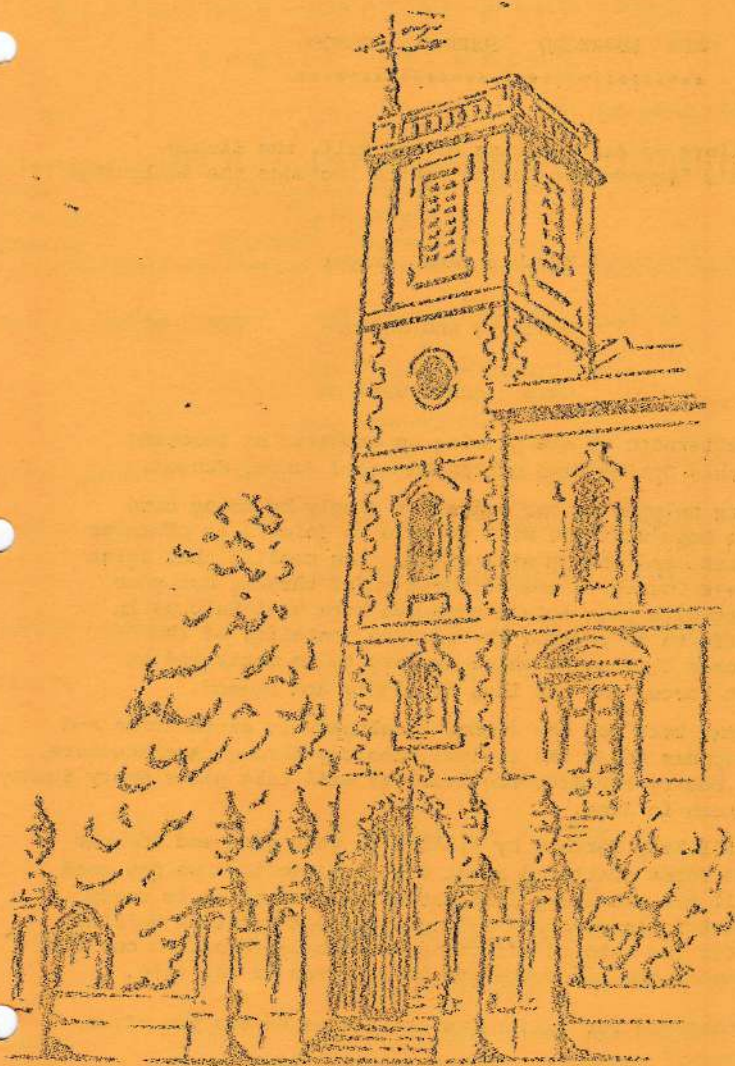


272.94



THE ADVANCED SUNDAY SCHOOL

We believe we are entering to the full, the Bishop
London's "Agenda for Action" which includes the following:

I

Worship and prayer

2

Teaching and Nurture

3

Care and Service

This afternoon we are placing an emphasis on Teaching
with this Spring Term of the Advanced Sunday School.

You are helping in our endeavour simply by being here
and we hope that you will be able to join us as often as
your time and energy will allow. You realise that Saint
Andrew's Church is one of those under threat, but your
support with your actual presence here will help us in
our efforts to reverse the closure mentality of the
Templeman Commission which appears to be motivated by
market forces and the laws of supply and demand.

Our next term for the summer is already in preparation and
will appear under the titles: Theology Through Architecture,
Music, Poetry and Art. The lectures will take place every Sunday
afternoon in June.

You will help further by filling in your name and address
on the forms scattered about the nave so that we may send
you all the necessary information as soon as it is ready.
The list is in no sense a 'register' but merely a mailing
list for the sake of efficiency and convenience. No one but
the Rector and his secretary have access to the file.

I do thank you for joining us and I hope to see you often.

John Paul.

Rector

ST ANDREW-BY-THE-WARDROBE

CHORAL EVENSONG

LENT II

27 February 1994

+++++
Choir: The English Chamber Choir
Director: Guy Protheroe
Setting: Gibbons - Second Service
+++++

Book of Common Prayer: 54 Penitential Introduction

56 Evensong proper begins

509 Psalm 74

First Lesson: 11 Kings Ch 6 Vs 8-23

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

Choir: 57 MAGNIFICAT (climax of the Order)

Second Lesson: 5 Luke Ch 10 Vs 41 - Ch 20 Vs 8

Choir: 59 Nunc Dimittis

60 The Creed

61 Versicles & Responses

131 Collect for the day

61 Final collects

Antiphon: Salvator Mundi - John Blow

State prayers

Hymn: 256 Thy hand, O God, has guided
(Tune: Thornbury)

The Blessing

ST JOHN'S SMITH SQUARE LONDON SW1 MONDAY 14 MARCH 1994 AT 7.30PM

ENGLISH CHAMBER CHOIR

Bach St John Passion

SUSAN GRITTON
SOPRANO
EMILY BAUER-JONES
MEZZO-SOPRANO
IAN BOSTRIDGE
TENOR
JAMES OXLEY
TENOR
MICHAEL GEDYE
BARITONE
JOZIK KOC
BASS

ENGLISH CHAMBER CHOIR
ENGLISH PLAYERS
LEADER ANDREW MANZI

GUY PROTHEROE
CONDUCTOR

SUNG IN GERMAN
PERFORMED ON PERIOD INSTRUMENTS

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Director: Paul Davies

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The English Chamber Choir is a registered charity.

ST JOHN'S SMITH SQUARE LONDON SW1 MONDAY 14 MARCH 1994 AT 8.30PM

ENGLISH CHAMBER CHOIR



Bach St John Passion

SUSAN GRITTON
SOPRANO
EMILY BAUER-JONES
MEZZO-SOPRANO
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You can hear the English Chamber Choir again on
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and Saturday 2 April at the Barbican.

The Choir will return to St John's, Smith Square
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Matthew Passion*.

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performances plus a quarterly newsletter. Just send
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Alma Square, London NW8 9QD. Alternatively you
can telephone your details to 071 286 3944 or fax them
to 071 289 9081.*

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BACH'S ST JOHN PASSION

The tradition of readings of the Passion story in Holy Week dates back to the first centuries of the Christian Church. By the Middle Ages the story was sung in Latin to plainsong, with different voices taking the words of different characters in the text, and by the 15th century the words spoken by the crowd, or groups of individuals, were given to a chorus singing polyphonically. In Lutheran Germany the text became sung in German, and chorales (hymns) with texts commenting on the story were added for the congregation. By Bach's time the Passion setting had developed into a full oratorio form, with the narration set to recitative (replacing the original plainsong) together with crowd choruses, meditation and commentary on the events was expressed through poetic texts in arias, and the significance of the events to the congregation is identified through the familiar Lutheran chorales. In addition, Bach's own settings are framed by powerful opening and closing choruses, in which are expounded the theological arguments of the Passion settings.

From the first half of the 17th century in Germany such musical settings of the Passion story were highly popular. They were written for performance on Good Friday and designed in two parts, between which a sermon would be preached. Telemann, a prolific composer in all musical forms, wrote a total of 46 settings of the Passion story, for performance one a year from 1722 to 1767. Bach himself wrote five settings, though only the *St John* and the *St Matthew* survive. (The text only of the *St Mark* still exists, and the *St Luke Passion* ascribed to Bach is in fact an arrangement by him of another composer's music.) The *St John Passion* was first performed at the Nikolaikirche in Leipzig in 1724 (three years after Bach took up his appointment in the town) and the *St Matthew Passion* was written three years later for performance at the Thomaskirche.

The most popular texts for musical settings of the Passions were the synoptic Gospels (those of Matthew, Mark and Luke) and specially written poetic versions, such as that by Brockes. The Gospel according to St Matthew lends itself very naturally to musical setting, in terms of the balance of the elements in the Passion story: Bach's setting has a very even structure and flow, paced by the pattern of narrative followed by arioso and aria. The message of the Passion story in St

Matthew is that man should recognise his sin and guilt: only through the suffering of Christ on the Cross, and by the repentance which this engenders in man, can he be saved.

St John's Gospel alone presents a very different message: an affirmation of faith, of glory achieved through the crucifixion of Christ. It is a glorification of God that he became mortal on earth; the act of crucifixion, in the physical raising-up of Christ on the Cross, is a symbol of the triumphant "lifting-up" of mankind to God – a symbol linked directly to the Ascension. Such symbolism abounds in St John's Gospel: it has been described as "St John's Book of Glory".

In Bach's *St Matthew Passion* the opening chorus tells of the guilt of mankind at the crucifixion of Christ. In the *St John Passion* the opening chorus is a paean to God, the Ruler, who has been glorified through the Crucifixion.

The first part of St John's Gospel, prior to the Passion, is referred to as the "Book of Signs", where many prophecies from the Old Testament are fulfilled. Bach adds to this symbolism the fact that the word for "cross" in German is "kreuz", which is also the word for a "sharp" in music. In the *St John Passion* "sharps" therefore become associated with the world above, and "flats" for the world below – mankind on earth – and it is possible to analyse the whole structure of the *St John Passion* in this respect.

The first part of the *St John Passion* tells of the Betrayal and Arrest of Christ. (Towards the end the episode of Peter's weeping is borrowed from the Gospel according to St Matthew.) Part Two tells of the Trial of Jesus: this is arranged by St John into a seven-fold structure (seven being one of the sacred symbolic numbers, also often reflected by Bach in his music), shifting between the inner room, where Jesus is being interrogated by Pilate, and the outside, where the crowd is massed. The internal dialogue examines the claims to the power, majesty and truth of Jesus; outside the cries are for blood. At the centre of John's version is placed symbolically the scourging of Christ, and Bach's setting extends the symbolism in the tenor aria *Erwäge* by relating how the blood coagulates on Jesus' back into the shape of a rainbow, which was the sign by which God revealed the covenant to Noah after the Flood.

When Pilate tells Jesus he has the power either to crucify him or to release

him, Jesus replies that true power comes only from above. The chorale which follows epitomises the Gospel story: "Through your captivity, O Son of God, freedom has come to us" – another Johannine irony and antithesis that freedom can only be achieved through imprisonment, healing can only come through suffering.

The third part of the *St John Passion* consists of the crucifixion, death and burial. In contrast to the synoptic Gospels, St John places the crucifixion a day earlier, so that the last supper is not the Passover meal and instead the death of Jesus coincides with the killing of the Passover lambs, emphasising the image of Jesus as the "Lamb of God". St John also introduces the idea of the inscription on the Cross: "Jesus of Nazareth, King of the Jews". There is a typical Johannine irony in this. The crowds in Part Two cried "We have no king but Caesar", so he is rejected by his own kind; Pilate, a servant of Rome, labels him, after his interrogation, as the King of the Jews; but he is the King of the Jews, as hailed by the Magi: he is, in the Lutheran sense, the "hidden God", whose identity is revealed through faith in the Cross. After Jesus has taken the vinegar and fulfilled another prophecy, he dies with the words "It is finished". The same musical phrase with which he ends is taken up in the next aria, in which the soloist laments Jesus' last hour. Yet, even while contemplating this tragedy, the singer realises the triumph of the Crucifixion with the words "the hero from Judah has triumphed in strength". As the baritone soloist then questions the meaning of Christ's death in *Mein teurer Heiland*, the chorus at the same time reassure him in a chorale that Christ will live for ever: he has paid the debt by which mankind has been redeemed.

The Burial begins with an image borrowed again from St Matthew's Gospel, of the veil of the Temple being torn in two. The remainder of the story is told by the Evangelist, in which the final prophecies are fulfilled. The closing chorus exhorts Christ to rest in peace: through his death the gates of heaven have been opened for mankind, and the gates of Hell have been closed. The final chorale looks forward to the Day of Judgment, in which Mankind will behold the Son of God, redeemed by his blood.

Guy Protheroe

Recitative

Evangelist

Die Juden aber, dieweil es der Rüsttag war, dass nicht die Leichname am Kreuze blieben den Sabbat über, denn desselbigen Sabbats Tag war sehr gross, baten sie Pilatum, dass ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachten dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, dass er schon gestorben war, brachen sie ihm die Beine nicht, sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und also bald ging Blut und Wasser heraus. Und der das gesehen gat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiss, dass er die Wahrheit saget, auf dass ihr gläubet. Denn solches ist geschehen, auf dass die Schrift erfüllet würde: ihr sollet ihm kein Bein zerbrechen. Und abermals spricht eine andere Schrift: Sie werden sehen, in welchen sie gestochen haben.

Chorale

O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Dass wir dir stets untertan
All Untugend meiden;
Deinen Tod und sein' Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken.

Recitative

Evangelist

Darnach bat Pilatum Joseph von Arimathea, der ein Jünger Jesu war, doch heimlich aus Furcht vor den Juden, dass er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu, und bunden ihn in leinen Tücher mit Spezereien, wie die Juden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garten, und im Garten ein neu Grab, in welches niemand je gelegt war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

Chorus

Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine;
Ruht wohl, und bringt auch mich zur Ruh.
Das Grab, so euch bestimmt ist
Und ferner keine Not umschliesst,
Macht mir den Himmel auf und schliesst die
Hölle zu.
Ruht wohl, ihr heiligen Gebeine...

Chorale

Ach Herr, lass dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoss tragen;
Den Leib in sein Schlafkammerlein
Gar sanft, ohn einge Qual und Pein,
Ruhn bis am Jüngsten Tage!
Alsdenn von Tod erwecke mich,
Dass meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

The Jews therefore, because it was the preparation, that the bodies should not remain upon the cross on the Sabbath day (for that Sabbath day was an high day), besought Pilate that their legs might be broken, and that they might be taken away. Then came the soldiers, and brake the legs of the first, and of the other which was crucified with him. But when they came to Jesus, and saw that he was dead already, they brake not his legs. But one of the soldiers with a spear pierced his side, and forthwith came there out blood and water. And he that saw it bare record, and his record is true; and he knoweth that he saith true, that ye might believe. For these things were done, that the scripture should be fulfilled. A bone of him shall not be broken. And again another scripture saith, They shall look on him whom they pierced.

O help us, Jesus Christ, Son of God,
through Thy bitter suffering,
to be always obedient to Thee,
eschewing all sin:
to contemplate fruitfully
Thy death and its cause:
for which, though poor and weak,
we will offer up our thanks.

And after this Joseph of Arimathea, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus: and Pilate gave him leave. He came therefore, and took the body of Jesus. And there came also Nicodemus, which at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about an hundred pound weight. Then took they the body of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury. Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, wherein was never man yet laid. There they laid Jesus therefore because of the Jews' preparation day; for the sepulchre was nigh at hand.

Rest in peace, you holy bones,
which I will now no longer mourn;
rest in peace, and take me, too, to rest.
The grace, that is destined for you
and encloseth no more grief,
openeth the heavens up to me and closeth
hell.
Rest in peace, you holy bones...

O Lord, let Thy dear angels
carry my soul when my end comes
to Abraham's bosom;
let my body in its resting chamber
gently repose, without pain or grief,
till Judgment Day!
Awaken me from death
that my eyes may behold Thee
in all joy, O Son of God
my Saviour and my Throne of Grace!
Lord Jesus Christ, hear my prayer,
I will ever praise Thee!

Evangelist

Ian Bostridge

Christus

Michael Gedye

Pilate & Peter

Jozik Koc

Maid

Charmaine Ahmed

Servant

Jonathan Clucas

Arias sung by

Susan Gritton

Emily Bauer-Jones

James Oxley

Michael Gedye

Jozik Koc

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THE ENGLISH CHAMBER CHOIR AND PLAYERS

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 on television. It performs with a number of ensembles and orchestras, including a regular Christmas concert with the Band of the Royal Engineers. It visits festivals and music societies across the country in addition to promoting its own annual season of concerts in London, and recently visited Belgium, singing in historic Churches and the Cathedral in Brussels.

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 rock-opera *Tommy* with The Who; more recently it has worked frequently with Vangelis (including the soundtrack to Ridley Scott's Columbus film 1492) and Barrington Pheloung, with whom it recorded anthems from the 1953 Coronation Service for the CD release of his music to the Yorkshire Television documentary *Days of Majesty*. In the cinema it can currently be heard on the title music to the French smash-hit comedy *Les Visiteurs*.

In the concert hall the Choir continues to expand its own concert promotions, which focus on the real heart of its repertoire – choral music from the last five centuries, with or without

instruments. Since 1977 it has sung regularly with its own orchestra, the English Players, presenting, under Guy Protheroe, most of the baroque and classical choral/orchestral repertoire (Handel *Dixit Dominus*, Bach *Mass in B minor* and *Magnificat*, a series of Haydn Masses and Mozart *Requiem* to name but a few), expanding on occasion to larger-scale works including Brahms *Requiem*, Stravinsky *Symphony of Psalms* and Elgar *The Music Makers*. For unaccompanied performances it has particularly favoured the rich late-romantic music of the early twentieth century: its repertoire currently includes Richard Strauss *Hymne* and *Der Abend*, Schoenberg *Friede auf Erden*, and Bax *Mater ora filium*, as well as plenty of Poulenc and Britten.

In recent seasons it has celebrated the centenaries of Bliss, Howells, Rossini and Sulzer as well as a number of literary anniversaries, most notably the centenaries of the birth of T.S.Eliot in 1988, Gerard Manley Hopkins in 1989 and W.B.Yeats in 1990.

The Choir also regularly sings popular classical music for other London promoters, ranging from Orff's *Carmina Burana* through popular operatic choruses including *Nessun Dorma*, to the favourite classics of *Inspector Morse*.

In keeping with the developments of recent years, the English Players now play Baroque and Classical works on instruments of the period.

GUY PROTHEROE

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.



Gerald Place

He was a chorister at Canterbury Cathedral, studied bassoon at the Guildhall and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, touring in Europe and the USA, broadcasting in many countries and making several recordings, including a highly acclaimed CD of Jonathan Harvey's *Bhakti* and a CD of ensemble works by Iannis Xenakis (awarded the Preis der Deutschen Schallplattenkritik).

He has worked 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 (Holland). He recently conducted 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 is equally at home in the sphere of commercial music, with numerous credits as composer, arranger and musical director of television and radio commercials, recordings and live concerts 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 collaborated with the French composer Erik Levi on music for *Les Visiteurs*, and can also be heard on the soundtracks of *1492*, *The Plague* and the forthcoming *Nostradamus* – in each case as a monk intoning plainsong.



Hanna Chlala

SUSAN GRITTON

Born in 1965, Susan Gritton read botany at Oxford and London Universities before taking up a career in singing, studying privately with David Mason. In 1992-93 she was sponsored by Glyndebourne Festival Opera to attend the National Opera Studio. She was a finalist in the Kathleen Ferrier Memorial Awards in 1990, 1991 and 1993 and in 1991 won Second Prize in the Richard Tauber Competition and a Special Diploma in the City of London Walther Gruner Competition.



An accomplished recitalist, Susan has sung with Graham Johnson at the Wigmore Hall as part of the International Songmakers' Almanac Series; at the Purcell Room with Malcolm Martineau; and at the Queen Elizabeth Hall with the American clarinetist Richard Stoltzman as part of the Philharmonia Chamber Series. In 1992 she made her debut with Glyndebourne Touring Opera as Barbarina and Susanna in *The Marriage of Figaro* and will sing Barbarina and understudy Susanna for the opening of the new opera house at Glyndebourne conducted by Bernard Haitink. Last autumn she gave a critically acclaimed performance of the Governess in *The Turn of the Screw* for the Britten-Pears School and this year she takes the role of Adina in *L'Elisir d'amore* for English Touring Opera.

She made her Prom debut in 1993 with The King's Consort singing Jael and the Israelite Woman in Handel's *Deborah* (subsequently recorded on Hyperion), and also last season gave several performances of Vaughan Williams' *Sinfonia Antarctica* with the Hallé Orchestra and Kent Nagano.

She has also recorded Purcell's Complete Anthems and Services and the Complete Songs for Hyperion.

EMILY BAUER-JONES

Emily Bauer-Jones started singing in 1983 with Anne Lampard. She went to the Royal Academy of Music in 1987 to study with Marjorie Thomas. While there she won the Blyth-Buesst Operatic Prize, the Oratorio Prize and the Tom Hammond Opera Prize, and graduated with 1st class honours and the Diploma of Advanced Studies. On the RAM Opera Course she sang three major roles: Bianca in *The Rape of Lucretia*, Elizabeth Proctor in *The Crucible* by Robert Ward and Maurya in Vaughan Williams' *Riders to the Sea*. She has also sung Cherubino in *The Marriage of Figaro* and Nancy in *Albert Herring* for Chichester Festivities, and most recently appeared as Mrs Noye in Britten's *Noye's Fludde* in Guernsey.

She has an extensive oratorio repertoire; she made her debut at the Queen Elizabeth Hall in July 1991 singing Tippett's *A Child of Our Time* and has sung in most of London's major concert halls, including here at St John's with the English Chamber Choir and English Players last year in Bach's Mass in B minor. She has also sung Brahms' *Alto Rhapsody*, works by Mozart and Beethoven in Notre Dame, Paris and *Messiah* in St David's Hall, Cardiff.

She is continuing her studies with the support of the Countess of Munster Musical Trust and South East Arts.



IAN BOSTRIDGE

Ian Bostridge was named Royal Overseas League Young Singer of Promise in 1991 and went on to win the National Federation of Music Societies/Esso award in the same year.



During 1993 he gave critically acclaimed concert performances of Hylas in *The Trojans* conducted by Sir Colin Davis with the London Symphony Orchestra and the Shepherd and the Sailor in Wagner's *Tristan and Isolde* with the London Philharmonic and Franz Welser-Most at the Royal Festival Hall. He has sung Britten's *Serenade* with the Academy of St Martin-in-the-Fields at the Schleswig-Holstein and City of London Festivals; made his debut at the Wigmore Hall with Roger Vignoles; performed Schubert's *Die Winterreise* at the Purcell Room and recorded Schubert songs for Hyperion with Graham Johnson. Operatic roles have included Acis in Handel's *Acis and Galatea* with Linda Kitchen and Opera Interludes; understudying Jacquino in Beethoven's *Fidelio* at the Royal Opera House and *Idomeneo* for the Oxford Playhouse.

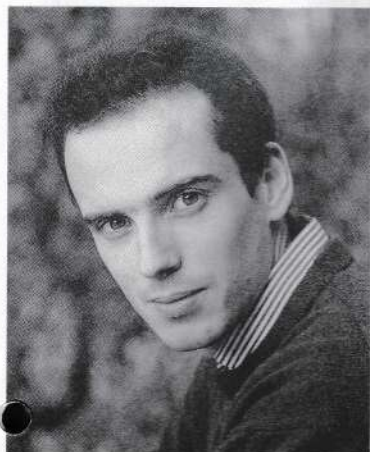
He has recorded Michael Nyman's chamber opera for three voices, *The Princess of Milan*, for Decca.

Future plans include the role of Lysander in Britten's *A Midsummer Night's Dream* for British Youth Opera; concerts and recordings with Les Arts Florissants, conducted by William Christie, in France and Belgium, and a performance of Britten's *War Requiem* with Benjamin Luxon in Canterbury Cathedral.

JAMES OXLEY

James Oxley began his musical training as a cellist at the Royal College of Music and later read music at Oxford.

Since then he has pursued an increasingly demanding solo career as a singer. In 1991 he made his debut at the Royal Albert Hall under the baton of Sir David Willcocks and the following year he sang Britten's *Les Illuminations* in St John's, Smith Square and was a soloist in Roger Norrington's *Brahms Experience* at the South Bank. He has appeared in concerts all over the country, notably in the Cathedrals of Chichester, Hereford, Peterborough and Norwich, at Symphony Hall Birmingham and at the 1993 Edinburgh Festival. He returned to the Philharmonic Hall, Liverpool for a performance of *Messiah* to mark its re-opening last year. Plans for 1994 include concerts at the Three Choirs Festival and *Messiah* with Christopher Robinson and the CBSO at Symphony Hall.



In August 1992 he won the Mary Garden International Singing Prize and, in October, took first prize at the Great Grimsby International Singing Competition. He has appeared frequently in opera, playing Tamino in Durham Independent Opera's *Magic Flute*, Ottavio in *Don Giovanni*, Rodolpho in *La Bohème* and Alfredo in *La Traviata*.

This season he sings with Opera Brava and with Kent Opera, singing the younger son in Britten's *The Prodigal Son*.

JOZIK KOC

Jozik Koc was winner of the 1991 Fina/South East Arts Young Musicians Platform, resulting in a major recital tour across Britain which ended at the Wigmore Hall last June.



Born in Oxford, he read music at York University before winning a scholarship to the Guildhall School of Music and Drama. He made his operatic debut with Glyndebourne Touring Opera in 1989 and has since sung roles for Glyndebourne Festival Opera, The Royal Opera, Scottish Opera, Pavilion Opera and Midsummer Opera. His roles have included the Count in *Figaro*, Papageno in *The Magic Flute*, Guglielmo in *Così fan tutte* and Schaunard in *La Bohème*.

He has sung in concert for distinguished conductors including Roger Norrington and Andrew Parrott and has appeared at the Bath, Canterbury, Chichester, Edinburgh and York Festivals, as well as abroad in Spain, Portugal, France and Germany. He has appeared at all the major London halls, most recently singing Haydn's *Creation* at the Barbican, and Elgar's *Dream of Gerontius* at the Royal Festival Hall with the Royal Philharmonic Orchestra.

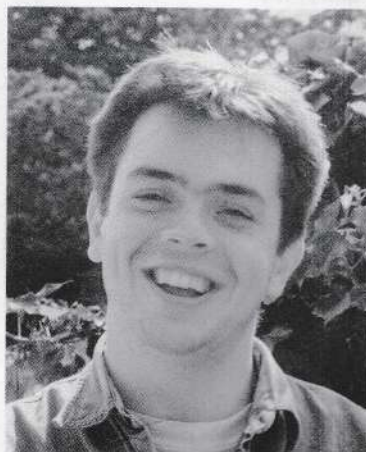
Future engagements include an Opera Gala at the Queen Elizabeth Hall on Easter Monday, and the role of Captain in *Arion and the Dolphin* commissioned by the Baylis programme at English National Opera.

MICHAEL GEDYE

Michael Gedye was born in Wokingham and began singing as a chorister at Salisbury Cathedral. From 1989 to 1992 he was a choral scholar at Clare College, Cambridge, where he studied with David Lowe. While at Cambridge he toured extensively with both the Cambridge University Chamber Choir and the Clare College Chapel Choir, visiting India, the former Soviet Union the USA and most of Europe.

Since moving to London he has continued to develop his solo repertoire while also singing with the Corydon Singers and the Cambridge Consort of Voices. Recent performances have included Vaughan Williams' *Five Mystical Songs* and Mozart's *Coronation Mass*, here in St John's earlier this year.

When not singing, he is training to become a chartered surveyor.



THE ENGLISH CHAMBER CHOIR

Soprano

Janet Adderley
 Charmaine Ahmed
 Margaret Allen
 Pamela Charteris
 Anne-Marie Curror
 Jan Elson
 Beth Evans
 Selina Hanniff
 Tessa Henderson
 Jocey Hurndall
 Harriet Jay
 Anne Johnson
 Venetia Lascelles
 Ann Manly
 Diana Maynard
 Gaby Molloy
 Shirley Noel
 Jane Pickering
 Adele Stevenson
 Rachel Warren

Alto

Karen Bloomfield
 Maureen Connett
 Denise Davies
 Margaret Driver
 Sue Furnell
 Alison Grant
 Margaret Gully
 Peggy Hannington
 Sue King-Smith
 Julia Singer
 Jay Venn
 David Wheeler

Tenor

Peter Adderley
 Francis Bassett
 Roger Carpenter
 Jonathan Clucas
 Margaret Jackson-Roberts
 Alistair McDermott
 Rob Scales
 David Watson

Bass

Tim Colborn
 Clive Hopewell
 Tomoyuki Ikeda
 David Jordan
 Hugh Joslin
 Gavin King-Smith
 Martin Knight
 Alan Moses
 Tony Noakes
 Keith Searle
 Phil Smith
 Neil Thornton
 Keith Wallace
 Ben Warren
 Bob Willson

THE ENGLISH PLAYERS

Violins

Andrew Manze *leader*
 Caroline Baulding
 Helen Brown
 Kirsten Klingels
 Sharon Lindo
 Rachel Podger
 Roderick Skeaping
 Henrietta Wayne

Violas

Rachel Byrt
 Nicolette Moonen

Cellos

Jennifer Ward-Clarke *continuo*
 Helen Gough

Bass

Cecilia Bruggemeyer

Viola da Gamba

Imogen Seth-Smith

Flutes

Stephen Preston
 Sinead Bradbeer

Oboes

Matthew Dixon
 Jane Downer

Bassoon

Felix Warnock

Harpsichord

John Toll

Organ

Ian Curror

Orchestral management

Ann Manly

The English Chamber Choir
 and the English Players
 are managed by the
 English Chamber Choir Society
 for further details please contact
 Ann Manly
 8 Alma Square
 London NW8 9QD
 Tel: 071 286 3944 · Fax: 071 289 9081

BACH Johannes-Passion - choral texts

No 1

Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!

Zeig uns durch deine Passion,
Daß du, der wahre Gottessohn,
Zu aller Zeit,
Auch in der größten Niedrigkeit,
Verherrlicht worden bist!

No 2b+d

Jesum von Nazareth!

No 3

O große Lieb, o Lieb ohn' alle Maße,
Die dich gebracht auf dieser
Marterstraße!
Ich lebte mit der Welt in Lust und
Freuden,
Und du mußt leiden!

No 5

Dein Will gescheh, Herr Gott,
zugleich
Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
Gehorsamsein in Lieb und Leid;
Wehr und steur allem Fleisch und
Blut,
Das wider deinen Willen tut!

No 11

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So ubel zugericht'?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.

Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erreget
Das Elend, das dich schläget,
Und das betrübte Marterheer.

No 12b

Bist du nicht seiner Jünger einer?

No 14

Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!

No 15

Christus, der uns selig macht,
Kein Böses hat begangen,
Der ward für uns in der Nacht.
Als ein Dieb gefangen,
Geführt für gottlose Leut
Und fälschlich verklaget,
Verlacht, verhöhnt und verspeit,
Wie denn die Schrift saget.

No 16b

Wäre dieser nicht ein Übeltäter,
wir hätten dir ihn nicht
überantwortet.

No 16d

Wir dürfen niemand töten.

No 17

Ach großer König, groß zu allen
Zeiten,
Wie kann ich g'nugsam diese Treu
ausbreiten?
Kein's Menschen Herze mag indes
ausdenken,
Was dir zu schenken.

Ich kann's mit meinen Sinnen nicht
erreichen,
Womit doch dein Erbarmen zu
vergleichen.
Wie kann ich dir denn deine
Liebestaten
Im Werk erstatten?

No 18b

Nicht diesen, sondern Barrabam!

No 21b

Sei begrüßet, lieber Jüdenkönig!

No 21d

Kreuzige, kreuzige!

No 21f

Wir haben ein Gesetz, und nach dem
Gesetz soll er sterben; denn er hat
sich selbst zu Gottes Sohn gemacht.

No 22

Durch dein Gefängnis, Gottes Sohn,
Ist uns die Freiheit kommen;
Dein Kerker ist der Gnadenthron,
Die Freistatt aller Frommen;
Denn gingst du nicht die
Knechtschaft ein,
Müßt unsre Knechtschaft ewig sein.

No 23b

Lässest du diesen los, so bist du
des Kaisers Freund nicht; denn wer
sich zum Könige machet, der ist
wider den Kaiser.

No 23d

Weg, weg mit dem, kreuzige ihn!

No 23f

Wir haben keinen König denn den
Kaiser.

No 24

Wohin?

No 25b

Schreibe nicht: der Jüden König,
sondern daß er gesaget habe: Ich
bin der Jüden König.

No 26

In meines Herzens Grunde,
Dein Nam und Kreuz allein
Funkelt all Zeit und Stunde,
Drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
Zu trost in meiner Not,
Wie du, Herr Christ, so milde,
Dich hast geblut' zu Tod.

No 27b

Lasset uns den nicht zerteilen,
sondern darum losen, wess' er sein
soll.

No 28

Er nahm alles wohl in acht
In der letzten Stunde,
Seine Mutter noch bedacht,
Setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
Stirb darauf ohn alles Leid,
Und dich nicht betrübe!

No 32

Jesu, der du warest tot,
Lebest nun ohn Ende,
In der letzten Todesnot,
Nirgend mich hinwende
Als zu dir, der mich versüht,
O du lieber Herre!
Gib mir nur, was du verdient,
Mehr ich nicht begehre!

No 37

O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Daß wir dir stets untertan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken.

No 39

Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur
Ruh!

Das Grab, so euch bestimmt ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf und
schließt die Hölle zu.

No 40

Ach Herr, laß dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in sein'm Schlaf-
Kammerlein
Gar sanft, ohn ein'ge Qual und Pein,
Ruhn bis am Jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Daß meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

SOME GERMAN CONSONANTS

Written 'v' is pronounced like Eng. 'f' in foal.

Written 'w' is pronounced like Eng. 'v' in vole.

Written 's', syllable-initial and before a vowel, is pronounced like
Eng. 'z' in zoo.

Written 'z' is pronounced like Eng. 'ts' in cats (ie, voiceless).

Written 'sp' and 'st' when syllable-initial, are pronounced 'shp' and
'sht' as in Eng. wished and pushpin.

Written 'r' always represents a sound (an alveolar trill) in all
positions, including post-vocalic and word-final.

Written 'ch' after a vowel is pronounced as in Scots loch.

Written 'b', 'd' and 'g' when word-final are devoiced - ie, pronounced
'p', 't' and 'k' respectively.

REVIEW

MUSIC

Earthbound aid to creativity

ART AID FOR ARTISTS

Roselyn Hill Chapel

A RATHER strange juxtaposition of composers from Beethoven and Milhaud through to Borne and Konjovic, featured in the third concert given by Art Aid for Artists Refugees from Bosnia.

Beethoven's Variations Op. 67 in C major, which opened the programme, was a much more inspiring piece than the Francois Borne which closed it. The piano duo of Olga Aric and Deborah Shah relished the subtle interplay of Beethoven's melodic writing as he weaved his main theme between their hands. This was a sensitively phrased, if rather serious, account of a work not often played.

Bizet's four charming pieces, from his Jeux d'Enfants suite, were delightfully spirited and witty. Petite marte, petite femme, was as graceful and finely articulated as Le bal was lively and fun, though they were sadly let down by a rather dull-sounding piano with an over-bright treble and lacklustre bass.

And the three Dvorak Slavonic Dances (Op. 46 No 2, Op. 72 No 2 and Op. 46 No 8), and the two movements from Milhaud's Scaramouche, would have been far more ebullient and rhythmically alert if the duo had been able to draw a greater variety of colour from their instrument.

Sadly, this was the better part of the concert. The soprano Karla Nikolic, a student of Belgrade's Academy of Music and Art, gave a warm and subtle performance of two works by the 19th century Serbian composer Pera Konjovic.

But the rather pedestrian piano accompaniment (the writing, not the playing) of this and the works that followed couldn't do much for the inspiration of the individual artists, and one was left feeling that most of the event was curiously static and earth-bound.

Tim Stein

TRIO SONNERIE

Wigmore Hall

IN THEIR continuing Bach and Beyond series last Thursday night, Trio Sonnette chose music associated with the German-speaking countries of Europe during the latter half of the 17th century.

All of the composers featured, including Buxtehude, Froberger, Bohm and Biber had, either personally or musically, influenced Bach's musical output in some particular way. This is evident not only in their elaborate instrumental technique, but in their use of musical form - precursors to those forms of the later high baroque.

Much of the music which grew out of the 17th century seems to the extraordinarily high quality of

instrumental achievement and musical ingenuity, from the virtuosic violin prelude of Thomas Baltzar, beautifully played by Monica Huggett, to the vibrant virtuosity of Biber's sonata No. 7 for violin and basso continuo.

Perhaps most striking was the degree of rhythmic subtlety and melodic invention exhibited in such pieces as Philipp Friedrich Bodecker's sonata, sopra La Monica, for viol da gamba, violin and basso continuo, or Buxtehude's Trio sonata Op. 1 No 2, with its long phrases and extremely short movements.

Trio Sonnette's ingenious programming, a combination of mixed ensembles (solo, duo and trio), lent a further degree of heightened expectation. One was kept constantly alert by their intricate sound and imaginative use of ornamentation, as in Bodecker's sonata in D minor for violin and basso continuo or Buxtehude's trio sonata Op. 1 No 6 in D minor for the full ensemble.

T.S.

ENGLISH CHAMBER CHOIR AND ENGLISH PLAYERS

St John's Smith Square

AT ST JOHN'S Smith Square last

week, the English Chamber Choir and English Players gave a highly creditable performance of Bach's St John Passion of 1724, composed three years earlier than the more richly scored St Matthew Passion.

Under the competent direction of their conductor, Guy Protheroe, the English Chamber Choir produced a good, warm body of sound and sang with a firm, legato line. They were alert and well controlled, capable of both hushed tones and dramatic colour.

This was one of the rare occasions when I have felt that a choir was evenly balanced within the four voices, movement of the inner parts was clear, but never overdriving in one section or another.

The balance achieved within the choir was not always reflected in the period instrument orchestra where the wind were often too loud.

A little more weight from the strings (perhaps even some extra players) would have evened things out and helped to avoid the loss of momentum at the end of some phrases.

That said, the English Players supported the choir and soloists sensibly, and some poor tuning aside, the playing was generally good.

The orchestrated introduction of the opening chorus was a touch on the slow side; when the choir entered however, the pace picked

up and settled to a happy tempo.

Amongst the soloists, the young tenor Ian Bostridge created an unforgettable impression as the Evangelist. He sang with a penetrating clarity and enviable authority, coupled with a real and exciting understanding of period style, and above all, an instinctive musicality. He has a beautiful voice and a solid technique and will surely be much in demand by early music groups and conductors of baroque and classical repertoire.

Of the other soloists, soprano Susan Grillon sang with a clear, bright sound, if a little too strident at the top. Emily Bauer-Jones (mezzo-soprano) gave a moving performance of Es ist vollbracht, and given time, the voice will develop a bigger range of colour.

Ach mein Sinn performed by tenor James O'Leary had intensity, but lacked phrasing and was a little breathy for my liking. In his second aria he was more relaxed and the phrasing was more fluid.

Unfortunately, the part of Christus was simply too low for baritone Michael Gedye who struggled to project in this role and in the aria Mein teurer Heiland.

The other bass arias and the parts of Pilate and Peter were taken by Jozsik Koc whose dark bass voice had weight, but at times required more flexibility.

Sarah Galloway

odion

SWISS COTTAGE

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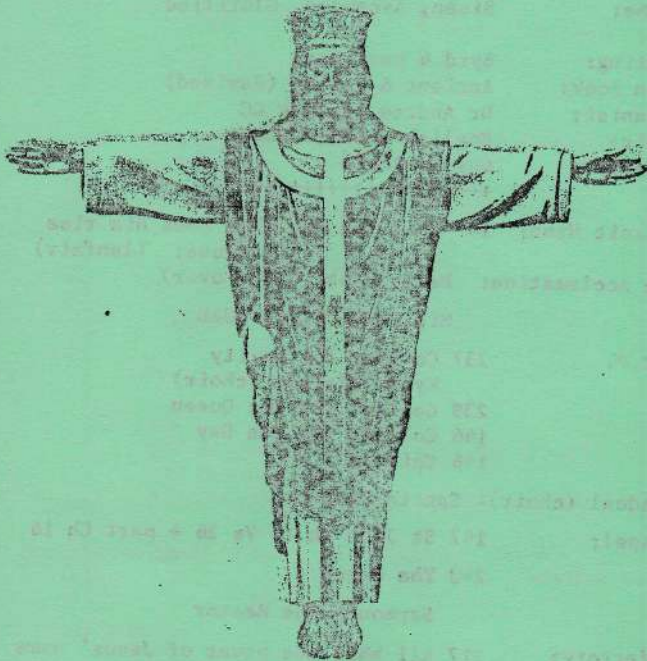
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15.5.51



Ascensiontide

SUNDAY AFTER ASCENSION DAY

15th May 1994

SUNG EUCHARIST

+++++

Theme: Risen, Ascended, Glorified

Setting: Byrd 4 part Mass
Hymn Book: Ancient & Modern (Revised)
Organist: Dr Andrew Parmley CC
Choir: English Chamber Choir
Director: Guy Prothero

+++++

Introit Hymn: 147 Hail the day that sees Him rise
(Tune: Llanfair)

The Acclamation: Hallelujah (See over)

MINISTRY OF THE WORD

B.C.P. 237 Collect for purity
Kyrie Eleison (choir)
239 Collect for the Queen
146 Collect for the Day
146 Epistle

Gradual (choir): Sancte Deus

Gospel: 147 St John Ch 15 Vs 26 + part Ch 16
240 The Creed

Sermon - The Rector

Offertory: 217 All hail the power of Jesus' name
(Tune: Miles Lane)

+++++

Intercessions: Thanksgiving for The Glorious Ascension
For South Africa and Rwanda

The Sick:	Matthew Nolan	The Departed:
	Robert Rae	John Smith
	Andy Phipps	Scholtz van de Merwe
		David Hardie

siontide

MINISTRY OF THE SACRAMENT

B.C.P.

- 244 Prayer for the Church
- 251 Invitation & Confession
- 252 Absolution & 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 (choir)

COMMUNION OF THE PEOPLE

Choir: The Lambs - Taster

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

Post Communion Hymn: Crown Him with many crowns
(Tune - Diademata)

Organ Voluntary

+++++

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

There will be a baptism at 12.00 noon.



The Acclamation

The Minister calls out:

f LIFT up your heads, O you gates,
and be you lift up, you everlasting doors;

Choir and People shout in answer:

f And the King of glory shall come in.

V Who is the King of glory?

R The Lord of hosts, he is the King of glory.

V You are the King of glory, O Christ:

R You are the everlasting Son of the Father.

V When you had overcome the sharpness of death;

R You opened the kingdom of heaven to all believers.

V You are seated at the right hand of God;

R In the glory of the Father.

piu f *V* King of kings, and Lord of lords;

R KING OF KINGS
AND LORD OF LORDS.

ff *V* Risen!

R RISEN!

piu f *V* Ascended!

R ASCENDED!

V Glorified!

R GLORIFIED!



ADVANCED SUNDAY SCHOOL



ST. ANDREW-BY-THE-WARDROBE

with ST. ANN BLACKFRIARS
QUEEN VICTORIA STREET, LONDON, EC4V 5DE

ADVANCED SUNDAY SCHOOL

CHURCH OF

SAINT ANDREW-BY-THE-WARDROBE

QUEEN VICTORIA STREET

LONDON EC4

SUMMER TERM

Every Sunday in June

Afternoon Tea - 4.00 pm

Lecture - 4.30 pm

Choral Evensong - 5.30 pm

Excellent Choirs

Classical Anglican Tradition

Everyone is welcome.

SUMMER TERM 1994

SUNDAYS AT 4.00PM

"Theology through Architecture, Music, Poetry and Art"

Sunday 5th June

"Theology in Stone"
Lynne Broughton, Ph.D.

Choral Evensong: English Chamber Choir

Sunday 12th June

"Music and the Fringes of Faith"
The Revd. Christopher Hill, B.D., Precentor of St. Paul's Cathedral

Choral evensong: University Church Choir

Sunday 19th June

"Theology through Poetry"
John Taylor, M.A., D. Phil.

Choral Evensong: St. Mary's Potters Bar

Sunday 26th June

**"Henry Moore and Graham Sutherland—
Hussey's mid-century Commissions"**
The Revd. Tom Devonshire Jones, M. A.

Choral Evensong: The Snape Consort

ADVANCED SUNDAY SCHOOL

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

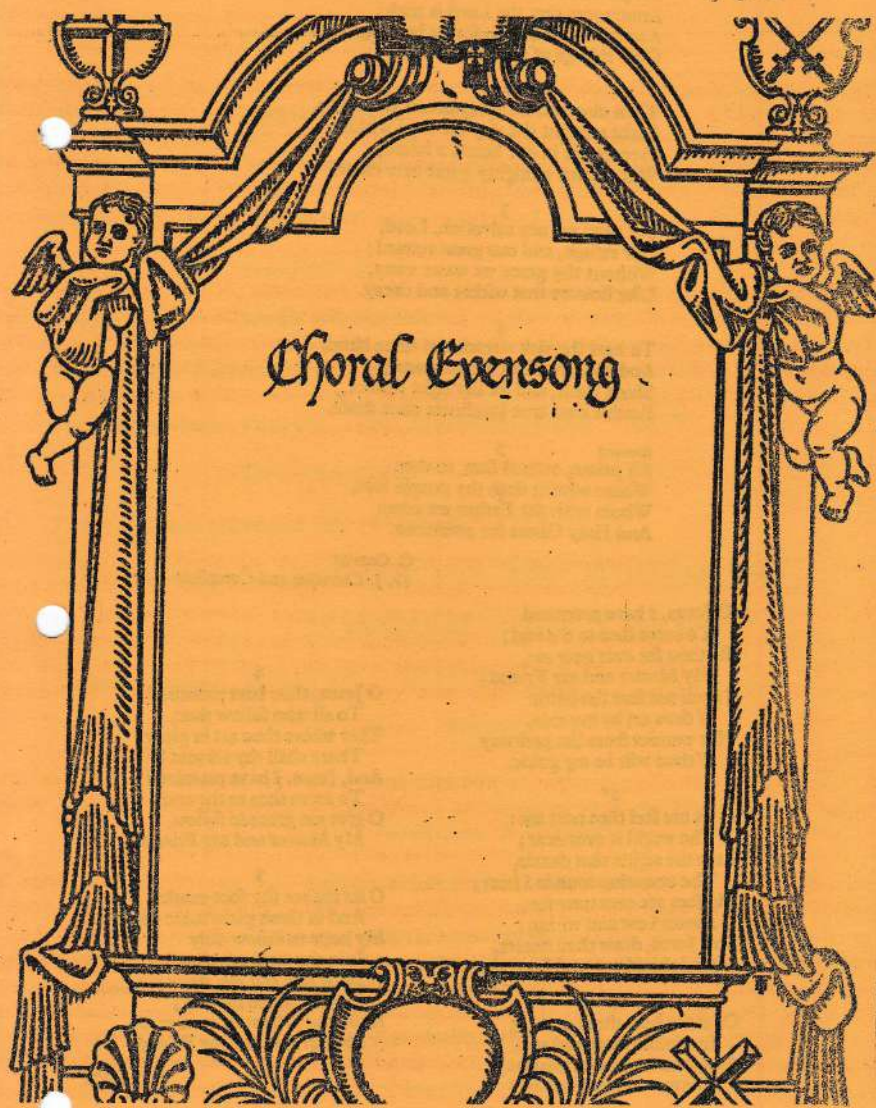
There are usually three terms of four to six weeks each year, when a theme is adopted to enable those who come to gain some knowledge of a particular aspect of the Christian faith.

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 - John Paul Tel: 071 243 7546
St. Andrew's House
St. Andrew's Hill
London EC4V 5DE

5-6-90 7



Choral Evensong

On Jordan's bank the Baptist's cry,
Announces that the Lord is nigh;
Awake, and hearken, for he brings,
Glad tidings of the King of Kings.

2
Then cleansed be every breast from sin;
Make straight the way for God within;
Prepare we in our hearts a home,
Where such a mighty guest may come.

3
For thou art our salvation, Lord,
Our refuge, and our great reward;
Without thy grace we waste away,
Like flowers that wither and decay.

4
To heal the sick stretch out thine hand,
And bid the fallen sinner stand;
Shine forth, and let thy light restore,
Earth's own true loveliness once more.

5
All praise, eternal Son, to thee
Whose advent doth thy people free,
Whom with the Father we adore
And Holy Ghost for evermore.

C. COFFIN
Tr. J. Chandler and Compilers

O Jesus, I have promised
To serve thee to the end;
Be thou for ever near me,
My Master and my Friend;
I shall not fear the battle
If thou art by my side,
Nor wander from the pathway
If thou wilt be my guide.

2*
O let me feel thee near me:
The world is ever near;
I see the sights that dazzle,
The tempting sounds I hear;
My foes are ever near me,
Around me and within;
But, Jesus, draw thou nearer,
And shield my soul from sin.

3
O let me hear thee speaking
In accents clear and still,
Above the storms of passion,
The murmurs of self-will.

4
O Jesus, thou hast promised
To all who follow thee,
That where thou art in glory
There shall thy servant be;
And, Jesus, I have promised
To serve thee to the end:
O give me grace to follow,
My Master and my Friend.

5
O let me see thy foot-marks,
And in them plant mine own;
My hope to follow duly
Is in thy strength alone:
O guide me, call me, draw me,
Uphold me to the end;
And then in heaven receive me,
My Saviour and my Friend.

J. E. BODS

CHORAL EVENSONG

Choir: English Chamber Choir

Conductor: Guy Prothero

Organist: Ian Connor

Setting: Stanford in G

Responses: Smith of Durham

Introit or Voluntary:

Book of Common Prayer: 56 Evensong proper begins

590 Psalm 121

First Lesson: Exodus ch. 14 vs. 19-31

Office Hymn: 50 On Jordan's bank (tune: Winchester New)

57 MAGNIFICAT (climax of the order)

Second Lesson: S. Mark ch. 1 vs. 1-11

59 Nunc Dimittis

60 The Creed

61 Versicles & Responses

245 Collect for the day

61 Final collects

Anthem: Zadok the Priest - Handel

The Baptism

Hymn: 221 O Jesus I have promised (tune: Wolvercote)

TRINITY XXII

Important Notices: The Advanced Sunday School meets this afternoon in the last of the series on Richard Hooker, at 4:30pm. followed by Choral Evensong and a Baptism. There will be a special Choral Evensong in honour of this great Anglican Divine on his Anniversary - Thursday 3rd. November at 6:30pm. Saint Andrews

This week we celebrate All Saints and All souls. There will be the usual Holy Communion services at S. Andrews at 12:30pm on Tuesday and Wednesday but anyone wishing a relative or friend to be remembered on All Souls Day (Wednesday 2nd. Nov.) at the Sung Eucharist at S. Andrews. please see the Rector.

St. Andrew's PATRONAL FESTIVAL WEDNESDAY 30TH. NOVEMBER
12:30PM.

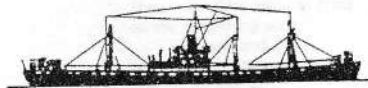
THE LORD MAYOR'S SHOW TAKES PLACE ON SATURDAY 12TH. NOVEMBER
It has become our practice to provide refreshments in Saint Andrew's Church for those visiting the City for the great event. We need gifts of sandwiches, sausage rolls and cakes as well as helpers. If you are able, please give support as this effort has gathered popularity and momentum over the years.

We shall have a special service for REMEMBRANCE DAY in Saint James on Sunday 13th. November at 10:30am, so please join us if you are able.

"A MORE EXCELLENT WAY" is to be presented in the Old Library of the Guildhall on Thursday 17th. November between 6:0pm and 8:0pm. The new look parish magazine will appear before next weekend and it is hoped that every member of the congregation will be inspired to attend this most important occasion. Invitations will accompany the magazine and will be sent to all persons known to us who have an interest in and affection for the City Churches and who are determined have them preserved and proclaimed.

DOCKSIDE SERVICE

Sunday 12 June 1994, at
CHATHAM MARITIME



TO CELEBRATE
the presence of the steamship
JEREMIAH O'BRIEN

and her crew,
and to remember
the men and women of the
Merchant Services of the United States and Great Britain
who lost their lives as a result of
World War 2.

Minister. . . . WORDS OF WELCOME, spoken by Rev Andrew Huckell,
Chaplain of the Missions to Seamen.

All HYMN

Thou whose almighty word
chaos and darkness heard,
and took their flight,
hear us, we humbly pray
and where the Gospel-day
sheds not its glorious ray,
let there be light.

Thou, who didst come to bring
on thy redeeming wing
healing and sight,
health to the sick in mind,
sight to the tiny blind,
O now to all mankind
let there be light.

Spirit of truth and love,
life-giving, holy Dove,
speed forth thy flight
move on the water's face,
bearing the lamp of grace,
and in earth's darkest place
let there be light.

Holy and blessed Three,
glorious Trinity,
Wisdom, Love, Might;
boundless as ocean's tide
rolling in fullest pride,
through the earth far and wide
let there be light.

J. Marriot 1780 -1825

Minister KNEEL

PRAYERS

Our Father which art in heaven,

They 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.

S/T

Senior Officer of
JEREMIAH O'BRIEN READING Psalm 107 W 23-32

The English Chamber Choir, accompanied by Centurion Brass, will sing the
Anthem: **Greater Love Hath No Man.**

Many waters cannot quench Love,
Neither can the floods drown it.

Love is strong as death,
Many waters cannot quench Love.

Greater Love hath no man than this:
That a man lay down his life for his friends.

Who, His own Self bear our sins
In his own Body on the tree,
That we, being dead to sins,
Should live unto righteousness.

Ye are washed, ye are sanctified, ye are justified,
In the Name of the Lord Jesus;
Ye are a chosen generation, a royal priesthood, a holy nation,
That ye should show forth the praises of him
Who hath brought you out of darkness
Into His marvellous light.

I beseech you, brethren, by the mercies of God,
That ye present your bodies, a living sacrifice,
Holy, acceptable unto Him,
Which is your reasonable service.

John Ireland 1879 - 1862
arranged and conducted by Guy Protheroe

STAND

All

HYMN

Eternal Father, strong to save
whose arm hath bound the restless wave,
who biddest the mighty ocean deep
its own appointed limits keep.

O hear us when we cry to thee
For those in peril on the sea.

O Christ, whose voice the waters heard
and hushed their raging at thy word,
who walkedst on the foaming deep,
and calm amidst the storm didst sleep;
O hear us when we cry to thee
for those in peril on the sea.

S/T

THE ADDRESS
The Right Rev. Michael Turnbull, Bishop of Rochester.

W. Whiting 1825-1878

O Holy Spirit, who didst brood
upon the waters dark and rude,
and didst their angry tumult cease,
and give, for wild confusion, peace:
O hear us when we cry to thee
for those in peril on the sea.

O Trinity of love and power,
our brethren shield in danger's hour;
from rock and tempest, fire and foe,
protect them whosoever they go;
thus evermore shall rise to thee
glad hymns of praise on land and sea.

STAND

All

HYMN

Lord of all hopefulness, Lord of all joy,
whose trust, ever childlike, no cares destroy,
be there at our waking, and give us, we pray,
your bliss in our hearts, Lord, at the break of the day.

Lord of all eagerness, Lord of all faith,
whose strong hands were skilled at the plane and the lathe,
be there at our labours and give us, we pray,
your strength in our hearts, Lord, at the noon of the day.

Lord of all kindness, Lord of all grace,
your hands swift to welcome, your arms to embrace,
be there at our homing, and give us, we pray,
your love in our hearts, Lord, at the eve of the day.

Lord of all gentleness, Lord of all calm,
whose voice is contentment, whose presence is balm,
be there at our sleeping, and give us, we pray,
your peace in our hearts, Lord, at the end of the day.

Jan Struther 1901-1953

KNEEL

Minister

PRAYERS

STAND

All

HYMN

(During this hymn, a collection will be taken in
aid of the Missions to Seamen)

For the healing of the nations,
Lord, we pray with one accord;
for a just and equal sharing
of the things that earth affords.
To a life of love in action
help us raise and pledge our word.

Lead us, Father, into freedom,
from despair your world release;
that, redeemed from war and hatred,
men may come and go in peace.
Show us how through care and goodness
tear may die and hope increase.

All that kills abundant living,
let it from the earth be banned;
pride of status, race or schooling,
dogmas keeping man from man,
in our common quest for justice
may we hallow life's brief span.

You, Creator-God have written
your great name on all mankind;
for our growing in your likeness
bring the life of Christ to mind;
that by our response and service
earth its destiny may find.

F. Kaan b1928

KNEEL

BISHOP

THE BLESSING

DUKE OF HALL ROYAL ACADEMY OF MUSIC NW1 THURSDAY 7 JULY 1994 AT 8PM

ENGLISH CHAMBER CHOIR

Summer Music

SAMUEL BARBER
AGNUS DEI (ADAGIO)
AARON COPLAND
THE LARK
MICHAEL NYMAN
MISERERE; FULL FATHOM FIVE
BARRINGTON PHELOUNG
NEW WORK - ECC COMMISSION
JAMES SELLARS
THREE GERTRUDE STEIN SONGS
JOHN TAVENER
THE LAMB; THE TIGER

ENGLISH CHAMBER CHOIR

GUY PROTHEROE
CONDUCTOR

MUSIC FOR A SUMMER EVENING FEATURING THREE OF BRITAIN'S MOST POPULAR MODERN COMPOSERS AND THREE FROM THE NEW WORLD, INCLUDING A NEW WORK BY BARRINGTON PHELOUNG AND 50TH BIRTHDAY CELEBRATIONS FOR MICHAEL NYMAN AND JOHN TAVENER

Duke's Hall, Royal Academy of Music, Marylebone Road, London NW1 5HT
(nearest tube: Baker Street)

TICKETS:

£14 reserved and including supper and wine after the concert
£7.50 (concessions £5) unreserved concert only

available from English Chamber Choir, 8 Alma Square, London NW8 9QD
Tel: 071 286 3944 Fax: 071 289 9081 (Please enclose SAE with postal applications)
The English Chamber Choir is a registered charity



This concert is supported by the National Federation of Music Societies
with funds provided by the London Arts Board



DUKE'S HALL ROYAL ACADEMY OF MUSIC NW1 THURSDAY 7 JULY 1984 AT 8PM

ENGLISH CHAMBER CHOIR

"INSPIRING PERFORMANCE..." *DAILY TELEGRAPH*

Summer Music

MUSIC FOR A SUMMER EVENING
FEATURING THREE OF BRITAIN'S
MOST POPULAR MODERN
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FOR MICHAEL NYMAN AND JOHN
TAVENER

ENGLISH CHAMBER CHOIR

GUY PROTHEROE
CONDUCTOR

"...DEDICATED ENSEMBLE" *THE INDEPENDENT*

SUPPORTED BY THE NATIONAL FEDERATION OF MUSIC SOCIETIES
WITH FUNDS PROVIDED BY THE LONDON ARTS BOARD



THE ENGLISH CHAMBER CHOIR SOCIETY
IS A REGISTERED CHARITY



PROGRAMME

SAMUEL BARBER
AGNUS DEI (ADAGIO)

AARON COPLAND
THE LARK

MICHAEL NYMAN
MISERERE; FULL FATHOM FIVE

BARRINGTON PHELOUNG
NEW WORK - ECC COMMISSION

JAMES SELLARS
THREE GERTRUDE STEIN SONGS

JOHN TAVENER
THE LAMB; THE TIGER

The programme for this year's summer concert reflects the English Chamber Choir's involvement with music for film and television together with its commitment to performing recent music which is highly approachable and enjoyable.

Nyman's *Miserere* comes from his score for *The Cook, the Thief, his Wife and her Lover*, while *Full Fathom Five* is similarly connected to *Prospero's Books*. Barrington Pheloung's music is perhaps most familiar to audiences from the television series of *Inspector Morse*, although he has also recently completed concertos for cello and guitar; the Choir has performed and recorded on many occasions with him and is delighted to have had this opportunity to commission a new work from him. John Tavener became generally recognised as a major composer in 1992 when his *The Protecting Veil* topped the classical charts for many months.

The programme is completed by three American pieces: James Sellars' *Gertrude Stein Settings* may not be familiar to London audiences, but have proved a popular addition to the Choir's repertoire. Copland and Barber need little introduction, except to say that the *Agnus Dei* is indeed a choral version of Barber's *Adagio for Strings*, which must be one of the best known and well-loved works in American music.

Finally, the programme contains an element of celebration, as both Michael Nyman and John Tavener reach their 50th birthdays this year.

The concert takes place in the magnificently-restored Duke's Hall at the Royal Academy of Music. Following a £2m refurbishment, this 400-seater hall with excellent facilities is now available to promoters when not in use for the Academy's own performances, and the English Chamber Choir is pleased to be among the first Societies to introduce its audience to this splendid new venue.

In 1992 the Choir introduced the format (already well-established at its week-end festivals outside London) of combining concert performance, supper and informal cabaret entertainment with an evening held in the city church of St Andrew-by-the-Wardrobe, celebrating the bi-centenary of Rossini's birth. It was so successful that the formula was repeated last year with music by Strauss, Bax and Bach, and this Duke's Hall concert will follow the same pattern.

The Royal Academy of Music's refurbishment programme is not confined to the Duke's Hall, but has also included its Bar and Restaurant facilities. Members of the audience are invited to join the performers for a seasonal buffet supper following the concert (which will be performed without an interval), and the evening will be rounded off by a light-hearted musical entertainment (also featuring one or two 'new works').

Tickets to include a reserved seat for the concert together with supper and a glass of wine are available for a very reasonable £14. Unreserved seats for the performance only are available at £7.50 (concessions £5). A cash bar will be available and will also be open before the concert (from 7pm). To order tickets, please complete the form below and return it to the English Chamber Choir at 8 Alma Square, London NW8 9QD; please make cheques payable to the English Chamber Choir Society and enclose SAE. Reservations can also be made by telephone (071 286 3944) or fax (071 289 9081), and tickets will be held for 72 hours to allow for payment to follow by post.

It is anticipated that demand for tickets will be heavy, so please book early to avoid disappointment. (Early booking also facilitates catering arrangements, helping us to be more efficient.)

ENGLISH CHAMBER CHOIR SUMMER CONCERT

Please reserve ___ tickets @ £14/£7.50 (concessions £5) for the concert at Duke's Hall on 7 July 1994. I enclose cheque for £_____

Name _____

Address _____

_____ Tel No: _____

The English Chamber Choir is currently one of the busiest choirs of its size in London. During the last year it has sung at the Royal Festival Hall, Barbican, Royal Albert Hall and St John's, Smith Square, as well as a number of City churches and venues outside London and abroad, frequently to capacity audiences. Recent recordings range from the title music to the spectacular French film success *Les Visiteurs* to anthems from the 1953 Coronation Service for the CD of Barrington Pheloung's music to the Yorkshire Television documentary *Days of Majesty*. The Choir's recent performance of Bach's *St John Passion* at St John's was described as "one of the rare occasions when I have felt that a choir was evenly balanced within the four voices; movement of the inner parts was clear, but never overriding in one section or another ." (*Hampstead and Highgate Express*)

DUKE'S HALL ROYAL ACADEMY OF MUSIC NW1 THURSDAY 7 JULY 1994 AT 8PM

ENGLISH CHAMBER CHOIR

ENGLISH CHAMBER CHOIR
SINGS BARBER
R COPLAND
NYMAN PHEL
OUNG SELLA
RS TAVENER
INCLUDING A
50TH BIRTHD
AY TRIBUTE
TO NYMAN A
ND TAVENER

*Summer
Music*

MUSIC FOR A SUMMER EVENING FEATURING THREE OF BRITAIN'S MOST
POPULAR MODERN COMPOSERS AND FOUR FROM THE NEW WORLD,
INCLUDING A NEW WORK BY BARRINGTON PHELOUNG AND 50TH
BIRTHDAY CELEBRATIONS FOR MICHAEL NYMAN AND JOHN TAVENER

PROGRAMME



This concert is supported by the National Federation of Music Societies
with funds provided by the London Arts Board



PROGRAMME

AARON COPLAND
THE LARK

JOHN TAVENER
THE LAMB; THE TIGER

MICHAEL NYMAN
FULL FATHOM FIVE

JOHN CAGE
LITANY FOR THE WHALE

JAMES SELLARS
3 GERTRUDE STEIN SONGS;
WILD FLOWERS; ROSE; SUSIE ASADO

BARRINGTON PHELOUNG
LUX AETERNA
FIRST PERFORMANCE - ECC COMMISSION

MICHAEL NYMAN
MISERERE

SAMUEL BARBER
AGNUS DEI (ADAGIO)

Tonight's programme features three of Britain's most popular modern composers alongside four from the New World. They all write in contrasting styles, but share an ability to communicate to a wide audience; some are also especially known for their work in film and television, others for dance and music theatre.

Aaron Copland was for many years, until his death in 1990, the doyen of American composers. He is best known here for his ballets using American material (New England hymns, folk-songs and jazz), of which *Appalachian Spring*, originally written for Martha Graham, became tremendously popular. He wrote distinctively American music, full of colour and nuance, but with spare and simple harmonies. *The Lark* is a short piece, which perfectly encapsulates his fresh and invigorating style.

John Tavener celebrated his 50th birthday earlier this year, when the BBC presented a four-day festival of his music at the Barbican. Strongly spiritual in character, deeply committed to the Orthodox Church, he has achieved remarkable popularity unassisted by media connections. Two years ago, a cello piece dedicated to the Mother of God, *The Protecting Veil*, topped the classical charts for several months. Brought up as a Scottish Presbyterian, he flirted with Roman Catholicism in his student days and was received into the Russian Orthodox Church aged 33. "It doesn't surprise me that so few young people in the West have little time for Christianity; it compromises so much with modernism. For me, modernism is anything that has no connection with tradition, no connection with symbolism, no connection with metaphysics." For Tavener, music is primarily a religious medium, and one which has been deprived of its strength through secular association. "Music has become so abstract and so unconnected with anything that at least I have reinstated some of the sacred backing to art." In our increasingly secular society, such symbolism and tradition are obviously potent and attractive forces. *The Lamb* and *The Tiger* are both settings of William Blake: *The Lamb* has become greatly loved in recent years as a Christmas carol; *The Tiger* is a larger-scale piece written as a companion to it.

Michael Nyman began his career as a critic, having abandoned composing during his student days at the Royal Academy of Music: "I just couldn't face writing serial music. I had been programmed by Harry Birtwistle and Sandy Goehr that if you didn't do it you couldn't write anything at all - intellectually they were very formidable." While a critic he wrote the book *Experimental Music: Cage and Beyond* (1974) - still one of the best surveys of the 1960s avant-garde - and also coined the term 'minimalist music' back in 1968. He began composing again when Birtwistle asked him to provide incidental music for Goldoni's *Il Campiello* at the National Theatre. Using 18th century Venetian music, he scored it for a mixture of ancient and modern instruments, and from this curious ensemble the 'Michael Nyman Band' soon emerged. Although he now writes more for the concert hall than for film, he established his reputation through scores for a succession of Peter Greenaway films, starting with *The Draughtsman's Contract*. Much of his film and concert music is inter-related - the *Miserere* and *Full Fathom Five* come from *The Cook, the Thief, his Wife and her Lover* and *Prospero's Books* respectively, while his recent piano concerto is based on music from *The Piano*. He also draws inspiration from composers of the past, among them Purcell and Mozart, and credits them gratefully. Like John Tavener, he too celebrated his fiftieth birthday earlier this year.

If Aaron Copland is familiar as a father-figure of contemporary American music, **John Cage** is known as its *enfant terrible*. At the forefront of experimental music in the 1950s and 60s, he later became familiar to European new music lovers as a gentle character, deeply interested in ecology, who spent much of his time between performances happily scouring the hedgerows for his favourite varieties of edible plants. The *Litany for the Whale* was written in response to the ecological debate on whaling. Consisting of 32 alternating responses based on the voicing of the letters W H A L E, it is performed by two singers who represent leaders of a church congregation; hence it is performed with the singers facing the altar (or in the case of tonight's performance, the organ), as if leading the audience in their meditation.

The American composer **James Sellars** deserves to be better known here. Guy and Ann Protheroe were introduced to his music by the American pianist and festival director Yvar Mikhashoff, whose death earlier this year has been widely mourned in international musical circles. Yvar was a larger-than-life figure who knew everyone. In 1986, he arranged a tour of New England for Protheroe's contemporary group, Spectrum, and produced two new works for the ensemble to play there. One of these was Sellars' *Return of the Comet*, which was subsequently performed in a choral-instrumental concert promoted by the English Chamber Choir in St John's, Smith Square. Born in Arkansas, he now divides his time between Hartford and New York. He has written music in every genre from rock to opera, symphony to theatre piece, show tune to art song. He has recently worked with David Hockney and Finn Byrhard on *Haplomatics*, a philosophical fantasy for narration, electronic music and computer graphics and is currently finishing *The Turing Opera*, based on the life of the English mathematician Alan Turing. In the *Gertrude Stein Songs* her quirky experimental poems are matched by his urbane wit and eclectic musical style.

Barrington Pheloung comes from Sydney, where he was given his first guitar aged six and by 14 was playing in blues bands. Four years later he came to London, studying at the Royal College of Music and Surrey University. He began his career writing for ballet and dance companies and during the 1980s was Musical Advisor and Principal Conductor of the London Contemporary Dance Theatre. He has also composed for several West End plays and films, but is probably best known for his music for the *Inspector Morse* series. In 1991 the first *Morse* album on CD reached No.4 in the album charts and the ECC's first encounter with him came in the same year when it took part in an *Inspector Morse* concert at the Royal Festival Hall. Since then the Choir has sung on several recordings, including the *Days of Majesty* CD and the soundtrack of *Nostradamus* due for release in the autumn. Barry is writing increasingly for the concert hall, with a violin concerto for Nigel Kennedy, a guitar concerto for Carlos Bonnell and also a cello concerto which was recently premiered by Caroline Dale. As befits a true Australian, he is also a keen cricketer. *Lux aeterna* has been written for the ECC in response to a commission funded by the NFMS and the London Arts Board. It sets the familiar requiem text: *Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum; quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Cum sanctis tuis in aeternum; quia pius es. (May light eternal shine upon them, O Lord: with Thy saints for evermore, for thou art gracious. Eternal rest grant to them, O Lord: and let light perpetual shine upon them: with Thy saints for evermore, for Thou art gracious.)*

Samuel Barber was a younger contemporary of Copland and both composers spent much of their lives in New York. Barber wrote in a more richly romantic style, reminiscent of Richard Strauss or perhaps Arnold Bax. His *Adagio for Strings* began life as the slow movement of a String Quartet in B minor, written in 1936, but soon became widely known in its arrangement for string orchestra. Barber also wrote particularly sympathetically for the voice, so it is not surprising that the *Adagio* also works so well in its choral arrangement. *Agnus Dei, qui tollis peccata mundi, miserere nobis: dona nobis pacem. (Lamb of God, that takest away the sins of the world, have mercy upon us: grant us thy peace.)*

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 on television. It performs with a number of ensembles and orchestras. It visits festivals and music societies across the country in addition to promoting its own annual season of concerts in London, and last autumn visited Belgium, singing in historic Churches and the Cathedral in Brussels. It returns to Brussels Cathedral to sing the Poulenc Mass on July 24th.

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. It has worked frequently with Vangelis (including the soundtrack to Ridley Scott's Columbus film 1492) and Barrington Pheloung, with whom it recorded anthems from the 1953 Coronation Service for the CD release of his music to the Yorkshire Television documentary *Days of Majesty*. In the cinema it can be heard on the title music to the French smash-hit comedy *Les Visiteurs*. In the concert hall the Choir continues to expand its own concert promotions, which focus on the real heart of its repertoire – choral 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, expanding on occasion to larger-scale works including Brahms *Requiem*, Stravinsky *Symphony of Psalms* and Elgar *The Music Makers*. For unaccompanied performances it has particularly favoured the rich late-romantic music of the early twentieth century: its repertoire currently includes Richard Strauss *Hymne* and *Der Abend*, Schoenberg *Fricle auf Erden*, and Bax *Mater ora filium*, as well as plenty of Poulenc and Britten. The Choir also regularly sings popular classical music for other London promoters, ranging from Orff's *Carmina Burana* through popular operatic choruses including *Nessun Dorma*, to the favourite classics of *Inspector Morse*.

In keeping with the developments of recent years, the English Players now play Baroque and Classical works on instruments of the period.

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. He was a chorister at Canterbury Cathedral, studied bassoon at the Guildhall and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, touring in Europe and the USA, broadcasting in many countries and making several recordings, including a highly acclaimed CD of Jonathan Harvey's *Blukti* and a CD of ensemble works by Iannis Xenakis (awarded the Preis der Deutschen Schallplattenkritik). He has worked 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 (Holland). He recently conducted 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 is equally at home in the sphere of commercial music, with numerous credits as composer, arranger and musical director of television and radio commercials, recordings and live concerts 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 collaborated with the French composer Erik Levi on music for *Les Visiteurs*, and can be heard on the soundtracks of this film and also 1492, *The Plague* and the forthcoming *Nostradamus* – in each case as a monk intoning plainsong.

ENGLISH CHAMBER CHOIR

sopranos

Margaret Allen
Fiona Charman
Beth Evans
Selina Hanniff
Jocey Hurndall
Harriet Jay
Ann Manly
Diana Maynard
Gaby Molloy
Kate Steggel
Adele Stevenson
Kay Vernon
Kay Wood

altos

Maureen Connett
Denise Davies
Margaret Driver
Sue Furnell
Alison Grant
Peggy Hannington
Tomoko Ikeda
Sue King-Smith
Liz Ling
Sian Mexsom
Christine Secombe
Jay Venn
David Wheeler

tenors

Francis Bassett
Roger Carpenter
Jonathan Clucas
Jeff Dale
Alistair McDermott
Rob Scales
David Watson

basses

Peter Best
Tim Colborn
Clive Hopewell
Tomoyuki Ikeda
David Jordan
Hugh Joslin
Gavin King-Smith
Martin Knight
Alan Moses
Tony Noakes
Keith Searle
Philip Smith
Keith Wallace
Ben Warren

Soloists:

The Lark: Philip Smith *baritone*

Full Fathom Five and Miserere: Ann Manly *soprano*

Litany for the Whale: Ann Manly *soprano*; Liz Ling *alto*

The English Chamber Choir is a Registered Charity No: 269245. If you would like to be kept informed about future events, or would like to know more about the Choir, please contact the Administrator, Ann Manly, at 8 Alma Square, London NW8 9QD. tel: 071 286 3944 Fax: 071 289 9081. The Choir maintains a free mailing list, publishes a quarterly newsletter and has occasional vacancies for singers.

The English Chamber Choir Society is affiliated to the National Federation of Music societies which represents and supports amateur choirs, orchestras and music promoters throughout the United Kingdom. This concert is supported by the National Federation of Music Societies with funds provided by the London Arts Board.

Words &



Reader's
Digest

THE READER'S DIGEST TRUST

24.07.1994 - 10 u. / 10 h.
Zondagsmuziek
Dimanches Musicaux



Sint-Michiels- en Sint-Goedelekathedraal, Brussel
Cathédrale des SS. Michel et Gudule, Bruxelles

MESSE EN SOL MAJEUR
Francis Poulenc (1899-1963)

- * English Chamber Choir, London
Dir.: Guy Protheroe
- * Gregoriaanse Schola / Schola Cathédrale
Dir. Michel Huybrechts
- * Orgel / Orgue: Xavier Deprez

Voorganger / Président:	Deken/Doyen R. Van Schoubroeck
Homilie / Homélie:	W. Corneillie
Offerande / Offrande:	Zusters der Armen/Petites Soeurs des Pauvres

MESSE EN SOL MAJEUR
Francis POULENC (1899 - 1963)

- * English Chamber Choir (London)
Leiding/Direction : Guy Protheroe
- * Gregoriaanse Schola/Schola Cathédrale
Leiding/Direction : Michel Huybrechts
- * Orgel/Orgue : Xavier Deprez

Voor de viering / avant la célébration

- Antiphone I Maurice Duruflé (1902-1986)
- Introïtus : Deus in loco sancto
- Asperges me

Na de lezing / après la lecture

- O nata lux Thomas Tallis (1505-1585)

Tijdens de offerande / à l'offertoire

- O sacrum convivium Olivier Messiaen (1908- ?)
- Fantaisie du 8ème ton George Muffat (1653-1704)

Tijdens de kommunie / à la communion

- Communio : Honora Dominum
- Prière Jean Langlais (1907-)
- Exsultate Deo Francis Poulenc

Na de viering / après la célébration

- Fantaisie et Fugue P.A. Boëly (1785-1858)

*** 2 Koningen 4,42-44.**

In die dagen kwam er iemand uit Baäl-Salisa. In zijn tas bracht hij voor de man Gods als eerstelingen twintig gerstebroden en wat vers koren mee. Elisa zei: "Geef dit te eten aan de mannen". Zijn dienaar antwoordde: "Hoe kan ik dat nu voorzetten aan honderd man?" Maar hij herhaalde: "Geef het de mannen te eten. Want zo spreekt de Heer: zij zullen eten en overhouden". Nu zette hij het de mannen voor. Zij aten en hielden nog over zoals de Heer gezegd had.

*** Jean 6, 1-15.**

Jésus était passé de l'autre côté du lac de Tibériade (appelé aussi mer de Galilée). Une grande foule le suivait, parce qu'elle avait vu les signes qu'il accomplissait en guérissant les malades. Jésus gagna la montagne, et là, il s'assit avec ses disciples. C'était un peu avant la Pâque, qui est la grande fête des Juifs. Jésus leva les yeux et vit qu'une foule nombreuse venait à lui. Il dit à Philippe: "Où pourrions-nous acheter du pain pour qu'ils aient à manger?" Il disait cela pour le mettre à l'épreuve, car lui-même savait bien ce qu'il allait faire. Philippe lui répondit: "Le salaire de deux cents journées ne suffirait pas pour que chacun ait un petit morceau de pain". Un de ses disciples, André, le frère de Simon-Pierre, lui dit: "Il y a là un jeune garçon qui a cinq pains d'orge et deux poissons, mais qu'est-ce que cela pour tant de monde!" Jésus dit: "Faites-les asseoir". Il y avait beaucoup d'herbe à cet endroit. Ils s'assirent donc, au nombre d'environ cinq mille hommes. Alors Jésus prit les pains, et, après avoir rendu grâce, les leur distribua; il leur donna aussi du poisson, autant qu'ils en voulaient. Quand ils eurent mangé à leur faim, il dit à ses disciples: "Ramassez les morceaux qui restent, pour que rien ne soit perdu". Ils les ramassèrent, et ils remplirent douze paniers avec les morceaux qui restaient des cinq pains d'orge après le repas. A la vue du signe que Jésus avait accompli, les gens disaient: "C'est vraiment lui le grand Prophète, celui qui vient dans le monde." Mais Jésus savait qu'ils étaient sur le point de venir le prendre de force et faire de lui leur roi; alors de nouveau il se retira, tout seul, dans la montagne.

*** Prière universelle / Voorbeden**

Te rogamus, audi nos

CREDO in unum Deum,
Patrem omnipotentem factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum, Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die, secundum Scripturas.
Et ascendit in caelum, sedet ad dexteram Patris.
Et iterum venturus est cum gloria, iudicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum, Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglorificatur:
qui locutus est per prophetas.
Et unam, sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. AMEN

PATER NOSTER

qui es in caelis, sanctificetur nomen tuum;
adveniat regnum tuum;
fiat voluntas tua, sicut in caelo et in terra.
Panem nostrum quotidianum da nobis hodie;
et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris;
et ne nos inducas in tentationem;
sed libera nos a malo. Amen.

- prière pour le roi/gebed voor de koning:
Domine, salvum fac Regem...
R/Et exaudi nos in die, qua invocaverimus Te.
- *Ite missa est. R/Deo gratias*

*Emportez ce feuillet. Il peut vous aider à réfléchir et à prier durant la semaine.
Neem dit bladje mee. Het kan een hulp zijn tot bezinning en gebed gedurende de week.*

**SEEK
AND
YOU
SHALL
FIND**

TRINITY XVI

18th September 1994

SUNG EUCHARIST

+++++

Theme: Divine Sympathy
Setting: Schubert in G
Hymn Book: AMR Revised
Choir: English Chamber Choir
Director: Guy Frothero
Organist: Dr Andrew Farnley

+++++

Introit: 'Lift up thine eyes' - Mendelssohn
Hymn: 582 Rejoice O Land
(tune: Wareham)

MINISTRY OF THE WORD

B. C. P. 237 Collect for purity
Kyrie Eleison (choir)
239 Collect for the Queen
182 Collect for the day
182 Epistle: Ephesians ch.3 v.13

Gradual (choir): The Lord is Great - Haydn

183 Gospel: S. Luke ch.7 v.11

240 The Creed

Sermon - The Rector

Offertory Hymn: 400 Lord enthroned in heavenly splendour
(tune: St. Helen)

+++++

Intercessions for those who receive no justice.

The sick: Robert Ree; Sonia Foulson;
Greville Spratt; Andy Phipps

MINISTRY OF THE SACRAMENT

- B. C. P. 244 Prayer for the Church
251 Invitation & Confession
252 Absolution & 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 (solo)

COMMUNION OF THE PEOPLE

Choir: 'Hoc est enim corpus' -- David Solomon

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

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

Organ Voluntary:

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

Please purchase your ticket for the Organ Spectacular on
Wednesday 21st September at 7.00pm
if you can help with refreshments, please add your name to
the list on the piano.



SERMON NOTES

It is very difficult to deal with a complex theological problem in one address. If the problem is dealt with in a series of sermons over several weeks, those who are unable to attend every Sunday will find gaps in the sequence and may not be able to follow the arguments. In spite of all the difficulties involved, I have set us the task of dealing with those forces that seem to "obliterate the operating motivation of mankind". The virus of unbelief threatens to break down the immune system within our immortal souls.

TODAY: Listed below are the five classical arguments for a belief in the existence of God. They are not meant to be proofs, they merely point us in the right direction.

- 1: The Argument from General Consent - all races of men have always had some god or gods whom they worshipped.
- 2: The Cosmological Argument - every cause must have an effect. The universe is certainly an effect and the cause is perceived to be God.
- 3: The Teleological Argument. The argument from design. The universe displays a vast system connected in all its parts. The evidence for a Designer is powerful.
- 4: The Ontological Argument - the idea of God is necessary to our reasoning.
- 5: The Moral Argument. All men everywhere possess a sense of right and wrong. There may be a difference in the detail but the sense is there just the same.

NOTICES: There will be an informal meeting of the PCC after this service.

ORGAN SPECTACULAR: Wednesday 21st. September - 7:0pm.
Tickets available. list on the piano for those who wish to contribute to the supper.

TEMPLEMAN REPORT: Our response will be presented in the Guild Hall, Old Library on Thursday 17th. November. This is a MUST for all of us, please place the date in your diary NOW.

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OPERA GALA NIGHT

BARBICAN HALL

Saturday 29 October 1994 at 8.00pm

PROGRAMME

Nicolai	The Merry Wives of Windsor Overture			
Mozart	The Marriage of Figaro Non Piu Andrai			
Mozart	Don Giovanni La Ci Darem	RS	WD	
Bizet	Carmen Toreador's Song		WD	Ch
Bizet	Pearlfishers Duet		WD	
Verdi	Il Trovatore Anvil Chorus		GW	WD
Verdi	La Traviata Brindisi			Ch
Verdi	Rigoletto La Donne e Mobile	RS	GW	Ch
Verdi	Rigoletto Caro Nome		GW	
Verdi	Un Ballo in Maschera Eri Tu	RS		
Verdi	Aida Grand March		WD	
				Ch Tpt

Interval

Leoncavallo	Pagliacci Prologue			
Puccini	La Boheme Ah Mimi			WD
Puccini	Tosca Recondita armonia		GW	WD
Puccini	Madam Butterfly Un Bel Di		GW	
Puccini	Madam Butterfly Humming Chorus	RS		
Puccini	Turandot Nessun Dorma			Ch
Puccini	Cavalleria Rusticana Intermezzo		GW	Ch
Mascagni	La Boheme Che Gelida Manina...Si mi			
Puccini	chiamano Mimi...O Soave fanciulla	RS	GW	

London Concert Orchestra
..... (leader)

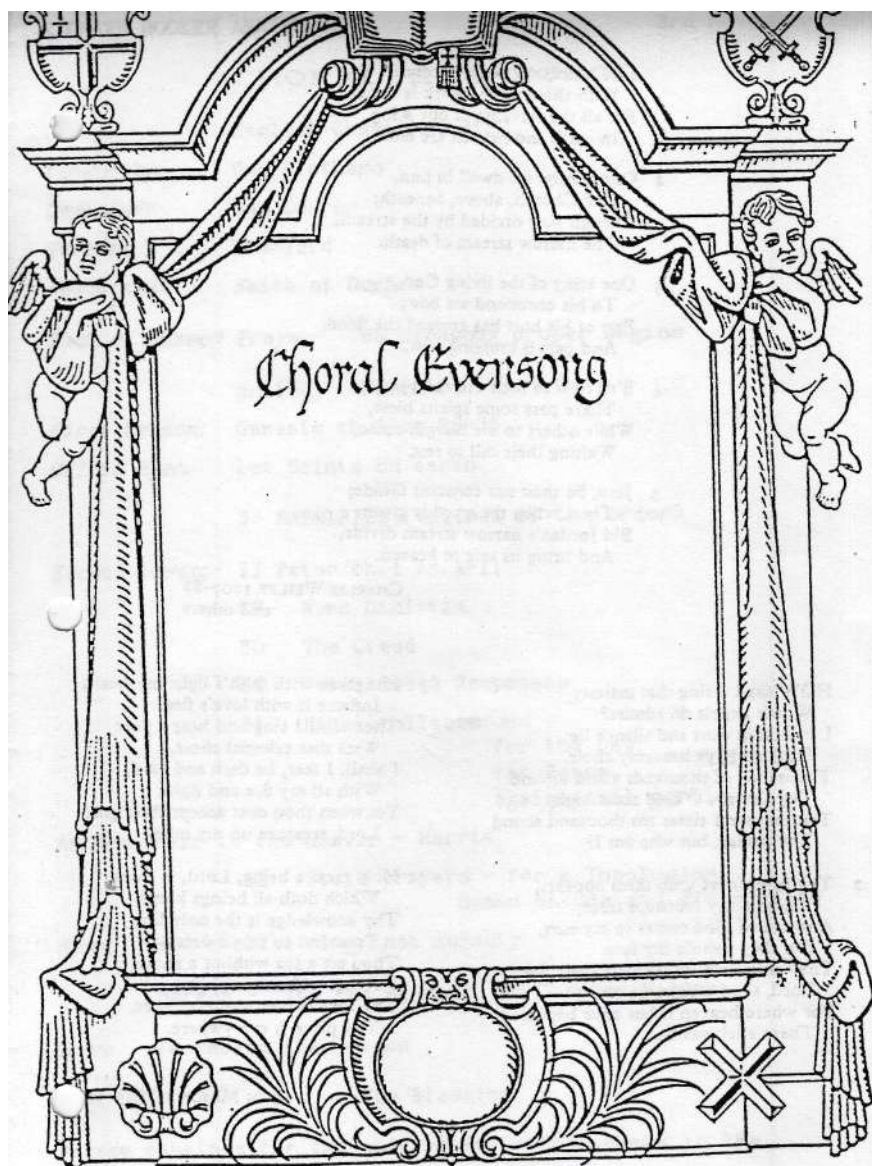
Paul Wynne-Griffiths (conductor)

Rosalind Sutherland (soprano)
Gordon Wilson (tenor)
William Dazeley (baritone)

English Chamber Choir

Rehearsal: 3.30/6.30
Orch Dress: Tails/Long Black

(j:\diary\rfh1109)



LET saints on earth in concert sing
With those whose work is done;
For all the servants of our King
In earth and heaven are one.

- 2 One family, we dwell in him,
One Church, above, beneath;
Though now divided by the stream,
The narrow stream of death.
- 3 One army of the living God,
To his command we bow;
Part of his host has crossed the flood,
And part is crossing now.
- 4 E'en now to their eternal home
There pass some spirits blest,
While others to the margin come,
Waiting their call to rest.
- 5 Jesu, be thou our constant Guide;
Then, when the word is given,
Bid Jordan's narrow stream divide,
And bring us safe to heaven.

CHARLES WESLEY 1707-88
and others

HOW shall I sing that majesty
Which angels do admire?
Let dust in dust and silence lie;
Sing, sing, ye heavenly choir.
Thousands of thousands stand around
Thy throne, O God most high;
Ten thousand times ten thousand sound
Thy praise; but who am I?

- 2 Thy brightness unto them appears,
Whilst I thy footsteps trace;
A sound of God comes to my ears,
But they behold thy face.
They sing because thou art their Sun;
Lord, send a beam on me;
For where heaven is but once begun
There alleluyas be.

- 3 Enlighten with faith's light my heart,
Inflame it with love's fire;
Then shall I sing and bear a part
With that celestial choir.
I shall, I fear, be dark and cold,
With all my fire and light;
Yet when thou dost accept their gold,
Lord, treasure up my mite.

- 4 How great a being, Lord, is thine,
Which doth all beings keep!
Thy knowledge is the only line
To sound so vast a deep.
Thou art a sea without a shore,
A sun without a sphere;
Thy time is now and evermore,
Thy place is everywhere.

JOHN MASON c 1645-1660

CHORAL EVENSONG

Choir: English Chamber Choir

Conductor: Guy Prothero

Organist: Ian Curror

Setting: Stanford

Responses: Smith of Durham

Book of Common Prayer: 56 Evensong proper begins

p. 417 Psalm 8

First Lesson: Genesis ch. 1 vs. 26-31

Office Hymn: Let Saints on earth

57 MAGNIFICAT (climax of the order)

Second Lesson: II Peter ch. 1 vs. 1-11

59 Nunc Dimittis

60 The Creed

61 Versicles & Responses

61 Final collects -
for the Day
for Peace
Against all perils

Anthem: Fair is the Heaven - Harris

62 State prayers - for a Theologian
human nature and divine life

Hymn: How shall I sing that majesty

Sermon - 'The End of Man' Dr Charles Miller

Hymn: Jerusalem the Golden

The Blessing

Please remain after the service for refreshments in the
Parish Room

Urbs Sion aurea

JERUSALEM the golden,
With milk and honey blest,
Beneath thy contemplation
Sink heart and voice opprest.
I know not, O I know not,
What social joys are there,
What radiancy of glory,
What light beyond compare.

2 They stand, those halls of Sion,
Conjubilant with song,
And bright with many an angel,
And all the martyr throng;
The Prince is ever in them,
The daylight is serene,
The pastures of the blessed
Are decked in glorious sheen.

3 There is the throne of David,
And there, from care released,
The song of them that triumph,
The shout of them that feast;
And they who, with their Leader,
Have conquered in the fight,
For ever and for ever
Are clad in robes of white.

4 O sweet and blessed country,
Shall I ever see thy face?
O sweet and blessed country,
Shall I ever win thy grace?
Exult, O dust and ashes!
The Lord shall be thy part:
His only, his for ever,
Thou shalt be, and thou art!

vv 1-3 BERNARD OF CLUNY 12th century
Tr J. M. NEALE 1818-66
v 4 Hymns Ancient and Modern 1861

Linguist David scores with choral work

RALLI QUAYS linguist David Solomons has proved he has more than one string to his bow by composing *A Manchester Magnificat*, which will be performed for the first time at Manchester Cathedral next month.

A French and German translator with the Department's translation service, David is also a keen chorister and has been composing music for more than 20 years.

A Manchester Magnificat, which was 18 months in the making, is now ready to be performed by the 150 singers and musicians of the cathedral's Cantata Choir.

Poems

Unusually, David's *Magnificat* does not feature the words of the liturgy,

but rather the poems of local poet Audrey Vaughan which trace the development of Manchester from its early days as a small township through to the Second World War.

"The poems were the main inspiration for the music," David told *Portcullis*, "but I also drew on my private experience as a relative newcomer to Manchester."

In his effort to give his piece a truly local flavour, the sound of Lancashire clogs trundling over cobblestones will feature, along with the more mainstream harp, woodwind and brass.

"Composers use all sorts of strange devices for percussion sounds, including iron railings and dustbin lids — so I thought why not clogs to evoke



Musical moment... David Solomons outside Manchester Cathedral in the surplice and cassock he wears as a member of the voluntary choir. As part of the Cantata choir performing his *Manchester Magnificat*, he will don black tie and dinner jacket.

the mood of Lancashire's the choir performing his *Magnificat* at Manchester Cathedral on Saturday, 12 November.

OUR MANCHESTER MAGNIFICAT

A SPLENDID CRIT IN THE MANCHESTER EVENING NEWS
& A PREVIEW IN THE MACCLESFIELD LOCAL PAPER

Manchester Evening News

38,995

MONDAY, NOVEMBER 14, 1994



Choral classic brought to life

THE SOUL of Manchester Cathedral has been brought to life by a Macclesfield chorister.

Audrey Vaughan from Weavers Court first wrote the words for her choral classic in 1986. Now it has been set to music and is due to be performed by the Manchester Cantata Choir on Saturday November 12.

The music even includes a line scored for Lancashire Clogs to add to the percus-

sion. In fact, Audrey says, they are Cheshire clogs borrowed from the Heritage Centre, but the effect will be the same.

'A Manchester Magnificat' is a celebration of the centuries of prayer which have quietly gone on inside the cathedral, while wars, unrest, hardship and change have taken place outside.

• Pictured above preparing for the big day is Audrey Vaughan. Photo 1281/G.

■ Cantata Choir Manchester Cathedral

A SERIOUSLY religious sort of experience seemed in prospect at Manchester Cathedral on Saturday night, what with a new Magnificat and a mass on the programme — but not a bit of it.

The premiere of Sale composer David Solomons' A Manchester Magnificat, commissioned and sung by the Manchester Cathedral Cantata Choir, revealed a challenging piece, non-liturgical for the most part, depicting the cathedral itself as the spiritual "soul" of the city down through the ages.

Macclesfield poet Audrey Vaughan's words were certainly promising material for programmatic conversion to music, with references to the Industrial Revolution, the clatter of clogs on the setts, Peterloo and the Manchester Blitz.

While it was not formula music by any means, it took its shape and momentum from the words and, with Solomons' ear for a strong melodic line, ably sung by counter-tenor Stephen Wallace, we were left with an accessible series of little tableaux — and one well worth hearing again.



The main business of the night was Rossini's extraordinary Petite Messe Solennelle, which is neither small nor solemn nor, in truth, a mass in any traditional respect other than in the words it uses. At times, indeed, you are hard put to keep a straight face, such is Rossini's unquenchable invention and good humour.

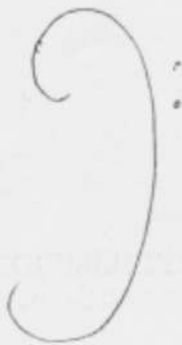
Even in the Crucifixus, the piano accompaniment sounds like bar-room vamping at the start and the harmonium has a rather comic effect in places.

Conductor Stuart Beer had assembled a fine quartet of soloists in Una Barry (soprano), Stephen Wallace (counter-tenor), Michael Bennett (tenor) and Stephen Williams (baritone) and, with Patricia Greaves and Christopher Stokes giving sympathetic support on piano and harmonium, the choir sang with commitment and gusto.

I especially enjoyed the beautiful Gratias trio and Una Barry's Salutaris, a charming and unusual aria — and Stephen Wallace proved to have amazing power for a counter-tenor in the Agnus Dei, though I prefer the more usual mezzo-soprano in this role.

The finish was strangely anticlimactic. But then that's old Rossini, quirky to the last.

David Harrison



Invitation

“A More Excellent Way”

*A Presentation in Words and Music as to the Future of the City Churches
for submission to the Lord Bishop of London.*

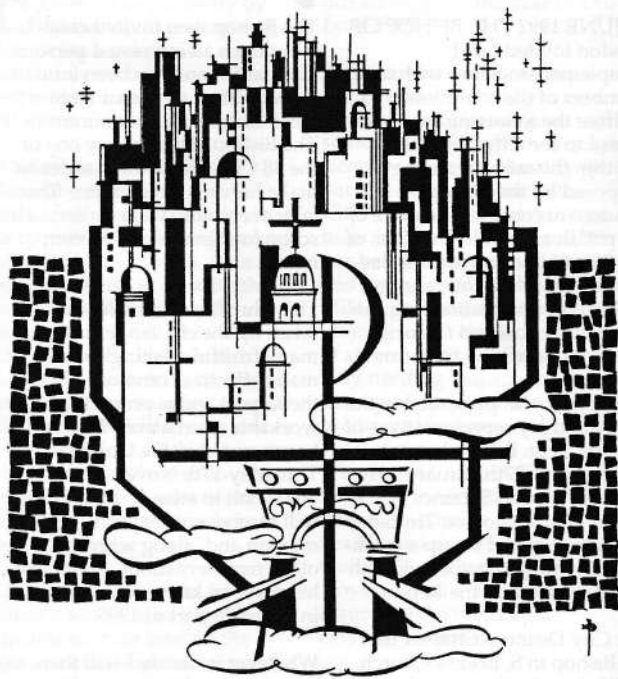
IN: The Guildhall Old Library.

ON: Thursday 17th November 1994.

FROM: 6.00pm until 8.00pm.

Please bring this invitation with you.

SAINT JAMES GARLICKHYTHE
SAINT ANDREW-BY-THE WARDROBE



The City Churches Commission - Report *to the* Bishop of London

The Story so far:

IN JUNE 1992 THE BISHOP OF London invited Lord Templeman, together with other members of the commission to address the following brief with regard to the City Churches - "Within the mission strategy proposed by the Bishop of London, to consider the place of the parish and guild churches of the City of London in their pastoral and mission role; and to make recommendations regarding the practical and financial implications arising therefrom".

The Report was presented to the clergy and lay representatives of the City in St. Bride's Institute on Thursday 27th January 1994. S. Andrew's and S. James PCCs met in joint session on Thursday 3rd February and set up a working party from members of both churches to study the Report.

The City Deanery Chapter met the Bishop in S. Bride's Church on Wednesday 2nd March when he addressed his clergy, emphasising the theological importance of the work in hand.

The Bishop then invited comment from all interested persons and parties and has been inundated with mail from a large cross-section of the community. The Bishop visited every one of the 38 City Churches in order to make his own assessment. The laity eventually were given scope for discussion and comment.

This plurality of parishes has taken up the challenge and after many fruitful meetings has made effective comment upon the Report and is preparing a workable alternative. This will be presented in the Guildhall on Thursday 17th November to all who wish to attend. The Bishop will receive our respectful submission and, along with all other representations, will make his decision known some time in the early part of 1995.

Whatever is decided will then be subject to due process of Law.

To our sister churches in the City

EACH OF US HAS BEEN given an opportunity by the Bishop to present our view at the level of total involvement, towards mission in the next millennium within the context of the City of London.

At Saint-Andrew-by-the-Wardrobe and Saint James Garlickhythe we have welcomed the opportunity with vigour and enthusiasm. Although there are some ministries in the City that are obvious in their excellence, such as St. Botolph Ald Gate, All Hallows, St. Helen's and St. Bride's, it is not for us to suggest how other churches should fulfil their mission in each corner of the vineyard. At this stage it behoves us simply to plan our own strategy and in so doing encourage and inspire others to do the same.

In the Bishop's Agenda for Action it seems to us that worship and nurture leap off the page and challenge us here, to concentrate our efforts in that direction with the resources we find at our disposal. We have the purpose, the plant and the

people as well as the will to plan our strategy for the year of Our Lord 2000.

After careful consideration and inspired by other initiatives, we are ready to offer our plan with some suggestions from the experience of our own plurality of parishes, the only one in the City. The mainstay of our argument is that "it works" and it is our belief that residing in each and every parish of the Square Mile there is a fund of excellence longing to be released and to be of service to all God's people and only needing that special key that opens the door to a new and exciting adventure.

We present "A More Excellent Way" for the Bishop's consideration and we invite you most heartily to join us in the Guildhall on Thursday 17th November where a welcome is assured and a memorable evening promised.

May God bless you in you, ministry and mission.

*John Paul
Rector*

Living churches in a living City

THE CITY OF LONDON IS unique. It holds aloft such a standard of excellence that, were it to disappear, not only would the nation be poverty-stricken, but the whole world would feel the pinch.

Set into this jewel are many facets, ground and refined in centuries of time. There is the most famous hospital in the world, there is a police force second to none, there are councillors and City fathers who are constantly made aware of their responsibilities and there are churches, resplendent in the beauty of holiness. As a complete whole we have an offering to make to God in worship and service to others. The time has come to make a complete appraisal of all that we are and all that we hope to be in the lives of those who follow us.

But there is movement beneath us and all around us and that often happens in time of relative peace and the absence of war, simply because the Devil hasn't as much to do. Is it Satan? Or maybe it is the stirring the Holy Spirit making us alive all over again to the need to serve God rather than mammon. We all need saving from that part of God's creation that we so easily turn into idolatry. I cannot guess what is behind all the movement and desire for change and the inevitable 'restructuring' that we hear so much about, but meeting those changes, sailing into the full fury of a stormy sea, is what we must do.

Part of this passion for 'rationalising', this compulsion for change and re-ordering, face the Church in the City with a degree of intensity that is staggering in its implications.

Fundamental changes are proposed for the City Churches that will not only change the whole character of the City itself but will bring about a loss that is unsustainable. In this Square Mile we are the mill that grinds the nation's invisible earnings into the bread that nourishes all. Sprinkled among this seething swarming industry there have to be pockets of holiness - locally available, with open doors - that stop all our hearts from turning to stone. At the moment, at every turn there is a spire that lifts our spirits heavenwards or a tower that speaks of stability. These holy places remind all and sundry that there is another country and it is a spiritual realm that is eternal in the fury of passing things, or rises and falls on the exchanges and hectic wheeling and dealing.

The temples of God must speak, certainly through architectural design, music and the senses but, above all, through the lives of the living Church that reach out to touch all with the things of the spirit.

Of course money and manpower are important. The Templeman Report is right to remind us of the practicalities. But we are not in the business of retreat and closing churches. We are in the business of using churches for the purposes for which our forefathers built them - and of filling them to the praise of Our Father in Heaven and the daily service of His people in this City,

300,000 every working day. It is that vision which appears to have eluded the Templeman Report and which we need to recapture and begin to implement in mission, not least in a Decade of Evangelism. It is that vision - "A More Excellent Way" - that we seek to proclaim and promote on Thursday 17th November at 6pm

“Or maybe it is the stirring the Holy Spirit making us alive all over again to the need to serve God rather than mammon”

in Guildhall. Domine, Dirige Nos.

Do join us.

livery and labour

ONCE THERE WERE a hundred churches in the Square Mile which served local inhabitants and the many guilds set up to encourage high standards and to care for those in need in their particular craft. The altar in a small parish church was where prayers were said and saints were called upon in a great communion and fellowship.

The parish church was the focal point for fellowship and hence the Livery Companies of today can trace their beginnings to the very people who first clustered around names like S. Botolph or S. James. Some Livery Companies have been with us for seven hundred years.

Those who laboured hard and long in the City found spiritual refreshment, peace and solace from the business of the streets outside and were able to return to their labours with a clearer mind and a recharged spirit -

they still do. Rarely does one enter a church in the City without finding someone enjoying the stillness. Firms and Livery Companies arrive in strength for memorial services, carol services and annual events to mark the movement of the livery towards greater acts of service to the City.

The churches are 'local' houses of retreat from the screen and phone. We insist their value is immeasurable and their presence everywhere invaluable. We need those who work in the City and all Liverman to give voice to their need for this treasured asset.

If you are with us, then join us in the Guildhall.

THE PRESENTATION

THE CITY CHURCHES HAVE played such an important part in the life of the City through many centuries that any attempt to re-order them and their function demands careful consideration.

Our Presentation in the Guildhall will give us the opportunity to recall our heritage, to appreciate the opportunity for ecumenism, to be moved by the spoken word, to address the problems and to meet the challenges of the future.

All this will be conveyed on the powerful medium of music at its best and in a positive and memorable way. We are calling into service those who regularly worship in our parish churches by the Thames and for whom at least two City Churches play a large part in their lives.

Music will be provided by the English Chamber Choir, Elizabethan Singers, Saint James' Choir and the City of London School Orchestra.

Our speakers will include Michael Gillingham, Joseph Byllam-Barnes, Oswald Clark and the Rector.

This will be an evening unlike anything you have ever experienced because of the magnitude of the issues involved. Do join us if you are able. Simply write for an invitation:

**The Secretary,
S. Andrew's House,
S. Andrew's Hill,
London, EC4V 5DE.
Tel: 071 248 7546.**

The Guildhall Old Library

**Thursday 17th November
1994
6.00pm until 8.00pm**

We are sure everyone will understand that refreshment cannot be provided on this occasion because of the prohibitive costs involved.

RECTOR: THE REVEREND JOHN PAUL BA THL DIPLIT
ST ANDREWS HOUSE, ST ANDREWS HILL, LONDON,
EC4V 5DE. TEL 071 248 7546

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25 MARSHAM COURT, MARSHAM STREET, SWIP 4LD

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HON PCC SECRETARY FOR S ANDREW: MRS ANN DOWNHAM

HON PCC TREASURER FOR S JAMES: STEPHEN LOVIBOND ESQ

HON PCC TREASURER FOR S ANDREW: BASIL HOLLIDAY ESQ MC FRICS

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S. ANDREW OFFICE TELEPHONE: 071 248 7546

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ST ANDREW-BY-THE-WARDROBE MONDAY 12.35 PM HOLY COMMUNION
TUESDAY 12.35 PM HOLY COMMUNION
WEDNESDAY 12.35 PM HOLY COMMUNION
THURSDAY 12.35 PM HOLY COMMUNION
FRIDAY 8.30 AM HOLY COMMUNION

+++++

ST JAMES GARLICKHYTHE: EVERY WEDNESDAY 1.15 PM HOLY COMMUNION
EVERY SUNDAY 10.30 AM SUNG EUCHARIST



"A More Excellent Way"

A Presentation in Words and Music as to the Future of the City Churches for submission to the Lord Bishop of London.

in The Guildhall Old Library

Thursday 17th November 1994

PROGRAMME

The City of London School Orchestra under the direction of Michael Smedley B.Mus. ARCM will provide the music before the programme begins.

Welcome to the Archdeacon of London, who represents the Lord Bishop, and to all who share a concern for the City Churches.

Our Heritage in Architecture · Michael Gillingham MA, LIM, FSA, Hon FRCO.

Saint James Church Choir · Director of Music & Organist · Dr. Andrew Parmley

Trio from Così Fan Tutte (Mozart) · Soave sia il vento. (may breezes blow lightly)

Our Heritage is for everyone · Oecumenism · Joseph Byllam-Barnes FCIB, FFA, FRSA.

*The Elizabethan Singers · Director · Graham Lea Cox MA (Oxon) ARCM ARCO (CHM).
Osanna to the Son of David (T. Weelkes)*

Songs by John Dowland · 'Come away sweet love'. 'Softly, softly drop my tears'

Our Heritage in Literature and Devotion · Dr. Ann Saunders FSA. Fellow UCL

*The Elizabethan Singers · Salvator Mundi by John Blow.
'To be sung of a summer night on the water' Frederick Delius.*

Poem by John Betjeman · Ellis Pike

*The English Chamber Choir · Director of Music · Guy Prothero MA (Oxon)
Exsultate Deo by Poulenc Calme de nuit by Saint-Seans.*

"A MORE EXCELLENT WAY" Oswald Clark CBE, BD, LLM.

Combined Choirs and Orchestra · Zadok the Priest by Frederick Handel.

"From Preservation to Proclamation" the Rector

The GRACE and a Gaelic Blessing from Saint James' Choir.

Please remain after the Presentation for a glass of wine.

ACKNOWLEDGEMENTS

The Corporation of the City of London for their generosity and co-operation
Mr. Michael Monk, Chairman of the Castle Baynard Ward club for the printing.

The City of London School for providing an Orchestra.

Ann Downham and Rosalind Paul for typing.

The English Chamber Choir, the Elizabethan Singers and Saint James' Choir
for providing the music.

Mrs Eugenie Maxwell for providing refreshments.

Mr Miles Giles FCFD for the Cover Design

Mr Michael Gillingham, Mr Joseph Byllam-Barnes and Dr Ann Saunders for
their research and their addresses.

Ann Manly and Tony Ratcliffe - Organisation

Without the generosity and hard work of the above, this Presentation would not
have been possible but a special vote of thanks is offered by the Rector
and Churchwardens of the Church of Saint Andrew-by-the-Wardrobe
and Saint James Garlickhythe to Mr Oswald Clark who is really
the architect of our alternative to the Templeman Commission Report.
We trust that "A More Excellent Way" will be of benefit to the
Bishop of London as he considers all the offerings and presentations
he has received as a result of setting up the Commission.

John Paul. Rector.

Vive la France!



THE
ENGLISH CHAMBER CHOIR
INVITES YOU TO
A CELEBRATION OF
MUSIC, FOOD AND WINE
FROM FRANCE

ST ANDREW'S-BY-THE-WARDROBE
QUEEN VICTORIA STREET · LONDON EC4
SATURDAY 19 NOVEMBER 1994

PROGRAMME

7pm

wine will be served in the gallery

7.30pm

the Choir will sing in the Church

POULENC

Exultate Deo

MESSIAEN

O sacrum convivium

POULENC

Mass

MILHAUD

Naissance de Vénus

POULENC

Sept Chansons

SAINT-SAENS

Calme de nuit · Les fleurs et les arbres

MILHAUD

Pan et la syrinx

Alma Wind Ensemble

Guy Protheroe *conductor*

after the performance

SUPPER

will be served

during supper further Gallie
musical entertainment will be performed

This autumn at St Andrew's we feature music, food and wine from France (coinciding with the final opening of the rail link to Paris). Although there is little by way of a choral tradition in France itself, French composers have contributed many gems to the repertoire, both sacred and secular. We begin with three pieces by Poulenc and Messiaen which were among the highlights of the Choir's recent visit to Brussels and for which there have been numerous requests for a London performance. The latter half of the concert is purely secular. More Poulenc, this time a set of seven songs, all highly contrasting, and featuring poems by Apollinaire and Eluard. His contemporary, Darius Milhaud, wrote several charming and witty pieces for voices; we performed *Pan et la Syrinx* in the Queen Elizabeth Hall back in 1984, and it has long been overdue for a revival. The voices are accompanied by an unusual ensemble of flute, oboe, alto saxophone, bassoon and piano - which ideally complements the quirky character of the music, and we are delighted to welcome the Alma Wind Ensemble. *La naissance de Venus* is a set of four miniatures for voices alone, and the programme is completed by a brief glimpse of 19th century France through the rich sounds of Camille Saint-Saëns.

The performance will be followed by supper and cabaret entertainment. Since the Choir's 1993 supper concert, St Andrew's has created a splendid new Parish Room under the North Gallery whose facilities will greatly enhance the supper service. We do hope you will take this opportunity to support not only the Choir but also this beautifully-maintained Wren church which, despite the wealth of activities it hosts, is now under threat of closure.

SUPPER MENU

Les petits hors d'oeuvres
Coq au vin* · Salade de saison

Mousse au chocolat *ou* Salade des fruits frais

*an alternative vegetarian dish will be available

A glass of wine or soft drink before the concert and a glass of wine or soft drink with supper is included in the ticket price. For reasons of space, tickets for this evening are limited, so to avoid disappointment please complete and return the booking form below.

To: English Chamber Choir Society, 8 Alma Square, London NW8 9QD
Tel: 071 286 3944 · Fax: 071 289 9081

Please send me _____ tickets @ £13/£10 (concession) for the concert at St Andrew-by-the-Wardrobe on 19 November 1994. I enclose sae.

I enclose cheque for £_____ payable to the English Chamber Choir Society

Name _____

Address _____

Tel: _____

Vive la France!



THE
ENGLISH CHAMBER CHOIR
WELCOMES YOU TO
A CELEBRATION OF
MUSIC, FOOD AND WINE
FROM FRANCE

ST ANDREW'S-BY-THE-WARDROBE
QUEEN VICTORIA STREET · LONDON EC4
SATURDAY 19 NOVEMBER 1994

PROGRAMME

FRANCIS POULENC · Exultate Deo

Poulenc's (1899-1963) choral music had two main sources of inspiration. During the 1930s in France there was a revival of interest in music of the 16th and 17th centuries, largely spearheaded by Nadia Boulanger (the *grande dame* of French musicology), a close friend of Poulenc. He frequently attended her performances, particularly those of music by Monteverdi. On a more personal level, he also rediscovered his Catholic faith; although brought up by his father within the Catholic Church, he lapsed but returned to it following the death of his close friend and colleague Pierre-Octave Ferroud. At that time, he and the singer Pierre Bernac made a pilgrimage to the shrine of the Black Virgin at Rocamadour, which re-confirmed his belief.

Exultate Deo is the first of a pair of motets written in 1941 (the other is *Salve Regina*). It captures brilliantly the celebratory nature of the text, which comes from Psalm 81.

*Exultate Deo, adiutori nostro
Jubilare Deo Jacob.
Sumite psalmum, et date tympanum
Psalterium jucundum cum cythara.
Buccinate in neomenia tuba
Insigni die sollemnitatis vestrae.*

*Rejoice in the Lord, our helper,
Sing aloud to the God of Jacob.
Bring a psalm, and sound the timbral,
Play upon the joyful psalter and the harp.
Blow the trumpet in the new moon
For this is a solemn festival day to you.*

OLIVIER MESSIAEN · O sacrum convivium

Messiaen (1908-1993) wrote this short offertory motet in 1937. It is in F sharp major, a key he has frequently used for this kind of slow ecstatic movement, expressing the mystical experience of a superhuman love.

*O sacrum convivium
in quo Christus sumitur
recolitur memoria passionis ejus:
mens impletur gratia
et futurae gloriae
nobis pignus datur, Alleluia.*

*O sacred banquet
in which Christ is received,
and in which we recall
the memory of his passion
and the glorious future
pledged for us. Alleluia.*

POULENC · Mass

Kyrie · Gloria · Sanctus · Benedictus · Agnus Dei

Harriet Jay soprano

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

The Mass dates from 1937 and is dedicated to the memory of the composer's father. In this setting he omits the creed – a common practice as in liturgical use it would be sung to plainsong.

There will be a short pause after the Mass
The audience is requested to remain seated

DARIUS MILHAUD · Naissance de Vénus

Les heures · Vénus · Le vent · Les heures

Milhaud (1892-1974) wrote this work in 1949 for Marcel Couraud and his Vocal Ensemble. It tells the legend of Venus being born from the waves, as seen in Botticelli's famous painting, using four poems by Jules Supervielle. In the first, the Hours describe the sea and Venus rising from the water; in the second (for women's voices), Venus herself greets the world, as a full-grown woman never to know the delights of childhood; then the men's voices describe her journey to the shore, her seashell blown by the wind, where destiny awaits her; finally, the Hours describe her greeting by living kind: to show their love for her the sparrow turns into a swan, the swan into an angel and the dove – into a dove.

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, but he then abandoned the medium for thirteen

years. It was after hearing Nadia Boulanger's performances of Monteverdi (already mentioned above) that, in 1936, he began a whole series of great choral works, of which this set of Chansons was the first. Poulenc achieves a quite remarkable range of colour and expression in his settings of these surrealist 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 beloved 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.

CAMILLE SAINT-SAËNS · Calme des nuits · Les fleurs et les arbres

Saint-Saëns (1835-1921) wrote these two songs in 1882 to his own texts. They were published the following year with a dedication to Charles Gounod, who had given the young Saint-Saëns much help and encouragement. *Calme des nuits* is an evocation of the calm poetry of night, contrasted with the brightness

and bustle of daytime: the soul of the poet finds solace in the 'tranquil things' of night. *Les fleurs et les arbres* describes the power of Nature and Art to console human sorrow: in the midst of grief both appear more beautiful than ever.

MILHAUD · Pan et la Syrinx

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*

Rob Scales *Pan* · Elizabeth Evans *Syrinx*

ALMA WIND ENSEMBLE

Tomoyuki Ikeda *flute* · Celia Bangham *oboe* · David Lowe *alto sax*
Colin Beak *bassoon* · Tomoko Ikeda *piano*

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 (doubling piccolo), 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.

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 on television. It performs with a number of ensembles and orchestras; it visits festivals and music societies across the country in addition to promoting its own annual season of concerts in London, and travels increasingly frequently to Europe.

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. It has worked frequently with Vangelis (including the soundtrack to Ridley Scott's Columbus film 1492) and Barrington Pheloung, with whom it recorded anthems from the 1953 Coronation Service for the CD release of his music to the Yorkshire Television documentary *Days of Majesty*. In the cinema it can be heard on the title music to the French smash-hit comedy *Les Visiteurs* and also in *Nostradamus*, due for release early next year. In the concert hall the Choir continues to expand its own concert promotions, which focus on the real heart of its repertoire – choral 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. In keeping with the developments of recent years, the English Players now play Baroque and Classical works on instruments of the period. For unaccompanied performances the Choir has particularly favoured the rich late-romantic music of the early twentieth century: its repertoire currently includes Richard Strauss *Hymne* and *Der Abend*, Schoenberg *Friede auf Erden*, and Bax *Mater ora filium*, as well as plenty of Poulenc and Britten. The Choir also regularly sings popular classical music for other London promoters, from *Carmina Burana* to *Nessun Dorma*.

In December the Choir will be appearing with Montserrat Caballé at the Royal Albert Hall and Symphony Hall, Birmingham, and with the Band of the Grenadier Guards at the Guards Chapel. Performances in 1995 will include Bach's *St Matthew Passion* at St John's, Smith Square on 6th April, Monteverdi's *Vespers* in the City and Purcell tercentenary celebrations in London and Brussels.

The English Chamber Choir is a Registered Charity No: 269245. If you would like to be kept informed about future events, or would like to know more about the Choir, please contact the Administrator, Ann Manly, at 8 Alma Square, London NW8 9QD. Tel: 071 286 3944 Fax: 071 289 9081. The Choir maintains a free mailing list publishes a quarterly newsletter and has occasional vacancies for singers.

GUY PROTHEROE

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. He was a chorister at Canterbury Cathedral, studied bassoon at the Guildhall and read music as a scholar at Magdalen College, Oxford. 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 1992) and ensemble works by Iannis Xenakis (awarded the Preis der Deutschen Schallplattenkritik). He has worked 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 is equally at home in commercial music, with numerous credits as composer, arranger and musical director of television and radio commercials, recordings and live concerts 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 conducted 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 collaborated with Erik Levi on music for *Les Visiteurs*, and can be heard on the soundtracks of this film and also *1492, The Plague* and the forthcoming *Nostradamus* – in each case as a monk intoning plainsong.

THE ALMA WIND ENSEMBLE

The Alma Wind Ensemble was the brainchild of David Lowe, a bass in the English Chamber Choir who was keen to find outlets for his clarinet playing and found several kindred spirits among Choir members, including the conductor! He organised a number of informal evenings, generally held at the Protheroe's House in Alma Square, during which various ECC wind players and friends explored a diverse selection of music for wind ensemble plus piano. The group has provided music during supper on a number of previous occasions, but tonight marks its first concert appearance. In 1993 David temporarily left to work in Malta, but we are delighted to welcome him back to play alto sax this evening, along with his fiancée Celia Bangham as our oboist. Tomoyuki and Tomoko Ikeda need no introduction to regular ECC members and friends; finally, we extend a warm welcome to Colin Beak, who this evening replaces resident bassoonist Guy Protheroe, for obvious reasons.

ENGLISH CHAMBER CHOIR

sopranos

Janet Adderley
Margaret Allen
Fiona Charman
Pamela Charteris
Jan Elson
Elizabeth Evans
Rachel Heywood
Harriet Jay
Venetia Lascelles
Ann Manly
Diana Maynard
Gaby Molloy
Shirley Noel
Jane Pickering
Jenny Russell
Gro Salter
Kate Steggel
Adele Stevenson
Wendy Steyn
Kay Vernon
Rachel Warren
Kay Wood

altos

Karen Bloomfield
Maureen Connett
Denise Davies
Margaret Driver
Peggy Hannington
Tomoko Ikeda
Sian Mexsom
Julia Singer
David Wheeler
Juliet Willis

tenors

Peter Adderley
Francis Bassett
Roger Carpenter
Jeff Dale
Margaret
Jackson-Roberts
Alastair McDermott
Rob Scales
David Watson

basses

Peter Best
Tim Colborn
Clive Hopewell
Jeremy Hughes
Tomoyuki Ikeda
David Jordan
Martin Kieffer
Keith Searle
Philip Smith
Neil Thornton
Noel Venn
Keith Wallace
Ben Warren

The English Chamber Choir would like to thank the Revd John and Mrs Paul for the use of the Church and their help towards this evening.

Personal Chef

If entertaining is an important part of your lifestyle, but TIME is one of the ingredients that is always lacking, the answer to your problem is a PERSONAL CHEF. A Professional Chef would come into your kitchen, prepare, cook and serve the meal of your choice. Take all the labour out of entertaining and ENJOY the freedom afforded by this excellent service.

No dinner or party too small · No distance too far

STEVEN DAVEY PERSONAL CHEF 01252 338137

81 Waterloo Road · Aldershot · Hants GU12 4NS

PAN AND SYRINX

Synopsis

A boisterous and irreverent version of the myths surrounding the origins of the Pan-pipes and musical scales.

Pan suggests amorous dalliance to Syrinx, a dryad, in his usual blunt fashion; he meets with a wholly unambiguous rebuff. Employing cruder tactics, he makes a grab at her dress, whereupon Syrinx (in one of the first known "panics") calls on the gods to help her. The gods' idea of succour is typically wide of the mark: they turn her into a seven-reeded wind instrument. Syrinx, however, is delighted and indulges in a prolonged jeer at Pan. Pan vents his chagrin in a furious dance, stamping the ground, goading himself with his elbows and puffing away on the pan-pipes in a frenzy of frustration. He seems to become the centre of attention for the whole of creation, which gathers round to goggle at the spectacle.

Pan and Syrinx

One day Pan, the old Satyr,
took a fancy to a dryad;
so he hoofed off early next day
and banged on her door:

rap rap rap rap rap.

"I'm not going to give you sweet talk
like your pretty woodland boys:
I'm the lusty Pan."

"Get lost, you randy old Pan!
yelled Syrinx in a fury
"Strutting like a peacock
Writhing like a worm

Blah blah blah blah blah

Don't fancy your chances with me!
I'd rather take up
with the first faun I see
than with Pan.
You'll have to get used to
going without, Pan,
You hairy, horny, groping god -
Your songs even hurt the drum!

Tarum tarum tarum tarum tarum!

For any excuse you play the goat -
You're worse than old Silenus!
I can smell you coming a mile off."

Having delivered herself thus,
She ran behind a willow,
But the old joker caught a hold
of a fold of her trailing skirt

- bom bom bom bom bom -

"How desperate can you get!"
Screamed Syrinx with a swipe at him
"Gods, I need help against Pan!"
And all of a sudden she changed
into a pipe of seven reeds.
Pan held and stroked them in dismay,
Ready to weep with frustration -

- "Damn damn damn damn damn! -

But I love you, even in this strange guise.
There now, I'm sorry; will you accept
These seven kisses from Pan?"

You would have split your sides to see
Pan with all seven pipes in his mouth
Blowing away for all he was worth
And tapping his cloven hoof in time -

pom pom pom pom pom

While the angry little dryad
Blasted on in shrillest tones,
Running the whole gamut to Pan:

The Invention of the Scale

Air! Water! Air! Water!
Blue! White! Wind! Light!
Bright sky! Dark sky!
A shoulder glimmering in the shade!
Deeper! Sharper! Lower! Shriller!
A breeze! A gale! A hurricane!
Can you hear me, old Pan, can you hear?
Syrinx is singing her song!

Blue! Fire! Laugh! Shout!
Think of hair and shouting -
A billow of bright blonde hair;
Leaps and calls and cackles!
Spin and spin around with me;
Listen - do you hear?
You thought you could get me
You thought you could have me
Old Pan, daft Pan, mad Pan!

I can go up and down
Up by the ladder
Down by the stair
I'm dancing on my toes
On the miller's stair
I touch no note so low
That I can't swing back up
To the top of the poplar-tree!
Can't catch me Pan,

Can't catch me -

pom pom pom pom pom!

Can you stop the raging torrent?
Light! Blue! Sky! Fire! Water! Sand!
Between the willows and the waves
From Trebizond to Lebanon
In a bound, in a twist, in an eddy,
In a burst of bright blonde hair,
In this gust of clear loud laughter,
And sheets of bright sea-green,

- pom pom pom pom pom -

Pan the drummer,
Do you think you can catch me?
Do you think you can hold me?
With all your ten fingers?
In the light and the sand
On the shores of the everlasting sky
Do you think you can stop
the smooth-sliding Rhone?

More elusive than a rustle,
and blonder than a thrush,
I am the picture painted
on the fabric of your dreams!
Tell me, can anyone
drink the drowning moon?
Can you seize silk?

I'm running and running
running and calling
running away!

Who's going to seize me
Who's going to catch me
Did you think you could,
old Pan, panty Pan?
You, you old hobbledehoy!
Just try to get me
Just try to hold me
See if you can make me, hah!
You think you're so clever -
well, Syrinx is off
with a song on her lips!

Pom pom pom pom pom!

Pan's Dance

Gather round Pan:
He's dancing on the spot
Goading himself with his elbows
Stamping, loudly stamping
Stamping the earth with his heels
Bashing the ground with his stick.

Mountains, lend a hand!

All round Pan
On the hill of Optevoz
All round Pan
dancing on all sides
Mountains, dance in a ring!
Mountains, give a hand to Pan!
Boom boom boom!
Peak beyond peak,
Hills behind hills,
Come out, come here!
To Pan, and all round Pan!
Come to the call of your master!

Mountains, dance in a ring!
Mountains, lend a hand!
Gather round Pan you master;
He has called you here!

And over
yonder
out of sight
are monsters
and giants
and senators
straining on tiptoe
to catch a glimpse of Pan...

CASTLE BAYNARD WARD CLUB

CAROL SERVICE

The Ward Church of St Andrew-by-the-Wardrobe
13th December 1994 at 6pm
Conducted by the Rector, the Revd John Paul

ORDER OF SERVICE

Entrance: Alleluya Peter Wishart

THE BLESSING OF THE CRIB

Bidding Prayer

Hymn: Once in Royal David's City
EH 605, Verse 1 Solo, Verse 2 Choir

G. 91

1st Lesson: ISAIAH 9, Verses 2, 6 & 7:
The Prophet foretells Christ's Birth and Kingdom
Read by a Past Chairman

Carol: The Lamb John Tavener

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: Sussex Carol Traditional arr. Willcocks G. 96

Hymn: O Little Town of Bethlehem
EH 15, Verses 1, 2, 3 & 5

G. 92

3rd Lesson: ST LUKE 1, Verses 26-35 & 38:
The Angel Gabriel Salutes the Virgin Mary
Read by the Hon. Secretary

Carol: The Infant King 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!*

G. 126

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:

Noe, Noe

G. Bouzignac

5th Lesson:

ST LUKE 2, Verses 8-16:
The Shepherds go to the Manger
Read by the Chairman

Carol:

Stille Nacht

Franz Gruber

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

G. 88

Collect and Blessing

Hymn:

Hark the Herald Angels Sing
EH 24

G. 39

CHOLR
Admit one



Nº

005

HOME-START CAROL CONCERT

Thursday 15th December 1994

Guards Chapel, Wellington Barracks, Birdcage Walk, SW1

Doors open 5.40pm

Please be seated by 6.25pm

Entrance in Birdcage Walk for cars and pedestrians

Please allow time for security checks

Registered Charity No 326148

A CAROL CONCERT

In aid of



HOME - START
Helping young families under stress

THE GUARDS CHAPEL

Thursday 15th December 1994

Sponsored by Guinness PLC



HOME - START

Patron: Her Royal Highness The Princess of Wales

Director: Margaret Harrison OBE

Fundraising Chairman: Richard Macaire

HOME-START UK

2 Salisbury Road
Leicester LE1 7QR
Telephone 0533 554988
Registered Charity No 326148

HOME-START is a voluntary organisation which offers regular support, friendship and practical help in the home to young families under stress.

1994 is HOME-START's 21st anniversary year which coincides with the International Year of the Family.

HOME-START helps prevent family breakdown by focusing on the fun and pleasures of family life. Problems experienced may include loneliness, isolation, depression, poverty, disability, illness, poor housing or homelessness: volunteers visit for as long as necessary, sometimes for a few months but often for a year or more.

HOME-START currently supports 23,000 children and their parents. There are 144 schemes in the United Kingdom and 21 working with British Forces in Germany and Cyprus. Schemes also exist in Australia, Canada, Hungary, Israel, The Netherlands and The Republic of Ireland.

HOME-START works in partnership with parents and professionals. This is a key feature of the Children Act. Funds are needed to start new schemes and expand those which already exist so that HOME-START can work with an increasing number of children and their parents.

HOME - START Carol Concert Committee

Lady Cooper Mrs Andrew Evans

Mrs Gordon Birdwood Lady Caroline Blois
Mrs Anthony Denison-Smith Lady Dixon-Smith Mrs Gill Foley
The Rev Roy McAllen Mrs Richard Macaire Mrs Michael Macfadyen
Mrs David Part Lady Rose Lady Welch Lady Wilkes

The Committee would like to extend its very grateful thanks to the following:

Guinness PLC

Christopher Cazenove Alastair Stewart
Barbara Leigh-Hunt Richard Pasco CBE
Laurie Lee MBE

The English Chamber Choir
Conductor: Guy Protheroe MA (Oxon)
Administrator: Ann Manly
Organist: Andrew Pearnain

The Band of The Grenadier Guards by kind permission
of the Regimental Lt Colonel Grenadier Guards
Director of Music: Major Philip Hills FLCM psm

Major General Iain McKay Dick MBE
(Major General Commanding The Household Division)

The Chaplain and Staff of The Guards Chapel

1st Bn Grenadier Guards

CGI London Ltd Pillans & Wilson Medeva PLC
MPSC Association The Royal Hospital Chelsea
Moore Rowland ACW Peck Medguard
KPMG Peat Marwick Heather Beckwith
EB Moller Charitable Trust
Billmeir Charitable Trust
Martin McLaren Memorial Trust

All those who have taken advertising space
or sent donations

PROGRAMME

Christmas music - The Band of The Grenadier Guards

Fanfare at the arrival of Her Royal Highness The Duchess of Gloucester
Organ plays on, ends in E
 Treble solo Once in Royal David's City
 Donan Vye 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 through all His wondrous childhood
 He would honour and obey,
 Love and watch the lowly Maiden
 In whose gentle arms He lay.
 Christian children all must be
 Mild, obedient, good as He.

+ Organ
 All For He is our childhood's pattern
 Day by day like us He grew.
 He was little, weak and helpless,
 Tears and smiles like us He knew;
 And He feebleth for our sadness
 And He shareth in our gladness.

+ Band

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.

All 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

The Chaplain

THE REVEREND ROY McALLEN

Adam lay ybounden

Boris Ord

Choir & Band

Wachet Auf (Sleepers, wake!)
 JS Bach from Cantata 140

Programme Presenter

ALASTAIR STEWART

It came upon the midnight clear

That glorious song of old,

From Angels bending near the earth

To touch their harps of gold:

Peace on the earth, goodwill to men,

From heaven's all-gracious King!

The world in solemn stillness lay

To hear the Angels sing.

CC2 p10, Choir

ends "I well know you"

5/7

CC1 p59 All
 2 leads p-o.

CC2 p214

Still through the cloven skies they come,
With peaceful wings unfurled;
And still their heavenly music floats
O'er all the weary world;

Above its sad and lowly plains
They bend on hovering wing;
And ever o'er its Babel sounds
The blessed Angels sing.

Yet with the woes of sin and strife
The world has suffered long;
Beneath the Angel-strain have rolled
Two thousand years of wrong;
And man, at war with man, hears not
The love-song which they bring;
O hush the noise, ye men of strife,
And hear the Angels sing.

For lo, the days are hastening on,
By prophet-bards foretold,
When with the ever-circling years,
Comes round the age of gold;
When peace shall over all the earth
Its ancient splendours fling,
And the whole world send back the song
Which now the Angels sing.

First reading by
RICHARD PASCO
The Three Kings
Henry Wadsworth Longfellow

Choir & Band
Tenor solo
Jonathan Clucas
O Holy Night
Adolphe Adam

S1T
A. STEWART

All

Good Christian men, rejoice
With heart, and soul, and voice;
Give ye heed to what we say;

News! News!

Jesus Christ is born to-day;
Ox and ass before Him bow,
And He is in the manger now,
Christ is born to-day!

Good Christian men, rejoice
With heart, and soul, and voice;
Now ye hear of endless bliss:

Joy! Joy!

Jesus Christ was born for this
He hath op'd the Heavenly door;
And man is blessed for evermore -
Christ was born for this!

Good Christian men, rejoice
With heart, and soul, and voice;
Now ye need not fear the grave

Peace! Peace!

Jesus Christ was born to save
Calls you one and calls you all,
To gain His everlasting hall;
Christ was born to save!

Choir
Treble solo
Donan Vye
Noe Noe
C. Bouzignac

Choir & Organ
Star Carol
John Rutter

S1T

B157

Second reading by
LAURIE LEE
from Cider With Rosie

*after
Steady
All*

*G-154
Band*

Unto Us is born a Son
King of quires supernal:
See on earth his life begun,
Of lords the Lord eternal,
Of lords the Lord eternal.

Choir

Christ, from heav'n descending low,
Comes on earth a stranger;
Ox and ass their owner know,
Becradled in the manger,
Becradled in the manger.

Og

Gentlemen

This did Herod sore affray,
And grievously bewilder,
So he gave the word to slay,
And slew the little child,
And slew the little child.

Band

Ladies

Of his love and mercy mild
This the Christmas story;
And O that Mary's gentle Child
Might lead us up to glory,
Might lead us up to glory!

Og

All

O and A, and A and O,
Cum canibus in choro,
Let our merry organ go,
Benedicamus Domino,
Benedicamus Domino

Band

A. STENART

Choir

Hodie Christus natus est
Francis Poulenc

Choir

Stille Nacht (Silent Night)
Franz Gruber, edited by Jeremy Walker

G-39

All

Band

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.

P-O

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.

Og

Hark! the herald Angels sing
Glory to the new-born King.

Truth

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.

Third reading by
BARBARA LEIGH-HUNT

Christmas
Sir John Bejeman

Choir

The Infant King
Basque carol

A. STENHART

Choir & Band

Hallelujah Chorus
G F Handel from Messiah
(Please remain seated)

WS p 171

Fourth reading by
CHRISTOPHER CAZENOVE
St. Luke Chapter 2 verses 1 - 16

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.

See how the shepherds,
Summoned to his cradle,
Leaving their flocks, draw nigh with lowly fear;

We too will thither

Join their joyful footsteps:

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.

BLESSING

Retiring music). The Band of The Grenadier Guards

Please remain in your seats until
Her Royal Highness has left the Chapel

THE BAND OF THE GRENADIER GUARDS

In 1656 King Charles II raised a Regiment from his loyal exiles at Bruges. Originally called the 'Royal Regiment of Guards', the name was changed in 1815 to 'The First or Grenadier Regiment of Foot Guards.' From its formation, Drums and Fifes alone provided the Regiment's music but in 1685 Charles II signed a Royal Warrant authorising the maintenance of twelve Hautbois (the fore-runner of the oboe) and the foundations of the Band were laid. Mr Handel, the Master of the King's Music, was an admirer of the Band and presented the March from 'Scipio' to the Regiment in 1726.

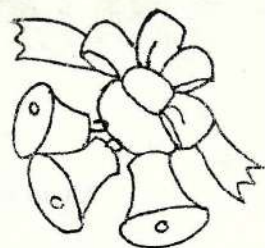
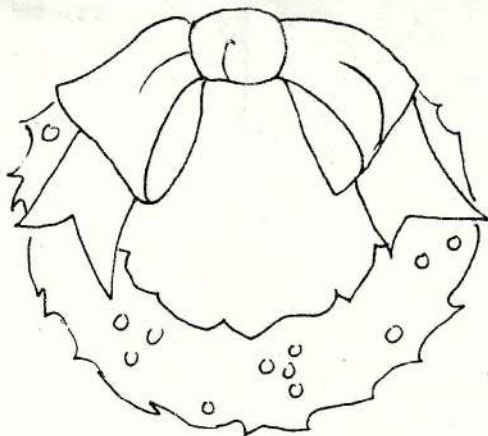
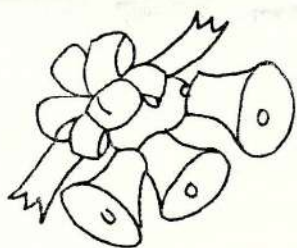
The Band's main function today is that of a Household Division Band, performing at The Queen's Birthday Parade, Investitures and State Banquets. It also undertakes private engagements and can produce a Concert Band, Marching Band, Orchestra, Dance Band and Fanfare of Trumpets. On mobilisation its role is to provide Medical Assistants and during the Gulf conflict Band personnel were placed on standby.

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 on television. It performs with a number of ensembles and orchestras; it visits festivals and music societies across the country in addition to promoting its own annual season of concerts in London, and travels frequently to Europe - most recently to sing in St Michael's Cathedral in Brussels.

The Choir, together with its conductor, Guy Protheroe, who is among Britain's most versatile musicians, prides itself on its varied repertoire and concert schedule. It has worked frequently with Vangelis (including the soundtrack to Ridley Scott's Columbus film *1492*) and Barrington Pheloung, with whom it recorded anthems from the 1953 Coronation Service for the CD release of his music to the Yorkshire Television documentary *Days of Majesty*. In the cinema it can be heard on the title music to the French smash-hit comedy *Les Visiteurs* and also in *Nostadamus*, due for release early next year. In the concert hall the Choir continues to expand its own concert promotions - choral music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players, and works include Brahms *Requiem*, Stravinsky *Symphony of Psalms* and Elgar *The Music Makers*. The Choir also sings classical music for other London promoters, ranging from Orff's *Carmina Burana* through popular operatic choruses including *Nessun Dorma*, to the favourite classics of Inspector Morse.

In a few days' time, the Choir will be appearing with Montserrat Caballé at the Royal Albert Hall and Symphony Hall, Birmingham. Performances in 1995 will include Bach's *St Matthew Passion* at St John's, Smith Square on 6th April, Monteverdi's *Vespers* in the City and Purcell tercentenary celebrations in London and Brussels. If you would like to know more about the English Chamber Choir, please contact the Administrator, Ann Manly, at 8 Alma Square, London NW8 9QD, tel 071 286 3944. Fax 071 289 9081.



Guy

Monday 20 December 1994 at 7.30pm
St Mark's, Hamilton Terrace, NW8

MUSIC AND READINGS FOR CHRISTMAS

Choir: In the Bleak Midwinter – Harold Darke

Reading from Kilvert's Diary
The Revd Donald Aird

G34

Choir and audience: Good King Wenceslas

p27

Choir: Virga Jesse – Bruckner

Reading: God's Grandeur – Gerard Manley Hopkins
Alan Moses

Choir: Mater ora filium – Arnold Bax

Reading: The Preface for Christmas Day – Book of Common Prayer 1549
The Revd John Papworth

G126

Choir and audience: The First Nowell

Reading: Christmas Bells – Longfellow
Peter Best

O206

Choir: Tomorrow shall be my dancing day – traditional

Reading: from Hamlet – Shakespeare
Gregg Ainger

B157

Choir: O Holy Night – Adam
Star Carol – John Rutter

Reading: And is it true? – John Betjeman
A member of the Choir

p18

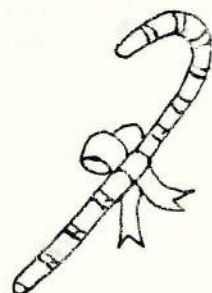
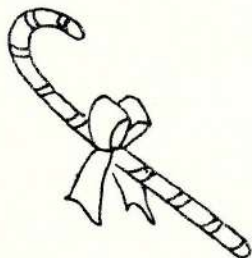
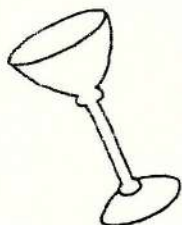
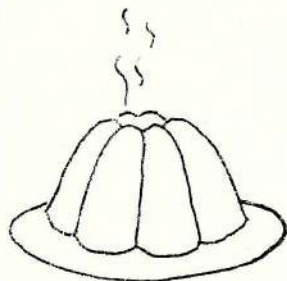
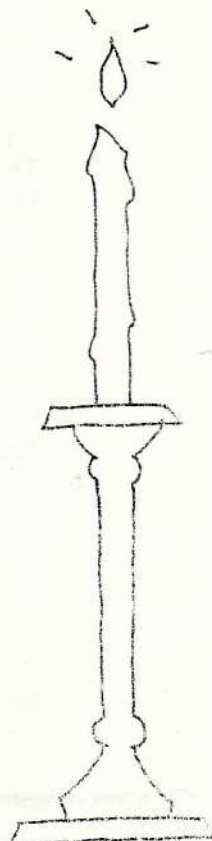
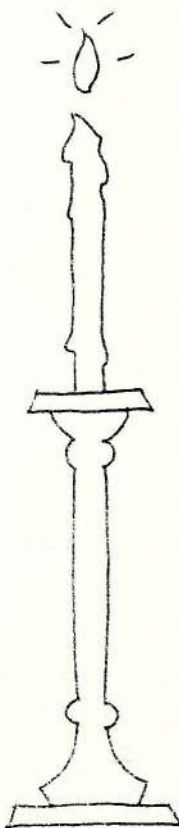
Choir: Follow that star – Peter Gritton

Reading: from Cider with Rosie – Laurie Lee
Sharon Parr

p56
p3

Choir: Christmas Song – Mel Tormé
Have Yourself a Merry Little Christmas

English Chamber Choir
Guy Protheroe conductor · Paul Vernon organ



Good King Wenceslas

All:

Good King Wenceslas looked out
On the feast of Stephen,
When the snow lay round about,
Deep, and crisp, and even:
Brightly shone the moon that night,
Though the frost was cruel,
When a poor man came in sight,
Gath'ring winter fuel.

Men:

Hither, page, and stand by me,
If thou know'st it, telling,
Yonder peasant, who is he?
Where and what his dwelling?

Ladies:

Sire, he lives a good league hence,
Underneath the mountain,
Right against the forest fence,
By Saint Agnes' fountain.

Men:

Bring me flesh, and bring me wine,
Bring me pine logs hither:
Thou and I will see him dine,
When we bear them thither.

All:

Page and monarch, forth they went,
Forth they went together;
Through the rude wind's wild lament
And the bitter weather.

Ladies:

Sire, the night is darker now,
And the wind blows stronger;
Fails my heart, I know not how;
I can go no longer.

Men:

Mark my footsteps, good my page;
Tread thou in them boldly:
Thou shalt find the winter's rage
Freeze thy blood less coldly.

All:

In his master's steps he trod,
Where the snow lay dinted;
Heat was in the very sod
Which the Saint had printed.
Therefore, Christian men, be sure,
Wealth or rank possessing,
Ye who now will bless the poor,
Shall yourselves find blessing.

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...



**ST MARK'S CHURCH
HAMILTON TERRACE, NW8**

Sunday 25th December - Christmas Day.

8.30 a.m. Holy Communion (B.C.P.)
Collect and readings for Christmas Day

10.30 a.m. **Christmas Morning Worship.**
(Carols from Bethlehem Carol Sheets).

Music led by some members of the English Chamber Choir.
Choir only carols and other parts of service underlined.

Welcome and explanation of the service

Introit (from back of church)

Adam lay ybounden

Hymn Angels from the Realms of Glory

- | | |
|---|---|
| 1 Angels, from the realms of glory,
Wing your flight o'er all the earth;
Ye who sang creation's story
Now proclaim Messiah's birth:
Come and worship,
Christ, the new-born King -
Come and worship,
Worship Christ, the new-born King. | 3 Sages, leave your contemplations:
Brighter visions beam afar;
Seek the great Desire of nations;
Ye have seen His natal star:
Come and worship, etc. |
| 2 Shepherds in the fields abiding,
Watching o'er your flocks by night,
God with man is now residing:
Yonder shines the infant Light:
Come and worship, etc. | 4 Saints before the altar bending,
Watching long in hope and fear,
Suddenly the Lord, descending,
In His temple shall appear:
Come and worship, etc. |

Choir only:

5 Cherchons tous l'heureux village
Qui l'a vu naître sous ses toits.
Offrons-lui le tendre hommage
Et de nos cœurs et nos voix!
Gloria in excelsis Deo.

All:

6 Though an infant now we view him,
He shall fill his Father's throne,
Gather all the nations to him;
Every knee shall then bow down:
Come and worship, etc.

Sentence and Bidding prayer

Confession and Absolution

Kneel

All Almighty God, our heavenly Father,
we have sinned against you and against our fellow men,
In thought and word and deed,
through negligence, through weakness,
through our own deliberate fault.
We are truly sorry
and repent of all our sins.
For the sake of your Son Jesus Christ, who died for us,
forgive us all that is past;
and grant that we may serve you in newness of life;
to the glory of your name. Amen.

Opening versicles and responses (Smith)

Carol My dancing day (OBC 71 pt. 1)

Reading: Genesis 1. v 1-5
 Explanation
 Carol Star Carol Rutter
 Reading Hebrews 1, 1-3a
 Explanation
 Anthem Unto us a son is born Handel
 Creed
Lords Prayer and Versicles and Responses
 Collects and prayers

All praise to you,
 Almighty God and heavenly king,
 who sent your son into the world
 to take our nature upon him
 and to be born of a pure virgin.
 Grant that, as we are born again in him,
 so he may continually dwell in us
 and reign on earth as he reigns in heaven
 with you and the Holy Spirit,
 now and for ever.

Collection Hymn 7 O Little Town of Bethlehem
 Talk Vicar
 Procession to the Crib
 Carol 5 Hark the Herald Angels sing
 The presentation of gifts for children in need.
 At the Crib
 Carol In dulci Jubilo
 Reading Luke 2, 1-14
 Explanation of the Crib
 Carol 18 Away in a manger
 The Blessing

All welcome for refreshments served in church after this service.

Regular Services at St Mark's

Rite B is used at the 10.30 a.m. Eucharist. The Bible readings at the Sung Communion and at Mattins are from the ASB lectionary, year 2.

Weekdays

Tuesdays Vestry Hour 7.30 p.m.
 Thursday Holy Communion 11.30 a.m.
 The Thursday Club 6pm
 (group for prayer and discussion)

Major Saints Days (as announced) 9.30 a.m.

Enquiries for Baptisms, Marriages, Banns etc to the Vicar in the Church Office Tuesday-7.30 p.m.-8.00 p.m. 071 624 4065.

Who's Who at St. Mark's

Vicar Revd. Donald Aird 071-328 4373 (tel/fax)
 Hon Asst. Revd. John Papworth 071-286 4366
 (fax 071-286 2186)
 Revd Robin Denniston 071-286 0880
 Churchwardens Mr. Ivan Davies 071 624 4018
 Dr Bob Bell 071 286 6072