

ST JAMES GARLICKHYTHE



THE SUNDAY CALLED SEPTUAGESIMA

O LORD, we beseech thee favourably to hear the prayers of thy people; that we, who are justly punished for our offences, may be mercifully delivered by thy goodness, for the glory of thy Name; through Jesus Christ our Saviour, who liveth and reigneth with thee and the Holy Ghost, ever one God, world without end. *Amen.*

SEPTUAGESIMA 26 January 1997

SUNG EUCHARIST

Theme: God First
Setting: Mass in E minor - Bruckner
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Parmley

+++++

Introit Hymn: 266 Thou whose Almighty Word
(tune: Moscow)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie Eleison
239 Collect for the Queen
78 Collect for the day
78 Epistle: I Corinthians ix 24

Gradual (Choir): Virga Jesse - Bruckner

78 Gospel: S. Matthew xx 1

240 The Creed

Sermon: The Rector

Offertory Hymn: 382 Praise to the Lord, the Almighty
(tune: Praxis pietatis)

+++++

Intercessions: Thanksgiving for the whole Creation. Thanksgiving for the
goodness found in so many of God's people

C.P.

- ## THE GREAT EUCHARISTIC PRAYER

COMMUNION OF THE PEOPLE

Choir:

Post Communion Hymn: 170 The spacious firmament on high
(tune: Addison's)

Organ Voluntary:

+++++

Please remain for a chat and refreshments if you have time after the service.

NOTICES

NEXT SUNDAY

2 Sunday 10.30 am Sexagesima Sung Eucharist

* * * * *

SEPTUAGESIMA

There now begins a new section of the Church's Year centred on Holy Week and Easter. The name given to this Sunday - Septuagesima (seventieth, i.e. about seventy days before Easter) has a forward look. Our thoughts on Sundays from now on are turned from Our Lord's "coming" to its "Cause" - that human sin from which he came to deliver us.

ADVANCED SUNDAY SCHOOL

1997 marks the 1400th Anniversary of the arrival of Saint Augustine to Canterbury. We shall mark this event with a special series for the Advanced Sunday School on every Sunday afternoon in February. The title will be "Celebrating The Saint"; details will follow.

ELECTORAL ROLL

If you are not yet entered on our Electoral Roll and regard yourself as a member of our congregation here at Saint James, please take a form and fill it in. By being on the roll of the parish you are entitled to elect members of the Parochial Church Council at the Annual Parochial Church Meeting always held before the end of April. You may be on more than one electoral roll but not more than one in the City of London. As a parish it does give us greater strength and security if there is a robust electoral roll, so, do please join us and by so doing assist our mission in the City.

Jr

INSTANT LIMELIGHT

Sing your way to Stardom

*The English Chamber Choir
invite you
to an evening of
food, wine and entertainment
at Da Paolo's on
Wednesday 19th February 1997*

Bring and Sing!

What a performance ...

All must star

Discerning audience - you

Guaranteed talent - you

Lively company - you

Bring your own Piece,
Sing a Number

Something Old, Something New
Something Plagiarised, Something Blue



Auditions ~ Who Needs 'em

*Da Paolo's excellent award winning food and wine,
Charlotte Street's finest.*

*Accompanists - "Earl" Carpenter
- "Jelly Roll" Bassett*

From 6.30 pm Wednesday, 19th February 1997

- Cost:** 1: £5 to choir funds to come.
2: Order and pay for your meal and drinks at
Da Paolo's, incredibly modest prices. Menu available.
3. For each number you sing after the first,
an additional £5.

Attending? Tell Siân Mexsom or Keith Wallace.



THE SECOND SUNDAY IN LENT
THE COLLECT

ALMIGHTY God, who seest that we have no power of ourselves;
Keep us both outwardly in our bodies, and inwardly in our souls; that
we may be defended from all adversities which may happen to the
body, and from all evil thoughts which may assault and hurt the soul;
through Jesus Christ our Lord. *Amen.*

LENT II

23rd February 1997

SUNG EUCHARIST

Theme: Defence against evil (1)
Setting: Mass in D - Dvorak
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Parmley

+++++

Introit Hymn: 325 O for a heart to praise my God
(tune: Stockton)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie
239 Collect for the Queen
88 Collect for the day
88 Epistle: I Thessalonians iv 1

Gradual (Choir): Geistlickes Lied - Brahms
88 Gospel: S. Matthew xv 21
240 The Creed

Sermon: The Rector

Offertory Hymn: 245 Jesus where'er thy people meet
(tune: Wareham)

+++++
Intercessions: That we may have the courage to proclaim the
teachings of Christ

MINISTRY OF THE SACRAMENT

- C.P. 244 Prayer for the Church
251 Invitation & Confession
252 Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

- V. The Lord be with you
R. And with thy spirit.
252 Sursum Corda - Sanctus - Benedictus
255 Prayer of Humble Access

CONSECRATION

COMMUNION OF THE PEOPLE

- Choir: Agnus Dei
257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 The Blessing (all kneel in silence)

Post Communion Hymn: 303 Soldiers of Christ arise
(tune: St. Ethelwald)

Organ Voluntary:

+++++

Please remain for a chat and refreshments if you have
time after the service.

NOTICES

Forthcoming services

2nd March	10.30 am	Lent III	Sung Eucharist
		S. James' Choir	
9th March	10.30 am	Lent IV	
		MOTHERING SUNDAY	Sung Eucharist
		Dachiland Singers	

ADVANCED SUNDAY SCHOOL

This afternoon's lecture is given by The Rector and is entitled "The Gathered Wisdom of the Ages". The afternoon begins at 4pm with afternoon Tea, Lecture at 4.30 in S. Andrew's Parish Room, and Choral Evensong with the English Chamber Choir at 5.30pm. This is the last of the series, so don't miss it.



SAINT ANDREW-BY-THE-WARDROBE
Queen Victoria Street, LONDON EC4

“THE ADVANCED SUNDAY SCHOOL LECTURES”

Spring Term 1997 - Sunday in February at 4.00pm

“CELEBRATING THE SAINT”

To mark the 1400th Anniversary of the arrival of Saint Augustine

4.00pm Afternoon tea in the Parish Room (within the Church)

4.30pm - Lecture

5.30pm - Traditional Choral Evensong with Visiting Choirs

Sunday 2nd February: The Rev'd Canon J Robinson

Master of the Temple

“The Coming of Augustine”

Choral Evensong - The Elbon Singers

Sunday 9th February: Professor The Rev'd Raymond Chapman

“S. Augustine” Successes and Failures following his Mission”

Choral Evensong - Kensworth Church Choir

Sunday 16th February: Professor The Rev'd Paul Bradshaw

“The Anglican Family of Liturgies”

Choral Evensong: The University Church Choir

*

Sunday 23rd February: The Rev'd John Paul

Rector of S. Andrew's

“The Gathered Wisdom of the Ages”

Choral Evensong: English Chamber Choir

Nearest Stations: Blackfriars (District & Circle Lines & BR

Thameslink) St. Paul's (Central Line)

Buses: 9,11,15,172 in Ludgate Hill: 45 & 63 New Bridge Street

"THE ADVANCED SUNDAY SCHOOL LECTURES"

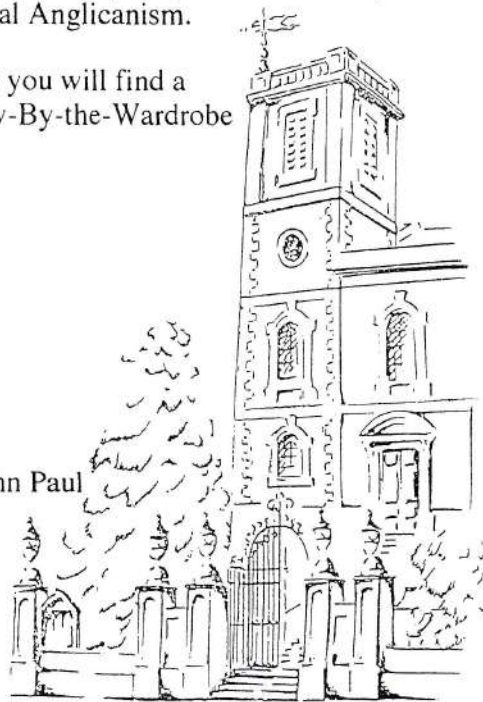
The Advanced Sunday School began in the 1960s to provide an opportunity for anyone within easy range of the City to enjoy an afternoon of fellowship, study and worship.

There are usually three terms of four to six weeks each year, when a theme is adopted to enable those who come to gain some knowledge of a particular aspect of the Christian faith.

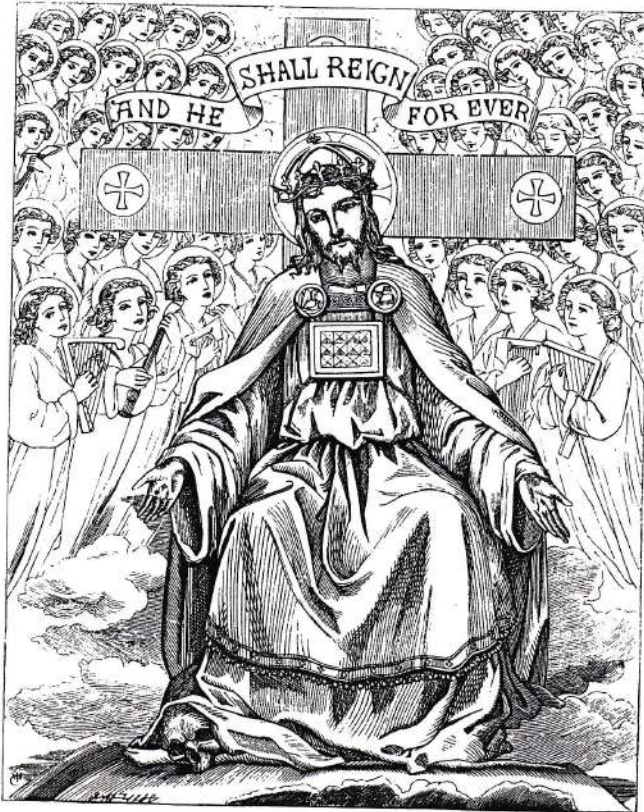
There is no membership, merely a mailing list, No-one is required to be present at all lectures but everyone can be assured of first class scholarship and an act of worship within the tradition of classical Anglicanism.

Whatever your beliefs you will find a welcome at St Andrew-By-the-Wardrobe

Rector - The Revd John Paul
St Andrew's House
St Andrew's Hill
London EC4V 5DE
Tel: 0171-248 7546



**The Advanced Sunday School
Spring Term 1997
“CELEBRATING THE SAINT”**



The one Mediator.

THE SECOND SUNDAY IN LENT

23rd February 1997

**CHORAL EVENSONG
ADVANCED SUNDAY SCHOOL**

Choir: English Chamber Choir
Conductor: Guy Protheroe
Organist:
Setting: by Stanford and Holst

+++++

Book of Common Prayer:

54 Penitential Introduction
56 Evensong proper begins
579 Psalm 119 vs 41-64

First Lesson: Genesis xi 1-9

Office Hymn: 27 Abide with me
(tune: Eventide)

57 **MAGNIFICAT** (climax of the order)

Second Lesson: S. Mark xiv 27-52

59 Nunc Dimittis
60 The Creed
61 Versicles and Responses
131 Collect for the Day
61 Final Collects

Anthem: Remember not Lord our offences - Purcell

62 State Prayers

Hymn: 33 The day thou gavest, Lord, is ended
(Tune: St. Clement)

The Blessing

OFFICE HYMN AMR 27

mf Abide with me; fast falls the eventide:
The darkness deepens; Lord, with me abide:
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.

p ²
Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see:
O thou who changest not, abide with me.

mf ³
I need thy presence every passing hour;
What but thy grace can foil the tempter's power?
Who like thyself my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.

f [UNISON] ⁴
I fear no foe with thee at hand to bless;
Ills have no weight, and tears no bitterness.
Where is death's sting? Where, grave, thy victory?
I triumph still, if thou abide with me.

p ⁵
Hold thou thy Cross before my closing eyes;
Shine through the gloom, and point me to the skies:
f Heaven's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me.

COLLECTION HYMN AMR 33

mf 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.

[UNISON] 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.

Caledonian Club, Halkin St
5/3/1997

PROGRAMME

(1st) Ron Grosvenor Place
before Hyde Park Corner
(Belgrave Square end)
5 for 6.30 DJ's

My spirit sang all day

Gerald Finzi (1901-1956)

Seventeen come Sunday

Percy Grainger (1882-1961)

From Liebeslieder Walzer

Johannes Brahms (1833-1897)

Rede, Mädchen
Ein kleiner hübscher Vogel
O wie sanft die Quelle sich
Nein, es ist nicht auszukommen
Vogelein durchrauscht die Luft
Sieh, wie ist die Welle klar
Nachtigall, sie singt so schön

1
6
10
11
13
14
15

Capriol Suite

Peter Warlock (1894-1930)

Basse-Danse
Pavane
Tordion
Bransles
Pieds-en-l'air
Mattachins (Sword-Dance)

Laura

Johnny Mercer/David Raskin *arr* Roderick Williams

I got rhythm

George and Ira Gershwin *arr.* Christopher Clapham

Gro Salter *soprano*

Smoke gets in your eyes

Otto Harbach/Jerome Kern *arr.* David Blackwell

Ann Manly *soprano* · David Knight *tenor*

Kissing Songs

James Sellars (born 1943)

I Waltz

Adapted from the 5th Epigram of Gaius Valerius Catullus (c.84-54 B.C.)

II Tango

"Take, oh take those lips away" by John Fletcher (1579-1625)

Interlude One

"The Kiss" by Coventry Patmore (1823-1896)

III Two-Step

"The Kiss" by Thomas Moore (1779-1852)

Interlude Two

"Jenny Kiss'd Me" by Leigh Hunt (1810-1873)

IV Slow Fox Trot

"Kisses Desired" by William Drummond of Hawthornden (1585-1649)

V Maxixe

Imitations of the 5th Epigram of Catullus by John Chatwin (17th Century) and John Langhorne (1735-1779)

Penny Dawe *soprano* · Ruth Stevenson *mezzo-soprano* · Guy Protheroe *baritone*

Fri 21st Mar eve (7-10)

✓ Sat 22nd Mar morning (9-1)

CTS, Wembley.

St James 23/3

5.3.97



"INVENTIONS OF DELIGHT"

THE ENGLISH CHAMBER CHOIR

GUY PROTHEROE *Conductor*

IAN CURROR & PAUL PLUMMER *Piano Duet*

THE CALEDONIAN CLUB

WEDNESDAY 5TH MARCH 1997



PROGRAMME

My spirit sang all day	Gerald Finzi (1901-1956)
Seventeen come Sunday	Percy Grainger (1882-1961)
<i>From Liebeslieder Walzer</i>	Johannes Brahms (1833-1897)

Rede, Mädchen
 Ein kleiner hübscher Vogel
 O wie sanft die Quelle sich
 Nein, es ist nicht auszukommen
 Vogelein durchrauscht die Luft
 Sieh, wie ist die Welle klar
 Nachtigall, sie singt so schön

Capriol Suite	Peter Warlock (1894-1930)
---------------	---------------------------

Basse-Danse
 Pavane
 Tordion
 Bransles
 Pieds-en-l'air
 Mattachins (Sword-Dance)

Laura		Johnny Mercer/David Raskin <i>arr.</i> Roderick Williams
-------	--	--

I got rhythm		George and Ira Gershwin <i>arr.</i> Christopher Clapham
--------------	--	---

Gro Salter *soprano*

Smoke gets in your eyes		Otto Harbach/Jerome Kern <i>arr.</i> David Blackwell
-------------------------	--	--

Ann Manly *soprano* · David Knight *tenor*

Kissing Songs	James Sellars (born 1943)
---------------	---------------------------

I Waltz

Adapted from the 5th Epigram of Gaius Valerius Catullus (c.84-54 B.C.)

II Tango

"Take, oh take those lips away" by John Fletcher (1579-1625)

Interlude One

"The Kiss" by Coventry Patmore (1823-1896)

III Two-Step

"The Kiss" by Thomas Moore (1779-1852)

Interlude Two

"Jenny Kiss'd Me" by Leigh Hunt (1810-1873)

IV Slow Fox Trot

"Kisses Desired" by William Drummond of Hawthornden (1585-1649)

V Maxixe

Imitations of the 5th Epigram of Catullus by John Chatwin (17th Century) and John Langhorne (1735-1779)

Penny Dawe *soprano* · Ruth Stevenson *mezzo-soprano* · Guy Protheroe *baritone*

“My Spirit Sang All Day”

My spirit sang all day
O my joy.
Nothing my tongue could say
Only my joy!
My heart an echo caught, and spake,
Tell me thy thought,
Hide not thy joy.
My eyes gan peer around,
What beauty hast thou found?
Shew us thy joy.
My jealous ears grew whist,
Music from Heaven is't
Sent for our joy?
She also came and heard;
What, said she, is this word?
What is thy joy?
And I replied, O see,
'Tis thee, I cried,
Thou art my joy.

Robert Bridges

“Liebeslieder Walzer”

Rede, Mädchen, allzu liebes

Speak, O maiden all too dear, whose glance has aroused in my calm heart these wild and passionate feelings.

Ein kleiner hübscher Vogel

A pretty little bird flew into a garden laden with fruit; if I were a pretty little bird, I wouldn't delay, I'd do as he did. But the little bird was ensnared by treacherous limetwigs and could fly no more; if I were a pretty little bird, I'd make sure that didn't happen to me. The little bird flew into good hands, where no harm lay; if I were a pretty little bird, I wouldn't delay, I'd do as he did.

O wie sanft die Quelle

How gently the stream meanders through the meadows! O how beautiful, if love went forth to meet love in such a way!

Nein, es ist nicht auszukommen

Nay, there is no putting up with people who know everything and interpret it with poisonous tongues.

Vögelein durchrauscht die Luft

Birds will search the air far and wide for a branch to alight on; so does one heart desire to join another heart in bliss.

Sie, wie ist die Welle klar

See how the waves shimmer where the moonlight falls; thou, who art my love return my love.

Nachtigall, sie singt so schön

Nightingale, you sing so beautifully under the twinkling stars; love me, dear heart, kiss me in the darkness.

"Kissing Songs"

I Waltz

Lover, come live with me
and love me so
And we'll laugh at all the world,
who cares what people say.
Yes, lover, come live with me
and love me so.
The sun will set, then rise again.
When our sun sets night follows night and endless sleep.
So lover, kiss me now
a thousand times
and then a hundred more,
and then a hundred and still a thousand more again.
Until you and I lose count
of our hundreds of kisses
thousands of kisses
A hundred thousand kisses.

II Tango

Take, oh take those lips away
That so sweetly were forsworn,
And those eyes, the break of day,
Lights that do mislead the morn.
But my kisses bring again
Seals of love, but sealed in vain.

Hide, oh hide those hills of snow
Which thy frozen bosom bears,
On whose tops the pinks that grow
Are yet of those that April wears.
But first set my poor heart free,
Bound in those icy chains by thee.

Interlude One

I saw you take his kiss!
Tis true.
O, modesty!
'Twas strictly kept:
He thought me asleep;
At least I knew he thought
I thought he thought I slept.

III Two-Step

Give me, my love, that billing kiss
I taught you one delicious night
When, turning epicures in bliss,
We tried invention of delight.

Come, gently steal my lips along,
And let your lips in murmurs move,
Ah, no! Again that kiss was wrong,
How can you be so dull, my love?

Cease, cease, the blushing girl replied
And in those milky arms she caught me
How can you thus your pupil chide,
You know 'twas *in the dark* you taught me!

Interlude Two

Jenny kiss'd me when we met,
Jumping from the chair she sat in;
time, you thief,
who love to get Sweets into your list
put that in!
Say I'm weary, say I'm sad,
Say that health and wealth
have miss'd me,
Say I'm growing old,
but add, Jenny kiss'd me.

IV Slow Fox Trot

Though I with strange desire
To kiss those rosy lips
am set on fire,
Yet will I cease to crave
Sweet touches in such store,
As the one who long before
From you them in thousands did receive.

Heart mine, but once me kiss,
and I by that sweet bliss
Even swear not to beg for more;
Poor one no number is,
Another word of me ye shall not hear
After one kiss,
but still one kiss my dear.

V Maxixe

Dear lover let us love and play,
Not caring what Old Age may say.
The Sun does set, again does rise,
And with fresh Lustre gild the Skies.
Dear lover, live to love and pleasure,
Careless what the grave may say;
When each moment is a treasure,
Why should lovers lose a day?

When once extinguish'd is our light,
We're wrapt in everlasting Night.
A thousand times my lips then kiss
An hundred more renew the bliss;
Another thousand add to these,
An hundred more will not suffice
Another thousand will not do,
Another thousand are too few.

Give me, then, a thousand kisses,
Till the sum of boundless blisses
And no malicious Spie can gness
To what wonderful Excess
My lover and I did kiss.

“My Spirit Sang All Day”

My spirit sang all day
O my joy.
Nothing my tongue could say
Only my joy!
My heart an echo caught, and spake,
Tell me thy thought,
Hide not thy joy.
My eyes gan peer around,
What beauty hast thou found?
Shew us thy joy.
My jealous ears grew whist,
Music from Heaven is't
Sent for our joy?
She also came and heard;
What, said she, is this word?
What is thy joy?
And I replied, O see,
'Tis thee, I cried,
Thou art my joy.

Robert Bridges

“Liebeslieder Walzer”

Rede, Mädchen, allzu liebes

Speak, O maiden all too dear, whose glance has aroused in my calm heart these wild and passionate feelings.

Ein kleiner hübscher Vogel

A pretty little bird flew into a garden laden with fruit; if I were a pretty little bird, I wouldn't delay, I'd do as he did. But the little bird was ensnared by treacherous limetwigs and could fly no more; if I were a pretty little bird, I'd make sure that didn't happen to me. The little bird flew into good hands, where no harm lay; if I were a pretty little bird, I wouldn't delay, I'd do as he did.

O wie sanft die Quelle

How gently the stream meanders through the meadows! O how beautiful, if love went forth to meet love in such a way!

Nein, es ist nicht auszukommen

Nay, there is no putting up with people who know everything and interpret it with poisonous tongues.

Vögelein durchrauscht die Luft

Birds will search the air far and wide for a branch to alight on; so does one heart desire to join another heart in bliss.

Sie, wie ist die Welle klar

See how the waves shimmer where the moonlight falls; thou, who art my love return my love.

Nachtigall, sie singt so schön

Nightingale, you sing so beautifully under the twinkling stars; love me, dear heart, kiss me in the darkness.

"Kissing Songs"

I Waltz

Lover, come live with me
and love me so
And we'll laugh at all the world,
who cares what people say.
Yes, lover, come live with me
and love me so.
The sun will set, then rise again.
When our sun sets night follows night and endless sleep.
So lover, kiss me now
a thousand times
and then a hundred more,
and then a hundred and still a thousand more again.
Until you and I lose count
of our hundreds of kisses
thousands of kisses
A hundred thousand kisses.

II Tango

Take, oh take those lips away
That so sweetly were forsworn,
And those eyes, the break of day,
Lights that do mislead the morn.
But my kisses bring again
Seals of love, but sealed in vain.

Hide, oh hide those hills of snow
Which thy frozen bosom bears,
On whose tops the pinks that grow
Are yet of those that April wears.
But first set my poor heart free,
Bound in those icy chains by thee.

Interlude One

I saw you take his kiss!
Tis true,
O, modesty!
'Twas strictly kept:
He thought me asleep;
At least I knew he thought
I thought he thought I slept.

III Two-Step

Give me, my love, that billing kiss
I taught you one delicious night
When, turning epicures in bliss,
We tried invention of delight.

Come, gently steal my lips along,
And let your lips in murmurs move,
Ah, no! Again that kiss was wrong,
How can you be so dull, my love?

Cease, cease, the blushing girl replied
And in those milky arms she caught me
How can you thus your pupil chide,
You know 'twas *in the dark* you taught me!

Interlude Two

Jenny kiss'd me when we met,
Jumping from the chair she sat in;
time, you thief,
who love to get Sweets into your list
put that in!
Say I'm weary, say I'm sad,
Say that health and wealth
have miss'd me,
Say I'm growing old,
but add, Jenny kiss'd me.

IV Slow Fox Trot

Though I with strange desire
To kiss those rosy lips
am set on fire,
Yet will I cease to crave
Sweet touches in such store,
As the one who long before
From you them in thousands did receive.

Heart mine, but once me kiss,
and I by that sweet bliss
Even swear not to beg for more;
Poor one no number is,
Another word of me ye shall not hear
After one kiss,
but still one kiss my dear.

V Maxixe

Dear lover let us love and play,
Not caring what Old Age may say.
The Sun does set, again does rise,
And with fresh Lustre gild the Skies.
Dear lover, live to love and pleasure,
Careless what the grave may say;
When each moment is a treasure,
Why should lovers lose a day?

When once extinguish'd is our light,
We're wrapt in everlasting Night.
A thousand times my lips then kiss
An hundred more renew the bliss;
Another thousand add to these,
An hundred more will not suffice
Another thousand will not do,
Another thousand are too few.

Give me, then, a thousand kisses,
Till the sum of boundless blisses
And no malicious Spie can gness
To what wonderful Excess
My lover and I did kiss.

"INVENTIONS OF DELIGHT"

Tonight's programme title, *Inventions of Delight*, is taken from a line in James Sellars' *Kissing Songs*; but we hope you will find many other delightful inventions amongst the music performed this evening.

My spirit sang all day is a setting of a poem by Robert Bridges. Finzi has captured superbly the exuberance of a lover rejoicing in his love. While Finzi's lover talks of music from heaven, the young lady in *Seventeen come Sunday* is rather more down-to-earth: "come round this evening after my mammy has gone to bed, and I'll come down and let you in." Percy Grainger is best-known for the pieces he described as his 'fripperies' - *Country Gardens* and *Handel in the Strand* among them - but he also made a substantial contribution to many other areas of music. A man of boundless energy, he was born in Australia, came to Europe and spent his last years as a US citizen. He collected over 500 English folk songs in 4 years (including this one), was a respected concert pianist who had lessons from Busoni and became a close friend of Grieg, of whose piano concerto he was a noted exponent, served as a bandsman in the US Army and chaired the music department at New York University.

Brahms' *Liebeslieder* use folk-poetry, from Poland and Russia, which was published in a collection called *Polydora*, but his musical inspiration came from the waltzes of a earlier resident of Vienna, Franz Schubert. When Brahms' *Liebeslieder* were published, the composer remarked "let us hope that they will become real family music, and will soon be sung a lot." In this the centenary year of his death, they are still going strong.

When the English Chamber Choir performed the complete *Liebeslieder* in a concert last November, they hired the Bosendorfer piano being used this evening. The pianists were so delighted with it that, long after the concert had finished, they were still there, happily playing piano duets! This evening they are providing an interlude during the singing, playing the piano duet version of Peter Warlock's *Capriol Suite*. Peter Warlock was the name under which the author and critic Philip Heseltine, also a close friend of Delius, published his compositions. This suite is a charming collection of dances, looking back to earlier centuries.

The next three songs need little introduction. They are classic popular songs, although you may well not have heard them in these arrangements before.

Like the *Liebeslieder* and the *Capriol Suite*, the *Kissing Songs* are based on popular dance forms: the waltz, tango, two-step, slow fox trot, and the maxixe. Of these the only one likely to be unfamiliar is the maxixe (pronounced ma-she-shay), a Brazilian urban dance that appeared in Rio de Janeiro around 1870: a kind of polka incorporating Afro-Brazilian elements and danced with a dragging of the feet and hip motions. All the poems set deal in one way or another with the kiss, from the risqué exuberance of Catullus to the coy Victorianism of Coventry Patmore. The lyric for the *Waltz* set here is Sellars' own hammered-together version of Catullus. The *Tango* is a setting of John Fletcher's "Take, o take those lips away", the first stanza of which was used by Shakespeare in *Measure for Measure*. The *Two-Step* is a setting of "The Kiss" by Thomas Moore, an Irish poet and composer, who is perhaps better known for his songs *One Dear Smile* and *When Midst the Gay*. From the Two-Step developed the fast Fox Trot, the horse trot, turkey trot, grizzly bear, bunnyhug and, eventually, by way of the English ballroom, the slow Fox Trot, which is similar to the American popular ballad. The *Slow Fox Trot* lyric "Kisses Desired" is by William Drummond who lived the life of a cultured and rather remote gentleman of means at Hawthornden, his inherited estate in Scotland. The verses of two poems, both imitations of Catullus, are alternated for the *Maxixe* lyric.

Here and there in the *Kissing Songs*, kisses are illustrated musically by the interval of a major or minor second (two notes next to one another on the piano keyboard). The music, in general, is a late 20th-century stylisation of familiar dance forms. Oft-used rhythms and melodic contours (one might even say clichés) clearly define the idiom of each dance.

James Sellars has written, performed and produced music in almost every genre. Born in Arkansas, he began his musical studies by learning the piano, and now divides his time between New York City and Hartford, Connecticut, where he teaches at the Hartt School. His music has been performed around the world, including many European Festivals. He is currently working with electronicist Finn Byrhard on *Haplomatics*, a philosophical fantasy for narrator and electronic music, with drawings by David Hockney.

THE ENGLISH CHAMBER CHOIR

The English Chamber Choir is currently one of the busiest of London's smaller choirs. It appears regularly in all the major London venues, in City churches and country houses as well as further afield and on television. Recent performances include Monteverdi Madrigals in the City, Elgar's *The Dream of Gerontius* in the Chelsea Festival, *Messiah* at St John's, Smith Square and Mozart's *Requiem* in Zürich and Basle.


The Choir prides itself on its particularly varied repertoire and concert schedule. Together with its conductor, Guy Protheroe, it has a long association with commercial music-making, dating back to the original concert performances at the Rainbow Theatre of *Tommy* (recently revived in the West End); it has worked extensively with Vangelis, Barrington Pheloung and French composer Eric Levi, with whom it has recently worked on a new album, *Era*, released in Europe yesterday. In July the Choir renewed its long association of recording with Rick Wakeman (it featured on *Journey to the Centre of the Earth* back in the 1970s). Recently the Choir has enjoyed sponsorship of several of its major events: performances and a recording of music by Monteverdi have been generously supported by Richards Butler, and a three-year contract with JSS Jackson-Stops began with the recent performance of *The Dream of Gerontius* (for which the Choir has also received an award under the Government's National Heritage Arts Sponsorship Scheme).

This year the ECC celebrates its 25th anniversary; a concert in Southwark Cathedral on 3 May will also serve as a reunion for former members and its programme will reflect the diverse repertoire of the Choir and its orchestra, the English Players: Tippett's 5 Spirituals from *A Child of Our Time*; Bax's *Mater ora filium*; a new work written for the occasion by Rick Wakeman and Handel's *Dixit Dominus*. Other plans include a tour of cathedrals in Normandy and more Mozart in Switzerland. If you would like to be kept informed of the Choir's future activities, please contact Ann Manly, ECC, 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944 Fax: 0171 289 9081.

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from most periods and styles in his roles as conductor, artistic director and writer. Early in his career he founded the ensemble Spectrum, touring in Europe and the USA, broadcasting in many countries and making several recordings, including Jonathan Harvey's *Bhakti* (a Sunday Times Pick of the Year) and a CD of ensemble works by Iannis Xenakis (awarded the Preis der Deutschen Schallplattenkritik). It was through Spectrum that he first made contact with James Sellars, who wrote *Return of the Comet* for the ensemble, and it was later performed here in London in an ECC concert, together with his *Gertrude Stein Songs*. Guy Protheroe has worked with a wide variety of orchestras, choruses and ensembles and is equally at home in the sphere of commercial music, working with many international artists including Rick Wakeman, John Anderson, Black Sabbath, George Martin, and in particular Vangelis, with whom he has worked closely on many projects. He has conducted a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both on live television. He collaborated with the French composer Erik Levi on music for the smash-hit comedy *Les Visiteurs* and a new album, *Era*, just released, and can also be heard on the soundtracks of *1492: Conquest of Paradise*, *The Plague* and *Nostradamus* - in each case as a monk intoning plainsong.

Ian Curror is the ECC's accompanist and associate conductor. He is also organist of the Royal Hospital Chelsea, where he runs one of London's leading professional chapel choirs; he is only the 14th person to hold the post since it began in 1693, and the first male since 1823! He is a Professor at the Royal College of Music and a Fellow and Council member of the Royal College of Organists.

Paul Plummer was educated at Eton and New College Oxford, where he was organ scholar. Following post-graduate studies at the Guildhall School of Music and Drama, he has remained there on the staff, and is also assistant organist at St Marylebone Parish Church, which, like the Royal Hospital, boasts a fine professional choir. Recently he has become pianist to the close harmony-group *Cantabile*. An excellent all-round musician, when not deputising for Ian Curror as organist, accompanist or conductor at ECC performances, he joins the ranks of the Choir to sing countertenor.



P.21.3.97
RECORDING

RICK WATKINS: HYMNS

Page

C1	1	Only one God
C6	2	Praise God and shout for the King
C11	3?	Just one world
C18	4	Jesus is here today
C23	5	Precious Saviour
C28	15	Isn't it great that He's here
C34	12	Shout for Jesus
C40	10	Thank-you God
C46	13	Heaven's gates are open
C53	11	O sacred love
C59	6	Have you heard about Lord Jesus?
C64	7	Crucify the King
C69	8	Sound the alarm
C75	9	Plant a seed of hope
C80	14	Too many tears

Sunday Sheet- S. James Garlickhythe EC
PALM SUNDAY (23rd March) 1997



PALM SUNDAY
THE COLLECT

ALMIGHTY and everlasting God, who, of thy tender love towards mankind, hast sent thy Son, our Saviour Jesus Christ, to take upon him our flesh, and to suffer death upon the cross, that all mankind should follow the example of his great humility; Mercifully grant, that we may both follow the example of his patience, and also be made partakers of his resurrection; through the same Jesus Christ our Lord. *Amen.*

LENT VI

Palm Sunday

23rd March 1997

SUNG EUCHARIST

Theme: **Hosanna!**
Setting: 5 part Mass - Byrd
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Parmley

ENTER THE CHURCHWARDENS, SERVERS AND CELEBRANT
Please remain standing for the

BLESSING OF THE PALMS

V. The Lord be with you.
R. And with thy spirit.

BL+ESS O Lord, we pray thee, these branches of palm and olive; and grant that as thy people outwardly with their bodies worship Thee, so inwardly in their souls they may serve Thee with pure devotion, that they may be victorious over the assaults of the enemy and cleave steadfastly unto all good works.

The Cross will lead the people to come forward to receive a palm cross and join the procession, returning to their places down the centre of the church.

Processional Hymn: 597 All Glory, laud and honour
(tune: St. Theodulph)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Ten Commandments
239 Collect for the Queen
94 Collect for the day
94 Epistle: Philippians ii 5

Gradual (Choir): Hosannah to the Son of David

Gospel: S. Matthew xxi 1-13
(See Advent Sunday, Page 48)

Offertory Hymn: 240 The Creed
214 There is a green hill
(tune: Horsley)

MINISTRY OF THE SACRAMENT

B.C.P. 244 Prayer for the Church
251 Invitation & Confession
252 Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

V. The Lord be with you
R. And with thy spirit.
252 Sursum Corda - Sanctus - Benedictus
255 Prayer of Humble Access

CONSECRATION

COMMUNION OF THE PEOPLE

Choir: Agnus Dei
B.C.P. 257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 The Blessing (all kneel in silence)

Post Communion Hymn: 99 Ride on! ride on in majesty
(tune: Winchester New)

+++++

Annual Parochial Church Meeting - Sunday 27th April 1997

Please remain for a chat and refreshments if you have time after the service.

+++++

NOTICES

30th March 10.30 am **EASTER DAY**
Sung Eucharist - S. James' Choir
26th March Wednesday before Easter in Saint Andrew's
A Service of Readings and music for Holy Week
S. Andrew's Singers

Church Sitting

Help need with Church Sitting in S. James on Monday 24th March, 10am-4pm

EASTER DAY

Summer Time begins - clocks go forward one hour.
If you wish to contribute £5 towards an Easter Lily in memory of a relation or friend please add your name to the list on the table.

Dates for your diary:

S. Andrew's - Dedication of Memorials to William Shakespeare and John Dowland. Thursday 26th June at 10.45am

Combined Parish event "Towards 2000" in the City of London School on S. Michael and All Angels' Day, Monday 29th September in the evening.

ELECTORAL ROLL

If you are not yet entered on our Electoral Roll and regard yourself as a member of our congregation here at Saint James, please take a form and fill it in. By being on the roll of the parish you are entitled to elect members of the Parochial Church Council at the Annual Parochial Church Meeting always held before the end of April. You may be on more than one electoral roll but not more than one in the City of London. As a parish it does give us greater strength and security if there is a robust electoral roll, so, do please join us and by so doing assist our mission in the City. JP

Annual Parochial Church Meeting for S. James

Sunday 27th April after Sunday Eucharist. Please do make a point of attending this most important meeting.

ABOUT THIS DAY

Palm Sunday - The day when all the people came out to welcome our Lord in his triumphal entry into Jerusalem. This is the first day of Holy Week. In each of the days that follow the account of our Lord's passion unfolds. The Cross is central to the Christian faith. There can be no Christianity without the Cross. The Cross is not only a means of salvation but also the pattern for Christian living. We recall that every time we share in the Blessed Sacrament it is "That we may evermore dwell in him and he in us." His life is to be our life, his way our way, his pattern our pattern.

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

28 March 1997
6.30 pm

Today, Good Friday, 28 March 1997, marks the 111th 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 110 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 Christopher Gower - Rector

SOLOISTS

John Bowley	Tenor
Francis Brett	Bass
Paul Plummer	Organist
Peter Barley	Director

with

The English Chamber Choir
Musical Director: Guy Protheroe

29.4.97

MOZART & BEETHOVEN FESTIVAL



LONDON SOLOISTS
CHAMBER ORCHESTRA

CONDUCTOR

DAVID JOSEFOWITZ

SUPPORTED BY THE FRIDART FOUNDATION



TUESDAY 29 APRIL 7.30PM, BARBICAN CENTRE

Mozart Overture: The Marriage of Figaro
Mozart Piano Concerto No. 23 in A, K 488
Allegro; Adagio; Allegro assai

~Interval~

Beethoven Symphony No. 9 in D minor ("Choral") Op. 125
Allegro ma non troppo, un poco maestoso; Molto vivace; Adagio molto e cantabile; Allegro assai

Beaumarchais' play "Le Mariage de Figaro" was notoriously described by Napoleon as "the revolution already in action". Not a particularly pragmatic choice then for the thirty year old Mozart who relied heavily on commissions from the aristocracy, and indeed a court position, for his livelihood. However, the lure of working with Lorenzo da Ponte, court poet and a celebrated librettist, was strong, not least because the composer wanted to prove that he was absolutely at home with Italian opera.

Da Ponte in his "Memoirs" recalls a meeting with Mozart to discuss the project: "Only a few days before, the Emperor had forbidden the company at the German Theatre to act this same comedy as it was, he said, too outspoken for a polite audience. I proposed (to Mozart) that words and music should be written secretly and that we should await a favourable opportunity to show it to the Emperor, which I boldly undertook to do." The Emperor's reaction was one of absolute horror, but he eventually relented when da Ponte promised to tone down the subversive nature of the play, and emphasise the comic aspects. The opera was an immediate success, although it was not until a production in Prague later that year that it became the musical sensation of the year. The short, witty overture sets the scene perfectly, with its scurrying first subject breathlessly announcing the comedy of manners about to unfold.

In 1786, the year in which tonight's concerto was written, Mozart had been in Vienna for five years. He was firmly established as composer, teacher and above all a virtuoso performer; much of his music was published and he was, according to the few surviving letters from his father, living in comparative luxury. The influential Viennese journal Wiener Zeitung described him as the "universally valued Mozart", and at the end of 1784 he was admitted to the "Zur Wohlthätigkeit" masonic lodge, and an increasing amount of his time was spent writing music for fellow freemasons, both for ceremonial and private use. Despite his busy workload, he had serious money worries, a problem that had dogged him throughout his adult life, so he capitalised on his appeal as a virtuoso pianist, composing for his own successful series of subscription concerts. In fact, during the last ten years of his life he wrote seventeen piano concertos, of which six were composed between 1785 and 1787. The A major, K 488, is unusual in that its original cadenza survives (Mozart would usually have improvised on the night).

It is one of the best known of all the piano concertos, and one in which Mozart expressed both profound sorrow and unbounded joy. Neville Cardus, one of the most colourful of twentieth century writers on music, said of the opening moments: "If any of us were to die and then wake hearing it we should know at once that after all we had got to the right place". Both main themes are begun by strings alone, emphasising the predominantly lyrical character of the music. The mellow tone of the whole concerto is largely derived from its instrumentation, which includes clarinets, the instrument for which Mozart had a special affection. The adagio is a richly expressive, beautifully poignant siciliano, whose dark-hued tragic mood is underlined by the undulating clarinet figure heard in the contrasting central A minor section. It is almost certain that Mozart would have added improvised melodic embellishments at certain moments throughout the movement, especially during the sombre closing bars. The witty, sparkling finale dispels the troubled mood, although Mozart seems to have been uncertain as to how to finish the concerto, as sketches exist for this movement in three different versions. Beethoven's work is often divided into three creative periods: the early music, bearing the influence of Haydn and the Viennese school, the middle period in which he was exploring new directions and pushing back the boundaries of the classical style, and the final years which include the late piano sonatas, quartets and the Ninth Symphony.

Written in 1823, when Beethoven was totally deaf, this monumental work takes the classical four-movement symphony and stretches the form to its utmost limits. It was by far the longest symphony written to date, and is scored for a large orchestra, four soloists and chorus. The opening is Wagnerian in conception as the main theme is gradually moulded from the most basic elements, the interval of a fifth, before blazing forth portentously in the full orchestra. The whole movement, one of the longest that Beethoven ever wrote, is a struggle between opposing forces, tensing and relaxing as the human spirit battles against its fate. Beethoven reversed the traditional order of the central movements, placing the scherzo first. It is a powerful, rhythmical assault, displacing the apparently foursquare phrasing with accents and additional bars, to create an unsettling sense of massive forward propulsion. The fluid trio section is in an altogether more tranquil vein. The glorious hymn-like slow movement is a set of variations on a serene melody first stated in the violins, each variation melting almost imperceptibly into the next to create a seamless line of radiant beauty.

The great orchestral scream that opens the finale heralds a series of recitatives in the lower strings, while brief excerpts of the preceding movements are presented before being summarily dismissed. The famous Ode To Joy melody is simply announced before being subjected to a series of variations. The baritone soloist emulates the opening instrumental recitatives, and the quartet of soloists, choir and orchestra close the symphony in a mood of unbridled optimism.

Beethoven himself was never completely happy with the inclusion of the human voice in the finale and even contemplated reworking the material into a purely instrumental version. However, response to the premiere was broadly speaking favourable, a soloist recalled that she had to lead Beethoven by the hand onto the stage to receive the applause: "His turning around, and the sudden conviction thereby forced on everybody that he had not done so before because he could not hear what was going on, acted like an electric shock on all those present, and a volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end." © James Pestell 1997

Leon McCawley is recognised as one of this country's leading young pianists. In 1993 he won both 1st prize in the 9th International Piano Competition in Vienna, and 2nd prize at the Leeds International Piano Competition, building on earlier successes in the BBC Young Musician of the Year and the London Philharmonic/Pioneer Young Soloist of the Year. Born in 1973, Leon studied first at Chetham's School in Manchester with Heather Slade Hopkin. With the help of prestigious scholarships, including the Martin Musical Fund, Myra Hess Award and the Hattori Trust, he continued his studies at the Curtis Institute in Philadelphia with Eleanor Sokoloff. In addition, McCawley acknowledges Nina Milkina as a continuing source of great inspiration and guidance. Leon's deeply committed performances and engaging personality have made him popular all over the world. He has appeared with all the major UK orchestras (including Sir Simon Rattle and the CBO), and played recitals and concertos from Japan to New Zealand. Highlights of this season include recitals in the Musikverein in Vienna and in Cleveland USA, as well as concertos with the Bournemouth Orchestras and the BBC National Orchestra of Wales.

Carole Marnoch (Soprano) was born in Scotland in 1970 and graduated from the Guildhall School of Music in 1992 after studying under Ava June and Elizabeth Vaughn. Carole won the 1994 John Noble bursary award for Scottish Opera. She makes regular concert, recital and oratorio performances and her repertoire includes works by Handel, Mozart, Poulenc, Puccini and Strauss. Carole has also made various television broadcasts for Grampian and the BBC and currently works for English National Opera.

Jeanette Ager was born in Dorset and began studies with Marie Denniss at the age of 12. She was awarded an Exhibition to study at the Royal Academy of Music under Patricia Clarke and Julie Kennard. Jeanette has since performed a large repertoire in a variety of situations (from the London Mozart Players to the Bermuda Philharmonic Society) and recorded for Hyperion and Deutsche Grammophon. Last year she won the gold medal in the Royal Over Seas League Competition.

Mark Wilde (Tenor) is from Dundee, Scotland where he was a chorister at the Cathedral. He read music at the University of East Anglia during which time he was a choral scholar with Norwich Cathedral Choir. Mark is a Foundation Scholar at the Royal College of Music where he studies with Neil Mackie. He performs regularly throughout the UK in oratorio and in recital, recently performing Bach's St. Matthew Passion with Sir David Willcocks, and Monteverdi's Vespers in Norway.

James Lawrence was a trombone scholar King's Canterbury. He began singing at 16, with Barry Rose and Denis Wicks and won a scholarship to the Royal Academy to study with Kenneth Bowen. In 1992 he joined the joint RAM/RCM Opera course and had outstanding success as Mozart's Don Giovanni, also singing Prince Yeletsky in The Queen of Spades, the King in Handel's Siroe and Faber in Tippett's The Knot Garden. Recent engagements include Verdi's Requiem, Bach's B Minor Mass, and Haydn's Seasons.

The English Chamber Choir (Musical Director: Guy Protheroe) is one of London's busiest smaller choirs which appears regularly at all the major London venues, in City churches and country houses as well as on television. It has a particularly varied repertoire, partly arising from a long association with commercial music making: it has worked with Vangelis, Barrington Pheloung, and more recently recorded a new album for the French composer Eric Levi.

Conductor **David Josefowitz** studied music and science in Berlin, Switzerland and the USA, receiving a PhD for research into plastics for the record industry. In 1946 he co-founded the Concert Hall Record Club and produced over 2,000 LPs - including firsts such as Vivaldi's Four Seasons - winning over 50 international awards. He began conducting in the 1960s, recording with Frankfurt and Hamburg Radio, later with the Vienna State Symphony, Paris Opera, and Monte Carlo Orchestras. David's musical development was enhanced by the artists with whom he worked - Pierre Monteux, Markevitch, Schuricht, Walter Goehr and Fritz Busch - and he now encourages young talent through the LSCO.

London Soloists Chamber Orchestra comprises some of Britain's most talented musicians, many of whom have embarked on successful careers as solo artists. They perform regularly at the South Bank Centre, the Barbican and St Martin-in-the-Fields, and have appeared at the Wigmore Hall and St John's Smith Square. They have toured Spain, Italy, Switzerland and France, performed at festivals and broadcast on Swiss and French radio.

Violin 1

Martin Smith
Joanne Green
Jake Rea
Alison Dods
Anna Safurnova
Phillip Augar
Rebecca Jones
Sue Harrison

Violin 2

Ulrike Kipp
Maiko Kawabata
Bérénice Lavigne
Clare Dolby
Patrick Savage
Ariane Todes

Viola

Stephanie Chambers
Jessamy Boyd
Yannick Dondelinger
Jong On Lau

Cello

Philip Sheppard
Penny Bradshaw
Chantal Woodhouse
Ben Rogerson
Emma Black

Double Bass

Julian Walters
Michael Mansbridge

Flute

Jane Koster
Jane Harris

Piccolo

Christine Hankin

Oboe

Emma Fielding
Max Spiers

Clarinet

Mandy Burvill
Chi-Yu Mo

Bassoon

Peter Williams
Jo Turner

Contrabassoon

Brian Gill

Horn

Kevin Elliott
Christine Norsworthy
Donald Clist
Jane Hanna

Trumpet

Brendan Ball
Ben Gant

Trombone

Amos Miller
Byron Fulcher
Robert Maslin

Timpani

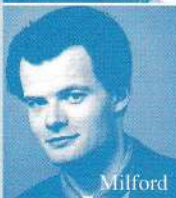
Sacha Johnson
John Banister
Alan Brown

Management: Nick Bomford Associates Ltd., tel.: 01483 282666

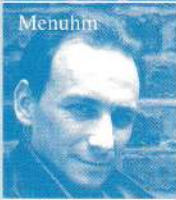
In accordance with the requirements of the licensing authority, persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any other gangways. Photography, recording, smoking, eating and drinking are not permitted in the auditorium. Audience participation. Would you please try to restrain coughing until the normal breaks in the performance. During tests in the hall, a note played mezzo forte on the horn measured approximately 65 decibels of sound. A single uncovered cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a pianissimo. If you do not need to use your hearing aid during the concert, please make sure that it is switched off. Another distraction is the digital watch: both audience and performers would appreciate alarms and chimes being turned off or suppressed. Members of the public are reminded that no camera, tape recorder, other type of recording apparatus, food or drink may be brought into the auditorium. It is illegal to record any performance, or part thereof, unless prior arrangements for formal consent have been made with the Hall Management/Managing Director/Trustees and the concert promoter concerned.



Contzen



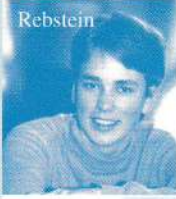
Milford



Menuhin



Tanaka



Rebstein



Cross



Belcea

FEBRUARY TO JULY 1997

SATURDAY 15 FEBRUARY 7.30PM

ST. MARTIN-IN-THE-FIELDS

Mozart Overture: *Marriage of Figaro* Beethoven Violin Concerto in D

Mozart Symphony N° 41 in C K551 (*Jupiter*)

Mirijam Contzen violin

WEDNESDAY 26 MARCH 7.45PM

QUEEN ELIZABETH HALL RFH ②

Mozart Overture: *Don Giovanni* Piano Concerto N° 21 in C (*Elvira Madigan*)

Beethoven Violin Romance in G Symphony N° 4 in B flat op.60

Julian Milford piano Corina Belcea violin

THURSDAY 10 APRIL 7.30PM

ST. MARTIN-IN-THE-FIELDS

Mozart *The Magic Flute* (highlights) Beethoven Christ on the Mount of Olives op.85

Nicola-Jane Kemp soprano Mark Milhofer tenor

Jonathan Finney baritone English Chamber Choir

TUESDAY 29 APRIL 7.30PM

BARBICAN CENTRE

Mozart Overture: *Marriage of Figaro* Piano Concerto N° 24 in C minor K491

Beethoven Symphony N° 9 in D min. op.125 (Choral)

Jeremy Menuhin piano English Chamber Choir

Carole Marnoch soprano Jeanette Ager mezzo Mark Wilde tenor James Lawrence bass

To benefit the Sir Malcolm Sargent Cancer Fund for Children

WEDNESDAY 14 MAY 7.30PM

PURCELL ROOM RFH ③

Mozart Divertimento K136 Beethoven Piano Concerto N° 2 in B flat op.19

Mozart Violin Concerto N° 3 in G K216 Symphony N° 33 in B flat K319

Eiko Tanaka violin Antoine Rebstein piano

FRIDAY 23 MAY 7.30PM

ST. MARTIN-IN-THE-FIELDS

Mozart Eine Kleine Nachtmusik Symphony N° 35 in D K385 (Haffner)

Beethoven Romance in F for cello Symphony N° 3 in E flat op.55 (Eroica)

Alexander Chaushian cello

WEDNESDAY 11 JUNE 7.30PM

BARBICAN CENTRE

Mozart Clarinet Concerto in A K622 Concert-rondo for piano K382

Beethoven Choral Fantasy op.80 Symphony N° 7 in A op.92

Fiona Cross clarinet Dmitry Rachmanov piano Holst Chamber Choir

To benefit Research into Ovarian Cancer



VIENNESE OPERETTA BY CANDLELIGHT

FRIDAY 20 JUNE 7.30PM

ST. MARTIN-IN-THE-FIELDS

Highlights from

Die Fledermaus Merry Widow White Horse Inn Countess Maritza

THURSDAY 3 JULY 7.30PM

ST. MARTIN-IN-THE-FIELDS

Mozart Sinfonia Concertante (violin & viola) Symphony N° 40 in G min. K550

Beethoven Piano Concerto N° 1 in C op.15

Corina Belcea violin Krzysztof Chorzelski viola Alba Ventura I Cruz piano

Queen Elizabeth Hall RFH ②
Purcell Room RFH ③

Box Office 0171 960 4242

(10am-9pm daily)

RFH ② £15, £12, £10, £7 RFH ③ £13, £10, £7

Box office Royal Festival Hall, London SE1 8XX

Royal Festival Hall
on the South Bank



Barbican Centre

Box Office 0171 638 8891 (10am-8pm daily)

£20, £16, £14, £11, £6.50

Silk Street, Barbican, London EC2Y 8DS

Owned, funded and managed by the Corporation of London.



St. Martin-in-the-Fields

Box Office 0171 839 8362

£15, £12, £9, £6

Trafalgar Square, London WC2N 4JJ

Master of the Music: Mark Stringer
Tickets from the Bookshop-in-the-Crypt, Mon. to Fri. 10am-4pm
(GC 50p charge)
The Café-in-the-Crypt is licensed.

Caring for children with cancer

Sargent



We are delighted to be given this opportunity to work with the London Soloists Chamber Orchestra, to have a fun evening with you all and at the same time to benefit children with cancer.

Imagine how it feels to learn that your child has cancer. Now try to picture all the practical problems which you might be faced with just when you are going through all the emotional torment and need to be able to support your child.

When a family discovers that a child is suffering from cancer, leukaemia or Hodgkin's disease a vast array of quite practical problems may loom. Extra heating may be needed (children who are bedridden with cancer commonly feel very cold) and extra petrol may be required for hospital visits. Your whole family may have to go to the hospital so that you can be tissue-tested for bone-marrow transplants - and the State only pays for visits by the mother.

Time may have to be taken off work - you may even have to give up your job - and help may be needed with looking after other children at home while you spend your time at the hospital supporting your sick child. All these practical problems have to be faced at a time when a child may be suffering a great deal and its very survival may be in doubt.

There are other needs, too. Children stand a far better chance of pulling through the traumas of radiotherapy and chemotherapy if they have something to look forward to when they get home - something quite literally to live for. Money is therefore needed for hobbies - a guitar for a child who has always longed to play one, a veterinary bill for a beloved pet, or a special treat or holiday.

Sargent Cancer Care for Children responds quickly to the human needs of those in distress. We do this with direct grants to families and through our special social workers, play specialists and other professionals in child cancer centres throughout Britain.

We also own holiday homes which allow families to spend time together in a sympathetic, supportive environment and run adventure camps for teenagers so that they can take part in activities just like healthy children.

Mercifully 70% of children with cancer now live to adulthood, but sadly some do die. The manager of our holiday house at Prestwick said to me about a family with a terminally ill little girl of six who were staying there, "You see, in cases like this we're in the business of building memories".

Thank you so much for coming and supporting us this evening.

Diane Yeo - Chief Executive



SOUTHWARK CATHEDRAL, LONDON SE1

by kind permission of the Provost and Chapter

SATURDAY 3 MAY 1997 at 7.30pm

25TH ANNIVERSARY CONCERT

MICHAEL TIPPETT · 5 Spirituals from 'A Child of Our Time'

RICK WAKEMAN · Noah

English Chamber Choir Commission · First Performance

ARNOLD BAX · Mater ora filium

GEORGE FREDERICK HANDEL · Dixit Dominus (Psalm 109)

Mary Wiegold soprano · Ann Manly soprano · Emily Bauer-Jones mezzo-soprano

Jonathan Clucas tenor · Anthony Scales baritone

Rick Wakeman & Adam Wakeman keyboards

ENGLISH CHAMBER CHOIR · ENGLISH PLAYERS

GUY PROTHEROE conductor

TICKETS: £16, £12 (reserved) · £8 (unreserved) · to include a glass of wine or fruit juice
from ECC · 8 Alma Square · London NW8 9QD · Tel: 0171 286 3944 · Fax: 0171 289 9081

(Please make cheques payable to English Chamber Choir Society and enclose sae with postal bookings)

The English Chamber Choir Society is a registered charity no: 269245



Sponsored by
JACKSON-STOPS & STAFF





SOUTHWARK CATHEDRAL, LONDON SE1

by kind permission of the Provost and Chapter

SATURDAY 3 MAY 1997 at 7.30pm

25TH ANNIVERSARY CONCERT

MICHAEL TIPPETT · 5 Spirituals from 'A Child of Our Time'

RICK WAKEMAN · Noah

English Chamber Choir Commission · First Performance

ARNOLD BAX · Mater ora filium

GEORGE FREDERICK HANDEL · Dixit Dominus (Psalm 109)

Mary Wiegold soprano · Ann Manly soprano · Emily Bauer-Jones mezzo-soprano

Jonathan Clucas tenor · Anthony Scales baritone

Rick Wakeman keyboards

ENGLISH CHAMBER CHOIR · ENGLISH PLAYERS

GUY PROTHEROE conductor



Sponsored by
JACKSON-STOPS & STAFF



THE ENGLISH CHAMBER CHOIR

wishes to thank all those who have made this evening possible, especially our sponsors, advertisers and other donors, the Provost and Chapter and staff of Southwark Cathedral, and the Revd John Paul of ST Andrew-by-the-Wardrobe for our rehearsal venue.

If you would like further details of our concerts, why not add your name to our mailing list! Please send, or fax, your details to Ann Manly, ECC, 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944 Fax: 0171 289 9081.

The English Chamber Choir is a registered charity No. 269245

The wine and soft drinks available during the interval this evening have been kindly provided by



Charles Russell

SOLICITORS

8-10 New Fetter Lane · London EC4A 1RS
Tel: 0171 203 5000



LAUNCESTON PLACE RESTAURANT

1A Launceston Place · London W8 5RL

Tel: 0171 937 6912

Late Night Supper Menu 10pm – 11.30pm



and

KENSINGTON PLACE RESTAURANT

201-205 Kensington Church Street · London W8 7LX

Tel: 0171 727 3184

*A short distance from the Albert Hall,
both restaurants are open late
for dinner after concerts.*

JACKSON-STOPS & STAFF

Jackson-Stops & Staff specialises in providing professional property services to private, commercial and Local Authority clients. Its principal trading activities are property management, building consultancy and general property-related consultancy.

The urban property management division of Jackson-Stops & Staff was founded in the early 1960s and its first management was a property belonging to the Cadogan Estate, for whom we still manage a substantial portfolio of properties. The private sector portfolio now contains 3,000 units of management in approximately 150 buildings, managed on behalf of more than 100 different clients.


The Asset Management team supports the property management function by providing strategic advice on re-gearing, re-financing and development opportunities, as well as handling lease renewals and rent reviews. The division is also recognised as being specialists in residential Landlord & Tenant matters with a particular emphasis upon leasehold enfranchisement.

JSS Cardoe, our building surveying division, handles a wide range of survey and project work, ranging from small structural surveys and minor problem solving to the project management of substantial refurbishment programmes, alterations, building extensions, etc.

In the public sector, JSS Housing Management is contracted to manage 1,500 units for the London Borough of Wandsworth.

Jackson-Stops & Staff is an award winner under the Pairing Scheme (the National Heritage Arts Sponsorship Scheme) for its support of the English Chamber Choir. The Pairing Scheme is a Government Scheme managed by ABSA (Association for Business Sponsorship of the Arts).

Finally, on behalf of the Directors, we are delighted to be able to share with you, our valued clients and other friends of the Choir, this prestigious event and trust that you will have a most enjoyable evening.

 **Jackson-Stops
& Staff**



INTRODUCTION

Tonight's concert celebrates the first twenty-five years of the English Chamber Choir. It draws together several threads which have run through that time. We are delighted to welcome Rick Wakeman as our guest artist tonight, and are sorry that it has not been possible for Adam Wakeman to be with us too. We also welcome many past members, and some of those who sing with us occasionally; apart from a few who have opted to sit in the audience throughout, they will be singing with the current Choir in the Tippett Spirituals, and some will also be joining in the Bax.

The Tippett was sung in the first concert promoted by the Choir in 1972, and the Choir's association with the music of Bax began shortly afterwards, with a concert in the Purcell Room for the Bax Society. Concerts and recordings with Rick Wakeman were also a feature of the Choir's early years, and the first performance of *Dixit Dominus* by the Choir was in 1978. All four composers (and with the exception of the Wakeman piece, the works being sung tonight) have remained in the Choir's repertoire over the years, and indicate something of the diversity of the music it performs.

Tonight's soloists are also drawn from those who have long-standing connections with the Choir. Mary Wiegold and Jonathan Clucas were both members of the Choir before moving on to professional singing careers. Ann Manly currently manages the Choir and sings when time permits. Anthony Scales has a brother, Rob, in the Choir and has sung as a soloist and an extra bass on many occasions. Emily-Bauer Jones first appeared with the Choir in the B minor Mass in 1993 and has returned as a soloist for several major performances since then.

Due to the nature of the programme, there will be a considerable amount of movement of both people and instruments between items. We hope this will be accomplished as quickly as possible, but request your patience meanwhile.

An illustrated booklet containing a fuller account of the Choir's first 25 years has just been published and you are invited to collect a complimentary copy from the tables at the back of the Cathedral, during the interval or as you leave.

ENGLISH CHAMBER CHOIR

The English Chamber Choir has always prided itself on the variety of its repertoire and the diversity of its engagements, and is currently among the busiest groups of its size based in London.

The heart of Choir's repertoire is music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players, presenting most of the baroque and classical choral/orchestral repertoire (including Handel *Dixit Dominus* and *Messiah*, Bach *Mass in B minor*, *St John Passion*, *St Matthew Passion* and *Magnificat*, a series of Haydn Masses and Mozart *Requiem*), expanding on occasion to larger-scale works including Brahms *Requiem*, Stravinsky *Symphony of Psalms* and Elgar *The Dream of Gerontius*. It has performed Monteverdi's *Vespers* and a selection of his madrigals in the unusual but spectacular setting of the atrium of Beaufort House – one of the City of London's recent post-modern office buildings. For unaccompanied performances the Choir has particularly favoured the rich late-romantic music of the early twentieth century: currently Richard Strauss *Hymne* and *Der Abend*, Schoenberg *Friede auf Erden*, and Bax *Mater ora filium*, as well as Poulenc and Britten.

The Choir has in recent years extended its performing activities to Europe, including several appearances in St Michael's Cathedral in Brussels and in the church of Our Lady of Lombeek with its historic 17th century organ. In November 1996 the Choir and Players gave performances of Mozart's *Requiem* and *Grabmusik* in Zürich and Basle. Future plans include Monteverdi's *Vespers* by candlelight, visits to East Coker in Somerset and next year to Normandy, and performance with Rick Wakeman of *The New Gospels*. A CD of Monteverdi Madrigals (also recorded in the atrium of Beaufort House) is now available, and the Choir is currently engaged in recording music by American composer James Sellars (His *Gertrude Stein Songs* and the *Kissing Songs*) for CD.

The Choir has a long association with commercial music-making. Founded in the heady days of early 70s symphonic rock, it numbered amongst its earliest appearances concert performances of the rock-opera *Tommy* with The Who. Among the session musicians supporting the group at the Rainbow Theatre was the young keyboard wizard Rick Wakeman, and within a few months the Choir was heavily involved in a number of Wakeman projects, among them the recordings of *Journey to the Centre of the Earth* and *King Arthur*, and a spectacularly-staged version of *King Arthur* on ice at Wembley. When Rick left his own group, Yes, a possible replacement for him was the Greek composer-performer Vangelis; in the event Vangelis too opted for a solo career, but he too developed a working relationship with the Choir and in particular with its conductor Guy Protheroe, who has acted as arranger and musical director on numerous Vangelis projects; most recently the Choir was heard on the title music to the Ridley Scott film *1492: The Conquest of Paradise*. The recession of the early 1980s saw a rapid decline in live pop spectacles involving large forces, although the Choir has remained in demand for commercial recordings. It features on the soundtrack of the Jean-Marie Poiré film *Les Visiteurs*, the spectacular French film success of the 1990s, and recorded anthems from the 1953 Coronation Service for the CD of Barrington Pheloung's music to the Yorkshire Television documentary *Days of Majesty*. It can also be heard on the soundtrack of the film *Nostradamus*. In the last few months the Choir has been busy recording two albums: *Era* with Eric Levi (composer of *Les Visiteurs*), released in March, has already reached double gold on sales in France. Also, renewing an old association, the Choir has recorded *Can You hear Me?* with Rick Wakeman, and was featured on Rick's title-music for the BBC's General Election coverage.

The 1980s also saw a revival of interest in popular classical music, and the English Chamber Choir has taken part in many concert performances at the Barbican, Royal Festival Hall and Royal Albert Hall, singing music ranging from Orff's *Carmina Burana*, through popular operatic choruses including *Nessun Dorma*, to the favourite classics of *Inspector Morse*.

The Choir currently enjoys the benefits of commercial sponsorship. Its Monteverdi performances at Beaufort House were sponsored by the international law firm Richards Butler, and it is currently enjoying a three-year sponsorship by Jackson-Stops & Staff for which the Choir has also received an award under the Government's National Heritage Arts Sponsorship Scheme.

GUY PROTHEROE

Guy Protheroe 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. Early in his career he founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, on broadcasts in many countries and on several recordings, including a highly acclaimed CD of Jonathan Harvey's *Bhakti* for chamber orchestra and quadraphonic tape (a Sunday Times Choice of 1992), and a CD of ensemble works by Iannis Xenakis (awarded the 1991 Preis der Deutschen Schallplattenkritik).

He has appeared as guest conductor with a wide variety of orchestras, choruses and ensembles including the Academy of Ancient Music, BBC Singers, Chelsea Opera Group, Greek National Opera Chorus, Royal Choral Society, Ulster Orchestra and the Xenakis Ensemble. He has worked with many distinguished soloists, among them Sarah Walker, Emma Kirkby, Lilian Watson, Martyn Hill, Stephen Varcoe, David Wilson-Johnson, Irvine Arditti, Claude Helffer and Yvar Mikhashoff.



He is equally at home in the sphere of commercial music, with numerous credits as musical director and arranger of television and radio commercials, recordings and live concerts with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung and Vangelis. He collaborated with the French composer Erik Levi on music for *Les Visiteurs* and the newly-released album *Era*, and can also be heard on the soundtracks of *1492*, *La Peste* and *Nostradamus* – in each case as a monk intoning plainsong. Among larger-scale events he has conducted are a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage.

He has also directed and originated a number of artistic projects and series, reflecting his diverse interests in the arts as a whole. These range from anniversary celebrations in words and music of literary figures such as T.S. Eliot and G.M. Hopkins, through a retrospective at the Almeida of the Italian composer Sylvano Bussotti to the Greek Festival in London – a major celebration of Greek culture past and present, based at the South Bank Centre. He is artistic director of the Byzantine Festival in London in 1998.

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, studied bassoon at the Guildhall and read music as a scholar at Magdalen College, Oxford. For some years he headed the BBC's Music Information Unit, responsible for the Corporation's published and spoken words about music, and he has written extensively on musical topics. He now acts frequently as a music consultant in disputes relating to copyright, and is a Member of the Academy of Experts.

ENGLISH PLAYERS

The English Players was formed to play with the Choir in a concert at St John's Smith Square in November 1976; so it is now in its 20th season. The Players have appeared regularly with the Choir, taking part in all its Smith Square and Queen Elizabeth Hall promotions and two Elgar concerts in the Chelsea Festival. The Players also accompanied the Choir to Switzerland last November. Many of the concerts have included purely orchestral works including Brahms' Second Piano Concerto, Poulenc's *Aubade*, Mozart's *Sinfonia Concertante* for violin and viola, Dvorak's Wind Serenade and Vaughan Williams' *Flos Campi*.

When the orchestra was formed it played on standard 'modern' instruments. In more recent years, however, it has used period instruments for its baroque and classical repertoire. Tonight, the Players will be using two sets of instruments: modern strings for Rick Wakeman and period instruments for Handel. (On early violins the neck was at less of an angle to the body, the bridge was lower and flatter, and all the strings were made of gut, not wire or overspun silk as now. The strings are also under less tension. Earlier bows are much lighter and convex in shape.) The contrast in style and sound is highlighted in tonight's performance.

Rowe & Maw

Very best wishes for
a successful evening
from

Rowe & Maw
Solicitors

20 Black Friars Lane
London EC4V 6HD
Telephone 0171 248 4282
Fax 0171 248 2009

Words &



 Reader's
Digest
READER'S DIGEST TRUST

*Always in tune to
the needs of our
customers*

BISHOPS
PRINT

PRODUCTS

Annual reports
Brochures and booklets
Newsletters and periodicals
Stationery and forms
Wallet folders

FEATURES

Typesetting on Apple-Macs
Output to film on Linotronic A2 imagesetter
In-house platemaking and Cromalin proofing
High quality multicolour lithographic printing
Hand assembly, special packing and mailing
In-house finishing with high-speed folding
Delivery by own vans

For further details contact Chris Bishop

A G Bishop & Sons Limited
Cray Valley Road Orpington Kent BR5 2HB
Telephone 01689 821105 Fax 01689 876617

TONIGHT'S SOLOISTS

MARY WIEGOLD

Mary Wiegold is chiefly known for her committed performance of new music and has given over two hundred first performances. She has had many works written for her and in 1989 she started collecting a songbook of works by composers ranging from Elvis Costello and Keith Tippett to Milton Babbitt and Sir Harrison Birtwistle. She has sung throughout the world, including Australia and the Far East, at many leading festivals and has recorded for radio, television and CD. She is also particularly interested in creative education work and is co-founder of the Composers Ensemble, with whom she recently gave the first performance of Franco Donatoni's *An Angel within my Heart* in London. Other recent performances include two concerts in Elvis Costello's Meltdown and a concert of her Songbook at the Tirana Festival in Albania.

ANN MANLY

Ann Manly has pursued a varied musical career as a singer, writer, and music consultant. She has appeared in all the major London Halls, singing Handel and Bach at St John's Smith Square and Beethoven and Xenakis at the South Bank and the Barbican. She has been a frequent visitor to the Netherlands, with performances including Jonathan Harvey's *Nachtlid* and Xenakis' *N'Shima*. She has recorded for the BBC and NCRV Radio in Holland; CDs include the *Standing Stones* and *Mediterranean Songs* by Charles Camilleri. As co-director with Guy Protheroe of the contemporary ensemble Spectrum, she has appeared at leading festivals in this country, Europe and the USA. She has also worked extensively in commercial music.

EMILY BAUER-JONES

Emily Bauer-Jones started singing in 1983 with Ann Lampard. She took up a place at the RAM in 1987, where she studied with Marjorie Thomas. Whilst there she won the Blyth-Buesst Operatic Prize, the Oratorio Prize and the Tom Hammond Opera Prize. After graduating from the Academy she received substantial funding from The Countess of Munster Musical Trust, South East Arts, The Tillett Trust, and prize money from the Great Grimsby International Singing Competition and the Great Elm Music Festival. Her performances include *The Crisis Messiah*, broadcast on Classic FM and *The Dream of Gerontius* in Marlborough. She has also participated in master-classes at the Britten-Pears School in Aldeburgh. She has sung in *Messiah* and Bach's B minor Mass and *St John Passion* with the ECC at St John's, Smith Square.

JONATHAN CLUCAS

Jonathan Clucas started his musical career as a chorister at King's College Cambridge. He won a musical scholarship to Uppingham School, Rutland, after which he studied with Rudolf Piernay until he decided to interrupt his vocal career to concentrate on composition and jingle writing. He entered the Royal Academy of Music in 1994 and is currently studying with Edward Brooks and Ian Ledingham. Recent solo engagements include Beethoven's *Choral Fantasy* with the London Soloists Chamber Orchestra at the Barbican, Bach's *St Matthew Passion* and *Messiah* at St John's, Smith Square, Mozart's *Requiem*, Beethoven's Mass in C and Haydn's *Nelson Mass*. He has appeared in masterclasses with Nicolai Gedda and Robert Tear.

ANTHONY SCALES

Anthony Scales was educated at Tiffin School and Durham University. While teaching myths, hand-writing and divinity in Liverpool, he pursued an active musical life, achieving frequent success in competitive festivals, conducting and producing musicals and lecturing to music societies. In 1982 he decided to make music, especially singing, his career and went to study at the Birmingham Conservatoire. He won major prizes, including the John Ireland Song Competition, then studied at the European Opera Centre. He has sung leading roles in operas by Mozart, Bizet, Verdi and Puccini in the UK and abroad, given many recitals including at the Purcell Room and recorded extensively for radio and television in both classical and commercial repertoire.

MICHAEL TIPPETT

5 SPIRITUALS FROM 'A CHILD OF OUR TIME'

STEAL AWAY · NOBODY KNOWS · GO DOWN, MOSES
BY AND BY · DEEP RIVER

ANN MANLY SOPRANO · JULIA FIELD ALTO · JONATHAN CLUCAS, DAVID KNIGHT TENORS
ANTHONY SCALES BARITONE · MALCOLM FIELD BASS

These five spirituals are taken from Tippett's oratorio *A Child of Our Time*, written in 1940. Tippett (b.1905) 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.

RICK WAKEMAN

NOAH

ECC COMMISSION · FIRST PERFORMANCE

Rick Wakeman started his musical career in late 1960, working on various sessions with Marc Bolan, playing on David Bowie's *Hunky Dory* album and alongside David Cousins in The Strawbs before becoming a superstar in his own right as a member of the legendary group YES.

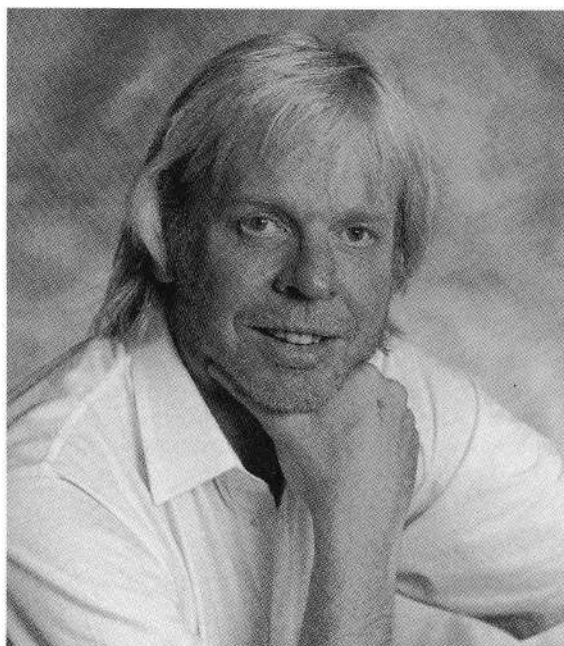
The YES years began with the release of the classic album *Fragile* in 1971, still regarded by many as the epitome of classic rock. In 1973 Rick also released his first major solo project *The Six Wives of Henry VIII*. Further solo projects followed including *Journey to the Centre of the Earth*, which appeared in the Top 10 in virtually every country in the world, and *the Myths and Legends of King Arthur and the Knights of the Round Table*. In 1976 Rick toured Europe, America and Brazil, where he broke every indoor attendance record, all of which stand to this day. From the early 70s Rick Wakeman has been voted top keyboard player in the world innumerable times.

He rejoined YES in 1976 and *Wondrous Stories* was a Top 10 hit worldwide. But 1979 saw the real emergence of punk and YES were out of fashion. Rick returned to England and recorded 1984 and *Cost of Living*, both with lyrics by Tim Rice. During the 1980s Rick continued to record solo projects and *Country Airs*, which stayed at No.1 in the new age charts for 20 weeks.

In the late 80s Rick embarked on producing a new age collection for President Records. His solo album *Live at Hammersmith* was released during this period. Touring continued but was cut short with the re-formation of four of the original members of YES. In 1988, Anderson, Bruford, Wakeman and Howe recorded again and undertook a massive world tour and Rick produced *African Bach*. A second recording suddenly turned into part of a newly-formed 8-piece YES album, which sold over 2 million copies. 1994 was an interesting year as the emphasis for Rick shifted from recording to television, and in 1995 his autobiography *Say Yes* reached the best-seller list. *The Piano Album* was recorded in the USA during a concert tour for the Christian charity Assist. The concerts were performed in churches and cathedrals across the US. The first concert was attended by around 700 people, but by the end of the tour the response was so great that Rick was attracting crowds of over 8,000.

Late in 1995 he formed his Christian label, Hope Records, and at Christmas released a double CD of *The New Gospels*. Around the same time he also reformed with John Anderson, Steve Howe, Chris Squires and Alan White the classic YES line-up to record live concerts in California and the album *Keys to Ascension*.

The English Chamber Choir first encountered Rick playing keyboards in stage performances of *Tommy* with The Who at the Rainbow Theatre in December 1973. The Choir was invited to take part in both *Journey* and *King Arthur* and appeared with Rick in performances of the latter at Empire Pool Wembley (now Wembley Arena) on ice. During those years, Rick appeared on stage in full-length sequined cape with waist-length blonde hair. Later the Choir recorded tracks on 1984, Recently it has worked with Rick on *Can You Hear Me* and the BBC Election coverage titles, and will be taking part in performances of *The New Gospels* in several English cathedrals in October.



It seemed fitting that the Choir should perform something by Rick to celebrate its anniversary, so they asked him if he would write a piece for choir, strings and keyboards. 'Noah' is the result. Musically, it follows in the tradition of his highly successful modern oratorio *The New Gospels*, and tells the Old Testament story of Noah, preparing his ark for the flood; the destruction of mankind, and the re-settlement of Noah, his family and all living creatures on the earth.

INTERVAL

WITH A SERVICE OF WINE OR FRUIT JUICE

ARNOLD BAX

MATER ORA FILIUM

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 this piece – 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 – austere 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.

GEORGE FREDERICK HANDEL

DIXIT DOMINUS

ANN MANLY, MARY WIEGOLD *SOPRANOS* · EMILY BAUER-JONES *MEZZO-SOPRANO*
JONATHAN CLUCAS *TENOR* · ANTHONY SCALES *BARITONE*

As a young man Handel spent several fruitful years in Italy, studying and learning to write in the Italian style. He composed several pieces of Latin church music, including this setting of *Dixit Dominus* (Psalm 110), completed in Rome in April 1707, which stands as an early masterpiece in his output.

The choral writing reflects Handel's German background, but the style of writing in five parts throughout, for both voices and instruments, follows the tradition of earlier Italian masters such as Carissimi and Legrenzi. Also Italianate is the vivid word setting, involving many chromatic harmonies and dramatic effect, and the new, very directional, harmonic writing. But the most prominent feature to emerge from the music is the sheer exuberance of the young composer, delighting in his virtuosity and inspiration.

Chorus

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

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

Alto Solo

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

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

Soprano Solo

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

Thy people shall be willing
in the day of thy power,
in the beauties of holiness from the womb of
morning: thou hast the dew of thy youth.

Chorus

Juravit Dominus, et non poenitebit eum;
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.

The Lord hath sworn, and will not repent;
Thou art a priest for ever
after the order of Melchizedek.

Soli and Chorus

Dominus a dextris tuis:
confregit in die irae suae reges.
Judicabit in nationibus;
implevit ruinas,
conquassabit capita in terra multorum.

The Lord at thy right hand shall strike through
kings in the day of his wrath.
He shall judge among the heathen,
he shall fill the places with the dead bodies;
he shall wound the heads over many countries.

Soli and Chorus

De torrente in via bibet;
propterea exaltabit caput.

He shall drink of the brook in the way:
therefore shall he lift up the head.

Soli and Chorus

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio
et nunc et semper
et in saecula saeculorum, Amen.

Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, is now,
and ever shall be, world without end. Amen.

Programme notes by Guy Protheroe and Ann Manly

ENGLISH CHAMBER CHOIR

SOPRANOS

Janet Adderley
Frances Bremner
Fiona Charman
Anne-Marie Curror
Penny Dawe
Selina Haniff
Rachel Haywood
Jocey Hurndall
Harriet Jay
Sophie Kerntaler
Ann Manly
Diana Maynard
Shirley Noel
Sharon Parr
Gro Salter
Sabine Schildknecht
Adele Stevenson
Ruth Stevenson
Rachel Warren
Fiona Weir
Kay Wood

ALTOS

Charlotte Blenkin
Karen Bloomfield
Maureen Connett
Margaret Driver
Alison Grant
Elouise Hayward
Sue King-Smith
Sian Mexsom
Paul Plummer
Julia Singer
Jay Venn
David Wheeler

TENORS

Peter Adderley
Francis Bassett
Roger Brown
Roger Carpenter
Nigel Horder
Margaret Jackson-
Roberts
David Knight
Alistair McDermott
David Sampson
Rob Scales
David Watson
Robin Whitehouse

BASSES

Peter Best
Clive Hopewell
David Jordan
Hugh Joslin
Gavin King-Smith
Martin Knight
David Lowe
Mark Nall
Philip Smith
Neil Thornton
Noel Venn
Keith Wallace
Ben Warren
Ken Wharfe
Richard Whitehouse
Bob Willson

Past and occasional members joining the Choir this evening include (at the time of printing):

SSOPRANOS

Judith Ackrill
Christine Andrews
(née Maidment)
Celia Bangham
Jean Carter
Judy Dixey
Lorraine Harper
Laura Keen
Sally Kirkpatrick
Lynne Rogers
Katy Smith
Wendy Steyn

ALTOS

Marion Brown
Julia Field
Sue Furnell
Jane Grant
Peggy Hannington
Christine Hunt
Cathy Martins
Christine Secombe
Debbie Smith

TENORS

Chris Miller
Nicholas Witt

BASSES

David Armour
Clifford Bartlett
Bernard Boase
John Burns
Dan Cairns
Tim Colborn
Malcolm Field
Michael Newton
Richard Smith
Chris Tickner

ENGLISH PLAYERS

VIOLINS

Levine Andrade *leader*
Marshall Marcus *leader*
Frances Andrade
Jane Gillie
Kirsten Klingels
Joanna Parker
Ben Sansom
Roderick Skeaping

VIOLAS

Colin Kitching
Katie Heller
Jane Rogers
Stephanie Heichelheim

CELLOS

Marilyn Sansom
Anna Holmes
Emma Skeaping

BASS

Adam Precious

ORGAN

Ian Curror

Philips Electronics UK Ltd

extends

Best Wishes

to the

English Chamber Choir

on their

25th Anniversary

Concert



PHILIPS

Page 6

God decreed that He would wipe from the earth
All Mankind in this world and all creatures
Everything that God created must die
All except for one man who found favour.

Man began to increase in great numbers
Righteous man was blameless amongst people
Time for God to grieve for he had made man
In return his heart was now filled with pain

God decreed that He would wipe from the earth
All Mankind in this world and all creatures
Everything that God created must die
All except for one man who found favour.

Still there was an increase in great numbers
Wickedness and evil ruling God's earth
Living self-destruction of all people
Witness proof in all mankind corruption

God decreed that He would wipe from the earth
All Mankind in this world and all creatures
Everything that God created must die
All except for one man who found favour.

God spoke to Noah for he loved him
There must be an end to all my people
Total mass destruction is the only
Answer to the sadness that I suffer

Page 20 letter R

There has been a covenant between the Lord and Noah
Who has built an ark to save us from man's corruption
All the mountains under the entire heavens
Sank beneath the flood that the Lord had sent to save the earth.

English Chamber
25
years
Choir

1972-1997

Introduction

A few months ago, with the Choir's 25th anniversary looming on the horizon, it was suggested that perhaps someone should put together a brief history to mark the occasion.

As the only remaining founder member amongst the current membership, Peter Adderley was best-placed to trace the Choir's early development, and he and Ann Manly (who was surprised to discover that her own connections with the Choir began as early as October 1972) have collaborated to produce this narrative.

"We decided that a purely chronological account of the Choir's activities would become rather repetitive, so instead we have taken a number of threads which make up the life of the Choir, and followed each one across the years. It would be impossible in the scale of this small publication to mention all the personalities who have been involved with the Choir in some way or other, or to mention every event. The names which are mentioned are those which have naturally occurred in the course of describing the life of the Choir. Everyone's personal memories of the ECC will be different. If any reader feels we have made any glaring omissions, we should be pleased to hear from them. Perhaps we can incorporate them in the next edition! We are also grateful to those members of the Choir who offered anecdotes and reminiscences for inclusion. Space has prevented us from including all of them here, but we hope to make use of them in future, possibly in the Choir newsletter. Our thanks are also due to Guy for correcting, criticising and commenting on our manuscript.

Peter Adderley
Ann Manly

May 1997

© 1997 Peter Adderley and Ann Manly

Published by the English Chamber Choir Society, 8 Alma Square, London NW8 9QD

Tel: 0171 286 3944 Fax: 0171 289 9081

The English Chamber Choir Society is a registered charity no: 269245

From robes to rubberwear – The rock connection

Then, as now, the Choir embraced all kinds of music: it appeared quite regularly in concerts with Hertfordshire Chamber Orchestra, also under Measham's directorship; and it soon picked up some of the more commercial work which had previously gone to the LSO Chorus. While taking part in concert performances of *Tommy* with The Who and guest artists at the Rainbow Theatre, Finsbury Park, in 1973, the Choir came to the attention of one of the session keyboard players, Rick Wakeman. When Rick went on to launch his own career as the creator of symphonic rock albums, *Journey to the Centre of the Earth* and *King Arthur* amongst them, the ECC were involved from the outset. It was one of Rick's arrangers, who then put Guy in touch with Vangelis when he moved to London, and some 15 years later it was Vangelis' studio engineer, Frédéric Rousseau, who introduced Guy to Eric Levi, on whose new album *Era* the Choir is heavily featured.

Looking back now to the heady days of 1970s symphonic rock, it's sometimes hard to remember just how euphoric it was. A free bar was a regular feature of rehearsals and performances. On one occasion, the choir spent a happy day in the scout hall in Holmer Green, Bucks, next door to the 'Valiant Trooper' rehearsing for performances of *Journey* at Crystal Palace Concert Bowl. (It was established practice, if one needed to contact Rick's road manager, Fred Randall, to make any arrangements, to telephone him at the Valiant Trooper at any time of the day or night!). Valiant Troopers we were indeed. Having completed about seven hours of rehearsal, liberally oiled with cans of 'Double Diamond' and whisky chasers, we repaired to the pub where a buffet supper was laid on, followed by numerous games of bar billiards, designed to show off the visible panty lines of some of the more nubile members of the choir! Looking back, what is most worrying about such occasions is that at the time the drink/driving laws were in their infancy, and after an evening's carousing everyone piled into their cars and drove back to London. We wouldn't dream of

doing so now. The only problem then was that when we got to Crystal Palace, some of the singers had considerable difficulty remembering how the many repeated sections which are feature of the notation of popular music actually worked; there was rather a lot of frantic scurrying between pages while a pair of splendid inflatable dinosaurs battled in the centre of the Crystal Palace lake.

Record and production companies seemed to have unlimited resources, so there were plenty of large-scale extravaganzas using dozens of singers and players. *Journey* was followed by the legend of *King Arthur*, which was performed on ice at Empire Pool, Wembley (now the Wembley Arena), with choir, orchestra, the English Rock Ensemble, Rick and soloists housed in a spectacular fairy-tale castle around which the skaters illustrated the story of Arthur, Guinevere, Lancelot and the Knights of the Round Table. Guinevere was played by a particularly fetching young skater, and one of the horn players, seated near the outer edge of the castle, while craning his neck to get a better view of her as she glided past him, overbalanced and he too began gliding across the ice, rather less elegantly, as he landed on his back, struggling to hold his horn out of harm's way above his head! After the last of the three performances a party was held for everyone backstage. When the Protheroes came to leave, they were alarmed to discover that their mini, neatly parked at the rear of the building, was nowhere to be seen. Their consternation was noticed by one of the road crew who were by now busy loading the PA equipment onto a large lorry. "Are you looking for the mini?" he asked "because we couldn't get the lorry past it so we moved it. It's down the road on the grass verge on the left." This may not at first appear that remarkable, except that the car was securely locked; apparently four of the crew had simply picked up a corner each and carried it down the road. Compared to the speakers they were used to shifting around, picking up a mini was obviously a piece of cake!

It was one of Wakeman's arrangers, Danny Beckerman, who introduced Guy to Vangelis, then recently arrived in London, and the first of many collaborations involving the Choir was a spectacular concert at the Royal Albert Hall, promoting the album *Heaven and Hell*. The Choir were dressed in white robes (kaftan-shaped for the men, greek-priestess style for the girls), designed by Ann and Vangelis' girlfriend Véronique. Each singer was also equipped with a red wooden pole, which they were instructed to bang on the floor in appropriate places.

There were also a team of African drummers, several tribal dancers, and a group of young ladies from Queen's College in Harley Street, under the direction of David Bedford, banging timpani as if their lives depended on it. Inevitably, it wasn't long before a certain amount of cross-fertilisation between the various factions was well under way (especially with all those diaphanous robes and loin-clothes about the place). The concert was introduced by Alan Freeman, dressed in a toga, and it didn't come as much of a surprise when a review in *New Musical Express* began "The English Chamber Choir looked wonderfully silly . . ." But we had a wonderful time and *Heaven and Hell* is now a classic album. It was recorded in Vangelis' own studio, in Hampden

Gurney Street just behind Marble Arch, in the loft of a 19th century schoolroom.

A number of other recordings followed, perhaps the best-remembered of which was *Mask* (fondly recalled in the reminiscence of Tom Agnew included here). Later, Vangelis moved away from London, being based in either Paris or Athens, although the Choir continued to record for him in London from time to time. On these occasions, Guy would travel to Vangelis to arrange the music and add his own characteristic lyrics. Frédéric Rousseau, 'Fred', would then come to London to supervise the recordings; Gallic to the core, Fred would turn up in summer in stylish shorts, showing off a pair of perfectly-formed calf muscles. He claimed such physique was due to his prowess on the football field; the female element of the choir, especially after experiencing his husky voice over the foldback from the control room, thought otherwise.

The ultimate in sensual experience, however, came with the production of a promotional video for the single of the theme music from *1492: Conquest of Paradise*. The video cut between three distinct strands: sequences from the film itself; shots of Vangelis playing in his studio in Paris, which was effectively a conservatory built on the top of his house, and the

MASK

Tenor Tom Agnew left the Choir to emigrate to Canada. He recently sent us this reminiscence

"I remember arriving at the Vangelis Studio and seeing two concert grand pianos in the studio. I remember Vangelis kindly allowing me to play them, and at one stage while playing a Jerome Kern song, Vangelis and his Greek friend both started to sing along with me. There was a track on the *Mask* album that has myself and Julia Field doing a sort of duet with the choir in the background. While watching the '92 Olympics on TV, I was intrigued to hear a section of the recording coming over the air waves during a performance of one of our Canadian synchronised swimmers. I remember telling my friends at the time about it and showed them the CD, but as there was no acknowledgement to the choir etc, my new friends were somewhat sceptical of this mad Irishman's rantings and ravings! I remember Vangelis was very kind to me, and at the end of the recording he sent me a bottle of champagne. This bottle was the one I used to toast my departure to Canada at Heathrow the day I flew out, and I still have the cork.

Tom Agnew

ECC, filmed in a studio in Acton, wearing black wet-suits and surrounded with flares and several red and yellow flags set in motion by a wind machine.

The brief for us was to provide 80 people, complete with chest and inside leg measurements, to mime to the track. This meant that those taking part were not required to sing. Given that it was recorded in early September, when a lot of potential ECC regulars were still on holiday, this latter requirement (or lack of) proved particularly advantageous. The regular membership was augmented by offspring, spouses, cousins and aunts, cleaning ladies, and anyone else who looked reasonably photogenic. All crammed themselves into a selection of rubberwear, and took up their places on the black rostra, with a lake lit by flares in front, and the flags and wind machine behind. The wind machine immediately gave cause for concern. Sounding rather like a clapped-out lawn-mower, it just about made it through the session, but one soprano, who was unfortunate enough to follow it, on its trailer, along the road on leaving the studio, drove some considerable way in fear and trembling that this unwieldy beast was about to shed its moorings and rattle at breakneck pace across her bonnet!

The film of 1492 met with limited success, but the music has enjoyed a number of spin-offs. Members of the Choir on a trip to sing in Brussels in 1994 were surprised, when arriving for a rendezvous in the Grand Place at 9pm, to witness a son et lumière performance featuring the 1492 theme as its soundtrack. More recently, it has been featured on the television commercial for Smirnoff vodka, and one choir member spotted it on the in-house sound system in Laura Ashley.

The French composer Eric Levi, working on the score for a French comedy film *Les Visiteurs*, heard and liked the tracks from 1492. So he contacted Frédéric,

who in turn put him in touch with Guy. As a result, the Choir recorded tracks for the film (which, contrary to initial expectations, has turned out to be the most popular French film ever), and is also prominently featured on Eric's latest album *Era*. Released in March 1997, by the beginning of May *Era* had spent several weeks in the top five of the French album charts with sales already topping 200,000, making it a double gold album. Although it is now also on release in some other European countries, particularly Switzerland and Belgium where there are French-speaking communities, but it is not yet available here.

Era was recorded in London, with Eric coming over to the sessions, and this time it was his unmistakably French accent which we listened to over the foldback in the studio. Eric spent several years in the USA and understands English well but he uses some curious expressions sometimes. At one session, in Abbey Road, he was seeking a particularly pure tone from a group of sopranos and was concerned that the blend of voices he was listening to had too much vibrato. But when he attempted to explain this to the girls in the studio, he suggested that "someone has a funny vibrator" – which is not quite the same thing!

Although the early 80s' saw vast cutbacks in the music industry, effectively rendering the Wakeman spectacles unrepeatable, the Choir stayed in touch with Rick, providing tracks for 1984, and recently singing on the album *Can you hear me?* and even the titles for the BBC's 1997 Election coverage. Forthcoming engagements with Rick include performances of *The Gospels* in October 1997. But apart from the connections from Wakeman to Vangelis and on to Eric Levi, the Choir has also worked over the years with a number of other artists including Black Sabbath, Gene Pitney, Milva and Steve Harley, and more recently with leading film and television composers including Barrington Pheloung and Simon May.

Classical extravaganzas

The Choir's involvement in extravaganza performances has not been entirely restricted to the commercial environment of popular music. Although a chamber choir in both size and temperament, it has also participated with other singers in a number of performances including Mahler's 8th Symphony at Alexandra Palace in 1973 and Havergal Brian's *Gothic Symphony* with a cast of 800 at the Royal Albert Hall in 1980. In 1992 it took part in *Carmina Burana* also at the Royal Albert Hall, with the Royal Choral Society. This was one of a number of concerts the Choir

undertook in the early 1990s for the Raymond Gubbay organisation. Many of the others were evenings of well-known opera excerpts (the Grand March from *Aida*, the Brindisi from *La Traviata* and the Chorus of the Hebrew Slaves from *Nabucco* being among the most frequently-featured choruses), but there were also 'Classic Spectaculars' (roughly translated as the Hallelujah Chorus with lasers) and two performances (one at the Albert Hall, the other at Birmingham Symphony Hall) starring Montserrat Caballé and her daughter, Montserrat Marti.

Pastures and pleasure – the 'away-weekend'

Throughout its existence, the Choir has prided itself on the variety not only of the music it performs, but the venues in which these performances happen. In 1975 the choir was introduced by the Adderleys to the delightful little Palladian Church of Ayot St Lawrence in Hertfordshire, and for several years a Choir concert was a feature of the summer festival held there. The Church itself was more like a family chapel which had been created, rather like a folly might have been, to provide the focal point of a pleasing vista from the terrace of a grand country house. The church nestled in the corner of a field; the loos were in a tent (unless you fancied a five-minute stroll across the fields to those in the Bocket Arms) and the pillared portico doubled up as a sheltered site for the cheese and wine after the concert. When stepping off the portico onto the surrounding meadow, it was as well to watch where one trod; we were, after all, sharing the field with a small herd of cows, who were always attracted by the music wafting through the open doors of the church, and the aroma of the wine and cheese set out on tables just outside.

Acoustically the Church was a delight, and it had a tiny gallery at the back which we occasionally used to great effect. Peter Wiegold wrote a setting of e e

cummings *anyone lived* . . . with two very high solo soprano parts for Ann Manly and Mary Wiegold, and these were sung from that gallery, as were the tenor duets in Monteverdi's 6-part *Magnificat*. Other pieces which were sung there included Bax's *Mater ora filium*, the Tippett Spirituals, and the Poulenc Mass; there were also two programmes of readings and music with Gabriel Woolf.

Out of these summer visits to Hertfordshire came the idea of venturing rather further afield, possibly with an overnight stay – the concept of the ECC 'Away Weekend' was born. The formula goes something like this: first find a pretty English village with a reasonably-sized Church, an adjacent hall or manor house, enough local residents with community spirit to offer accommodation to Choir members and their families, and a handful of lively local people (usually, but not exclusively women) to supervise the arrangements. The Choir travels out of London on Friday evening or Saturday morning, rehearses in the church and gives a concert there Saturday evening. After the concert, choir and audience retire to the adjacent hall or house for a buffet supper at which various choir members provide cabaret-type entertainment. After the formal festivities are over, everyone retires either to the pub (which happens to

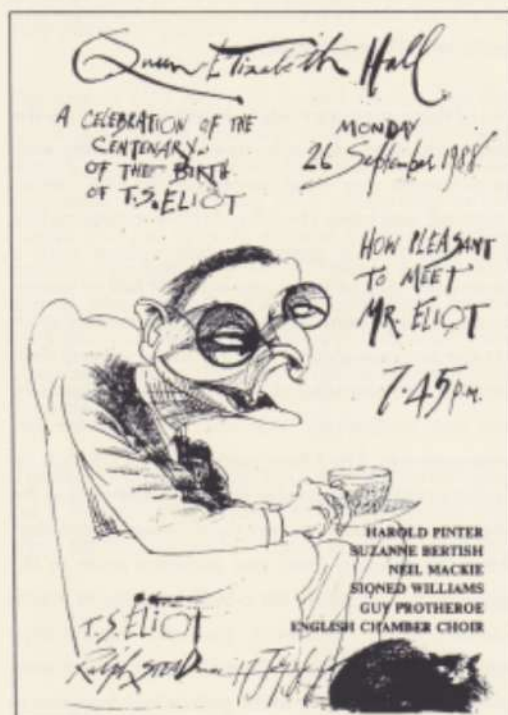
be open all hours) or back to their hosts, but seldom to bed. The following morning everyone gathers once again in the church, where the choir leads the morning service, singing a mass setting and appropriate anthems. Sometimes a piece for younger listeners, like *Captain Noah and his Floating Zoo*, is added on afterwards. Lunch is then served either on the vicarage lawn or in the local pub and is followed by the garden equivalent of beach cricket. On some occasions, a few stalwarts stay on to sing evensong, perhaps in a neighbouring church, before returning, satisfyingly exhausted, to prepare for the rather different rigours of Monday morning.

The first volunteers to host such a weekend were Guy's sister and brother-in-law, Christine and David Hunt. David was then vicar of a parish just outside Taunton which was an amalgamation of four villages. The weekend took place in September 1978, and co-incided with the parish harvest festival. We sang Rossini's *Petite Messe Solennelle* in Stoke St Mary Church, and a festal harvest evensong in the tiny Church in Thurlbear (mediaeval rather than Palladian but, like Ayot St Lawrence, surrounded by

fields). Many of the Choir families had been accommodated with local farming families, and there was a wonderful sense of community seeing several of the farmers themselves, who had spent most of the weekend driving tractors, spruced up in their best tweed suits and singing "We plough the fields and scatter" with schoolboyish enthusiasm.

There was one feature of that first weekend, however, which we decided not to repeat. We had accepted an invitation to play cricket against the local village team on Sunday afternoon. The ECC does have one or two fine sportsmen among its ranks, and some fairly athletic women, but it was not really prepared for the formalities of this occasion, or the formidable skills of the opposition. A mixed team was clearly inappropriate, so the girls confined themselves to helping make the cucumber sandwiches. The ECC team was put in to bat. Things did not go well, and at least two players, one of them the conductor, were out first ball, the damage being inflicted by the local blacksmith. Later on the proceedings were disturbed by a curious noise which heralded the appearance of a local vet (apparently also one of the local eccentrics) who had arrived to watch the proceedings from the vantage point of his motorised hang-glider! The ECC records do not contain any note of the final score, which is probably just as well.

Shortly afterwards the Hunts moved to East Coker, just outside Yeovil. This particularly pretty village has a fine church which shares its driveway with the neighbouring property Coker Court. The original 16th century hall and the fine Georgian wing of the house belonged to Clem and Barbara Shepherd, who immediately offered to host the post-concert supper there. Barbara devoted a great deal of energy to many aspects of our visits to East Coker, and it was with great sadness that we learnt of her early death after a long struggle against cancer, only a few weeks after our last visit there in July 1992. The Choir visited East Coker also in 1984 and 1988, and will return there in June 1997 to join in the Parish's 600th Anniversary celebrations. The 1988 visit had an additional significance, as T. S. Eliot's ashes are interred in East Coker Church and that year was the



centenary of his birth. The programme devised for that weekend formed the basis of an expanded version which was also performed in the Queen Elizabeth Hall and at the Cheltenham Festival of Literature.

Other memorable weekends were held in Preston St Mary, Suffolk, then the home of David and Ann

Jordan (1989), Tenterden in Kent (arranged by Bob Willson – 1990), where we sang *Dixit Dominus* with a small string band, Stoke d'Abernon (home of David Wheeler and his parents – 1991) and Lechlade, Gloucestershire (1996). In 1993 the format altered somewhat as the Choir spent a weekend further afield, singing in Brussels Cathedral and in the nearby Church of the Virgin Mary in Lombeek.

Building traditions

The Choir has also explored many churches and other fine buildings closer to home here in London. An early association with Greenwich Festival led to concerts in St Alfege Church. Tony Noakes later arranged two concerts in St Lawrence Whitchurch, the church in Stanmore which was built on the Duke of Chandos Estate at Canons where Handel was employed. The building is noted for its amazing *trompe d'oeil* decorations; on one occasion the Choir sang music by Bach and Handel; on the other it presented a Christmas programme which included Alan Bush's *A Winter Journey* and Britten's *Ceremony of Carols*.

Singing Handel in an 18th century church sounds plausible enough, but what about Monteverdi *Vespers* in an atrium? When Keith Wallace, bass, satirist, and senior pensions partner in the international law firm of Richards Butler, surveyed his firm's new offices in Beaufort House, one of the larger post-modern buildings east of Broadgate, he immediately spotted the potential offered by the atrium which spans the 7th to 11th floors with three galleried walkways.

Performing in non-purpose-built surroundings always throws up a few curiosities; this time it was some immovable marble containers filled with potted plants several feet high and obscuring the Choir's view of the conductor. Having dissuaded our resident tree-surgeon from fetching her secateurs, the house management produced rostra to elevate the singers while the discovery that one organ neatly fitted between the four central urns left organist Clifford

Bartlett ensconced in leafy tranquillity more reminiscent of *Orfeo's* Elysian fields than St Mark's Venice. Cornetts and sackbuts, another organ, and a string band were soon comfortably accommodated around the first gallery, while various solo singers were directed to the seraphic heights above. Unlike their 17th century predecessors, these musicians were to make their way heavenwards by lift. A notable feature of that performance was that all the solo parts were taken by members of the Choir – some twenty in all – and the Choir was justifiably proud of being able to field such a strong vocal team, including many younger singers. That performance was in May 1995. In May 1996 the Choir returned to Beaufort House to sing a programme of Monteverdi Madrigals Books VII and VIII – the *Altri canti di marte* and *Altri canti d'amor*, in other words, *Songs of Love and War*. This time the performance was recorded and was subsequently issued on CD.

Over the years, the Choir also developed associations with particular buildings by virtue of its rehearsal arrangements. The first rehearsals of the Choir were in St Botolph's, Bishopsgate, followed by All Soul's Langham Place and St Peter's, Vere Street. For some years the Choir operated as an evening class under the auspices of the ILEA, but when this proved to be no longer financially advantageous, it withdrew and moved to the Browning Room at St Marylebone Parish Church. The Choir already had contacts with that church, as Ann Manly was a member of the Sunday morning choir there, but the association developed and several concerts took place there,

often with Catherine Ennis, the Church's Director of Music, providing organ accompaniment. One tradition which dates from that time is the annual performance on Good Friday of Stainer's *Crucifixion*. Stainer wrote the work for the Marylebone Church Choir in 1886 and it has been performed there every year since. As the current church choir is only ten in number, for the last ten years the ECC have undertaken to sing this much-maligned period piece. Whether you enjoy sentimental Victoriana or not, there is no denying the particular sense of occasion which accompanies this performance. The church is always packed, and the five hymns which punctuate the score are sung with tremendous fervour.

During the mid-1980s St Marylebone Church itself underwent something of a transformation. The lead coffins deposited in the vaults of the Crypt in the early 19th century were removed and re-interred in Surrey; the crypt area was converted into a Healing and Counselling Centre; a splendid new Rieger organ was built in the North Gallery and the rest of the building was generally refurbished. It was obvious that in the future the building would need to be run on more realistic business lines, and the ECC's tenure of the Browning Room on Tuesday evenings for the princely sum of £5 per session would be up for

review. So we began making discreet enquiries and within a few weeks, incredibly, a solution presented itself.

The Revd John Paul, rector of St Andrew-by-the-Wardrobe and St James' Garlickhythe has long been a champion of the role of the City churches, and recently led the campaign of opposition to closures recommended by the Templeman Report. His belief is that the churches should be used rather than closed. Our contact with him came through KPMG, whose offices are across the road from St Andrew's and for whom a handful of Choir members worked at that time. We were offered free access to the church for rehearsals, on the understanding that we would provide singers from time to time for special services and other parish events. The Choir began rehearsing at St Andrew's in 1988 and has undoubtedly put down more roots there than anywhere else. Unfortunately, shortly afterwards St James' was severely mutilated when a nearby crane crashed through the building, but since its restoration it has re-established a tradition of fine music on Sunday mornings to which the ECC contributes about ten services a year. The Choir also sings evensongs at St Andrew's during the regular Advanced Sunday School courses, and at a number of special services on

BAGS OF GENEROSITY

On one occasion, the Choir was singing Parry's *Songs of Farewell* in Holy Trinity, Sloane Street, when a local bag-lady wandered up the aisle, accosted Guy and asked him for money. He somehow managed to continue making meaningful gestures in the direction of the Choir, most of whom were by now singing with considerably more open mouths than usual, while pointing out to her that he did not carry any money on him while conducting. She was eventually escorted out of the building by a member of the audience and the performance continued.

One of the St Andrew's supper concerts began with Messiaen's *O sacrum convivium*, a wonderfully slow, mystical piece which practically exudes the aural equivalent of incense. Just as the singers were walking on to sing, a generously-proportioned black lady marched up to the front pew, without attempting to buy a ticket for the concert. As the concert began she decided to contribute her own version of a gospel descant to the performance. On that occasion the Choir eventually had to stop singing while she was persuaded, rather reluctantly, to leave this particular house of God and find somewhere where her talents could be better appreciated!

feast-days such as Corpus Christi and St Andrew's day. Father Paul regards many of the Choir as part of his flock; so far he has married some of them and baptised some of their children. Fortunately, as he has commented, he has not yet been called upon to bury anyone!

At first the Choir did not use either St Andrew's or St James as a concert venue but, faced with a gap in the schedule in the autumn of 1992, and looking to do something relatively inexpensive and informal, we took the pattern of concert/supper/cabaret which had proved so successful on weekends away, and brought it to St Andrew's. The first such concert, in November 1992, celebrated Rossini's centenary with a performance of his *Petite Messe Solennelle*, accompanied by wine and food from Italy and rounded off with an impromptu cabaret. Having avoided the temptation to provide *Tournedos Rossini* for nearly 200 people with the equivalent of a 'field kitchen' consisting of half-a-dozen microwaves, two hotplates and access to the vicarage kitchen, we opted instead for a substantial menu of antipasto, lasagne and fresh fruit salad, all expertly and lovingly prepared by the numerous good cooks who happen to form the nucleus of the Choir's singing membership; the music was also home-produced, with the vocal soloists, pianist and harmonium player all drawn from the ranks of the Choir. The evening proved to be an unqualified success: the church was full and the building resonated alternately with the sounds of good music and good conversation.

Encouraged by the response to this formula, we repeated it in 1993 with music by Strauss and Bach and food with a suitably Teutonic flavour, the main

course being a *Jägertopf* (= Hunter's Casserole); in 1994 we moved on to France, with a particularly varied selection of music ranging from Messiaen's sacred *O sacrum convivium*, during which one could almost smell the incense wafting out of the music, to a set of seven rather more secular chansons by Poulenc, liberally sprinkled with references to love and black suspenders. On the practical side, 1994 saw a huge leap forward with the availability of the newly-created Parish Room with a fully-equipped servery. 1995 was a concert of celebration: the causes being Purcell's Tercentenary, Bach's celebration of the coming of the Christ in the cantata *Wachet auf*, Gerard Manley Hopkins' celebration of the Greater Glory of God in Britten's song-cycle *AMDG*, and, most importantly for us, the news that St Andrew's had been relieved from its possible closure.

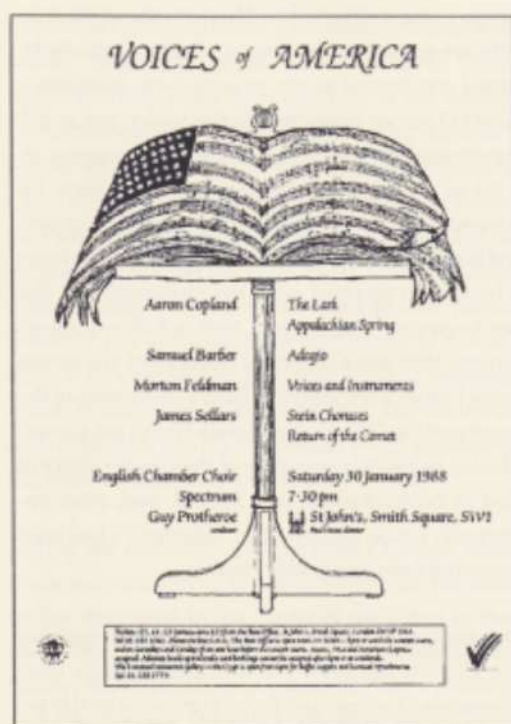
One feature in common to all these concerts was that the Church has been full and people have been encouraged to come and listen to music which is not immediately familiar but nevertheless extremely approachable. All have taken place in the middle of November, when the combination of colourful music with substantial autumn fare provides an evening to look forward to in the dark weeks between the autumn half-term and the run-up to Christmas.

Early in 1996, Guy was sent a copy of a new cycle of songs by the American composer James Sellars (whose *Gertrude Stein Songs* the Choir had already performed a couple of times). Called *Kissing Songs*, they were written as a companion piece to the Brahms *Liebeslieder*. This combination was to form the basis of the November 1996 concert, together with some Schubert and Strauss.

Classical or concrete – Singing in London's major halls

So far, we have described some of the more 'out-of-the-way' concert venues. But since its foundation the Choir has also promoted its own concerts regularly at both the South Bank Centre and St

John's, Smith Square, with occasional forays to the Wigmore Hall. One of its first South Bank appearances was in a concert at the Purcell Room for the Bax Society in 1973, which established that



composer as one of the cornerstones of the Choir's later repertoire.

The Purcell Room is well-suited to the un-accompanied late Romantic repertoire, and the Choir has given memorable performances there of Schoenberg's *Friede auf Erden*, Bax's *Mater ora filium* and *Hymne* and *Der Abend* by Richard Strauss. Next door, in the Queen Elizabeth Hall, we have presented larger-scale works, generally with orchestra. The Choir's first appearance in that hall was in April 1978, where it sang Handel's *Dixit Dominus* for the first time. It was an unusual performance for the time, as the strings (played by the group *Ars Nova*) were only one to a part – a musicological theory which doesn't appear to have subsequently gained much support; the other half of the programme was a selection of pieces by Monteverdi. Later appearances included Bruckner's E minor Mass, an Anglo-French programme featuring Britten, Mihaud, Ravel, Poulenc and Vaughan Williams (whose *Flos campi* featured Levine Andrade as the viola soloist); Berlioz' *L'enfance du Christ*; Brahms' Requiem (for which we were joined

by the Barnsbury Singers), and Stravinsky's *Symphony of Psalms*.

For Baroque and Classical repertoire, perhaps the most appropriate London venue is St John's, Smith Square. The Choir has sung there most years since 1972. For a few years starting in 1979, there was an annual charity concert (with proceeds to the Royal National Institute for the Deaf or the Cystic Fibrosis Society) the programmes for which generally consisted of popular works like the Bach *Magnificat*, the larger Haydn Masses and the Mozart *Requiem*. The concert in 1981 had an added dimension in that we were invited by St John's to inaugurate the new stage which had just been built there. Later in the '80s we joined forces with the London Barbican Consort to perform more Haydn, Bach, Vivaldi, and another *Dixit Dominus* (this time with modern instruments), and sang with Guy's contemporary music ensemble Spectrum in music by James Sellars, Copland and Morton Feldman (something of a contrast to our other St John's concerts).

In 1993 the Choir presented a performance of Bach's B minor Mass. This was memorable on two counts: first, it was acknowledged to be one of the best performances the Choir had given up to that date (a fact which is confirmed by the archive recording); secondly, we spent a considerable amount of money advertising the event on Classic FM (which was then in its infancy), and we sold out the hall, including the galleries. (Although St John's has many attractions as a venue, it is well-known within the profession that it is hard to attract capacity audiences there.) We then decided to continue our concerts there with a Bach cycle, performing the *St John Passion* in 1994 and the *St Matthew Passion* in 1995. After that, we invited suggestions from the Choir membership as to what major works they would like to sing next. Three works clearly topped the list: *Messiah* (which we duly performed at St John's in March 1996), Beethoven's *Missa Solemnis* (still currently awaiting an ECC performance) and *The Dream of Gerontius*.

There are a number of families who have been involved with the Choir over many years and who

have brought their own contributions to it. One such family is the Currors: Anne-Marie came to sing in the Choir in 1973, when she moved to London for her husband Ian to take up his appointment as organist at the Royal Hospital Chelsea. He later became accompanist to the ECC; daughter Tamsin and son Findlay have both played in ECC concerts, and there are a number of singers who have sung with both the Royal Hospital Choir and the ECC (Julia Field, Mary Wiegold, Jean Carter, Guy Protheroe and Chris Tickner among others).

Among Ian's many other activities, he has for the past few years been in charge of the music programme for the Chelsea Festival. In 1993 he invited to Choir to sing *The Music-Makers* by Elgar in St Luke's Church (another building visited by the ECC over the years)

as part of the grand finale concert of the festival. The rest of the programme was Elgar's *Pomp and Circumstance* March No.4 and the John Ireland Piano Concerto played by Jeremy Filsell. The concert, on a balmy June evening, was very well-received, but Elgar is expensive to put on (he writes for a large orchestra) and although we discussed doing something similar the following year, it was not financially viable at that time. But by the time the Choir opinion poll voted for *Gerontius*, things were looking rather different. We were in discussions with a potential sponsor, who was interested in supporting a performance in the Kensington or Chelsea area, and Chelsea Festival were happy to include it in their 1996 programme. So the Choir returned to St Luke's to give the first concert under its three-year sponsorship agreement with Jackson-Stops & Staff.

Un four-pack de Trappiste – Forays into Europe

The 1990s have also seen the Choir performing further afield in Europe. Although various possibilities of foreign tours had been investigated at various times, none had previously materialised. (The nearest the Choir came to it was around 1980, when there was a possibility of going to Denmark under the British Council Youth Scheme. To qualify, the majority of the choir members had to be under 30. A quick count revealed that about 12 people had reached thirty within about the previous 18 months, so we had obviously just missed the deadline!) But in September 1993 we finally made it, with a weekend visit to Brussels. As with weekend visits nearer home, we had a 'lynch-pin' in the form of a resident member of the Choir; this time it was Nick Witt, who was then working in Brussels. We were to sing the main morning service in Brussels Cathedral on Sunday morning, followed by a concert in the nearby church of Our-Lady-of-Lombeek at 4.30 in the afternoon. We were able to rehearse in both places during Saturday, with Saturday evening appropriately reserved for some serious eating. Peter Best's reminiscences of this trip are printed opposite,

and elsewhere you can read of some of the non-musical hitches which were encountered by others on the same trip.

The ECC returned to Brussels to sing Poulenc's Mass in the Cathedral in 1994, and a Purcell Tercentenary programme in Lombeek in 1995. Given that on both occasions we were only required to sing for a total of around 40 minutes, and that Brussels is regarded more highly for its beers, chocolates and moules than its culture, it might be appropriate to paraphrase an oft-quoted remark and describe both visits as 'An ace gastronomic weekend with a concert attached!' Nevertheless both performances, although of limited duration, proved to be among the best of any given by the Choir in recent years, and in their own ways some of the most rewarding. Having sung Mozart's Coronation Mass in Brussels Cathedral to some 1300 people in 1993, there was fear expressed by some people that a return visit could be something of an anti-climax. Certainly Poulenc proved slightly less popular, only drawing a congregation of about 900, but after all, how often do we have the opportunity of

A WET AND WONDERFUL WEEKEND

On Saturday afternoon we were in the village with the pretty (translated) name of Our-Lady-of-Lombeek. It was raining gently at the time – one of the many types of rain which formed the backcloth to our sojourn in Belgium. On arrival at the Church we found ourselves in competition with a local wedding so, marshalled by the Choir's dauntless administrator, we set off to begin our first rehearsal instead in some chap's castle (bijou, 12th to 16th century). This small excursion produced sensations close to enchantment: beyond the gateway, the narrow drive led away in the shade of two rows of poplars; access was gained via a tiny bridge (across an erstwhile moat?) and steps down into a little yard; we were shepherded into a room decorated with heavily and heraldically embossed wallpaper, and an open fire in an ancient hearth; and by the window on the landing I had seen a large manuscript book of plainchant standing open on an easel and managed to sing a few phrases *mezza voce* on the way in.

Towards evening on Saturday, the Choir converged on the Cathedral of St Michael in Brussels, the rain now of a different sort (very wet). It was near to closing time, and soon we had the place to ourselves. We rehearsed for the following morning's *Eucharista sollemnis*, then raced at the earliest opportunity (it was after 8pm) to the hotel. The notion of food and other sorts of quite unspiritual refreshment had by this time assumed almost palpable form. Again, and not for the last time on my 38-hour dash to mainland Europe, I acted as navigator for one or other imperturbable European driver, either without a map or without being able to see one or to decipher street signs.

Sunday morning again. The rain has stopped; Oh no, it hasn't. Back to the Cathedral, where we're warming up at 9 for a 10am service. Already the front few rows in the nave are occupied. A sense of wonder begins to stir. The central nave is more than 50 feet wide and it's 90 feet to the apex of the vaulted ceiling. In daylight, albeit on an overcast morning, the nave is a very bright and airy space, about 220 feet long.

After a quick warm-up we retired for refreshment to the crypt coffee bar, a resort which, after the service, transformed effortlessly into a real bar, offering a brand of potent and delicious Trappist beer. When we processed at 10 o'clock the cathedral was – well – packed; when the service started, and the co-celebrants kept switching from French to Flemish and back, some of us started to wonder if everything was to be duplicated, in which case, what time would we get to Lombeek or our afternoon concert, even if we had to forego lunch? In fact, it was a case of switching from one language to the other as an equitable way of resolving this particularly Belgian problem. Presumably everything would be done the other way round the following week. The Abbé helpfully stationed himself behind a nave pier, next to the chamber organ, to give Guy the necessary cues.

We launched into the Kyrie-Gloria sequence of Mozart's Coronation Mass, and the world became benign to a degree. We were singing not only to a large congregation as an aid to their devotions but also to a capacity audience, the largest, I think, that I have come before, and for about 90 minutes, things got simultaneously better and better and worse and worse. The problem was how to deal with one's susceptibility to things emotive. The longer the service went on, the moister my eyes became. There was the stunning effect of singing two unaccompanied pieces – Poulenc's *Exultate Deo* as a gradual and Bruckner's *Christus factus est* for the offertory – and hearing how the sound resonated when we came off

chords, both soft and very loud, followed by a general pause. Directly opposite our stage on the other side of the nave was the creche where a score or so little ones busied themselves drawing with crayons. At the end of the offertory some of them were conducted to make an offering of their pictures to the chief officiant. However, a little later when the supervisor of the creche walked across to Guy and presented him with two of these pictures, which were of the choir, one searched for the kleenex again.

Then there was Ann's gentle voice singing *Agnus Dei* from the Mozart Mass like an angel and I could see necks craning and heads turning as people tried to make out who was producing this music. At the end of mass, the chief officiant gave some notices in French. I am prepared to swear that he referred to us as "l'orchestre de chambre de Londres" but no matter. At this point the congregation started to applaud. Members of the Choir beamed; across the conductor's face there flickered evidence of another emotion. And we "recessed", if that's the word, to the accompaniment of more of the congregation's delighted applause.

Peter Best

singing such repertoire to that many people – let alone that many genuinely enthusiastic people? Once again we were warmly welcomed and left feeling as moved as ever by the combination of awesome architecture and down-to-earth friendliness.

The return visit to the Abbey of Our Lady of Lombeek had one distinctive Belgian feature in common with 1993 – it rained. But this was more than compensated for by the number of people who braved the elements to come to the concert. The Abbey houses some spectacular 16th century woodwork, but the stonework of the building itself is a fairly forbidding shade of grey, so it was great to see it enlivened by so many people, many of whom were sporting colourful umbrellas. It turned out that the concert was sponsored by one of the local breweries, and they hosted a reception featuring cherry and raspberry beers, served rather confusingly in champagne flutes. We had said this would be our last visit to Belgium for while, but we have now received several invitations to return.

In September 1996, Guy and Ann were busy compiling the choir diary in advance of the first rehearsal, and had just confirmed November 23rd as the date of the annual St Andrew's supper concert, when the telephone rang. Someone from Zürich wanting an English Choir to sing Mozart's *Requiem* in Zürich and Basel on November 22nd and 23rd! Plans

for the St Andrew's concert were hastily put on hold, while conductor Lukas Reinitzer and manager Irene Pickert travelled to London to hear us and one other London choir in rehearsal. They chose us, the St Andrew's concert was moved to November 9th and on a rather dull Friday morning a group of some 70-odd people (40 singers, 25 orchestra and a few hangers-on), boarded the flight to Zürich. This trip differed in one important respect from the visits to Brussels. When visiting Belgium members of the Choir had paid towards their travel and accommodation and everyone was encouraged to travel; the trip to Switzerland was all expenses paid, but was limited to 40 singers. It was inevitably over-subscribed, but it is to be hoped that those who had to miss out on this occasion will have the opportunity to travel next time.

In the fortnight before the trip, Lukas took three rehearsals with the Choir in quick succession and the singers were much impressed by his quiet intensity, his ideas about how the music was to be sung, and his skill at communicating them. His calmly and frequently uttered instruction, "From the very first beginning . . .", still rustles pleasantly through the collective memory. The first concert was in the Church of St Peter in Zürich: original 13th century choir now attached to a Baroque nave (1705). The tower has massive clockfaces on all four sides – a

weird effect. Inside, there is barely enough space for such an assembly of performers and the choir stood throughout on mildly vertiginous steps under the arches supporting the raised pulpit which is the focus of the interior.

The venue for the second performance was the Martinskirche, the oldest parish church in Basel (consecrated in 1358), now turned, like St John's, Smith Square, into an auditorium with an extensive stepped platform. After the concert, the singers (and band) were somewhat aghast to find that the refreshments on offer at the reception consisted, apart from crisps and popcorn, of fruit juice and mineral water (most of which we had consumed before the concert). This was an oversight. The white wine had not been retrieved from the fridge, so instead it would be served later back at camp. The

Chairman presented Ann Manly with a bottle of Mumm, symbolising the truly motherly way in which she had attended to organising us (and reflecting the special offers available in the duty-free!). Thence, after spending an hour in a pub opposite the 16th century Town Hall, all returned to the hotel and occupied the bar area. Lukas and his sons acted as barmen, Bacchus was appeased and all stayed on their feet admirably. Later, some say, there was elsewhere in the hotel an avant-garde photo-graphic portraiture session...

It is an accepted fact of life for the itinerant musician that the most one tends to see of any city is the concert hall, hotel room, hotel bar and the station/air terminal. On this occasion members of the Choir fared rather better, especially those who were able to take advantage of spending Sunday in Basel and returning on the late flight on Sunday evening.

BAGS TO BRUSSELS

7.30 am, and in a cool grey light we set about loading the car with a curious variety of objects. In addition to music, concert clothing and the obligatory toothbrush, we had recording equipment, a conducting stand, and a capacious French supermarket carton crammed full of serving dishes, tablecloths and other utensils. We also had a recently acquired passenger (Ruth Brown) who contributed a large plastic bag containing bedding to the collection of items lined up on the pavement. All three of us were staying the weekend with ECC tenor, Nick Witt, who was currently living in Brussels, and who had gallantly offered not only accommodation to us but also Saturday lunch to the entire Choir (hence the extra crockery). Everything disappeared magically into the cavernous boot of the car and we were off to Dover for the 10am ferry.

On arrival in Brussels mid-afternoon we unloaded everything into Nick's front hall. As the rest of the flat looked immaculate, he viewed this heap with some dismay, so we rapidly set about stowing everything away as best we could. Soon there was just one item left, a solitary black plastic bag, sealed with a rubber band. I didn't recognise it, but assumed perhaps it contained an air-mattress belonging to Ruth. Wrong – she didn't recognise it either, so we both looked to Guy for enlightenment. "I don't know what it is", he said, "but it was on the pavement with everything else, so I assumed you wanted it packed." It was then that I remembered noting a black plastic rubbish bag on the pavement the previous evening and realised that we had, unwittingly, brought our neighbour's rubbish all the way to Brussels!

When we came to leave on Monday morning after a very hectic weekend, musically and socially, we noticed that someone had neatly affixed a small card to Nick's name-plate on the Entry system for all the flats in the block: obscuring his name it read, simply, "THE DEN OF INICKWITTY".

A.M.

Saturday morning we were free to wander around Zürich, to admire the Chagall windows in the *Fraumünster* and the splendid organ in the Cathedral. On Sunday we explored the old town around the Cathedral which is built on a hill-top directly above the Rhine and from whose terrace there is a wide view. Below is the landing-stage for one of a number of ingenious ferries, tethered to cables strung between the banks and pulled across by the current. A brisk 15-minute walk from the far side of the ferry takes one to the museum only recently opened to house the amazing collection of kinetic sculpture created by one of Basel's more recently-departed sons, Jean Tinguely. These machines, created largely out of scrap metal and other 'unwanted' objects, whirr and clank around in a slightly demented way. Some are tiny, and may be operated at the touch of a button by the visitors; others are so large you can walk through parts of them. All are fascinating and bizarre – something of a contrast to the more sober mentality one tends to associate with MittelEuropa.



Poetry and passions – A breadth of repertoire

We have talked of unusual venues, but said little so far of some more unusual programmes. There has been a brief reference to the T. S. Eliot Centenary Celebrations, and to a couple of poetry and music programmes at Ayot St Lawrence; the combination of spoken words and music has recurred many times over the years. The Eliot programme consisted of readings of his poetry, and musical settings of his words by composers as diverse as Stravinsky, John Dankworth, Robin Holloway, Arthur Bliss, Britten and, inevitably, Andrew Lloyd Webber, and in the course of its three performances the readers included Richard Pasco and Barbara Leigh-Hunt, Harold Pinter and Fiona Shaw. The programme was devised in collaboration with the Poetry Society and it was at their instigation that we celebrated the 50th anniversary of the death of W. B. Yeats at the Royal Court Theatre. Also in 1989, the Choir promoted its own celebration of the centenary of Gerard Manley Hopkins, with Peter

Gale reading and the musical sequence being framed by the individual movements of Britten's *AMDG*.

In addition to seeking out interesting new music to perform, like the Sellars *Kissing Songs* mentioned above, the Choir has also commissioned a number of pieces. Peter Wiegold's *anyone lived...* was the first, followed by Paul Reade's *St Brendan and the Fishes* (written for the Hampstead Millenium in 1986 but featured in many subsequent programmes). More recently, in 1994, Barrington Pheloung wrote *Lux aeterna* for a concert in Duke's Hall, Royal Academy of Music, which also included music by Michael Nyman, John Tavener, James Sellars, Copland and Barber. For our 25th anniversary celebrations, Rick Wakeman has written *Noah*.

Looking back through past programmes, there are a few pieces which stand out as being ECC 'classics'.

Everyone who has sung with the Choir will no doubt have their own favourites, but perhaps the following suggestions might be provocative. Rossini's *Petite Messe Solennelle* received a number of performances in the 1970s. It made an ideal small-scale concert as the Protheroes owned a French harmonium, and both soloists and keyboard players could be drawn from the ranks of the Choir. It was also revived very successfully as the first of the supper concert programmes at St Andrew's in 1992. Poulenc has always been a firm favourite, with the two sets of four motets, one for Easter, the other for Christmas, being frequently incorporated in seasonal programmes; the *Mass* been performed many times, along with *Exultate Deo*, and there are also several sets of more secular songs. Similarly, music by Britten threads its way through the seasons, *Rejoice in the Lamb* being an early favourite, while in more recent years (following its discovery after Britten's death) *AMDG* has been incorporated, in whole or in part, into many pro-grammes; and of course there is *Ceremony of Carols* and the Choir has also performed *Sacred and Profane*. Some suggestions have lingered for many years in Guy's repertoire file awaiting a suitable opportunity for performance; we finally managed to sing Scarlatti's *Stabat Mater* (originally suggested in about 1973) in 1992, along with the Howells Requiem. The Choir has never specialised in early music, partly because it has rather too many singers for some of that repertoire. For a choir

members' wedding in 1989 it sang Tallis' 40-part motet *Spem in alium* and repeated it in concert in Holy Trinity, Sloane Street, a few months later. It does also have the opportunity to include earlier pieces in the various services it sings in the City, which are often done with a smaller group of singers. This setting also provides opportunities to sing movements from a wide variety of mass settings, not only Haydn, Mozart and Schubert, but also Bruckner, Kodaly, Dvorak and, most recently, Jongen.

Of the two threads which run most prominently through the repertoire, one is 18th century choral/orchestral – Handel's *Dixit Dominus*, Bach's *Magnificat* and the motets *Komm, Jesu komm* and *Singet dem Herrn*, Mozart's *Requiem* and many other similar-scale works. The other is the rich vein of late Romantic choral music, for which the sound of the Choir has always been recognised as being particularly well-suited: many pieces by Brahms (*Fest- und Gedenksprüche*, *Geistliches Lied*, *Es ist das Heil*, as well as the *Requiem*, the *Liebesslieder* and other songs); Bruckner motets and masses; Richard Strauss – so far *Hymne* and *Der Abend*, but the *Deutsche Motette* is perhaps a piece for the future; many English pieces, part-songs by Elgar, Parry's *Songs of Farewell*, all the Bax choral pieces, but especially *Mater ora filium*; Schoenberg's *Friede auf Erden* and Samuel Barber's *Agnus Dei* – the choral arrangement of Barber's famous *Adagio* for strings.

A chorister's view of Christmas

No survey of a busy working Choir would be complete without some mention of that dreaded festive season – Christmas! Not only does it creep up on us apparently even sooner every year, but it seems to get increasingly hectic. Singing at Christmas falls into roughly three categories: formal concerts of carols or other Christmas music, at which the audience is expecting to listen to you; standing around in hotel foyers or on station platforms where no-one is likely to listen to you very seriously; and singing at the office parties of various choir members,

where the listening factor is likely to be a mixture of the first two! One thing which does seem to have improved since the Choir's early years is the availability of central heating. It is now some years since we have been faced with singing in several layers of thermal underwear, with streams of white vapour pouring from our lips.

Most seasons have included at least one fairly formal concert featuring music related to either Christmas or Advent. The Poulenc Christmas motets were in the

repertoire by 1973, as were Bax's *I sing of a Maiden* and Bruckner's *Virga Jesse*. In 1979 the annual Smith Square concert early in December had a distinctly festive flavour, with Bach's Cantata 130 *Wachet auf* and the *Magnificat* and Schoenberg's *Friede auf Erden*, and in 1984 a Queen Elizabeth Hall concert was devoted to Berlioz' *L'enfance du Christ*. 1987 saw the second of two concerts at St Lawrence Whitchurch, already mentioned above. By 1989 the Choir had moved its rehearsal base to St Andrew-by-the-Wardrobe and this added another dimension, as the feast of St Andrew falls on 30th November, conveniently close to the beginning of advent. A concert given that year on St Andrew's day featured all the seasonal favourite – Brahms, Bruckner, Poulenc and, of course, Schoenberg. 1989 was also the first year in which the Choir sang at the Carol Service for the Castle Baynard Ward Club (St Andrew's is their Ward Church), which has now become an annual fixture, and at St Mark's, Hamilton Terrace in St John's Wood, where they returned on a number of future occasions.

1991 saw a new development, with an invitation to take part in a Christmas Concert held in the St George's Centre at Chatham Maritime. Chatham Maritime is the name given to the site of the old naval dockyard in Chatham which is now being extensively re-developed. St George's is a converted church which serves as a civic centre. Just down the road are the barracks which house the Royal Engineers and their Band. The concert was designed to bring together the various local civic authorities and the agencies developing the site for a seasonal event, followed by mulled wine and mince pies, with music provided by the English Chamber Choir and the Band of the Royal Engineers, under their director, Colonel Philip Evans. The programme was very mixed, but with a distinct accent on the more 'commercial' side of Christmas. In the course of three successive years, we sang selections from *Les Misérables*, *Phantom of the Opera* and *White Christmas*, as well as popular carols and tunes like *Winter Wonderland*.

Colonel Evans, otherwise known as Phil, also made a wonderful Master of Ceremonies and had obviously acquired many years' experience of audience

involvement. Each year he would drill the audience in their roles in *The Twelve Days of Christmas* – each day being given to a different section (ladies on the left-hand side, gentlemen on the right etc), who would be required to stand up to sing their line then sit down again smartly afterwards. The result resembled a rather bumpy Mexican wave, but it certainly broke the ice and everyone was visibly relaxed even before the mulled wine appeared.

In 1994, Gillingham Council decided it would be appropriate to involve a local choir who were celebrating their 20th anniversary, and so the ECC's connection with the Christmas concert ceased, although we have since been back to sing in Chatham on other occasions. At first we were sad to miss the opportunity of working with a first-class Army band, which had lent a new dimension to our Christmas repertoire. But we were not disappointed for long, as we received an invitation from Lady Juliet Cooper to sing in a Carol Concert in aid of 'Homestart' at the Guards Chapel in Birdcage Walk, with the Band of the Grenadier Guards. 'Homestart' is a charity which trains and provides volunteers who work with young families to help them overcome stress and other more practical difficulties. (And yes, we have endured all the jokes about the Homestart concert, the AA and flat batteries!) We have now sung there for the past three years, and will do so in 1997, but after that Lady Juliet is returning as Chairman of the event. Alistair Stewart, of ITV's early evening news, introduces the artists, music and readings. So far we have sung with the Bands of the Grenadier, Welsh and Scots Guards; readers have included Richard Pasco and Barbara Leigh-Hunt (whom we hadn't encountered since the Eliot programme in East Coker), Laurie Lee (reading from *Cider with Rosie*), Dame Judi Dench, Samuel West, Emma Thompson and Greg Wise; two of the concerts have had royal guests of honour, HRH The Duchess of Gloucester and HRH Prince Michael of Kent. We have discovered a lot of good pieces to perform with choir and brass; apart from excerpts from *Messiah* we have performed a setting of *In dulci jubilo* by Samuel Scheidt, William Matthias's *Nativity Carol* and *Ave Maris Stella* from the Monteverdi *Vespers*. Christmas is after all the season of goodwill,

and for a sociable choir like this one, there are many opportunities to get together. A recent tradition has been to adjourn after the Guards Chapel concerts to Launceston Place Restaurant, where David Watson arranges a special menu for us, after which we are usually pressed into inflicting a few numbers on the assembled company.

In 1995 the Choir were also invited to sing in Southwark Cathedral in 'Carols for Africa' – a Christmas concert in aid of Health Unlimited. This particular programme had more readers involved, and thus slightly fewer musical items. Among the readings was an extract from Dylan Thomas' *A Child's Christmas in Wales*, read by Delia Smith. Soon after she began, it became clear that this was 'an everyday story of Protheroe folk' and some smiles flickered across the faces of the choir. But by the time it came to the description of Mr Protheroe trying to put out a chimney fire "waving his slipper as if he were conducting" most of the singers were struggling to contain their mirth. We did wonder whether Delia Smith, hearing so many odd snuffles from behind her, has spotted the connection in advance! The Choir returned to Southwark again last December, but this time for the ISDD (Institute for the Study of Drug Dependency), and it will be taking part in the forthcoming ISDD Carol Concert in December 1997.

So much for formal Christmas music. In the early 1980s, groups of singers from the Choir would gather in the foyer of the London Hilton Hotel in Park Lane between the hours of 6 and 8pm, to sing carols for the entertainment of the passing crowds. This arrangement had been set up by Miranda Moore, who at that time was a journalist on the London Hilton Magazine. The idea was to collect for charity and usually a few people brought along their small but appealing offspring to rattle collecting tins for the organisation of our choice. (Some of the children

were also occasionally pressed into service to sing a solo verse of *Once in Royal or Away in a Manger*.) One year we turned up to sing on Christmas Eve, not a particularly good idea as the Hotel was not running a formal Christmas programme that year and the foyer, which the week before had been teeming with people on their way to their firm's function in the ballroom, was practically deserted. The bars and restaurants were little better, and those people who were around appeared to be of Middle Eastern origin and probably weren't interested in Christmas anyway. Still, we sang on for a while, and in the absence of any children rattling tins that evening, Miranda's mother, who was a very diminutive but determined lady, decided to make a circuit of the mezzanine restaurant, from where our singing could be clearly heard. She went up to a gentleman sitting alone, in full Bedouin dress, and asked if he would like to make a contribution. "Yes", he said, "but please advise me as to what it is appropriate to give". Mrs Moore replied "Oh, about 20", meaning 20p would be fine (this was 1981), at which point the gentleman plunged a hand into his robes, extricated a £20 note and stuffed it firmly into the tin! We would all love to have seen the expression on her face. She was still beaming by the time she came back downstairs to us, and with good reason. That single donation was more than we had collected on any of the more populous evenings.

After a few evenings of rather pushy salesmanship on the part of the younger collectors, the Hilton eventually decided to dispense with collecting tins and pay a contribution to Choir funds instead. We also began to acquire more paid engagements in other hotels, among them the Grosvenor House, the Regent's Park Hilton and the Tower Thistle. The last two have become something of a regular fixture on Christmas Eve, when those of us spending Christmas either in or around London gather in party frocks, bring along our relatives to have a drink in the bar, and listen to positively our last performance of carols for the year!

Bring on the band

The Choir has sung with many orchestras and instrumental groups over the years. Although the early association with Hertfordshire Chamber Orchestra did not survive David Measham's emigration, it teamed up shortly afterwards for concerts with Kensington Symphony Orchestra and the Oxford Wind Ensemble. In 1978 it collaborated with Ars Nova and its director Peter Holman on a programme of Monteverdi and Handel (*Dixit Dominus*) and it worked with the Philip Jones Brass Ensemble playing Gabrieli, Schütz and Bruckner in Southwark Cathedral and with the Academy of Ancient Music singing Purcell's *Dioclesian*. In 1988 it shared a Smith Square concert with Guy's contemporary music ensemble, Spectrum, and shortly afterwards it teamed up with the London Barbican Consort and its director, Robert Clark, for several concerts. Over the past few seasons, it has often taken part in the concert series promoted by the London Soloists Chamber Orchestra with their conductor, David Josefowitz, singing at St John's, Smith Square, St Martin-in-the-Fields and the Barbican. Most recently, in April 1997, they sang Beethoven's *Mount of Olives* and the Ninth Symphony with the LSCO (though not, thankfully, in the same concert!).

The English Chamber Choir has never appeared with the English Chamber Orchestra. At the time of the Choir's foundation, the Orchestra were approached and asked if they had any objection to the Choir's title. They raised no objections and by way of reply suggested that it would perhaps be a nice idea to collaborate sometime. Curiously enough, the Choir did receive an enquiry from the ECO office a few months ago so something may yet happen.

By far the largest proportion of the Choir's work with orchestra has been with its own band. Formed for a concert in St John's in November 1976, it was billed as 'English Chamber Choir and Players'. This did provoke a mild reaction from the English Chamber Orchestra as, although they had not objected to 'English Chamber Choir' they did market their wind octet group as the English Chamber Players. So the

ECC's orchestra became the English Players. From the outset it has been managed by Ann Manly (it is fondly known in some orchestral circles as 'Ann's Band'), who was initially able to draw on the services of many excellent players she had encountered when 'fixing' (this is the trade term for booking orchestral players) the Monteverdi Orchestra for John Eliot Gardiner. The Players have appeared regularly with the Choir over the last 20 seasons, taking part in all the Smith Square and Queen Elizabeth Hall promotions (except of course, for those listed as guest performances above) and the two Elgar concerts in the Chelsea Festival. The Players also accompanied the Choir to Switzerland in November, although on that occasion they appeared under the alternative title of The Chamber Orchestra of London. Many of the concerts have included purely orchestral works in addition to the choral repertoire. The Players have performed Brahms' Second Piano Concerto, Poulenc's *Aubade*, several Handel organ concertos and Dvorak's Wind Serenade, as well the other concertos mentioned below.

In 1976 the techniques of performing music from earlier centuries, particularly the 17th and 18th centuries, on instruments of the period were still in the later stages of Research and Development, and although a few groups (such as Ars Nova) were gaining a reputation for 'authentic' performances, there was not as yet a pool of free-lance players familiar with earlier techniques or having access to suitable instruments. If you wanted standards of excellence from orchestral musicians, it was best to stick to modern instruments.

During the 1980s, however, the period instrument business flourished. More instruments became available as some makers copied older originals and other older string instruments were converted back to their original specifications. (Very briefly, on early violins the neck was at less of an angle to the body, the bridge was lower and flatter, and the strings would be made of gut, not wire or overspun silk as on modern instruments. The strings are also under less tension. Earlier bows are much lighter and more convex in

shape.) More players were becoming familiar with the older styles of playing, and the music colleges gradually began opening Early Music departments to pass these skills on to their students. A number of orchestras playing exclusively on period instruments were established and this led to a wider pool of excellent players. Consequently, by the time the ECC came to perform the B minor Mass in 1993, there was really no longer any excuse for not performing on original instruments.

Since then, the Players have become a flexible group, using baroque, classical or modern instruments according to the music being played. As there is still quite an element of specialisation within the profession, this means that the personnel does vary a little more between programmes. There is basically a 'period' team and a 'modern' team, but quite a few who play in both. For the 25th anniversary concert, the Players were asked for the first time to play both types of instrument in the same concert: Rick Wakeman on modern strings and Handel on period ones.

Of the players taking part in the first concert in 1976, continuo cellist Marilyn Sansom is the only one to take part in the 25th Anniversary Concert (although some others still play for us regularly, they are either wind players or do not play period strings, so are not required for this particular programme). Levine Andrade played with the orchestra for the first time in 1978, and has led most of the modern instrument performances since leaving the Arditti Quartet in the late 1980s. He also featured as soloist in Vaughan Williams' *Flos Campi* in the QEII in 1984 and with Irvine Arditti in Mozart's *Sinfonia Concertante* in St John's. Other leaders on earlier years were Irvine Arditti, Diana Cummings and Richard Studt. Other familiar names who have appeared regularly over the years include John Toll (harpsichord and organ), Crispian Steele-Perkins (trumpet), David Campbell (clarinet) and Jennifer Ward-Clarke (cello). Performances on period instruments have been led by Peter Hanson, Andrew Manze and Marshall Marcus, with memorable obbligato performances by Susan Dent (horn), Anthony Robson (oboe) and, once again, Crispian Steele-Perkins.

While it has been a wonderful asset to have a first-class orchestra at the Choir's disposal, there are occasions where it is neither practical nor financially viable (usually the latter) to engage professional support. So, quite early on in the Choir's life, it looked to its own resources for alternative instrumental accompaniment. This brings us back briefly in the direction of 'Choir families'. Not long after the Choir was established it numbered amongst its members four wind players who had played together while students: Ann Manly (flute), Tricia King-Smith (oboe), Gavin King-Smith (clarinet) and Richard Whitehouse (horn). Given that Ann had thoughtfully married a bassoonist (Guy) and Richard Whitehouse's wife, Jackie, was a good pianist, the three couples met up from time to time to play quintets and occasionally attempt the Poulenc Sextet. A few years later, a colleague of Gavin's, David Lowe, also a good clarinetist, joined the Choir. David was keen to find some additional opportunities for instrumental playing, and so he expanded the original group into a rather more flexible wind-band, still drawing on members of the Choir, but also bringing in good amateur players from outside. The first public appearance of the group was in April 1981, in St Marylebone Church, playing the Bruckner E minor Mass and Dvorak's *Serenade*; it was called the 'Alma Wind Ensemble', after Alma Square in St John's Wood, where the Protheroes were in the process of moving to at the time. Although the group continued to gather to play together informally, it did not appear again in a public concert for some years. David himself spent some time working in Malta, and it was on his return that the group really took off again. By this stage it was short of an oboe, so he remedied that by marrying Celia Bangham. There was also the option of forming a small string section to play Purcell anthems for a couple of special services.

The public revival of the Alma Wind Ensemble was at St Andrew's in November 1994, when it accompanied the Choir in Milhaud's delightful but little-known cantata *Pan et la Syrinx*.

The following year a small string band played in Lombeek and also at St Andrew's, and last year the

wind ensemble contributed Strauss's delightful early Serenade Op.7 to the annual supper concert. One difference between the original Alma Wind Ensemble and its re-incarnation was the increasing number of choir families' offspring who had grown up into very competent musicians. Among those who have played in the past few seasons are Imogen Adderley, Nell Boase, Ruth Brown, Findlay Curror, Tamsin Curror, Richard Hunt (nephew of Guy), and Robin Whitehouse. There are also several more Choir members who have taken up their instruments on occasion; they include Pippa Hopewell, Tim Colborn, Adele Stevenson, Ben Warren, Mark Nall, Sophie Kernthaler and Jackie Whitehouse.

Mention must also be made of three other special contributors to instrumental playing within the Choir. The first is Peter Adderley, who apart from being a founder member and the Choir's first chairman, also

played the piano in several early performances of the Rossini *Petite Messe*, and acted for a time as rehearsal accompanist. The second and third are Tomoyuki and Tomoko Ikeda. The Ikedas came to London in 1991 and settled in prime Alma Ensemble territory, round the corner from Alma Square in Hamilton Terrace. They arrived with an introduction from our previous Japanese member, Mitsuru Ishii. For five years they played a major role in the life of the Choir. Both were excellent singers, bass and alto respectively; Tomoyuki was a fine flautist and Tomoko had studied as a pianist. While in London she took her LRAM and ARCM diplomas and also gave a recital at Leighton House. She played in the Ensemble performance of Milhaud's *Pan et la Syrinx* and also played the piano in the 1992 performance of the Rossini Mass. Sadly, the Ikedas were summoned back to Japan in September 1996, but we hope they will pay us all a visit before too long.

Before the party's over

As will be seen from the numerous references to post-concert cabaret, the ECC has developed something of a tradition in this area. It probably stretches back to when Rob Scales joined the Choir. Rob, and his twin brother Anthony (known affectionately as Ant), already had a repertoire of fairly zany items, including singing through teapots and playing the *William Tell* overture on their cheekbones. Some twenty years later, they are still at it! Meanwhile, other talents have emerged. Rob has also coached a smaller barbershop group, which has featured many times; both he and his brother have written topical lyrics for a number of occasions. More recently another lyric talent has been

available in the person of Keith Wallace, whose satirical prose and laid-back delivery are reminiscent of the Master himself (Noel Coward), while David Wheeler has delighted audiences with his portrayals of the irascible Professor Higgins and Maurice Chevalier. The Choir is fortunate in possessing two pianists skilled in playing jazz and light music – Francis Bassett and Roger Carpenter. It has become something of a tradition for such entertainments to end with a rendition by Ann and Guy of *I'll see you again*, with audience participation – presumably this reminds members of the audience to turn up to the next concert!

Living with the market – The ECC approach to fund-raising

The Choir's financial history has been about as varied as any other aspect of its life. It would appear the earliest events were funded by David Measham,

and after the ECC Society was established, subscription income helped towards its running costs. It has received considerable income over the years from

its commercial activities (recording sessions, concerts etc), as well as grants from the National Federation of Music Societies, the Arts Council of Great Britain, Greater London Arts, and the London Arts Board.

Recession hit the music industry in the early 80s along with everything else. There were fewer commercial sessions, and cutbacks in public funding. The Choir has never been threatened with financial extinction, but it did suffer in those years and on one or two occasions its survival was ensured by a few small loans from some of the members. We also held a few auctions of promises, which resulted in members of the Choir paying to exchange such goodies as a flight in the Browns/Witt light aircraft, a weekend on the Boases' narrow-boat (The Ada-E became regarded with affection by many other Choir members over the years), a Chinese banquet, organ lessons from Ian Currer or French lessons from Sue King-Smith. With the dawn of Thatcherism, we heeded the general exhortation to go out and seek funds from the private sector, with some success. In 1984 Philips Business Systems sponsored a pair of concerts (one by Spectrum, the other by the ECC and Players) at the Queen Elizabeth Hall, followed by a reception across the Thames at the Savoy. Philips has continued to support the Choir, most recently through participating in its corporate programme advertising scheme. Some years later, the *B minor Mass* was sponsored by Joslin Shaw, with matching funding from the City of Westminster. In recent years the Choir has received additional support through its corporate advertising scheme from KPMG, Rowe & Maw, Readers' Digest, Launceston Place Restaurant, The Dalgety Group, Independent Pension Consultants, Löwenbrau UK, Philips Medical Systems, and Philips Electronics UK Ltd.

In 1995 the pensions department of the international law firm, Richards Butler, sponsored the Choir's performance of the Monteverdi *Vespers* in their own building, as part of their 75th anniversary celebrations; their support continued in 1996 with a further performance of Monteverdi (Madrigals this time) which was subsequently issued by Richards Butler on CD.

Amongst the Choir's guests at the *Vespers* performance was the managing director of the professional property services arm of Jackson-Stops & Staff. In conversation afterwards, it emerged that he was interested in exploring the possibility of his company sponsoring something similar, and after further discussions Jackson-Stops took on the Chelsea Festival performance of *The Dream of Gerontius*. They also very generously offered to extend the sponsorship over three years, and have since become increasingly involved in the planning and support of all the Choir's own concerts. They are sponsoring the 25th anniversary concert and another performance, by candlelight, of the Monteverdi *Vespers* in November in St Mark's Hamilton Terrace. As first-time sponsors, Jackson-Stops' support was awarded matching funding from the 'Pairing Scheme', managed on behalf of the Department of National Heritage by the Association for Business Sponsorship of the Arts. The Choir has also been the recipient of three Enterprise Awards from the Performing Right Society.

Today, the Choir's income is derived principally from subscriptions, sponsorship, fees for performances and recordings, programme advertising and donations. The days of supplementing its income by means of bring-and-buy sales, twenty-mile sponsored walks, and baking cakes are thankfully long gone. But events which combine an element of raising funds with sociable enjoyment for the Choir membership are always welcome. In the last year there has been a go-karting evening arranged by Ken Wharfe which raised £1,000, and, on a smaller scale, a tennis tournament on the Westminster School courts in Vincent Square (won somewhat embarrassingly by two Westminster pupils, Jonny Protheroe and Rollo Jackson) and an evening called 'Instant Limelight', organised by Keith Wallace and Sian Mexsom, at which members were invited to pay £5 for the privilege of performing their favourite numbers to their colleagues. (This was rapidly dubbed the 'choir karaoke evening'.) But the most important way in which the Choir membership can support its own concerts is by taking part in the wide variety of opportunities to turn up and sing in the many events which bring money into the Choir coffers.

Charity and constitutions – The ECC Society

At first the ECC had little formal organisation, with David Measham being assisted by Denis Heasman acting as secretary. As the Choir developed, however, it became evident that a more formal arrangement would be beneficial, not only in terms of sharing the workload, but having the fiscal advantages that come with charitable status. It was decided that the most appropriate type of organisation would be a charitable society, the membership of which would comprise the singers in the Choir and other non-singing supporters. The objects of the Society would be, in compliance with the statute laid down by Charles II, "to educate the public in the arts and sciences and in particular the art and science of music, by the presentation of recitals and concerts and other activities, primarily by the English Chamber Choir..."

The inaugural meeting was held on 30 April 1974. A Constitution and a set of Choir Rules were adopted and a committee elected. There were five officers: chairman, secretary, assistant secretary, treasurer and librarian; and four voice representatives, one for each section of the Choir. Peter Adderley was appointed to the Chair. Denis Heasman was formally appointed as secretary, assisted by Jane Whitworth. (The post of assistant secretary originally found its way into the constitution at Denis's request, on the grounds that he needed someone to do the typing!) David Measham, now in Australia, was elected honorary president.

Although the constitution has remained essentially the same over the years, the committee structure has been modified from time to time to reflect the changing needs and demands of the Choir. The voice rep system had originally been modelled on that of the LSO Chorus, where each section would vote independently for its own representative. As the Choir settled down to a more modest 'chamber' size, the incongruity of a tenor section of four trying to decide which one of them was to be proposed by which of the other three became increasingly obvious; it was also felt that a committee of nine was

unnecessarily large for a choir of thirty, and led to problems scheduling meetings which would have a quorum. So the four voice reps were replaced by two committee members 'without portfolio', who were voted in by the choir as a whole. In recent years, as the Choir has grown in size, a more informal arrangement of voice reps has been re-introduced to cover the task of contacting the membership for fixing sessions etc, but they do not have any constitutional position. The current voice reps generally double up as officers or committee members anyway.

The other significant change was in 1986, when the office of assistant secretary was abolished (presumably the then secretary could manage her own typing!) and replaced by that of Vice-Chairman. This was partly in response to the fact that the only candidate for Chairman that year was Ann Manly (aka Mrs Protheroe), and it was felt that it would be useful to have a Vice-Chairman who could supervise the discussion of matters which might have financial or other consequences for the Protheroes. Also, with the Choir's increasing involvement in fund-raising from corporate sources, an additional high-profile officer was a useful asset.

Although there is still theoretically provision for a non-singing membership, in practice all the members of the Society also sing in the Choir, with one notable exception. Many years ago, Gavin King-Smith's father, Bill, offered the Choir a donation in return for being made a life member. He still supports the Choir and is likely to attend the 25th anniversary concert.

When Ann Manly retired from the Chair in 1992, she continued with much of the same work but, for the first time in the Choir's history, the administration was put on a professional basis. The amount of commercial work now being undertaken had increased the workload beyond the voluntary capacity of committee members but was also bringing in enough revenue to pay a retainer to Ann as Administrator.

Back to the future

So, what does the future hold? Hopefully in many respects more of the same: a broad variety of music, performed or recorded in interesting venues. We look forward to collaborating further with Rick Wakeman and Eric Levi and working with other composers in the film and media sector. We hope to travel abroad more frequently and perhaps explore the further reaches of Great Britain (It has been pointed out that so far the most northerly venue in the Choir's performing history is Symphony Hall, Birmingham). And of course we intend to continue singing in London's prime venues. Much of what we perform in the future will inevitably be governed by financial considerations. At present we are blessed with generous sponsors and income

from our commercial recordings, and are therefore able to plan more ambitious programmes with orchestral or instrumental support. We are also able to invest in recording more unusual works for CD projects.

Over the next few months the Choir will complete the James Sellars recording project and give another performance of the *Kissing Songs* during the weekend in East Coker. Plans for the autumn are yet to be finalised, but it looks likely that between now and Christmas the Choir will sing in both Westminster Abbey and St Paul's Cathedral. A visit to Normandy is planned for 1998, and we hope to return to Switzerland next season as well.

A postscript

The ECC's primarily objective is to sing; but its members are generally gregarious, and enjoy many other activities together, such as an annual picnic on Hampstead heath, and many post-concert gatherings either in each other's houses and gardens or a favourite restaurant. Over the years it has developed a social infra-structure which has given support to

individual members in times of stress or adversity. At no time was this more apparent than in the early 1990s, when many people suddenly found themselves facing the loss of jobs, houses or even marriages. Newcomers to the Choir often remark on the unique spirit which prevails amongst its members. Long may it continue!

Discography

<i>Title</i>	<i>Artist/Composer</i>	<i>Label</i>	<i>Date</i>
Tommy	The Who	Essential	1972
Journey to the Centre of the Earth	Rick Wakeman	A&M	1974
King Arthur	Rick Wakeman	A&M	1975
Heaven and Hell	Vangelis	RCA	1975
Concerto per Margharita	Richard Cocciante	RCA Italy	1976
Sabotage	Black Sabbath	Phonogram	1976
Love's a Prima Donna	Steve Harley	EMI	1976
The Demis Roussos Magic	Demis Roussos	Philips	1977
The Best of Vangelis	Vangelis	RCA	1978
The Passion	Adrian Snell	Kingsway	1980
1984	Rick Wakeman	A&M	1983
Mask	Vangelis	RCA	1984
Cornelius Cardew	Eisler Ensemble/ECC	Impetus	1985
Remember Yizkor	Cantor Simon Hass	CCJ	1985
Geheimnisse	Milva	Metronome	1986
1492: Conquest of Paradise (film sound-track)	Vangelis	Warner	1992
Days of Majesty (tv sound-track)	Barrington Pheloung	London	1993
Les Visiteurs (film sound-track)	Eric Lévi/Guy Protheroe	Remark	1993
Nostradamus (film sound-track)	Barrington Pheloung	Decca	1994
Portraits	Vangelis	DGG	1996
Gift	Vangelis	BMG	1996
Monteverdi at Beaufort House	ECC/English Players	CRC	1996
Can you hear me?	Rick Wakeman	Hope	1996
Era	Eric Lévi/Guy Protheroe	Mercury	1997



CORPUS CHRISTI

29th May 1997

SOLEMN EUCHARIST

Intention: The Sacrament - Thanksgiving

Choir: The English Chamber Choir

Byrd: 4-part Mass

+++++

Introit Hymn: 319 Lord, enthroned in heavenly splendour

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie Eleison
239 Collect for the Queen
Collect for the day
(Sit) Epistle: I Corinthians ch.11 v.23-29

Gradual: Byrd: Ave verum corpus

(Stand) Gospel: S. John ch.6 vs 56-59

240 The Creed

Sermon: The Rev'd Dr. Michael Peel Chaplain,
College of S. Barnabas, Lingfield, Surrey

Offertory Hymn: 198 Hark the sound of holy voices

MINISTRY OF THE SACRAMENT

B.C.P. 244 Prayer for the Church
251 Invitation & Confession
252 Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

252 Sursum Corda - Sanctus - Benedictus
255 Prayer of Humble Access

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Anthem:

257 The Lord's Prayer
257 Prayer of Oblation
258 Prayer of Thanksgiving
(Stand) 259 The Gloria
(Kneel) 259 The Blessing

Post Communion Hymn: 169 Blessed city, heavenly Salem

(Kneel) Prayer before the Blessed Sacrament

(Remain kneeling) *Hymn:* In our day of thanksgiving

+++++

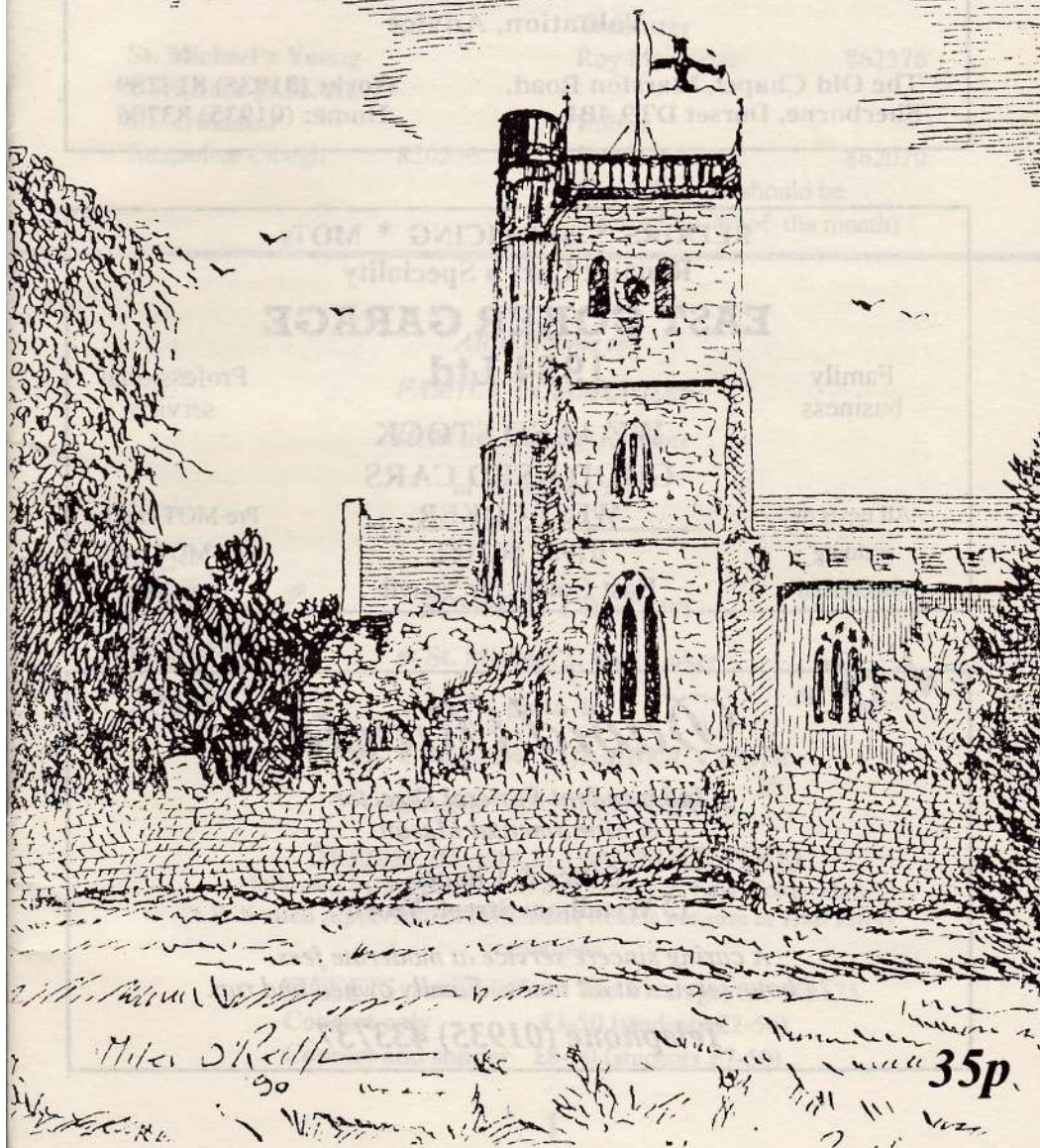
SOLEMN PROCESSION OF THE BLESSED SACRAMENT

The Sacred Ministers and servers in attendance proceed to the west door for a Procession around the outside of the church. The congregation are invited to follow, singing hymns as on the service sheet.

PARISH NEWS

JUNE 1997

ST. MICHAEL'S 700th FESTIVAL



CHURCH NEWS FOR JUNE 1997

From David Hunt, East Coker Vicarage

Tel. 862125

Readers

Geoff Doye 862829
Monica Whipp 862834
Edward Armitstead 862785

Churchwardens

Peter Leng 863557
Gillian Gilshenan 862728

Treasurer

Roy Mainprize 862376

St. Michael's Young Christians (S.M.Y.C.)

Co-ordinator

Jacqueline Clough 850256

Editor

Dorrie Adams 862070

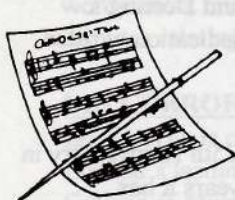
(Contributions should be
received by 7th of the month)

All Welcome to

FAMILY COMMUNION

10.00 am Sunday 1st June

at St. Michael's



SUMMER CONCERT

at St. Michael's, East Coker

given by



THE ENGLISH CHAMBER CHOIR

conductor GUY PROTHEROE

Saturday 7th June at 7 pm (NOTE TIME)

followed by supper and entertainment at East Coker Hall

**N.B. limited supper/entertainment tickets because of Hall safety
regulations**

TICKETS: available from The Vicarage, tel. 862125

Concert only £3-50 (students £2-50)

Concert and supper £8-50 (students £7-50)

MUSIC FOR THE CONCERT AND FOR THE SUNDAY MORNING

At the Concert on Saturday 7th at St. Michael's at 7.00 pm (NOTE the time! the programme will include the lovely Brahms 'Liebeslieder Walzer' and two works inspired by the words of the Old Testament 'In the Beginning', Aaron Copland (probably best known for his lively and attractive 'Appalachian Spring') and Rick Wakeman's 'Noah'. It will be only the second performance of the latter work, to receive its first hearing at the 25th Anniversary Concert at Southwark Cathedral.

Postscript....'News about Noah'

Christine Hunt and her mother Mollie Protheroe were able to attend the Choir's 25th Anniversary Concert and brought back a programme which gives some more details about Rick Wakeman's 'Noah', and I quote from the programme:

"Musically it follows in the tradition of his highly successful modern oratorio 'The New Gospels' and tells the Old Testament story of Noah, preparing the ark for the flood; the destruction of mankind and the resettlement of Noah, his family and all living creatures on the earth."
(The Choir will be taking part in performances of 'The New Gospels' in several English cathedrals in October)

On Sunday Morning 8th, at 10 am Parish Communion at St. Michael's, the Choir will sing a Mozart setting of the Communion Service with, in addition to leading well-known hymns for everyone, two motets: Bruckner's 'Locus Iste' written for a church's Dedication Festival, and Deering's 'Factum et silentium', appropriately, with the church's dedication, written for the Feast of St. Michael.

THE ENGLISH CHAMBER CHOIR celebrated its 25th Anniversary in May with a concert at Southwark Cathedral. Over the years it has presented most of the great baroque and classical choral/orchestral repertoire in venues ranging from the South Bank and St. John Smith Square, the unusual but spectacular setting of the atrium of Beaufort House, one of the City of London's most recent buildings.

In recent years the Choir has performed a growing number of concerts in Europe, for example at the cathedral in Brussels, and in Zurich and Basle. In the summer the Choir is visiting Normandy.

From time to time the Choir has also been involved in recording soundtracks for films, for example "1492, The Conquest of Paradise" and a highly successful French film "Les Visiteurs".

Each summer they give concerts at venues out of London and this will be their fifth visit to East Coker since 1982.

GUY PROTHEROE - Conductor of the English Chamber Choir. In addition to conducting the Chamber Choir, Guy Protheroe has worked with a wide variety of musicians, including the Academy of Ancient Music, the BBC Singers, the Chelsea Opera Group and the Greek National Opera Chorus. Among larger scale events he has conducted, are a Docklands' Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage.

Alongside a career in classical music he has also been involved in commercial music with international artists including 'The Who', Rick Wakeman, Milva, George Martin and in particular Vangelis.

After his time as a chorister at Canterbury Cathedral he read music at Magdalen College Oxford. For some years he headed the BBC's Music Information Unit, responsible for the Corporation's published and spoken words about music. He now acts frequently as a music consultant in disputes relating to copyright, and is a Member of the Academy of Experts.

IAN CURROR and PAUL PLUMMER, accompanists.

Ian Curror is organist of the Royal Hospital Chelsea, where he runs one of London's leading professional chapel choirs. He is Professor at the Royal College of Music and a Fellow and Council Member of the Royal College of Organists.

Paul Plummer, after Eton and New College Oxford, where he was organ scholar, is on the staff of the Guildhall School of Music, where he studied after Oxford. He is also assistant organist of St. Marylebone Parish Church, which like the Royal Hospital has a fine professional choir.

700th CELEBRATIONS - the Saturday Events - 21st June

This month's News includes a full "write up" on the Saturday Celebrations during our special weekend - Saturday 21st.

We are very grateful to Peter Leng and the members of the 700th Committee together with all who have been preparing for the events on the Saturday. A great deal of careful planning has gone into preparations for the day and our thanks in advance to Peter and all who are - or will be - involved.

DH



700th CELEBRATIONS

The Bishop of Bath and Wells, the Rt. Revd. Jim Thompson

leads and preaches at PARISH COMMUNION

**10.00 am SUNDAY 22nd JUNE
at ST. MICHAEL'S**

All are welcome

Our 700th Celebrations Service

We look forward to welcoming our Bishop to lead our 700th Celebrations Service. This will be his second visit. He came to lead our worship in December 1993 when we gave thanks for the completion of the restoration and re-decoration, and for the dedication of the Lady Chapel and its furnishings. One of Bishop Jim's predecessors, Bishop William Bradfield came to lead the 650th Celebrations Service in 1947.

All welcome on the 22nd. St. Michael's Young Christians will join us and we hope other young people from East Coker's Scouting organisations and, as well as our Choir, part of the Choir from East Coker School.

DH

ST. MICHAEL'S 700th CELEBRATIONS ... WHY 1997

A happy coincidence brings about the 600th in 1897

One of the first people to acquire a copy of John Batten's history of the area (now published as 'Batten's South Somerset Villages') when it first appeared in 1894, was probably Charles Powell, Vicar of East Coker from 1877 to 1920. Perhaps he was presented with a copy by John Batten and maybe Charles Powell went in his pony and trap to Aldon House and had a fascinating chat about East Coker in Batten's study. At any rate when Mr. Powell gathered that the first mention of a Rector of East Coker appeared to be in 1297 it occurred to him, I have no doubt, that by happy coincidence the 600th anniversary of 1297 was also to be the 60th anniversary of Queen Victoria's Accession - her Diamond Jubilee. Plans were then presumably made to commemorate the double anniversary and in the chancel at St. Michael's a brass plaque on the north wall reads as follows:

*The Brass Eagle Lectern in this Church
given by Parishioners and Others
Commemorates the completion of 60 years of
Queen Victoria's Glorious Reign
and 600 years unbroken Ministry of God's Holy Word
and Sacraments in this Hallowed Place*

*Victoria AD 1837 - 1897
AD1297 Robert de St. Nicholas, Rector
AD1897 Charles Powell, Vicar
Felix Drake, Jabez White, Churchwardens*

*Andrew Elliott baptised here in 1627 emigrated
to America. His descendants have joined in this Memorial*

50 years later in 1947 it seemed natural to the vicar, Revd. Ivor Sanders to initiate the 650th Celebrations and hence our 700th.

CHURCH SERVICE ROTA FOR JUNE 1997

	St. Michael's East Coker	All Saints' Sutton Bingham	All Saints' Closworth
1st Pentecost 2	8 am Holy Communion 10 am Family Communion 6 pm Evensong		
8th Pentecost 3	10 am Choral Parish Communion - sung by the English Chamber Choir with hymns for everyone (See Vicar's notes headed "Music for the Concert and the Sunday Morning")		6.30 pm Evensong
15th Pentecost 4	10 am Parish Communion 6 pm Evensong	11.30 am Holy Communion	
22nd Pentecost 5	10 am 700th CELEBRATIONS - Parish Communion led by the Rt. Revd. James Thompson, Bishop of Bath and Wells 6 pm Evensong		No 9 am Service
29th Pentecost 6	8 am Holy Communion 10 am Matins 6 pm Evensong		10 am Family Service
6th July Pentecost 7	8 am Holy Communion 10 am Family Service. Speaker the Revd. Mark Aitken, Chaplain of Sherborne School (with Prizegiving St. Michael's Young Christians) 6 pm Evensong		

700th Anniversary of St Michael's Church



The English Chamber Choir

Guy Protheroe
conductor

Ian Curror & Paul Plummer
piano duet



St Michael's Church
East Coker

Saturday 7th June 1997

PROGRAMME

In the beginning	Aaron Copland
Ann Manly <i>soprano</i>	
Noah	Rick Wakeman
David Knight <i>tenor</i>	
Interval	
Liebeslieder Walzer	Johannes Brahms
Sharon Parr <i>soprano</i> · David Knight <i>tenor</i>	
Capriol Suite	Peter Warlock
Basse-Danse · Pavane · Tordion · Bransles Pieds-en-l'air · Mattachins (Sword-Dance)	
Kissing Songs	James Sellars

I Waltz

Adapted from the 5th Epigram of Gaius Valerius Catullus (c.84-54 B.C.)

II Tango

"Take, oh take those lips away" by John Fletcher (1579-1625)

Interlude One

"The Kiss" by Coventry Patmore (1823-1896)

III Two-Step

"The Kiss" by Thomas Moore (1779-1852)

Interlude Two

"Jenny Kiss'd Me" by Leigh Hunt (1810-1873)

IV Slow Fox Trot

"Kisses Desired" by William Drummond of Hawthornden (1585-1649)

V Maxixe

Imitations of the 5th Epigram of Catullus by John Chatwin (17th Century) and John Langhorne (1735-1779)

Harriet Jay *soprano* · Ruth Stevenson *mezzo-soprano* · Philip Smith *baritone*

Aaron Copland (1900-1990) was one of the founding fathers of modern American music. Much of his music incorporates American material (folk-song, jazz, New England hymns), especially the series of ballets he wrote for the Martha Graham company. The last of these, *Appalachian Spring* (1944), became enormously popular, in an orchestral version as well as the original chamber score. Its spare harmonies and distinctive, colourful, sounds, sum up his distinctive American style, and match the wide open spaces of his country. The same characteristics can be heard in *In the beginning*, written a few years later in 1947, for a Symposium on Music Criticism at Harvard University. The words are from the first two chapters of Genesis and the piece describes the seven days of creation; each day begins with the refrain "and the evening and the morning", which serves to punctuate the narrative, which is shared between a solo voice and the chorus.

Rick Wakeman started his musical career in late 1960, working on various sessions with Marc Bolan, David Bowie and The Strawbs before becoming a superstar in his own right as a member of the legendary group YES. In 1973 he released his first major solo project *The Six Wives of Henry VIII*. Further solo projects followed including *Journey to the Centre of the Earth*, which appeared in the Top 10 in virtually every country in the world, and *The Myths and Legends of King Arthur and the Knights of the Round Table*. From the early 70s Rick Wakeman has been voted top keyboard player in the world innumerable times. YES has re-formed itself for tours and recording projects on several occasions; recently Rick has also written a considerable amount of music for the church. His oratorio *The Gospels* has been performed in Cathedrals and churches not only around Britain but on the West Coast of the USA, and a later version *The New Gospels* has recently been released on CD. Only a couple of weeks ago he was featured on BBC TV's *Songs of Praise* when his music was sung in 'Music Live 97' in Manchester.

Brahms · Liebeslieder Walzer

1. *Rede, Mädchen, allzu liebes*

Speak, O maiden all too dear, whose glance has aroused in my calm heart these wild and passionate feelings.

2. *Am Gesteine rauscht die Flut*

Against the rocks dash foaming waves; whoever has not yet learned sighing will learn it through love.

3. *O die Frauen*

O women, how they delight and melt the heart; were it not for women, I should long since have become a monk.

4. *Wie des Abends schöne Röte*

Like the lovely evening sunset I would glow with endless delight, if someone but loved me.

5. *Die Grüne Hopfenranke*

The green and tender vines creep low along the ground; the beautiful young maiden is in a melancholy mood.

6. *Ein kleiner hübscher Vogel*

A pretty little bird flew into a garden laden with fruit; if I were a pretty little bird, I wouldn't delay, I'd do as he did. But the little bird was ensnared by treacherous limetwigs and could fly no more; if I were a pretty little bird, I'd make sure that didn't happen to me. The little bird flew into good hands, where no harm lay; if I were a pretty little bird, I wouldn't delay, I'd do as he did.

7. *Wohl schön bewandt*

What happy days I knew once, when my love was all my life.

8. *Wenn so lind dein Auge mir*

When you gaze at me so gently, with such lovely eyes, all the troubles which once distraught me flee away.

9. *Am Donaustrande*

On the Danube shore, there stands a house; and out of it, a rosy maiden gazes. She is well guarded: ten iron bars protect her door; but I'll break them down as if they were glass.

10. *O wie sanft die Quelle*

How gently the stream meanders through the meadows! O how beautiful, if love went forth to meet love in such a way!

11. *Nein, es ist nicht auszukommen*

Nay, there is no putting up with people who know everything and interpret it with poisonous tongues.

12. *Schlosser auf, und mache Schlösser*

Locksmith, bring me padlocks so I may fasten once and for all those slanderous lips.

13. *Vögelein durchrauscht die Luft*

Birds will search the air far and wide for a branch to alight on; so does one heart desire to join another heart in bliss.

14. *Sie, wie ist die Welle klar*

See how the waves shimmer where the moonlight falls; thou, who art my love return my love.

15. *Nachtigall, sie singt so schön*

Nightingale, you sing so beautifully under the twinkling stars; love me, dear heart, kiss me in the darkness.

16. *Ein dunkeler Schacht ist Liebe*

A dark shaft is love, a dangerous well, into which, alas, I tumbled.

17. *Nicht wandle, mein Licht*

Wander not, light of my life, far out of reach upon the meadow, where it is too damp and soft for your tender feet!

18. *Es bebet das Gesträuche*

The foliage trembles where a bird in flight has brushed against it; so my heart trembles when I think of you.

James Sellars · Kissing Songs

I Waltz

Lover, come live with me
and love me so
And we'll laugh at all the world,
who cares what people say.
Yes, lover, come live with me
and love me so.
The sun will set, then rise again.
When our sun sets night follows night
and endless sleep.
So lover, kiss me now
a thousand times
and then a hundred more,
and then a hundred and still a thousand more again.
Until you and I lose count
of our hundreds of kisses
thousands of kisses
A hundred thousand kisses.

II Tango

Take, oh take those lips away
That so sweetly were forsworn,
And those eyes, the break of day,
Lights that do mislead the morn.
But my kisses bring again
Seals of love, but sealed in vain.

Hide, oh hide those hills of snow
Which thy frozen bosom bears,
On whose tops the pinks that grow
Are yet of those that April wears.
But first set my poor heart free,
Bound in those icy chains by thee.

Interlude One

I saw you take his kiss!
Tis true.
O, modesty!
'Twas strictly kept:
He thought me asleep;
At least I knew he thought
I thought he thought I slept.

III Two-Step

Give me, my love, that billing kiss
I taught you one delicious night
When, turning epicures in bliss,
We tried inventions of delight.

Come, gently steal my lips along,
And let your lips in murmurs move,
Ah, no! Again that kiss was wrong,
How can you be so dull, my love?

Cease, cease, the blushing girl replied
And in those milky arms she caught me
How can you thus your pupil chide,
You know 'twas *in the dark* you taught me!

Interlude Two

Jenny kiss'd me when we met,
Jumping from the chair she sat in;
time, you thief,
who love to get Sweets into your list
put that in!
Say I'm weary, say I'm sad,
Say that health and wealth
have miss'd me,
Say I'm growing old,
but add, Jenny kiss'd me.

IV Slow Fox Trot

Though I with strange desire
To kiss those rosy lips
am set on fire,
Yet will I cease to crave
Sweet touches in such store,
As the one who long before
From you them in thousands did receive.

Heart mine, but once me kiss,
and I by that sweet bliss
Even swear not to beg for more;
Poor one no number is,
Another word of me ye shall not hear
After one kiss,
but still one kiss my dear.

V Maxixe

Dear lover let us love and play,
Not caring what Old Age may say.
The Sun does set, again does rise,
And with fresh Lustre gild the Skies.
Dear lover, live to love and pleasure,
Careless what the grave may say;
When each moment is a treasure,
Why should lovers lose a day?

When once extinguish'd is our light,
Wee're wrapt in everlasting Night.
A thousand times my lips then kiss
An hundred more renew the bliss;
Another thousand add to these,
An hundred more will not suffice
Another thousand will not do,
Another thousand are too few.

Give me, then, a thousand kisses,
Till the sum of boundless blisses
And no malicious Spie can gness
To what wonderful Excess
My lover and I did kiss.

The English Chamber Choir first encountered Rick playing keyboards in stage performances of *Tommy* with The Who at the Rainbow Theatre in December 1973. The Choir was invited to take part in both *Journey* and *King Arthur* and appeared in performances of the latter at Empire Pool Wembley (now Wembley Arena) on ice. During those years, Rick appeared on stage in full-length sequinned cape with waist-length blonde hair. Later the Choir recorded tracks on 1984. Recently it has worked with Rick on *Can You Hear Me* and the BBC Election coverage titles, and will be taking part in performances of *The New Gospels* in several English cathedrals in October.

1997 is the Choir's 25th Anniversary Year, and it seemed fitting that the Choir should perform something by Rick as part of the celebrations, so they asked him for a piece scored for choir, strings and keyboards, to receive its first performance in the 25th anniversary concert in Southwark Cathedral in May. *Noah* is the result. Musically, it follows in the tradition of his highly successful modern oratorio *The New Gospels*, and tells the Old Testament story of Noah, preparing his ark for the flood; the destruction of mankind, and the re-settlement of Noah, his family and all living creatures on the earth. Wakeman himself played the keyboards in the Southwark performance, but the piece has also been designed to be performed in smaller venues with a tape accompaniment, also featuring Rick's playing.

Brahms' *Liebesslieder Walzer* (Love-Song Waltzes) use folk-poetry from Poland and Russia which was published in a collection called *Polydora*, but his musical inspiration came from the waltzes of a earlier resident of Vienna, Franz Schubert. When Brahms' *Liebesslieder* were published, the composer remarked "let us hope that they will become real family music, and will soon be sung a lot." In this the centenary year of his death, they are still going strong.

Peter Warlock was the name under which the author and critic Philip Heseltine, also a close friend of Delius, published his compositions. The *Capriol Suite* is a charming collection of dances, looking back to earlier centuries. It exists in versions for chamber orchestra and piano duet.

Like the *Liebesslieder* and the *Capriol Suite*, the *Kissing Songs* are based on popular dance forms: the waltz, tango, two-step, slow fox trot, and the maxixe. Of these the only one likely to be unfamiliar is the maxixe (pronounced ma-she-shay), a Brazilian urban dance that appeared in Rio de Janeiro around 1870: a kind of polka incorporating Afro-Brazilian elements and danced with a dragging of the feet and hip motions. All the poems set deal in one way or another with the kiss, from the risqué exuberance of Catullus to the coy Victorianism of Coventry Patmore. The lyric for the *Waltz* set here is Sellars' own hammered-together version of Catullus. The *Tango* is a setting of John Fletcher's "Take, o take those lips away", the first stanza of which was used by Shakespeare in *Measure for Measure*. The *Two-Step* is a setting of "The Kiss" by Thomas Moore, an Irish poet and composer, who is perhaps better known for his songs *One Dear Smile* and *When Midst the Gay*. From the *Two-Step* developed the fast Fox Trot, the horse trot, turkey trot, grizzly bear, bunnyhug and, eventually, by way of the English ballroom, the slow Fox Trot, which is similar to the American popular ballad. The *Slow Fox Trot* lyric "Kisses Desired" is by William Drummond who lived the life of a cultured and rather remote gentleman of means at Hawthornden, his inherited estate in Scotland. The verses of two poems, both imitations of Catullus, are alternated for the *Maxixe* lyric.

Here and there in the *Kissing Songs*, kisses are illustrated musically by the interval of a major or minor second (two notes next to one another on the piano keyboard). The music, in general, is a late 20th-century stylization of familiar dance forms. Oft-used rhythms and melodic contours (one might even say clichés) clearly define the idiom of each dance.

James Sellars has written, performed and produced music in almost every genre. Born in Arkansas, he began his musical studies by learning the piano, and now divides his time between New York City and Hartford, Connecticut, where he teaches at the Hartt School. His music has been performed around the world, including many European Festivals. He is currently working with electronicist Finn Byrhard on *Haplotomics*, a philosophical fantasy for narrator and electronic music, with drawings by David Hockney.

The English Chamber Choir

will also be singing in St Michael's Church tomorrow morning

10 a.m. · Parish Communion

music includes

Mozart Missa Solemnis K.337 · Deering Factum est silentium · Bruckner Locus iste

The English Chamber Choir has always prided itself on the variety of its repertoire and the diversity of its engagements, and is currently among the busiest groups of its size based in London. The heart of Choir's repertoire is music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players, presenting most of the baroque and classical choral/orchestral repertoire (including Handel *Dixit Dominus* and *Messiah*, Bach *Mass in B minor*, *St John Passion*, *St Matthew Passion* and *Magnificat*, a series of Haydn Masses and Mozart *Requiem*), expanding on occasion to larger-scale works including Brahms *Requiem*, Stravinsky *Symphony of Psalms* and Elgar *The Dream of Gerontius*. It has performed Monteverdi's *Vespers* and a selection of his madrigals in the unusual but spectacular setting of the atrium of Beaufort House – one of the City of London's recent post-modern office buildings. For unaccompanied performances the Choir has particularly favoured the rich late-romantic music of the early twentieth century: currently Richard Strauss *Hymne* and *Der Abend*, Schoenberg *Friede auf Erden*, and Bax *Mater ora filium*, as well as Poulenc and Britten. The Choir has in recent years extended its performing activities to Europe, including several appearances in St Michael's Cathedral in Brussels and in the church of Our Lady of Lombeek with its historic 17th century organ. In November 1996 the Choir and Players gave performances of Mozart's *Requiem* and *Gräbmusik* in Zürich and Basle.

The Choir has a long association with commercial music-making, dating back to the original concert performances at the Rainbow Theatre of *Tommy* (recently revived in the West End); it has worked extensively with Vangelis, Barrington Pheloung and French composer Eric Levi, with whom it is featured on a new album, *Era*, currently topping the French album charts. Closer to home, the Choir can also be heard on the current television commercial for Citroën. Recently the Choir has enjoyed sponsorship of several of its major events: performances and a recording of music by Monteverdi have been generously supported by Richards Butler, and a three-year contract with Jackson-Stops & Staff has also received an award under the Government's National Heritage Arts Sponsorship Scheme.

This year sees the Choir's 25th anniversary, which was celebrated in a concert in Southwark Cathedral last month. Forthcoming events include performances in the autumn in both Westminster Abbey and St Paul's Cathedral, Monteverdi's *Vespers* by candlelight, the completion of a CD recording of music by James Sellars, and more recordings and performances with Rick Wakeman.

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from most periods and styles in his roles as conductor, artistic director and writer. Early in his career he founded the ensemble Spectrum, touring in Europe and the USA, broadcasting in many countries and making several recordings, including Jonathan Harvey's *Blakti* (a Sunday Times Pick of the Year) and a CD of ensemble works by Iannis Xenakis (awarded the Preis der Deutschen Schallplattenkritik). It was through Spectrum that he first made contact with James Sellars, who wrote *Return of the Comet* for a US tour by the ensemble, and it was later performed here in London in an ECC concert, together with his *Gertrude Stein Songs*. Guy Protheroe has worked with a wide variety of orchestras, choruses and ensembles and is equally at home in the sphere of commercial music, working with many international artists including Rick Wakeman, John Anderson, Black Sabbath, George Martin, and in particular Vangelis, with whom he has worked closely on many projects. He has conducted a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both on live television. He collaborated with the French composer Erik Levi on music for the smash-hit comedy film *Les Visiteurs* and the *Era* album, and can also be heard on the soundtracks of *1492: Conquest of Paradise*, *The Plague* and *Nostradamus* – in each case as a monk intoning plainsong.

Ian Curror is the ECC's accompanist and associate conductor. He is also organist of the Royal Hospital Chelsea, where he runs one of London's leading professional chapel choirs; he is only the 14th person to hold the post since it began in 1693, and the first male since 1823! He is a Professor at the Royal College of Music and a Fellow and Council member of the Royal College of Organists.

Paul Plummer was educated at Eton and New College Oxford, where he was organ scholar. Following post-graduate studies at the Guildhall School of Music and Drama, he has remained there on the staff, and is also assistant organist at St Marylebone Parish Church, which, like the Royal Hospital, boasts a fine professional choir. Recently he has become pianist to the close harmony-group *Cantabile*. An excellent all-round musician, when not deputising for Ian Curror as organist, accompanist or conductor at ECC performances, he joins the ranks of the Choir to sing countertenor.

English Chamber Choir

soprano	alto	tenor	bass
Janet Adderley	Karen Bloomfield	Peter Adderley	Peter Best
Catherine Bean	Maureen Connott	Roger Carpenter	David Jordan
Fiona Charman	Margaret Driver	Nigel Horder	Gavin King-Smith
Anne-Marie Curror	Sue King-Smith	David Knight	David Lowe
Harriet Jay	Sian Mexsom	Alistair McDermott	Philip Smith
Laura Keen	Miranda Moore	David Sampson	Keith Wallace
Ann Manly	Paul Plummer	Rob Scales	
Diana Maynard	Julia Singer		
Sharon Parr	Jay Venn		
Sabine Schildknecht	David Wheeler		
Ruth Stevenson			
Fiona Weir			
Kay Wood			

SUNDAY 8 JUNE 1997

EAST COKER

SETTING: MOZART: MISSA SOLEMNIS IN C, K 337

INTROIT: BRUCKNER: LOCUS ISTE

ANTHEM: DEERING: FACTUM EST SILENTIUM

DURING AGNUS DEI

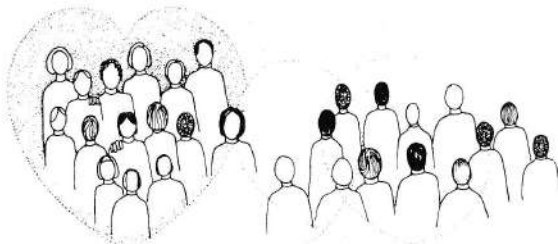
COMMUNION: MOZART: AVE VERUM

S. James, Garlickhythe, London E.C.4

Saint Peter's Day, 29th June 1997



*May the Lord increase you and make you
overflow with love for one another and for all.* 1 THES. 3



Sung Eucharist for S. Peter's Day

Theme Dedication and Balance

Setting: Missa Solemnis—Mozart K337

Choir: English Chamber Choir

Director: Guy Protheroe

Organist: Dr. Andrew Parmley

Introit—I was glad—Parry

Dedication of Two Cruets

V. All things come of thee, O Lord;

R. And of thine own do we give thee.

O LORD God Almighty, who didst instruct thy servant Moses to make ornaments, fine linen and vessels for the use of thy ministers and for the Tabernacle of the covenant: Vouchsafe to hallow and consecrate these offerings of silver for the service of the Sanctuary of thy Church, and in honour of thy most glorious Son our Lord and Saviour Jesus Christ. *Amen.*

In the name of Jesus Christ we dedicate these cruets for Wine and Water as a thank offering for forty years as Reader, in the Name of the Father, and of the Son, and of the Holy Ghost. *Amen.*

Let us pray

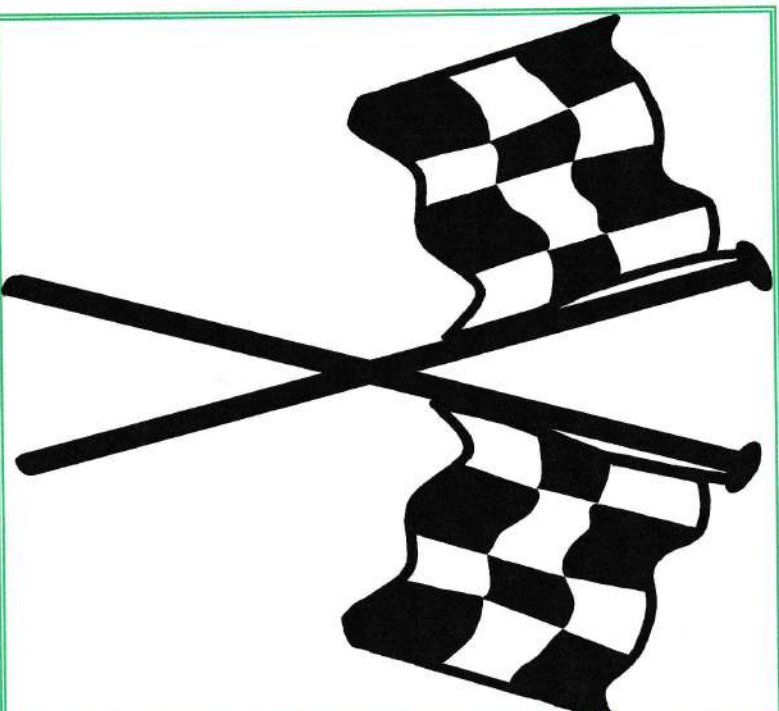
And the Priest shall say the Lord's prayer with the Collect following, the people kneeling.

O UR Father which art in heaven, Hallowed be thy Name; Thy kingdom come; Thy will be done; In earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation; But deliver us from evil. For thine is the kingdom, the power, and the glory, For ever and ever. *Amen.*



ENGLISH CHAMBER CHOIR GO-KART CHALLENGE.

- Date : **Thursday 17th July 1997.**
- Time : **6:30 p.m - 10:30 p.m.**
- Location : **Playscape Pro-Racing, Streatham High Road (Main A23), Streatham, London, SW16.**
- After the event, you are most welcome for supper at The Brasserie Anton, Streatham High Road, for a bowl of pasta at £6:00 per head (wine not included). There will be cabaret and entertainment.



FUNERAL SERVICE FOR THE LATE



Augusta Theresa George

At

St. Marks Church
St. Johns Wood
London NW8

On Friday 18th July 1997

At

12.00 Noon

Born 4th August 1908
Died 16th June 1997

Aged 89 years

Interment At
Franklyn Road Cemetery
Willesden London NW10

REQUIESCAT IN PACE

20.7.97

S. James Garlickhythe E.C. TRINITY VIII (20th July)



THE EIGHTH SUNDAY AFTER TRINITY

THE COLLECT

O GOD, whose never-failing providence ordereth all things both in heaven and earth: We humbly beseech thee to put away from us all hurtful things, and to give us those things which be profitable for us; through Jesus Christ our Lord. *Amen.*

Trinity VIII

20th July 1997

SUNG EUCHARIST

Theme: Service in God's Family
Setting: Haydn- Jugend-messe
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Dr. Andrew Parmley
Organist: Dr. Andrew Parmley

+++++

Introit Hymn: 222 Come, ye faithful
(tune: Unser Herrscher)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie
239 Collect for the Queen
168 Collect for the day
168 The Epistle: Romans viii 12

Gradual (Choir) Beati quorum via- Stanford

169 Gospel: S. Matth. vii 15
240 The Creed

Sermon The Rector

Offertory Hymn: 399 Alleluia, sing to Jesus
(tune: Alleluia)

Intercessions The troubled regions of the world
The General Synod of the Church of England

MINISTRY OF THE SACRAMENT

B.C.P. 244 Prayer for the Church
251 Invitation & Confession
252 Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

V. The Lord be with you
R. And with thy spirit.
252 Sursum Corda - Sanctus - Benedictus
255 Prayer of Humble Access

CONSECRATION

COMMUNION OF THE PEOPLE

Choir: Agnus Dei

257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 Gloria
259 The Blessing (all kneel in silence)

Post Communion 175 The Lord is King
Hymn (tune: Ivyhatch)

Organ Voluntary: Moto perpetuo- Vierne

Please remain for a chat and refreshments if you
have time after the service.

NOTICES

BAPTISM

Please pray for Charles Henry Dumas Pollard to be baptised
to-day at 12 Noon.

Next Sunday **PATRONAL FESTIVAL**
10.30am Sung Eucharist S.J.

Please note, there will be no services during the month of
August. Sunday 7th September (Trinity 15) will be the first
service after August.

Dates for your diary:

Combined Parish event "Towards 2000" in the City of
London School on S. Michael and All Angels' Day, Monday
29th September in the evening.

THE LONDON LINK

The latest issue of The London Link, the London Diocesan
Newspaper is now available in the Church. Please take your
free copy.

Orquesta Mariano Mores

from Buenos Aires Tango Ballet

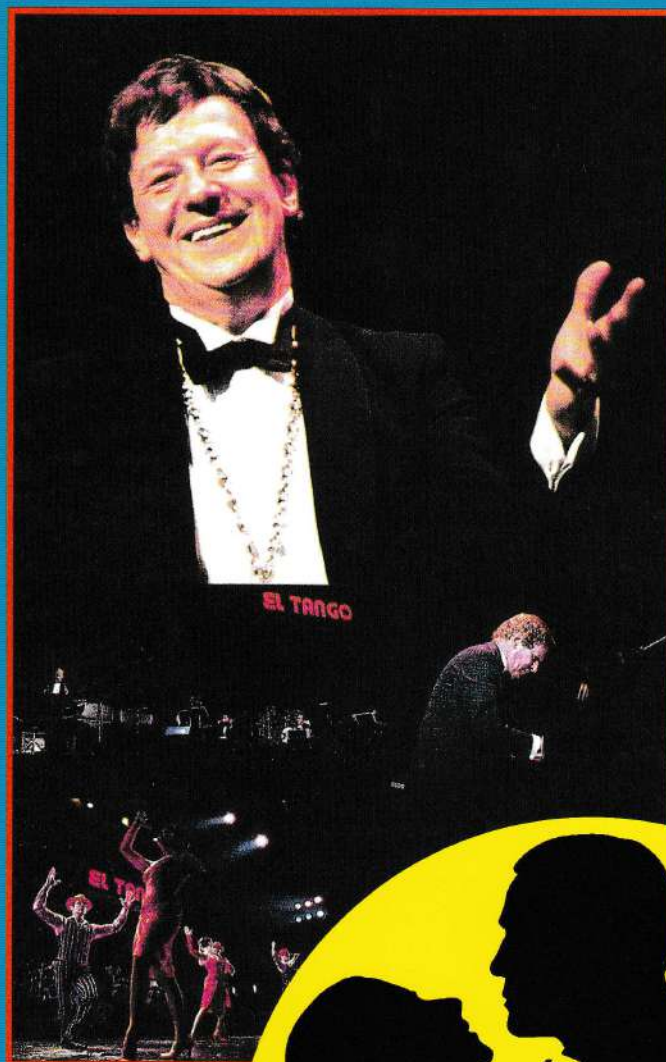
Embassy of
ARGENTINA
in association
with LACCS

A BRITISH DEBUT OF
MARIANO MORES'
FAMOUS TANGOS:

- *Uno*
- *Taquito Militar*
- *Cuartito Azul*
- *Una Lágrima Tuya*
- *Yo Tengo Un Pecado Nuevo*
- *Sin Palabras*
- *Poema en Tango*
- *Cafetín de Buenos Aires*
- *En Esta Tarde Gris*
- *Linda*
- *Luces de mi Ciudad*
- *Toda mi Vida*
- *Milonga Sentimental*
and many more...

Tickets:

£35.00, £30.00,
£27.00, £23.00 and
£18.00



A CENTENARY OF THE ARGENTINE TANGO 1897-1997

EL TANGO 97

THURSDAY 24TH JULY 1997
at 7.30 pm

Royal Festival Hall RFH1

Box Office:
0171 960 4242

In the Presence of H.E. The Ambassador of Argentina and Señora Isabel Serantes de Pflter

Royal Festival Hall
on the South Bank



Orquesta Mariano Mores
from Buenos Aires Tango Ballet

1897-1997
a centenary of the
tango!

Royal Festival Hall
RFH 1

Thursday
24th July 1997
at 7.30pm

Embassy of the Argentine Republic
in association with LACCS

J. R. Monroy Management

Royal Festival Hall
on the South Bank

sbc



DR CARLOS SAUL MENEM
PRESIDENT OF THE REPUBLIC OF ARGENTINA

It is difficult to find someone who hasn't been moved by the feelings transmitted by "Gricel", "Sin Palabras", "Una lágrima tuya". All these tangos are part of our culture, and something new can always be discovered in each of them.

It is in this regard that we can define tango as "classical music", and pay tribute to Mores, who offered this music to his people and to history. By doing so, he not only gave us one of our most treasured jewels but also spread it around the world. His music is classical and is part of our heritage, and if only for this we say to this creator and artist Thank you Maestro, Thank you Mariano!

A handwritten signature in black ink, likely belonging to Carlos Menem, located in the bottom right corner of the page.

FOREWORD



EMBASSY OF THE
ARGENTINE REPUBLIC

HE SEÑOR ROGELIO PFIRTER AMBASSADOR OF THE ARGENTINE REPUBLIC

Mariano Mores and his orchestra of forty-two musicians, dancers and singers, together with the English Chamber Choir, delight us for the first time in London at what can be considered the celebration of a hundred years of tango.

Tango evolved at the end of the XIXth Century in Buenos Aires and later became quite fashionable. It was brought over to Europe during the 1920's and 1930's. Radio and cinema helped to bring it to the international scenario.

Carlos Gardel (1887-1935) was undoubtedly a key figure in extending tango's popularity in Europe and other countries in the Western and Eastern hemispheres. His musical films and records reached millions of music lovers from Shanghai, Tokyo, Berlin, Casablanca, Istanbul, Paris, New York, Rome and Rio de Janeiro. In the early 1930's Gardel became an internationally known figure whose legend yet continues.

Tonight's concert is dedicated to one of the greatest Argentine popular composers of our time — Mariano Mores. He was born in Buenos Aires in the neighbourhood of San Telmo, where he learned music as from the age of seven. He studied classical music in Spain in the 1930's and then in Argentina. Mariano Mores' musical career began with the famous orchestra of Francisco Canaro in 1942. Between 1945 and the 1950's his renowned tangos were recorded by Odeon and RCA, all of them resulting in great musical success, such as "Gricel", "Adiós Pampa Mía" (Farewell my homeland), "Uno" (One), "Cafetin de Buenos Aires" (Coffee shop from Buenos Aires), "Taquito militar" (Military heel tap), "Frente al mar" (Facing the sea) and more than five hundred popular songs, tangos and inlongas.

We can proudly say that Mariano Mores is a legendary living personality in the history of Argentine tango. His music is well known in the United States, Canada, Latin America, Japan and Europe. One of his greatest achievements has been to transform the "orquesta típica" (small ensemble) into a symphonic orchestra.

Tonight's concert is a wonderful opportunity to enjoy Mariano Mores' captivating tango repertoire. It is also a chance to see how British and Argentine musicians join forces and talent to create a delightful event, playing and singing together to celebrate one hundred years of one of the most popular dances ever conceived. The British Concert Orchestra and the English Chamber Choir are the first British musicians performing under the guidance of Maestro Mariano Mores.

May we express our gratitude to the Latin American and Caribbean Cultural Society for masterminding the project and for bringing this extraordinary sample of Argentine culture and music to London.

Our gratitude is also extended to the private sector who supported the project and enabled us to portray an international image of Argentina by means of this fascinating expression of music.

London, 24th July 1997

MARIANO MORES

He was born in Buenos Aires, 280 Chile Street, in the neighbourhood of San Telmo. His artistic life began early in his childhood. He nearly provoked a family crisis when against his parents' wishes he abandoned secondary education to pursue a career in music. He met an efficient and dedicated piano teacher who rescued him from his first confused ravings and orientated him into the discipline of theory classes, in which solfeggio and harmony needed to be seriously performed.

The results were excellent and his teacher who knew about the enormous potential of his pupil urged him to look for the advice of an authority on the matter. An eminent personality Maestro Don Rafael González took him under his wing. Already enrolled in the arts field and looking for perfection, he travelled to Spain with the support of his family. He entered the Salamanca Conservatoire and later came back to Buenos Aires with a fine piano technique to continue under the guidance of Maestro González.

Immersed in the popular music, his artistic career took off with a succession of successful records starting with "Cuartito Azul" (Blue room) dedicated to his wife Mirna Moraguer who accompanied him as artist and singer at the beginning of his career and who dedicated herself later to look after her children, Mariano Alberto and Silvia Monica, both singers under the names of 'Nito' and 'Silvia Mores'.

After "Cuartito Azul" came a series of international records, among them "Gricel", "Cristal" (Crystal), "Adiós pampa mía" (Farewell my homeland), "Cafetín de Buenos Aires" (Coffee shop from Buenos Aires), "Uno" (One), "Taquito militar" (Military heel tap), "Yo tengo un pecado nuevo" (I have a new mortal sin), "La Calesita" (The merry go-round), "Porque la quise tanto" (Why I love her so much), "Frente al mar" (In front of the sea), etc. His brilliant current successes are "Enteramente Argentina" (Entirely Argentina), "Enteramente Latina" (Entirely Latina), "Así es mi tierra Argentina" (Such is my country Argentina), "Yo creo en un mundo de amor" (I believe in a world of love), "Oh! Mr Tango" and many more.

He conducts the State Great Symphony Orchestra, writes scores for musical films and has also taken part as an actor in films, such as "Corrientes, Calle de Ensueños" (Corrientes, Fantasy street) with the participation of Maestro Francisco Canaro; "La Doctora quiere Tangos" (The doctor wants the Tango) with Mirta Legrand, a renowned Argentine actress, "La voz de mi ciudad" (The voice of my city) with Diana Maggi, Santiago Gómez Cou etc etc.

Inexhaustible and tireless he continues composing fresh up-to-date works. The formula to ensure success is his great capacity to mix strength and lyricism without altering the essence of a national style. He has also produced theatre works which together with his own interpretations in records are well sold in the Americas and Europe. All these aspects distinguish him as an artist in the USA, Mexico, Puerto Rico, Perú, Venezuela, República Dominicana where he is called the Miguel Angel of popular music.

He is the recipient of important prizes which have helped his artistic career, among them "The Saint Clara of Asis", "The Saint Gabriel Prize", "The Filiberto of Gold". He is being condecorated overseas and in Argentina for his



long career. But not all was sweetness and happiness for Mariano Mores. A terrible tragedy happened when his son Nito died on 1st May 1984 after a short illness. He died young, leaving his father immersed in deep agony just when he was giving a series of concerts in Japan. But as Mariano Mores is a great believer in God and as he carries the image of his son in his heart, in his music and through each moment in his life, he feels accompanied by his best friend which still is in the other life.

After this painful situation he re-took his performances to produce a show of considerable scope called "A todo Tango" (The whole Tango). He went across Europe and the Americas; Italy, Holland, Germany, Israel; in the USA: Las Vegas, Atlantic City, New York, Miami; and Ecuador, Costa Rica etc. During his tour he was the recipient of an important prize given by the O.E.A. and presented by Mr Jao Clemente Boena Soares, in Washington, for his extraordinary artistic career not only for writing lyrics but also for performing his songs. He had a triumphal comeback to Argentina to his people who were grateful for having such a distinguished Ambassador.

His interpretative personality is projected in intimate relation with his own life. In this way, after his first Trio Mores (which was formed with his wife) and after being part of the "Orquesta Típica" of Francisco Canaro as a pianist, he avoided the usual means of small Tango groups and went instead to work with huge orchestras and using chorus groups in his scores, something not frequently done in popular songs before and for this reason reached broader audiences at all levels.

By this means he added to his well known compositions also the gift of his performances which took him beyond the country. He produced a musical show for the Casino of Paris. New York also asked for his music and his name was internationally known among world figures. Between his most memorable performances we have to mention the one he did in Spain and his series of concerts at the Lincoln Center in New York. He was recently appointed to conduct The Great Symphonic Orchestra of Montevideo of the Oriental Republic of Uruguay with great success.

Mariano Mores' versatility is incredible but he feels for the Tango. His personal melodic style and structure come from the inner essence of the Tango, to which he has given a romantic aura together with a Latin temperament. This prodigious amalgam which clearly identifies his lyrics have contributed to the consecration of his work known around the world. He is placed among the five most renowned contributors to the music: Irving Berlin (USA), Agustín Lara (Mexico), Ari Barroso (Brazil) and Charles Trenet.

His old mentor and friend Don Francisco Canaro, a great booster of musical comedy, introduced Mariano Mores to the genre which he incorporated with great enthusiasm, assuming the roles either as an author, director or producer with memorable shows such as "The history of Tango", "Buenos Aires of yesterday and today", "The Tango in Paris", "Honeymoon for three", with Jorge Negrete and Gloria Marín, "The other self of Marcelo", with Delia Garcés, "Stars in the Avenue", with Tita Merello and Hugo del Carril, "Good night Buenos Aires", "Buenos Aires of silk and cotton", "Buenos Aires sings to the world", "Buenos Aires in spring", "Light of Buenos Aires", "The stars dream too", "I sing to my Argentina", "Entirely Argentina", "Sing Brothers", con Horacio Guarani etc etc.

After his tour to the United States, in a triumphal comeback to Argentina, he performed in Corrientes street, after an absence of nine years, with complete success. The show was sold out and needed to carry on for another unforgettable season, making him postpone his tour to Europe.

In Buenos Aires he was the recipient of "La Orden de Caballeros de San Martín de Tours" (Eagle de Buenos Aires). It was presented at the Cabildo historic building and also the Konex Foundation presented him with "Konex de Platino" in the category of "Composer of Tango".

The "Deliberative Council of the city of Buenos Aires" distinguishes him by nominating him "Ciudadano Ilustre de la Ciudad de Buenos Aires" (Illustrious citizen of Buenos Aires city). He celebrated the "Golden anniversary with Tango" in a sold out performance which needed to be repeated because all his fans wanted to see the loved Mariano Mores.

Channel 9 of Buenos Aires celebrated the 50 years of Mariano Mores with the Tango at the "Luna Park" in a full stadium. Maestro Mores conducted the "State Orchestra of Argentine Music named Juan de Dios Filiberto" and the Youth National Chorus accompanied by a ballet of 12 dancers and several singers who joined the happy crowd. Once more the talented Mariano Mores was recognised by the authorities and public alike in a satisfactory manner.

Dr Carlos Saul Menem, President of Argentina, said about Maestro Mariano Mores ... "When an author's work goes beyond the street whistle to be sung by the entire world there is no doubt we are in front of an indisputable triumphant man".

This is Mariano Mores, inexhaustible creator and always a renewed author who has captured the intimate popular message, and in his own words ... "My intention is to give back to the people their own music maybe in the same way that the people's soul would have wanted".

© J. Sylvester 1997

TANGO MUSIC

1887-1997

The extraordinary figure of Carlos Gardel was particularly influential in making Tango fashionable in Europe



Tango is a magic word with no real translation or meaning in the English language. However, we can say that since the First World War it became familiar to British dancers. Tango is a dance that evolved in about 1880 in the lower class district of Buenos Aires, where the Spanish tango merged with the milonga, a fast, sensual and disreputable Argentine dance. In the early 1900's the tango became socially acceptable and by 1915 was enthusiastically taken in by fashionable European circles. The first tango was spirited and gay, but by 1915 the music and lyrics became intensely melancholic. The first instrumental ensembles performing tangos were tercetos (trios), generally including violin, guitar and flute with accordion frequently replacing guitar. About 1900 the new trio included piano, violin and bandoneón (large accordion). The first "Orchestra Típica de Tango" was organised in 1897 with violin, flute, guitar and bandoneón. After that, larger bands were formed, culminating with ensembles of up to four bandoneones, a size that gained great popularity including those of Juan Maglio, Roberto Firpo, Francisco Canaro, Eduardo Arolas and others.

The extraordinary figure of Carlos Gardel (1887-1935) was particularly influential in making it fashionable throughout Europe and the Western hemisphere; in the 1920's he became an Argentine popular idol whose legend still continues. Himself a product of the arrabal, Gardel came to symbolize the fulfilment of the dreams of the poor porteños. One of his major contributions to the history of tango was to transform it from its strictly dancing character to a song type of socio-cultural significance and type with which Argentines of different social stratum could identify.

The choreography of the tango is also symbolic of the arrabal culture, in that dance figures, postures and gestures reflect some of the mannerisms and style of the "compadrito", a popular hero similar to Don Juan, and a pimp in the early Buenos Aires barrios (district). The major theme of the tango as a dance for embracing couples is the obvious domination of the male over the female. Characteristic of the dance is the contrast between the very active male and the apparently passive female. The tango lost some of its earlier popularity in the late 1940's and 1950's but it was revived in the 1960's and 1970's.

In this one hundred years of history of the tango we have to mention important musicians, among others Francisco Canaro, born in Uruguay in 1888, son of an Italian immigrant. He played for forty-eight years without changing the sound of his tangos. Other pioneers of the "old guard", or old generation, are Angel Villoldo, who stands out as payador and composer. He played guitar and wrote some happy lyrics for tangos in his free time. Rosendo Mendizábal, pianist and famous for the virtuosity of his left hand, wrote "El entreterriano", 1897, dedicated to Ricardo Segovia, born in Entre Ríos. Ernesto Ponzio (El Pibe Ernesto), violinist, is remembered only for one Tango, "Don Juan". Vicente Greco (bandoneón player), the son of immigrants, lived in a tenement house and is remembered for the following Tangos: "Racing Club", "La Viruta", "El Flete", "Ojos negros" and "Rodríguez Peña".

Domingo Santa Cruz played perhaps the first bandoneón that arrived in Argentina. He was a virtuoso and played in coffee shops in la Boca (one of the immigrant neighbourhoods near the river) at the beginning of the 1900's. Juan Maglio Pacho was introduced to a thirteen-button bandoneón by his father and performed for the first time in a trio with Julian Urdapilleta, violin, and Luciano Rios, guitar, in 1899; the group was extended to a sextet. As a composer he wrote "El Zurdo", "El Royal Pigalle", "Sabado ingles", "Armenonville", "Ando pato", and "Tacuari". He recorded in the sello Columbia with a label containing his photo and signature.

Eduardo Arolas, nicknamed the Tiger of bandoneón, a prolific composer, always dressed with elegance, and learned to play bandoneón in 1906 and three years later premiered "Una noche de garufa", "El marne", "La cachila" etc. He lived in France for the last three years of his life where he wrote "Alice" and "Place Pigalle", and died of TBC on 24 September 1924. These are some of the many authors who distinguished themselves one way or another.

We have to recognise that there is a fusion of contributors who have enhanced the tango through the years. We have the poets writing the lyrics, the singers, including women, who sang all kind of styles, and of course the composers and orchestras. But we are going to mention just some few names of the vast gallery. For instance, the most distinguished poets of Argentine tango were Pascual Contursi, the first to include the lunfardismo in his lyrics, a cryptic language spoken mostly by the lower classes. Poets like Celedonio Flores, Enrique Cadícamo, Enrique Santos Discépolo, Catulo Castillo and recently Eladia Blázquez and Horacio Ferrer have utilized without shame the lunfardo, being more worried by

the "reality" than "academic norms".

The female participation within the origins of Tango was relegated at the beginning to a mere companion in the dance. But later women were allowed to sing "coplas" containing double meaning at the most. So when appeared *La Morocha* singing ingenious lyrics without sexual implications she was most successful. But at the beginning of the Tango as a song, we have to mention Manolita Póhila, actress, who sang *Mi noche triste* by Contursi and later Azucena Maizani, in 1962, who sang on the stage opposite to an enormous portrait of Carlos Gardel, *Our father*. Other women who contributed to enhance the tango are: La Quiroga, rival of Maizani, Mercedes Simone, Libertad Lamarque, Ada Falcom, Tita Merello, Susana Rinaldi and many more.

After Carlos Gardel died it was necessary to find a new figure to replace him. Hugo del Carril was twenty-two years old at the time and worked as a broadcaster and had sung in duets, trios and quartets. His baritone voice and a classical repertoire of tangos, complemented with a fine figure, made him the ideal candidate. He acted in various films and made several recordings but did not replace Gardel. Other notorious singers were: Francisco Fiorentino, Alberto Marino, Floreal Ruiz, Edmundo Rivero, Roberto Goyeneche and Jorge Casal, Angel Cárdenas, Aldo Calderon Roberto Rufino and Tito Reyes, all of them notorious voices of Aníbal Troilo orchestra with the famous dupla of Alberto Marino-Florentino. Other famous duets were Carlos Dante-Julio Martel (Alfredo de Angelis orchestra) and Julio Sosa-Oscar Ferrari. Other singers to be mentioned are Enrique Cadícamo, Alberto Castillo, Osvaldo Pugliese, Homero Expósito, Horacio Salgan, Edmundo Rivero, Julio Sosa and many more.

When we remember Argentine composers we have to think of Astor Piazzolla, polemic, discussed, with lapses of geniality, he represents what is different, the new, the incarnation of change. He has the merit of having extracted the essence of a city. Piazzolla was determined to transform the notes of the Buenos Aires music, and in this continuous renovation of daily experimentation elaborated his work in a territory which many affirm is not on Tango grounds. The same path was taken before by Julio de Caro Osmar Moderna and Horacio Salgan. Nonetheless, he continued working in spite of the reluctance of his critics and wrote pieces such as "Lo que vendrá", "Buenos Aires hora Cero", "Nuestro tiempo", "Revolucionario", "Nonino" and "Adios Nonino". We have to conclude that he succeeded in establishing his "New Tango" as a successor to the classical one.

Another notorious composer is Mariano Mores, a legendary living personality in the history of the Argentine tango. His merit is his capacity to transform the "orchestra típica" (small ensemble) to an orchestra of forty-five musicians. His music is classical for his own style in performing the classic tango and the romantic rhythm of Buenos Aires for large audiences. His concerts in New York at the Philharmonic Hall and Lincoln Center are recorded for the television in Argentina and the United States. He is more than an Argentine citizen, he is an illustrious man!



LATIN AMERICAN CULTURAL

13th INTERNATIONAL
presented in association with
Secretaría de Cultura
Embassy of the Argentine

A CENTENARY OF THE ARGENTINE
MARIANO MORES

THURSDAY 24th JULY
ROYAL FESTIVAL HALL
SOUTH BANK CENTRE, LONDON

FIRST PART

VIEJO BUENOS AIRES
(Old Buenos Aires) (Orchestration)

NOCTURNO EN EL AMANECER
(Night at Dawn)
PATIO DEL 900 (Orchestration)
(Ninehundred Courtyard)
Músic: Mariano Mores

EL IRRESISTIBLE (Orchestration)
(The Irresistible)
Músic: Lorenzo Logatti
UNA LAGRIMA TUYA
(For One of Your Tears)
Tango/Malambo
Músic: Mariano Mores

TANGUERA
Músic: Mariano Mores
Dance: Buenos Aires Tango Ballet

LA CUMPARSITA
(Orchestration)
Músic: Gerardo Matos Rodríguez

LA TABLADA
Músic: Francisco Canaro
Dance: Gabriela Elias, Eduardo Perez

ADIÓS
(Farewell)
Músic: Mariano Mores
Lyrics: Alberto Martínez
Singer: Viviana Vigil

TIERRA QUERIDA
(Beloved Homeland)
Músic: Julio de Caro
Dance: Genoveva Fernandez, Andres Cejas

UNO
(One)
Músic: Mariano Mores
Lyrics: Enrique Santos Discépolo
Singer: Gabriel Mores

VALS DE LA EVOCACION
(Evocative Waltz)
(Orchestration), Waltz
Músic: Mariano Mores

ESTAMPA DE TANGO Y MILONGA

Serenata Orillera, Milonga
Músic: Mariano Mores
Don Juan, Tango
Músic: Ernesto Ponzo
El Apache Argentino, Tango
Músic: Manuel Aróategui
Bailonga, Milonga
Músic: Mariano Mores
Dance: Buenos Aires Tango Ballet

ORCHESTRA

From Buenos Aires:

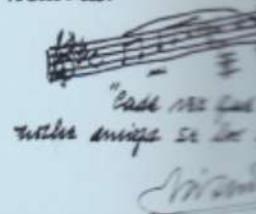
Keyboards: Gabriel G. Martínez-Bayo, Ado R. Falasca
Clarinet: Mario N. Cosentino
Percussion: Ignacio O. Riccio
Double Bass: Eduardo H. Lettera
Large Accordion: Tomas Giannini
Violin: Juan A. Scaffino
Bass: Jose Alfredo Granata

The British Concert Orchestra

Violins: Maurice Brett, David Randall, Gwilym Hooson, Joseph Morrison, Peter Poole, Elizabeth Evans, Linda McLaren, Bridget Hirst, Tim Wilford, Averil Brett, Andrew Harper, Rebecca Palmer
Violas: Brian Mack, Martin Turnlund, Richard Cookson, Penny Filer
Cellists: Dennis Vigay, Michael Mace, David Burrows, Anita Stevens
Flute: Michael Hirst
Clarinets: Stephen Pierce, Victor Slaymark
Baritone Sax: Peter Ripper
Horns: Richard Bennett, Jane Hanna
Trumpets: John Shaddock, Richard Jones, Alan Cramp
Trombones: Christopher Guy, Michael Crowther
Bass: Clive Brown



*Quisiera decir hoy
palabras mi gente
por vosella
a cada momento
agradecer a la vida
que me en la vida
recuerdo*



Produced by J. R. Mores

AND CARIBBEAN L SOCIETY

IONAL SEASON

sociation with
tura de la Nación
gentine Republic

E ARGENTINE TANGO
D MORES

LY 1997, at 7.30 pm
TIVAL HALL
RE, LONDON SE1 8XX



SECOND PART

EL ESTRELLERO

Music: Mariano Mores
Lyrics: Francisco Amor
Singer: Daniel Cortés

PAISAJE DE PAMPA Y CIELO

(Landscape of the Prairie and the Sky)
(Triste, Pericon, Cueca,
Gato, Malambo)
Music: Mariano Mores
Dance: Ballet Folklórico Brandsen

AHORA

(Just Now)
Music: Mariano Mores
Singer: Viviana Vigil
Voice in off: Nito Mores

CANARO IN PARIS (Orchestration)

Music: Juan Caldarell
Alejandro Scarpino

QUEJAS DE BANDONEON

(The Moan of the Accordion)
Music: Juan de Dios Filiberto

RAPSODY IN TANGO (Orchestration)

Music: Mariano Mores

CUARTITO AZUL

(Blue Room)
Music: Mariano Mores
Lyrics: Mario Battistella
Singer: Silvia Mores

LA CUMPARSITA

Dance: Esther Garaballi, Ariel Perez

MIMI PINSON

(Orchestration)
Music: Aquiles Roggero

TAQUITO NO FUBA (Orchestration)

Music: Mariano Mores

TAQUITO MILITAR, Milonga

(Military Heel-Tap)
Music: Mariano Mores
Dance: Buenos Aires Tango Ballet

ADIOS PAMPA MIA

(Farewell My Homeland)
Music: Mariano Mores
Lyrics: F. Canaro, I. Pelay
Singers: All cast
Dance: Buenos Aires Tango Ballet
Ballet Folklórico Brandsen
under the guidance of Oscar Murillo
and Mabel Pimentel

ENGLISH CHAMBER CHOIR

Conductor: Guy Protheroe

SINGERS

Viviana Vigil, Daniel Cortés, Silvia Mores, Gabriel Mores

BUENOS AIRES TANGO BALLE

BALLET FOLKLORICO BRANDSEN

Nimar Clemente Tenreiro, Gabriela M. Elias, Eduardo E. Perez,
Genoveva Fernandez, Andres Cejas, Esther Garaballi,
Paola Alejandra Parrondo, Ariel Perez, Ramon Victor Hugo Nieva,
Juan Zitterkoph, Angel Coria, Oscar M. Murillo, Lorena Portillo,
Mabel Eleanor Pimentel, Sergio Garcia, Walter Munoz,
Fabian Albarracin, Gabriel Pineiro, Rolando Alvarez

LIGHTS

Anibal Rea

SOUND

Guillermo E. Martinez-Maldonado



*La música en
Edad, pero como
nada es pasante
en particular,
nada que no
callecia y en el*



*que los recuerdos. la
y así...*

no más

onroy Management



Programme Notes



Mariano Mores with his grandson Gabriel Mores in concert

FIRST PART Introduction

Nocturno En El Amanecer (Night at Dawn)

Music: Mariano Mores, Orchestration

Like evoking the dawn of tango, Mores starts improvising on the piano, predicting the start of this recent music on the field of a patio from Buenos Aires. Finally, at long last "The Patio of the double-barrelled gun" is one of the most colourful imprints inspired by Mariano Mores. The Tango has arrived to visit the celebration of the young city with the "Patio Ninehundred".

El Irresistible (The Irresistible)

Music: Lorenzo Logatti, Tango
Orchestration

This is a typical example of the tango from the primitive period, the "Old Guard". Its composer, the Maestro Logatti, arrived in Buenos Aires in 1898, proceeding from his native Italy. He was a clarinet player in Naples and director of the town band of Ancona. In Buenos Aires he was a musician at the "Colon Theatre". In 1907 he became familiar with his first tango, "The Irresistible" which first came about as a compilation of old themes from an anonymous milonga. Its first performance was in "Carnival" a dance performed at the Opera House of Buenos Aires.

Una Lágrima Tuya (For one of your tears)

Music: Mariano Mores, Tango/Malambo
Orchestration

In this piece, Mores combines the rhythm of the tango with a classical form of Argentine folklore. The "Malambo" demonstrates the profound native roots which underlines the whole structure of the tango.

Tanguera

Music: Mariano Mores, Tango

Since it was first played, this tango has become a classical repertoire of every orchestra. It is a modern piece of work, which allows greater splendour for the instruments to typically integrate together. Under the beautiful melody one can appreciate the classical rhythm of the tango which in this case permits the work of the dancers.

La Cumparsita

Music: Gerardo Matos Rodríguez, Tango
Orchestration

This is one of the most famous tangos of the 20th century. It is now eighty years old and was performed for the first time on 19th April 1917. It has been recorded by a whole spectrum of Tango orchestras and international singers. Its lyrics were written a few years after being premiered. Carlos Gardel, a talented and gifted singer recorded this famous Tango at the end of the 1920s contributing to its promotion in France and the United States.

La Tablada

Music: Francisco Canaro, Tango

The Tablada was composed in 1915 by Francisco Canaro. This work is an example of rhythmic tango called "tango milonga" by Canaro and, suitable for dancing as seen in tonight's programme. Its music and quick style revive a whole period of music in Buenos Aires. We have to add that Maestro Mores performed as a pianist in the orchestra of Francisco Canaro at the beginning of his career when the orchestra was at its peak.

Adiós (Farewell)

Music: Mariano Mores, Tango/Song
Lyrics: Alberto Martínez

This is a clear example of a tango song, a melody written by Mores when he travelled to Paris. It has the classical lyricism of the

notable composer. The original text was written in French by Pierre Cour who was inspired by French romanticism. Alberto Martínez arranged the lyrics in Spanish and it is sung tonight by the talented Viviana Vigil.

Tierra Querida (Beloved Homeland)

Music: Julio De Caro, Tango

This tango was written by Julio De Caro in 1927. He was a popular violin player who wrote the piece during a tour to Brazil. It was in Rio de Janeiro that "Tierra Querida" was born, inspired by his memories of Buenos Aires. He created one of the most renowned tangos for orchestra and dancers. This masterpiece is strong in a most lovely way, of a landscape dear to the heart of the composer. Its high quality will attract the attention of the audience.

Uno (One)

Music: Mariano Mores, Tango
Lyrics: Enrique Santos Discépolo

"One" is, without a doubt, the fourth most famous tango of all times, alongside "La Cumparsita", "El Choclo" and "Caminito". Mariano Mores wrote "One" in 1943 in his youth. It was premiered in 1943 and was the first work in partnership with Enrique Santos Discépolo, one of the greatest poets of tango at the time. He used to write his own music and lyrics. However, Discépolo was so impressed with Mariano's artistic talent that he suggested they work together. Gabriel Mores is the singer in tonight's programme, he is Maestro Mores's grandson and son of Nito Mores, a talented tango singer who died young in Buenos Aires at the top of his artistic career.

Vals de la Evocación (Evocative Waltz)

Music: Mariano Mores
Orchestration

Waltzes originated in Europe but have had a great influence among the people of Rio de la Plata. It is known in the region as "Creole Waltz". In his symphonic music Mariano Mores carries this popular genre to great depths which has led the piece to become one of the most beautiful musical expressions of all times.

Estampa de Tango y Milonga (Figure of Tango and Milonga)

"Serenata Onífera"
Music: Mariano Mores, Milonga
"Don Juan"
Music: Ernesto Ponzio, Tango
"El Apache Argentino"
Music: Manuel Aroztegui, Tango
"Bailonga"
Music: Mariano Mores, Milonga

Together with both milongas written by Mariano and the other two pieces pertaining to the "Old Guard", "Don Juan" from 1898 and "El Apache Argentino" from 1913, he conceived the realisation of the choreography which makes its mark portraying the transition towards the beginning of the century. The inhabitants of the southern province of Buenos Aires, with its typical clothes, start to transform themselves in the "compadrito" of the slums of Buenos Aires.



Programme Notes

Two classic tangos of the old generation such as "Don Juan" dated in 1888 and "El Apache Argentino", 1913, are a contribution to the understanding of the social symbiosis of the dance, the tango to which the lyrics to the music mark a transition of a new style of interpretation.

SECOND PART

El Estrellero

Music: Mariano Mores, Tango

This is a beautiful tango which unites the city to the countryside. This is the classic 'campero-tango'. The Argentine cowboy is known as "gaucho", he sings while he drives his horses under the light of the stars. Daniel Cortés is the lead singer.

Paisaje de Pampa y Cielo (Landscape of the prairie and sky)

Four Dances: Pericon, Gato, Zamba and Malambo

We have a selection of four classic folk dances: Pericon, Gato, Zamba and Malambo. They are colourfully choreographed and brilliantly accompanied by the music arranged by Mariano Mores.

Ahora

(Just Now)

Music: Mariano Mores, Tango
Lyrics: Hipólito "Tucú" Paz

This piece is one of the latest works by Mores as a tribute to his son Nito Mores, one of the greatest singers he had in his orchestra. The lyrics belong to Hipólito Jesus Paz, a well known Argentine diplomat



Mariano Mores and President Menem

who was influenced by romantic music. The singer is Viviana Vigil accompanied by the recorded voice of Nito Mores, who sadly died during the plenitude of his career.

Canaro in Paris

Music: Juan Caldarella and Alejandro Scarpino, Tango
Orchestration

In 1925 Francisco Canaro went to Paris and had a successful tour which impacted on the French audience and made a musical contribution to the better understanding of the tango in Europe. The composers Scarpino and Caldarella dedicated their lyrics to Canaro's artistic tour to France.

Quejas de Bandoneón

(The Moan of the Accordion)

Music: Juan de Dios Filiberto, Tango

Juan de Dios Filiberto wrote this tango in 1918 and during the same year he made his debut in Buenos Aires in "L'Abbaye" a prestigious night club with the famous orchestra of Augusto Beto. The tango was a homage to the bandoneón, a typical important instrument, which is part of all small ensembles dedicated to play the basic rhythms of the music. The bandoneón was imported from Germany to Buenos Aires at the end of the 19th century and later adopted to the tango's performance.

Rhapsody in Tango

Music: Mariano Mores, Orchestration

Mariano Mores is a multifaceted composer who innovates his style all the time. He wrote several tangos influenced by classical romantic symphonies, which led him to write works such as "The Symphony of my City", "Poem in Tango" and "Rhapsody in Tango". This is a piece of great musical quality and singular beauty.

Cuartito Azúl

(Blue Room)

Music: Mariano Mores, Tango
Lyrics: Mario Battistella

This was the first tango written by Mores and belongs to his earlier stages when he commenced studying and writing music. In this tango Mores remembers his first room with blue walls where he lived during his adolescence. In those days Battistella listened to an arrangement Mores did to "La Cumparsita", and suggested he write music for a tango to which he would write the lyrics. The tango was "Cuartito Azúl" and was dedicated to his wife Mima. The house still exists in 2416 Serrano Street in a charismatic corner of Buenos Aires. The tango is sung by Silvia Mores, his daughter.

La Cumparsita

Music: Gerardo Matos Rodríguez
Dance

This piece was reviewed in the first part of the programme. Here is a dance interpreted by members of the Ballet Folklorico Brandsen under the guidance of Oscar Murillo and Mabel Pimentel.

Mimí Pinsón

Music: Aquiles Roggero, Tango
Orchestration

This is a tango of the 50s, written by Aquiles Roggero, a violinist. It is an inspired melody full of romanticism which Mores has transformed with his unique style, and unmistakable personality for the music carries the hallmark of his genius.

Taquito Militar

Music: Mariano Mores

Tico Tico no Fubá

Music: Zeguinha Abreu

To demonstrate there are many common roots to the Latin American music, Maestro Mores has arranged one of his famous works the Taquito Militar, a milonga rhythm, to the Brazilian samba and the results are astonishing; the fusion amazing!

Taquito Militar

(Military Heel-tap)

Music: Mariano Mores, Milonga
Orchestration

The milonga is a local rhythm from Buenos Aires. It is quick and upbeat, and has an ebullient rhythmic sound because of its African influence. Mariano Mores composed "Military heel-tap" for the film "The voice of my town", in which he was one of the leading actors. Since then Taquito Militar has become one of the most popular milongas of all times, recorded and danced all around the world.

Adiós Pampa Mía

(Farewell my Homeland)

Music: Mariano Mores and Francisco Canaro, Tango
Lyrics: Ivo Pelay

Composed in 1945 when Mores was a young pianist in Francisco Canaro's Orchestra. Both Mores and Canaro composed the music for the musical "The Tango in Paris". The tango was performed for the first time in Paris and is dedicated in remembrance of their homeland. The tango undoubtedly is well known by tango lovers.

© Oscar del Priore

Miembro de la Academia Nacional del Tango y de la Academia Porteña del Lunfardo.

Translated by Nina Weston

Contributors

ZENECA

SADAIC

Sociedad Argentina de
Autores y Compositores



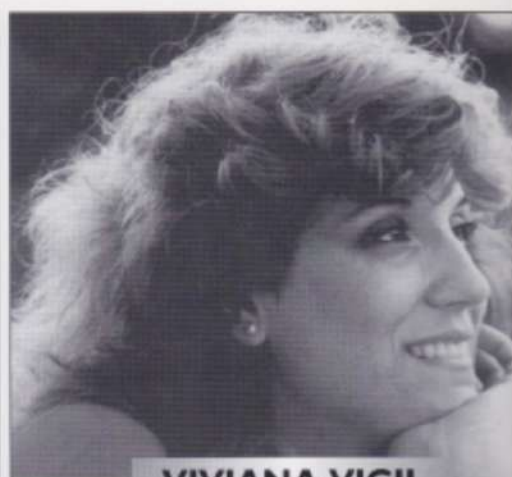
PERFORMERS FROM ARGENTINA

BALLET BRANDSEN



OSCAR MURILLO

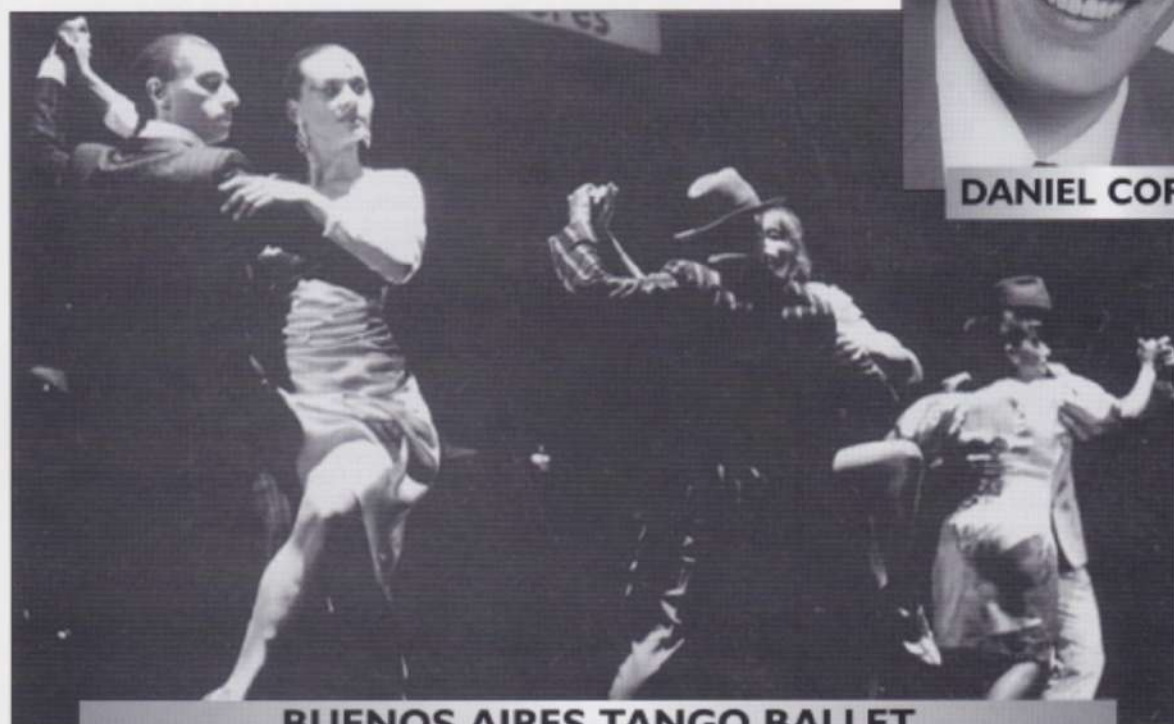
MABEL PIMENTEL



VIVIANA VIGIL



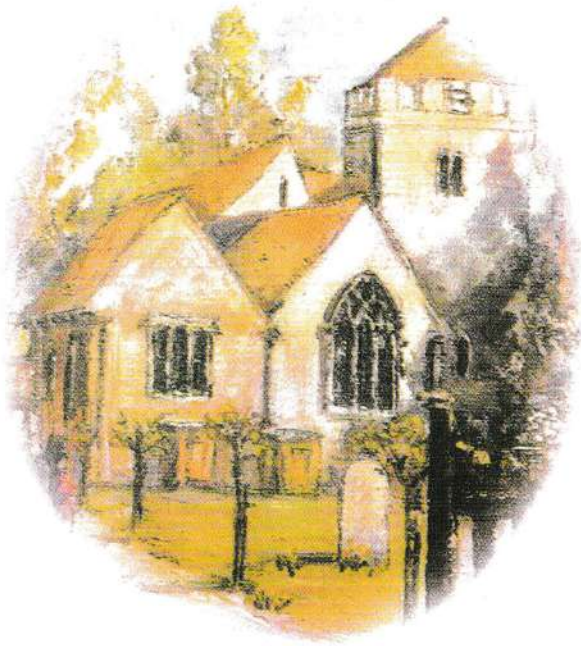
DANIEL CORTES



BUENOS AIRES TANGO BALLET

2.8.97

Order of Service



St Giles Church, Stoke Poges

The Blessing of the Marriage of

Kristina

and

John

Saturday 2nd August 1997

at 12.30 p.m.

Conducted by Rev. Cyril Harris

Choir - Members of the English Chamber Choir

Organist - Ian Currer Organist & Director of Music Royal Hospital Chelsea

Order of Service

Ave Maria Schubert

INTRODUCTION

HYMN

And did those feet in ancient time (Jerusalem)

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

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

THE RE-AFFIRMATION OF THE MARRIAGE VOWS

THE BLESSING OF THE RINGS

PRIEST:

Bless, O Lord, these rings to be a sign of the vows by which
this man and this woman have bound themselves to each other;
through Jesus Christ our Lord. Amen.

Kristina and John exchange rings and say together:

May these rings be between us a sign of love unbroken. With
all that I am, with all that I have, I honour and bind myself to you.
In the name of the Father; and of the Son; and of the Holy Ghost,
Amen.

PRIEST: to the congregation-

Will you who have witnessed these promises do all in your
power to sustain and uphold these two persons in their marriage.

ALL:

We will with the help of God.

HYMN

Lead us, heavenly Father, lead us

*Lead us, heavenly Father, lead us
o'er the world's tempestuous sea;
guard us, guide us, keep us, feed us,
for we have no help but thee;
yet possessing every blessing,
if our God our Father be.*

*Saviour, breathe forgiveness o'er us;
all our weakness thou dost know;
thou didst tread this earth before us,
thou didst feel its keenest woe;
lone and dreary, faint and weary,
through the desert thou didst go.*

*Spirit of God, descending,
fill our hearts with heavenly joy,
love with every passion blending,
pleasure that can never cloy;
thus provided, pardoned, guided,
nothing can our peace destroy.*

READING-1 CORINTHIANS CHAPTER 13

Read by John Fish

PRAYERS

THE ADDRESS

HYMN

Now thank we all our God

*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 today.*

*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 us it was, is now,
And shall be evermore.*

THE BLESSING

SIGNING OF THE REGISTER

Toccata Widor

S. James Garlickhythe E.C.
Trinity XVIII
28th September 1997



TRINITY XVIII
THE COLLECT

LORD, we beseech thee, grant thy people grace to withstand the temptations of the world, the flesh, and the devil, and with pure hearts and minds to follow thee the only God; through Jesus Christ our Lord. *Amen.*

Trinity XVIII 28th September 1997
(Eve of S. Michael & All Angels)

SUNG EUCHARIST

Theme: Christian Responsibility
Setting: Mass for 4 voices, Byrd
Hymn Book: Ancient & Modern Revised

Choir: The English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Parmley

+++++

Introit Hymn: 382 Praise to the Lord, the Almighty
(tune: Praxis pietatis)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie

239 Collect for the Queen

185 Collect for the day

185 The Epistle: I Cor. i 4

Gradual (Choir) Jesu, that dost in Mary rest, Britten

186 Gospel: S. Matth. xxii 4
240 The Creed

Sermon The Rector

Offertory Hymn: 246 Angel voices ever singing
(tune: Angel voices)

Intercessions Thanksgiving for all the Holy Angels of God.

MINISTRY OF THE SACRAMENT

B.C.P. 244 Prayer for the Church
251 Invitation & Confession
252 Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

V. The Lord be with you
R. And with thy spirit.
252 Sursum Corda - Sanctus - Benedictus
255 Prayer of Humble Access

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Communion Motet: Jesu Meine Friede, Bach

-
- 257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 Gloria
259 The Blessing (all kneel in silence)

Post Communion 371 Ye holy angels bright
Hymn (tune: Darwall's 148th)

Organ Voluntary: Grand Triumphal Chorus, Guilmant

Danielle Margaret Paul is to be baptized after the service at about 12.0 noon. Everyone is welcome to stay. Drinks supplied by Paula and Christopher.

NOTICES

Tomorrow: Combined Parish event
"Towards 2000"
in the City of London School 6.0pm

Next Sunday Harvest Thanksgiving
Sung Eucharist 10.30am, S. James' Choir
Non-perishable gifts please will be taken
to S. Botolph's Crypt Centre



Westminster Abbey

Sunday 28 September 1997 at 5.45 p.m.

RECITAL by THE ENGLISH CHAMBER CHOIR

CONDUCTOR: GUY PROTHEROE

from **A.M.D.G.**

Benjamin Britten (1913-1976)

Prayer I

Heaven-Haven

The Soldier

O Deus, ego amo te

God's grandeur

Britten's song-cycle A.M.D.G. is an early work, setting a total of seven poems by the Jesuit poet, Gerard Manley Hopkins, and takes its title from the Jesuit motto "To the Greater Glory of God". The songs were written during Britten's visit to the USA during 1939-40, but did not receive a performance before war broke out, and the composer then withdrew them, fearing they were too difficult to perform. They were rediscovered after his death and first performed in 1984. Britten brilliantly captures the vivid imagery and the unique rhythmic invention of the verses. The seven songs can be performed in any order, or, as in this performance, a shorter selection may be chosen.

Jesu, meine Freude BWV 227

J.S. Bach (1685-1750)

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

For some quarter of a century the ENGLISH CHAMBER CHOIR has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. The heart of the Choir's repertoire is music from the last five centuries. Since 1977 it has sung regularly with its own orchestra, the English Players, in performances using both period and modern instruments as appropriate. Both Choir and Players have appeared at all the major London venues, and at festivals and concert series in Britain and Europe.

GUY PROTHEROE brings an extensive knowledge of all periods to his roles as conductor, artistic director, writer and arranger. He was a chorister at Canterbury Cathedral and read music as a scholar at Magdalen College, Oxford, where he began conducting, with a special interest in contemporary music, for which he later received a number of recording awards.

*Applause is welcome at the end of the recital.
If you have to leave before the end, please do so only between pieces.
Next Sunday, 5 October, the recital at 5.45 p.m. will be given by
Nigel Potts, New Zealand.*



29.3.37
ALMIGHTY GOD, who
hast built thy **Church**
upon the foundation
of the **A**postles and **P**rophets,
Jesus **C**hrist himself being the
head corner-stone: **G**rant us
so to be joined together in unity
of spirit by their doctrine, that
we may be made an holy temple
acceptable unto thee: through
Jesus **C**hrist our **L**ord. **AMEN.**



ST. JAMES



ST. ANDREW

'TOWARDS 2000'
programme



**City of London School
Queen Victoria Street
S. Michael and All Angels Day
29th September 1997
6.0pm until 9.0pm**

PARTICIPANTS

The English Chamber Choir

Clio's Company

S. James' Choir

Jeremy Cartwright

Andrew Parmley

Ellis Pike

SPEAKERS

Oswald Clark

Tony Stockwell

John Paul

Burnt Siena Programme Notes

Innovation or conservation? Daring modern architecture or traditionalism? Modest practicality or experiment? Whose London is it anyway? Who pays, and how much control do they get for their money? Not in the 1990s, but in the aftermath of the Great Fire of 1666.

Three characters meet in one of Christopher Wren's partly-built churches- a printer looking only for peace, quiet and a decent living, an ambitious young architect with his own vision of London's future and a wealthy widow seeking her own version of immortality by commissioning a glorious memorial. These three might seem to have little to do with one another, but their stories become inextricably tangled, and, between them, they are to leave their city an unexpected legacy.

Burnt Siena is a new piece of writing by Clio's Company, and will be performed in St. James Garlickhythe for the public in December 1997, and for London Schoolchildren in Spring 1998, when it will form the centrepiece of a day of discovery about Wren's churches and about the City.

Clio's Company is a London-based theatre group specialising in new writing inspired by the past. Elements of promenade theatre, story-telling and devised entertainment, the whole underpinned by a ferocious historical accuracy, combined to produce a highly original whole which immerses the audience in a specific time and, in many cases, gives them an opportunity of influencing the outcome of the action.

Clio's Company works with both general and schools audiences, and has a taste for taking over interesting buildings and spaces.

Between them, Clio's two founders have degrees in History and English, and expertise in theatre in education, early music, journalism, the writing of scurrilous verse and the historical re-enactment of almost everything. Clio's Company also work with British Waterways and The Royal Botanic Gardens, Kew.

Cast in order of appearance

Nell Coates	Jay Venn
Richard Ward	James Price
Mallory Pennington	Lissa Chapman

Written by Lissa Chapman and Jay Venn with help from James Price

TOWARDS 2000

Programme

1. Introduction—Ellis Pyke
2. Welcome
3. Three Pieces A.M.D.G. by Benjamin Britten—English Chamber Choir
4. The City Churches—Their Place and Purpose—Oswald Clark
5. Item: S. James' Choir
6. Introduction to the Play
7. The PLAY—Clio's Company
8. Time, Talents, Treasure
—Tony Stockwell
9. Item: Jeremy Cartwright
10. Worship and Education—The Rector
11. Refreshments in The Concourse
12. The Long day closes—S. James' Choir

A MESSAGE FROM THE RECTOR

The next millennium marks an important milestone for me. Having been born in 1930 the Synodical Church has decreed, I must retire in the year 2000.

It will have been a lifetime and ministry that has experienced a whirlwind of changes in a very troubled world. There was the dreadful depression, the worst war in human history, the end of Empire, the growth of Commonwealth, the confusion of thought in the 'sixties and 'seventies, the collapse of Communism and the many dreadful and shocking incidents that leave one dazed and bewildered.

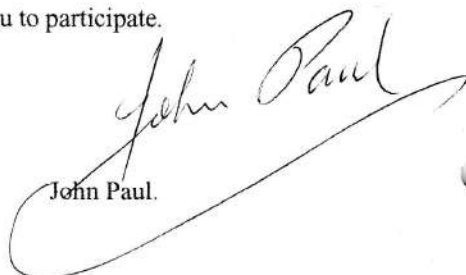
One of my rare gifts (I have so few) has been a nagging sense of responsibility and I have had to keep reminding myself all of my life that after all, it is God's world and my requirement has been in the effort I put into ministry and not the result. That is the domain of the Holy Spirit.

At this stage I believe it my duty to help these Riverside Parishes to meet the next Millennium with vigour and confidence using our God-given resources to do his will. Our churches and this corner of the vineyard that is our responsibility is full of the most incredible wonders and opportunities beyond belief.

Our greatest resource however is our people, those who number themselves as having a special interest in S. Andrew's and S. James. Together we can offer so many gifts in our care and keeping to be of benefit and value to all who pass this way.

Tonight you will have the opportunity to show how you can be part of this great adventure. Even if you merely declare interest and ask to be kept informed, that will be an encouragement to all at the centre of the action.

I invite you to participate.



John Paul.



ACKNOWLEDGEMENTS

Our heartfelt thanks are extended to all who have made the evening possible.

The City of London School

Art Work Eric Griffiths
 Clive Strickland
 Chris Beatty

Entertainment The English Chamber Choir
 Guy Protheroe
 The Saint James' Choir
 Jeremy Cartwright

Churchwardens

<u>S. James'</u>	<u>S. Andrew's</u>
Clement Coldwells	Oswald Clark
Peggy Coldwells	Basil Holliday
William Fraser	Kenneth Loney
Eileen Matthew	Jennifer Patten
Janet Morgan	
Tony Stockwell	

Director of Music
Dr. Andrew Parmley

Rector
John Paul

SAINT ANDREW BY THE WARDROBE
Queen Victoria Street, London E.C.4, Tel. 0171 248 7546

THE ADVANCED SUNDAY SCHOOL LECTURES
Autumn Term 1997—Sundays in October at 4.00pm

“MUSIC IN WORSHIP”

4.00pm Lecture, 5.00pm Traditional Choral Evensong with
visiting Choirs followed by Afternoon Tea in the Parish Room.

Sunday 5th October—Robin Morrish

“J.S.Bach: The Divine and the Human”

(Some thoughts on Mass in B Minor and St. John Passion)

Choral Evensong—English Chamber Choir

Sunday 12th October—Robin Morrish

“Music—Architecture in Movement.”

(An exploration of the Chaconne in D Minor by

J.S.Bach in Gothic Architecture)

Choral Evensong—Snape Consort

Sunday 19th October—Dr Andrew Parmley

“The sacred music of Sir Arthur Sullivan.”

Choral Evensong—S. James' Choir

Sunday 26th October—Francis Roads, M.A.

**“Morning Service in a Parish
Church in the 18th Century”**

Choral Evensong—The London Gallery Quire

Nearest Stations: Blackfriars (District & Circle Lines, Thameslink), St Paul's (Central
Line) Buses: 9, 11, 15, 172 in Ludgate Hill; 45 & 63 New Bridge Street

The Advanced Sunday School
Autumn Term 1997
Music in Worship



St. Cecilia, patroness of music

SUN OCTOBER 1997

CHORAL EVENSONG ADVANCED SUNDAY SCHOOL

Choir: English Chamber Choir
Conductor: Guy Protheroe
Organist: Paul Plummer
Setting: Gibbons *Fauxbourdon*
Responses: Smith

+++++

Book of Common Prayer:

54 Penitential Introduction
56 Evensong proper begins
593 Psalm 126 & 127

First Lesson: Job xxviii

Office Hymn: 26 God that madest earth and heaven
(tune: All through the night)

57 **MAGNIFICAT** (climax of the order)

Second Lesson: S. Matthew xii 31-45

59 Nunc Dimittis
60 The Creed
61 Versicles and Responses
212 Collect for the Day
239 Final Collects

Anthem: from 'Jesu, meine Freude', J.S.Bach

62 State Prayers

Hymn: 166 All people that on earth do dwell
(Tune: Old hundredth)

The Blessing

OFFICE HYMN AMR 26

God, that madest earth and heaven,
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.

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

COLLECTION HYMN AMR 33

All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with fear, his praise forth tell,
Come ye before him, and rejoice.

The Lord, ye know, is God in deed;
Without our aid he did us make:
We are his folk, he doth us feed,
And for his sheep he doth us take

O enter then his gates with praise,
Approach with joy his courts unto;
Praise, laud, and bless his name always,
For it is seemly so to do.

For why? the Lord our God is good;
His mercy is for ever sure;
His truth at all times firmly stood,
And shall from age to age endure.

To Father, Son, and Holy Ghost,
The God whom heaven and earth adore,
From men and from the angel-host
Be praise and Glory evermore.

26.10.97

S. James Garlickhythe E.C.

Trinity XXII
26th October 1997



TRINITY XXII
THE COLLECT

LORD, we beseech thee to keep thy household the Church in continual godliness; that through thy protection it may be free from all adversities, and devoutly given to serve thee in good works, to the glory of thy name; through Jesus Christ our Lord. *Amen.*

Trinity XXII

26th October 1997

SUNG EUCHARIST

Theme: The Family Pattern
Setting: Jongen
Hymn Book: Ancient & Modern Revised

Choir: The English Chamber Choir
Director: Guy Protheroe
Organist: ~~Dr. Andrew Pamley~~ HUGH POTTON

+++++

Introit Hymn: 208 Immortal love for ever full
(tune: Bishopsthorpe)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie

239 Collect for the Queen
192 Collect for the day

192 The Epistle: Philippians i 3

Gradual (Choir) Hostias from Mozart's Requiem

193 Gospel: S. Matthew xviii 21
240 The Creed

Sermon

The Rector

Offertory Hymn: 224 Crown him with many crowns
(tune: Diademata)

INTERCESSIONS

MINISTRY OF THE SACRAMENT

B.C.P. 244 Prayer for the Church
251 Invitation & Confession
252 Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

V. The Lord be with you
R. And with thy spirit.
252 Sursum Corda - Sanctus - Benedictus
255 Prayer of Humble Access

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Communion Motet: *Lachrymosa* from Mozart's Requiem

257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 Gloria

259 The Blessing (all kneel in silence)

Post Communion 258 City of God
Hymn (tune: Richmond)

Organ Voluntary: "St. Anne" Fugue, BWV 552, Bach

NOTICES

<p><u>Next Sunday Trinity XXIII</u> Sung Eucharist 10.30am S. James' Choir</p>
--

This Afternoon

Advanced Sunday School at S. Andrew's
Morning Service in a Parish Church in the 18th Century
Lecture 4pm, Choral Evensong (London Gallery Quire) 5pm
followed by Afternoon Tea in the Parish Room

Red Cross Collection and Fair, Monday 27th October

Special Service for the Intelligence Corps

Thursday 6th November 3pm at S. James

Lord Mayor's Show, Saturday 8th November

This has become an important event in the life of the Parish. Each year more people join us for a good view of the passing parade but in supplying their needs we call for more and more assistance.

If you can help on the day with distribution of the food, please come along.

We do need massive supplies of sandwiches, cakes, &c. and we always run out of food by the end of the day. So do please take seriously this request and lend a hand in whichever way suits you.

The proceeds this year will go "Towards 2000" our exciting Millennium project.

J.P.



THE REMEMBRANCE SUNDAY CONCERT **LEO**
ROYAL ALBERT HALL
SUNDAY NOVEMBER 9 AT 7.30 P.M.

Mozart REQUIEM

BY CANDLELIGHT

"JUPITER" SYMPHONY

ROSS POPLE

LONDON FESTIVAL ORCHESTRA

ENGLISH CHAMBER CHOIR

OLIVIA BLACKBURN · YVONNE FONTANE · RICHARD EDGAR · WILSON · MATTHEW HARGREAVES

SUPPORTED BY THE FRIENDS OF THE LONDON FESTIVAL ORCHESTRA
IN AID OF THE CHARITY
HELP THE AGED

Help the Aged

LONDON FESTIVAL ORCHESTRA
The Remembrance Sunday Concert
in support of Help the Aged

MOZART SYMPHONY NO. 41 'JUPITER' K551

MOZART
Requiem
by candlelight

conducted by
ROSS POPLÉ

LONDON FESTIVAL ORCHESTRA
ENGLISH CHAMBER CHOIR
with

Olivia Blackburn
Yvonne Fontane
Richard Edgar-Wilson
Matthew Hargreaves

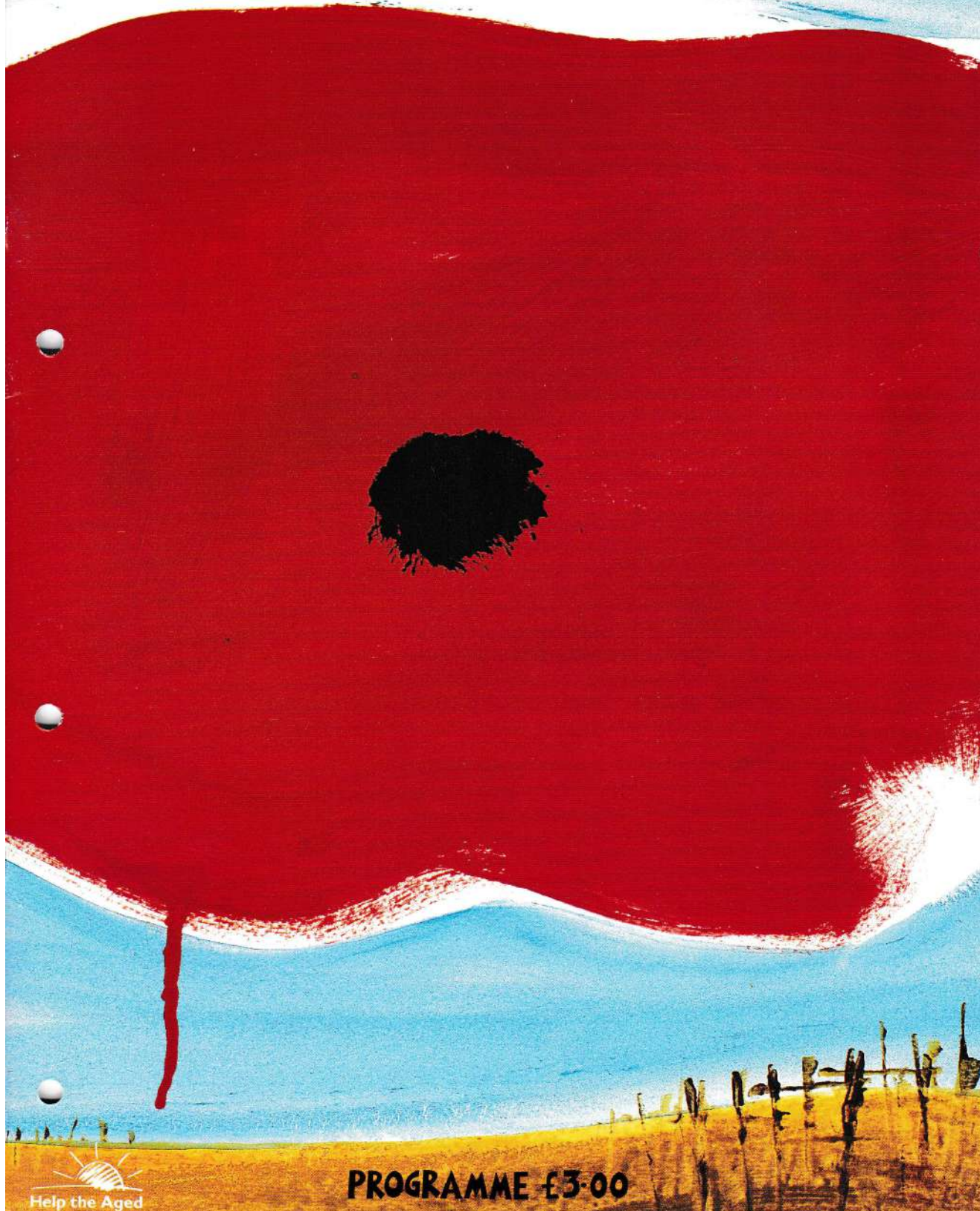
ROYAL ALBERT HALL
Sunday 9th November 7.30pm

Tickets available from the Royal Albert Hall Ticket Shop,
Kensington Gore, London SW7 2AP Tel: 0171 589 8212
Tickets: £35, £27.50, £20, £15, £10 Concessions: £5 off all tickets
Group Bookings: Buy 10 get 1 FREE

Gala Tickets available at £45 per ticket or £360 per box of 8
Gala tickets to include best seat, post concert wine & canapé reception and souvenir concert programme
For further information and to book tickets please contact Kelly Blaney
at the Charity Gala Office on 0171 253 2926



THE REMEMBRANCE SUNDAY CONCERT **LFO**
ROYAL ALBERT HALL
SUNDAY NOVEMBER 9 AT 7.30 P.M.



PROGRAMME £3.00

Help the Aged works to improve the quality of life of older people in the United Kingdom and internationally, particularly those who are frail, isolated or poor.

**St James's Walk
Clerkenwell Green
London EC1R 0BE
Tel: 0171-253 0253**



On behalf of Help the Aged, I am delighted to welcome you all to The Remembrance Sunday Concert of Mozart's Requiem by Candlelight with the London Festival Orchestra and the English Chamber Choir.

At Help the Aged we are very aware of the ever increasing needs of older people in the United Kingdom and internationally, particularly those who are frail, isolated or poor. Many of Help the Aged's programmes are targeted to enable older people to remain in their own homes as long as they wish to.

The proceeds from tonight will go towards Help the Aged's Home Truths Campaign, which aims to raise £10 million by the end of 1999. The money will be spent on four key services for older people: home safety; home security; emergency contact from the home and mobility from the home. This involves providing various information services, consisting of leaflets, a free help line, emergency telephone systems, home safety equipment and community transport.

May I thank you for attending this Remembrance Sunday Concert of Mozart's Requiem and helping us in our vital work.

I wish you all a most enjoyable evening.

Michael Lake

MIKE LAKE CBE
DIRECTOR GENERAL

Company limited by guarantee
Registered in England No. 1263446
Registered Charity No. 272786
Registered office as above

President: Peter Bowring CBE
Chairman: John D. Mather
Director General: Michael Lake CBE

The Remembrance Sunday Concert

in support of



performed by
Ross Pople
London Festival Orchestra
and
English Chamber Choir

Soloists

Olivia Blackburn
Yvonne Fontaine
Richard Edgar-Wilson
Matthew Hargreaves



ROYAL ALBERT HALL

SUNDAY 9TH NOVEMBER 1997

Ross Pople



Thanks to his many achievements with that outstanding chamber orchestra, the London Festival Orchestra, Ross Pople is now widely recognised as one of Great Britain's most sympathetic and skilful conducting talents.

Today, Pople is perhaps best known as founder/conductor of the London Festival Orchestra. And yet his success stems from a much wider experience. At the age of 17 he left his native New Zealand and embarked on a flourishing career as a cellist. Besides enjoying international success as a soloist, Pople was principal cello of Yehudi Menuhin's Menuhin Festival Orchestra, and later of the BBC Symphony Orchestra. At the age of 35 he founded the London Festival Orchestra with a group of colleagues and at 40 he inspired the creation of *Cathedral Classics*, a festival of music in cathedrals which travels the length and breadth of the UK. Two years ago, thanks to Pople's drive and vision, the London Festival Orchestra found itself installed in a new home, The Warehouse, Waterloo, and it is here that he is now able to work on his latest enterprise – a 90-compact disc recording project with the German recording mammoth, BMG.

Pople's musicality is never in doubt. He has seen the orchestra from the inside out and this gives him a rare understanding of the dynamics of groups large and small. Through the diversity of his experience, both as an instrumentalist and as a conductor, he shows an impressive knowledge of the repertoire. He has worked with the very best, the very oldest, the very youngest. He has conducted the newest and the most arcane, the largest choral works and the most refined string pieces. Like his orchestra, Ross Pople is a conductor for our time.

"Ross Pople's performances with the London Festival Orchestra confirm that he senses this ongoing revelation – and what splendid performances he offers"

THE GRAMOPHONE



Photo Sally Soames

"Conducted by Ross Pople, the London Festival Orchestra was a brilliant example of balance, discipline and orchestral cohesion"

EL NORTE, MEXICO

London Festival Orchestra

Since its foundation in 1980, the London Festival Orchestra has demonstrated a remarkable ability to perform with integrity in a great diversity of styles – truly an orchestra for and of our time.

The LFO's repertoire embraces the very widest range – from the eclectic and contemporary to the classical and baroque, from

"As expected, the performances are superb"

FANFARE (USA)

Boccherini and Bach to Tippett and Tavener. The very versatility of the group is shown clearly in its discography – where Holst's *The Planets* is juxtaposed with J C Bach's *Symphonies*

Concertantes – while the excellence of the LFO's playing is reflected in the outstanding reviews its recordings have universally received.

The LFO is noted for its innovative concert series *Cathedral Classics* which encompasses the whole of Britain, and in London, *Birthday Honours* at the South Bank (which most recently celebrated the 75th birthday of Sir Malcolm Arnold with a performance of works

conducted by Lord Menuhin), *The Four Seasons* at St John's Smith Square, and this annual Remembrance Sunday concert at the Royal Albert Hall.

Overseas, the LFO has been invited as far afield as South America and the Far East and become involved in some fascinating projects including representing Great Britain at the Seoul Olympic Games. It has performed at major concert halls throughout Europe including the Berlin Philharmonic and Amsterdam Concertgebouw.

Ten million BBC TV viewers, six million Classic FM listeners and tens of thousands of concert-goers agree – on disc, on stage and on tour the LFO is an outstanding example of 20th century music-making – versatile, virtuosic and very, very good.

"...it was a revealing choice by the London Festival Orchestra, whose playing throughout was of a very high order, and whose courage in performing this neglected composition merits unqualified praise"

THE INDEPENDENT



Soloists

Olivia Blackburn soprano



Olivia Blackburn was born in London. After graduating with a degree in Modern Languages, she studied singing at Trinity College of Music. She has won many prizes, including the Peter Pears Singing

Competition, the Lawrence Singing Bursary and a substantial award from the Ian Fleming Trust.

Whilst at Cologne Opera, her roles included Helena (*Midsummer Night's Dream*), Siebel (*Faust*), Female Chorus (*The Rape of Lucretia*), Pamina (*Die Zauberflöte*), and Amor (*Orfeo*). Olivia has appeared as a guest in several other German opera houses and at the Spoleto Festival in *Le Nozze di Figaro*. For the Royal Opera House, Covent Garden, she has performed The Nun (*The Fiery Angel*). Other roles include The Countess (*Le Nozze di Figaro*), Anne Page (*The Merry Wives of Windsor*) and First Woman in James MacMillan's *Visitatio Sepulchri* for the Edinburgh Festival, a work which she subsequently recorded for BMG Classics. Recent opera engagements include Dorabella (*Così fan Tutte*) at the Perth Festival.

She has sung Mozart's *Mass in C minor* with Frans Bruggen in Lisbon and with Jean-Claude Malgouire in France. Her concert repertoire also includes Bach's *B minor Mass*, the major Mozart, Handel and Haydn choral works, Mendelssohn's *Second Symphony*, Vaughan-Williams's *Sea Symphony* and Elgar's *The Kingdom*.

In concert and recital, Olivia has appeared regularly at the South Bank, Barbican, Fairfield Halls and at many of the major festivals in the UK and abroad.

This year performances include *Messiah*, Haydn's *Nelson Mass*, Vaughan-Williams's *A Sea Symphony*, Poulenc's *Gloria*, Purcell's *Indian Queen*, *Timon of Athens* and *Ode to St Cecilia* at the Beaune Festival. Recently she has sung Pamina in *The Magic Flute* for the Unicorn Arts Theatre, repeated at the City of London Festival, and Belinda in *Dido and Aeneas* on a tour of Austria, including a performance at the Salzburg Mozarteum. She is due to record another disc of Ginastera songs with string quartet for ASV.

Richard Edgar-Wilson tenor

Educated at Christ's College, Cambridge and Royal College of Music. Opera appearances at Opera Garnier, Opera Northern Ireland, Canterbury Opera, New Zealand, Aldeburgh Festival and English National Opera Contemporary Opera Studio.

Repertoire includes *Acis*, *Don Ottavio*, *Tamino*, *Belmonte*, *Vogelsang*, *Quint* and *Albert Herring*. Concert engagements with the Scottish Chamber Orchestra/Mackerras, English Concert/Pinnock, Orchestra of the Age of Enlightenment, The King's Consort, The Bach Choir/Willcocks, Aalborg Symphony Orchestra/Bo Holton, Das Neue Orchester, Cologne/Spering, the Northern Sinfonia and at the Concertgebouw, Amsterdam. Recital work with Graham Johnson, Eugene Asti and Julius Drake and with the Brindisi and Coull String Quartet. Recordings of Stradella's *San Giovanni Battista*/Minkowski for Erato, *Messiah*/Pople for Arte Nova, Purcell's *Dioctesian*/Pinnock for DG/Archiv, Arne's *Artaxerxes*/Goodman for



Photo C/ve Barda

Hyperion and an Eric Coates recital disc for Marco Polo. Plans include Britten's *War Requiem* with the Ulster Orchestra/Yuasa and with the Orchestra Sinfonica di Milano/Alun Francis, *Messiah* with the CLS/Steuart Bedford and the title role of *La Damnation de Faust* with Richard Hickox.

Matthew Hargreaves

bass-baritone



Trained at the Guildhall School of Music and Drama. Engagements with Opera Atelier, Toronto, English Touring Opera, Opera Italiana, Blandford Opera, Broomhill Opera and British Youth Opera. Repertoire includes Garibaldo *Rodelinda*, Uberto *La Serva Padrona*, Polyphemus

Acis and Galatea, Leporello and Don Giovanni *Don Giovanni*, Figaro *Le Nozze di Figaro*, Nardo *La Finta Giardintiera*, Lindorf and Dr Miracle *The Tales of Hoffman*, Magistrate Werther, Plutone, Sarastro, Truffaldino *Ariadne auf Naxos*, Selim II *Turco in Italia* and Mayor *Thieving Magpie*. Concert appearances with the City of London Sinfonia/Rifkin, with the London Mozart Players/John Scott and Handel with Sir Charles Mackerras. He recently recorded Bosun *Billy Budd* with The Halle/Nagano for Erato. Plans include Bach and Handel with Nicholas Kraemer, *Messiah* with the English Concert/Trevor Pinnock, Brahms with the Ulster Orchestra/Hill, Dandini *La Cenerentola* for ETO and Schaunard *La Bohème* for Welsh National Opera. He will record Rambaldo in Donizetti's *Maria di Rudenz* for Opera Rara.

Yvonne Fontane

mezzo soprano

Yvonne Fontane was born in Munich and studied at the 'Mozarteum' in Salzburg and the Guildhall School of Music and Drama in London.



Photo Hilary Shedd

While still at college, she made her operatic debut as Cherubino in Colin Graham's production of *The Marriage of Figaro* at the Banff Festival of the Arts in Canada.

During 1995/96 she has worked for English National Opera singing the role of Jenny's Girl in Declan Donnellan's new production of *Magahonny* and covering Dulcinée in *Don Quixote* by Massenet.

Other recent engagements have included the role of Carmen for European Chamber Opera opening the Holland Park Theatre Festival, and also the Mother and the Witch in *Hansel and Gretel* at the Holland Park Theatre and the Queen Elizabeth Hall.

During 1997 Yvonne has sung the role of Carmen in two further productions at the Royal Albert Hall in February and in June for Castleward Opera in Belfast.

Concert performances include a recital as part of the Schubertiade Series for the Schubert Society of Great Britain, Mahler songs with the Orchestre National d'Ile de France, Mahler's *Kindertotenlieder* at St John's Smith Square, and Elgar's *Sea Pictures* and *The Musicmakers*.

Awards include the ESSO/NFMS Young Concert Artists Award 1993 and the San Francisco Opera Center/Dr Letha M Wayne Award 1994.

Her versatility and strong stage presence have also been achieved through her early training as a dancer and her work in the field of musical theatre and jazz.

Programme

MOZART, Wolfgang Amadeus

(b Salzburg 1756, d Vienna 1791)

Symphony No. 41 in C K551 (Jupiter)

Allegro vivace

Andante cantabile

Menuetto

Molto allegro

A title is almost always a passport to the success of a musical work. The proof is that many of the familiar ones were given not by the composer but by the publisher. In the case of the Jupiter Symphony no-one really knows how the name was acquired, but the music's right to a place amongst the gods is beyond dispute. Mozart's last symphony, it was completed in the summer of 1788. The speed at which Mozart worked is legendary; for example, he took no more than six weeks altogether over the composition of his last three symphonies.

It would seem now that Mozart wrote many more symphonies than forty-one. But some of the earlier ones assumed to be by him may turn out to have been the work of his father Leopold. By the time the additions and subtractions have been computed GCSE examiners are likely to be in despair, so let us replace this particular upturned stone before the musicologists, scurrying around like ants, are allowed to escape.

The work opens majestically, balanced by two quiet interventions from the strings. The delicate second subject is at first entrusted to strings alone, but high drama in the form of a fearsome, full orchestral attack by the sinister forces of C minor sends shudders through the music. The development feeds freely on the nourishing plankton of counterpoint, reaching the safe haven of the recapitulation only after a false return in the subdominant, somewhat in

the manner of Haydn. The slow movement promises serenity, but darker undercurrents come to the surface and succeed in taking over the entire development section. The sublimely simple *Minuet* shows Mozart's ability to transcend complexity and sophistication in the highest art. It prepares the way for the unique *Finale*, a web of daring counterpoint in which, as the threads are drawn tighter, the music breathes miraculously ever freer to emerge triumphant in a blaze of brass.

Requiem (K626)

- | | |
|--------------------|-----------------|
| i Requiem aeternam | viii Lacrimosa |
| ii Kyrie | ix Domine Jesu |
| iii Dies irae | x Hostias |
| iv Tuba mirum | vi Sanctus |
| v Rex tremendae | vii Benedictus |
| vi Recordare | viii Agnus Dei |
| vii Confutatis | xiv Lux Aeterna |

The complex series of events surrounding the composition of Mozart's *Requiem* remains the subject of intense investigation. It is common knowledge that Mozart was working on the *Requiem* until death overtook him, and it seems possible that there were sketches which have since disappeared. Even more speculative is the extent to which he was able, on his deathbed, to convey his intentions for the completion of the work. In short there remains a degree of uncertainty about those parts of the *Requiem* for which no Mozart autograph exists but over which he might have had an influence.

The work was commissioned anonymously by a mysterious messenger representing, as we now know, Count von Walsegg. Mozart viewed the circumstances with foreboding and wrote the work with thoughts of his own death uppermost in his mind. The only part of the *Requiem* to be finished and fully orchestrated in his own hand was the opening *Requiem Aeternam*. In the 1965 New Mozart Edition the *Kyrie*, too, is attributed entirely to Mozart, but Robbins Landon, in his

book 1791, *Mozart's Last Year*, published in 1988, has no doubt that the orchestral scoring in the manuscript of the *Kyrie* contains contributions from two hands other than Mozart's. There is no conflict of opinion, however, about the *Dies Irae*, *Tuba Mirum*, *Rex tremendae*, *Recordare*, *Confutatis*, *Domine Jesu* and *Hostias*, all of which were left incompletely scored by Mozart, as were the opening eight bars of the *Lacrimosa*, the last music he ever wrote.

In the days following Mozart's death his widow Constanze endeavoured to find a composer capable of completing the work. The two most serious attempts were those of Joseph Eybler and Mozart's pupil Franz Xaver Süssmayr. Eybler set about scoring those parts for which Mozart had only supplied the bare orchestral outlines, but he seemed reluctant to apply himself to the daunting task of actually composing new music to stand beside Mozart's. It was Süssmayr who finally brought Mozart's last work to completion, signing it himself 'di me W A Mozart' and adding the date 1792. Since Mozart had died on 5th December 1791 this is a curious piece of forgery. Perhaps Süssmayr neither wished nor seriously expected to deceive anyone.

In 1800 he wrote modestly to the publisher Breitkopf und Hartel "I owe too much to the teaching of this great man to remain silent and permit a composition which is for the most part my work to be published as his, because I am firmly convinced that my work is unworthy of this great man". He then described the *Sanctus*, *Benedictus* and *Agnus Dei* as "completely newly constructed by me" (*ganz neu von mir gefertigt*). Whether his phrase rules out the use of possible sketch material by Mozart remains an unanswered question. As recently as 1962 the Mozart scholar Wolfgang Plath reported the discovery of a few bars of an Amen fugue sketched by Mozart and probably intended for inclusion in the *Requiem*, after the *Lacrimosa*. This sketch was not used by Süssmayr but the suspicion remains that Süssmayr may have had more of Mozart's original material available to him than has survived today.

There have been several attempts to re-write Süssmayr's contribution to the work, but his solution will always be regarded as the traditional version. It is the one used in tonight's performance.

The style of choral writing harks back to the baroque era, but the sombre, yet incandescent character of the music draws on the profound experience of the 35-year old genius. His operas had tellingly illuminated the *situation humaine*, but now he faced the other way, seeking, through his music, to make sense of death. No wonder his wife took away the score from him during his illness, fearing that his composition was having a detrimental effect on him.

The haunting sound of basset-horns creates an awesome atmosphere at the opening, but the falling octave figure in the violins accompanying the choral entry spells defiance. Trombones are used with maximum solemnity. The fugue is thoroughly Handelian, even its theme bears a marked resemblance to "And with his stripe" in *Messiah*. After the fire of the *Dies irae* comes the uniquely beautiful trombone obbligato of the *Tuba Mirum*, a piece of melodic writing for the trombone without parallel in its time. Powerful dotted rhythms ennoble the *Rex tremendae* before giving way to the tender counterpoint of the *Recordare*. The vigorous *Confutatis* enters dramatically, but mysterious modulations reverse the mood in preparation for the intensely poignant *Lacrimosa*. The *Domine Jesu* and *Hostias* offer the traditional view of the generations of Abraham, expressed in imitative counterpoint reaching beyond the horizon. The short, but solemn, *Sanctus* leads to a fugal Osanna, which is heard again after the *Benedictus* for solo voices. The *Agnus Dei*, mainly homophonic in its choral writing, is given anguished expression by the semiquavers in the violins. In the final *Lux aeterna* the *Requiem* and *Kyrie* are recalled, producing a satisfying return to Mozart's opening music and a sense of unity in this inspired composite work.

© Michael Freyhan

London Festival Orchestra

Orchestra list



VIOLIN I

Robert Gibbs *leader*
Bridget Wallace
David Smith
Richard George
Amanda Smith
Hilary Sturt
Peter Pople
Mark Denman

VIOLIN II

Clive Hughes
Anna McMichael
Iva Fleishhansova
Jennie Goldstein
David Giardino
Kirsten Klingels

VIOLA

Peter Stevens
Phillipa Worn
Malcolm Allison
Julia Knight

CELLO

Ferenc Szucs
Muriel Daniels
Ian Pressland
Philip Shepperd

BASS

John Gray
Markus Van Horn
Roger Linley

FLUTE

Anna Pyne

OBOE

Malcolm Messiter
Anne MacDonald

CLARINET/BASSET

HORN

Julian Farrell
Lee Stevenson

BASSOON

Hilary Milne
Julia Staniforth

HORN

Derek Taylor
Clare Lintott

TRUMPET

Ben Lees
David Shead

TROMBONE

Simon Wills
Christopher Mowat
Steven Saunders

TIMPANI

Heather Steedman

ORGAN

Malcolm Hicks

*"I must admit to a tingle
in my spine before
playing this
extraordinarily satisfying
CD. A tingle which
increased throughout the
experience which left me
emotionally fired up and
stayed with me for a very
long time...Ross Pople's
deep insight is confirmed
in these outstanding and
moving performances"*

Schönberg/Verklärte Nacht,
Richard Strauss/Metamorphosen,
ASV Quicksilver
MUSICAL OPINION

English Chamber Choir

Musical director: Guy Protheroe

For some quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. It divides its time between classical music, predominately in live concert performance, and popular, more 'commercial' music, most of which is recorded for CD, film or television.

The heart of the Choir's repertoire is music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players; like the Choir, the Players is a flexible group and uses both period and modern instruments as appropriate. Both Choir and Players have appeared in all the major London venues, and at festivals and concert series in Britain and Europe.

The Choir's long association with commercial music-making dates back to the 1970s, when it formed long-term working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. In recent years it has also worked extensively with the French composer Eric Levi, and with many British writers and arrangers including

Barrington Pheloung, Dave Stewart and Simon May. The Choir has featured on many CDs and film sound-tracks.

The English Chamber Choir celebrated its 25th anniversary earlier this year with a reunion concert in Southwark Cathedral featuring music by Tippett, Bax, Handel and a newly-commissioned piece, *Noah*, by Rick Wakeman. It has also sung recently in Westminster Abbey and will be performing Monteverdi's *Vespers* by candlelight in St Mark's (Hamilton Terrace, St John's Wood) at the end of November. The Choir is currently featured on the album *Era*, created by Eric Levi, which is one of the French album chart successes of 1997.

Guy Protheroe is one of Britain's most versatile musicians; he brings an extensive knowledge of music from all periods to his roles as conductor, artistic director, writer and arranger. He was a chorister at Canterbury Cathedral and read music as a scholar at Magdalen College, Oxford, where he began conducting, with a special interest in contemporary music for which he later received a number of recording awards. It is through his involvement in so many facets of musical life that the Choir and Players have established a similarly broad range of activities.



Photo Hanya Chlala

LFO on disc

London Festival Orchestra
Conductor Ross Pople

CDs Arte Nova/BMG
on sale at just £4.99
each plus p&p (box
sets £9.99)



Releases currently available

Composer	Title
JC Bach	<i>Symphonies</i>
JC Bach	<i>Musical Offering</i>
JC Bach	<i>Orchestral Suites Volume 1</i>
JC Bach	<i>Orchestral Suites Volume 2</i>
JC Bach	<i>Orchestral Suites 2 CD box set</i>
JC Bach	<i>Brandenburg Concerti Volume 1: 1-3</i>
JC Bach	<i>Brandenburg Concerti Volume 2: 4-6</i>
JC Bach	<i>Brandenburg Concerti 2 CD box set</i>
Boyce	<i>Symphonies</i>
Britten	<i>Simple Symphony, Lachrynae</i>
Copland	<i>Appalachian Spring, Quiet City, Sextet, etc</i>
Corelli	<i>Concerti Grossi op 6, Volume 1</i>
Corelli	<i>Concerti Grossi op 6, Volume 2</i>
Corelli	<i>Concerti Grossi op 6, 2 CD box set</i>
Dvorak	<i>Serenades ops 22 & 44; Notturmo op 40</i>
Fauré	<i>Requiem</i>
Handel	<i>Water Music, Concerto Grossi</i>
Handel	<i>The Messiah 2 CD box set</i>
Holst	<i>Fugal Overture</i>
Janacek	<i>Idyll, Miladi, Suite for String Orchestra</i>
Mendelssohn	<i>Symphonies 1 & 4, Hebrides Overture</i>
Mendelssohn	<i>Octet</i>
Orff	<i>Carmina Burana</i>
Saint-Saëns	<i>Carnival of the Animals, Septet, etc</i>
Schubert	<i>Symphonies 1 & 2</i>
Schubert	<i>Symphonies 3 & 4</i>
Stravinsky	<i>The Soldier's Tale</i>
Stravinsky	<i>Pulcinella, Apollon Musagete, Concerto in Ré</i>
Warlock	<i>The Curlew</i>
Wassenar/Pergolesi	<i>Six Concerti Armonici</i>
Various	<i>Christmas Festival</i>

To place your order, please contact:

LFO

Telephone 0171 928 9251

Fax 0171 928 9252

The Warehouse, 13 Theed Street, London SE1 8ST



ST MARK'S CHURCH
HAMILTON TERRACE, LONDON NW8

SATURDAY 29 NOVEMBER 1997
AT 7.30PM

CLAUDIO
MONTEVERDI
VESPERS

VESPRO DELLA BEATA VERGINE 1610

BY CANDLELIGHT

ENGLISH CHAMBER CHOIR
ENGLISH PLAYERS
ENGLISH COURT WIND MUSIC
GUY PROTHEROE CONDUCTOR

SPONSORED BY



JACKSON-STOPS
& STAFF



THE VESPERS

Monteverdi's *Vespers* reflects in music the opulence of the Italian courts and churches of the 16th and 17th centuries, among them the Cathedral of St Mark's, Venice, with its many domes and galleries. Monteverdi was to become *maestro di cappella* at St Mark's in 1613, and the music of the *Vespers* was undoubtedly performed there under his direction.

The Vespers service is built around five psalms, a hymn and the *Magnificat*, to which Monteverdi added a few optional incidental pieces. The Psalms, which the Christian Church inherited from their Jewish forbears, were traditionally sung to chants which in Monteverdi's time were thought to date back over the preceding millennium, possibly as far back as the time of King David himself. Monteverdi took these traditional melodies and elaborated and embroidered them with music in the most advanced style of his own time. He was already famous for his collections of madrigals, with their vivid techniques of word-painting, supple rhythms and colouristic effects, and he now applied similar techniques in setting the individual movements of the *Vespers*.

Another feature of contemporary performances was the imaginative use of multi-directional sound effects. Groups of singers and instrumentalists would be placed in galleries and apses to create the 16th-century equivalent of 'sensurround' sound. The *Vespers* uses a group of cornetts and sackbuts (the forerunners of modern trumpets and trombones), violins and cellos, organs and lutes to complement and contrast with many different combinations of voices. The result is a rich tapestry of sound, at once vibrant and thrilling, but shot through with more intimate moments of filigree delicacy.

THE BUILDING

The Church of St Mark's, Hamilton Terrace in St John's Wood is some four centuries younger than its Venetian counterpart. Consecrated in 1847, and described in its early years as 'a large, broad, Gothic riding school' and 'another vast hall with galleries around three sides', the silhouette of its delicately-tapered spire has dominated the borders of St John's Wood and Maida Vale for 150 years. But it is in its internal furnishings that St Mark's most closely resembles its Venetian namesake, being richly endowed with frescoes and marble tiled flooring, and mosaic panels, some of which were prepared by the Salviati Company in Venice.

THE PERFORMANCE

The performance on November 29th will bring the glories of 17th century St Mark's Venice to the parish of St Mark's Hamilton Terrace. Throughout the evening the Church will be lit by candles, the only electric lighting being reserved to discreetly illuminate the performers and the mosaic panels which adorn the walls of the building. Singers and musicians will be placed around the Church and galleries, and the performance will begin and end with a candle-lit procession.

THE APPEAL FUND

Faced with the threat of demolition due to deterioration of its structure during the 1980s, St Mark's, Hamilton Terrace is now in the final stages of restoration and all proceeds from this concert will be donated to the Appeal Fund, which urgently requires funds to complete its work.

Tickets for this event are limited, so please apply early to avoid disappointment. If you are unable to attend the performance, but would like to contribute to the Appeal Fund, please send a cheque using the same tear-off slip below. In order to make this special occasion available to everyone, the tickets have been reasonably priced at £15 or £7.50 concessions. If you wish to make an additional donation to the Appeal, please add your chosen amount to the cost of your tickets. For telephone enquiries please call 0171 286 3944.

THE SPONSORS

The English Chamber Choir is sponsored by Jackson-Stops & Staff. This sponsorship has also received an award under the Government's National Heritage Arts Sponsorship Scheme.



Jackson-Stops & Staff cordially invite all those attending the concert to enjoy a glass of wine before and after the concert in St Mark's Church Hall, adjoining the Church. The Hall will open at 7pm. Please also note that, due to the nature of the *Vespers*, there will be no interval in the performance, which lasts approximately 90 minutes.

BOOKING FORM

Please send me _____ tickets @ £15/£7.50 (concession) for the Monteverdi Vespers at St Mark's, Hamilton Terrace, London NW8 on 27 November 1997.

I enclose a donation of £ _____ (Please make cheques payable to St Mark's Church PCC)

Name _____

Address _____

Tel: _____

Please send this form to St. Mark's Church Office, Hamilton Terrace, London NW8 9UT, marking your envelope 'Monteverdi Vespers'. If applying for tickets, please also enclose sae. For telephone enquiries call 0171 286 3944.

THE ENGLISH CHAMBER CHOIR

This year the English Chamber Choir celebrates its 25th anniversary. For a quarter of a century it has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements.

The heart of the Choir's repertoire is music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players; like the Choir, the Players is a flexible group and uses both period and modern instruments as appropriate. Both Choir and Players have appeared in all the major London venues, and at festivals and concert series in Britain and Europe. The *Vespers* will be played on instruments of the period.

The Choir also has a long association with commercial music-making dates back to the 1970s, when it formed working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. In recent years it has also worked extensively with the French composer Eric Levi, and with many British writers and arrangers including Barrington Pheloung, Dave Stewart and Simon May. The Choir has featured on many CDs, film sound-tracks, television titles and commercials, ranging from Ridley Scott's film of Columbus, *1492: Conquest of Paradise*, to television commercials for Smirnoff and Citroën.

Guy Protheroe is one of Britain's most versatile musicians; he brings an extensive knowledge of music from all periods to his roles as conductor, artistic director, writer and arranger. He was a chorister at Canterbury Cathedral and read music as a scholar at Magdalen College, Oxford, where he began conducting, with a special interest in contemporary music for which he later received a number of recording awards. It is through his involvement in so many facets of musical life that the English Chamber Choir and Players have established a similarly broad range of activities.





ST MARK'S CHURCH
HAMILTON TERRACE, LONDON NW8


SATURDAY 29 NOVEMBER 1997
AT 7.30PM

CLAUDIO
MONTEVERDI
VESPERS

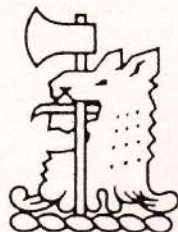
VESPRO DELLA BEATA VERGINE 1610

BY CANDLELIGHT

ENGLISH CHAMBER CHOIR
ENGLISH PLAYERS
ENGLISH COURT WIND MUSIC
GUY PROTHEROE CONDUCTOR

SPONSORED BY
 **JACKSON-STOPS**
& STAFF





JACKSON-STOPS & STAFF

Following a management buy-out in 1992, Jackson-Stops & Staff has developed a considerable reputation for providing high quality management and professional services to private clients. Today, the firm manages some 10m sq ft of property in Central London, and throughout England and Wales. The portfolio contains approximately 7,500 apartments, and more than 1,000 commercial units.

The Company employs more than 80 staff in its three offices in London and Birmingham, together with almost 300 site-based staff.

Jackson-Stops & Staff, through its parent company, UK Pacific Investments Ltd, is part of First Pacific Davies, a Hong Kong based property services group with an annual fee income of \$230m., and more than 150m sq ft of residential and commercial property under management.

Jackson-Stops & Staff is sponsoring the English Chamber Choir for three years; this sponsorship has also received an award under the Government's National Heritage Arts Sponsorship Scheme.



MONTEVERDI VESPERS 1610

The origins of Monteverdi's *Vespers* have not so far been satisfactorily or fully explained; the music survives in just a few copies of a single edition of 1610. There are, however, three cities that are associated with the *Vespers*: Mantua, Rome and Venice. Rome features little in Monteverdi's life, apart from his visit there in 1610 and the dedication of the *Vespers* to the Pope. Maybe he was seeking a senior Papal musical position, or trying to secure a scholarship at a seminary for his son Francesco, or perhaps even doing some reconnaissance on possible singers for the Mantuan Court. Venice was the centre of the music publishing industry, and a natural choice for publication of a major work. Monteverdi was to move there as *maestro di cappella* at St Mark's in 1613 (and no doubt performed the *Vespers* there), but he was unlikely, as has been suggested, to have been seeking a position there in 1610, as the current incumbent of St Mark's, Giulio Martinengo, had only just taken up his appointment in 1609. Monteverdi had been employed by the Mantuan court since about 1590. For most of his time there he had not been required to write church music. But Giacomo Gastoldi, the director of music at the ducal chapel, retired through ill health at the end of 1608 and no composer of distinction was found to replace him. So it is quite possible that Monteverdi was approached to provide music for the chapel. The adaptation of the fanfare from *Orfeo* (performed in Mantua in 1607) to open the *Vespers* is probably an indication that it was intended for some Mantuan court celebration.

The service of Vespers comprises five psalms, a hymn and the Magnificat. The 150 psalms were divided among the services so that the whole Psalter was recited each week. This pattern was broken on major festivals, which had their own selection of psalms. These Jewish texts were made more appropriate for Christian worship in two ways: a doxology (*Gloria Patri...*) was added to each of them, and each psalm was framed by a verse (called an antiphon) relating the psalm to its place in the Church year.

There are many Feasts of the Virgin in the Church Calendar. Each begins with the Vespers on the preceding evening, with the Second Vespers service on the evening of the day itself. Monteverdi's publication provides music for the five psalms appointed for Marian feasts, the hymn and the Magnificat. Each Psalm is preceded by a plainsong antiphon (in tonight's performance those for the Feast of the Immaculate Conception on December 8th) and Monteverdi also provides a series of smaller-scale pieces which were sung after the psalms instead of repeating the plainsong. Tonight the last of these incidental pieces, the *Sonata sopra Sancta Maria*, is being performed at the conclusion of the Vespers, so the final psalm, *Lauda Jerusalem*, will be concluded by a short instrumental piece by Monteverdi's contemporary, Adriano Banchieri. The inclusion of music by other composers in this context was an entirely common practice of the time.

The heading in the organ partbook *Vespers of the Blessed Virgin in concerted style, set to plain chant*, draws attention to a feature of the work of prime significance: in the *Vespers*, Monteverdi allies the most modern musical language with the old technique of composing on the chant (*cantus firmus*). Each psalm is built round one of the tones to which psalms had been chanted for perhaps the preceding millenium – as far as Monteverdi knew, since the time of King David. At a time when the traditional music of the Church was under attack for its barbarity, Monteverdi chose to make it the centre of his first ambitious church-music publication.

The work calls on a wide range of musical styles, almost as if Monteverdi is trying to show the full extent of his capabilities. The most conservative are the double-choir settings of *Nisi Dominus* and *Lauda Jerusalem*. In both, the *cantus firmus* is hardly varied; but the other voices have an extraordinary rhythmic suppleness and vitality, and that feature is even more noticeable elsewhere. Generally, the textual declamation of contemporary church music was relatively staid; the model for this aspect of the *Vespers* was not so much previous church music as the more subtle word-setting of vocal chamber music.

Monteverdi was known to the musical world primarily for his madrigals: his fifth book had been published in 1605. He had learned, primarily from Marenzio, the ability to encapsulate a word or short verbal phrase into a musical phrase which characterised the words while permitting a flexible contrapuntal treatment: it is this skill which makes the larger-scale music of the *Vespers* so original.

A distinctive feature of the *Vespers* is the series of *Glorias* which concludes each psalm and the Magnificat. In the *Gloria* of the first psalm, we hear the *cantus firmus* for the first time by itself, abruptly and movingly transposed a tone lower. In the Magnificat, the texture is again reduced for the *Gloria*, with two tenors calling to heaven in echo with a florid declamation that seems utterly unrelated to the psalm tone which is being sung by a soprano. For most of the settings of *sicut erat in principio* he adopts a style of slow chords with extremely close canonic imitations between the parts.

Monteverdi's reputation (in his own time as now) was as an avant-garde composer: the leading figure of the new style of composition heralded by the Florentine operas (*Dafne* and *Euridice*) and Caccini's *Le nuove musiche*. But in both *Orfeo* and the *Vespers* he bases music in the new style on the old *cantus firmus* procedure, and even when

he writes a secular-sounding strophic *aria* for the hymn, he retains the plainsong melody, though transforms its rhythm. The revolutionary is firmly rooted in tradition.

In Mantua the work was probably performed by a dozen or so singers. This performance does not try to recreate this (though it does use instruments of the period) but is a compromise to permit a modern choir to sing one of the most exciting and challenging works in the history of Western music in a way that corresponds broadly with the styles of the period. It takes advantage of the layout of St Mark's, Hamilton Terrace to spread performers around the galleries as if in its Venetian namesake.

Clifford Bartlett

1. Versicle & Response *Deus in adiutorium meum*

Versicle

Deus in adiutorium meum intende.

Response

Domine ad adjuvandum me festina.

Gloria Patri, et Filio,

et Spiritui Sancto.

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

O God, make speed to save me.

O Lord, make haste to help me.

Glory be to the Father and to the Son,

and to the Holy Ghost,

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

2. Psalm 109 [Anglican 110] *Dixit Dominus*

*Tota pulchra es Maria,
et macula originalis non est in te*

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

Ritornello

*Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae:
in splendoribus sanctorum
ex utero ante luciferum genui te.*

Ritornello

*Juravit Dominus et non poenitebit eum:
tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis confregit
in die irae suae reges.*

Ritornello

*Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.*

*De torrente in via bibet:
propterea exaltabit caput.
Gloria...*

*Your are beautiful Mary,
there is no original sin in you.*

The Lord said unto my Lord:
Sit thou on my right hand, until I make thine enemies
thy footstool.

The Lord shall send the rod of thy power out of Sion:
be thou ruler, even in the midst among thine enemies.
In the day of thy power shall the people offer thee
free-will offerings with an holy worship:
the dew of thy birth is of the womb of the morning.

The Lord sware and will not repent:
Thou art a priest for ever
after the order of Melchisedech.
The Lord upon thy right hand:
shall wound even kings in the day of his wrath.

He shall judge among the heathen; he shall fill the
places with the dead bodies: and smite in sunder the
heads over divers countries.

He shall drink of the brook in the way:
therefore shall he lift up his head.
Glory be...

3. Motet *Nigra sum*

*Nigra sum sed formosa filia Jerusalem.
Ideo dilexit me Rex, et introduxit [me]
in cubiculum suum et dixit mihi:
Surge, amica mea, et veni.
Jam hiems transiit, imber abiit et recessit,
flores apparuerunt in terra nostra;
tempus putationis advenit.*

I am black, but comely, O ye daughters of Jerusalem,
So the King loved me, and led me in
to his bedroom and said to me:
Arise, my love, and come away.
Now winter has passed, the rain has gone:
and flowers have appeared in our land;
the time of pruning has come.

4. Psalm 112 [113] *Laudate pueri*

*Testimentum tuum candidum quasi nix,
et faces tua sicut sol.*

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domni benedictum,
ex hoc nunc, et usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
qui in altis habitat et humilia
respecit in coelo et in terra,
suscitans a terra inopem
et de stercore erigens pauperem,
ut collocet eum cum principibus,
cum principibus populi sui?
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.
Gloria...

*Your garment is white like snow,
and your face like the sun.*

Praise the Lord, ye servants:
O praise the Name of the Lord.
Blessed be the Name of the Lord:
from this time forth for evermore.
The Lord's Name is praised: from the rising up of the
sun unto the going down of the same.
The Lord is high above all heathen:
and is glory above the heavens.
Who is like unto the Lord our God, that hath his
dwelling so high: and yet humbleth himself to behold
the things that are in heaven and earth?
He taketh up the simple out of the dust:
and lifteth the poor out of the mire:
That he may set him with the princes:
even with the princes of his people.
He maketh the barren woman to keep house:
and to be a joyful mother of children.

5. Motet *Pulchra es*

Pulchra es, amica mea,
suavis et decora filia Jerusalem.
Pulchra es, amica mea, suavis
et decora sicut Jerusalem,
terribilis sicut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

You are beautiful, my love,
a sweet and comely daughter of Jerusalem.
You are beautiful, my love,
sweet and comely as Jerusalem,
terrible as the sharp lines of a military camp.
Turn your eyes from me,
because they have put me to flight.

6. Psalm 121 [122] *Laetatus sum*

*Tu gloria Jerusalem, tu laetitia Israel,
tu honorificentia populi nostri.*

Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri in atriis tuis Jerusalem:
Jerusalem, quae aedificatur et civitas
cuius participatio eius in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini, testimonium Israel
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Jerusalem
et abundantia diligentibus te.
Fiat pax in virtute tua
et abundantia in turribus tuis.
Propter fratres meos et proximos meos
loquebar pacem de te.
Propter domum Domini Dei nostri
quaesivi bona tibi.
Gloria...

*You are the glory of Jerusalem.
You are the joy of Israel,
you bring honour to your people.*

I was glad when they said unto me:
We will go into the house of the Lord.
Our feet shall stand in thy gates: O Jerusalem.
Jerusalem is built as a city:
that is at unity in itself.
For thither the tribes go up, even the tribes of the Lord:
to testify unto Israel,
to give thanks unto the name of the Lord.
For there is the seat of judgement:
even the seat of the house of David.
O pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls:
and plenteousness within thy palaces.
For my brethren and companions' sakes:
I will wish thee prosperity.
Yea, because of the house of the Lord our God:
I will seek to do thee good.
Glory be...

7. Motet *Duo seraphim*

Duo Seraphim clamabant alter ad alterum:
 Sanctus, sanctus, sanctus, Dominus Deus Sabaoth:
 plena est omnis terra gloria ejus.
 Tres sunt qui testimonium dant in coelo:
 Pater, Verbum, et Spiritus Sanctus:
 et hi tres unum sunt.
 Sanctus...

Two Seraphim were calling one to the other:
 Holy, holy, holy, Lord God of Hosts:
 the whole earth is full of his glory.
 There are three who give testimony in Heaven:
 the Father, the Word and the Holy Spirit:
 and these three are one.

8. Psalm 126 *Nisi Dominus*

*Benedicta es tu, Virgo Maria,
 a Domine Deo excelso prae omnibus
 mulieribus super terram.*

Nisi Dominus aedificaverit domum,
 in vanum laboraverunt qui aedificant eam.
 Nisi Dominus custodierit civitatem,
 frustra vigilat qui custodit eam.
 Vanum est vobis ante lucem surgere:
 surgite postquam sederitis,
 qui manducatis panem doloris.
 Cum dederit dilectis suis somnum;
 ecce hereditas Domini, filii:
 merces, fructus ventris.
 Sicut sagittae in manu potentis:
 ita filii excussorum.
 Beatus vir qui implevit desiderium suum ex ipsis:
 non confundetur cum loquetur
 inimicis suis in porta.
 Gloria...

*Blessed are you, O virgin Mary,
 raised by the Lord God before all
 women over the earth.*

Except the Lord build the house:
 their labour is but lost that build it.
 Except the Lord keep the city:
 the watchman waketh but in vain.
 It is but lost labour that ye haste to rise up early,
 and so late take rest,
 and eat the bread of carefulness:
 for so he giveth his beloved sleep.
 Lo, children and the fruit of the womb:
 are an heritage and gift that cometh of the lord
 Like as the arrows in the hand of the giant:
 even so are the young children.
 Happy is the man that hath his quiver full of them:
 they shall not be ashamed when they speak
 with their enemies in the gate.
 Glory be...

9. Motet *Audi coelum*

Audi coelum verba mea,
 plena desiderio
 et perfusa gaudio.

Hear, O heaven, my words,
 full of desire
 and suffused with joy.

Audio.

I hear.

Dic, quaeso, mihi: Quae est ista
 quae consurgens ut aurora
 rutilat, ut benedicam?

Tell me, I pray: who is she
 who rising like the dawn,
 shines, that I may bless her?

Dicam.

I shall tell you.

Dic, nam ista pulchra ut luna,
 electa ut sol replet laetitia
 terras, coelos, maria.

Tell, for she is beautiful as the moon,
 exquisite as the sun which fills with joy
 the earth, the heavens and the seas.

Maria.

Mary.

Maria Virgo illa dulcis,
 praedicata de prophetiis Ezechielis
 porta orientalis.

Mary, that sweet Virgin
 foretold by the prophet Ezechiel,
 gate of the rising sun,

Talis.

Such is she!

Illa sacra et felix porta,
 per quam mors fuit expulsa,
 introducta autem vita,

That holy and happy gate
 through which death was driven out,
 but life brought in,

Ita.

Even so!

Quae semper tutum est medium
 inter homines et Deum,
 pro culpis remedium.

Who is always a sure mediator
 between man and God,
 a remedy for our sins.

Medium.

A mediator.

Omnes...
Omnes hanc ergo sequamur,
quae cum gratia mereamur
vitam aeternam. Consequamur.

Sequamur.

Praestet nobis Deus Pater
hoc et Filius et Mater,
cujus nomen invocamus,
dulce miseris solamen.

Amen.

Benedicta es, Virgo Maria,
in saeculorum saecula.

All...
So let us all follow her
by whose grace we gain Eternal Life.
Let us seek after her

Let us follow.

May God the Father grant us this,
and the Son and the Mother,
on whose name we call,
sweet solace for the unhappy.

Amen.

Blessed art thou, Virgin Mary,
world without end.

10. Psalm 147 [147 vv.12-20] *Lauda, Jerusalem*

*Trahe nos Virgo immaculate,
post te curremus in adorem unguentorum tuorum.*

Lauda, Jerusalem, Dominum:
lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum;
benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
ed adipe frumenti satiat te.
Qui emittit eloquium suum terrae:
velociter currit sermo ejus.
Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.
Mittit crystallum suum sicut bucellas:
ante faciem frigoris ejus quis sustinebit?
Emittet verbum suum, et liquefaciet ea:
flabit spiritus ejus, et fluent aquae.
Qui annuntiat verbum suum Jacob:
justitias et judicia sua Israel.
Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.
Gloria...

*Draw us, immaculate Virgin,
let us follow after you in the odour of your fragrance.*

Praise the Lord, O Jerusalem:
praise thy God, O sion.
For he hath made fast the bars of thy gates:
and hath blessed thy children within thee.
He maketh peace in thy borders:
and filleth thee with the flour of wheat.
He sendeth forth his commandment upon earth:
and his word runneth very swiftly.
He giveth snow like wool:
and scattereth the hoar-frost like ashes.
He casteth forth his ice like morsels:
who is able to abide his frost?
He sendeth out his word, and melteth them:
he bloweth with his wind, and the waters flow.
He sheweth his word unto Jacob:
his statutes and ordinances unto Israel.
He hath not dealt so with any nation:
neither have the heathen knowledge of his laws.
Glory be...

11. Adriano Banchieri *Echo Fantasia*

12. Hymn *Ave Maris Stella*

Ave maris stella,
Dei mater alma,
Atque semper virgo,
Felix coeli porta.

Sumens illud ave
Gabrielis ore,
Funda nos in pace
Mutans Evae nomen.

Ritornello

Solva vincla reis
Profer lumen caecis,
Mala nostra pelle,
Bona cunctis posce.

Hail, star of the sea,
life-giving mother of God
and perpetual virgin,
happy gate of heaven.

Receiving that 'ave'
from the mouth of Gabriel,
keep us in peace,
reversing the name 'Eva'.

Loosen the chains from the guilty,
bring forth light to the blind,
drive out our ills,
ask for blessings for all.

Ritornello

Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Show yourself to be his mother:
may he receive through you our prayers
who, born for us,
deigned to be yours.

Ritornello

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos
Mites fac et castos.

Peerless virgin,
gentle above all others,
when we are pardoned for our sins,
make us gentle and pure.

Ritornello

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum
Semper collaetemur

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

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Trinus honor unus. Amen.

Praise be to God the Father,
glory to Christ most high,
and to the Holy Spirit
triple honour in one. Amen.

13. Magnificat

*Beatam me dicent omnes generationes,
quia fecit mihi magna qui potens est, Alleluia.*

*All generations shall call me blessed,
for he that is mighty hath magnified me, Alleluia.*

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae,
ecce enim ex hoc beatam
me dicent omnes generationes.
Quia fecit mihi magna qui potens est
et sanctum nomen ejus.
Et misericordia ejus a pregenie
in progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui.

My soul doth magnify the Lord
and my spirit hath rejoiced in God my saviour.
For he hath regarded the lowliness of his handmaiden,
for behold from henceforth all generations
shall call me blessed.
For he that is mighty hath magnified me,
and holy is his name.
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...

Deposuit potentes de sede
et exaltavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae,
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
Gloria...

14. Sonata sopra Sancta Maria

Sancta Maria, ora pro nobis.

Holy Mary, pray for us

sung 11 times

ENGLISH CHAMBER CHOIR

Choir I

soprano

Janet Adderley
Fiona Charman
Elizabeth Evans
Selina Haniff
Jocey Hurndall
Laura Keen
Ann Manly
Diana Maynard
Fiona Weir
Kay Wood

tenor

Roger Carpenter
Margaret Jackson-Roberts
David Knight
Alistair McDermott
David Watson
Robin Whitehouse

alto

Karen Bloomfield
Margaret Driver
Alison Grant
Emma Grundy
Sian Mexsom
Jay Venn

baritone

Peter Best
David Jordan
Phil Smith
Keith Wallace

bass

Graham Edwards
Gavin King-Smith
Hugh Joslin
Ken Wharfe
Richard Whitehouse

Choir II

soprano

Anne-Marie Curror
Rachel Haywood
Sasha Herriman
Harriet Jay
Anna Morcom
Sabine Schildknecht

tenor

Peter Adderley
Roger Carpenter
Nigel Horder
Rob Scales

alto

Maureen Connett
Peggy Hannington
Elouise Hayward
Sue King-Smith
Paul Plummer
Julia Singer

baritone

Clive Hopewell
Mark Nall
Adrian Toutoungi

bass

Tim Colborn
Martin Knight
David Lowe
Neil Thornton
Noel Venn

All the solos in this evening's performance are sung by members of the Choir with guest soloist Ashley Catling

Domine ad adjuvandum
Ashley Catling tenor

Dixit Dominus
Sasha Herriman soprano
Rachel Haywood soprano
Robin Whitehouse tenor
Roger Carpenter tenor
Ken Wharfe baritone

Nigra sum
Alistair McDermott tenor

Laudate Pueri
Ann Manly soprano
Elizabeth Evans soprano
Jay Venn alto
Julia Singer alto
David Knight tenor
Ashley Catling tenor
Peter Best bass
Gavin King-Smith bass

Pulchra es
Harriet Jay soprano
Ann Manly soprano

Laetatus sum
Laura Keen soprano
Elizabeth Evans soprano
Elouise Hayward alto
Roger Carpenter tenor
Philip Smith baritone
Hugh Joslin bass

Duo seraphim
David Knight tenor
Ashley Catling tenor
Roger Carpenter tenor

Audi Coelum
David Knight tenor
Roger Carpenter tenor

Lauda Jerusalem
Karen Bloomfield mezzo-soprano
Jay Venn mezzo-soprano
Margaret Jackson-Roberts alto
Peter Adderley tenor
Peter Best baritone
Tim Colborn bass

Ave Maris Stella
Sasha Herriman soprano
Jay Venn alto
Rob Scales baritone

Magnificat:

Et Exultavit
David Knight tenor
Ashley Catling tenor

Quia respexit
Peter Best recorder
Richard Whitehouse recorder

Quia fecit
Graham Edwards baritone
Gavin King-Smith baritone

Et misericordia
Alison Grant alto
David Watson tenor
Tim Colborn bass
Noel Venn bass

Suscepit Israel
Ann Manly soprano
Harriet Jay soprano

Gloria patri
David Knight tenor
Ashley Catling tenor

Sonata sopra Sancta Maria
Laura Keen soprano
Fiona Weir soprano
Harriet Jay soprano
Rachel Haywood soprano
Sasha Herriman soprano

Plainsong Choir
Roger Brown
Max Grender-Jones
Chris Tickner
Nick Witt
Directed by
Ian Curror

ENGLISH PLAYERS

Violins

Roderick Skeaping
Levine Andrade
Bass Violin
Jennifer Ward-Clarke

Theorbo

Kasia Elsner
Organ
Clifford Bartlett

Cornetts

Andrew Hoskins
Mark Hoskins
Fraser Pannock

Sackbuts

Mark Mulley
James Prior
Andrew Lester

ENGLISH COURT WIND MUSIC

ENGLISH CHAMBER CHOIR AND PLAYERS

For some quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. It divides its time between classical music, predominantly in live concert performance, and popular, more 'commercial' music, most of which is recorded for CD, film or television.

The heart of the Choir's repertoire is music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players; like the Choir, the Players is a flexible group and uses both period and modern instruments as appropriate. Both Choir and Players have appeared in all the major London venues, and at festivals and concert series in Britain and Europe.

The Choir's long association with commercial music-making dates back to the 1970s, when it formed long-term working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. In recent years it has also worked extensively with the French composer Eric Levi, and with many British writers and arrangers including Barrington Pheloung, Dave Stewart and Simon May. The Choir has featured on many CDs, film sound-tracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus 1492: *Conquest of Paradise* to television commercials for Smirnoff and Citroën.

The English Chamber Choir celebrated its 25th anniversary earlier this year with a reunion concert in Southwark Cathedral featuring music by Tippett, Bax, Handel and a newly-commissioned piece, *Noah*, by Rick Wakeman. Other recent engagements include Mozart's *Requiem* in Zürich and Basle with the English Players and at the Royal Albert Hall on Remembrance Sunday with the London Festival Orchestra, and a recital at Westminster Abbey. The Choir is currently featured on the album *Era*, created by Eric Levi, which is one of the French album chart successes of 1997, having sold over three-quarters of a million copies.

The English Chamber Choir maintains a regular free mailing list of its forthcoming performances. If you would like to receive details, please contact Ann Manly, ECC, 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944 Fax: 0171 289 9081. All other enquiries relating to the Choir and Players may also be directed to the same address.

GUY PROTHEROE

Guy Protheroe 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. Early in his career he founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, on broadcasts in many countries and on several recordings, for which he later received several international recording awards. He has appeared as guest conductor with a wide variety of orchestras, choruses and ensembles including the Academy of Ancient Music, BBC Singers, Chelsea Opera Group, Greek National Opera Chorus, Royal Choral Society, Ulster Orchestra and the Xenakis Ensemble. He has worked with many distinguished soloists, among them Sarah Walker, Emma Kirkby, Lilian Watson, Martyn Hill, Stephen Varcoe, David Wilson-Johnson, Irvine Arditti, Claude Helffer and Yvar Mikhashoff.

He is equally at home in the sphere of commercial music, with numerous credits as musical director and arranger of television and radio commercials, recordings and live concerts with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung, Larry Adler and Vangelis. He collaborated with the French composer Erik Levi on music for *Les Visiteurs* and the album *Era*, and can also be heard on the soundtracks of *1492*, *La Peste* and *Nostradamus* – in each case as a monk intoning plainsong. Among larger-scale events he has conducted are a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage. He has also directed and originated a number of artistic projects and series, reflecting his diverse interests in the arts as a whole. These range from anniversary celebrations in words and music of literary figures such as T.S. Eliot and G.M. Hopkins, through a retrospective at the Almeida of the Italian composer Sylvano Bussotti to the Greek Festival in London – a major celebration of Greek culture past and present, based at the South Bank Centre. He is artistic director of the Byzantine Festival in London in 1998.

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, studied bassoon at the Guildhall and read music as a scholar at Magdalen College, Oxford. For some years he headed the BBC's Music Information Unit, responsible for the Corporation's published and spoken words about music, and he has written extensively on musical topics. He now acts frequently as a music consultant in disputes relating to copyright, and is a Member of the Academy of Experts.

ST MARK'S, HAMILTON TERRACE

St Mark's Church was consecrated by the Bishop of London on 24th June 1847 and the foundation stone was laid by Prince Leopold.

The original building was designed by Thomas Cundy II. One critic called it "a large broad Gothic riding school" and the Ecclesiologist magazine lamented "another vast hall with galleries around three sides". In 1879 a new and handsome Chancel was added.

The church is distinguished mainly for its internal furnishings. The *Te Deum* East window was the work of Clayton & Bell. The reredos is of Caen stone arcading. The niches above contain figures carved from Chellaston alabaster by J. Underwood. The fresco panels are by Edward Armitage RA. The floor of the Chancel, of marble tile patterning, is an exceptional example of its kind and is centred on the Lion of St Mark.

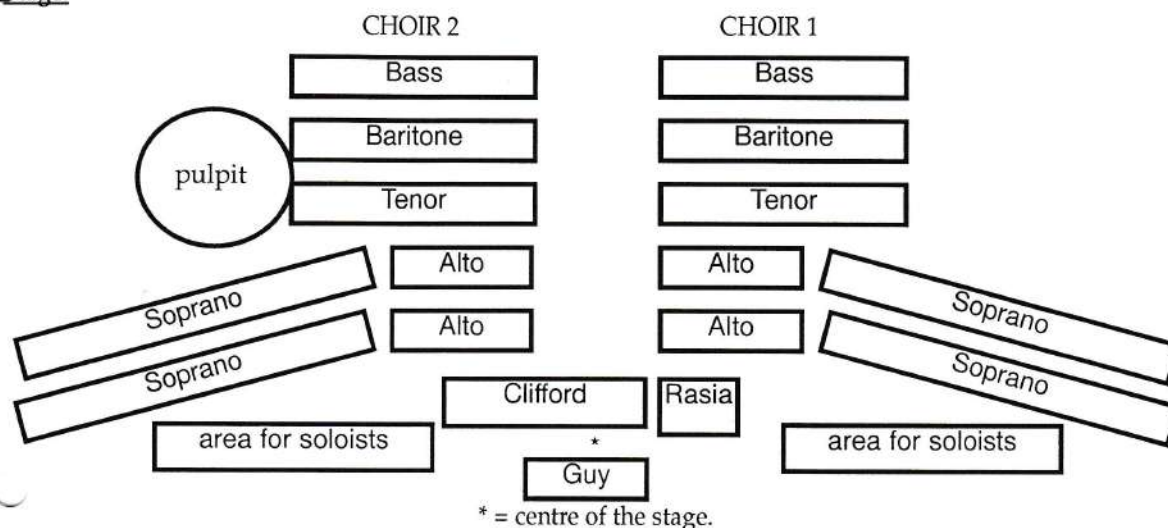
The North aisle mosaic was designed by Sigismund Goetze and the mosaics in the South aisle were prepared by Salviati and Company of Venice.

The stained glass windows of St Luke and St Cecilia in the Memorial Chapel were designed by Leonard Walker. The massive Clergy Stall of Caen stone was presented by the veteran vicar Canon Robinson Duckworth, a close friend of Lewis Carroll. It was in his house that *Alice's Adventures Through the Looking-Glass* was written.

In recent years St Mark's has been undergoing a programme of structural restoration and refurbishment. The proceeds from tonight's concert, given as part of the 150th anniversary celebrations, will contribute towards the costs of this vital work.

MONTEVERDI
Vespers (1610)
 Saturday, 29 November 1997

stage:



Section

1.

Positions

Process with music under left arm, holding a candle in the right hand. Extinguish candle when you reach your position, as above.

Antiphon

2.

Full choir. Alistair move to the pulpit towards the end of the movement. Choir sit at end.

3.

solo - Alistair

Antiphon

4.

Choir stand. Antiphon.

6 soloists + choir - Ashley, David * Beth, Ann, Peter B, Gavin. These people to move forward before the antiphon sung. Ashley and David leave to go to the galleries. Harriet moves forward to left centre. Choir sit at end.

5.

solo duet - Harriet * Ann. When finished they return to places. Phil, Roger, Elouise Laura and Hugh to come forward.

Antiphon

6.

Choir stand. Antiphon.

6 soloist - Phil, Roger, Elouise * Laura, Beth, Hugh - move to positions. Antiphon. Roger 'quickly and quietly' makes his way to the west balcony. Choir sit at end.

7.

solo trio - Ashley in north balcony, Roger in west balcony and David opposite Ashley in the south balcony. At the end Ashley and David return to the chancel, Roger stays in the west balcony.

Antiphon

8.

Stand. Antiphon.

Full choir. Stay standing.

9.

solo with echo - David and Roger + choir. David in pulpit, Roger in west balcony. David and Roger to return to choir at end of solo.

Antiphon

10.

All stand. Antiphon.

6 soloists + tenor 1 and baritone 2. Tim, Peter A, Jay * Margaret, Karen, Peter B.
They move forward before the beginning of the antiphon. All sit for trumpet piece.

Trumpet piece

SKIP TO P118

12.

Stand to end. 3 soloists + choir. CAUTION: The verses change between choirs.
Sasha, Jay Rob * move forward after trumpet piece. Return to places at the end.

Sopranos for the sonata (mvt 11) move into position. They sit during Magnificat.

Magnificat

Antiphon

13.1

Still standing (to the end). Antiphon.
full choir.

13.2

2 soloists + all tenors. Ashley and David. They move to the side at the end, ready to return at 13.11.

13.3

all baritones. Gavin and Graham to move forward towards the end of the piece.

13.4

2 soloists + all tenors. Gavin and Graham return to positions at the end.

13.5

4 soloists + all altos and baritones. Noel, Tim * David Watson, Alison.

13.6

all tenors.

13.7

all baritones.

13.8

all sopranos and altos. Note that it is 2 in a bar (duple) and one in a bar (triple).

13.9

2 soloists + all baritones. Harriet * Ann.

13.10

all tenors. (Smooth line, staggered breathing).

13.11

2 soloists + all altos. Ashley and David.

13.12

full choir.

skip back to p99

11.

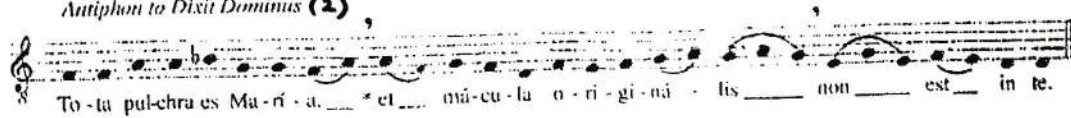
selected sopranos - Laura, Fiona W, Harriet, Rachel, Anna, Sasha. Positions still to be decided.

At the end of the piece, collect your candle and prepare to process out. Score under left arm, candle in right hand. Light your candle from the candelabra nearest you as you pass it. (*Arrgggghh*)

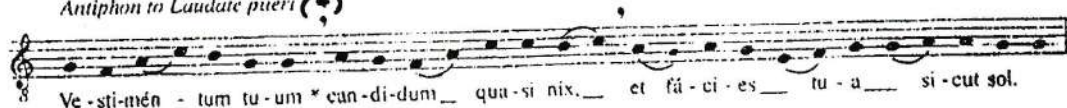
Process down the centre aisle to the end of the church, deposit your candle and score and process back down the centre or side aisles (to be decided) to the front of the church for applause. After the adulation (applause, money, flowers, hysterical weeping...that sort of thing) go back down the aisle (again!? or not. Decision on the day).

Antiphons for First Vespers for the Immaculate Conception of the Virgin Mary (Dec. 7th)

Antiphon to Dixit Dominus (2)



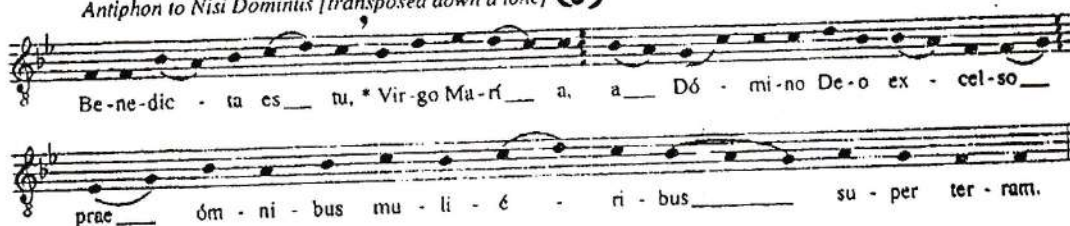
Antiphon to Laudate pueri (*)



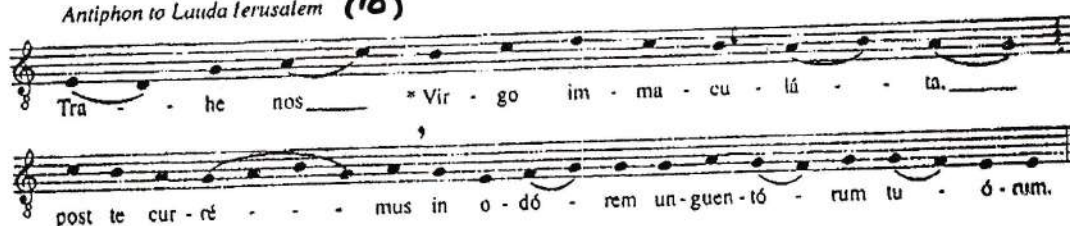
Antiphon to Laetatus sum (6)



Antiphon to Nisi Dominus [transposed down a tone] (8)



Antiphon to Lauda Ierusalem (10)



Antiphon to Magnificat (First Vespers) [Transposed down a tone] (13)



22.11.97

MONTEVERDI : VESPERE

First movement : Domine ad adiuvandum

$\boxed{2}$
 $\begin{array}{|c|c|c|c|c|c|c|c|c|c|} \hline \text{d.} & \text{d.} & \text{d.} & \text{d.} & \text{d.} & \text{d.} & \text{d.} & \text{d.} & \text{d.} & \text{d.} \\ \hline \text{DO} & \text{MI-NE} & \text{AD} & \text{AD-} & \text{IU-} & \text{VAN-} & \text{DUM} & \text{ME} & \text{FE-} & \text{STI-} & \text{NA.} \\ \hline \end{array}$

$\begin{array}{|c|c|c|c|c|c|c|c|c|c|} \hline \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \\ \hline \text{GLO-RI-A} & \text{PA-} & \text{TRI} & \text{ET} & \text{FI-} & \text{LI-} & \text{O} & \text{ET} & \text{SPI-RI-} & \text{TU-} & \text{I} & \text{SANC-} & \text{TO} \\ \hline \end{array}$

$\begin{array}{|c|c|c|c|c|c|c|c|c|c|} \hline \text{d.} & \text{d.} & \text{d.} & \text{d.} & \text{d.} & \text{d.} & \text{d.} & \text{d.} & \text{d.} & \text{d.} \\ \hline \text{SI-} & \text{CUT} & \text{E-RAT} & \text{IN} & \text{PRIN-} & \text{CI-PI-} & \text{O, ET} & \text{NUNC, ET} & \text{SEM-} & \text{PER,} \\ \hline \end{array}$

$\begin{array}{|c|c|c|c|c|c|c|c|c|c|} \hline \text{d} & \text{d} & \text{d.} & \text{d.} & \text{d} & \text{d} & \text{d.} & \text{d.} & \text{d} & \text{d} \\ \hline \text{ET} & \text{IN} & \text{SE-CU-} & \text{LA} & \text{SE-CU-} & \text{LO-RUM, A-} & \text{MEN-} & \dots & \dots & \dots \\ \hline \end{array}$

$\begin{array}{|c|c|c|c|c|c|c|c|c|c|} \hline \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \\ \hline \dots & \text{AL-} & \text{LE-LU-} & \text{IA, AL-} & \text{LE-LU-} & \text{IA, AL-} & \text{LE-LU-} & \text{IA, AL-} & \text{LE-LU-} & \text{IA, AL-LE-} \\ \hline \end{array}$

$\begin{array}{|c|c|c|c|c|c|c|c|c|c|} \hline \text{E} & \text{D} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \\ \hline \text{LU-} & \text{IA,} & \text{AL-} & \dots & \dots & \text{LE-} & \text{LU-} & \text{IA.} & \dots & \dots \\ \hline \end{array}$

DOMINE AD ADIUVANDUM ME FESTINA.

GLORIA PATRI ET FILIO ET SPIRITUI SANCTO.

SICUT ERAT IN PRINCIPIO, ET NUNC, ET SEMPER,
 ET IN SECLA SECLORUM.

AMEN.

ALLELUIA, ALLELUIA, ALLELUIA, ALLELUIA,
 ALLELUIA.



Home-Start
Investing in Families

The Home-Start Carol Concert

in the gracious presence of
Her Majesty The Queen

The Guards Chapel
Monday 15th December 1997

sponsored by
James Capel Investment Management



HOME-START

Silver Jubilee 1973-1998

Patron: Her Royal Highness Princess Alexandra,
the Hon. Lady Ogilvy, GCVO

A message from Lady Cooper and Mrs Andrew Evans
Joint Chairmen Carol Concert Committee

It is a great honour to welcome Her Majesty The Queen to the fifth Home-Start Carol Concert to be held in the Guards Chapel. We hope you all enjoy tonight's concert which launches Home-Start's Silver Jubilee year.

Home-Start is a voluntary organisation committed to promoting the welfare of parents and young children during their early, formative years by offering support, friendship and practical help in the home through another local parent - a Home-Start volunteer. Last year 5,000 trained volunteers gave more than one million hours to support 30,000 children and their parents in their own homes throughout the United Kingdom and with the British Forces in Germany and Cyprus.

The Carol Concert is a major fund-raising event and we are extremely grateful to the Household Division for their hospitality. We would also like to thank the committee and our sponsors, donors and advertisers, many of whom have supported us every year.

Over the past five years your generous support has contributed greatly towards the development of new Home-Start schemes and we hope that 1998 will increase awareness of the existence of Home-Start, alerting people to the continued importance of its work.

Thank you for helping Home-Start by coming to the Carol Concert and best wishes to you all for a very Happy Christmas.

Juliet Cooper

Gina Evans

Home-Start UK, 2 Salisbury Road, Leicester LE1 7QR
Telephone: 0116 233 9955
Director: Margaret Harrison, OBE
Registered Charity No 326148

The Carol Concert Committee would like to thank all those who have taken advertising space or sent donations, and in particular

EB Moller Charitable Trust

The Billmeir Charitable Trust

John Govett & Co. Ltd.

Lady Brown

Mrs AW Jones

Mr and Mrs MJ Rivett-Carnac

Phyllida Law

The Tom Hall Charitable Trust

The W & E Harris Charitable Trust

Mr SC May

Mrs D Elsom

Mr & Mrs JC Gore

Sir Frank Lampl

Mrs K Watts

The Carol Concert Committee would also like to thank

Addison Design Company Limited

2 Cathedral Street London SE1 9DE

for the sponsorship and production of this programme

Fenner Paper

for supplying the paper

The Colourhouse

for the printing

HOME-START CAROL CONCERT COMMITTEE

Joint Chairmen: Lady Cooper Mrs Andrew Evans

Lady Aird The Rev Leslie Bryan Mrs John Calvert
Mrs Richard Cockroft Mrs David Hardwicke
Mrs Dominic Hollamby Lady Inge Mrs Peter Jenks
Mrs Charles Peel Mrs Rodney VENABLES

The Committee would like to extend its very grateful thanks
to the following:

James Capel Investment Management

Dame Diana Rigg Joanna David
Timothy West Peter Bowles
Alastair Stewart Toby Stephens

The English Chamber Choir
Conductor: Guy Protheroe
Administrator: Ann Manly

Treble: Richard Birchall
Tenor: David Knight
Baritone: Christopher Maltman

Organist: Ian Curror
(Organist at the Chapel of the Royal Hospital Chelsea)

The Band of the Coldstream Guards by kind permission of the
Regimental Lt Colonel Coldstream Guards
Director of Music: Major DJ Marshall

Major General EJ Webb-Carter, OBE
(Major General Commanding The Household Division)

1st Bn Welsh Guards

The Chaplain and Staff of The Guards Chapel

Luke-Collins Corporate Communications
Moët & Chandon (London) Ltd.
The Royal Hospital Chelsea
Price's Candles
Veevers Carter Flowers
Guinness PLC

PROGRAMME

Christmas music – The Band of the Coldstream Guards

Fanfare at the arrival of HER MAJESTY THE QUEEN

The National Anthem

*Treble
solo*

Once in Royal David's City
Stood a lowly cattle-shed
Where a Mother laid her Baby
In a manger for His bed.
Mary was that Mother mild,
Jesus Christ her little Child.

*Choir
only*

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

All

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

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

Welcome by The Chaplain

THE REVEREND LESLIE BRYAN

Choir A Virgin Most Pure *Traditional*

Choir Tomorrow Shall Be My Dancing Day *Traditional*

Programme Presenter
ALASTAIR STEWART

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

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

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

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

First Reading by PETER BOWLES

from A Christmas Carol

Charles Dickens

Choir

A Boy Was Born

Tony Noakes

*Tenor, Choir
& Band*

O Holy Night

Adolphe Adam

Soloist: DAVID KNIGHT

Second Reading by JOANNA DAVID

Eddi's Service AD 687

Rudyard Kipling

All

Silent night, holy night,
All is calm, all is bright,
Round yon Virgin Mother and Child;
Holy Infant so tender and mild,
Sleep in heavenly peace;
Sleep in heavenly peace.

Silent night, holy night,
Shepherds quake at the sight;
Glories stream from heaven afar,
Heavenly hosts sing: 'Alleluia!
Christ the Saviour is born!
Christ the Saviour is born!'

Silent night, holy night,
Son of God, love's pure light,
Radiant beams from thy holy face
With the dawn of redeeming grace,
Jesus, Lord, at thy birth!
Jesus, Lord, at thy birth!

Choir

Quem Vidistis Pastores

Francis Poulenc

ALASTAIR STEWART

Choir For Unto Us A Child Is Born
(Messiah) *G F Handel*

Third Reading by TOBY STEPHENS

A Sailor's Christmas Gift *Bill Lederer*

Choir Quem Pastores *Traditional*

All The first Nowell the angels 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!

Ladies 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, Nowell, Nowell, Nowell,
Born is the King of Israel!

All 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, Nowell, Nowell, Nowell,
Born is the King of Israel!

Choir The 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, Nowell, Nowell, Nowell,
Born is the King of Israel!

Gentlemen Then entered in those wise men three,
Full reverently upon their knee,
And offered there in His presence
Their gold and myrrh and frankincense.
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

All Then let us all with one accord,
Sing praises to our Heavenly Lord
That hath made heaven and earth of naught,
And with His blood mankind hath bought.
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

Fourth Reading by DIANA RIGG

The Boy Who Laughed At Santa Claus *Ogden Nash*

Treble & Choir Rocking *Czech Carol*

Soloist: RICHARD BIRCHALL

Choir The Virgin Mary Had A Baby Boy *Calypso Carol*

ALASTAIR STEWART

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

God of God,
Light of Light,
Lo! He abhors not the Virgin's womb;
Very God,
Begotten, not created;
O come, let us adore Him,
O come, let us adore Him
O come, let us adore Him, Christ the Lord.

Sing, choirs of Angels,
Sing in exultation,
Sing, all ye citizens of Heaven above;
'Glory to God
In the highest:'
O come let us adore Him,
O come let us adore Him,
O come, let us adore Him, Christ the Lord.

Fifth Reading by TIMOTHY WEST

St. Luke Chapter 2 verses 1 - 20

Baritone Three Kings From Persian Lands Afar *Peter Cornelius*
& Choir Soloist: CHRISTOPHER MALTMAN

BLESSING

THE RIGHT REVEREND JOHN KIRKHAM
Bishop of Sherborne and Bishop to HM Forces

Choir & Band Gloria (*Magnificat*) *J S Bach*

All

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

Christ, by highest heaven adored,
Christ, the Everlasting Lord,
Late in time, behold Him come,
Offspring of a Virgin's womb.
Veiled in flesh the Godhead see,
Hail, the incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.
Hark! the herald-angels sing
Glory to the new-born King.

Hail, the heaven-born Prince of peace;
Hail, the Sun of righteousness!
Light and life to all He brings,
Risen with healing in His wings.
Mild He lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald-angels sing
Glory to the new-born King.

Retiring music – The Band of the Coldstream Guards

Please remain in your seats until
Her Majesty The Queen has left the Chapel

ENGLISH CHAMBER CHOIR
CONDUCTOR: GUY PROTHEROE

For some quarter of a century the **English Chamber Choir** has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements.

The heart of the Choir's repertoire is music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players; like the Choir, the Players is a flexible group and uses both period and modern instruments as appropriate. Both Choir and Players have appeared in all the major London venues, and at festivals and concert series in Britain and Europe.

The Choir's long association with commercial music-making dates back to the 1970s, when it formed long-term working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. In recent years it has also worked extensively with the French composer Eric Levi, and with many British writers and arrangers including Barrington Pheloung, Dave Stewart and Simon May. The Choir has featured on many CDs, film soundtracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus *1492: Conquest of Paradise* to television commercials for Smirnoff and Citroën.

The English Chamber Choir celebrates its 25th anniversary this year. It has sung recently in Westminster Abbey and performed Monteverdi's *Vespers* by candlelight in St Mark's (St John's Wood, not Venice). The Choir is currently featured on the album *Era*, created by Eric Levi, which is one of the French album chart successes of 1997, having sold over three-quarters of a million copies.

For further information about the choir ring 0171 286 3944.

Guy Protheroe is one of Britain's most versatile musicians; he brings an extensive knowledge of music from all periods to his roles as conductor, artistic director, writer and arranger. He was a chorister at Canterbury Cathedral and read music as a scholar at Magdalen College, Oxford, where he began conducting, with a special interest in contemporary music for which he later received a number of recording awards. It is through his involvement in so many facets of musical life that the English Chamber Choir and Players have established a similarly broad range of activities.

Ian Curror is organist and director of music at the Chapel of the Royal Hospital, Chelsea, and assistant conductor and accompanist to the English Chamber Choir.

THE BAND OF THE COLDSTREAM GUARDS

The 'Regiment' was formed in 1650 by George Monck, a General in Oliver Cromwell's 'New Model Army', and can therefore claim to be one of the oldest regiments in the world. In 1661, shortly after the restoration of the monarchy, they were recommissioned by Charles II as Household Troops and became the Coldstream Guards. The regiment takes its name from the town of Coldstream which lies just in Scotland near Berwick-upon-Tweed where it was first formed.

From the earliest days the Regiment had drummers and a 'Band of Musik' from 1742. This was in fact eight civilian musicians who were hired by the month by officers of the regiment to provide the music for Changing of the Guard at St. James's Palace. The instrumentation consisted of two oboes, four clarinets, two bassoons, two horns, one trumpet and a serpent. The date of its formation was 16th May 1785.

By 1900 the size of the band had grown to 51 musicians and during the years before the First World War it reached new heights of excellence both in concert and on record. In 1936 the band was present at St. James's Palace for the proclamation of King Edward VIII and, following the abdication crisis, for that of King George VI. At the outbreak of the Second World War in 1939 the familiar scarlet tunics were replaced by khaki and during the war the band did important work encouraging the morale of troops and civilians throughout the country. On Sunday 18th June 1944 the band was playing for divine service in the Guards Chapel when it was struck by a German flying bomb. One hundred and twenty-one people were killed, including the Director of Music, Major James Causley Windram, and five musicians. The Musicians' Gallery of the Guards Chapel today contains a beautiful conductor's stand, presented as a memorial by many past and present members of the band when the chapel was rebuilt after the war.

Today the band numbers fifty musicians who are also medically trained and who would be called upon to be stretcher bearers and field hospital assistants in the event of a full scale conflict. The present Director of Music is Major David Marshall.

THE GUARDS CHAPEL

'To the honour and glory of almighty God and a record of faithful and gallant service.'

This was the dedication inscribed on a marble tablet over the west door of the Guards Chapel before its destruction by bombing in 1944. The beautiful interior of the chapel, decorated in alabaster, marble and mosaic, inspired the feelings of honour and glory and the very large number of memorials recorded the faithful and gallant service of the members of the Brigade. No place of worship existed at all when the building of Wellington Barracks, Birdcage Walk, was completed in 1834 and it was only by the unflagging efforts of Dr William Dakins that a chapel was provided. He was appointed as Chaplain to the Brigade in 1797, later becoming Chaplain to the Forces.

The chapel was damaged several times between 1940 and 1944, mostly superficially, but major damage was done in 1940 when the roof was badly burned by incendiary bombs, and again when a near miss blew out the stained glass windows. On Sunday 18 June 1944, at 11.10 a.m. during the morning service, the chapel was hit by a flying bomb which entered at the western end and exploded. It almost completely destroyed the chapel, only the apse being undamaged. 121 people, soldiers and civilians, were killed and many others injured. The six silver candlesticks and the cross still used for the normal services were in use at the time but were unmovable by the explosion, and the candles remained burning after the chapel had crashed in ruins. Almost immediately proposals were put forward for worship to continue and on Christmas Day 1945, despite the severe restrictions on building work, the first service was held in a temporary chapel, constructed by joining the undamaged apse to a Romney Hut erected inside the ruined walls of the chapel. This was used until 1962 while plans were made for complete rebuilding.

The design of the new chapel is the work of Mr Bruce George and was planned to embody the original apse, to use the War Memorial Cloister, to include the stained glass recovered in 1940, and to be built on the foundation of the original building.

This chapel is the spiritual home of the Household Division. It was built up from the foundations of the former chapel and the floor is supported on the remains of the two thousand original memorials. It now lives and continues as a symbol of the past, the present and the future of the Household Division.



Interested in becoming a Friend of Home-Start UK?

Thank you for supporting Home-Start this evening, and we hope you have enjoyed the Carol Concert. So why not continue to help during our forthcoming Silver Jubilee Year, and become a Friend of Home-Start UK?

To-night we are launching a very special Silver Jubilee Fundraising Appeal, which will help to ensure Home-Start is widely available to many more families throughout the whole of the UK.

By pledging a minimum amount of £25 a year, and becoming a Friend, you can help Home-Start UK to achieve its aims.

As a Friend you will also receive priority invitations to events such as this Carol Concert, and be sent regular information about the work of Home-Start.

Want to find out more?

Please contact Glyn Berwick
at Home-Start UK,
2 Salisbury Road,
Leicester LE1 7QR,
telephone 0116 2339955, fax 0116 2330232

GUARDS CHAPEL RUNNING ORDER

ECC NO:

National Anthem

- 1 Once in Royal, verse 1 solo, 2 & 5 harmony, 6 unison + descant

Welcome by the Chaplain

- 2 A virgin most pure, verses 1 (mf), 2 (p), 4 (mp), 6 (mf, cresc)
Tomorrow shall be my dancing day

Alastair Stewart

- 3 O little town of Bethlehem, all verses, last one unison + descant

Reading

- 3 A boy was born

- 4 O Holy Night

Reading

- 4 Silent Night, all three verses

- 5 Poulenc: Quem vidistis

Alastair Stewart

- 14 For unto us a child is born (Messiah)

Reading

- 5 Quem pastores laudavere (all verses)

- 8 The first Nowell verse 1 full, 2 ladies, 3 full, 4 choir, 5 men, 6 full

Reading

- 6 Rocking
The Virgin Mary had a baby boy

Alastair Stewart

- 15 O Come, all ye faithful, 1, 2 and 6 (unison + descant)

Reading

- 7 Three Kings from Persian Lands

Blessing

- 14 Gloria from Bach Magnificat

- 15 Hark the Herald, 1,2,3 (unison with descant)

CASTLE BAYNARD WARD CLUB

CAROL SERVICE

The Ward Church of St Andrew-by-the-Wardrobe
18th December 1997 at 6pm
Conducted by the Rector, the Revd John Paul

ORDER OF SERVICE

Entrance: Ding dong merrily on high Traditional

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: Tomorrow shall be my dancing day Traditional

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: A boy was born in Bethlehem Tony Noakes

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: Gabriel's Message Basque traditional

Hymn: The First Nowell

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

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

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...

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...

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

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

4th Lesson

ST MATTHEW 1, Verses 18-25:
Saint Matthew tells of the Birth of Jesus
Read by the Deputy Chairman

Carol:

The Virgin Mary had a baby boy

arr. Malcolm Sargent

5th Lesson:

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

Carol:

Quem vidistis pastores

Francis Poulenc

Hymn:

While Shepherds watched their flocks by night, EH 30
please remain standing for

6th Lesson:

ST JOHN 1, Verses 1-14:
The Great Mystery of the Incarnation
Read by the Rector

Carol:

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

Collect and Blessing

Hymn:

Hark the Herald Angels Sing
EH 24