



## Ann Manly Productions Limited

8 Alma Square London NW8 9QD 01-286 3944

### Rare French works in Pastoral Programme

Queen Elizabeth Hall - 10 March 1984

For its second Queen Elizabeth Hall concert this season, the **English Chamber Choir** and the **English Players** present a varied programme of English and French music with a pastoral theme. The items range from well-known favourites, like **Fauré's Pavane** and **Ravel's 3 Chansons**, to some rarities like **Poulenc's Aubade** and **Milhaud's** delightful cantata **Pan et la Syrinx**.

**Milhaud** is one of this century's most prolific composers, who is known to English audiences through a relatively small number of works. **Pan et la Syrinx** is scored for soprano and baritone soli, chorus and an instrumental ensemble of flute, oboe, alto saxophone, bassoon and piano. It is believed that this will be its first British performance. **Poulenc's Aubade** was composed for a soirée given by the Vicomtesse de Noailles in 1929. It is scored for piano and an ensemble of 18 instruments. The pianist on this occasion will be **Leonidas Lipovetsky**, who grew up and began his studies in Montevideo, Uruguay and later won the first Van Cliburn scholarship to study at the Juilliard School in New York. Now based in Florida, USA, he has given numerous concerts in North and South America and Europe, and this will be his first appearance at the South Bank.

The English element of the programme is more familiar. **Britten's Choral Dances** come from his opera **Gloriana**, when the townspeople of Norwich present a masque for the Queen's entertainment. **Flos campi** is one of **Vaughan Williams'** most lyrical works - scored for the unusual combination of chamber choir and orchestra with solo viola, played by **Levine Andrade**.

The concert is the second of the Anglo-French programmes at the Queen Elizabeth Hall sponsored by **Philips Business Systems**. (The first, given by Spectrum, is on 28 February.)

For further information, press tickets and photographs please contact Ann Manly or Jane Grant at the above address.



Jonathan  
**HARVEY**

**Bhakti**  
first British performance

'... its qualities of imagination  
are exciting and beautifully  
satisfactory to the ear' *The Times*



Iannis  
**XENAKIS**

**Akanthos**  
first British performance

**Dikhthas**

**Tetras**

**Palimpsest**

**Spectrum**

Guy Protheroe *conductor*

Arditti String Quartet

Claude Helffer *piano*

'Spectrum brings together some of the  
most distinguished musicians and soloists  
of contemporary music' – *Tempo*

Greater London Council  
**Queen Elizabeth Hall**  
**Tuesday 28 February 1984**  
7.45pm

**Pre-concert talk by Jonathan Harvey 6.30pm**  
(admission by concert ticket)

**Tickets: £1.50 £2.50 £3.00 £4.00 £5.00**  
from RFH Box Office (01-928 3191)  
(Credit cards 01-928 6544) and usual agents

Spectrum also gratefully acknowledges the  
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Concert Management:  
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Sponsored by  
**Philips Business  
Systems**



Greater London Council  
Queen Elizabeth Hall

Saturday 10 March 1984  
at 7.45pm

# A SPRING PASTORAL

a seasonal celebration of  
English and French music

**Britten** Choral Dances from Gloriana  
**Milhaud** Pan et la Syrinx  
**Ravel** Trois Chansons  
**Poulenc** Aubade  
**Fauré** Pavane  
**Poulenc** Sept Chansons  
**Vaughan Williams** Flos Campi

Levine Andrade *viola*  
Leonidas Lipovetsky *piano*  
Elisabeth Priday *soprano*  
Geoffrey Dolton *baritone*  
English Chamber Choir  
English Players  
*leader Irvine Arditti*  
Guy Protheroe *conductor*

Sponsored by Philips Business Systems

Tickets: £2.00 £3.00 £4.00 £5.00 £6.00 from RFH Box Office (01-928 3191)

(Credit Cards 01-928 6544) and usual agents  
Concert Management: Ann Manly Productions Ltd (01-286 3944)



## Benjamin Britten Choral Dances from Gloriana

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

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

## Darius Milhaud Pan et la Syrinx

Elisabeth Priday *soprano*  
Geoffrey Dolton *baritone*

Nocturne I  
Pan et Syrinx: *baritone air*  
Nocturne II  
L'Invention de la Gamme (The invention of the scale): *soprano air*  
Nocturne III  
La Danse de Pan: *soloists and chorus*

Milhaud was one of this century's most prolific composers; he wrote well over 400 works. He was from Provence, of Jewish descent, and throughout his life his music reflected the colour and vividness of the Mediterranean. The cantata *Pan et la Syrinx*, composed in 1934 to words by de Piis and Paul Claudel, is full of brightness and wit in the solo movements and the exuberant finale, contrasted by warm dark colours in the Nocturnes. The scoring is very unusual, but characteristic of Milhaud – flute, oboe (doubling cor anglais), alto saxophone, bassoon and piano – and the music ranges from simple diatonic harmonies, through bitonal passages (composed in two keys at once) to quite atonal sounds.

The story is an irreverent version of the origin of the pan-pipes and the musical scale. One fine morning Pan fancies a spot of amorous dalliance with the nymph Syrinx, but his blunt suggestion meets with a wholly unambiguous rebuff. With tactics still cruder he makes a grab at her dress, whereupon Syrinx (in

one of the first known 'panics') calls upon the gods to help her. The gods' idea of succour is typically wide of the mark: they decide to turn her into a seven-reeded wind instrument. Syrinx, however, is delighted and launches into a prolonged jeer at Pan, a paean of triumph at having eluded him, experimenting with her notes until she finally stumbles on a scale. Pan vents his chagrin in a furious dance, stamping on the ground, goading himself with his elbows and puffing away on the pan-pipes in a frenzy of frustration. Meanwhile, little by little, everything gathers round to enjoy this unmissable spectacle, until finally the whole of creation is straining to get a better look.

## Maurice Ravel Trois Chansons

Ravel's *Trois Chansons* date from 1915. As a reaction to the horrors of war which now surrounded him, he turned to musical styles of the past. The immediate inspiration for these songs was the writings of Rabelais and his contemporaries, although Ravel wrote his own poems, underlying their naive folk-like simplicity with a touch of irony.

**1. Nicolette** – The beautiful young Nicolette goes wandering in the fields one evening. She meets a horrid wolf, who makes advances to her, but she runs off in terror; then she meets a handsome page, who offers his love, but, regretfully, she turns away; and finally Nicolette meets a lord, old, fat and ugly: he offers her gold, and sensible Nicolette runs quickly to him, and is to be seen walking alone in the fields no more.

**2. Trois beaux oiseaux du Paradis** – Three birds of paradise come to a girl whose lover is at the war. The first bird is azure, and tells her of blue eyes which long to see her; the second bird is white as snow, and plants a kiss on her forehead; but the third bird is blood-red, and tells of a blood-red faithful heart – and the girl feels her own heart turn cold with fear.

**3. Ronde** – This is a roundelay with strange undertones. The old women and the old men warn the young folk not to go near the woods of Ormonde, which are full of satyrs, centaurs, hobgoblins, all kinds of fearsome creatures. The young respond sadly that they will indeed no longer go to the woods, for the old men and women have frightened the creatures all away.



## Francis Poulenc Aubade

Leonidas Lipovetsky *piano*

Toccata  
Récitatif  
Rondeau  
Presto  
Récitatif  
Andante Allegro feroce  
Conclusion

Poulenc described *Aubade* as an 'amphibious concerto'. It was designed to be performed either as a ballet or as a concerto for piano and eighteen instruments. It was commissioned as a ballet by the Vicomte and Vicomtesse de Noailles, wealthy patrons of the arts, for a party at their house in Paris in 1929. The scenario was by Poulenc himself; the subject was classical: the chastity of Diana.

After an opening fanfare, a long piano solo leads to the rise of the curtain, revealing a woodland scene at dawn. In the recitative Diana's companions awake, one by one, then the huntress herself appears, and dances a rondeau with them. But her mood turns from a melancholy to anguish and despair, as she reflects on the eternal chastity to which she is condemned, and the music becomes passionate and distracted. She calms down, and lets her friends assist with her toilette, in a chattering presto. In the following slow recitative she is given her bow, which she clasps to her heart, then dances sadly in an andante (the melody is taken from a Mozart divertimento). Despair grips her again, however (allegro feroce): she casts away the bow and rushes into the woods, only to re-appear almost immediately and fall to the ground. In the final adagio she hands the bow to the youngest of her retinue, then turns and slowly walks into the wood. As she disappears, the others remain motionless, and the rising sun floods the scene.

**Interval** – 15 minutes

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

## Gabriel Faure Pavane

The Pavane was a gentle dance probably dating from 16th or 17th century Italy. Faure's *Pavane* resembles the dance mainly in its long phrases and stately style. He wrote it in 1887; the optional chorus part was added later, with a text by Count Robert de Montesquieu, at the suggestion of the Vicomtesse Greffuhle, to whom the score is dedicated. The words are an inconsequential amorous banter between nymphs and shepherds.

## Francis Poulenc Sept Chansons

Poulenc's considerable output of choral works forms one of the most distinctive and attractive contributions to the genre this century. Earlier in his career he wrote some fine choral music; then he abandoned the medium for thirteen years. But in 1936 he attended several performances at the home of a great patron of the arts, the Princesse Edmond de Polignac, of Monteverdi motets, sung by Nadia Boulanger's vocal ensemble. He went home to study a wide range of polyphonic masterpieces, which inspired him to compose a whole series of great choral works, of which the *Sept Chansons* was the first. Poulenc achieves a quite remarkable range of colour and expression in his settings of the poems, and at their first performance they were considered on a level with the Ravel *Trois chansons*, which were in the same concert. *La blanche neige* and *Marie* are by Apollinaire, the rest by Paul Eluard.

**1. La blanche neige** – Watching the falling snow, he sees distinct scenes and characters dancing before his eyes; but his love is not with him to share it all.

**2. A peine défigurée** – An attempt to fathom the depths of melancholy; its pervasiveness, its subtle appeal, its power to haunt; the beauty of sadness.

**3. Par une nuit nouvelle** – He has grown so used to his wife that her everlasting sameness makes him scream. She needs to dress in scarlet and black: then he would find her nakedness the most perfect costume.

**4. Tous les droits** – He wants her to be everything for him; and in her eyes he can see it all: all that's most lovely and poignant in nature, the emptiness of struggle and ambition, as well as the limitlessness of her truth and love.

**5. Belle et ressemblante** – A series of wistful images, conjuring perhaps an elusive character with a face both memorable and forgotten; sometimes the quintessence of its background and sometimes indistinguishably blended with it.

**6. Marie** – Distant music calls up the memory of a past lover: he remembers her with pangs of desire and dread, and knows that he will always grieve for her and yearn for her return.

**7. Luire** – A celebration of light, harvest and summer.



# Ralph Vaughan Williams Flos Campi

Levine Andrade *viola*

*Flos Campi* was written for the great British viola player Lionel Tertis, and first performed by him at a Queen's Hall concert in 1925. The title comes from the great erotic poem in the Bible, the *Song of Solomon* – 'Flos Campi' is the Vulgate equivalent of 'Rose of Sharon' – and each of the six movements is headed by a quotation from the *Song*. The erotic text evokes some remarkable sonorities in the score, which includes a wordless chorus, and oriental twists in the opening oboe melody, in a bitonal duet with the soloist. The viola throughout represents the languishing lover, at first restless and yearning, later becoming more calm. In the third movement the feeling of longing returns, given greater urgency by the soaring lines of the female chorus. Then comes an oriental march, the procession of Solomon's palaquin; this leads into the passionate outpouring of the fifth movement, the climax, after which the work ends in peace and fulfilment.

**I.** As the lily among thorns, so is my love among the daughters... Stay me with flagons, comfort me with apples; for I am sick of love.

**II.** For lo, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land.

**III.** I sought him whom my soul loveth, but I found him not... "I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him that I am sick of love"... "Whither is thy beloved gone, O thou fairest among women? Whither is thy beloved turned aside? That we may seek him with thee".

**IV.** Behold his bed (palaquin), which is Solomon's, three score valiant men are about it... They all hold swords, being expert in war.

**V.** Return, return, O Shulamite, Return, return that we may look upon thee... How beautiful are thy feet with shoes, O Prince's daughter.

**VI.** Set me as a seal upon thine heart.

# English Chamber Choir

*sopranos:*

Anne-Marie Curror  
Julia Field  
Jane Grant  
Pat Long  
Sarah Lowe  
Diana Maynard  
Sally Powell  
Ann Protheroe  
Adele Stevenson  
Jackie Whitehouse

*altos:*

Sue Boase  
Judith Currie  
Sue Phillips  
Susanne Reimann  
Christine Secombe  
Debbie Smith  
Vivien Williams

*tenors:*

Peter Adderley  
Tom Agnew  
David Boyd  
John Dover  
Gideon Levingston  
Robert Scales

*basses:*

Clifford Bartlett  
Bernard Boase  
Tim Coleman  
Mark Cresswell  
David Jordan  
Gavin King-Smith  
David Lowe  
Tony Noakes  
Chris Southgate  
Richard Smith  
Richard Whitehouse

# English Players

*violins:*

Irvine Arditti *leader*  
Alexander Balanescu  
Cathy Ford  
Miranda Fulleylove  
Beatrice Harper  
Fiona Higham  
Andrew Laing  
Elizabeth Perry  
Jonathan Strange  
Howard Walsh  
Teresa Ward

*violas:*

Levine Andrade  
Elizabeth Butler  
Russell Thackeray  
Susan Dench

*cellos:*

Marilyn Sansom  
Stephen Orton  
Susan Sutherley  
Susan Dorey

*basses:*

Anthony Van Kempen  
Linda Horton

*flutes:*

Philippa Davies  
Elizabeth Dooner

*oboes:*

Celia Nicklin  
Harriet Bell

*clarinets:*

Angela Malsbury  
Hale Hambleton

*saxophone:*

Hale Hambleton

*bassoons:*

Joanna Graham  
Alan Warhurst

*horns:*

Anthony Randall  
Frank Rycroft

*trumpet:*

Bruce Nockles

*percussion:*

Gary Kettel  
Charles Fubrooke



The **English Chamber Choir** was founded in 1971 by the conductor David Measham. Guy Protheroe became conductor in 1973 and the Choir has since appeared in major London concert halls, at several leading festivals and on BBC Television. The Choir has a wide repertoire ranging from the 16th century to the present day and it has appeared with a number of leading chamber orchestras and ensembles. In 1977 a professional chamber orchestra, the English Players, was formed to complement the Choir, and the Choir and Players have given a number of concerts together in the major London halls, including a series of Haydn Masses at St John's, Smith Square, and a special performance of Bach's *Magnificat* to inaugurate the new stage built at St John's in 1981. The choir has a busy schedule with major concerts in London and several visits to halls, churches and music societies around the country. In June this year the Choir will be the resident ensemble at St. Michael's Festival, East Coker (the burial-place of T.S.Eliot), and will appear at Trinity Arts Centre, Tunbridge Wells, before returning to the Queen Elizabeth Hall for further concerts next season.

**Guy Protheroe** won a scholarship to Magdalen College, Oxford, where he gained an honours degree in Music. He continued his studies at the Guildhall School of Music, where he began his conducting career with the foundation of the contemporary music ensemble Spectrum, with which he has since appeared many times in London, at leading festivals, on tour in Europe and in many broadcasts both here and abroad. He became conductor of the English Chamber Choir in 1973 and now conducts a wide variety of instrumental and vocal groups in music spanning over five centuries, both classical and commercial. He has gained his widest reputation in the field of contemporary music, and very recently conducted the first British performances of Jonathan Harvey's major new work *Bhakti* and Xenakis' *Akanthos* in the Queen Elizabeth Hall. He also writes extensively on music, especially for broadcasting, as well as presenting contemporary music programmes for BBC Radio 3.

**Leonidas Lipovetsky** was born in Montevideo, Uruguay, where he began his musical education. He received the first Van Cliburn Scholarship, enabling him to study at the Juilliard School of Music in New York where he won the concerto competition. He has since appeared all over North and South America and in Europe both in recitals and as a soloist with leading national orchestras including the Czech Philharmonic, the Royal Liverpool Philharmonic and the Icelandic National Symphony. He now lives in Tallahassee, Florida, where he is a faculty member of Florida State University, and where he was recently the soloist in concerts given on tour by the English Chamber Orchestra.

## Our Sponsor...

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Philips' electronic business systems are in use at over 10,000 customer sites in the United Kingdom, helping to streamline business and financial information processing with computing, word processing, dictation, viewdata, banking and telecommunications systems.

**Levine Andrade** was born in Bombay in 1954. He came to England in 1964 and was one of the first pupils at the Menuhin School. He then went to the Royal Academy of Music, where he began to study the viola as well as the violin, and won prizes for both instruments and for chamber music. He was a founder member of the Arditti Quartet, which now occupies an increasing amount of his career, and also plays with a number of leading chamber orchestras. He appeared with the English Players last season as a soloist in Mozart's *Sinfonia Concertante* for violin and viola.

**Elisabeth Priday** studied at the Royal Academy of Music with Joy Mammen and Peter Harrison, and was awarded the Grabowsky-Connell Scholarship. In 1975 she joined the Monteverdi Choir, with whom she is now a regular soloist, both in concerts and on records. She sang *Amour* in the first ever staging of Rameau's 'Les Boreades' at the Aix Festival, a role repeated at Lyons Opera House, and also took the part of *Amour* in Rameau's 'Hippolyte and Aricie' also at Aix, which was repeated for the BBC Promenade Concerts. She has also sung at the Bath Festival, Music at Oxford and at Sadler's Wells in Handel's 'Giustino'.

**Geoffrey Dolton** studied at the Royal Academy of Music, where he was awarded the Principal's Prize and the Recital Diploma. He has subsequently appeared at the Wigmore Hall, Purcell Room and on Southern Television and studied further at the National Opera Studio. He has sung *Guglielmo* in *Così fan tutte* for English National Opera North and will return to the company later this year to sing the speaker in a new production of the *Threepenny Opera*. He is currently on tour with Opera 80.



# UMP

CENTRE DE LA MUSIQUE FRANCAISE

United Music Publishers is the foremost source of French choral music in the United Kingdom, representing such composers as Charpentier, Debussy, Duruflé, Fauré, Langlais, Messiaen, Milhaud, Poulenc, Ravel, Rivier, Saint-Saens and Xenakis.

Music by these composers is available from music shops, including the Royal Festival Hall Bookshop, and from our Retail Showroom.

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The English Chamber Choir and English Players are administered by the English Chamber Choir Society, which gratefully acknowledges financial assistance from the National Federation of Music Societies. If you would like any further information about the Choir or Players please contact Ann Manly, 8 Alma Square, London NW8 9QD. Tel: 01-286 3944

This concert is the second of two concerts at the Queen Elizabeth Hall sponsored by Philips Business Systems. The first, given by Spectrum, took place on 28 February 1984.

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**Ann Manly Productions Ltd**  
8 Alma Square  
London NW8 9QD  
Tel: 01-286 3944

In accordance with the requirements of the Greater London Council:

Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways.

No smoking in the auditorium.

The taking of photographs is not permitted.

Members of the public are reminded that no tape recorder or other type of recording apparatus may be brought into the auditorium. It is illegal to record any performance or part thereof unless prior arrangements have been made with the Hall management and concert promoter concerned. First Aid facilities are provided by the British Red Cross.

# xenakis milhaud poulenc

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ENGLISH CHAMBER CHOIR

8 Alma Square London NW8 9QD 01-286 3944

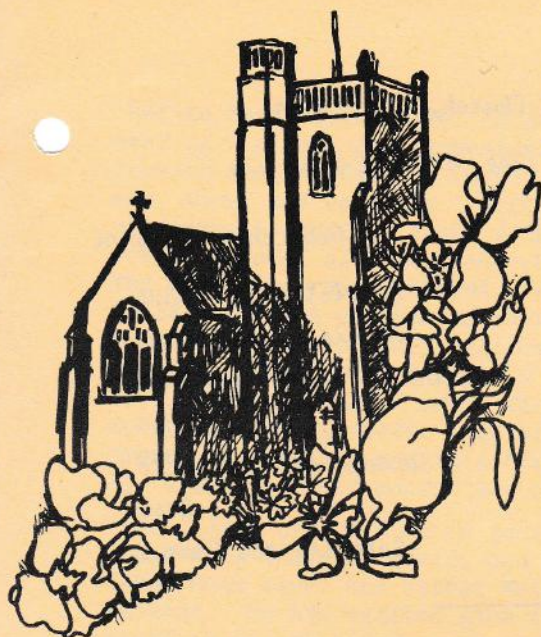
Gavin King-Smith

EAST COKER WEEKEND

The timetable for the weekend is as follows:

Friday 23 June	Evening	Travel to East Coker
Saturday 24 June	10.00am	Rehearsal in East Coker Church. Children to go to the Vicarage.
	1.00pm Afternoon	Lunch at the Vicarage. Free. Cream teas available on the Vicarage lawn.
	7.30pm	Concert in Church. Rossini.
	9.30pm (approx)	Supper and entertainment at Coker Court. (Details of entertainment to follow.)
Sunday 24 June	10.00am	Morning Service - Church Kodaly, Wesleys, followed by coffee.
	12.00 noon	'Horroratorio' - Village Hall.
	12.30pm(ish)	Lunch at the Vicarage.
	*6.30pm	Evensong - Sutton Bingham Church. (Small group of singers only, to be notified separately.)





EAST COKER

ST MICHAEL'S

FESTIVAL

ENGLISH CHAMBER

CHOIR

CONDUCTOR - GUY PROTHEROE

CONCERT  
SATURDAY, 23rd JUNE, 1984  
7.30 p.m.  
ST MICHAEL'S CHURCH



Admission by Programme: £1.30



St Michael's Church, East Coker

Saturday, 23rd June, 1984 at 7.30 p.m

PETITE MESSE SOLENNELLE

Gioacchino Rossini

KYRIE	Soloists and Chorus
GLORIA	Soloists and Chorus
Gratias	Contralto, Tenor and Bass
Domine Deus	Tenor
Qui tollis	Soprano and Contralto
Quoniam	Bass
Cum Sancto	Soloists and Chorus

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CREDO	Soloists and Chorus
Crucifixus	Mezzo-soprano
Et resurrexit	Soloists and Chorus
PRELUDIO RELIGIOSO for the Offertory	
SANCTUS	Soloists and Chorus
O SALUTARIS	Soprano
AGNUS DEI	Contralto and Chorus

ANN MANLY	Soprano
JULIA FIELD	Contralto
DAVID HUNT	Tenor
MALCOLM FIELD	Bass

PETER ADDERLEY	Piano
IAN CURROR	Organ

ENGLISH CHAMBER CHOIR  
conductor GUY PROTHEROE



'Petite Messe Solennelle' in four voices with accompaniment of 2 pianos and harmonium, composed during my country stay at Passy. Twelve singers of three sexes - men, women and castrati - will be enough for its performance: that is eight for chorus, four for the solos, a total of twelve cherubim. God, forgive me the following rapprochement. Twelve also are the Apostles in the celebrated painting by Leonardo 'The Last Supper': who would believe it! Among thy disciples there were those who struck false notes. Lord, rest assured, I swear there will be no Judas at my supper and my twelve will sing properly, and *con amore*, thy praises and this little composition, which is, alas, the last mortal sin of my old age.'

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

The Mass received its first performance on the 14th March 1864, in a private house in Paris, and a public performance was given the next day, launching it on a career of great popularity. Rossini was continually pestered to orchestrate it, and eventually gave in, 'to stop some other fellow from doing it'. The orchestral version was presented in 1869, three months after his death, at the Italian Theatre in Paris. So Rossini's music ended up again in the theatre. In the original score he had written a short footnote:

'Dear God, it is now complete, this poor little mass. Have I for once really written *Musique Sacrée* (sacred music), or merely *sacrée musique* (rotten music)? I was born for opera buffa, as thou well knowest. Little skill and a little heart, that is all. So blessed be thou, and grant me Paradise. G. Rossini. Passy 1863'.

Guy Protheroe



The ENGLISH CHAMBER CHOIR - founded in 1971 - has appeared at major London concert halls and at leading festivals. It gives unaccompanied concerts but also appears with professional instrumental groups, including the Academy of Ancient Music and the Philip Jones Brass Ensemble.

GUY PROTHEROE - conductor of the Choir since 1973 - won a scholarship to Magdalen College, Oxford, gaining an honours degree in music. He continued his studies at the Guildhall School of Music where he began his conducting career with the foundation of the contemporary music ensemble, Spectrum. After performances and broadcasts with the group in London and concerts in Europe, he has engagements next year with Spectrum in the United States and Denmark. He also writes extensively on music, especially for broadcasting.

IAN CURROR studied at the Royal College of Music with John Birch and also with Flor Peeters and Nicholas Kynaston. In 1974 he was appointed Organist of the Royal Hospital Chelsea. His other activities include examining, conducting and teaching at the Royal College of Music where he is a Professor. He is a Fellow of the Royal College of Organists and a prize-winning holder of that College's Organists' Choir-Training Diploma.

The ENGLISH CHAMBER CHOIR will also be singing tomorrow:

- 10 am St Michael's. Parish Communion  
KODALY: MISSA BREVIS  
ANTHEMS: S. Wesley - 'In exitu Israel'  
S.S. Wesley - 'Thou wilt keep him in perfect peace'
- 12 noon East Coker Hall (Coffee 11.30/11.50 am)  
"HORRORTORIO" - Horowitz and Sampson:  
a light hearted 'send-up' of Dracula, Frankenstein and friends, with apologies to Handel etc. For all the family - 25 mins.  
(Retiring collection)
- 6.30 pm All Saints Sutton Bingham  
CHORAL EVENSING



EAST COKER  
ST MICHAEL'S FESTIVAL

# SUPPER AT COKER COURT

SATURDAY, 23rd JUNE, 1984

9 p.m. approx - after the Concert

Ticket: £3 inc. one glass of Punch

E.C.C.

Conductor: Guy Protheroe

8 Alma Square, London NW8 9QD 01-286 3944

Mr. G. King-Smith  
Denebank  
Cotmandene  
Dorking, Surrey

30 August 1984

Dear Gavin,

**ECC FORTHCOMING EVENTS**

The first event of the Choir's 1984-85 season takes place on 9 SEPTEMBER, and is a lunch at the King-Smith's house in Dorking. Food will be provided but you are kindly requested to bring something to drink. Families are welcome, and there will be opportunities for music-making as well as other sociable activities. It would be helpful if we had some idea in advance of how many people can come: please RSVP either to me or direct to Tricia and Gavin on 0306 887624.

Rehearsals begin again on 11 SEPTEMBER at Marylebone. Unfortunately, the concert schedule for the rest of the year has been disrupted by the promoters of a concert scheduled for late October wanting to change the date to early in the New Year; we are, however, making considerable progress with re-arranging other dates and by the time we meet on September 9th we should have details of a replacement concert in October. Meanwhile, rehearsals are scheduled for all Tuesdays up to December 11th. Important dates for your diary are:

9 October	Annual General Meeting
12 December	Queen Elizabeth Hall Concert
14 December	Christmas Party - 8 Alma Square

Full details of these events will follow shortly. Meanwhile, we look forward to seeing you in Dorking next week-end.

With best wishes,



Ann Manly



ENGLISH CHAMBER CHOIR  
Conductor: Guy Protheroe

8 Alma Square, London NW8 9QD 01-286 3944

Mr. G. King-Smith  
Denebank  
Cotmandene  
Dorking, Surrey

23 September 1984

Dear Gavin,

BERLIOZ: L'Enfance du Christ  
Queen Elizabeth Hall - Wednesday 12 December 1984

I hope you will be free to take part in the Choir's next London Concert.  
Details are as follows:

Rehearsals: Tuesday 6 November	7 pm	St Marylebone Church
Tuesday 13 November	"	"
Tuesday 27 November	"	"
Tuesday 4 December	"	"
Tuesday 11 December	"	"
Wednesday 12 December	3 - 6pm	Queen Elizabeth Hall
	7.45pm	OEH performance

Please note:

1. There is no rehearsal on 20 November
2. The rehearsal on 11 December will be with the orchestra.  
Please be prepared to stay until 10pm that evening.
3. We appreciate that it is not possible for everyone to attend the rehearsal in the Queen Elizabeth Hall on the afternoon of the concert, but we should be most grateful if as many as possible could arrange to get there by 5pm so that there is some opportunity to sing in the Hall.

Artists taking part:

Catherine Denley - mezzo-soprano  
Andrew King - tenor  
Stephen Varcoe - baritone  
David Wilson-Johnson - baritone  
English Players  
Guy Protheroe - conductor

Dress: Long Black/DJs - please see attached notice regarding dress.

Please fill in the attached form, indicating whether you are able to take part and which rehearsals you will be at, and return it to Debbie Smith. Her address and phone number is 110 The Vale, London N14. 882 1580, and from now on she will be looking after choir personnel. If, however, you need to contact us quickly at any time and cannot reach Debbie, you can continue to leave messages or enquiries for Guy or myself at the above number.

Best wishes,

Ann Manly

## ENGLISH CHAMBER CHOIR

### CONCERT DRESS

Once again, the subject of dress for concerts was raised at a recent committee meeting. The general feeling was that, although the overall appearance of the choir on the platform had improved considerably, members of the audience continue to comment on the rather varying interpretations of 'long black' or 'long coloured', and it was agreed that the following guidelines should be adopted, at least for the next two concerts.

#### LADIES - LONG BLACK

1. This should read 'Long black dresses' rather than skirts and tops. This might be further clarified as 'evening dresses' - not necessarily full-blown ballgowns or elaborate chiffons bespangled with sequins, but preferably dresses which look smart and reasonably formal. Do bear in mind that the men are in evening dress anyway. Fabrics like velvet, taffeta, glazed cotton, silky jersey (probably man-made) etc. tend to look better on stage than woollen fabrics. Dresses should be plain black, without any coloured trimmings.
2. Length should be floor-length and sleeves should be either full-length or at least to below the elbow. Any reasonable neckline is OK, but polo-necks should be avoided as they tend to stick out in a line as much as do plunging necklines.
3. Jewellery is basically a good idea as it brightens up unrelieved black, but please bear in mind that, particularly in somewhere like the OEH where there is good lighting, diamante sparklers can be blinding for members of the audience!
4. Given that, despite 2. above, hemlines may not always reach the floor, it has been suggested that wearing black tights (or stockings or pop-socks) would create a more unified appearance. Please could you therefore equip yourself with a pair of ordinary-weight black tights or stockings (15 - 30 denier type), not opaque ones, i.e. not your exercise tights or heavy woolly ones.

#### MEN

1. Please wear Black bow ties and, if you wear one, a black cummerbund, and a white shirt.
2. Socks should be black.

#### EVERYONE

1. Please try to ensure that shoes are clean and polished. If by any chance on your arrival at the concert you have to park at the far end of a muddy field and you forgot your wellies, an emergency shoe-cleaning kit is available from the Protheroes.
2. The Protheroes also carry spare pairs of black socks and tights, but do try to remember to bring your own in the first place as supplies are limited. There is also a sewing kit available for emergency repairs.
3. Following the success of the carnation buttonholes provided at the last OEH concert, we are investigating the possibility of providing flowers for future concerts, probably fabric replicas rather than fresh ones. More news on this is due course.





NORTH

JORDAN'S

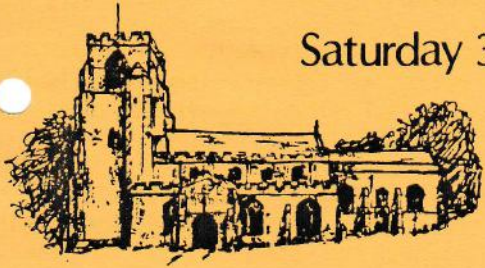
CHURCH

JORDAN'S - OPPOSITE PUB IN  
PRESTON S.C. MARKET  
TEL. LUVENHAM (0787) 248123

THIS IS A  
1" = 1 MILE  
MAP

TRAVEL FROM COLCHESTER ON  
A134. GO THROUGH NEWTON, THEN  
TURN RIGHT ON UNCLASSIFIED ROAD-SIGN LUVENHAM





Saturday 3 November 7.30pm

All Saints, Hitcham

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## ENGLISH CHAMBER CHOIR

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Guy Protheroe  
conductor  
Ian Curror  
organ

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## ENGLISH MUSIC FOR ALL SAINTS

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PROGRAMME

Sancte Deus

Thomas Tallis  
(c1505-1585)

Ave Verum

William Byrd  
(1543-1623)

Mass in G minor

Ralph Vaughan Williams  
(1872-1958)

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

Interval

In Exitu Israel

Samuel Wesley  
(1766-1837)

Thou wilt keep him in perfect peace

Samuel Sebastian Wesley  
(1810-1876)

O how glorious is the Kingdom

Basil Harwood  
(1859-1949)

Faire is the Heaven

William Harris  
(1883-1973)

Give unto the Lord

Edward Elgar  
(1857-1934)

**Guy Protheroe** won a scholarship to Magdalen College, Oxford, where he gained an honours degree in Music. He continued his studies at the Guildhall School of Music, where he began his conducting career with the foundation of the contemporary music ensemble Spectrum with which he has since appeared many times in London, at leading festivals, on tour in Europe and in many broadcasts both here and abroad. He became conductor of the English Chamber Choir in 1973 and now conducts a wide variety of instrumental and vocal groups in music spanning over five centuries, both classical and commercial. He has gained his widest reputation in the field of contemporary music, and has also presented programmes for BBC Radio 3's 'Music In Our Time' series. He is currently engaged on a number of projects, including recordings with Vangelis and a series of programmes of American contemporary music at the South Bank.

**Ian Curror** studied at the Royal College of Music with John Birch and also with Flor Peeters and Nicholas Kynaston. In 1974 he was appointed organist of the Royal Hospital, Chelsea. His other activities include examining, conducting and teaching at the Royal College of Music where he is a Professor. He is a Fellow of the Royal College of Organists and a prize-winning holder of that College's Organists' Choir-Training Diploma.

**The English Chamber Choir** was founded in 1971 and has established itself as one of London's leading small choral groups. It gives a regular series of concerts every season in the principal London concert halls in which it is frequently joined by its own professional orchestra, the English Players. In addition, the Choir visits many other venues and festivals around Britain and has also appeared on BBC Television. Its repertoire ranges from the 16th century to the present day, from a cappella madrigals and motets to choral and orchestral works including Mozart's 'Requiem' and Vaughan Williams' 'Flos Campi'. Recent performances have included an evening of French and English music at the Queen Elizabeth Hall which featured Milhaud's rarely-performed cantata 'Pan et Syrinx', and a weekend at St. Michael's Festival, East Coker, where the music ranged from Rossini's 'Petite Messe Solennelle' to Horowitz's 'Horrotorio'. The Choir returns to the Queen Elizabeth Hall in December for a performance of Berlioz's 'L'Enfance du Christ'.

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



## ENGLISH CHAMBER CHOIR

### Sopranos

Shirley Backhouse  
Fiona Blyth  
Anne-Marie Curror  
Pauline Evans  
Sara Lowe  
Ann Manly  
Diana Maynard  
Adele Stephenson  
Jackie Whitehouse  
Janey Vercoe\*

### Tenors

Peter Adderley  
Roger Carpenter  
Mark Johnstone\*  
Gideon Levingston  
Robert Scales

### Altos

Susan Boase  
Julie Cumberlidge  
Alison Davies  
Julia Field\*  
Jane Grant  
Susan Harris  
Christine Secombe  
Debbie Smith  
Vivien Williams

### Basses

Jeremy Backhouse\*  
Mark Cresswell  
Malcolm Field  
David Jordan  
Gavin King-Smith  
David Lowe  
Antony Noakes  
Richard Smith  
Richard Whitehouse

\*soloists in Vaughan Williams Mass

The English Chamber Choir's next concert will be on:

Wednesday 12 December 1984  
Queen Elizabeth Hall, London SE1 8XX

### BERLIOZ L'Enfance du Christ

Catherine Denley mezzo-soprano  
Stephen Varcoe baritone  
Andrew King tenor  
David Wilson-Johnson baritone

English Chamber Choir English Players  
Guy Protheroe conductor

Tickets: £2 £3 £4 £5 £6 from RFH Box Office (01-928 3191)  
Proceeds from this concert will benefit the  
Cystic Fibrosis Research Trust



Wednesday  
12 December 1984

7.45pm

**BERLIOZ**

*L'Enfance  
du  
Christ*

Catherine Denley  
*mezzo-soprano*

Andrew King  
*tenor*

Stephen Varcoe  
*baritone*

David Wilson-Johnson  
*baritone*

English Chamber Choir

English Players  
*leader: Richard Studd*

Guy Protheroe  
*conductor*

Programme: 50p

The proceeds of this concert will benefit the Cystic Fibrosis Research Trust



GLC QUEEN ELIZABETH HALL



## L'Enfance du Christ

From a tiny seed a masterpiece can grow. The seed of *The Childhood of Christ* was a fragment Berlioz wrote in 1850 in an autograph book for a friend. It was a short piece for organ with a rustic character, which brought to Berlioz a vision of the shepherds in Bethlehem bidding farewell to the child Jesus, as the Holy Family set out for Egypt. Within a few months this fragment became a short strophic chorus, *The Shepherds' Farewell*, and was given a public performance. Such was its popularity that Berlioz was encouraged to extend the work, adding an overture and a tenor solo to follow, to form *The Flight into Egypt*.

Three years later, after the continuing success of this cantata, Berlioz decided to expand the work into a full oratorio, following it with *The Arrival at Saïs*,

## Hector Berlioz (1803-1869)

and finally prefacing it with *Herod's Dream*, to complete the triptych. The complete work was first heard in 1854.

Berlioz conceived the work "in the manner of the old illuminated missals": the scenes are like mediaeval illustrations, out of which the characters step. But these characters are anything but two-dimensional: even in his dramatic works Berlioz rarely achieved a more profound or passionate expression, from the tortured fear of Herod to the tender compassion of Mary. The chorus plays a variety of roles: in the first part the men are grim soothsayers, while the women are off-stage angels. They combine as shepherds and Ishmaelites, and finally, in the Epilogue, they join the tenor soloist in mystic contemplation. The music ends in timeless Amens.

### Première Partie: Le Songe d'Hérode

#### PROLOGUE

**Le récitant**  
Dans la crèche, en ce temps,  
Jésus venait de naître,  
Mais nul prodige encor ne l'avait  
fait connaître;  
Et déjà les puissants  
tremblaient,  
Déjà les faibles espéraient.  
Tous attendaient ...  
Or, apprenez, Chrétiens, quel  
crime épouvantable  
Au roi des Juifs alors suggéra la  
terreur,  
Et le céleste avis que, dans leur  
humble étable,  
Aux parents de Jésus envoyait  
la Seigneur

**SCÈNE I**  
*Une rue de Jérusalem. Un corps de  
garde. Soldats romains faisant une  
ronde de nuit.*

#### MARCHENOCURNE

**Un centurion**  
Qui vient?

**Polydorus, le commandant  
de la patrouille**  
Rome.

**Le centurion**  
Avancez!

**Polydorus**  
Halte!

**Le centurion**  
Polydorus!  
Je te croyais déjà, soldat, aux bords  
du Tibre.

**Polydorus**  
J'y serais en effet, si Gallus, notre  
illustre Préteur, m'eût enfin laissé  
libre.  
Mais il m'a sans raison  
Imposé pour prison  
Cette triste cité, pour y voir  
ses folies,  
Et d'un roitelet juif garder les  
insomnies.

**Le centurion**  
Que fait Hérode?

### Part I Herod's Dream

#### PROLOGUE

**Narrator**  
At that time Jesus had just been  
born in the manger;  
But no portent had yet made him  
known.  
Yet already the mighty  
trembled,  
Already the weak had hope.  
Everyone waited ...  
Learn now, Christian folk, what  
hideous crime  
Terror prompted then in the King  
of the Jews,  
And the heavenly counsel the Lord  
sent  
To Jesus' parents in their lowly  
stable.

**SCENE I**  
*A street in Jerusalem. A guard-  
house. Roman soldiers on night  
patrol.*

#### NIGHT MARCH

**A Centurion**  
Who's there?

**Polydorus, commander of  
the patrol**  
Rome!

**The Centurion**  
Advance!

**Polydorus**  
Halt!

**The Centurion**  
Polydorus!  
Corporal, I thought you were on  
Tiber's banks by now.

**Polydorus**  
So I should be if Gallus, our  
precious Praetor, had only let me.  
But for no good reason  
He's shut me up  
In this dreary city, watching  
its antics  
And keeping guard over a petty  
Jewish king's sleepless nights.

**The Centurion**  
What's Herod doing?

**Polydorus**  
Il rêve, il tremble,  
Il voit partout des traîtres,  
il assemble  
Son conseil chaque jour; et du soir  
au matin  
Il faut sur lui veiller: il nous obsède  
enfin.

**Le centurion**  
Ridicule tyran! Mais va,  
poursuis ta ronde.

**Polydorus**  
Il le faut bien. Adieu. Jupiter le  
confonde!

*La patrouille se remet en marche  
et s'éloigne.*

#### SCÈNE II L'intérieur du palais d'Hérode

**Hérode**  
Toujours ce rêve! encore cet enfant  
Qui doit me détrôner!  
Et ne savoir que croire  
De ce présage menaçant  
Pour ma vie et ma gloire!  
Ô misère des rois!  
Régner et ne pas vivre,  
A tous donner des lois,  
Et désirer de suivre  
Le chevrier au fond des bois!

Ô nuit profonde  
Qui tiens le monde  
Dans le repos plongé,  
A mon sein ravagé  
Donne la paix une heure,  
Et que ton voile effleure  
Mon front d'ennuis chargé ...  
Effort stérile!  
Le sommeil fuit;  
Et ma plainte inutile  
Ne hâte point ton cours,  
interminable nuit.

#### SCÈNE III

**Polydorus**  
Seigneur!

**Hérode**  
Lâches, tremblez!  
Je sais tenir encore  
Une épée ...

**Polydorus**  
Arrêtez!

**Polydorus**  
He broods, quakes with fear,  
Sees traitors on every side, and  
daily summons  
His Council; and from dusk to  
dawn  
Has to be looked after: he's  
getting on our nerves.

**The Centurion**  
Absurd despot! But off on  
your rounds now.

**Polydorus**  
Yes, I must. Good night. Jove's  
curse on him!

*The patrol resumes its march and  
moves off into the distance.*

#### SCENE II The interior of Herod's palace

**Herod**  
The dream again! Again the child  
Who is to cast me down.  
And not to know what to think  
Of this omen which threatens  
My glory and my existence!  
O the wretchedness of kings!  
To reign, yet not to live,  
To mete out laws to all,  
Yet long to follow  
The goatherd into the heart of the  
woods!  
Fathomless night  
Holding the world  
Deep sunk in sleep,  
To my tormented breast  
Grant peace for one hour,  
And let thy shadows touch  
My gloom-pressed brow ...  
All effort's useless!  
Sleep shuns me;  
And my vain complaining  
No swifter makes thy course, O  
endless night.

#### SCENE III

**Polydorus**  
My lord!

**Herod**  
Cowards, beware!  
I can still handle  
A sword ...

**Polydorus**  
Stop!



**Guy Protheroe** won a scholarship to Magdalen College, Oxford, where he gained an honours degree in music. He continued his studies at the Guildhall School of Music, where he began his conducting career with the foundation of the contemporary music ensemble Spectrum. He became conductor of the English Chamber Choir in 1973. He now conducts a wide variety of instrumental and vocal groups in music spanning over five centuries, both classical and commercial, but has continued to gain his widest reputation in the field of contemporary music. He also writes extensively on music, and has presented contemporary music programmes for BBC Radio 3.

**Catherine Denley** studied at Trinity College of Music, winning prizes for lieder and French song. A former member of the BBC Singers, she has since made many broadcasts and appeared at the Proms as a soloist. In 1979 she made her operatic début at the Aldeburgh Festival as Olga in *Eugene Onegin* and since then she has sung at many British and European festivals, including Edinburgh, Spitalfields, Windsor and the Three Choirs, and has visited China. She first appeared in the USA singing *Messiah* with the San Francisco Symphony Orchestra conducted by John Eliot Gardiner, with whom she also appears in his recordings of Handel's *Semele* and *Hercules*. She has also sung Handel on stage with the Handel Opera Society at Sadler's Wells, in their recent production of *Giustino*.

**Andrew King** gained an honours degree in music from St John's College Durham before going to King's College Cambridge as a post-graduate. He studied with David Johnston whilst singing in Guildford Cathedral Choir and the BBC Singers before embarking on his solo career. A versatile performer, he works with a vast repertoire from mediaeval to contemporary music, recording and broadcasting with leading specialists.

Since his début at the Proms in 1978 he has been in demand at Festivals throughout Europe. Engagements in 1984 have included performances in West Germany, Holland, Aldeburgh, Spitalfields, the Philippines, Israel, Bulgaria and Tokyo (with the Consort of Musicke), the Flanders Festival and the Proms. Last month he recorded Handel's *Esther* for Decca with the Academy of Ancient Music under Christopher Hogwood. Next week he will travel to Rome to perform *The Christmas Story* by Schütz with Roger Norrington.

**Stephen Varcoe** was a choral scholar at King's College, Cambridge and in 1977 won a Gulbenkian Foundation scholarship. His repertoire reaches from the baroque to the contemporary, and he appears regularly with the English Baroque Players, the London Symphony Orchestra, the City of London Sinfonia and the Academy of St Martin-in-the-Fields, as well as the Songmakers' Almanac. He has made numerous recordings, mainly of pre-classical music, and is currently recording the complete baritone songs of Finzi.

He recently made his French début in Rameau's *Les Boréades* at Aix-en-Provence, conducted by John Eliot Gardiner, then repeated the role at the Opéra de Lyon. He has sung in many festivals, including those of Aldeburgh, Ansbach, Barcelona, Bath, Flanders, Göttingen, Innsbruck, Orange and York.

**David Wilson-Johnson** now sings regularly with all the major British orchestras and has worked with many distinguished conductors including Atherton, Bonyngé, Boulez, Davis, Haitink, Harnoncourt, Leitner, Rattle and Rozhdestvensky. He broadcasts frequently for the BBC in opera, concert and recital, made his Prom début in 1981 and sang on the Last Night in *Belshazzar's Feast*.

His performances of contemporary music include many first performances of works written for him and the award-winning records of Tippett's *King Priam* and Birtwistle's *Punch and Judy* with the London Sinfonietta (Decca).

He has sung operatic roles for Welsh National Opera, Glyndebourne Festival, Edinburgh Festival and at Covent Garden. This year he made his début for Opera North in *A Village Romeo and Juliet* and returned to the Royal Opera House for *Boris Godunov* and *The Magic Flute*.

His most recent records include Mozart's Masses with the Choir of King's College, Cambridge (Decca), Rutland Boughton's *The Immortal Hour* and a controversial re-thinking of Schubert's *Winterreise*, with David Owen Norris playing a Broadwood fortepiano of the period, just voted 'Song Record of the Year' by The Sunday Times.

*In accordance with the requirements of the Greater London Council:*

Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways.

No smoking in the auditorium.

The taking of photographs is not permitted.

Members of the public are reminded that no tape recorder or other type of recording apparatus may be brought into the auditorium. It is illegal to record any performance or part thereof unless prior arrangements have been made with the Hall management and concert promoter concerned.

First Aid facilities are provided by the British Red Cross.



## English Chamber Choir

### *Sopranos*

Shirley Backhouse  
Fiona Blyth  
Ann Marie Curror  
Pauline Evans  
Sally Kirkpatrick  
Sara Lowe  
Christine Maidment  
Ann Manly  
Diana Maynard  
Shirley Noel  
Lynda Sheridan  
Adele Stevenson  
Jackie Whitehouse

### *Altos*

Susan Boase  
Julie Cumberlidge  
Julia Field  
Jane Grant  
Miranda Moore  
Christine Secombe  
Debbie Smith

### *Tenors*

Peter Adderley  
Roger Brown  
Roger Carpenter  
Louis Galea  
Mark Johnstone  
Chris Miller  
Rob Scales  
Nicholas Witt

### *Basses*

Jeremy Backhouse  
Malcolm Field  
Nicholas Handley-Jones  
David Jordan  
Tony Kingsley  
Gavin King-Smith  
David Lavender  
David Lowe  
Tony Noakes  
Richard Smith  
David Waddams  
Richard Whitehouse

The role of the Centurion in Part I will be sung from the choir by Mark Johnstone.

**The English Chamber Choir and English Players** are administered by the English Chamber Choir Society, which gratefully acknowledges financial assistance from the National Federation of Music Societies.

If you would like to receive further details about the Choir and its performances please contact Ann Manly, 8 Alma Square, London NW8 9QD. Tel: 01-286 3944

## English Players

### *First Violins*

Richard Studt *leader*  
Elisabeth Perry  
Adrian Levine  
Andrew Laing  
Gillian Cohen

### *Second Violins*

Ben Cruft  
Michael Freyan  
Stephanie Harper  
Jayne Thom

### *Violas*

Stephen Tees  
Elizabeth Butler  
Susan Dench

### *Cellos*

Stephen Orton  
Avis Perthen  
Frank Schaefer

### *Double Bass*

Michael Lea

### *Flutes*

Philippa Davies  
Elizabeth Dooner

### *Oboes*

Christopher O'Neal  
Julia Girdwood

### *Clarinets*

Angela Malsbury  
David Campbell

### *Bassoons*

Joanna Graham  
Michael Parkinson

### *Horns*

Christopher Newport  
Susan Dent

### *Trumpets*

Michael Laird  
Simon Ferguson

### *Cornets*

Ian Mackintosh  
Wayne Morley

### *Trombones*

Roger Brenner  
Richard Cheetham  
Noel Abel

### *Timpani*

Charles Fulbrooke

### *Harp*

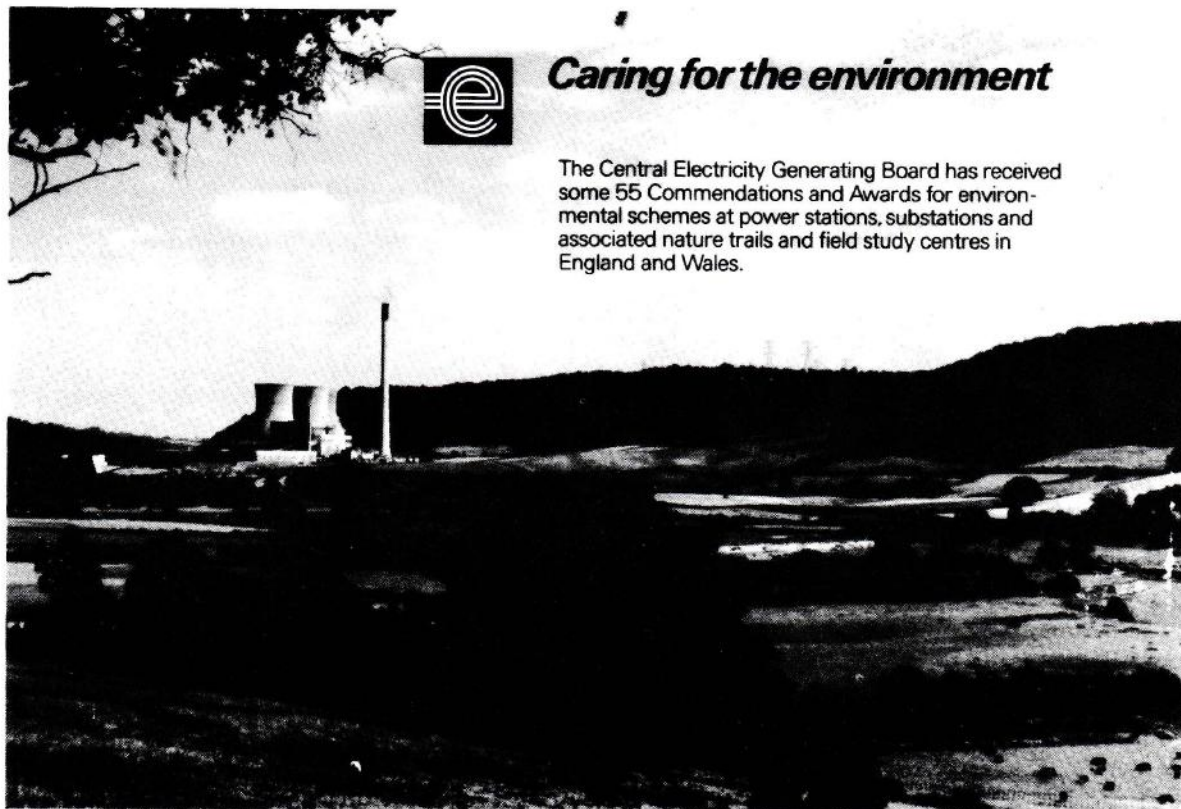
Helen Tunstall

### *Organ*

Ian Curror

### *Concert Management:*

Ann Manly Productions Ltd  
8 Alma Square  
London NW8 9QD  
Tel: 01-286 3944



## Caring for the environment

The Central Electricity Generating Board has received some 55 Commendations and Awards for environmental schemes at power stations, substations and associated nature trails and field study centres in England and Wales.





and Simon Schatz-  
ry of Adrian Mole"  
s Theatre last night.

## MUSIC / Adolescent Mozart

CONTINUING its chronological survey of Mozart's creative development, the London Mozart Players gave a Festival Hall concert last night entitled "Restless Adolescence: Vienna and Salzburg 1773-7."

Mozart was then in his late teens, and this fourth instalment of a well-planned, potentially instructive series took as its representative works the Symphony in C K162, the D major Piano Concerto K175, the Bassoon Concerto K191 and a A major Symphony K201.

I just wish this concert had had rather less of the air of an educational extension course. Jane Glover conducts efficient performances, though she would doubtless wish to improve on the echo effects that too often marred the string ensemble last night.

Nor was Dr Glover's conducting entirely assiduous in seeking out and conveying the instrumental nuances that mark even these early scores as the

work of a composer of unusual inspiration.

What they lacked here was an essential spark of life, a sense of that very adolescent restlessness promised by the concert's title. The A major Symphony, for example, was tastefully and genially done, but this score is imbued with far more energy, more excitement, more subtle frissons of instrumental emphasis than this performance implied.

The Piano Concerto was injected with a degree more vitality and youthful impetuosity in the hands of Imogen Cooper, but the Bassoon Concerto was an oddly matt, muted affair. Yoshiyuki Nakanishi articulating the solo part cleanly in so far as you could hear it but scarcely bringing to the music any interpretative spirit or communicative élan.

Geoffrey Norris

## English Chamber Choir

THE INSPIRING performance of Berlioz's three part oratorio "L'Enfance du Christ" at the Queen Elizabeth Hall last night drew its strength from the meticulous sense of detail of the finely balanced English Chamber Choir and English Players and the excellence of the four soloists, under conductor Guy Protheroe.

The story of "Herod's Dream," "The Flight into Egypt" and "The Arrival at Saïs" is graphically portrayed in music of the utmost economy, using the orchestra to illuminate the background of the recitatives and providing explicit interludes. The "Night March," with its wind interjections, the forceful introduction to "Herod's Dream" and the lightness of

touch in some of the Mary and Joseph recitatives showed how well the players understood the Berlioz idiom.

It was refreshing to find soloists who relish the French language and who sing with ease and charm. The Mary of mezzo-soprano Catherine Denley had much vocal appeal and was well-matched with the resonant tones of baritone Stephen Varcoe (Joseph). Andrew King, tenor, an eloquent narrator, excelled in the scene with the Holy Family while Herod was forcefully taken by baritone David Wilson-Johnson. Mr Protheroe was a considerate and stylish conductor.

David Money

## o prizes for glitter

es" has left me progressively bewildered, saddened, alienated.

Since "Prizes" truly caused small screen to glitter with range of thought and expression—call it warmth, clarity, judgment, or simply interest in real people—ms to have gone out of phael's writing.

The characters performing in sexual fandangoes under "Oxbridge" label have in cold, hard, calculating, bally brilliant and, with few exceptions, quite remarkably well. The know-all dialogue spent a disarming amount time below the navel while ecting to offer a superior w from above the neck. Too any of the resultant scenarios ve run a gamut from the rely silly to little better than st-graduate porn.

In the nastiest of the plays (far) a gentle, humorous, pply married author was en being seduced by a foul-mouthed bitch critic in order at he might achieve a frame mind proper to the writing "the great novel." Was ere I wondered, some weird al identification between r and character. Were we ing told that nice people n't write worthwhile fiction? that worthwhile fiction can ver be "nice"?

In last night's penultimate ay, "Cheap Day," one of aphael's more agreeable characters, a country house,

was mitigated by the lyrical location and the acting; James Cellan Jones (series producer and director) cynically underlined the "Brief Encounter" parody with Rachmaninov (at least, his heirs will benefit from the royalties).

It should have been a treat to pass five weeks in the company of a writer of Raphael's intellect and literacy; the price in the want of common humanity has been too high. I'd love to command his facility with words, but I'd hate to live with the kind of characters he finds it necessary to imagine.

Common humanity ran like a thread through Alec McCowen's impersonation of Kipling (C4), brought from the theatre in a TV version by Mark Shivas and Patrick Garland.

After 10 minutes spent resenting the idea that I must devote nearly an hour and a half to one actor's unadorned performance, I surrendered unreservedly to the artist and his interpreter. What an endlessly inventive, versatile, surprising and misunderstood man Kipling was; how splendidly he served the underdog, how gleefully he savaged the politicians and the "foppish literati," while sticking resolutely to his own convictions about Empire and the white man's burden.

The poems, in McCowen's matchlessly precise and virtuosic rendering, would have been

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