amongst the early music in the Choir's current repertoire is Tallis' great 40-part motet *Spem in Alium*. The Choir's varied programming policy 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 also operates a mailing list. Please contact Ann Manly, 8 Alma Square, London NW8 9QD. Tel: 071 286 3944 Fax: 071 289 9081.

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**Guy Protheroe** read music at Oxford and studied at the Guildhall School of Music. Shortly afterwards he founded the contemporary music ensemble Spectrum, 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 was awarded the Preis der Deutschen Schallplattenkritik. He is guest conductor of the Xenakis Ensemble in the Netherlands and has recently appeared also with the Amsterdam Percussion Ensemble and the BBC Singers. 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, most recently open-air concerts in Rotterdam and Athens with casts of hundreds, audiences of thousands and live television coverage. He is also in demand as an originator of artistic projects and series.

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## ENGLISH CHAMBER CHOIR

*Sopranos:* Janet Adderley, Fiona Charman, Anne-Marie Curror, Jan Elson, Harriet Jay, Ann Manly, Diana Maynard, Shirley Noel, Vera Ogden, Sharon Parr, Adele Stevenson, Kay Vernon, Juliet Willis

*Altos:* Sue Boase, Marion Brown, Sue Furnell, Margaret Gully, Peggy Hannington, Tomoko Ikeda, Miranda Moore, David Wheeler

*Tenors:* Peter Adderley, Francis Bassett, Roger Brown, Roger Carpenter, Margaret Jackson-Roberts, Rob Scales, Nick Witt

*Basses:* Tim Colborn, Tomoyuki Ikeda, David Jordan, Hugh Joslin, Gavin King-Smith, David Lowe, Tony Noakes, Neil Thornton, Bob Willson

*Organ:* Paul Vernon

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Our thanks to Michael Wilcox (piano tuner and technician), 41 Sandhurst Road, Yeovil (Tel: 24480) for his assistance with moving the piano.

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**The Choir will also be singing at the 10.00 service tomorrow morning and at evensong at Clossworth at 6.30pm**

Music for Sunday morning includes:

**Haydn** Jugendmesse for two sopranos, chorus, strings and organ  
*with Richard Hunt & Christina Ball violins and Helga Brownfield cello*

**Mozart** Laudate Dominum, Ave Verum

**Messiaen** O sacrum convivium

Music for evensong by Tallis and Byrd

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ST MICHAEL'S CHURCH, EAST COKER

Sunday 13 July 1992 at 10 am

**PARISH COMMUNION**  
*sung by* **THE ENGLISH CHAMBER CHOIR**  
*conductor* **Guy Protheroe**

**Haydn** Jugendmesse  
for two sopranos, chorus, strings and organ

Ann Manly, Sharon Parr *sopranos*  
Richard Hunt, Christina Ball *violins*  
Helga Brownfield *cello* Paul Vernon *organ*

*Introit:*  
**Brucker** Locus iste

*Anthem:*  
**Mozart** Laudate Dominum  
Harriet Jay *soprano*

*Communion*  
**Mozart** Ave verum corpus  
**Messiaen** O sacrum convivium  
(in memoriam Olivier Messiaen 1908-1992)

ALL SAINTS, CLOSOWORTH · 6.30pm

EVENSONG

**Tallis** Short Service

*Introit:*  
**Tallis** If ye love me

*Anthem:*  
**Byrd** Ave verum corpus



INTROIT: LOCUS ISTE

The Order for HOLY COMMUNION Rite B

THE WORD AND THE PRAYERS

1. Sentence

HYMN

2. Minister: The Lord be with you.

ALL: AND WITH THY SPIRIT

3. This prayer may be said:

ALL: ALMIGHTY GOD, UNTO WHOM ALL HEARTS BE OPEN, ALL  
DESIRES KNOWN, AND FROM WHOM NO SECRETS ARE HID:  
CLEANSE THE THOUGHTS OF OUR HEARTS BY THE  
INSPIRATION OF THY HOLY SPIRIT, THAT WE MAY  
PERFECTLY LOVE THEE, AND WORTHILY MAGNIFY THY  
HOLY NAME: THROUGH CHRIST OUR LORD. AMEN.

KYRIE/  
GLORIA

5. ALL: GLORY BE TO GOD ON HIGH, AND IN EARTH PEACE,  
GOOD WILL TOWARDS MEN. WE PRAISE THEE, WE BLESS  
THEE, WE WORSHIP THEE, WE GLORIFY THEE, WE GIVE  
THANKS TO THEE FOR THY GREAT GLORY, O LORD GOD,  
HEAVENLY KING, GOD THE FATHER ALMIGHTY. O LORD,  
THE ONLY-BEGOTTEN SON, JESUS CHRIST: O LORD GOD  
LAMB OF GOD, SON OF THE FATHER, THAT TAKEST AWAY  
THE SINS OF THE WORLD, HAVE MERCY UPON US. THOU  
THAT TAKEST AWAY THE SINS OF THE WORLD, RECEIVE  
OUR PRAYER, THOU THAT SITTEST AT THE RIGHT HAND  
OF GOD THE FATHER, HAVE MERCY UPON US.  
FOR THOU ONLY ART HOLY: THOU ONLY ART THE LORD:  
THOU ONLY, O CHRIST, WITH THE HOLY GHOST ARE THE  
MOST HIGH, IN THE GLORY OF GOD THE FATHER. AMEN

6. THE COLLECT

8. Sit for the READING

At the end the reader will say:

This is the word of the Lord.

ALL: THANKS BE TO GOD

11. HYMN LAUDATE DOMINUM

12. The GOSPEL When it is announced

ALL GLORY BE TO THEE, O LORD

At the end the Reader says:

This is the Gospel of Christ.

ALL: PRAISE BE TO THEE O CHRIST.



13. Sit for THE SERMON

14. Stand for THE CREED.

ALL: I BELIEVE IN ONE GOD, THE FATHER ALMIGHTY, MAKER OF HEAVEN AND EARTH, AND OF ALL THINGS VISIBLE AND INVISIBLE; AND IN ONE LORD JESUS CHRIST, THE ONLY-BEGOTTEN SON OF GOD, BEGOTTEN OF HIS FATHER BEFORE ALL WORLDS, GOD OF GOD, LIGHT OF LIGHT, VERY GOD OF VERY GOD, BEGOTTEN NOT MADE, BEING OF ONE SUBSTANCE WITH THE FATHER, BY WHOM ALL THINGS WERE MADE; WHO FOR US MEN AND FOR OUR SALVATION CAME DOWN FROM HEAVEN, AND WAS INCARNATE BY THE HOLY GHOST OF THE VIRGIN MARY, AND WAS MADE MAN, AND WAS CRUCIFIED ALSO FOR US UNDER PONTIUS PILATE.

HE SUFFERED AND WAS BURIED, AND THE THIRD DAY HE AROSE AGAIN ACCORDING TO THE SCRIPTURES, AND ASCENDED INTO HEAVEN, AND SITTETH ON THE RIGHT HAND OF THE FATHER. AND HE SHALL COME AGAIN WITH GLORY TO JUDGE BOTH THE QUICK AND THE DEAD: WHOSE KINGDOM SHALL HAVE NO END.

AND I BELIEVE IN THE HOLY GHOST, THE LORD, THE GIVER OF LIFE, WHO PROCEEDETH FROM THE FATHER AND THE SON, WHO WITH THE FATHER AND THE SON TOGETHER IS WORSHIPPED AND GLOIFIED, WHO SPAKE BY THE PROPHETS. AND I BELIEVE ONE HOLY CATHOLIC AND APOSTOLIC CHURCH. I ACKNOWLEDGE ONE BAPTISM FOR THE REMISSION OF SINS. AND I LOOK FOR THE RESURRECTION OF THE DEAD, AND THE LIFE OF THE WORLD TO COME. AMEN.

18. Kneel for the INTERCESSION

After each section of biddings the minister will say:

Lord in thy mercy  
ALL: HEAR OUR PRAYER

Minister: Let us pray for the whole Church of God in Christ Jesus, and for all men according to their needs. Almighty God, who has promised to hear the prayers of those who ask in faith:

(Prayers for the Church)

ALL: GRANT THAT WE AND ALL WHO CONFESS THY NAME MAY BE UNITED IN THY TRUTH, LIVE TOGETHER IN THY LOVE AND SHOW FORTH THY GLORY IN THE WORLD.

(Prayers for the world)

GIVE WISDOM TO ALL IN AUTHORITY, BLESS ELIZABETH OUR QUEEN, AND DIRECT THIS NATION AND ALL NATIONS

IN THE WAYS OF JUSTICE AND OF PEACE; THAT ALL MEN MAY HONOUR ONE ANOTHER, AND SEEK THE COMMON GOOD.

(Prayers for the local community etc.)

GIVE GRACE TO US, OUR FAMILIES AND FRIENDS, AND TO ALL OUR NEIGHBOURS IN CHRIST, THAT WE MAY SERVE HIM IN ONE ANOTHER, AND LOVE AS HE LOVES US.

(Prayers for the suffering)

SAVE AND COMFORT THOSE WHO SUFFER, THAT THEY MAY HOLD TO THEE THROUGH GOOD AND ILL, AND TRUST IN THY UN-FAILING LOVE.

(Prayers commemorating the departed)

HEAR US AS WE REMEMBER THOSE WHO HAVE DIED IN FAITH, AND GRANT US WITH THEM A SHARE IN THY ETERNAL KINGDOM.

MERCIFUL FATHER, ACCEPT THESE PRAYERS FOR THE SAKE OF THY SON, OUR SAVIOUR, JESUS CHRIST. AMEN

20. Invitation to Confession

21. ALL: ALMIGHTY GOD, OUR HEAVENLY FATHER, WE HAVE SINNED AGAINST THEE, THROUGH OUR OWN FAULT, IN THOUGHT AND WORD, AND DEED, AND IN WHAT WE HAVE LEFT UNDONE. WE ARE HEARTILY SORRY, AND REPENT OF ALL OUR SINS, FOR THY SON OUR LORD JESUS CHRIST'S SAKE, FORGIVE US ALL THAT IS PAST: AND GRANT THAT WE MAY SERVE THEE IN NECESSITY OF LIFE, TO THE GLORY OF THY NAME. AMEN

22. Absolution.

23. ALL may say: WE DO NOT PRESUME TO COME TO THIS THY TABLE, O MERCIFUL LORD, TRUSTING IN OUR OWN RIGHTEOUSNESS, BUT IN THY MANIFOLD AND GREAT MERCIES. WE ARE NOT WORTHY SO MUCH AS TO GATHER UP THE CRUMBS UNDER THY TABLE. BUT THOU ART THE SAME LORD WHOSE NATURE IS ALWAYS TO HAVE MERCY. GRANT US THEREFORE, GRACIOUS LORD, SO TO EAT THE FLESH OF THY DEAR SON JESUS CHRIST AND TO DRINK HIS BLOOD, THAT OUR SINFUL BODIES MAY BE MADE CLEAN BY HIS BODY AND OUR SOULS WASHED THROUGH HIS MOST PRECIOUS BLOOD, AND THAT WE MAY EVERMORE DWELL IN HIM AND HE IN US. AMEN.

THE MINISTRY OF THE SACRAMENT

24. Stand for THE PEACE introduced by the priest who then says:  
The Peace of the Lord be always with you.

ALL: AND WITH THY SPIRIT.

25. All may exchange a sign of peace.



26/27 These words may be used at the Offertory:  
ALL: THINE, O LORD, IS THE GREATNESS AND THE POWER AND  
THE GLORY AND THE VICTORY AND THE MAJESTY. ALL  
THAT IS IN HEAVEN AND EARTH IS THINE. ALL THINGS  
COME OF THEE, O LORD, AND OF THINE OWN DO WE GIVE THEE.

28. HYMN LIFT HIGH THE CROSS. AMR 633. 0.3.7

31. THE THANKSGIVING

Priest: The Lord be with you  
ALL: AND WITH THY SPIRIT

Priest: Lift up your hearts  
ALL: WE LIFT THEM UP UNTO THE LORD

Priest: Let us give thanks unto the Lord our God.  
ALL: IT IS MEET AND RIGHT SO TO DO

The priest continues the Thanksgiving.....

....."evermore praising thee and saying:-

ALL: HOLY, HOLY, HOLY, LORD GOD OF HOSTS, HEAVEN AND  
EARTH ARE FULL OF THY GLORY. GLORY BE TO THEE O  
LORD MOST HIGH.

SANCTUS/  
BENEDICTUS BLESSED IS HE THAT COMETH IN THE NAME OF THE LORD.  
HOSANNA IN THE HIGHEST.

The priest continues the Thanksgiving.....

.....concluding with the words:-

"all honour and glory be unto Thee O Father Almighty  
world without end.

ALL: ..... AMEN

AGNUS

36. THE LORDS PRAYER

39. The Invitation to Communion. AVE VERUM  
COMMUNION O SACRUM

43. Communion Sentence

~~HYMN may be sung here, or later.~~

47. ALL: ALMIGHTY GOD, WE THANK THEE FOR FEEDING US WITH  
THE BODY AND BLOOD OF THY SON JESUS CHRIST OUR LORD.  
THROUGH HIM WE OFFER THEE OUR SOULS AND BODIES TO BE  
A LIVING SACRIFICE. SEND US OUT IN THE POWER OF THY  
SPIRIT, TO LIVE AND WORK TO THY PRAISE AND GLORY.

AMEN.

49. The Blessing

50. Priest: Go in peace and serve the Lord  
ALL: IN THE NAME OF CHRIST. AMEN.

HYMN TELL OUT MY SOUL



RAYMOND GUBBAY  
PRESENTS







RAYMOND GUBBAY presents

Saturday 12th September 1992 at 8.00 p.m.

# *OPERA GALA NIGHT*

**London Concert Orchestra**

Leader John Bradbury

**Paul Wynne Griffiths** conductor

**Susan Bullock** soprano

**Bonaventura Bottone** tenor

**Steven Page** baritone

**English Chamber Choir**

Musical Director Guy Protheroe

**Fanfare Trumpeters of the Band of the Welsh Guards**

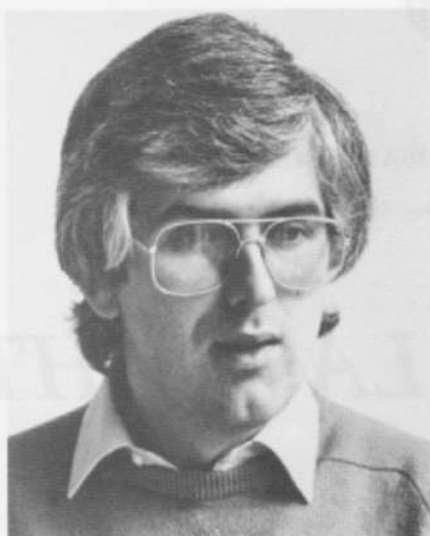
Director of Music: Captain P. Hannam BEM

(By kind permission of Brigadier J. F. Rickett, OBE the Regimental Colonel)



BARBICAN HALL





## PAUL WYNNE GRIFFITHS

**P**aul Wynne Griffiths studied at the Royal Manchester College of Music and at the London Opera Centre after which he toured with Opera For All. In 1977 he joined the Music Staff of the Royal Opera House, where he has worked with many of the world's leading singers and conductors.

He has accompanied many international singers in recital and in particular Sir Geraint Evans, Carlo Bergonzi, James King, Renato Bruson, Thomas Allen and Yevgeny Nesterenko.

As a conductor he appears frequently each season at the Barbican and the Royal Festival Hall and has conducted evenings with Katia Ricciarelli, Josephine Barstow, Valerie Masterson etc. In 1990 he made his Paris début conducting the Orchestre du Conservatoire National Supérieur de Musique de Paris with Samuel Ramey at the Théâtre des Champs Elysées.

Last season he conducted the World Premiere and four further performances of *"The Judgement of Paris"* by John Woolrich directed by Martin Duncan, in the Royal Opera House Garden Venture Series.

He conducted a symphonic concert in the Windsor Festival with the Royal Opera House Orchestra in which Stuart Burrows sang Mozart arias in the second half. He conducted Jane Eaglen at the Harrogate Festival and Josephine Barstow and Elizabeth Connell at the New Symphony Hall in Birmingham.

This season 1991/92 he conducts the English Chamber Orchestra at the Barbican and several opera galas, both at the Royal Festival Hall and the Barbican London. He made his BBC Radio debut conducting the BBC Concert Orchestra in an Easter Programme, and conducted Montserrat Caballé on BBC Television's last Wogan Show.

Future conducting engagements include a concert with the Tokyo Philharmonic Orchestra in Tokyo with Carol Vaness as the soloist, and performances of *Il Traviatore* with Scottish Opera in the Autumn of 1992, and a Gala Concert at the New Athens Concert Hall with Grace Bumbry in 1992/93.

He has worked frequently on television, for the BBC, conducting José Carreras and Katia Ricciarelli on the Wogan Show; as Artistic Director and Accompanist of the Luciano Pavarotti Master Class at the Barbican, which was televised by the BBC. On the Michael Aspel Show, he has conducted José Carreras.

He has worked with all the leading recording companies in particular assisting Giuseppe Sinopoli and Michael Tilson Thomas.

With the Royal Opera House he has visited Japan, Korea, Los Angeles and Athens. Last season he accompanied several of the singers in the Royal Opera House Covent Garden's *"Young Artists In Recital Series"* and will be accompanying several more this season.





## SUSAN BULLOCK

**S**usan Bullock comes from Cheadle Hulme, Cheshire, and graduated in Music from the University of London in 1980. Further study followed at the Royal Academy of Music, where she won numerous awards, including the Worshipful Company of Musicians Silver Medal. In 1984 she won the Decca Kathleen Ferrier Award, and she took up a place at the National Opera Studio.

Susan Bullock became a principal soprano with English National Opera in 1986, singing the role of Pamina, in Jonathan Miller's production of *The Magic Flute*. Other roles at ENO have included Yum Yum, Frasquita, Marcellina, Micaëla, Gilda, Tatyana (Onegin) and Marguerite. More recently, she has received great critical acclaim for the roles of Madam Butterfly and Ellen Orford. For Glyndebourne Touring Opera she has sung the role of Jenufa; for the Flanders Opera; she has sung the role of Hecuba, in *King Priam*, for Opera Northern Ireland, Rosalinde in *Die Fledermaus*; at the Batignano Festival, the role of Andromache in Tippett's *King Priam*, and for The Chelsea Opera Group, Margherita in Boito's *Mefistofele*. Miss Bullock recorded the role of Rowan in Benjamin Britten's *The Little Sweep* for Thames Television.

Future opera plans include *Butterfly*, *Female Chorus* (The Rape of Lucretia) and *Alice* (Falstaff) for ENO, *Katya Kabanova* for Glyndebourne Touring Opera.

Miss Bullock pursues a busy concert career both in the UK and abroad, and broadcasts frequently for the BBC. She has appeared with the BBC Welsh Symphony Orchestra, the Bournemouth Symphony Orchestra, the London Mozart Players and the London Philharmonic Orchestra under Klaus Tennstedt in Mahler's *Eighth Symphony*, recorded for EMI, and CD Video for Virgin Classics and the BBC. She has performed Verdi's *Requiem in Portugal*, with the conductor Jan Latham Koenig, *The Messiah*, with Christopher Robinson at the new Symphony Hall in Birmingham and is a frequent soloist in concerts of operatic highlights at the Royal Albert Hall.

Susan Bullock studies with Audrey Langford.





## BONAVENTURA BOTTONE

**B**orn in England of Italian parents, Bonaventura Bottone studied at the Royal Academy of Music in London.

Bonaventura Bottone has made many appearances with English National Opera in a wide range of roles including David in Wagner's *Meistersinger*, the Duke in Verdi's *Rigoletto*, Alfredo in Verdi's *La Traviata*, Beppe in Leoncavallo's *I Pagliacci*, Nanki Poo in Gilbert and Sullivan's *Mikado*, Sam Kaplan in Weill's *Street Scene* and Truffaldino in Prokofiev's *Love for Three Oranges*.

Mr. Bottone made his début at the Royal Opera House Covent Garden as the Italian Tenor in Strauss' *Der Rosenkavalier* and has returned to sing Alfredo in Strauss' *Die Fledermaus*, the Italian Tenor in Richard Strauss' *Capriccio* and Raoul in Meyerbeer's *Les Huguenots*.

For Scottish Opera he has appeared as the Governor General in Bernstein's *Candide*, as Loge in Wagner's *Das Rheingold* and as Narraboth in Strauss' *Salome*.

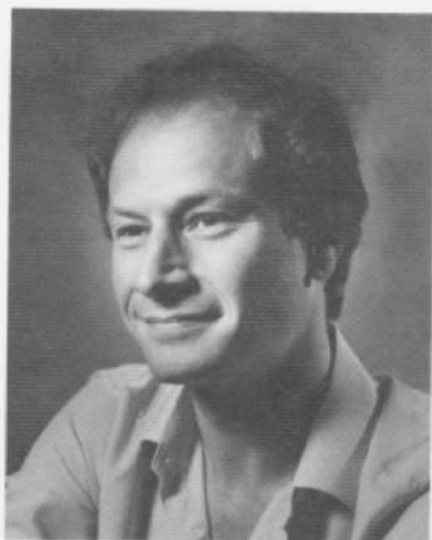
At the Glyndebourne Festival 1990 he sang the Italian Tenor in Strauss' *Capriccio* and in Autumn 1990 he sang Alfredo in the Opera North production of Verdi's *La Traviata*. Recently he made his début with the Welsh National Opera in the title role of a new production of Rossini's *Comte Ory*.

Further engagements include a return to the English National Opera for the Duke in Verdi's *Rigoletto*, to the Royal Opera House Covent Garden as Libenshof in Rossini's *Viaggio a Reims* and to Welsh National Opera for Donizetti's *La Favorita*.

Abroad Bonaventura Bottone has appeared at the Waxford and Batignano Festivals in the USA with Houston Opera, and most recently with Bavarian State Opera in Munich as Alfredo in Strauss' *Die Fledermaus*.

Recordings include the *Mikado*, *Orpheus in the Underworld*, *Kismet* and the *Student Prince*; whilst Mr. Bottone is a frequent broadcaster in a wide range of BBC programmes.





## STEVEN PAGE

**S**teven Page was a Trade Mark Attorney, singing as an amateur and studying privately with Margaret Hyde when in 1981 he was awarded a Countess of Munster Scholarship to study at the National Opera Studio.

On leaving the National Opera Studio Steven Page understudied leading roles for both the Glyndebourne Festival and the Welsh National Opera and sang Don Alfonso in Mozart's *Così fan tutte* and Nick Shadow in Stravinsky's *Rake's Progress* for Opera 80, the British Arts' Council's touring opera company.

For English National Opera, Steven Page has sung Tarquinius in Britten's *Rape of Lucretia*, Don Giovanni in Mozart's *Don Giovanni*, Albert in Massenet's *Werther*, Paolo in Verdi's *Simone Boccanegra*, Valentine in Gounod's *Faust* and the Count in Mozart's *Marriage of Figaro*. He also appeared with Kent Opera and for three seasons at the Buxton Festival in leading roles.

For Scottish Opera Steven Page has appeared in five new productions; as Guglielmo in Mozart's *Così fan tutte*, as Marcello in Puccini's *La Bohème*, as Choroebus in Berlioz's *Les Troyens*, as Ford in Verdi's *Falstaff* and as Mozart's *Don Giovanni*. Also he has appeared with Scottish Opera as Count Almaviva in Mozart's *Nozze di Figaro*.

Future engagements include Nick Shadow in Stravinsky's *A Rake's Progress* for Glyndebourne.

Concert appearances in the past season include concerts in London's Barbican, Royal Albert Hall and Royal Festival Hall, Ampleforth Abbey, Halifax and Leicester University.



## THE BAND OF THE WELSH GUARDS



**T**he Band of the Welsh Guards was formed in 1915 with 44 Bandsmen and a Warrant Officer Mr Andrew Harris as the Bandmaster. It soon became established as one of the world's foremost Military Bands along with the other Bands of the Brigade of Guards.

The Band is stationed in London and together with the other Bands of the Guards Division regularly performs for Ceremonial and State occasions which are so much part of the tradition and pageantry associated with London life.

The Band gives frequent Concerts Broadcasts and Marching Displays and has made many recordings. In addition to its musical duties all members of the Band are trained and fully qualified for their mobilisation role as medical assistants.

### Lieutenant Colonel P Hannam MBE BEM—Director of Music

**L**ieutenant Colonel Peter Hannam joined the Band of the Gloucestershire Regiment in 1957. He entered the Royal Military School of Music Kneller Hall in 1966 and on graduation in 1969 was appointed Bandmaster to The 3rd Battalion The Royal Regiment of Fusiliers. After a period as Divisional Bandmaster The Prince of Wales's Division Depot Lichfield 1975-79 he was commissioned into The Royal Regiment of Fusiliers and appointed Director of Music to The Queen's Division of Infantry. He became Director of Music Royal Electrical and Mechanical Engineers in 1984 and Director of Music Welsh Guards in January 1986. He was appointed Senior Director of Music Guards Division November 1989.

Lieutenant Colonel Hannam was awarded the British Empire medal whilst a Band Corporal on active service with the Gloucestershire Regiment in Cyprus 1964-65.



## The Regiment

**"H**is Majesty The King has been graciously pleased to approve the formation of a Welsh Regiment of Foot Guards to be designated Welsh Guards".

This special order issued by the War Office on 23rd February 1915 was received with great pleasure by the Principality and by the many Welshmen already serving in the Army a number of whom immediately transferred from other Regiments.

On the 1st March 1915 (St David's Day) the Regiment mounted their first Guard at Buckingham Palace and within six months of their inception sailed to France to take part with distinction in the Great War.

During the Second World War the Regiment was increased to three Battalions since when the remaining Battalion has seen service in all the main theatres of military operations including the Falklands.

Together with the other Regiments of Foot Guards and the Household Cavalry they have the privilege of being the Sovereign's personal bodyguard and as such play a leading role in the ceremonial and pageantry of the United Kingdom. His Royal Highness Prince Charles The Prince of Wales is Colonel of the Regiment and Brigadier J F Rickett CBE is the Regimental Lieutenant Colonel.

## THE ENGLISH CHAMBER CHOIR

**T**he English Chamber Choir is currently one of the busiest of London's smaller choirs, with a particularly varied repertoire and concert schedule. It was founded in 1972, and Guy Protheroe has been its conductor since 1973. It has appeared in venues ranging from the South Bank Centre in London to the more intimate surroundings of country houses and churches, and has recently appeared both on BBC Television and on ITV. It performs with a number of ensembles and orchestras, including its own professional orchestra the English Players, and visits festivals and music societies across the country in addition to promoting its own annual season of concerts in London.

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 20th centuries. It has long been associated with the choral music of Arnold Box, and has recently performed Britten's two major cycles, *A.M.D.G.* and *Sacred and Profane*. The Choir marked the centenary of Sir Arthur Bliss last year with a rare performance of his cantata *Shield of Faith*. In addition to celebrating composers' centenaries it has been involved in celebrating a number of literary anniversaries: T. S. Eliot in 1988, followed by W. B. Yeats and Gerard Manley Hopkins in 1989. It also features regular performances of new works, the most recent being by Hugh Wood and Anthony Payne. The Choir is equally at home in the more traditional classical and romantic repertoire where recent performances have included Bach's *Magnificat*, Handel's *Dixit Dominus*, Brahms' *Requiem* and Stravinsky's *Symphony of Psalms*. Amongst the early music in the Choir's current repertoire is Tallis' great 40-part motet *Spem in Alium*. The Choir's varied programming policy has won them three consecutive awards for choral enterprise given jointly by the Performing Rights Society and the National Federation of Music of Societies.

From its early days the Choir has been involved in the world of popular music, having appeared in both the concert performances and recordings of The Who's *Tommy* and Rick Wakeman's *Journey to the Centre of the Earth* and *King Arthur*, which was also shown on television. Amongst many other engagements, the Choir has been involved in concerts and recordings for Vangelis, most notably on his albums *Heaven and Hell* and *Mask*, and recent soundtrack recordings. In May 1991 the Choir appeared at the Royal Festival Hall in a concert featuring music associated with the television series *Inspector Morse*.



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 was awarded the Preis der Deutschen Schallplattenkritik. 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, most recently open-air concerts in Rotterdam and Athens. He is also in demand as an originator of artistic projects and series. He became conductor of the English Chamber Choir in 1973 and together they have performed an enormous range of music spanning five centuries.

## THE LONDON CONCERT ORCHESTRA

**T**he London Concert Orchestra was formed in 1972 by Raymond Gubbay. It is regularly featured in concerts at the Barbican Centre, Royal Festival Hall and Royal Albert Hall in London as well as at major concert halls, theatres and festivals around the country. It is able to offer exceptional versatility, playing a range of music from popular classics and ballet, to musicals, film and television. This had led to invitations to take part in such diverse events as the Bolshoi Ballet's London Season in 1974, the highly acclaimed Monsieur Offenbach's Christmas Party at the Queen Elizabeth Hall, a Dinner Concert in Geneva and even a party for 2,000 people in the grounds of a stately home.

The conductor Marcus Dods played an important part in the development of the orchestra, holding the post of Musical Director from the first concert until his death in 1984. Over the years many distinguished artists have appeared with the orchestra including James Galway, Henry Krips, Viennese maestro Willi Boskovsky, Ron Goodwin, Kata Ricciarelli, Ian Wallace, Stuart Burrows, Valerie Masterson, John Ogdon, Sherrill Milnes and Dennis O'Neill to name just a few.

The orchestra was delighted in 1991 to be invited to take part in Raymond Gubbay's first concerts at the new Symphony Hall in Birmingham, and the opening concert of the York Barbican, with sell-out performances of Opera Gala Night. The London Concert Orchestra returns regularly to Symphony hall.

On 4th March 1992, the Orchestra played for Raymond Gubbay's 1000th Barbican concert; and Opera Gala Night with Josephine Barstow who appeared in the Orchestra's very first Barbican concert in March 1982.

As part of its regular concerts schedule the orchestra is closely associated with The Daily Telegraph, appearing in the Family Concerts at the Barbican and Christmas Galas at the Royal Albert Hall.



## PROGRAMME

**Rossini** William Tell: *Overture*  
Barber of Seville: *Largo al factotum*

**Verdi** Nabucco: *Chorus of the Hebrew Slaves*  
La Traviata: *Brindisi*  
Rigoletto: *La donna e mobile, Caro Nome*  
Il Trovatore: *Anvil Chorus*

**Bizet** Pearl Fishers: *Duet*

**Verdi** Aida: *Grand March and Ballet Music*

### INTERVAL

**Mozart** The Marriage of Figaro: *Overture*

**Gounod** Faust: *Soldiers Chorus*

**Bizet** Carmen: *Entrance & Song of the Toreador, Flower Song*

**Puccini** Madam Butterfly: *Humming Chorus, One Fine Day*  
La Boheme: *Ah Mimi false fickle hearted*  
*Che gelida manina*  
*Si Mi Chiamano Mimi*  
*O soave Fanciulla*





**GIOACCHINO  
ROSSINI**  
(1792-1868)

### Overture from William Tell

**W**illiam Tell, a grand opera in four acts based on Schiller's story, was written in an apartment in the Boulevard Montmartre. 'Here, night and day, the queerest characters in the whole of Paris would wander in and out, smoking, drinking, chattering, shouting, bawling in my ears while I went on composing and trying to hear as little as possible.'

Alone among all Rossini's overtures, this one creates moods intimately connected with the action of the opera. Its four sections conjure up respectively dawn in the Swiss Alps – a romantic aubade – then a storm on the lake, then the warmth and richness of the lower pastures, with a stirring military finale.

### Largo al factotum from The Barber of Seville

**T**he Barber of Seville is based on a cycle of three plays about a character called Figaro written by French dramatist Beaumarchais. The three plays were very popular, Rossini taking the first one for the *Barber of Seville* and Mozart basing *The Marriage of Figaro* on the second.

The *Barber of Seville* opens with a band of musicians playing in the street. As they leave Figaro the barber – and central character in the opera – rushes on telling everyone how his position is not just that of a barber but also factotum to the whole city. 'I am the factotum of the town make way!' (*largo al factotum della cilla*).





**GIUSEPPE VERDI**  
(1813-1875)

#### Chorus of the Hebrew Slaves from *Nabucco*

**G**iuseppe Verdi composed the first of his many operatic successes, *Nabucco* in the early 1840's. This opera deals with the plight of the Jews following their defeat at the hands of Nabucodonosor (or Nebuchednezzar), the King of Babylon. The famous *Chorus of the Hebrew Slaves* (*Ve pensiero*) occurs in the third Act of the opera when, beside the river Euphrates, the captive Jews sing the psalms of their fatherland – 'by the waters of Babylon, there we sat down and wept'. This chorus soon became associated with Italian patriotism and the fight against Austrian domination. It was also sung spontaneously by the crowd at Verdi's funeral.

#### Brindisi from *La Traviata*

**L**a *Traviata* is the tale of tragic love, and contains some of Verdi's most heart-rending music. Surprisingly, perhaps, the first performance, in Venice in 1853, failed, but audiences of that day were used to operas with their plots and costumes set in the past, and not, for them, present-day. We have no such problems. As the curtain rises in Act I a party is in progress at the house of Violetta a wealthy courtesan.

As the party at Violetta's progresses the guests led by Alfredo sing *Brindisi* – a drinking song. 'Let us drink, let us drink from the wine-cup o'er-flowing'.

#### La donna e mobile from *Rigoletto*

**R**igoletto was first produced in Venice in 1851; the libretto is by Piave and is based on Victor Hugo's *Le roi s'amuse*. The opera is constructed around the emotional conflicts created amongst the three main characters: the Duke, Rigoletto his servant and Gilda, the daughter of Rigoletto and erstwhile lover of the Duke; *La donna e mobile*, the fair unknown.



### Caro Nome from Rigoletto

**G**ilda, Rigoletto's daughter, has fallen in love with a young student, little realising that he is in fact the Duke in disguise. As she prepares to go to bed, she sings Caro Nome or Dearest Name, recalling the name of Walter, which the Duke has called himself. She little realises that the Duke's courtiers have arranged to carry her off to the palace.

### Anvil Chorus from Il Trovatore

**T**he plot of *Il Trovatore* is somewhat complicated and far-fetched and is based on a drama of Gutierrez's called *El Trovador* which centres on the love of the troubador Manrico, for Leonore, the lady-in-waiting to the Queen of Aragon. The Anvil Chorus opens Act II, where in the gypsy encampment the gypsies are beginning their work for the day and we hear their hammers clanging away in time to the music.

### Grand March and Ballet Music from Aida

**A**ida was commissioned for the new Italian Opera House in Cairo and to coincide with the opening of the Suez Canal in 1869. However, there were innumerable delays, not least of which was the Franco-Prussian War which stranded the scenery and costumes in Paris during the great siege. The first performance was eventually given in Cairo in 1871.

Radames has set off at the head of his army with the words of the people ringing in his ears 'Ritorna Vincitor' (Return Victorious). Aida, left alone, echoes these words and muses on the cruel irony of the situation. She is torn between the love of Radames and love of her people, and her Father, King of the Ethiopians.

In Act II, Radames returns victorious against the Ethiopians, and in triumph with slaves and prisoners. A great crowd welcomes him and his army.



**GEORGES BIZET**  
(1838-1875)

### Duet from The Pearl Fishers

**B**izet is best known for his stunningly colourful opera *Carmen*, and the delightful incidental music for the play *L'Arlésienne*, but in recent years this magnificent male duet from his first major opera, *Les pêcheurs de perles* has become deservedly



popular. The melody is a simple one, the harmonies and orchestral colouring not as sophisticated as the later Bizet (this was composed in 1863), but there is a passionate artistry that makes the duet an inevitable contender for any 'Hundred Best Tunes' competition. The rest of the opera is rather uneven in quality, and it is seldom performed in its entirety, but this showcase for male voices stands happily with the great opera duets of all time.



Wolfgang Amadeus Mozart (1756-1791)

## WOLFGANG AMADEUS MOZART (1756-1791)

### Overture from The Marriage of Figaro

**M**ozart must have been drawn to the Beaumarchais play on which da Ponte based his libretto, in part at least, by its barely-concealed revolutionary intent. The aria 'Count, little Count, you may go dancing, but I'll play the tune (*Se vuol ballare, Signor Contino...*) derives from this passage in Beaumarchais: *No my lord Count, you shan't have her, you shan't. Because you are a great lord, you think you're a great genius. Nobility, wealth, honours, emoluments! They make a man so proud! What have you done to earn so many advantages? You took the trouble to be born, nothing more. Apart from that you are rather a common type.*

Mozart identified with a new aristocracy, a meritocracy; he was acutely conscious and proud of his powers, and determined that they should be recognised. Not for him servitude in a retinue of a Prince of the Church.

Da Ponte drafted a libretto which, though it did not extinguish the revolutionary ardour of the play, concerned itself with celebrating the human condition rather than with fashioning an instrument of political protest. For Mozart's imagination was gripped less by libertarian ideals than by the nobility and folly of human beings, jealousies, passions, acts of kindness, whether displayed by princes or serving-girls.

The Overture, rapid, mysterious, subversive even, prepares the way for a succession of passionate intrigues and mistaken identities, for all the stock antics and character types of the *opera buffa* in fact, but with the figures transformed by Mozart's music into profound, contradictory, lovable human beings.



## CHARLES GOUNOD (1818-1893)

### Soldiers' Chorus from Faust

**F**aust, once the staple diet of almost every opera company, has in recent years been rather neglected. Unfairly surely as it contains a whole succession of popular tunes. The opera was produced in Paris in 1859 and the plot is based on Goethe's drama of the same name. Faust sells his soul to the Devil in return for regaining his youth.

The Soldiers' Chorus comes from Act IV. The men – including Marguérite's brother Valentin – who have been away to war are finally returning and sing a rousing chorus as they enter their home town.

## GEORGES BIZET

### Entrance & Song of the Toreador from Carmen

**C**armen is undoubtedly Bizet's greatest musical achievement, an opera whose melodies have become as familiar as any, and which has undergone various transformations over the years, including some notable films and the version set in America, *Carmen Jones*. But Bizet did not live to witness its success; indeed, he died believing it to be a failure, even though rehearsals had gone well. Simply, the audience was not prepared, in the Paris of 1875, for the content of the plot. The world of seduction in the setting of a cigarette factory, the violence of the bull-fighting, was regarded as 'obscene' – and to add further insults, the critics complained about the undistinguished melodies and poor orchestral colouring! But the critics had to eat their words. Bizet died in June, and in October a production was mounted in Vienna which launched the opera as a world-wide triumph. Belatedly, it was seen in Paris again in 1883, and the same writers who had so cruelly attacked *Carmen* now praised it, claiming they had liked it all the time!

### Flower Song from Carmen

**W**hen the girls who work in the local cigarette factory enter the square all of the soldiers engaged in changing the guard become fascinated by these beautiful women, especially by the one known as Carmen; all of the soldiers that is, except Don José the corporal of the Dragoons. Because of his indifference Carmen is more attracted to Don José than to the others and just before she goes into the factory she throws him a blood-red flower from her bodice. After some hesitation he picks up the flower, takes in its scent and conceals it inside his shirt. Later, in the tavern, Carmen taunts him as he is about to leave to return to the barracks by telling him that it seems that he prefers to do his military duty rather than to love her and join the band of gipsy smugglers with which she is associated. To prove his passion for her, he draws her flower from his breast and sings his aria *La fleur que tu m'avais jetée* (The flower that once you gave me).

## GIACOMO PUCCINI (1858-1924)

### Humming Chorus from Madam Butterfly

**P**uccini's *Madam Butterfly* was first performed at La Scala, Milan, in 1904. It is the story of an American naval officer who procures, during his tour of duty in Japan, a young girl to be his 'wife' and a house. So far as Pinkerton is concerned the form of marriage they go through is not binding – he dreams of his American girl friend back



home, even as he waits for his 'bride' her family, and the marriage broker to arrive, at the beginning of the opera. But Butterfly believes his protestations of love, and expresses her deep happiness at having such a handsome, wonderful husband. Pinkerton returns to the United States, leaving Butterfly pregnant, to wait for his return. He has left her with money, through the American Consul, who tries to do the best for her. But the Consul knows the ways of American sailors. Her servant, too is convinced that Pinkerton has abandoned her. Her son is born, and the Consul agrees to send a message to Pinkerton informing him of the fact. Butterfly is convinced that this news will bring him back. Towards the end, while she, her child, and the servant Suzuki are waiting for Pinkerton to disembark and come to the house, the 'humming chorus' is heard, offstage, providing an evocative sound-picture.

### One Fine Day from Madam Butterfly

*One Fine Day*, one of the great arias in the opera, comes early in the second act. Butterfly tries to convince her servant, Suzuki, that her husband will return, that one fine day his ship will be seen on the horizon and they will be reunited.

Che gelida manini –  
Si, mi chiamano Mimi – O soave fanciulla  
Ah, Mimi, false fickle-hearted  
from *La Bohème*

**T**his highly successful opera received its première in Turin in 1896 with Arturo Toscanini conducting.

The plot contains a wonderful mixture of comedy, love, and ultimate tragedy. A group of four impecunious men, including a painter, Marcello, and Rodolpho, a poet, share a freezing garret in Paris. Marcello has a girl friend, Musetta, but Rodolpho is 'unattached'. During Act I, while completing some writing, there is a knock at the door. A frail young lady, Mimi, comes to ask for a light for her candle, which has blown out on the draughty stairs. Rodolpho is struck by her beauty, and as they begin to talk an accident occurs – she drops her door key, and as they grope together on the floor to find it, he touches her hand. And so starts this sequence of excerpts: 'Your tiny hand is frozen' leads to the two introducing themselves, and to the realisation of love.

**B**y Act IV of *La Bohème* it appears that the course of true love has not been running very smoothly and that Mimi and Rodolfo have decided reluctantly to part. Rodolfo's friend, Marcello, finds himself in similar situation since his lover, Musetta, has also walked out on him. Although on the surface they make light of the loss of their respective sweethearts, Rodolfo still has regrets. He sings his aria *Ah, Mimi tu più non torni* ('Ah, Mimi, false fickle-hearted') as he spots the pink bonnet he bought for her on Christmas Eve, when all was still happy and carefree. Soon after this Musetta arrives with the news that Mimi is dying and wishes to return to the attic where she had been so happy with Rodolfo. Her stay in the attic is but a short one, for she is seen destined to die in Rodolfo's arms of the consumption that has been ravaging her body throughout most of the opera.



## LONDON CONCERT ORCHESTRA

### **Leader**

John Bradbury

### **First Violins**

Maurice Brett  
Gwynneth Barkham  
Yvonne Wooldridge  
Stephen Hague  
Charlotte Edwards  
Gillian Habgood  
Susheela Devi  
Philip Gibson  
Andrew Davies

### **Second Violins**

Bridget Hirst  
Helen Cochrane  
Robert Higgs  
Jane Campbell  
Susan Fisher  
Ruth Whitehouse  
Richard Quick  
Richard Tones

### **Violas**

Stephen Shakeshaft  
John Graham  
Judy Manning  
Pauline Mack  
Stephen Wright  
Owen Little

### **Cellos**

Geoffrey Thomas  
Tina Macrae  
Philip Taylor  
Huw Davies  
Ian Pressland  
Ann Lines

### **Basses**

Adrian Beers, MBE  
Michael Lee  
Dominic Black  
Martin Myers

### **Flutes**

Linda Coffin  
Luke Strevens

### **Piccolo**

Deborah Davis

### **Oboes**

Christopher O'Neal  
Josephine Lively

### **Cor Anglais**

Bridget Alexander

### **Clarinets**

Wilfred Goddard  
Patrick Saunders

### **Bass Clarinet**

Alfred Wallbank

### **Bassoons**

Brian Wightman  
Hilary Milne

### **Horns**

Anthony Gladstone  
Graham Warren  
Susan Dent  
George Woodcock  
Timothy Locke

### **Trumpets**

Andrew Crowley  
Bill Stokes  
Michael Meeks

### **Trombones**

David Whitson  
Mark Eager

### **Bass Trombone**

Leslie Lake

### **Tuba**

Stephen Wick

### **Timpani**

David Corkhill

### **Percussion**

Alasdair Malloy  
William Lockhart  
Andrew McDonald

### **Harp**

Helen Tunstall

### **Raymond Gubbay Limited**

176a High Street, Barnet, Herts EN5 5SZ  
Telephone 081-441 8940 Fax 081-441 0887

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176a HIGH STREET, BARNET, HERTS. EN5 5SZ

TEL: 081-441 8940 FAX: 081-441 0887

## OPERA GALA NIGHT

Barbican Centre Saturday 12th September 1992 at 8.00 pm

### PROGRAMME

- |    |                   |                             |   |   |   |    |      |
|----|-------------------|-----------------------------|---|---|---|----|------|
| 1. | William Tell      | Overture                    |   |   |   |    | Orch |
| 2. | Barber of Seville | Largo al factotum           |   |   | B |    |      |
| 3. | Nabucco           | Chorus of the Hebrew Slaves |   |   |   | Ch |      |
| 4. | La Traviata       | Brindisi                    | S | T |   | Ch |      |
| 5. | Rigoletto         | La donna e mobile           |   | T |   |    |      |
| 6. | Rigoletto         | Caro nome                   | S |   |   |    |      |
| 7. | Il Trovatore      | Anvil Chorus                |   |   |   | Ch |      |
| 8. | Pearl Fishers     | Duet                        |   | T | B |    |      |
| 9. | Aida              | Grand March & Ballet Music  |   |   |   | Ch | Tpt  |

### Interval

- |    |                    |  |   |   |   |    |      |
|----|--------------------|--|---|---|---|----|------|
| 1. | Marriage of Figaro | Overture   |   |   |   |    | Orch |
| 2. | Faust              | Soldiers Chorus  |   |   |   | Ch |      |
| 3. | Carmen             | Entrance & Song of the Toreador                              |   |   | B | Ch |      |
| 4. | Carmen             | Flower Song  |   | T |   |    |      |
| 5. | Madam Butterfly    | Humming Chorus   |   |   |   | Ch |      |
| 6. | Madam Butterfly    | One Fine Day   | S |   |   |    |      |
| 7. | La Boheme          | Ah Mimi false fickle hearted                                 |   | T | B |    |      |
| 8. | La Boheme          | Che gelida manina..Si Mi Chiamano<br>Mimi..O soave fanciulla |   | S | T |    |      |

### LONDON CONCERT ORCHESTRA

Paul Wynne Griffiths (conductor)

Susan Bullock (soprano)

Bonaventura Bottone (tenor)

Steven Page (baritone)

English Chamber Choir

Fanfare Trumpeters of the Band of the Welsh Guards

Orchestral dress: Tails/Long Black

Orchestral rehearsal: 3.30/6.30

\*\*\*\*\*NO SCORES TO BE USED BY SOLOISTS PLEASE\*\*\*\*\*

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Go out of Central London along Westway (A40), past White City and over the first Acton traffic lights. Go over the Gypsy Corner intersection and take the 5th turning on the left which is a slip road just before the only foot bridge spanning the A40. The slip road is in front of the business superstore and will take you on to Alliance Road. Turn left on to Alliance Road, away from the A40, and Black Island is 200 yards down the road on the left. Map attached.

Costumes will be provided and we will be made up. It would be greatly appreciated if everyone could get there as early as possible (any time from 4pm onwards!) in order to spread the making-up - we can't do everyone's faces at once at five to seven!

As numbers have to be exact and costumes are provided to size, it is essential that everyone who has agreed to do the session turns up as arranged. If you have any doubts at all, please contact me as soon as possible.

Refreshments will be provided and it promises to be an entertaining evening!

Ann Manly  
12 September 1992

Georgina Ivor  
66 ALDERBROOK ROAD  
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## English Chamber Choir

conductor  
Guy Protheroe

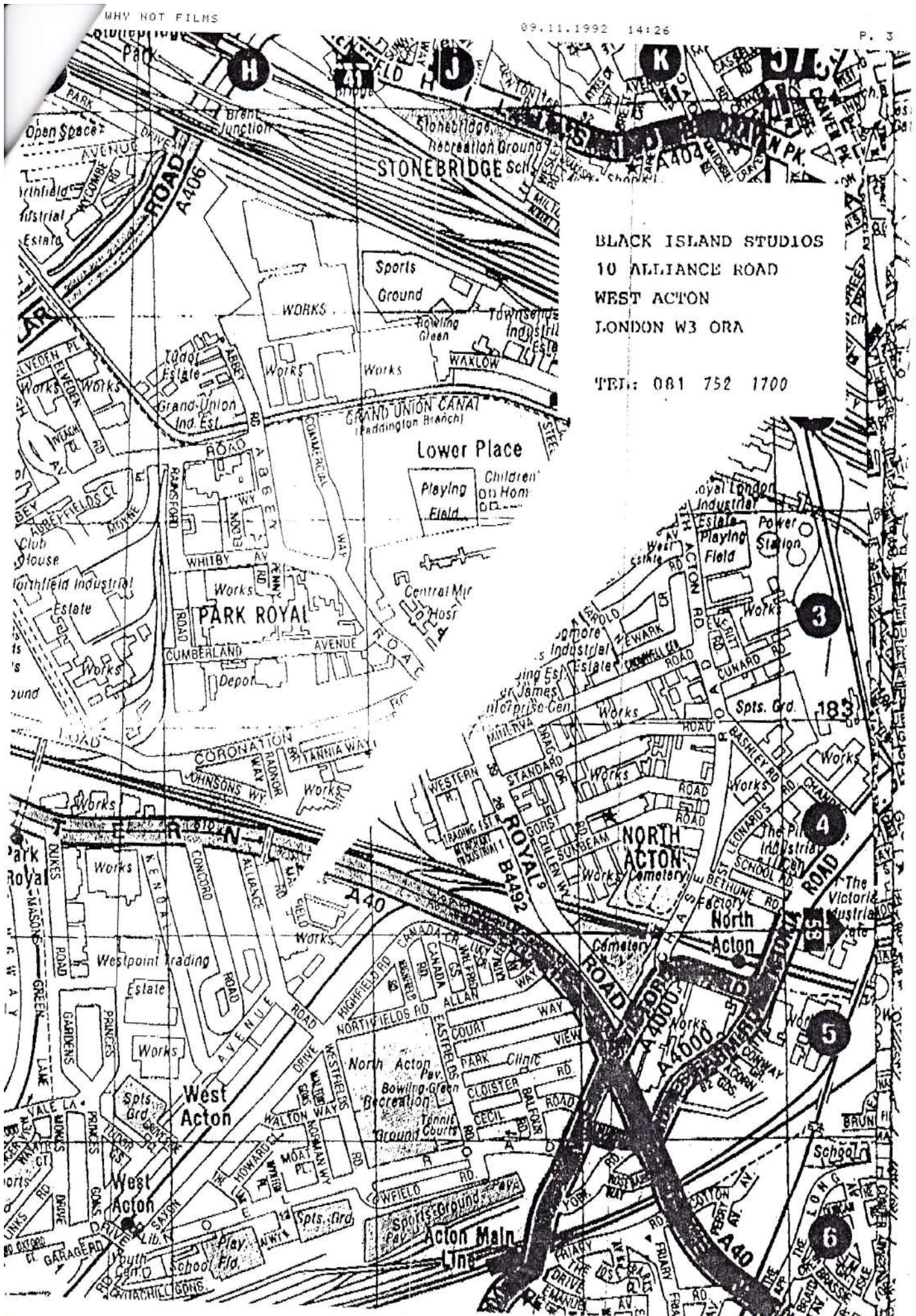
chairman  
Ann Manly

8 Alma Square  
London NW8 9QD

Tel: 071 286 3944  
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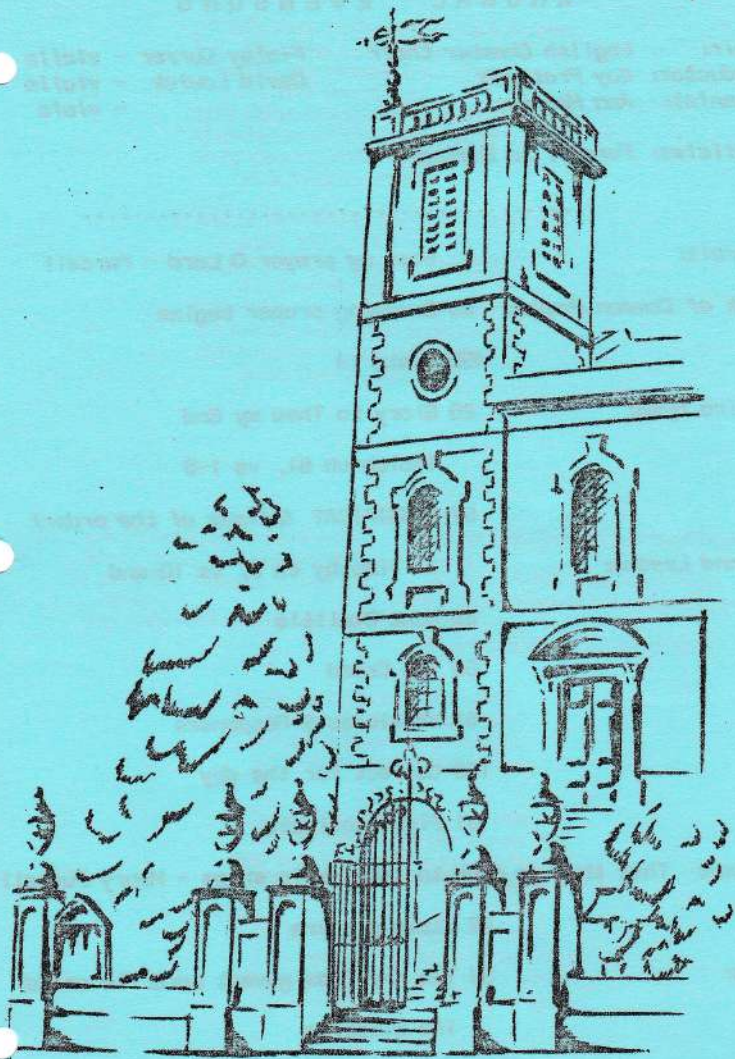
The English Chamber Choir is  
administered by the English  
Chamber Choir Society, which is  
registered under the Charities  
Act 1960.







26-01-81





ST. LUKE'S DAY  
18 October 1982  
CHORAL EVENSONG

Choir: English Chamber Choir  
Conductor: Guy Prothero  
Organist: Ann Hanley

Finlay Curror - violin  
David Lowick - violin  
- viola

Canticles: Purcell in G minor

Introit:

Hear my prayer O Lord - Purcell

Book of Common Prayer: 56 Evensong proper begins

432 Psalm 19

Office Hymn:

26 Glory to Thee my God

Isaiah ch 61, vs 1-6

57 MAGNIFICAT (*Climax of the order*)

Second Lesson:

11 Timothy ch 3, vs 10-end

59 Nunc Dimittis

60 The Creed

61 Versicles & Responses

133 Collect for the day

61 Final collects

Anthem: They that go down to the sea in ships - Henry Purcell

Hymn:

62 State prayers

33 The day Thou gavest Lord, is ended

The Blessing

Amen (The Choir)

GOD, that madest earth and heaven,  
Of Darkness and light;  
Who the day for toil hast given,  
For rest the night;  
May thine Angel-guards defend us,  
Slumber sweet thy mercy send us,  
Holy dreams and hopes attend us,  
This livelong night.

2. Guard us waking, guard us sleeping;  
And, when we die,  
May we in thy mighty keeping  
All peaceful lie;  
When the last dread call shall wake us,  
Do not thou our God forsake us,  
But to reign in glory take us  
With thee on high.

my The day thou gavest, Lord, is ended,  
The darkness falls at thy behest;  
To thee our morning hymns as-  
cended,  
Thy praise shall sanctify our rest.

2 We thank thee that thy Church unsleep-  
ing,  
While earth rolls onward into light,  
Through all the world her watch is keep-  
ing,  
And rests not now by day or night.

3 As o'er each continent and island  
The dawn leads on another day,  
The voice of prayer is never silent,  
Nor dies the strain of praise away

4 The sun that bids us rest is waking,  
Our brethren 'neath the western sky,  
And hour by hour fresh lips are making  
Thy wondrous doings heard on high.

5 So be it, Lord: thy throne shall never,  
Like earth's proud empires, pass away;  
Thy Kingdom stands, and grows for ever,  
Till all thy creatures own thy sway.



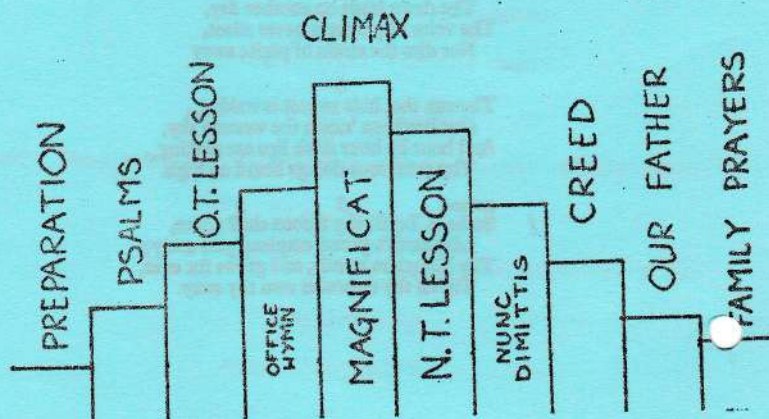
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The Old Testament lesson provides us with a dramatic picture of God's people with whom we share a pilgrimage and leads to the birth of Christ at the climax of the service when Mary sings MAGNIFICAT. The second lesson from the New Testament speaks of Jesus and proclaims his message whilst the Nunc Dimittis or Song of Simeon, gives a portrayal of the old priest who had been promised a revelation of the salvation of God before his passing from this world.

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of

*Signor  
Gioachino  
Rossini*

1792-1868

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Queen Victoria Street · London EC4

Saturday 14 November 1992

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*PROGRAMME*

7pm

a glass of Italian wine will be served in the  
gallery

7.30pm

the Choir will perform the

*PETITE MESSE SOLONNELLE*

in the Church

after the performance

*SUPPER*

will be served in the Gallery

*MENU*

Antipasto Misto

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seasonal tossed salad

fresh fruit salad and cream

during supper a further selection  
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of



1792-1868

St ANDREW'S-BY-THE-WARDROBE  
QUEEN VICTORIA STREET · LONDON EC4  
SATURDAY 14 NOVEMBER 1992

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## PETITE MESSE SOLENNELLE

KYRIE	<i>Soloists and Chorus</i>
GLORIA	<i>Soloists and Chorus</i>
Gratias agimus tibi	<i>Contralto, Tenor and Bass</i>
Domine Deus	<i>Tenor</i>
Qui tollis	<i>Soprano and Contralto</i>
Quoniam tu solus sanctus	<i>Bass</i>
Cum sancto spiritu	<i>Soloists and Chorus</i>
<hr/>	
CREDO	<i>Soloists and Chorus</i>
Crucifixus	<i>Soprano</i>
Et resurrexit	<i>Soloists and Chorus</i>
PRELUDIO RELIGIOSO for the Offertory	
SANCTUS	<i>Soloists and Chorus</i>
O SALUTARIS HOSTIA	<i>Soprano</i>
AGNUS DEI	<i>Contralto and Chorus</i>

Ann Manly *soprano*  
Margaret Jackson-Roberts *contralto*  
Roger Barber *tenor*  
Tomoyuki Ikeda *baritone*

Peter Adderley *piano*  
Paul Vernon *harmonium*

English Chamber Choir  
Guy Protheroe *conductor*



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

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

The Mass received its first performance on the 14th March 1864 in a private house in Paris, and a public performance was given the next day, launching it on a career of great popularity. Rossini was continually pestered to orchestrate it, and eventually gave in "to stop some other fellow from doing it". The orchestral version was presented in 1869, three months after his death, at the Italian Theatre in Paris. So Rossini's music ended up again in the theatre. In the original score he had written a short footnote: "Dear God, it is now complete, this poor little mass. Have I for once really written *Musique Sacrée* (sacred music) or merely *sacrée musique* (rotten music)? I was born for opera buffa, as thou well knowest. Little skill and a little heart, that is all. So blessed be thou, and grant me Paradise."

G. Rossini, Passy 1863.

Tonight's performance, although having rather more than twelve singers, follows Rossini's intentions in that the soloists are members of the Choir, with the exception of Roger Barber, whom we welcome as our guest this evening. The second piano part is in fact optional, simply doubling the first in the choruses, and is omitted in this performance. The harmonium being played tonight was built by Alexandre in Paris during the 1860s and is thus the same age as the Mass itself. Indeed, Rossini's score specifies the exact registrations as they are found on this instrument.

Guy Protheroe



## ENGLISH CHAMBER CHOIR

<i>Sopranos:</i>	<i>Altos:</i>	<i>Tenors:</i>	<i>Basses:</i>
Janet Adderley	Karen Bloomfield	Roger Carpenter	Tim Colborn
Charmain Ahmed	Sue Boase	Richard Mansfield	Tomoyuki Ikeda
Margaret Allen	Denise Davies	Rob Scales	David Jordan
Catherine Bean	Margaret Driver	Brian Ward	Hugh Joslin
Fiona Charman	Sue Furnell	David Watson	Gavin King-Smith
Pamela Charteris	Margaret Gully		David Lowe
Jan Elson	Elouise Hayward		Tony Noakes
Selina Hanniff	Tomoko Ikeda		Neil Thornton
Tessa Henderson	Margaret		Keith Wallace
Harriet Jay	Jackson-Roberts		Bob Willson
Anne Johnson	Julia Singer		
Ann Manly	Tessa Trench		
Diana Maynard	David Wheeler		
Vera Ogden			
Sharon Parr			
Jane Pickering			
Adele Stevenson			
Kay Vernon			

The English Chamber Choir is currently one of the busiest of London's smaller choirs. It has appeared in venues ranging from the South Bank Centre and the Barbican in London to country houses and churches, as well as on television. It performs with a number of ensembles and orchestras, including its own orchestra the English Players, and last December joined forces for a Christmas concert with the Band of the Royal Engineers – an event which is being repeated this year. It visits festivals and music societies across the country in addition to promoting its own annual season of concerts in London. The Choir prides itself on its particularly varied repertoire and concert schedule; it has recently had wide exposure being featured prominently on Vangelis' soundtrack for the Ridley Scott film *1492: The Conquest of Paradise*. In contrast, forthcoming concert performances include a tribute to the opera singer Jenny Lind, Bach's B Minor Mass and a programme exploring the wealth of settings of texts from *The Song of Songs*.

Guy Protheroe read music at Magdalen College, Oxford and subsequently studied at the Guildhall School of Music. He is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from all periods in his roles as conductor, artistic director and writer. He is especially noted for his interpretations of new music of many styles: early in his career he founded the ensemble Spectrum, whose CD of ensemble works by Iannis Xenakis was awarded the 1991 Preis der Deutschen Schallplattenkritik. He is equally at home in the sphere of commercial music, with numerous credits as musical director and arranger for recordings and live concerts with many international artists, in particular Vangelis, for whom he has worked closely on many projects, including open-air concerts in Holland and Greece, with casts of hundreds and audiences of thousands.

If you wish to be informed of future ECC concerts through its mailing list, please contact Ann Manly, 8 Alma Square, London NW8 9QD. Tel: 071 286 3944 Fax: 071 289 9081. The Choir would like to thank everyone who has helped to make this evening possible, in particular the Revd John and Mrs Paul.





The Worshipful  
Society of Apothecaries of London

*Master:*

D.T.D. Hughes, Esq., B.M., B.Ch., F.R.C.P.

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Mr Alderman L.J. Chalcroft, M.A., M.D., F.R.C.S.  
M.P. Ward, Esq., C.B.E., M.D., F.R.C.S.

CHORAL EVENSONG TO CELEBRATE THE  
375TH ANNIVERSARY OF THE SOCIETY

Sunday, 6th December, 1992

6.00 p.m.

at the

Church of  
St. Andrew-by-the-Wardrobe

Rector: The Reverend John Paul, B.A., Th.L.



## ORDER OF SERVICE

*The Master, Wardens and Members of the Court  
will enter in procession*

### INTRODUCTION AND 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.*

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.*

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 every thing that hath breath: praise

the Lord.

### THE FIRST LESSON

Ecclesiasticus Ch. 38, vs. 1-14

*(Read by the Master)*

### HYMN

O COME, O come, Emmanuel,  
And ransom captive Israel,

That mourns in lonely exile here,  
Until the Son of God appear

Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel

O come, thou Rod of Jesse, free  
Thine own from Satan's tyranny;  
From depths of hell thy people save,  
And give them victory o'er the grave.

Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel

O come, thou Dayspring, come and cheer  
Our spirits by thine advent here;  
Disperse the gloomy clouds of night,  
And death's dark shadows put to flight.

Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel

O come, thou Key of David, come,  
And open wide our heavenly home;  
Make safe the way that leads on high,  
And close the path to misery.

Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel

O come, O come, though Lord of Might,  
Who to thy tribes, on Sinai's height,  
In ancient times didst give this law,  
In cloud and majesty and awe.

Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel.



## MAGNIFICAT

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.

## THE SECOND LESSON

St. Matthew Ch.5, vs. 1-12  
(Read by An Assistant)

## NUNC DIMITTIS

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.

## 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 Catholic 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.

## Let us pray.

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

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

O Lord, show 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.

## THE SECOND SUNDAY IN ADVENT THE COLLECT

Blessed Lord, who hast caused all holy Scriptures to be written for our learning;  
Grant that we may in such wise hear them, read, mark, learn, and inwardly digest them, that by patience, and comfort of thy holy Word, we may embrace, and ever hold fast the blessed hope of everlasting life, which thou hast given us in our Saviour Jesus Christ.  
Amen.

## THE COLLECT OF ADVENT SUNDAY

Almighty God, give us grace that we may cast away the works of darkness, and put upon us the armour of light, now in the time of this mortal life, in which thy Son Jesus Christ came to visit us in great humility; that in the last day, when he shall come again in his glorious majesty to judge both the quick and the dead, we may rise to the life immortal, through him who liveth and reigneth with thee and the Holy Ghost, now and ever. 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.

### THE ANTHEM

The Heavens are Telling

*Haydn*

The State Prayers

### HYMN

Dear Lord and Father of mankind,  
Forgive our foolish ways!  
Re-clothe us in our rightful mind,  
In purer lives thy service find,  
In deeper reverence praise.

In simple trust like theirs who heard,  
Beside the Syrian sea,  
The gracious calling of the Lord,  
Let us, like them, without a word  
Rise up and follow thee.

O Sabbath rest by Galilee!  
O calm of hills above,  
Where Jesus knelt to share with thee  
The silence of eternity,  
Interpreted by love!

Drop thy still dews of quietness,  
Till all our strivings cease;  
Take from our souls the strain and stress,  
And let our ordered lives confess  
The beauty of thy peace.

Breathe through the heats of our desire  
Thy coolness and thy balm;  
Let sense be dumb, let flesh retire;  
Speak through the earthquake, wind, and fire,  
O still small voice of calm!

*J.G. Whittier*

### SERMON

### HYMN

Now thank we all our God,  
with heart and hands and voices,  
Who wondrous things hath done,  
In whom his world rejoices;  
Who from our mother's arms  
Hath blessed us on our way  
With countless gifts of love,  
And still is ours to-day.

O may this bounteous God  
Through all our life be near us,  
With ever joyful hearts  
And blessed peace to cheer us;  
And keep us in his grace,  
And guide us when perplexed,  
And free us from all ills  
In this world and the next.

All praise and thanks to God  
The Father now be given,  
The Son, and him who reigns  
With them in highest heaven,  
The one eternal God,  
Whom earth and heaven adore,  
For thus it was, is now,  
And shall be evermore.

Collection for St. Andrew's Fabric Fund

### THE BLESSING

Music:

Organist: Ann Manly and Peter Adderley

Conductor: Guy Prothero

Choir: The English Chamber Choir



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TEL: 081-441 8940 FAX: 081-441 0887

## JENNY LIND, THE SWEDISH NIGHTINGALE

Barbican Hall

12 December 1992

### PROGRAMME

MOZART	Overture, The Marriage of Figaro			
	The Marriage of Figaro: Voi che sapete	NM	AM	
	Don Giovanni: Dalla sua pace			GW
WEBER	Der Freischutz: Huntsmens Chorus			Ch
DONIZETTI	Lucia Di Lammermoor: Regnava nel silenzio	NM		
MEYERBEER	Les Huguenots: Tu L'as Dit	NM		GW
	Les Huguenots: Nobles Seigneurs, salut		AM	
DONIZETTI	Anna Bolena: Act 2 Duet	NM	AM	
ROSSINI	Tancredi: Final Aria	NM		Ch

### I N T E R V A L

ROSSINI	La Gazza Ladra Overture			
	La Cenerentola: Non piu mesta		AM	
VERDI	Rigoletto: E il sol dell'anima	NM		GW
VERDI	Rigoletto: Parmi veder le lagrime			GW
	..... Act 2 Chorus			Ch
BELLINI	La Sonnambula: Ah Non Credea mirarti	NM		
ROSSINI	Le Comte Ory: Une dame de haut parage		AM	??
BELLINI	Norma: Priest's Chorus from Act 1			Ch
	Norma: Mira O Norma	NM	AM	
	Norma: Casta Diva and Cabaletta	NM		Ch

LONDON CONCERT ORCHESTRA  
John Ludlow (leader)

James Lockhart (conductor)

Nelly Miricioiu (soprano)  
Amanda McMurray (mezzo-soprano)  
Gordon Wilson (tenor)  
???? (tenor)

English Chamber Choir

Rehearsals: Fri 11 December: 10.00/1.00 (Henry Wood Hall)  
Sat 12 December: 3.30/6.30 (Barbican Hall)

Dress: Tails/Long Black

Directors: RAYMOND GUBBAY (Managing) ROBERT JOLLEY (Deputy Managing) COLIN GRIMSHAW IAN HOOK  
ANTHONY HUGHES LEN SANDERSON MIKE WELLS

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# English Chamber Choir

## REPERTOIRE FOR CHRISTMAS EVENTS 1992

(Choir only items are listed, not congregational items)

### Chatham Maritime Tuesday 15 December

Il est né (arr. Willcocks)	CC3	p.102
Jesus Child (Rutter)	CC3	p.74
The holly and the ivy	CC1	p.130
Deck the hall (arr. Willcocks)	CC3	p.54
Have yourself a merry little Christmas		sheet
White Christmas		sheet
Phantom of the opera medley		sheet

*Orac Royal 1,2,3,5  
Il est né  
Holly and Ivy 0196*

conductor  
Guy Protheroe

*(575)*

### Ward Service St Andrew's Wednesday 16 December

I sing of a maiden (Berkeley)		sheet
Shepherd's Farewell (Berlioz)	CC1	p.103
Jesus Child (Rutter)	CC3	p.74
The holly and the ivy	CC1	p.130

### St Mark's Sunday 20 December

The Angel Gabriel		sheet
Gaudete		sheet
Jesus Child (Rutter)	CC3	p.74
The holly and the ivy	CC1	p.130
Il est né (arr. Willcocks)	CC3	p.102

St Nicholas Mass (Haydn) Printed copies  
Gloria, Sanctus, Benedictus and Agnus Dei

### Regent's Park Hilton Thursday 24 December

Programme will include:

Christmas Song (Tormé)		sheet
Little Donkey (arr. Sue Boase)		sheet
Have yourself a merry little Christmas		sheet
White Christmas		sheet
Deck the hall	CC3	p.54

In addition there will be many familiar items both planned and as requests from the singers and the audience: please bring the above sheet copies and Carols for Choirs Books 1, 2 & 3

Various of the listed items above for Regent's Park may also be sung informally after the services at St Andrew's and St Mark's, so please bring the copies with you.

*Ding Dong G28  
Orac Royal 0168  
1,2,3,5  
Adam Hay 0160  
I sing of a maiden  
(Berkeley)  
Little Town G92  
Sussex Carol G96  
It came upon the  
midnight  
James Child  
Shepherd's Farewell 0162  
White Shepherd  
O Come All You Faithful  
Hark the Herald*

administrator  
Ann Manly

8 Alma Square  
London NW8 9QD

Tel: 071 286 3944  
Fax: 071 289 9081

The English Chamber Choir is administered by the English Chamber Choir Society, which is registered under the Charities Act 1960.



CHRISTMAS CAROL CONCERT

CHATHAM  
MARITIME

  
ENGLISH ESTATES

  
**Gillingham**  
BOROUGH COUNCIL

  
COLONIAL MUTUAL  
GROUP

15.12.92



## The Band of the Corps of Royal Engineers

The Band of the Corps of Royal Engineers is one of the premier Staff Bands in the British Army and is permanently stationed at Chatham, the Headquarters of the Royal School of Military Engineering. Today's band is the result of the 1985 reorganisation of Army Bands when the Aldershot and Chatham Bands joined forces to form the one Corps Band.

The Corps Band, as well as providing music for every possible occasion within the Corps, visiting R.E. Units both at home and abroad, performs at many national and international events. The Band has also been Senior Staff Band at four Edinburgh Military Tattoo's, two Royal Tournaments, numerous Buckingham Palace Garden Parties as well as playing at Wembley, Twickenham and Wimbledon.

The band's director, Lt. Col. P. R. Evans, joined the army in 1959 as a Bandsman in the King's Shropshire Light Infantry. In 1969 he studied as a Student Bandmaster at the Royal Military School of Music, Kneller Hall. He passed out of Kneller Hall in 1971 as top British Student. On amalgamation of the Royal Engineer bands in January 1985 he was appointed Director of Music of the Royal Artillery (Aldbroke) Band until April 1986 when he assumed his present position.

## 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 was founded in 1972, and Guy Protheroe has been its conductor since 1973. It has appeared in venues ranging from the South Bank Centre and the Barbican in London to the more intimate surroundings of country houses and churches, and has recently appeared both on BBC Television and on ITV. It performs with a number of ensembles and orchestras, including its own professional orchestra, the English Players, founded in 1977. It visits festivals and music societies across the country in addition to promoting its own annual season of concerts in London.

From its early days the Choir has been involved in the world of popular music, especially with concerts and recordings for Vangelis, most notably on his albums *Heaven and Hell* and *Mask*, and very recently on his soundtrack for the new Ridley Scott film *1492: The Conquest of Paradise*, and also on an album and video of themes from the film score. The Choir has also appeared at the Royal Festival Hall in a concert featuring music associated with the television series *Inspector Morse*, and will be heard in the New Year on the soundtrack of the French feature film *Les Visiteurs* directed by Jean-Marie Poiré.

## Upbury Manor High School, Gillingham

Upbury Manor High School is situated close to Chatham Maritime and includes pupils whose families are connected with the Armed Forces, notably the Royal Engineers.

The pupils appearing in tonight's performance have been selected from the 100 strong choir which performed at the School's Annual Christmas Concert last week. The Choir rehearses in year groups on a voluntary basis and participates in a regular programme of concerts and events throughout the year.

# Welcome to a Christmas Carol Concert

at the

St. George's Centre

featuring members of the

Band of The Corps of Royal Engineers

The English Chamber Choir

and Upbury Manor School Choir

Sponsored by

CHATHAM  
MARITIME

ENGLISH ESTATES



Gillingham



COLONIAL MUTUAL  
GROUP

Collection in aid of the Mayor's Charity, Marie Curie Cancer Care.



# PROGRAMME 1992

Band	The Wonder of Christmas	Moss
Band, Choir & Audience	Once in Royal David's City V1. VERA V2. CUSBY OMIT 4 STAY STANDING	Gauntlett
Choir	B. 102 B. 74 G. 28	Willcocks Rutter Willcocks
Band Noveltly	(a) Il Est Né Le Divin Enfant (b) Jesus Child (c) Ding Dong Merrily on High	
	A Hunting Scene	Bucalossi
School Choir	(a) Merry Christmas (b) Winter Wonderland (c) Rockin' Around the Christmas Tree	Bernard Bernard Marks
Band, Choir & Audience	B. 190 We Three Kings	Hopkins

INTERVAL

Band	Christmas Melodies	Woodfield
Band, Choir & Audience	G. 88 O Come All Ye Faithful	Willcocks
Choir	0. 196 (a) The Holly and The Ivy B. 54 (b) Deck the Halls	Davies Willcocks
Xylophone Duet	The Two Imps	Alford
Choir	(a) Have Yourself a Merry Little Christmas (b) White Christmas	Martin/Blanc Berlin
Band, Choir & Audience	The Twelve Days of Christmas	Evans
Band & Choir	Phantom of the Opera	Webber
Band, Choir & Audience	G. 39 Hark! The Herald Angels Sing	Mendelssohn



CASTLE BAYNARD WARD CLUB

CAROL SERVICE

The Ward Church of St Andrew-by-the-Wardrobe  
16th December 1992 at 6pm  
Conducted by the Rector, the Revd 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 and Kingdom*  
Read by a Past Chairman

Carol:

Adam lay ybounden

by Boris Ord

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:

I sing of a maiden

by Lennox Berkeley

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:

Sussex Carol

arr. David Willcocks

Hymn:

It came upon a midnight clear

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'ns all gracious King!'  
The world in solemn stillness lay  
To hear the angels sing.



St. Mark's, Hamilton Terrace,  
NW8 9UT  
Leaflet for 4th Sunday in  
Advent, 20th Dec. 1992

8.30 a.m. Holy Communion (B.C.P.)  
Collect and readings for Advent 4

10.30 a.m. Carol Service. Sung Eucharist (Rite B)  
sung to Haydn St. Nicholas setting  
with the English Chamber Choir Conductor: Guy Protheroe.  
Sunday school today- all children welcome

INTRODUCTORY SENTENCE

Introit Gaudete (trad)  
All Hymn Once in Royal David's City  
A. and M. 432  
(solo first verse)

THE PREPARATION

Priest: The Lord be with you  
All: and with thy spirit  
  
All: Almighty God,  
unto whom all hearts be open,  
all desires known,  
and from whom no secrets are hid:  
cleanse the thoughts of our hearts  
by the inspiration of thy Holy Spirit,  
that we may perfectly love thee,  
and worthily magnify thy holy name;  
through Christ our Lord. Amen.

THE SUMMARY OF THE LAW

Priest Our Lord Jesus Christ said: Hear O Israel,  
the Lord our God is one Lord; and though  
shalt love the Lord thy God with all thy  
heart, and with all thy soul, and with all  
thy mind and with all thy strength. This is  
the first commandment. And the second is  
like, namely this: Thou shalt love thy  
neighbour as thyself. There is none other  
commandment greater than these. On these two  
commandments hang all the law and the  
prophets.  
  
All. Lord, have mercy upon us, and write all these  
thy laws in our hearts, we beseech thee.



Priest: As our Saviour has taught us, so we  
pray.  
All: Our Father, who art in heaven,  
hallowed be thy name;  
thy kingdom come;  
thy will be done;  
on earth as it is in heaven.  
Give us this day our daily bread.  
And forgive us our trespasses,  
as we forgive those that trespass  
against us.  
And lead us not into temptation;  
but deliver us from evil.  
For thine is the kingdom, the power,  
and the glory, for ever and ever. Amen.

Priest: We break this bread to share in the  
body of Christ.  
All: Though we are many, we are one body,  
because we all share in one bread.  
(Sung) O Lamb of God,  
that takest away the sins of the world,  
have mercy upon us.  
O Lamb of God,  
that takest away the sins of the world,  
have mercy upon us.  
O Lamb of God,  
that takest away the sins of the world,  
grant us thy peace.

Priest: Draw near and receive the body of our Lord  
Jesus Christ, which was given for you, and  
his blood, which was shed for you. Take  
this in remembrance that Christ died for  
you, and feed on him in your hearts by  
faith with thanksgiving.

#### THE COMMUNION

All who are communicants members of the churches are  
invited to come to the Altar rail for Communion. All  
others, including children, are invited to come to the  
rail for a Blessing. (Would non-communicants please keep  
the head bowed.)

During Communion  
Choir Ave Maris Stella (trad)  
Quem pastores (trad)



Communion hymn  
Choir                Away in a manger  
Post Communion sentence

KNEEL                                THE THANKSGIVING

All:                Almighty God, we thank thee for feeding us  
                     with the body and blood of thy Son Jesus  
                     Christ our Lord.  
                     Through him we offer thee our souls and  
                     bodies to be a living sacrifice.  
                     Send us out in the power of thy Spirit, to  
                     live and work to thy praise and glory. Amen.

THE BLESSING

Priest                Christ the Sun of Righteousness arise, and  
                     scatter the darkness from before your  
                     path; and the blessing of God almighty,  
                     the Father, the Son, and the Holy Spirit  
                     be among you and remain with you always.  
                     Amen.

THE NOTICES

Priest                Go in peace to love and serve ther world  
All                    In the name of Christ, Amen  
Recessional hymn  
Hark! the herald-angels sing                                (A. and M. 60)

All welcome for sherry, wine mince pies etc served in  
church after the service. (There may be a little more  
seasonal music as well)

6.00p.m. Evening prayer (said)

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The Christingle Service raised £57 for The Children's  
Society.

Times of Christmas services  
Christmas Eve December 24th  
4 p.m. The Blessing of the Crib  
11.30 p.m. Midnight Eucharist  
Christmas Day December 25th  
9.00 a.m. Holy Communion

10.30 a.m. A Christmas Morning Gift service of  
Carols and readings led by the English Chamber Choir.  
Please bring a gift for a child in need  
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St. Mark's, Hamilton Terrace, NW8.

Christmas 1992

A special welcome to all visitors to St. Mark's.  
Christmas Eve Thursday 24th December 1992

11.30 p.m. Midnight Eucharist. Rite B  
INTRODUCTORY SENTENCE

A11 Introit

- 1 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!*

- 2 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:

*Nowell, (etc.)*

- 3 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:

*Nowell, (etc.)*

- 4 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:

*Nowell, (etc.)*

- 5 Then entered in those wise men three,  
Full rev'rently upon their knee,  
And offered there in his presence  
Their gold and myrrh and frankincense:

*Nowell, (etc.)*

- 6 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:

*Nowell, (etc.)*

English traditional carol



All welcome for mulled wine and mince pies etc served in church after the service. Visitors to St. Mark's and those home for the holiday are specially welcome to meet with the regular congregation

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Friday 25th December-Christmas Day.

9.00 a.m. Holy Communion (B.C.P.)

Collect and readings for Christmas Day

10.30 a.m. Christmas Morning Worship using the book Carols for Today. Music led by some members of the English Chamber Choir.

Welcome and explanation of the service

Introit sentence

Carol 40 O little town of Bethlehem

Bidding

Confession At back of carol books

Absolution.

Lord's Prayer

Reading: The message of an angel Luke 1, 26-31

Choir Carol The Angel Gabriel

Reading: The birth of Jesus Christ Luke 2, 1-11

Carol 99 Ding Dong ! merrily on high

Talk Revd John Papworth.

Carol 177 Good King Wenceslas

Procession to the Christmas tree and the Christmas crib for the presentation of gifts for children in need who are helped by the Mayflower Centre, Canning Town and the Bourne Trust working with families of prisoners.

Carol 57 Away in a manger

Prayers of thanksgiving from back pages of carol book.

Carol 102, 1 and 2, 6 and 7. O come all ye faithful

The Blessing

All welcome for coffee or sherry and soft drinks for children at the back of the church.

12 noon Christmas Lunch at Dora House, St. John's Wood Road.

