

at May

ENGLISH CHAMBER CHOIR : rehearsals and concerts January-June 1974

Tuesday	8th	January	6.30pm	rehearsal	St. Peter's, Vere St
Friday	11th	January	6.30pm	rehearsal	St. Peter's
Saturday	12th	January	<u>9.30am</u>	rehearsal with orchestra	Hornsey Town Hall
Sunday	13th	January	<u>7pm</u>	rehearsal with orchestra	Hornsey Town Hall
Tuesday	15th	January	6.30pm	rehearsal	St. Peter's
Friday	18th	January	<u>6pm</u> & <u>8.15</u>	CONCERTS	POP - journey to centre of Earth Royal Festival Hall
Tuesday	22nd	January	NO REHEARSAL		
Ring frames for notes					
Tuesday	29th	January	6.30pm	rehearsal	St. Peter's
Tuesday	5th	February	6.30pm	rehearsal	St. Peter's
Tuesday	12th	February	6.30pm	rehearsal	St. Peter's
Tuesday	19th	February	6.30pm	rehearsal	St. Peter's
Tuesday	26th	February	6.30pm	rehearsal	St. Peter's
Tuesday	5th	March	6.30pm	rehearsal	St. Peter's
Monday	11th	March	6.30pm	rehearsal	St. Peter's
Tuesday	12th	March	<u>6pm</u> <u>8pm</u>	rehearsal CONCERT	St. George's, Hanover Square
				EACH	
Tuesday	19th	March	6.30pm	rehearsal	St. Peter's
Tuesday	26th	March	6.30pm	rehearsal	St. Peter's
Sunday	31st	March	<u>2.30pm</u>	rehearsal with orchestra	Aldwickbury School, Harpenden
Tuesday	2nd	April	6.30pm	rehearsal	St. Peter's
Tuesday	9th	April	6.30pm	rehearsal	St. Peter's
Tuesday	16th	April	6.30pm	rehearsal	St. Peter's
Saturday	20th	April	<u>4pm</u>	rehearsal + CONCERT	St. Albans Abbey
				FAVRE	
Tuesday	23rd	April	NO REHEARSAL		
Saturday	27th	April	<u>4pm</u>	rehearsal + CONCERT	Hitchin Parish Church
					(Hitchin Festival)
Tuesday	30th	April	NO REHEARSAL <u>INAUGURAL MEETING</u>		
Tuesday	7th	May	6.30pm	rehearsal	St. Peter's
Tuesday	14th	May	6.30pm	rehearsal	St. Peter's
Tuesday	21st	May	6.30pm	rehearsal	St. Peter's
Tuesday	28th	May	6.30pm	rehearsal	St. Peter's
Tuesday	4th	June	6.30pm	rehearsal	St. Peter's
Tuesday	11th	June	6.30pm	rehearsal	St. Peter's
Tuesday	18th	June	6.30pm	rehearsal	St. Peter's

(These rehearsals are for two concerts in the middle of June, one in London and one outside, further details of which will be available shortly.)

The recording of JERICHO which was due at the end of January has had to be postponed owing to lack of funds.

There is still a considerable amount of music from the last concert missing: if you still have any, please return it to me as soon as possible.

If you are unable to attend on any of the above dates, could you please let your voice reps. know as soon as possible, or contact me directly.

4 Hanover Terrace Mews
Regent's Park
NW1 4RH

01-262 8507

Guy Protheroe
Guy Protheroe

ST. GEORGE'S, Hanover Square, W.1

ENGLISH CHAMBER CHOIR

with orchestra

conducted by GUY PROTHEROE

Tuesday
12th March
at 8pm

JOHN HOLLOWAY
VIOLIN

JONATHAN
REES-WILLIAMS
ORGAN

Jill Robinson *soprano*
Andrew Giles *alto*
David Roy *tenor*
Graham Titus *bass*

BACH

Motets: Komm, Jesu, Komm
Jesu, meine Freude

Violin Concerto in A minor

HANDEL

Organ Concerto Op.7 No.4

Chandos Anthem: O praise
the Lord with one consent

Admission by programme: 50p at the door or from 01-262 8507

ST. GEORGE'S, Hanover Square, W.1

ENGLISH CHAMBER CHOIR

with orchestra

conducted by GUY PROTHEROE

Tuesday
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Jesu, meine Freude

Violin Concerto in A minor

HANDEL

Organ Concerto Op.7 No.4

Chandos Anthem: O praise
the Lord with one consent

Admission by programme: 50p

PROGRAMME

MOTET: KOMM, JESU, KOMM

J.S.BACH

Of Bach's six motets, all but one (*Singet dem Herrn*) were written for funerals. Both the motets in this programme were written in Leipzig, during the seventeenth-twenties, when Bach was in his late thirties. Bach took the words of *Komm, Jesu, Komm* from a hymn by Paul Thymich and set them for two four-part choirs.

The motet begins with a dramatic cry '*Come, Jesus, come, my flesh is weary, my strength is ebbing away: I long for your peace*'. Then follows the main movement, first in common time, then in triple, with an expression of faith in '*You are the Way, the Truth, the Life*'. The work ends with a short piece called *Aria*, which is like a complex chorale in form, in the tradition of the *Sterb-Aria* (funeral song): '*Therefore I commend myself into your keeping, and bid the world a last good night*'.

VIOLIN CONCERTO IN A MINOR BWV 1041

J.S.BACH

All of Bach's surviving solo concertos were written in the years around 1720, while he was director of music to the court at Cöthen. They show Bach perfecting the Italian style he had acquired from Vivaldi, and refining the lyrical and virtuosic style of the Italians to his own more intimate manner. The first movement is in a rondo form, then the slow movement, an *Andante* in C major, is an elegiac song above an ostinato bass. The finale, *Allegro assai*, is a *Gigue*.

MOTET: JESU, MEINE FREUDE

J.S.BACH

This is the longest of Bach's motets, and was written in 1723 for Oberpostmeister Käse, who commissioned it as a memorial to his late wife. It is scored for a five-part choir in eleven movements, though the full five voices are used in only five of them. The structure is symmetrical, interspersing the six stanzas of Johann Franck's chorale with five verses from Chapter 8 of St. Paul's Epistle to the Romans, and the axis is provided by the central sixth movement, a five-part fugue. So the movements are:

- | | |
|---|---|
| 1. 4-part chorale (Franck): | <i>Jesu, my joy, how much longer must my heart be in anguish and long for thee.</i> |
| 2. 5-part motet (St. Paul): | <i>There is therefore now no condemnation to them which are in Jesus Christ.</i> |
| 3. 5-part chorale, ornamented (Franck): | <i>Under thy protection from the raging of my enemy I am ever free.</i> |
| 4. 3-part motet (St. Paul): | <i>For the law of the Spirit of life in Christ Jesus hath made me free from the law of sin and death.</i> |
| 5. 5-part chorale, free setting (Franck): | <i>I spurn the evil one, the jaws of death and all my fears.</i> |
| 6. 5-part fugue (St. Paul): | <i>But ye are not in the flesh, but in the Spirit.</i> |
| 7. 4-part chorale, ornamented (Franck): | <i>Hence all earthly splendour, Thou art my treasure, Jesus, my delight.</i> |
| 8. 3-part motet (St. Paul): | <i>If Christ be in you, the body is dead because of sin.</i> |

9. 4-part chorale, free setting (Franck): *Farewell O earthly existence, what the world has to offer no longer tempts me.*
10. 5-part motet (St. Paul) *He that raised Christ from the dead shall quicken you.*
11. 4-part chorale, harmonised (Franck): *Go from me, O grief, for my joy and master, Jesus, is here.*

INTERVAL

ORGAN CONCERTO OP.7 NO.4

G.F.HANDEL

Handel's organ concertos belong to his period in England, and were designed to be played as special attractions between the acts of his oratorios, acting as show pieces for his brilliant improvisations. The form was an innovation, combining the German predilection for the organ with the Italian concerto grosso style; but the organ writing is more in the Italian style, virtually excluding the use of pedals, and indulging in brilliant passage work, representing the direct opposite of the severe German organ style with obbligato pedals. Much of the organ part is merely sketched, being left to the performer to improvise his own full version. Op.7 No.4 opens with a noble dialogue for two cellos, then follows an *Allegro* movement based on a piece from Telemann's *Musique de Table*. Before the last movement Handel improvised a slow movement on the organ and it is common practice these days, as tonight, to insert a suitable movement from some other piece by Handel at this point. The music of the last movement Handel had already used in a number of works, including the Organ Concerto Op.3 No.6.

CHANDOS ANTHEM: O PRAISE THE LORD WITH ONE CONSENT

G.F.HANDEL

Handel became musical director to the Duke of Chandos in 1717, and the twelve Chandos Anthems he wrote for the Duke form the foundation of his later great choral compositions. The stimulus was the English tradition of choral music, although the actual choral style which Handel discovered in England, that primarily of Purcell and Blow, did not greatly influence him. The style Handel used was rather the German style taught him by Zachow, with a strong Italian flavour. The first chorus of *O praise the Lord with one consent* immediately displays the two most characteristic elements of Handel's choral writing: the simple yet grand setting of the opening phrase of the title, using the notes of the hymn-tune *St. Anne* (*O God our help in ages past*) followed by an involved counterpoint for 'and magnify his name'. After this chorus come three arias - for solo alto: 'Praise him, all ye that in his house attend'; for tenor: 'For this our truest interest is glad hymns of praise to sing'; and for bass: 'That God is great, we often have by glad experience found'. The next chorus movement, 'With cheerful notes let all the earth to heaven their voices raise', contains a wide variety of choral effects, including a dramatic decrescendo on the word 'raise', as the violins reach up to heaven, almost passing out of sight. The second section contrasts a sprightly figure for 'let all inspired with godly mirth' with massive block chords for 'sing solemn hymns with praise'. A soprano aria follows: 'God's tender mercy knows no bounds, his truth shall ne'er decay'; and the anthem is completed by two more choral movements: 'Ye boundless realms of joy, exalt your Maker's fame', and 'Your voices raise, ye Cherubin and Seraphin, to sing his praise, Alleluja'.

THE ENGLISH CHAMBER CHOIR

Sopranos:

Rosemary Brown
Brenda Cougan
Mavis Ersu
Florence Findlay
Patricia King-Smith
Ann Manly
Helen Masterson
Vivienne Oldroyd
Felicity Orford
Adèle Page
Elaine Smith
Claudia Spellman
Rosemary Wise

Tenors:

Peter Adderley
David Boyd
David Brock
John Foster
Warwick Hood
Francis Oeser

Altos:

Vivien Baucher
Valerie Bird
Julia Hoare
Virginia Johnson
Hilary Russell
Jane Whitworth
Caroline Withers

Basses:

David Armour
Malcolm Field
Denis Heasman
Michael Hendry
Gavin King-Smith
Christopher Mainwaring
Edward Morgan
Michael Newton
Douglas Reed
David Smith
Mark Stanley

ORCHESTRA:

Violin:

Susan Bromley leader
Robert Carnwath
Andrew Collander
Philip Curry
Jonathan Martin
James Smith

Viola:

Janet Harrison
Ann Meza
Janet Taylor

Cello:

Neil Glyn-Wilkinson
Caroline Glyn-Wilkinson

Bass:

Jeremy Poole

Oboe:

Nigel Roberts
Nicholas Tyler

Bassoon:

David Buckland

Harpsichord:

Jonathan Rees-Williams
Ann Manly

THE ENGLISH CHAMBER CHOIR was formed some four years ago by David Measham and Guy Protheroe became Choir Master last summer. It has sung a wide variety of music, ranging from tonight's programme to pop music - it has performed and recorded the rock opera 'Tommy' and Rick Wakeman's 'Journey to the Centre of the Earth'. The next appearances of the Choir will be on Saturday 20th April in St. Alban's Abbey, and on Saturday, 27th April in Hitchin Parish Church, when it will be performing Faure's Requiem with the Hertfordshire Chamber Orchestra. The Choir rehearses regularly in central London on Tuesday evenings, and anyone wishing to audition should apply to the Secretary: Denis Heasman, 17 Briar Road, Twickenham, Middlesex. (01-894 1039)

Hertfordshire Chamber Orchestra

leader: Bransby Roberts



Howard Williams *guest conductor*
English Chamber Choir

Mozart : Magic Flute Overture
Strauss : Serenade in E flat Op. 7
Debussy : Printemps
FAURE : REQUIEM

St. Albans Abbey
Saturday 20th April at 8 p.m.

1974

Admission 60p from St. Albans Music Centre

Holywell Hill, St. Albans, and at the door.

Another performance of this programme on
Saturday 27th April in St Mary's Church, Hitchin at 7.30 pm

Hertfordshire Chamber Orchestra

leader: Bransby Roberts



Howard Williams *guest conductor*
English Chamber Choir

chorus master: Guy Protheroe

Cathedral and Abbey Church of St. Alban

(by kind permission of the Dean of St. Albans)

Saturday 20th April at 8p.m.

1974

St. Mary's Church, Hitchin

Saturday 27th April at 8p.m.

Programme

PROGRAMME NOTES BY ANTHONY BURTON

Overture: The Magic Flute, K.620 Wolfgang Amadeus Mozart (1756-1791)

Mozart's last opera, *Die Zauberflöte*, is an extraordinary blend of comedy and sublimity, pantomime and ritual; and its Overture mirrors this perfectly, with its principal *Allegro* given just the right depth of seriousness by the fugal treatment of the first theme, and with its opening chords — repeated at the halfway point of the *Allegro* — invested with all the solemnity of the three knocks of Masonic ceremony.

Serenade, Op.7 Richard Strauss (1864-1949)

Strauss was the son of a professional horn player, and the intimate knowledge of the wind section of the orchestra which he acquired at an early age is evident in this work from his eighteenth year, a single-movement Serenade scored for two each of flutes, oboes, clarinets and bassoons, double-bass and four horns.

Symphonic Suite: Printemps Claude Debussy (1862-1918)

Debussy's two-movement symphonic suite *Printemps* is an early work, written in Rome in 1887 just before he gave up his *Prix de Rome* scholarship to return to Paris. The full score was accidentally destroyed soon afterwards and the piece survived only in a piano duet reduction, from which Henri Busser made this new orchestral version in 1913, omitting the wordless chorus known to have been a feature of the original but including prominent parts for harp and piano duet. Debussy himself described *Printemps* as representing "the slow miserable birth of Nature, a gradual blossoming and finally the joy of being born into a new life."

INTERVAL

Requiem, Op.48 Gabriel Fauré (1845-1924)

Fauré's Requiem was written in memory of his father, and was first performed in 1888 at the church of the Madeleine in Paris, where he was organist. It is in sharp contrast to the Requiems of Mozart and Verdi in its undramatic tranquillity and simplicity, with the emphasis not on the terrors of the Last Judgment but on the idea of eternal rest. This is reflected both in the orchestration, which concentrates on the lower strings (with violas and cellos divided) and organ and uses the brighter tones of the violins, harp and wind only sparingly, and in the text, which omits the *Dies irae* Sequence apart from its closing *Pie Jesu*, and incorporates two sections which are part of the Order of Burial rather than the Mass for the Dead itself, the *Libera me* and *In paradisum*.

REQUIEM

INTROIT AND KYRIE

Requiem aeternam dona eis Domine
et lux perpetua luceat eis. Te
deceat hymnus Deus in Sion; et
tibi reddetur votum in Jerusalem
Exaudi orationem meam; ad te
omnis caro veniet.

Kyrie eleison. Christe eleison.

OFFERTORY

O Domine Jesu Christe, Rex gloriae

Eternal rest give to them, O Lord;
and let perpetual light shine upon
them. A hymn, O Lord, becomes thee
in Sion; and a vow shall be paid to
thee in Jerusalem. Hear my prayer;
all flesh shall come to thee.

Lord, have mercy, Christ, have mercy.

O Lord Jesus Christ, King of glory,

libera animas defunctorum de
poenis inferni et de profundo
lacu; de ore leonis, ne absorbeat
Tartarus, ne cadant in obscuro.

Hostias et preces tibi Domine,
laudis offerimus; tu suscipe pro
animabus illis, quare hodie
memoriam facimus; fac eas Domine
de morte transire ad vitam,
quam olim Abrahamae promisisti et
semini eius.

O Domine Jesu Christe. . .
Amen.

SANCTUS

Sanctus, sanctus, sanctus,
Domine Deus Sabaoth. Pleni sunt
coeli et terra gloria tua.
Hosanna in excelsis.

PIE JESU

Pie Jesu Domine, dona eis
requiem; dona eis sempiternam
requiem.

AGNUS DEI

Agnus Dei qui tollis peccata
mundi, dona eis requiem.

Lux aeterna luceat eis Domine
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

LIBERA ME

Libera me Domine de morte
aeterna in die illa tremenda,
quando coeli movendi sunt et
terra, dum veneris judicare
saeculum per ignem. Tremens
factus sum ego et timeo, dum
discussio venerit atque ventura
ira.

Dies illa, dies irae, calamitatis
et miseriae, dies illa, dies
magna et amara valde.

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

Libera me Domine. . .

IN PARADISUM

In paradisum deducant angeli; in
tuo adventu suscipiant te
martyres, et perducant te in
civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

deliver the souls of the departed
from the pains of hell and from the
deep pit, and from the mouth of the
lion, that hell may not swallow them
up and they may not fall into darkness.

We offer to thee, O Lord, sacrifices
and prayer; receive them on behalf of
those whom we commemorate today; let
them pass from death to eternal life,
as thou didst promise of old to
Abraham and to his seed.

O Lord Jesus Christ. . .
Amen.

Holy, holy, holy, Lord God of Sabaoth
Heaven and earth are full of thy
glory. Hosanna in the highest.

Good Lord Jesus, grant them rest;
grant them eternal rest.

Lamb of God, that takest away the
sins of the world, grant them rest.

Let eternal light shine upon them
with thy saints forever, because thou
art merciful.

Eternal rest give to them, O Lord; and
let perpetual light shine upon them.

Deliver me, O Lord, from everlasting
death in that dreadful day when the
heaven and the earth shall quake, when
thou shalt come to judge the world
by fire. I tremble and am afraid
of the judgement and the wrath to
come.

O that day, that day of wrath, of woe
and tribulation, that great day and
exceeding bitter.

Eternal rest give to them, O Lord; and
let perpetual light shine upon them.

Deliver me, O Lord. . .

Into Paradise mayest thou be led by
the angels; may the martyrs await thy
coming and bring thee into the holy
city of Jerusalem. May the choir of
angels welcome thee, and with Lazarus,
once a beggar, mayest thou enjoy
eternal rest.

HOWARD WILLIAMS was born in 1947 and studied music at New College Oxford and the Guildhall School of Music. In 1969 he gained a postgraduate studentship in Orchestral Conducting at Liverpool University and also worked with the BBC Northern Symphony Orchestra under its Young Conductors Attachment Scheme. More recently he has appeared as a guest conductor with the Royal Liverpool Philharmonic and the BBC Welsh Orchestras, and has been appointed Director of Music at Queen Mary College London and a Professor of Conducting at the Guildhall School of Music.

HERTFORDSHIRE CHAMBER ORCHESTRA
(Principal Conductor: David Measham)

Violins

Bransby Roberts (*leader*)
Vicky Aspinall
Geoffrey Barker
Frances Bigg
Nicola Brown
David Fowler
Hilary Freeman
Marilyn Greenhalgh
Wendy McDougall
Simon McVeigh
Jonathan Martin
Susan Scott
Ian Smith
Jim Smith
Keith Stubbs
Anthony Swann

Violas

Nicholas Stone
Keith Berry
Janet Harrison
Katharine Melville
Peter Trevelyan

Cellos

Julian Scott
Christopher Bullen
Martin Jones
Elizabeth Noble

Basses

Peter Collins
Jeremy Poole
Michael Watson

Flutes

Christopher Harrison
Nicholas Jackman

Oboes

Jane Shillito
Helen Robinson

Clarinets

Gordon Davies
Malcolm Sadler

Bassoons

Peter Smith
Alec Forshaw

Horns

Robin Martin
Howard Copping
Philippa Smith
Angela Williams

Trumpets

Graham Weeks
Alan Vass

Trombones

Robert Slocombe
Kenneth McDougall
David Gentle

Timpani

Francis Beuttler

Harp

Janice Beven

Organ and Piano

Timothy Gray
Margaret Johnson

PATRONS OF HCO

E.J.G. Balley Esq., K. Berry Esq., Mrs V. Brunskill, A.H. Carnwath Esq., R.B. Chidell Esq.,
Dr E.M. Creak, Mr & Mrs R.J. Davis, F.W. McVeigh Esq., Mr & Mrs A.D. Melville, Mr & Mrs
R.D. Pond, Mr & Mrs E.H. Smith, Mr & Mrs W. Stone, Mr & Mrs G.W. Trevelyan.

Please address all enquiries to:

Peter Smith
7 Essex Road
Thame, Oxon.

ENGLISH CHAMBER CHOIR

Lewes Festival Concert: Sunday, 7th July 1974.

<u>SCHEDULE</u>	Saturday, 6th July	2.30-5.30	rehearsal	St. Peter's, Vere St.
	Sunday, 7th July	2.30-4.30	rehearsal	All Saints Church,
		5.30	CONCERT	Friars Walk, Lewes

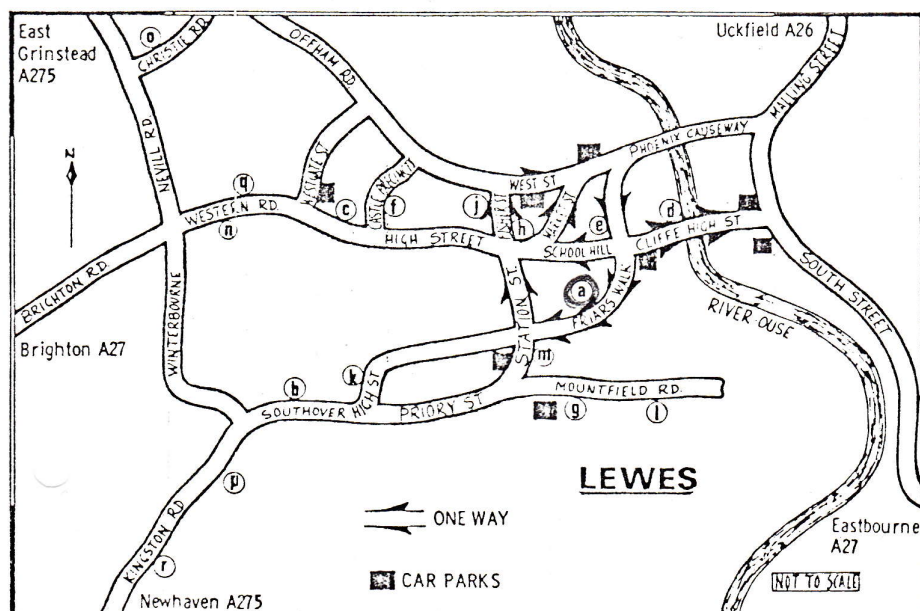
<u>PROGRAMME</u>	Three Motets, Op.38 Justorum animae Coelos ascendit hodie Beati quorum via	Stanford
	Begin the song (<i>solo cantata: baritone and organ</i>)	Purcell
	My soul, there is a country	Parry
	Rejoice in the Lamb (<i>choir and organ</i>)	Britten
	INTERVAL	
	Two Partsongs, Op.71 The Shower The Fountain	Elgar
	Voluntary for double organ in D minor	Purcell
	Third Rhapsody (<i>solo organ</i>)	Howells
	Worldes Joie	Bax
	Five Mystical Songs (<i>baritone, choir and organ</i>)	Vaughan Williams
	Graham Titus - baritone	Jonathan Rees-Williams - organ

DRESS ladies - long coloured gentlemen - dark suits

No lunch can be provided by the Festival, unfortunately, but there are plenty of pubs/restaurants in the vicinity of the church which serve food on Sundays.

In case of difficulty, please contact your voice rep., or otherwise myself at 01-262 8507, or BBC: 01-580 4468 ext. 2615/3601.

Guy Protheroe



FESTIVAL GUIDE

All Saints Church	(a)	Lewes Castle	(c)
Anne of Cleves House	(b)	Priory (Lower) School	(k)
Barbican House	(c)	Priory (Upper) School	(l)
Bistro	(d)	Railway Station	(m)
Bus Station	(e)	St Annes Church	(n)
Castlegate House	(f)	St Marys Social Centre	(o)
Dripping Pan	(g)	Stanley Turner Ground	(p)
FESTIVAL OFFICE	(h)	Shelleys Hotel	(q)
Information Centre	(h)	Spring Barn Farm	(r)
Lewes Arms Folk Club	(j)	Town Hall	(h)



TRANSCRIPTION SERVICE

THE BRITISH BROADCASTING CORPORATION KENSINGTON HOUSE RICHMOND WAY LONDON W14

CABLES: BROADCASTS LONDON PS4 TELEX 22182 TEL. 01-743 1272

ENGLISH CHAMBER CHOIRREHEARSAL SCHEDULE AUTUMN 1974

Tuesday September 10th	6.30pm	All Souls, Langham Place
Tuesday September 17th	6.30pm	All Souls, Langham Place
Tuesday September 24th	6.30pm	All Souls, Langham Place
Tuesday October 1st	6.30pm	All Souls, Langham Place/LOUNGE
Tuesday October 8th	6.30pm	All Souls, Langham Place/LOUNGE
Tuesday October 15th	6.30pm	All Souls, Langham Place
Saturday " 19th	12-3	RECORDING ^{CANCELLED (by}
Tuesday October 22nd	---	N O R E H E A R S A L 1500 instead)
Tuesday October 29th	6.30pm	All Souls, Langham Place
Tuesday November 5th	6.30pm	All Souls, Langham Place
Tuesday November 12th	6.30pm	All Souls, Langham Place/LOUNGE
Monday November 18th	6.30pm	All Souls, Langham Place
Tuesday November 19th	6.00pm	St Georges, Hanover Square
	8.00pm	CONCERT
		Programme comprises works by Gibbons, Tomkins, Blow, Purcell and Kodaly: Laudes Organi Penderecki: Stabat Mater Britten: Rejoice in the Lamb plus solos from Andrew Giles (Alto) Jonathan Rees-Williams (Organ)

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1975

Monday January 8th	12.00 -	Morgan Studios,
Wednesday	6.00pm	Willesden High Rd., N.W.10
		RECORD Rick Wakeman's new Album

eccc

english chamber choir

tuesday 19 november 1974 at 8pm
st george's church hanover square w1

a programme of english and
eastern european church music

admission by programme -60p
obtainable at the door or from 01-262 8507

with
andrew giles -alto
john toll -organ
conducted by
guy protheroe

gibbons	handl
tomkins	kodaly
blow	penderecki
purcell	
britten	

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tuesday 19 november 1974 at 8pm
st george's church hanover square w1
a programme of english and
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with
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guy protheroe

gibbons	handl
tomkins	kodaly
blow	penderecki
purcell	
britten	

SALVATOR MUNDI

John Blow
(1648/9-1708)

'O Saviour of the world, who by Thy cross and precious
blood hast redeemed us, save us, we beseech Thee O God.'

BEHOLD, THOU HAST MADE MY DAYS

Orlando Gibbons
(1583-1625)

Andrew Giles alto

JEHOVA, QUAM MULTI SUNT HOSTES

Henry Purcell
(1659-1695)

'Lord, how are they increased that trouble me: many are
they that rise up against me.' (Psalm 3)

John Foster tenor Malcolm Field bass

I DID CALL UPON THE LORD (Psalm 3)

Maurice Greene
(1695-1755)

Andrew Giles alto

REJOICE IN THE LAMB

Benjamin Britten
(b.1913)

Mavis Ersu soprano David Brock tenor
Jane Whitworth alto Malcolm Field bass

Interval

OMNES DE SABA

Jacob Handl
(1550-1591)

'All they from Sheba shall come: they shall bring gold
and incense: and they shall show forth the praises of the
Lord.' (Isaiah 60 v6)

OMNIS NUNC MICROCOSMUS/OMNIS MUNDUS JOCUNDETUR

16th Century Czech

Andrew Giles alto

STABAT MATER

Krzysztof Penderecki
(b.1933)

'The sorrowing Mother stood weeping beside the cross
where her son was hanging.'

LAUDES ORGANI

Zoltan Kodaly
(1882-1967)

In the English first part of tonight's programme, the first three pieces come from the 17th century. John Blow was ten years older than Purcell, of whom he was both teacher and colleague at the Chapel Royal of Charles II. **Salvator Mundi** is essentially contrapuntal in style, but the cry to God is conveyed in successions of harmonic dissonances and suspensions which create an intense fervour. **Behold, Thou hast made my days** dates from the early years of the century, and is one of Gibbons' finest verse-anthems. The accompaniment was scored either for organ or a consort of viols. Purcell's **Jehova, quam multi sunt hostes** is a later example of a verse anthem, containing two sections for solo voices. He wrote it at the age of 20, in 1679, soon after he was appointed organist of Westminster Abbey. The text is taken from Psalm 3. Maurice Greene was an organist of St. Paul's Cathedral, who later became Professor of Music at Cambridge. **I did call upon the Lord** also takes its words from Psalm 3 and is one of a multitude of solo anthems written in the 18th century to compensate for the fact that the standard of choral singing in churches was at a low ebb, though a number of outstanding soloists were at hand. The words of Britten's cantata **Rejoice in the Lamb** also date from the 18th century - they are by Christopher Smart, a poet who suffered from attacks of insanity which left him somewhat eccentric and intensely devout, but whose strangely rich imagination and vivid mystical imagery recalls the poetry of Blake.

The second part of the programme is East European, with music from the 16th and 20th centuries. Jacob Handl (also known as Gallus) was born near Kocevje (now in Yugoslavia). He was a Cistercian monk who, in the course of extensive travels over Eastern Europe in employment to courts and churches, became converted to the Jesuit Order. He died in Prague, recognised as one of the outstanding composers of the time. 16th-century Prague is the source for the next work, in its present form. The original tune on which it is based is the 15th-century carol **Omnis mundus jocundetur** (Let the whole world rejoice at the birth of the saviour) which is the *tenor* part (heard on the organ). Against this a *discant* was later added (which the alto sings) as a *trope* of the carol: the carol text is expanded into **Omnis nunc microcosmus** (Let the whole microcosm now rejoice with

great joy at the birth of Christ who is the saviour). Finally a third part was added - the *contratenor*, at the bottom (organ) - in the late 16th century, to complete the work as it stands: the result is a sound distinctly mediaeval in flavour. **Stabat Mater** is a 13th-century sequence written by Jacopone da Todi, which has been set to music by a multitude of composers over the centuries. Penderecki's setting dates from 1963, two years before his **St. Luke Passion** in which he included it. The music is derived from the opening plainsong melody and the scoring is for three four-part unaccompanied choirs. Another Latin sequence (12th century) is the source for Kodaly's **Laudes Organi**, written in 1966. The text praises the God-given skill of music and exhorts the people to sing songs of praise, which will be heard at the throne of the Almighty; and it also asks God to grant eternal life to Guido d'Arezzo, the monk who invented modern musical notation.

Andrew Giles read music at Birmingham University then became a Lay Clerk at Christ Church Cathedral, Oxford, under Simon Preston. Earlier this year he came to London to pursue his singing career and is now a Vicar Choral at St. Paul's Cathedral.

John Toll was organ scholar at Magdalen College, Oxford. After a period of working as a musical director in various theatres and teaching abroad, he took up his present appointment as harpsichordist and pianist to the Bournemouth Symphony Orchestra and Bournemouth Sinfonietta and research assistant to the Western Orchestral Society.

Guy Protheroe won a demyship to Magdalen College, Oxford, to read music, after which he spent a year at the Guildhall School of Music studying bassoon and singing. He has since worked in London as a freelance musician in many fields, concentrating on writing and conducting (he is also Director of the contemporary music ensemble Spectrum).

The **English Chamber Choir** was formed over four years ago by David Measham, and Guy Protheroe became choirmaster last year. It has sung a wide variety of music, ranging from tonight's programme to pop music - it has performed and recorded the rock opera 'Tommy' and Rick Wakeman's 'Journey to the Centre of the Earth'. Any experienced singer wishing to audition for the choir, or anyone wishing to be added to the choir's mailing list should contact the Secretary: Jane Whitworth, Garden Flat, 210 Dalling Road, W6 (01-748 2636)

The Committee of the English Chamber Choir Society is anxious to discover whether you saw our advertisement in the Daily Telegraph of Saturday, 9th November, and if not, how you heard about this concert. We should be most grateful if you would fill in this form before you leave. Thank you.

1. Saw advertisement in TelegraphYes/No
2. Saw publicity posterYes/No
3. Heard through friend in Choir.....Yes/No
4. Other means.....

ENGLISH CHAMBER CHOIR

- BROOK HOSPITAL

- 17th December

P R O G R A M M E

1974

1. CC p.28 Ding dong
2. sheet Gabriel's message all 4 verses; 3rd hummed
(solo: Florence)
3. p.142 Shepherds' farewell
4. p.88 O come, all ye faithful vv.1,2,6.
5. p.136 Three kings solo: Malcolm
6. p.42 In dulci jubilo Trio p.45: Mary, Jane, John
p.48 Ch.1: Linda, Rhoda,
John, Chris
Ch.2: Mary, Jane,
Peter, Mike
7. p.100 Once in royal David's city v.1 solo: Ann
vv.2,5,6 full
8. sheet Hodie (Poulenc)
9. sheet The holly and the ivy v.1 Ann + Jane
v.2 John + Malcolm
v.3 Linda + Rhoda
v.4 David + Malcolm
v.5 Florence + Jane
10. p.70 Rocking solo: Florence
11. p.126 The first Nowell vv.1,2,4,6.
12. p.60 We wish you a merry Christmas