ROYAL HOSPITAL, CHELSEA

The Royal Hospital Music Society

presents

Concerts in the Chapel

On THURSDAYS at 8.00 p.m.

18th NOVEMBER, 1982

IAN CURROR (Organ)

Works by Bach, Stanford, Howells and Whitlock

20th JANUARY, 1983

STRING QUARTET

itudents from the Royal College of Music will play a programme of classical and romantic quartets

24th FEBRUARY, 1983

ENGLISH CHAMBER CHOIR

Conductor: GUY PROTHEROE. Works by Bach, Brahms and Bax

Organist: IAN CURROR.

14th APRIL, 1983

OMEGA GUITAR QUARTET

Works by Grieg, de Falla, etc.

Admission by programme on sale at the door. Members £2 non Members £2.50

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THE ROYAL HOSPITAL MUSIC SOCIETY THE CHAPEL OF THE ROYAL HOSPITAL, CHELSEA

Thursday 24th February 1983

at

8.00 pm

CONCERTS IN THE CHAPEL

ENGLISH CHAMBER CHOIR

Conductor:

Guy Protheroe

Organ:

Ian Curror

Admission by programme

Members - £2.00

Non-members - £2.50

In-Pensioners - Free

Car parking available outside the Chapel (North Front)

We gratefully acknowledge financial assistance given by the Kensington and Chelsea Arts Council

Zadok the Priest

George Friderick Handel (1685-1769)

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

"Zadok the priest, and Nathan the prophet anointed Solomon King. And all the people rejoiced and said: God save the King! Long live the King! May the King live for ever, Amen, Alleujah."

Stabat Mater

Giovanni da Palestrina (1525-1594)

Stabat Mater was composed around 1589-90 and belongs to Palestrina's last period of composition. It is one of the simplest of his large scale works. The work had been presented by the composer to the Papal choir,

by whom it was jealously guarded as an exclusive possession, to be performed by them alone every Good Friday. Dr.Charles Burney (Organist of the Royal Hospital 1783-1814) managed to obtain a copy of the music, apparently by bribing one of the singers, and published it in England in 1771.

Motet: Singet dem Herrn

Johann Sebastian Bach (1685-1750)

The motet derives from the 16th century motet style of vocal polyphony; instrumental doubling of the vocal parts sometimes occurred and continuo instruments were used, but there were no independent instrumental parts. The listener should not, of course, expect a Bach motet to sound like, for example, Palestrina - in fact Bach needed to adapt Palestrina to some extent when he performed a work by him. But within the limitation of writing within the vocal ranges Bach adopted certain instrumental devices. The most obvious is in the second movement, where one choir sings a chorale, while the other sings contrasting music between each line. This is based on a type of cantata movement where each line of the chorale is separated by an instrumental interlude, but is more integrated because of the relationship between the two texts. Singet dem Herrn was probably first performed to celebrate the birthday of Elector Augustus 'the Strong' of Saxony on 12 May 1727.

Fest-und Gedenkspruche

Johannes Brahms (1833-1897)

Brahms was a native of Hamburg and began his musical career there. But in 1862, after failing to obtain the post of conductor of the Hamburg Philharmonic Society, he left to settle permanently in Vienna.

In 1889 he returned in triumph to his birth-place to receive the Freedom of the city, and the Hamburg Cecilia Society celebrated the occasion with a five-day festival, which included the first performance of the Fest-und Gedenkspruche. These three settings of biblical texts were a recent composition, written between 1886 and 1888, and Brahms set the seal on his reconciliation by 'respectfully dedicating' them to the Burgomaster of Hamburg.

Organ solo: Prelude and fugue in G minor

Marcel Dupre (1886-1970)

This is the last of the set of three Preludes and fuges that Dupre wrote for his composition exercise for the Prix de Rome. Anything less like an academic exercise can scarcely be imagined however! The two sections are connected thematically, and the prelude includes four-part chords in the pedals amidst an impressionistic backwash of flurrying semiquavers.

Mater ora filium, dating from 1921, was the first of a series of choral works Bax wrote during the 1920s, and it is not only the greatest of these, but a masterpiece of the 20th century choral repertoire. The prime inspiration behind Bax's choral music was an experience he had shortly before writing Mater ora filium - attending a 'serenade' evening at Harriet Cohen's, at which the Tudor Singers performed Byrd's Five-part Mass. He was captivated by this music austerely spiritual, yet at the same time ornate and rich in expression. Bax's orchestral music had always been strong in counterpoint and the interweaving of melodic lines: now with the example of the Elizabethans, he began to develop these features in his choral works.

Mater ora filium is a medieval English carol telling the Christmas story; the Latin refrain is a prayer to the Virgin to intercede for us with her Son. Bax's setting is for two four-part choirs, with the individual voice-parts themselves often sub-divided. Through the four verses of the poem the music builds from a hushed opening through to a series of colossal and triumphant final Amens — ending on a chord of G major which is spread over nearly three-and-a-half octaves.

THE ROYAL HOSPITAL MUSIC SOCIETY

THE CHAPEL OF THE ROYAL HOSPITAL, CHELSEA

English Chamber Choir

24th February 1983

STABAT MATER

Giovanni da Palestrina (1525-1594)

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

Cuius animam gementem, Contristatem, et dolentem, Pertransivit gladius.

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

Quae moerebat, et dolebat, Et tremebat cum videbat, Nati poenas inclyti.

Quis est homo qui non fleret, Christi matrem si videret, In tanto supplicio?

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

Pro peccatis suae gentis, Vidit Jesum in tormentis, Et flagellis subditum.

Vidit suum dulcem Natum, Moriendo desolatum. Dum emisit spiritum.

Eja 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 tecum pie fiere, Crucifixo condolere, Donec ego vixero.

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

Virgo virginum praeclara, Mihi jam non sis amara, Fac me tecum plangere.

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

Fac me plagis vulnerari, Cruce fac inebriari, Et cruore Filii.

inebriari, Et cruore Filii.

The sorrowing Mother stood weeping beside the Cross where her son was hanging. She shared all his pain and anguish with Him when the sword pierced Him through. O how miserable and wretched was that blessed Mother of the Onlybegotten, as she mourned and grieved and trembled at the agong of her glorious son! What man could not weep, seeing the Mother of Christ undergoing such torture? Who could not join in sorrow, seeing her as she suffered with her Son? She had to watch Jesus in his agony, while He was being scourged, and as He died for His people. O Mother, fount of love, allow me to feel the full force of your pain, that I may sorrow with you. Make my heart burn with love of the Lord Jesus Christ, that He may look favourably upon

Blessed Mother, grant this, that I may undergo the agonies of the Cross in my heart. Allow me to share the anguish of your wounded Son, who suffered for me. Make me sorrow with you for Him on the Cross as long as I shall live. All I ask is that I may stand by the Cross with you and join in your lamentations. Most glorious of all Virgins, be not bitter towards me - let me share your grief. Make me suffer the Death of Christ and His anguish, and recall the blows He received for me. Let me be wounded with blows, make me drunk with the Cross and the blood of your Son. Let me now be consumed by flames on the Day of Judgement, but may the Cross guard me and the death of Christ defend me and fill me with grace. And when I die, may my soul be granted the glory of of Paradise.

/contd.

Inflammatus et accensus, Per te, Virgo sim defensus, In die judicii.

Fac me cruce custodiri, Morte Christi praemuniri, Confoveri gratia.

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

Motet: SINGET DEM HERRN

Johann Sebastian Bach (1685-1750)

Singet dem Herrn ein neues Lied; der Heiligen sollen ihn loben. Israel freue sich des, der ihn gemacht hat. Die Kinder Zion sei'n fröhlich über ihrem Könige, sie sollen loben seinen Namen im Reihen; mit Pauken und mit Harfen sollen sie ihm spielen.

Choir I

Gott, nimm dich ferner unser an, Denn ohne dich ist nichts getan Mit allen unsern Sachen. Drum sei du unser Schirm und Licht,

Und trugt uns unsre Hoffnung nicht,

So wirst du's ferner machen. Wohl dem, der sich nur steif und fest Auf dich und deine Huld verlässt.

Choir II

Wie sich ein Vater erbarmet
Uber seine junge Kinderlein,
So tut der Herr uns allen,
So wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiss, wir sind nur Staub,
Gleichwie das Gras vom Rechen,
Ein Blum und fallend Laub.
Der Wind nur drüber wehet,
So ist es nicht mehr da,
Also der Mensch vergehet,
Sein End, das ist him nah.

Lobet den Herrn in seinen Taten, Praise the Lord in his noble lobet ihn in seiner gorssen Herrlichkeit. Praise him according to his

Alles, was Odem hat, lobe den Herrn. Halleluja.

O sing unto the Lord a new song; let the congregation of saints praise him. Let Israel rejoice in him that made him, and let the children of Sion be joyful in their King. Let them praise his name in the dance: let them sing praises unto him with tabret and harp.

Almighty God preserve us still,
Teach us to heed thy will,
In all we do direct us.
Be thou our shield by day and
night.
Make hope our staff and Faith
our light,
In all our ways protect us.
How blessed and secure is he
Who placeth all his trust in thee.

Like as a father bendeth
In pity o'er his infant race;
So God the Lord befriendeth
The meek and lowly heirs of grace.
That we are frail, he knoweth,
Like sheep we go astray:
Like grass the reaper moweth,
We fall and fade away;
Like wind that ever flieth,
We are but passing breath,
Thus man each moment dieth,
For life must yield to death.

Praise the Lord in his noble acts; praise him according to his excellent greatness.

Let everything that hath breath praise the Lord. Alleluia.

FEST-UND GEDENKSPRUCHE

Johannes Brahms (1833-1897)

Unsere Väter hofften auf dich; und da sie hofften, halfst du ihnen aus.

Zu dir schrien sie und wurden errettet: sie hofften auf dich, und wurden nicht zu

Der Herr wird seinem Volk Kraft geben, der Herr wird sein Volk segnen mit Frieden.

Wenn ein starker Gewappneter seinen Palast bewahret, so bleibet das Seine mit Frieden. Aber, ein jeglich Reich, so es mit ihm selbst uneins wird, das wird wüste, und ein Haus fället uber das andere.

Wo ist ein so herrlich Volk, zu dem Götter also nahe sich tun als der Herr, unser Gott, so oft wir ihn annufen.

Hitte dich nur und bewahre deine Seele Only take heed to thyself, and wohl, dass du nicht vergessest der Geschichte die deine Augen gesehen haben, und dass sie nicht aus deinem Herzen komme all dein Lebelang. Und sollt deinen Kindern und Kindeskindern kund tun. Amen.

Our fathers trusted in thee: they trusted, and thou didst deliver them.

They cried unto thee, and were delivered: they trusted in thee and were not confounded. The Lord will give strength unto his people; the Lord will bless his people with peace.

(Psalm XXII vv.4-5, Psalm XXIX v.11)

When a strong man armed keepeth his palace, his goods are in peace.

But he, knowing their thoughts. said unto them, Every kingdom divided against itself is brought to desolation; a house divided against a house falleth.

(Luke XI vv.21,25)

For what nation is there so great, who hath God so nigh unto them, as the Lord our God is in all things that we call upon him for.

keep thy soul diligently, lest thou forget the things which thine eyes have seen and lest they depart from thy heart all the days of life: but teach them thy sons and thy sons' son. Amen

Deuteronomy IV cc.8-9)

MATER ORA FILIUM

Arnold Bax (1883-1953)

Mater ora filium Ut post hoc exilium Nobis donet gaudium Beatorum omnium. Amen.

Fair Maiden, Who is this bairn That thou bearest in thine arm? Sir it is a kinges son That in Heaven doth wone.

Mater ora filium...

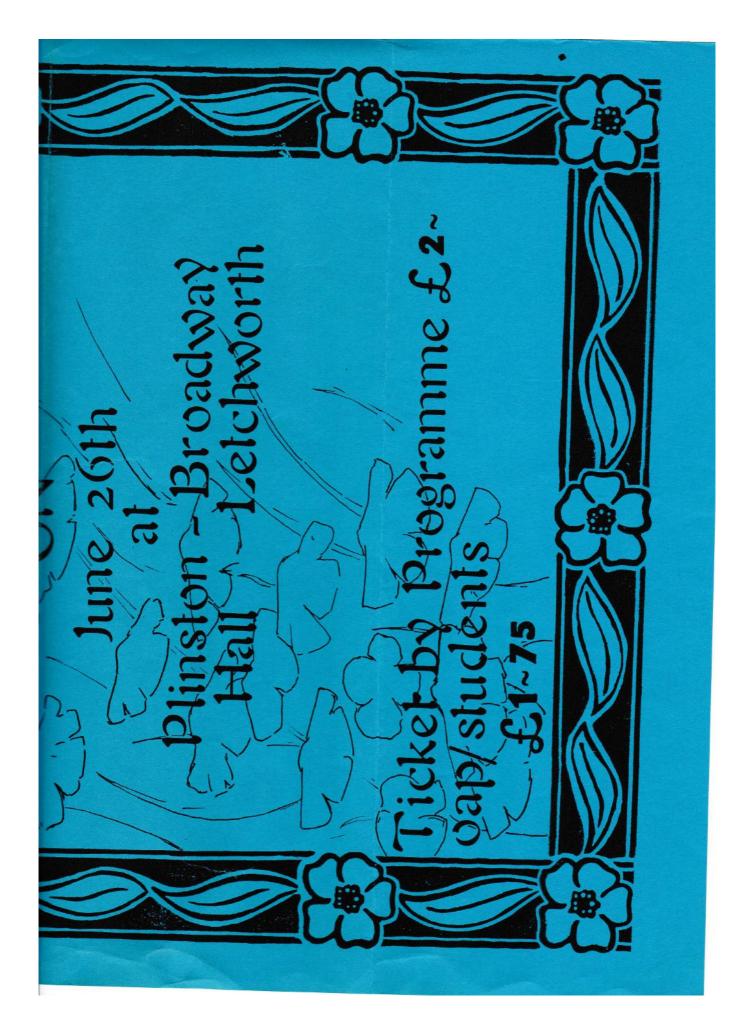
Man to father He had none But himself God alone Of a maiden He would be born To save mankind that was forlorn. Mater ora filium...

The kings brought Him presents Gold, myrrh and frankincense. To my son full of might, King of kinges and Lord of Right. Alleluja.

Mater ora filium...

Fair maiden Pray for us unto thy Son, sweet Jesus That He may send us of His grace In Heav'n on high to have a place. Mater ora filium...







June 12th

Film: The Elephant Man

On Sunday June 12th at 7.30 p.m. we will be showing the well loved film the 'Elephant Man', a true story of courage and human dignity. Known to circus audiences in Victorian England as a side-show freak is John Merrick, The Elephant Man. It was said that his appalling affliction was caused by his mother being knocked down by an elephant when she was four months pregnant. A brilliant young surgeon Frederick Treves rescues him, and after a struggle gets him admitted to The London Hospital. To the astonishment of all it is discovered that he has a mind and a voice of his own.

DRAMA WORKSHOP WEEKEND

The weekend will include a variety of dramatic art forms, including dance drama, improvisation, mime and production techniques.

There will be an expectation that participants join in every phase of the workshop and work toward a final production, which will include all of the above facets.

The different aspects will follow a theme which will be agreed by the participants at the time.

Plimsols, jeans etc., please. 10 a.m. until 4 p.m. Daily. Age group 15 + details inside

June 26th-

'Music for a Summer's Evening' by the English Chamber Choir

On Sunday June 26th Plinston Hall will be visited by the 'English Chamber Choir' — one of London's leading Chamber Choirs, who will present in concert 'Music for a Summers Evening'. The programme starts at 8.00 p.m. Tickets available in advance from Plinston Hall priced £2.00.

The 'English Chamber Choir' appears regularly in leading London concert halls, and has a wide repertoire of choral works, ranging from the 16th Century to the present day. The choir has also appeared with a number of pop stars including Rick Wakeman and Vangelis.

The choir also has local connections, the conductor Guy Protheroe is married to Letchworth bred musician Ann Manly formerly of Sollershott East, who sings in the choir. Some former pupils of St. Francis College are also in the choir, along with old students of I.C.L.



Guy Protheroe

In and Around Plinston Hall One Day Fun Day

Saturday July 9th Starts 10.00 am until 6.00 pm All day a variety of entertainments, Games and Musical events, featuring a Folk concert from Hitchin Folk Club.

Come along with all the family and enjoy yourselves.

Tickets for specific events are available from the Plinston Hall's Box Office – Telephone Letchworth 72003.

Plinston Hall, The Broadway, Letchworth, Herts.



Presents

Music for a Summer's Evening

with Conductor

"GUY PROTHEROE"

ON

June 26th, 1983

at

8p.m.

Admission by Programme ONLY: Available from Plinston Hall.

Programmes 12

OAP's/Students \$1.75

Box Office:-

PLINSTON HALL BROADWAY LETCHWORTH GARDEN CITY HERTFORDSHIRE

TEL: (046 26) 72003

041

GERALD FINZI (1901-1956)

My spirit sang all day Haste on, my joys

In the course of his life, Gerald Finzi set poems by a wide variety of English writers, as songs, extended pieces for chorus and orchestra, and settings for unaccompanied chorus; his works show a particularly sensitive treatment of words by Shakespeare, Milton, Wordsworth, Hardy and many others. These two songs are taken from a set of seven, dating from the 1930s, all of which set poems by Robert Bridges.

CLAUDE DEBUSSY (1862-1918)

Trois Chansons de Charles d'Orléans

The two sets of songs by Debussy and Ravel in this programme were their only choral works, but both are masterpieces. Debussy's are settings of poems by Charles, Duke of Orleans, a 15th century poet who was taken prisoner at the battle of Agincourt and spent the next twenty-five years in England.

- Dieu! qu'il la fait bon regarder 'She is so lovely, and each day her beauty is renewed.'
- Quand j'ai ouy le tambourin sonner 'When I hear the tambourine at dawn calling us to go a-Maying, I prefer to stay in bed.'
- 3. Yver, vous n'estes qu'un villain 'Winter, you are a cruel villain; spring brings leaves and flowers, but you make us smart with snow and hail.'

SIR MICHAEL TIPPETT (b.1905)

Five Negro Spirituals

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 (actually
spending some time in prison during the war as a result of his views) 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 oratoric 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 fest 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.

ARNOLD SCHOENBERG (1874-1951)

Friede auf Erden

Schoenberg is chiefly remembered today as the composer who initiated the technique of twelve-note serial composition on which much of twentieth-century Western music is based. He grew up, however, amongst the rich and colourful harmonies more often associated with Wagner and Richard Strauss, and his early works, including 'Friede auf Erden' (Peace on earth), are written in a very lush, Romantic style. The poem, by Conrad Ferdinand Meyer, sets the Christmas scene of the shepherds keeping watch over the Mother and Child, and tells how the Angels came with their gospel saving mankind from sin and darkness and bringing light and forgiveness - the message of the Chirst-Child who will bring 'Peace on earth, and goodwill to all men'.

INTERVAL

RALPH VAUGHAN WILLIAMS (1872-1958)

Linden Lea

During the first half of this century many composers were involved in seeking out and cataloguing, often for the first time, traditional folk-songs and melodies which up to that time had been passed on, unwritten, from generation to generation.

In England, much of this work was carried out by a group of prominent composers

including Vaughan Williams, Holst and Grainger, and their own styles of composition were in turn considerably influenced by English folk-music idioms and traditions.
Linden Lea is based on a folk-song in Dorset dialect, although the words which Vaughan Williams uses for his setting are by Milliam Barnes (1801-66). It was composed in the space of one afternoon in 1901, and exists in many different vocal arrangements.

PERCY GRAINGER (1882-1961)

Brigg Fair

'Brigg Fair' is one of the sets of 'British Folk-music Settings' which Grainger
'Lovingly and reverently dedicated to the memory of Edvard Grieg'. The tune was
taken down by Grainger at Brigg in Lincolnshire on 11 April 1905, from the singing
of one Mr. Joseph Taylor of Saxby-all-Saints, Lincs. When Grainger came to
make this arrangement, for tenor and mixed chorus, however, he added two addition
verses. The following year he showed the arrangement to Delius, who subsecuently
took it as the basis for his well-known orchestral rhapsody 'Brigg Fair'.

EDWARD ELGAR (1857-1934)

O Wild West Wind

While the musical style of Vaughan Milliams and Grainger became rooted in the idioms of folk-song, Elgar developed within another great English musical tradition. that of the large-scale choral meetings epitomized by the Three Choirs Pestival, local to Elgar's home city of Worcester. He wrote a number of part songs for use in the choral competition at the Morecambe Pestival, and this setting of lines from Shelley's 'Ode to the West Mind' is one of a set of four written in 1907.

MAURICE RAVEL (1875-1913)

Trois Chansons

Like the Debussy songs, Ravel's were inspired by the past, by the writings of Rabelais and his contemporaries, though in fact the poems are by Ravel himself, their naive folk-like simplicity underlaid with a touch of irony.

- Nicolette The beautiful young Nicolette, wandering in the fields, met a horrid wolf, then a handsome page, but it was an old, fat and ugly lord she went off with; he offered her gold.
- Trois beaux oiseaux du Paradis Three birds of paradise come to a girl whose lover is at the war - the third foretells death.
- 3, Ronde The old men and women warn the young that the woods are full of all kinds, of fearsome creatures; but the young people reply, no - the old ones have frightened them all away.

ARNOLD BAX (1883-1953)

Mater ora filium

This year is the centenary of Bax's birth and the thirtieth anniversary of his death, and tonight's programme ends with undisputably his finest choral work, and one of the finest works in the 20th century choral repertoire. Shortly before writing 'Mater ora filium', Bax had attended a 'serenade' evening at the pianist Harriet Cohen's, at which the Tudor Singers performed Byrd's Five-part Mass. He was captivated by this music - austerely spiritual yet at the same time ornate and rich in expression. Bax's orchestral music had always been strong in counterpoint and the interweaving of melodic lines: now, with the example of the Elizabethans, he began to develop these features in his choral works.

'Mater ora filium' is a mediaeval English carol with a Latin refrain praying to the virgin to intercede for us with her Son. Bax's setting is for two four-part choirs, with the individual voice-parts themselves often subdivided. Through the four verses of the poem the music builds from a hushed opening through to a series of colossal and triumphant final amens - ending on a chord of G major which is spread over nearly three-and-a-half octaves.

Ann Manly

May 1983

ENGLISH CHAMBER CHOIR

The English Chamber Choir was founded in 1971 by the conductor David Measham. Guy Protheroe became Choirmaster in 1973. The Choir has a wide repertoire ranging from the 16th Century to the present day, and the rich full-bodied sound of the choir has proved particularly suited to the romantic choral repertoire of the 19th and early 20th centuries, in contrast, the choir is also well-known in the world of pop music, having appeared on both concert performances and recordings of TOMMY, RICK WAKEMAN'S Journey to the Centre of the Earth/King Arthur and VANGELIS' Heaven and Hell. In 1977 a professional chamber orchestra was formed to accompany the choir and together they have given several concerts including a performance last year of Bach's MAGNIFICAT to inaugurate the new stage built at St. John's, Smith Square. The Choir and Players are administered by the English Chamber Choir Society, a registered charity which is affiliated to the National Federation of Music Societies and the City of Westminster Arts Council.

GUY PROTHEROE

Guy Protheroe won a scholarship to Magdalen College, Oxford, where he gained an honours degree in music then continued his studies at the Guildhall School of Music. He began his conducting career with the foundation of the contemporary music ensemble Spectrum, with which he has since appeared many times in London, at leading festivals, on tour in Europe and in many broadcasts both here and abroad. He now conducts a wide variety of choirs and instrumental ensembles in music spanning over five centuries, but has continued to gain his widest reputation in the field of contemporary music, both classical and popular. He has also appeared with Ars Nova, the Academy of Ancient Music and the Philip Jones Brass Ensemble, with whom he toured this country for the Arts Council Contemporary Music Network. He also writes extensively on music, especially for broadcasting.

The English Chamber Choir can also be seen on October 15th, 83 and March 10th, 84 at the QUEEN ELIZABETH HALL.



* 'st performance performance in Great Britain * 1st performance in London

Thursday 2 7.45 pm

Christ Church Spitalfields, Commercial Street, El

1983 Spitalfields Festival

Endymion Ensemble Linda Hurst mezzo-soprano Catherine Denley contralto John Whitfield director

Dominic Muldowney: A Second Show***
Berio: Sequenzas for flute, oboe, saxophone, maxwell Davies: Sea Eagle for solo horn

Dominic Muldowney: The Duration of Exile
(Brecht)***

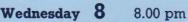
Tickets: £1.00 £2.00 £3.20 £4.00 Tel: 01-223 9594

Muldowney

The oncert is dedicated to the memory of the late Cathy Berberian.

the late Cathy Berberian.

A Second Show by Muldowney is based on a work by Monteverdi and is a spatial recreation for voice, three instrumentalists, prepared tape and electronics, utilising the architectural potential of the venue. The Duration of Exile is Muldowney's second cycle of settings of Brecht's late elegiac poems. It was inspired by and conceived for the artistry of the late Cathy Berberian, who was due to give the first performance. It is scored for voice and the eight instruments for which there are Berio Sequenzas.



Southwark Cathedral, SE1

Morley College Choir Moriey Conlege Choir
Paul Webster conductor
Morley Chamber Orchestra
Malcolm Binney conductor
Lorelle Skewes soprano
David Skewes baritone

Stravinsky: Pulcinella (complete ballet music) Handel: Ode to St Cecilia

Tickets: £2.50 (concessions £1.50) Tel: 01-928 8501, Ext. 21



Thursday 9 7.45 pm

Christ Church Spitalfields, Commercial Street, El

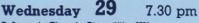
Contemporary Chamber Orchestra

Sophie Langdon violin Odaline de la Martinez director

1983 Spitalfields Festival

Lutoslawski: Mini Overture Weill: Concerto for violin, wind and percussion
Vivaldi: Concerto in A major
George Nicholson: The Convergence of the
Twain

Tickets: £1.00 £2.00 £3.20 £4.00 Tel: 01-223 9594



St James's Church, Piccadilly, W1

Summer Voices at St James's

English Chamber Choir Guy Protheroe conductor

Schoenberg: Friede auf Erden Bax: Of a rose I sing Poulenc: Mass Monteverdi: Magnificat Bax: Mater ora filium

A Park Lane Group Concert

Tickets: £1.50 £2.25 £3.00 Tel: 01-242 0755

Other concerts: June 30, July 1

Wednesday 29

7.30 pm

St John's, Smith Square, SW1

Redcliffe Concerts

RCM Percussion Ensemble Edwin Roxburgh conductor Nigel Lillicrap piano Nicholas Unwin piano

Edwin Roxburgh: Dithyramb II Patric Standford: Taikyoku*** Steve Reich: Music for pieces of wood Cage: Third Construction in metal Varèse: Ionisation

Tickets: £1.50 £2.00 £3.00 Tel: 01-222 1061

Thursday 30 7.30 pm

St James's Church, Piccadilly, W1

Summer Voices at St James's

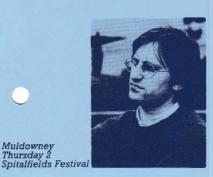
New London Chamber Choir James Wood conductor

Dallapiccola: Due Cori di Michelangelo Buonnarroti il Giovane Xenakis: Serment James Wood: Three Choruses to E E Cummings Pierre de la Rue: Requiem

A Park Lane Group Concert

Tickets: £1.50 £2.25 £3.00 Tel: 01-242 0755

Other concerts: July 29, July 1



Friday 10 7.00 pm

Royal College of Music, Prince Consort Road, SW7 2BS

RCM 20th Century Ensemble

Berio: Serenata Per Hartmann: Tausendundeine Blume Ligeti: Chamber Concerto Maxwell Davies: Missa super L'Homme Armé

Admission free Tel: 01-589 3643, Ext. 24



English Chamber Choir New London Chamber Choir Finchley Children's Music Group

Wednesday Thursday Friday 29, 30 June, 1 July at 7.30

SUMMER VOICES

The Park Lane Group brings its 27th season to a cloone of Sir Christopher Wren's most lovely churches, traffic and only yards from Piccadilly Circus. The provide a trio of varied and stimulating summer even

WEDNESDAY 29 JUNE, 7.30 ENGLISH CHAMBER CHOIR

SCHOENBERG Friede auf Erden TIPPETT Negro Spirituals BAX Of a Rose I sing POULENC Mass MONTEVERDI Magnificat LUTYENS Verses of Love BAX Mater ora filium

A broad sweep of 20th century choral works is illustrated by this programme: Bax's richly embroidered setting of the Medieval English carol Mater ora filium and his charming Of a Rose I sing; the lush sonorities of the Schoenberg; the unmistakably Gallic lines of Poulenc's Mass; while earlier traditions are represented by Montaverdi's 6-part Magnificat, written 300 years earlier and ideal for the full-bodied sound of the English Chamber Choir. of the English Chamber Choir.

THURSDAY 30 JUNE, 7.30 NEW LONDON CHAMBER CHOIR James Wood conductor

DALLAPICCOLA Due Cori KENAKIS Serment WOOD Three Choruses to Cummings PIERRE DE LA RUE Requiem

A second chance to hear the New London Chamber Choir's highly acclaimed performances of Dallapiccola's light-hearted and satirical songs of unhappy wives and hen-pecked husbands, Due Cori di Michelangelo Buonarroti, James Wood's Three Choruses to Cummings, first performed last January, and Xenakis' recent setting of the Hippocratic Oath, Serment. Given its British premiere by the NLCC only last November, it was described by the press as "a grippingly expressive journey, ecstatic and sometimes threatening..." All this is set against one of the towering masterpieces of the High Renalssance, the Requiem of Pierre de la Rue.

\$\summer Voices at St. James's

St. James's Church, Piccadilly, W1

Wednesday 29 June 7.30pm

ENGLISH CHAMBER CHOIR

Guy Protheroe conductor

Schoenberg Friede auf Erden Tippett 5 Spirituals from 'A Child Of Our Time' Bax Of A Rose I Sing A Song Poulenc Mass

Monteverdi Magnificat a 6 Lutyens Verses of Love Bax Mater ora filium By kind permission of the Rector

Thursday 30 June 7.30pm

NEW LONDON CHAMBER CHOIR

James Wood conductor

Dallapiccola Due Cori di Michelangelo Buonarotti Xenakis Serment Wood 3 Choruses

Pierre De La Rue Requiem

Friday 1 July 7.30pm

FINCHLEY CHILDREN'S MUSIC GROUP

Ronald Corp conductor

Bennett The Aviary
Bridge The Graceful Swaying Wattle
Peter Piper
Schubert The Lord is my Shepherd
Lutoslawski 3 Children's Songs
Copland 3 Old American Songs

Britten 3 Two-part Songs Corp 5 Herrick Songs Kodaly/Poulenc/Britten 3 Fancies Bartok Enchanting Song, Hussar Maw 6 Nonsense Rhymes

The Wren Coffee House is open each day from 11am until 7.15pm. It will also be open for light refreshments during the interval of each concert.

Park Lane Group

A non-profit-distributing organisation, limited by guarantee and registered as a charity No.252205

The Duke of Westminster

Vice-Presidents: Sir Colin Davis CBE Sir Robert Mayer CH KCVO

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Arts Council Observer: Annette Morreau

With the presentation of Summer Voices at St. James's the Park Lane Group brings to an end its 27th season. The PLG is grateful for the opportunity to present three of London's most exciting and outstanding young choirs in one of Sir Christopher Wren's most lovely churches.

The Group's 1982-83 season has consisted of 18 events (made up of ten concerts in the Young Artists & 20th Century Music series, three in the British String Quartet series, the recent Tribute to Eubie Blake, the three Summer Voices concerts and a Gala all-day showing of the 81/2-hour television film 'Wagner' in conjunction with the Royal College of Music Centenary Appeal and the Royal Opera House Development Appeal). A severe limitation of funds has restricted the

The PLG deeply appreciates financial assistance towards the costs of the season from the Arts Council of Great Britain, the Performing Right Society, Britten-Pears Foundation, Esmée Fairbairn Foundation, Hinrichsen Foundation, Musicians' Union and the Tim Brandt Trust, The PLG has no financial reserves and the presentation of each season depends entirely on the generosity of subscribers, grants from the Arts Council, donations from the PRS, trusts, foundations, commerce and industry.

The 1983-84 season begins on Sunday 25 September in the Wigmore Hall with 'An Evening of Lord Berners a Centenary Tribute'. Other major events include the Young Artists & 20th Century Music series in January, the British String Quartet series in March and a number of other events to be announced.

Wednesday 29 June

ENGLISH CHAMBER CHOIR Guy Protheroe conductor

ARNOLD SCHOENBERG (1874-1951) Friede auf Erden

Schoenberg wrote a number of unaccompanied choral works during his life; the earliest was Friede auf Erden, written in 1907, at the time when he was preparing to explore beyond the limits of conventional harmony and tonality. This was also the year in which his first Chamber Symphony was given its notorious first performance before a progressively dwindling audience. Friede was rapidly declared unperformable, and Schoenberg himself was reduced to calling it 'an illusion for mixed choir'. In 1911 he capitulated by adding an optional instrumental accompaniment to assist the singers to keep their pitch. It was some years still before the work established itself, when the composer could write with pride: 'I may say for the present it matters more to me if people understand my older works, such as this chorus Friede auf Erden. They are the natural forerunners of my later works, and only those who understand and comprehend them will be able to hear the latter with any understanding beyond the fashionable minimum'. The poem, by Conrad Ferdinand Meyer, sets the Christmas scene of the shepherds keeping watch over the Mother and Child, and tells how the angels came with their gospel saving mankind from sin and darkness and bringing light and forgiveness - the message of the Christ-Child who will bring 'Peace on earth, and goodwill to all men'.

MICHAEL TIPPETT (b.1905) Five Negro Spirituals

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.

ARNOLD BAX (1883-1953) Of a Rose I Sing a Song

Sioned Williams harp Marilyn Sansom cello Clare Tyack double bass

During the 1920s Bax produced a series of fine choral works, including two masterpieces: *Mater ora filium* (1921) and *This Worldes Joie* (1922). Alongside them came a gentler, less awe-inspiring work, but one full of melody and warmth: *Of a Rose I Sing a Song* (1921). The text, as in *Mater ora filium*, is a medieval poem on the Nativity. Bax sets it for tenor solo with chorus and three instruments, developing from the simplicity of a single voice to full eight-part writing for the final Amen.

FRANCIS POULENC (1899-1963) Mass

Poulenc's sacred choral music is remarkably individual; medieval plainsong and a romantic harmonic style are combined with Poulenc's characteristic freshness and wit; short, incisive phrases move through a dramatically wide expressive range.

The Mass dates from 1937, when Poulenc was thirty-eight, and is dedicated to the memory of his father. In this setting he omits the *Credo*—this is a common practice with composers; in liturgical use it would be sung to plainsong. The five movements are *Kyrie*, *Gloria*, *Sanctus*, *Benedictus* and *Agnus Dei*.

Interval

The Wren Coffee House is open during the Interval for light refreshments

CLAUDIO MONTEVERDI (1567-1643) Magnificat a 6

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

ELISABETH LUTYENS (1906-1983) Verses of Love

Elisabeth Lutyens, who died earlier this year, wrote this 'part-song with divisions' in 1970. The words are by Ben Jonson (1572-1632), from his *Celebration of Charis*, in which the poet idolises his beloved, and she in turn describes her ideal man. The words of the poet to his beloved are sung by the tenors, to humming accompaniments of chord clusters and glissandos; her words are sung by sopranos and altos, to humming tenors and basses.

ARNOLD BAX (1883-1953) Mater ora filium

Mater ora filium, dating from 1921, was the first of the series of choral works Bax wrote during the 1920s, and it is not only the greatest of these, but a masterpiece of the 20th century choral repertoire. The prime inspiration behind Bax's choral music was an experience he had shortly before writing Mater ora filium — attending a 'serenade' evening at Harriet Cohen's, at which the Tudor Singers performed Byrd's Five-part Mass. He was captivated by this music — austerely spiritual, yet at the same time

↓Wednesday 29 June

ornate and rich in expression. Bax's orchestral music had always been strong in counterpoint and the weaving of melodic lines: now with the example of the Elizabethans, he began to develop these features in his choral works.

Mater ora filium is a medieval English carol telling the Christmas story; the Latin refrain is a prayer to the Virgin to intercede with us for her Son. Bax's setting is for two fourpart choirs, with the individual voice-parts themselves often subdivided. Through the four verses of the poem the music builds from a hushed opening through to a series of colossal and triumphant final Amens — ending on a chord of G major which is spread over nearly three-and-a-half octaves.

English Chamber Choir

Sopranos Jean Carter Carol Cleal Anne Marie Curror Christine Maidment Ann Manly Diana Maynard Shirley Noel Sally Powell Adele Stevenson Jackie Whitehouse

Altos
Sue Boase
Julia Field
Jane Grant
Cathy Martins
Judith Pullan
Christine Secombe
Debbie Smith
Viven Williams

Tenors
Peter Adderley
Peter Crow
Mark Johnstone
Gideon Levingstone
Chris Miller
Rob Scales

Basses
Malcolm Field
David Jordan
Gavin King-Smith

Allan Leroy Richard Smith Richard Whitehouse

Christine Secombe organ continuo

The English Chamber Choir was founded in 1971 by the conductor David Measham. Guy Protheroe became conductor in 1973 and the Choir has since appeared in major London concert halls, at several leading festivals and on BBC Television.

The Choir has a wide repertoire ranging from the 16th century to the present day, and the rich, full-bodied sound of the Choir has proved particularly suited to the Romantic choral repertoire of the 19th and early 20th centuries. In contrast, the Choir is also well-known in the world of pop music, having appeared in both concert performances and recordings of *Tommy*, Rick Wakeman's *Journey to the Centre of the Earth* and *King Arthur* and Vangelis' *Heaven and Hell*.

The Choir has appeared with a number of leading chamber orchestras and ensembles, including the Academy of Ancient Music and the Philip Jones Brass Ensemble, and in 1977 a professional chamber orchestra, the English Players, was formed to accompany the Choir. The Choir and Players have given several performances together, including a series of Haydn Masses at St. John's Smith Square, and a performance of Bach's Magnificat to inaugurate the new stage built at St. John's in 1981.

The Choir has a busy schedule with major concerts in London and several visits to halls, churches and music societies around the country. Plans for the 1983-84 season include two appearances at the Queen Elizabeth Hall and a week-end festival in East Coker, Somerset, burial-place of T.S.Eliot. The first of the Queen Elizabeth Hall concerts is on October 15 this year, when the programme will include a repeat performance of Bax's Mater ora filium, just a few days before the centenary of his birth on November 7, together with Bruckner's E minor Mass and Dvorak's Serenade for wind band,

which will be played by the English Players.

The Choir is administered by the English Chamber Choir Society, which gratefully acknowledges financial assistance from the National Federation of Music Societies and the City of Westminster Arts Council. If you would like to receive further information about the Choir's activities, please contact Ann Manly, 8 Alma Square, London NW8 9QD. (Tel: 01-286 3944)

Guy Protheroe won a scholarship to Magdalen College, Oxford, where he gained an honours degree in music, and continued his studies at the Guildhall School of Music. He began his conducting career with the foundation of the contemporary music ensemble Spectrum, with which he has since appeared many times in London, at leading festivals, on tour in Europe and in many broadcasts both here and abroad. Last year Spectrum performed a 60th birthday concert for Xenakis as part of the PLG's St. Bartholomew's Festival. He now conducts a wide variety of choirs and instrumental ensembles in music spanning over five centuries, but has continued to gain his widest reputation in the field of contemporary music, both classical and popular. He became conductor of the English Chamber Choir in 1973, and has also appeared with Ars Nova, the Academy of Ancient Music, the Eisler Ensemble and the Philip Jones Brass Ensemble, with whom he toured this country for the Arts Council Contemporary Music Network, He also writes extensively on music, especially for broadcasting, and has recently presented programmes of contemporary music in BBC Radio 3's Music In Our Time series.



SATURDAY 15 OCTOBER 1983 at 7.45pm

SCHUBERT

Nachtgesang im Walde

BRAHMS

Four Songs for female voices, two horns and harp, Op.17

DVORAK

Wind Serenade in D minor

BAX

Of a rose I sing a song Mater ora filium

BRUCKNER

Mass in E minor

ENGLISH CHAMBER CHOIR ENGLISH PLAYERS GUY PROTHEROE

conductor

Tickets: £2, £3, £4, £5, £6 from RFH Box Office (01-928 3191) (Credit cards: 01-928 6544) and usual agents. Group booking scheme available. Ann Manly Productions Ltd. 01-286 3944 – in association with the RNID



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Programme 50p ~ Proceeds to the RNID

The Royal National Institute for the Deaf and its work

Patron: His Royal Highness The Duke of Edinburgh, KG KT

The Royal National Institute for the Deaf was founded in 1911 to care for, assist and provide a wide range of services for all deaf people - the born deaf, the hard of hearing, those who become deafened later in life, and deaf people with additional handings.

The Institute's activities include: medical, technical and scientific research; welfare services; library, information and advisory services; rehabilitation and training cen-

tres; homes and hostels.

The Institute's services have never been in greater demand than they are today. Government and local authority services for deaf and hard of hearing people are not being initiated nor developed and the Institute is being looked upon to provide where urgent needs are not being met from existing services. This faces us with a dilemma of according priorities within a group of firmly established needs since our own resources are, unfortunately, far from being limitless. We continue to be very dependent upon public support in times which are financially difficult for everyone.

The Institute has always sought to offer comfortable, natural, living conditions for the residents in its homes and other

centres.

Our residential centres include homes for elderly deaf men and women at Canterbury, Felixstowe, Crowborough and Bath, a hostel at Wembley and a training centre for young deaf men in Devon; a newly built centre at Bath consisting of a new home, a sheltered housing project, and a unit for deaf/blind

young people.

A rehabilitation centre was opened recently at Blackburn for deaf people who have been psychiatrically ill. This is a 'half-way house' for 20 people to allow time and help in preparing them for as useful and satisfying a life as is possible for each individual. Social training for independent living will be included and, after a year or more, individual accommodation will be sought and help given to secure job opportunities.



Pupils of Larchmoor School for Deaf Children, the RNID's special school for maladjusted deaf and partially hearing children, at Stoke Poges, Buckinghamshire.



Over many years the greater proportion of our medical correspondence has been from people suffering from tinnitus (a distressing condition of noises in the head and often associated with deafness). In July 1979 the RNID established an association of sufferers (the British Tinnitus Association). The Institute's medical research programme continues to include research in this problem area: in the light of statistics in the USA there may be 17% of the United Kingdom population whose lives are affected by tinnitus.

The Institute's Scientific and Technical Department (in London and Glasgow) is concerned with the application of science and technology to the needs of deaf people. As a result of its operation over recent years there has been significant benefit in the form of special aids and advice to hearing-impaired people throughout the United Kingdom.

Unlike other handicaps which can be seen and readily understood, the public rarely comprehends what deafness means nor the problems it imposes. The handicaps faced by a child who has been deaf from birth or who has become deaf in the course of early childhood are enormous. Many of the prob-

lems which confront deaf and hard of hearing people would be eased if there was a greater public understanding and sensitivity to hearing loss. Deafness, the invisible handicap, can be even more isolating than an inability to walk.

The Right Hon. Jack Ashley, CH, MP, himself deaf, has said 'The monumental problem to be faced is how to develop public understanding of the deaf as a whole and transform public opinion from one of uncommitted indifference to active co-operation... the public's attitude remains one of the major obstacles to integrating the deaf into society'.

You have come to this concert to relax and focus your attention upon the joy of music through the sense of hearing. Please think for a moment of those people for whom music can never have a place in their lives and of deaf children who can never hear the voices of their parents and brothers and sisters.

The Royal National Institute for the Deaf 105 Gower Street, London WCIE 6AH Tel: 01-387 8033



A deaf child being trained to speak. The teacher is amplifying her voice through an Audiometer which is widely used with children who have been deaf from birth and face the immense problem of learning speech.

Four Songs for female voices, two horns and harp, Op. 17 BF

BRAHMS

In 1859 Brahms returned to Hamburg and soon found himself in charge of the newly-formed Hamburg Ladies' Choir. He seems to have enjoyed this association very much, and referred to the choir as 'our little singing republic'. On leaving Hamburg for the summer, at the end of their first season, he expressed a wish to write more music for them, and among the compositions which resulted were the Four Songs Op.17, first performed by the choir on 2 May 1880.

The overall conception of the music is one of simplicity: the broad melodic writing reflects the spirit of the German folk-song - always a strong influence on Brahms' music - and the harmonic idiom is tinged with expressive chromaticisms. The unusual combination of accompanying instruments is particularly effective in the last song, Gesang aus Fingal, where it emphasises the archaic spirit of the poetry.

Es tönt ein voller Harfenklang
Es tönt ein voller Harfenklang,
Den Lieb' und Sehnsucht schwellen.
Er dringt zum Herzen tief und
bang
Und lässt das Auge quellen.

O rinnet Tränen nur herab, O schlage Herz mit Beben! Es sanken Lieb' und Glück in's Grab, Verloren ist das Leben!

Ruperti

Komm herbei, Tod

Komm herbei, komm herbei, Tod!

Und versenk' in Cypressen den
Leib.

Lass mich frei, lass mich frei,
Not!

Mich erschlägt ein holdseliges Weib.

Mit Rosmarin mein Leichenhemd,
O bestellt es!

Ob Lieb' ans Herz mir tödlich
kommt,
Treu' hält es.

Keine Blum', keine Blum' süss Sei gestreut auf den schwärzlichen Sarg. Keine Seel', keine Seel' grüss' Mein Gebein, wo die Erd' es verbarg. Um Ach und Weh zu wenden ab, Bergt alleine Mich, wo kein Treuer wall' ans Grab, Und weine.

Shakespeare

The sound of the harp is heard The sound of the harp is heard, Full of love and desire. It penetrates deeply into the heart

And makes you cry.

Flow on tears, Beat heart, in excitement. Love and happiness are at their end

Life has lost its sense.

Come away, Death Come away, come away, Death And in sad cypress let me be laid;

Fly away, fly away, breath;

I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it.
My part of death, no one so true,

Did share it.

Not a flower, not a flower sweet, On my black coffin let there be strown;

Not a friend, not a friend greet
My poor corse, where my bones shall be
thrown.
A thousand thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,

To weep there.

Der Gärtner

Wohin ich geh' und schaue, In Feld und Wald und Tal, Vom Berg hinab in die Aue; Viel schöne, hohe Fraue, Grüss ich dich tausendmal.

In meinem Garten find ich Viel Blumen schön und fein, Viel Kränze wohl draus wind' ich Und tausend Gedanken bind' ich Und Grüsse mit darein.

Ihr darf ich keinen reichen,
Sie ist zu hoch und schön,
Die müssen alle verbleichen,
Die Liebe nur ohne Gleichen,
Bleibt ewig im Herzen steh'n.

Eichendorff

Trenar's Tod

Wein' an den Felsen der brausenden Winde, Weine, o Mädchen von Inistore! Beug' über die Wogen dein schönes Haupt, Lieblicher du als der Geist der Berge, Wenn er um Mittag in einem Sonnenstrahl Über das Schweigen von Morven fahrt.

Er ist gefallen, dein Jüngling liegt darnieder, Bleich sank er unter Cathullin's Schwert. Nimmer wird Mut deinen Liebling mehr reizen, Das Blut von Königen zu vergiessen.

Trenar, der liebliche Trenar, starb,
Starb, o Mädchen von Inistore!
Seine grauen Hunde heulen daheim;
Sie seh'n seinen Geist
vorüberzieh'n.
Sein Bogen hängt ungespannt in
der Halle,
Nichts regt sich auf der Haide der
Rehe.

Wein' an der Felsen...

Ossian

The Gardener

Wherever I walk and look
From the mountains into the valleys
I always see a woman of extraordinary
beauty.
I send you a thousand greetings.

In my garden I gather
Many beautiful flowers,
Which I wind into garlands.
I also bind in a thousand thoughts
And all my love too.

I dare not offer them to her, She is too proud and beautiful, So they have to fade. Only my love will stay In my heart for ever.

The Death of Trenar

Cry on the rocks where the winds are roaring, Cry, maiden of Inistore! Bend your beautiful head towards the sea

You, maiden, who are lovelier

Than the sunshine on the mountains at noon,
Over the silence of Morven.

Lying on the ground, your lover is dead, Killed by Cathullin's sword.

He never will have the courage again
To fight against kings.

Trenar, der liebliche Trenar, starb, Trenar, the beautiful Trenar died, Starb, o Mädchen von Inistore! O maiden of Inistore! Seine grauen Hunde heulen daheim; Sie seh'n seinen Geist When they feel his ghost pass by.

His bow is still hanging unstrung in the hall,
Nothing moves where the deer are at rest.

Cry on the rocks...

Nachtgesang im Walde

SCHUBE

Schubert composed this song in April 1827, specially for a benefit concert given in Vienna for Josef Rudolph Lewy. Lewy and his brother were horn players in the Karntnertor Theatre orchestra. The following year Rudolph Lewy played the obbligato horn part in the song 'Auf dem Strom' at Schubert's own benefit concert. That was played on the valve horn, of which Lewy was one of the first proponents; but the 'Nachtgesang' needed only handhorns, with their limited choice of notes. The nocturnal images of the poem, by Johann Gabriel Seidl, are reflected by Schubert in music of haunting atmosphere and magical simplicity.

Sei uns stets gegrüsst, o Nacht! Aber doppelt hier im Wald, Wo dein Aug' verstohl'ner lacht, Wo dein Fusstritt leiser hallt!

Auf der Zweige Laubpokale giessest du dein Silber aus; uns als Lamp' ins Blätterhaus.

Säuselnde Lüftchen sind deine Reden. Spinnende Strahlen sind deine Fäden. Was nur dein Mund beschwichtigend traf, Senket das Aug' und sinket in Schlaf!

Und doch, es ist zum Schlafen zu schon, Drum auf! und weckt mit Hörnergetön, Mit hellerer Klänge Wellenschlag, Was früh betäubt im Schlummer lage, Auf! auf! auf!

Es regt in den Lauben des Waldes sich schon, sei entflohn: Die wandernden Rehe verlieren sich The rambling deer draw back den Tag; Die Wipfel des Waldes erbrausen mit Macht, Vom Quell her erschallt es, als wär' er erwacht!

You are always welcome, night! But even more so here in the forest Where your eyes are smiling furtively, Where the sound of your footsteps is less noisy.

The leaves in the trees look as if they are made of silver; Hängst den Mond mit seinem Strahle The moonlight shines like a lamp up in the sky.

> Murmuring breezes are your words. Silvery rays weave transparent nets. All whom your words have soothed close their eyes and fall asleep.

But the night is too lovely to sleep,

Arise, and wake everyone with the sound of horns With clear ringing tunes, Wake everyone who is sleeping,

Wake! wake! wake!

In the foliage life starts again,

Die Vöglein, sie glauben, die Nacht The birds think that the night is over,

Sie wähnen, es gehe schon bald an Because they believe that dawn has come.

The tops of the trees swing in the wind,

The rushing of the springs seems to announce the day.

Und rufen wir im Sange:
'Die Nacht ist im Walde daheim!'
So ruft auch Echo lange:
'Sie ist im Wald daheim'.
Drum sei uns doppelt hier im
Wald gegrüsst,
O holde, holde Nacht, wo alles,
was dich schön uns malt,
Uns noch weit schöner lacht.

We sing together:
'The night lives in the forest!'
And the echo answers in the same way:
'It lives in the forest'.
That is why we love you even more here in the forest,
O beautiful night, where everything we hold dear about you
Seems to be even more lovely.

Wind Serenade in D minor

DVORAK

Moderato quasi marcia Tempo di menuetto Finale: Allegro molto Andante con moto

Dvorak wrote two serenades, each of them within a period of about a fortnight, and each of very different character. The first was the E major, Op.22, for string orchestra, dating from 1875, and this is a romantic, poetic, concert hall piece. The second, the D minor, Op.44, dates from 1878, and reverts to the old open-air wind-band type of serenade (two string instruments are added, a cello and a double bass, to give bite to the bass line). In common with many eighteenth-century serenades it opens with a march, and this march returns in the finale. All four movements are unified by the interval of an ascending fourth, which appears in all the principal themes. A strong Czech flavour permeates the serenade, especially in the second movement, a minuet in the character of a Czech sousedska (a slow dance), with furiant cross-rhythms in the presto trio. In the Andante con moto the whole full-blooded romantic movement is generated out of the opening impassioned melody.

Of a rose I sing a song Mater ora filium

BAX

During the 1920s Bax produced a series of fine choral works, including two masterpieces: Mater ora filium (1921) and This Worldes Joie (1922). Alongside them came a gentler, less awe-inspiring work, but one full of melody and warmth: Of a Rose I Sing a Song (1921). The text, as in Mater ora filium, is a medieval poem on the Nativity. Bax sets it for tenor solo with chorus and three instruments, developing from the simplicity of a single voice to full eight-part writing for the final Amen.

Mater ora filium is not only the greatest of Bax's choral works but a masterpiece of the twentieth century choral repertoire. The prime inspiration behind Bax's choral music was an experience he had shortly before writing Mater ora filium - attending a 'serenade' evening at Harriet Cohen's, at which the Tudor Singers performed Byrd's Five-part Mass. He was captivated by this music - austerely spiritual, yet at the same time ornate and rich in expression. Bax's orchestral music had always been strong in counterpoint and the weaving of melodic lines: now with the example of the Elizabethans, he began to develop these features in his choral works.

Mater ora filium is a medieval English carol telling the Christmas story; the Latin refrain is a prayer to the Virgin to intercede with us for her Son. Bax's setting is for two four-part choirs, with the individual voice-parts themselves often sub-divided. Through the four verses of the poem the music builds from a hushed opening through to a series of colossal and triumphant final Amens - ending on a chord of G major which is spread over nearly three-and-a-half

octaves.

Of a Rose I sing a Song Of a rose a lovely rose, And of a rose I sing a song!

Hearken to me both old and young, How a rose began to spring, A fairer rose to my liking, Sprung there never in kinges land.

Of a rose ...

Six branches are on that rose-beam, They be both bright and sheen, The rose is called Mary, heaven queen, Of her bosom a blossom sprung.

The first branch was of great might,
That sprung on Christmas night,
The star shone over Bethlehem
bright,
That men might see both broad and
long.

The second branch was of great honour, It was sent from heaven tower, Blessed be that fair flow'r, Break it shall the fiendes bonds.

Mater ora filium Mater ora filium Ut post hoc exilium Nobis donet gaudium Beatorum omnium Amen.

Fair Maiden, Who is this bairn That thou bearest in thine arm? Sir it is a kinges son That in Heaven doth wone.

Mater ora filium...

Man to father He had none But Himself God alone Of a maiden He would be born To save mankind that was forlorn. Of a rose ...

The third branch wide spread,
There Mary lay in her bed.
The bright stream three kings led
To Bethlem there that branch they
found.

The fourth branch sprung into hell, The fiendes boast for to fell, There might no soul therein dwell, Blessed be that time that branch gan spring.

The fifth branch was fair in foot, That spring to heaven top and root, There to dwell and be out bote, And yet is seen in priestes hands.

The sixth branch by and by, It is the five joys of mild Mary. Now Christ save all this company, And send us good life and long! Amen.

Mater ora filium...

The kings brought Him presents Gold, myrrh and frankincense. To my son full of might. King of kings and Lord of Right. Alleluia.

Mater ora filium...

Fair maiden,
Pray for us unto thy Son, sweet Jesus
That He may send us of His grace.
In Heav'n on high to have a place.
Alleluia.

Mater ora filium...

INTERVAL - 20 Minutes

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

Mass in E minor

BRUCKNER

Bruckner wrote a total of seven mass settings, mostly in his early years, and only the three mature masses now receive regular performances: the D minor and the F minor, both works for soloists, choir and full orchestra, and the E minor, which came between them, scored for wind band. This was written in 1866 at the invitation of the Bishop of Linz, where Bruckner was organist, and was first performed in 1869 at the consecration of the Votive Chapel of Linz's New Cathedral - Bruckner himself conducted the performance, which took place in the open air before the chapel. The Bishop, Franz Josef Rudigier, was a member of the 'Cecilian' group, who were advocating a return from the 19th century size and complexity of Catholic church music to the purity and liturgical propriety of the old polyphonic composers, especially Palestrina. The E minor Mass was written in this spirit (unlike the other two settings) and contains a direct homage to Palestrina in the Sanctus, which is based on the theme of the Sanctus in Palestrina's Missa Brevis. All the sections are short, there is no use of solo voices, and the use of a wind band, instead of an orchestra with strings, lends to the choral counterpoint an atmosphere of ecclesiastical austerity.

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te: benedicimus te: adoramus te: glorificamus te: Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis, Deus Pater omnipotens.

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus.

Tu solus Dominus.

Tu solus altissimus, Jesu Christe Cum Sancto Spiritu, in gloria Dei Patris, Amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium, Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Glory be to God on high and on earth peace, goodwill towards men. We praise thee: we bless thee: we worship thee: we glorify thee; we give thanks to thee for thy great glory.

O Lord God, heavenly King, God the Father almighty.

O Lord, the only begotten Son, Jesu Christ.

O Lord God, Lamb of God, Son of the Father,

That takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy. Thou only art the Lord.

Thou only, O Christ, with the Holy Ghost Art most high in the glory of God the Father. Amen.

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.

Et ex Patre natum ante omnia saecula.

Deum de Deo; lumen de lumine; Deum verum de Deo vero.

Genitum non factum, consubstantialem Patri, per quem omnia facta sunt;

Qui propter nos homines, et propter nostram salutem descendit de coelis:

est.

Crucifixus etiam pro nobis; sub Pontio Pilato passus et sepultus

Et resurrexit tertia die, secundum scripturas.

Et ascendit in coelum, sedet ad dexteram Dei Patris,

Et iterum venturus est cum gloria, judicare vivos et mortuos; cujus regni non erit finis.

Et in Spiritum Sanetum Dominum et vivificantem; qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul adoratur et conglorificatur; Qui locutus est per prophetas: Et unam sanctam catholicam et apostolicam ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.

Et exspecto resurrectionem mortuorum.

Et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi: miserere nobis. Agnus Dei, qui tollis peccata mundi: miserere nobis. mundi: dona nobis pacem.

Born of the 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 our salvation, came down from heaven;

Et incarnatus est de Spiritu Sancto And was incarnate by the Holy Ghost of ex Maria virgine; et homo factus the Virgin Mary, and was made man

> And was crucified for us; under Pontius Pilate he suffered and was buried.

And the third day he rose again, according to the scriptures.

And ascended into heaven, and sitteth on the right hand of God 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 and giver of life, who proceedeth from the Father and the Son.

Who with the Father and Son together is worshipped and glorified;

Who spake by the prophets.

And I believe in 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.

Holy, Holy, Holy Lord God of Hosts. Heaven and earth are full of thy glory.

Hosanna in the highest.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

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.

Agnus Dei, qui tollis peccata O Lamb of God, that takest away the sins of the world: grant us thy peace.

ENGLISH CHAMBER CHOIR

was founded in 1971 by the conductor David Measham. Guy Protheroe became conductor in 1973 and the Choir has since appeared in major London concert halls, at several leading festivals and on BBC Television. The Choir has a wide repertoire ranging from the sixteenth century to the present day and it has appeared with a number of leading chamber orchestras and ensembles, including the Academy of Ancient Music and the Philip Jones Brass Ensemble. In 1977 a professional chamber orchestra, the English Players, was formed to accompany the Choir. The Choir and Players have given several performances together, including a series of Haydn Masses at St. John's Smith Square, and a performance of Bach's Magnificat to inaugurate the new stage built at St John's in 1981. The Choir has a busy schedule with major concerts in London and several visits to halls, churches and music societies around the country. Future plans include a further appearance at the Queen Elizabeth Hall on 10 March 1984, a concert at Trinity Arts Centre, Tunbridge Wells on 24 November and a week-end festival in East Coker, Somerset, burial-place of T.S. Eliot.

The Choir is administered by the English Chamber Choir Society, which gratefully acknowledges financial assistance from the National Federation of Music Societies and the City of Westminster Arts Council. If you would like to receive further information about the Choir's activities, please contact Ann Manly, 8 Alma Square, London NW8 9QD. (Tel: 01-286 3944)

GUY PROTHEROE

won a scholarship to Magdalen College, Oxford, where he gained an honours degree in music, and continued his studies at the Guildhall School of Music. He began his conducting career with the foundation of the contemporary music ensemble Spectrum, with which he has since appeared many times in London, at leading festivals, on tour in Europe and in many broadcasts both here and abroad. He now conducts a wide variety of choirs and instrumental ensembles in music spanning over five centuries, but has continued to gain his widest reputation in the field of contemporary music, both classical and popular. He writes extensively on music, especially for broadcasting, and has also presented programmes of contemporary music in BBC Radio 3's Music in Our Time series.

ENGLISH PLAYERS

Oboes Celia Nicklin Trumpets Graham Ashton

Tess Miller Mortimer Rhind-Tutt
Clarinets David Campbell Trombones David Purser

Michael Penny Peter Davies
Bassoons Deirdre Dundas-Grant Stephen Saunders

Richard Skinner Cello John Heley
Horns Anthony Randall Bass Clare Tyack

Frank Rycroft Harp Sioned Williams

James Buck

Frank nodn faans kinn i plank out is

Anthony Catterick

Concert Management Ann Manly Productions Ltd, 8 Alma Square, London NW8

In accordance with the requirements of the Greater London Council: Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. No smoking in the auditorium. The taking of photographs is not permitted. Members of the public are reminded that no tape recorder or other type of recording apparatus may be brought into the auditorium. It is illegal to record any performance, or part thereof, unless prior arrangements have been made with the Hall management and the concert promoter concerned.

english chamber choir

Conductor Guy Protheroe

Motets by Bruckner and Verdi Britten Choral Dances from Gloriana Copland The Lark Traditional songs and spirituals in arrangements by Tippett and Grainger

Trinity Arts Centre Tunbridge Wells

Thursday 24 November 1983 at 8.00pm

Tickets: 2.50 (students and OAPs 2.00)



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stus. Peter Harvey
e. Noel Mann
f. Michael Law
er. Wills Morgan
L. Karen Woodhouse

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N KUCHAREK (SOPRANO)
AEL CHANCE
nter tenor) GRAHAM HALL (tenor)
MANN (bass)
ME JE SINGERS,
IMES & L
ESTRA

uctor GRAEME JENKINS orded on Good Friday : James Church, ex Gardens) 5* pm-5.0 am adio 2 (page 36)

/EEKDAYS

he: hourly 7.0 am-7.0 pm dar trame reports, rail news in rush hour m and 5.5 her at 7.5 am, 8.5, m, 5.5

Annemarie Grey John Walte Rush Hour or CHARLES MURRAY

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the worlds of the
sport, finance and
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t 4.45, 5.15, 5.45, e15
road reports every
inutes.
r frank dawes

onday: 3ig City st yesterday 4.30 pm)

uesday: Close Encounters people in the news

ednesday: The Way It Was ideast Sat 9.3 am)

hursda The lale Carpet pany ideast Sun 8.33 am) riday:

idors of Power

Monday-Friday: 7.3 Black Londoners with ALEX PASCALL
Mon: for the young
Tues: Feaures for women
Wed: Personalities from
the Caribbean and Africa
Thurs: In-depth reports
Fri: Speak Out

Monday to Friday: Hail, Bright Cecilia!

Mail, Dright Cechial Monday Elgar: The Dream of Gerontius Perslore Walker (mezzo-soprano) ROWLAND SIDWELL (tenor) DAVID WILSON-JOHNSON (baritone) HARLOW CHORUS AND NORTH EAST LONDON POLYTECHNIC CHORUS

CHORUS
YOUNG MUSICIANS SYMPHONY
ORCHESTRA orchestra conductor James Blair (Recorded on 28 May in The Royal Festival Hall)

The Royal Festival Hall)
Tuesday
Purcell: Ode on St
Cecllia's Day
City of London Sinfonia
Richard Hickox Sincers
conductor Richard Hickox
(Recorded on June 1981
at Christchurch,
Spitalfields)
Rossini William Tell

Spitalfields)
Rossini William Tell
Overture
Beethoven Symphony No
5, in c minor
Tchalkovsky Overture:
1812, with cannon and
water effects
YOUNG MUSICIANS SYMPHONY
ORCHESTRA.
CONDUCTOR JAMES BLAIR
(Recorded on 29 Jamary
in the Royal Albert Hail)
Wednesday
Brahms Piano Concerto
No 2, in B fiat
Brahms Symphony No 4,
in E minor
MALCOLM BINNS (plano)
YOUNG AUSICIANS SYMPHONY
ORCHESTRA.
CONDUCTOR JAMES BLAIR
(Recorded on 28 February
in the Barbican)
Thursday
Hossill Overture. The

Thursday
Rossini Overture, The
Thieving Magpie
Grieg Piano Concerto in

A minor
R. Strauss Oboe Concerto
Ravel Daphnis et Chloe:
Suite No 2
MARGARET FINGERHUT MARGARET FINGERRUT
(plano)
GORDON HUNT (oboe)
YOUNG MUSICIANS SYMPHONY
ORCHESTRA
CONductor JAMES BLAIR
(Recorded on 13 March in
the Royal Festival Hall)

the Royal Festival Hall)
Friday
Yannis-Ioannidis
Metaplasis
Metaplasis
Ophelia's Mad
Scene (Hamiet)
Rossini Aria: Bel raggio
Lusinghier (Semiramide)
Donizetti Mad Scene
(Lucia di Lammermoor)
Fruckner Symphony No
7, in a minor
Jenny Drivalla (soprano)
Young Musicians Symphony
Orchestra CONCHESTRA
CONDUCTOR SPIROS ARGIRIS
(Recorded on 14 May in
St John's, Smith Square)

10.0 Susie Barnes

Friday: 12.0-5.0 am as Radio 2 (page 76) Monday-Thursday: Question Time 1.0-5.0 am

BBC Radio London
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Tuesday: DHSS
Wednesday: Alternative Medicine
Thursday: Education
and Careers

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SATURDAY

5.0 am as Radio 2 (page 28)

7.0 Farm Scene Presented by JOHN GREENSLADE

7.15 Good Fishing with GERRY SAVAGE and JOHN SIMCOCK (Broadcast last Friday)

7.45 Countryside
ARNOLD BOSWORTH With a
personal view of the
countryside.
Producer CELIA SOUTHERST

8.0 Pat Marsh with music, travel, What's On and sports.

11.0 Action Station The community programme about what interests people in the county. Producer JOHN TURTON

12.0 Soundtrack features and music from the big screen Producer BRIAN FAULENER

1.0 pm On the Street Where You Live with MONTY MODLYN who visits the square in Lenham Producer JOHN TURTON

1.30 Countywide Reflecting people, places, commerce and industry throughout Kent.
Producer KEVIN STEELE

Out and About Out and About Bos Ballars with Saturday afternoon entertainment, including the latest sporting scores, competitions and live reports from around the county.

5.0 Sports Report

6.0 Sportsound A comprehensive round-up of all the day's sports news, plus interviews with the headline makers. Producer KEVIN GEAREY

6.15 Sangam The programme of music, information and entertainment for Asian listeners.
Presenter Bikram Bhamra
(Broadcast last Wed)

7.15 Rod Lucas keeps you company with phone-ins, music, features and travel information.

10.0 pm-5.0 am as Radio 2 (page 28)

SUNDAY

5.0 am as Radio 2 (page 36)

7.30 Sports Round-up A comprehensive round-up of yesterday's sport 7.45 Harry Smith Radio Kent's gardening expert with help and advice.

8.0 John Thurston - your Sunday morning tonic, bringing you sports news, what's on, dedications and plenty of smiles.

From The Cenotaph



The
TwoMinute
Silence
The Last Post
as Radio 4

11.3 Barbara Sturgeon Requests
The family show where
the music is chosen by you. Send your requests on a postcard to: Radio Kent 30 High Street, Chatham Kent ME4 4EZ

1.0 pm Together on Sunday A fresh look at religion with PAM GILLHAM

1.45 Just as Equal A programme specially for the physically and visually handicapped. Presented and produced by SALLY KIMBER

2.0 Concert Hall Presented by TWEEDIE HILLS

3.0 Soundtrack (B'cast yesterday 12 noon)

Have a Good One with ROD LUCAS featuring between 5.0-7.0 Top 40 (R1) plus phone-ins and competitions.

10.0 pm-5.0 am as Radio 2 (page 36)

WEEKDAYS

5.0 am Ray Moore

Brian Faulkner The essential start to your day, including news, weather, travel and music. 6.50, 8.50 Thought for the Day: DEREK MARTIN Chairman and founder of Christian Hospital Radio

9.0 Dave Brown introduces his guests, job vacancies, travel and music Producer GEORGE PIXLEY

11.0 Kevin Steele brings reports and comment on the issues of today. Producer LANGLEY BROWN

John Thurston
The afternoon show with
bounce, good music,
features, competitions,
Swap Shop, What's On
and fun.

Gwen Grindley visits the Trinity Arts Centre in Tunbridge Wells. Scene and Heard: Mon 7.0

Music All the Way Plus travel, news, spi and other important information. Presented by BARBARA STURGEON

Chris

Monday: 7.0

Scene and Heard

A review of the arts in
Kent, including shows,
films, music and books
Plus a visit to the Trinity
Arts Centre at Tunbridge
Wells.
Presented and produced
by GWEN GRINDLEY

8.0 Rod Lucas



keeps you company with phone-ins, music, features and travel information.

10.0 pm-5.0 am

Tuesday: 7.0 Rod Lucas keeps you company with phone-ins, music, features and travel information.

10.0 pm-5.0 am as Radio 2 (page 54)

7.0 Sangam
Presenter BIRRAM BHAMRA

8.0 Kent Rocks MIKE BRILL with the new rock releases and featuring local bands and the gig guide.

10.0 pm-5.0 am as Radio 2 (page 62)

Thursday: 7.0 Rod Lucas keeps you company with phone-ins, music, features and travel information.

10.0 pm-5.0 am as Radio 2 (page 68)

Friday: 7.0 Good Fishing with GERRY SAVAGE and JOHN SIMCOCK

7.30 Dave Brown The latest and best in soul, jazz and funk music.

9.30 Jazz for You with ROGER DALLEYWATER bringing you all kinds of jazz, interviews, local news and views.

12.0-5.0 am as Radio 2 (page 76)

Radio Kent News

Saturday 8.0 am, 9.0, 11.0, 1.0 pm, 3.0 Sunday 8.0 am, 9.0, 1.0 pm 8.0 am, 9.0, 1.0 pm Weekdays Main news, 6.0 am, 6.30, 7.0, 7.30, 8.9 8.30, hourly 9.0-6.0 pm Headlines 6.15 am, 6.45, 7.15, 7.45, 8.15

ENGLISH CHAMBER CHOIR

^pranos nne-Marie Curror Jane Grant Pat Long Christine Maidment Ann Manly Diana Maynard Shirley Noel Caroline Orme Adele Stevenson
Jackie Whitehouse

Altos
Sue Boase
Sue Harris
Miranda Moore
Susanne Reimann
Christine Secombe Debbie Smith 'ivien Williams

Tenors
Peter Adderley
Pavid Bond David Boyd Gideon Levingston Robert Scales Graeme Smith

Basses

Tim Coleman
David Jordan
Gavin King-Smith
Tony Noakes
Richard Smith Richard Smith
Richard Whitehouse
Bob Willson

The English Chamber Choir was founded in 1971 and has established itself as one of London's leading small choral groups. It gives a regular series of concerts every season in the principal London concert halls (its next appearance being at the Queen Elizabeth Hall on March 10th 1984), in which it is frequently joined by its own professional orchestra, the English Players. In addition, the Choir visits many other venues around Britain and has also appeared on BBC Television.

If you would like to be informed of future ECC concerts, or would like any other information about the Choir, please contact Ann Manly, 8 Alma Sq., London NW8 9QD. Tel:01-286 3944.

Althord I, elser is lest breen as one of tre last plans one of tre last plans one of the semicre's root entire's last, he was also one of the semicre's root of the semicre's root of characters, the 'aria's "ball any, fall of reace, the lore is alth your..." Christis Sector os!'s "terial for as assected." ENGLISH CHAMBER CHOIR

Conductor

Guy Protheroe

the Lucen, conclisioned from Years composers by the Arts Colored to care Trinity Arts Centre to medianogo and

Tunbridge Wells

Thursday 24 November 1983

8.00pm We tee has east made of al Linus, this setting of tennology a gase in a fine cosm, le of arctions abort

Programme

Ave Maria Christus factus est Virga Jesse Anton Bruckner (1824-1896)

Although Bruckner is best known as one of the 19th century's great symphonists, he was also one of the century's most original composers of church music. 'Ave Maria': "Hail Mary, full of grace, the Lord is with you..." 'Christus factus est': "Christ for us was made obedient unto death..." 'Virga Jesse': "The stem of Jesse has burst into flower - the Virgin has borne both God and man..."

Pater Noster

Giuseppe Verdi (1813-1901)

This setting of the 'Our Father' is not the usual Latin text, but Dante's medieval Italian one. In his music Verdi harks back to the part-writing of his great 16th century forbear, Palestrina.

Dance, Clarion Air

Michael Tippett (b.1905)

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

Lark

Aaron Copland (b.1900)

soloist: John Dover

In its clean lines and compelling rhythms, this setting of Genevieve Taggard is a fine example of American choral music by one of that country's greatest composers.

Five Negro Spirituals Michael Tippett

Steal Away Nobody knows Go down, Moses By and by Deep river

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

Interval

Choral Dances from 'Gloriana'

Benjamin Britten (1913-1976)

Time
Concord
Time and Concord
Country Girls
Rustics and Fishermen
Final Dance of Homage

Britten's opera 'Gloriana', set in the reign of Elizabeth I, was written to honour the coronation of Elizabeth II. The Choral Dances come from Act II: Queen Elizabeth and her courtiers are in the Guildhall at Norwich, surrounded by citizens, watching a masque given by dancers to the accompaniment of a choir.

Ye banks and braes
Shallow Brown
soloist: Robert WillIson
Zanzibar Boat Song
pianists:Peter Adderley, Christine
Secombe, Ann Manly
Brigg Fair
soloist: John Dover
I'm seventeen come Sunday

Although he was Australian, Grainger was one of the leading figures in the revival of the folk music of the British Isles, composing some of the most original and characterful settings. 'Ye banks and braes' has words by Robert Burns. 'Shallow Brown' is a sea shanty full of passion and anxiety as the winds and seas surge. The 'Zanzibar Boat Song' is one of Grainger's 'Room-Music Tit-Bits'. It is scored for three pianists on one piano and designed to be played by a teacher and two pupils. 'Brigg Fair' is perhaps Grainger's loveliest folk-song setting: he heard the tune sung at a folk festival held in the Lincolnshire market town of Brigg in 1905. 'I'm seventeen come Sunday' is another Lincolnshire folk-song which Grainger heard in 1905, though in the middle he adds a Somerset version of the same time. It tells the story of a soldier's courting of a young girl.