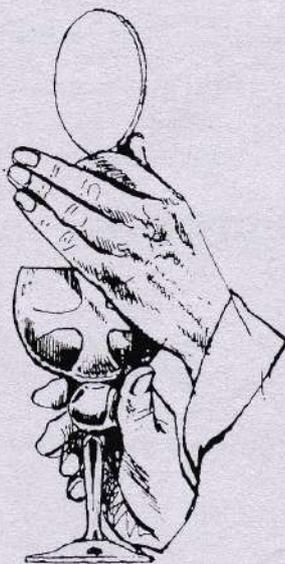


S. James Garlickhythe E.C.

Septuagesima Sunday

Or the Third Sunday Before Lent

31st January 1999



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

Amen.

Septuagesima Sunday

31st January 1999

SUNG EUCHARIST

Theme: God First
Setting: Poulenc, Mass in G
(Poulenc was born in February 1899, and this setting has been specially chosen for the centenary)
Hymn Book: Ancient & Modern Revised
Choir: The English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Parmley

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Introit Hymn: 171 The spacious firmament
(tune: Addison's)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie
239 Collect for the Queen
78 Collect for the day
78 The Epistle: I Cor. 9:24
Gradual (Choir) 240 Cantique de Jean Racine, Faure
78 Gospel: S. Matthew 20:1
240 The Creed
Sermon The Rector 'High morals
or low esteem'
Offertory Hymn: 304 Fight the good fight
(tune: Duke Street)
Intercessions Remember King Charles the Martyr's
350th Anniversary

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

COMMUNION OF THE PEOPLE

Agnus Dei, Poulenc

- 257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 Gloria
259 The Blessing (all kneel in silence)
Post Communion 382 Praise to the Lord
Hymn (tune: Praxis Pietatis)

For those with hearing difficulties: to activate the induction loop
adjust your hearing aid to position 'T' and volume accordingly.

An observation of ten minutes' silence before the service
will add greatly to the sanctity of worship. JP

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

NOTICES

Next Sunday Sexagesima, February 7th

10.30am Sung Eucharist, The S. James' Choir

This year marks the 450th Anniversary of the first Book of
Common Prayer in English in the reign of Edward VI.

POSTLUDE by Kenneth Leighton

The Advanced Sunday School lectures will concentrate on our English Liturgy, words and music. The Spring term begins this afternoon at 4pm with Afternoon Tea in the Parish Room at S. Andrew's. The highlight of the series will be a celebration of the 1549 Prayer Book Communion Service (commonly called the Masse) with full ceremony on Sunday March 7th (at S. James), the actual date of the Book's first appearance. This is a series and an event not to be missed.

Congratulations! The Ven. George Cassidy, Archdeacon of London is to be elevated to the episcopate. He is to be Bishop of Southwell. We wish him well in his new ministry

Confirmation classes are about to begin. If you would like to join please give the Rector of telephone call.

Ministry of Welcome: If you are able to spend some time looking after Saint James' Church during the day and welcoming visitors, please let us know. There are always opportunities on odd days when we would value your assistance.

Schools Project: The Spring Term for our school visits will take place during the month of March. Monday, Tuesday, Thursday and Friday are the days when we shall be most active. If you feel you are able to assist please ring the church office and we shall give you details.

A SERVICE OF THANKSGIVING

FOR THE LIFE OF

CONCHIE CANEY

4 December 1907 — 16 January 1999

CHRIST CHURCH, Highbury, London N5

FRIDAY 5 FEBRUARY 1999

HYMN

Love divine, all loves excelling,
Joy of heaven, to earth come down,
Fix in us thy humble dwelling,
All thy faithful mercies crown.

Jesu, thou art all compassion,
Pure unbounded love thou art;
Visit us with thy salvation,
Enter every trembling heart.

Come, almighty to deliver,
Let us all thy grace receive;
Suddenly return, and never,
Never more thy temple leave.

Thee we would be always blessing,
Serve thee as thy hosts above;
Pray, and praise thee, without ceasing,
Glory in thy perfect love.

Finish then thy new creation:
Pure and spotless let us be;
Let us see thy great salvation;
Perfectly restored in thee.

Changed from glory into glory,
Till in heaven we take our place,
Till we cast our crowns before thee,
Lost in wonder, love and praise.

READING

St John, Chapter 14

read by Jane King

ANTHEM

This is the record of John

Orlando Gibbons

countertenor solo David Wheeler

READING

from The Tempest, Act 4

read by Laura

ANTHEM

I was glad when they said unto me

Hubert Parry

A TRIBUTE

Julia

HYMN

The Lord's my shepherd, I'll not want.
He makes me down to lie
In pastures green: he leadeth me
The quiet waters by.

My soul he doth restore again:
And me to walk doth make
Within the paths of righteousness,
Ev'n for his own name's sake.

Yea, though I walk in death's dark vale,
Yet will I fear none ill:
For thou art with me, and thy rod
And staff me comfort still.

My table thou hast furnished
In presence of my foes;
My head thou dost with oil anoint,
And my cup overflows.

Goodness and mercy all my life,
Shall surely follow me:
And in God's house for evermore
My dwelling-place shall be.

THE PRAYERS

Lord have mercy upon us
Christ have mercy upon us
Lord have mercy upon us

The Lord's Prayer

Minister: Enter not into judgement with thy servant, O Lord;
All: *For in thy sight shall no man living be justified.*
Minister: Grant unto her eternal rest;
All: *And let perpetual light shine upon her.*
Minister: We believe verily to see the goodness of the Lord:
All: *In the land of the living.*
Minister: O Lord, hear our prayer;
All: *And let our cry come unto thee.*

HYMN

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here,
Among these dark satanic mills?

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

THE BLESSING

Nunc dimittis (Fauxbourdon)

Orlando Gibbons

Service led by the Revd John Littlewood
with members of the English Chamber Choir, *conductor* Guy Protheroe
organ Paul Plummer

**The Advanced Sunday School
Spring Term 1999
“A Celebration of English
Liturgy 1549-1999”**



The Shape of Evensong

EVENSONG is a meditation the Incarnation and tells the wonderful story of God's love in sending his Son into the world to redeem mankind.

After addressing God simply, making the request that we praise him, the psalm links us with his ancient people, the Children of Israel and with the words our Lord must have sung so many times.

The Old Testament lesson provides us with a dramatic picture of God's people with whom we share a pilgrimage and leads to the birth of Christ at the climax of the service when Mary sings MAGNIFICAT.

The second lesson from the New Testament speaks of Jesus and proclaims his message, whilst the Nunc Dimittis, or Song of Simeon, gives a portrayal of the old priest who had been promised a revelation of the salvation of God before his passing from this world.

We affirm our faith in the recitation of the CREED, say the family prayers of all Christians and end the day with some of the most beautiful prayers ever written.

EVENSONG has a definite shape, form and order and, rightly used and offered, enfolds us in a near perfect act of worship.

The First Sunday in Lent 21st February 1999 CHORAL EVENSONG ADVANCED SUNDAY SCHOOL

Choir: The English Chamber Choir
Conductor: Guy Protheroe
Responses Smith
Setting The Short Service, Tallis

Book of Common Prayer:

Introit Anthem If ye love me, Tallis
54 Penitential Introduction
56 Evensong proper begins

Psalm 449 Psalm 32

First Lesson: Jeremiah 18:1-11

Office Hymn: 210 Rock of ages
(tune: Petra)

Rock of ages, cleft for me,
Let me hide myself in thee;
Let the water and the blood,
From thy riven side which flowed,
Be of sin the double cure:
Cleanse me from its guilt and
power.

Not the labours of my hands
Can fulfil thy law's demands;
Could my zeal no respite know,
Could my tears for ever flow,
All for sin could not atone:
Thou must save, and thou alone.

Nothing in my hand I bring,
Simply to the Cross I cling;
Naked, come to thee for dress;
Helpless, look to thee for grace;
Foul, I to the fountain fly;
Wash me, Saviour, or I die.

While I draw this fleeting breath,
When my eyelids close in death,
When I soar through tracts
unknown,
See thee on thy judgement throne;
Rock of ages, cleft for me,
Let me hide myself in thee.

A. M. TOPLADY (1740 - 78)

MAGNIFICAT (climax of the order)

Second Lesson: S. Luke 18:9-14
Nunc Dimittis

- 60 The Creed
- 61 Versicles and Responses
- 129 Collect for the Day
- 61 Final Collects

Anthem: When David heard, Weelkes

State Prayers

Christian, dost thou see them
On the holy ground,
How the troops of Midian
Prowl and prowl around?
Christian, up and smite them,
Counting gain but loss;
Smite them by the merit
Of the holy Cross.

Christian, dost thou feel them,
How they work within,
Striving, tempting, luring,
Goading into sin?
Christian, never tremble;
Never be down-cast;
Smite them by the virtue
Of the Lenten fast.

Christian, dost thou hear them,
How they speak thee fair?
'Always fast and vigil?
Always watch and prayer?'
Christian, answer boldly,
'While I breathe I pray;'
Peace shall follow battle,
Night shall end in day.

'Well I know thy trouble,
O my servant true;
Thou art very weary,
I was weary too;
But that toil shall make thee
Some day all mine own,
And the end of sorrow
Shall be near my throne.'

J. M. NEALE (1818 - 66)

The Blessing

Organ Voluntary

S. James Garlickhythe
The Second Sunday in Lent
28th February 1999



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

Second Sunday in Lent

28th February 1999

SUNG EUCHARIST

Theme: Defence against evil
Setting: Mass for 4 voices, Byrd
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Parmley

+++++

Introit Hymn: 297 Lift up your voice
(tune: Ladywell)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
237 The Ten Commandments
239 Collect for the Queen
88 Collect for the day
88 The Epistle: I Thess. 4:1
Gradual (Choir) Miserere, Allegri
88 Gospel: S. Matthew 15:21
240 The Creed
Sermon The Rector
Offertory Hymn: 333 Take up thy cross
(tune: Breslau)

Intercessions

MINISTRY OF THE SACRAMENT

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

This year marks the 450th Anniversary of the first Book of Common Prayer in English in the reign of Edward VI.

The Advanced Sunday School lectures will concentrate on our English Liturgy, words and music. The Spring term continues this afternoon at 4pm with Afternoon Tea in the Parish Room at S. Andrew's. The highlight of the series will be a celebration of the 1549 Prayer Book Communion Service (commonly called the Masse) with full ceremony on Sunday March 7th (at S. James), the actual date of the Book's first appearance. This is a series and an event not to be missed.

THE SPOILT CHILDREN OF GOD

'He answered her not a word.'—S. MATT. XV. 23

THOSE words come right in the middle of the Gospel of Love, and we cannot shirk facing them. Here is a poor woman, not asking anything for herself but for another, and Jesus answers her not a word.

The Curé d'Ars used to call himself *L'enfant gâté du bon Dieu*, and his was a life of great suffering. Those who are really in the highest sense the spoilt children of God are those who are given grace to follow in the footsteps of the crucified Christ. Sometimes God has taken His dear ones out of their difficulties, but the greatest grace of God is when He enables them to go on in those difficulties. S. Paul besought Him three times that the 'thorn in the flesh' might be taken from him, and then got the answer, 'My grace is sufficient for thee: for My strength is made perfect in weakness.' To those who are capable of rising highest in the spiritual life God gives the grace to follow Christ along the way of sorrows.

To this poor woman, who is a type, He gave grace to go on and to persevere in believing, to persevere in following, and then she got the gracious answer, 'O woman, great is thy faith: be it unto thee even as thou wilt,' and her daughter was made whole in that hour. He Who had answered not a word now answered in love and compassion, and the prayer that seemed not to be answered had its complete and perfect answer in the absolute healing of her child. Great faith is not the faith that walks always in the light and knows no darkness, but the faith that perseveres in spite of God's seeming silences, and that faith will most certainly and surely get its true reward.

The Parish Church of St Mary, Barnes

A SERVICE OF THANKSGIVING
FOR THE LIFE OF
MARY MALISE TINDALL
1938-1999

Thursday 25th March 1999

CELEBRANTS

The Reverend Richard Ames-Lewis
The Reverend Eleanor Rance

The Service is sung by
The English Chamber Choir

Choir Master
Guy Protheroe

Organist
Martin White

Piper
Angus Sixsmith

Music before the Service
Adagio in G Minor by Albinoni
Enigma Variations 'Nimrod' by Edward Elgar

Music after the Service
Sheep may safely graze by J.S. Bach
Chorale Prelude by J.S. Bach

Mary wanted these readings
and music for this service

ORDER OF SERVICE

INTROIT Flowers of the Forest

All sit while the Choir sings:

In Paradisum From Requiem by Gabriel Fauré

God's holy angels lead you to paradise: may saints in their glory receive you at your journey's end, guiding your footsteps into the Holy City Jerusalem. Choirs of angels sing you to your rest: and with Lazarus raised to eternal life, may you for evermore rest in peace.

THE BIDDING

We are gathered here today to give thanks to God for the life of Mary and all that she meant to us. Remember, O Lord, this your servant, who has gone before us with the sign of faith, and now rests in the sleep of peace. According to your promises, grant to her and to all who rest in Christ, refreshment, light and peace: through the same Christ our Lord.

THE SENTENCES

I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet he shall live and whosoever liveth and believeth in me shall never die.

St. John 11. 25-26

Neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature shall be able to separate us from the love of God, which is in Christ Jesus our Lord
Romans 8. 38-39

READING

Roddy Watt

Words by Henry Scott Holland
Canon of St Pauls Cathedral

Death is nothing at all
I have only slipped away into the next room
I am I, and you are you.
Whatever we were to each other, that we are still.
Call me by the old familiar name.
Speak of me in the easy way which you always used.
Put no difference into your tone.
Wear no forced air of solemnity or sorrow.
Laugh as we always laughed at the little
jokes that we enjoyed together.
Play, smile, think of me, pray for me.
Let my name be ever the household word that it always was.
Let it be spoken without an effort,
without the ghost of a shadow upon it.
Life means all that it ever meant. It is the same as it ever was.
There is absolute and unbroken continuity.
What is this death but a negligible accident?
Why should I be out of mind because I am out of sight?
I am but waiting for you, for an interval,
somewhere very near, just round the corner.
All is well.

HYMN

The day thou gavest, Lord, is ended,
The darkness falls at thy behest;
To thee our morning hymns ascended,
Thy praise shall sanctify our rest.

We thank thee that thy Church unsleeping,
While earth rolls onward into light,
Through all the world her watch is keeping,
And rests not now by day or night.

As o'er each continent and island
The dawn leads on another day,
The voice of prayer is never silent,
Nor dies the strain of praise away.

So be it, Lord; thy throne shall never,
Like earth's proud empires pass away;
Thy Kingdom stands, and grows for ever,
Till all thy creatures own thy sway.

ADDRESS

Simon Taylor

READING

Lulu Tindall

Finis by Walter Savage Lander

I strove with none, for none was worth my strife;
Nature I loved, and, next to Nature, Art;
I warmed both hands before the fire of life;
It sinks, and I am ready to depart.

THE BLESSINGS

A Gaelic Blessing

May the Road rise to meet you,
May the Wind be always at your back,
May the Sun shine warm on your face,
The Rain fall softly on your fields;
Until we meet again may God hold
you in the palm of his hand

All kneel while the Choir sings:

HYMN

God be in my head,
And in my understanding;
God be in my eyes,
And in my looking;
God be in my mouth,
And in my speaking;
God be in my heart,
And in my thinking;
God be at mine end,
And at my departing.

Nunc Dimittis

Lord, now lettest thou thy servant depart in peace
according to thy word
For mine eyes have seen thy salvation
which thou hast prepared before all people
To be a light to lighten the Gentiles
and to be the glory of thy people Israel

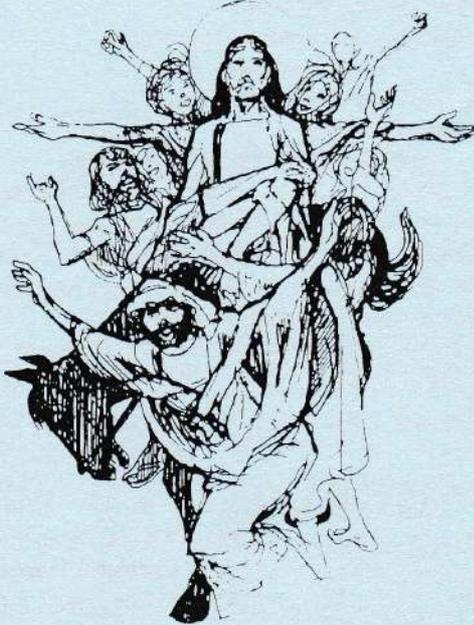
The Dark Island

REFLECTIONS

Though I am dead, grieve not for me with tears,
Think not of death with sorrowing and fears.
I am so near that every tear you shed
Touches and tortures me, though you think me dead.
But when you laugh and sing in glad delight,
My soul is lifted upward to the light.
Laugh and be glad, for all that life is giving,
And I, though dead, will share your joy of living.

If I should go before the rest of you
Break not a flower nor inscribe a stone
Nor when I'm gone speak in a Sunday voice
But be the usual selves that I have known.
Weep if you must
Parting is hell
But life goes on
So sing as well.

S. James Garlickhythe
The Sunday Next Before Easter
Palm Sunday
28th March 1999



THE COLLECT

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

Palm Sunday

28th March 1999

SUNG EUCHARIST

Theme: Hosanna!
Setting: JONGEN
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Parmley

+++++

Organ Voluntary

Please stand for the

BLESSING OF THE PALMS

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

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

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

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
237 The Ten Commandments
239 Collect for the Queen
95 Collect for the day
96 Epistle: Philip. 2.5.
Gradual (Choir) VERDI: PATER NOSTER
48 Gospel: S. Matt. 21.1
240 The Creed
The Rector
Sermon
Offertory Hymn: 214 There is a green hill
(tune: Horsley)

Intercessions

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Motet:

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

<i>Post Communion</i>	99	Ride on! Ride on in majesty
<i>Hymn</i>		(tune: Winchester New)

<i>Voluntary</i>	Alla Marcia, Ireland
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For those with hearing difficulties: to activate the induction loop adjust your hearing aid to position 'T' and volume accordingly.

An observation of ten minutes' silence before the service will add greatly to the sanctity of worship. JP

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

NOTICES

Next Sunday Easter Day, April 4th,
10.30am Sung Eucharist, S. James' Choir

Annual Parochial Church Meeting

This will take place after the Sung Eucharist on Sunday 18th April,
Please fill in the nomination forms.

PALM SUNDAY

THE GIFT OF LIBERTY

'Being then made free from sin, ye became the servants of righteousness.'

ROM. VI. 18

WE are told in the Book of Genesis that God rested when He had created man. The reason of His rest was that He had found that in which He could rest, a nature like His own. We might say that God rested when He had created liberty. If man was to have free will, God could only leave him free and see what he would do.

God's liberty is His sinlessness. It is of faith that God cannot sin, and herein is His freedom. God cannot choose to be not sinless; that is of the very essence of His being. But man *can* choose not to be sinless, and choosing so becomes a slave. True obedience to God is perfect liberty, and disobedience to God is the beginning of slavery.

God has only one gift greater than liberty, and that is the gift of love. His gifts are without repentance; He cannot take back the gift of liberty. Here is God's dilemma: He cannot take away man's liberty, because if He does man will not be man; and He cannot let man do whatever he likes without suffering coming from it, or He would Himself be transgressing His own law of holiness and sharing man's sin. What can He do? God's answer is always the same, His answer is always love. As our Lord stood with His hands bound and Pilate said, 'Behold the man!' the multitude imagined they were looking on one who was a prisoner, but He was the only free person there. They were looking upon the liberty of the love of God. He could not move one hair's-breadth in the way of unholiness. There was no end to which He would not go in the way of love.

ST MARYLEBONE PARISH CHURCH



“THE CRUCIFIXION”

Music by

**Dr JOHN STAINER
(1840-1901)**

Words by

The Revd W J SPARROW-SIMPSON, M A

GOOD FRIDAY

2 April 1999

6.30 pm

Today, Good Friday, 2 April 1999, marks the 113th annual performance in St Marylebone Parish Church of "The Crucifixion", dedicated to the Choir of this church by Dr John Stainer in 1887.

Through all the various liturgical changes of this past century, and no matter what difference in musical tastes our liturgy has reflected during this time, Stainer's oratorio has remained. It is a central feature of our worship in Holy Week. In former years it was performed daily during Holy Week, and twice on Good Friday. Perhaps such intensive exposure would weaken the strong emotive power of the work today - but all who attend the single annual performance are enriched by the intense spiritual message it brings.

Stainer would have known the St Marylebone choir as a large, voluntary choir of men and boys. Now a professional mixed choir sings the Sunday Eucharist and this, together with the maintenance of our splendid new Rieger organ and the sustenance of a musical tradition, is very costly. The choir also collaborates with the Sacred Music course at the Royal Academy of Music opposite. It is vital to our musical welfare that this link is nourished.

This year's performance is being recorded live for a compact disc to be released in time for the Millennium.

Please help us to defray the expenses of this performance and to ensure the continuation of its place in our musical heritage. We thank you for your support.

Peter Barley - Director of Music

The Revd Christopher Gower - Rector

SOLOISTS

Andrew Burden	Tenor
Francis Brett	Bass
Matthew Martin	Organist
Peter Barley	Director

with

The English Chamber Choir
Musical Director: Guy Protheroe

PARISH OFFICE
0171 935 7315
HEALING & COUNSELLING CENTRE
0171 935 6374

STAFF

RECTOR: The Revd Christopher Gower
ASSOCIATE RECTOR: The Revd Dr Julian Davies
ASSISTANT PRIEST: The Revd Jill Caldwell
READER: Professor John Caldwell

The clergy are available by appointment for interviews,
confessions and arrangements for weddings, etc.

CHURCHWARDENS: Brigadier Bernard Fullerton
Mr Emy Onah
Mr Derick Garnier
DIRECTOR OF MUSIC: Mr Peter Barley
ASSISTANT ORGANIST: Mr Matthew Martin
CROWN SIDESMAN: Mr Paul Leppard
HON. TREASURER: Dr Derek Cope
PCC SECRETARY: Mr Michael Bithell
VERGER & CARETAKER: Mr David Fulton
PARISH SECRETARY: Miss Jill Holmes

WEEKDAY SERVICES

Holy Communion:
Tuesday 12.30 pm Holy Trinity (SPCK)
Wednesday 1.10 pm in the crypt

HEALING SERVICES

First Sunday of each month at 6.30 pm in the church
Choral Healing Service
Third Wednesday of each month at 1.10 pm in the crypt
with Holy Communion

**SERVICES FOR SUNDAY 4 APRIL
EASTER DAY**

8.30 am Holy Communion BCP
11.00 am Choral Eucharist and Easter Ceremonies
Preacher: Professor John Caldwell
6.30 pm Choral Healing Service
Preacher: The Revd Dr Julian Davies

ST MARYLEBONE PARISH CHURCH

“THE CRUCIFIXION”

by Sir John Stainer

This year’s performance of “The Crucifixion” by Sir John Stainer is being recorded live. As those of you who are regular attenders of this Good Friday tradition will know, this annual event has a very special atmosphere and it seemed a very worthwhile idea to try to capture this on a compact disc recording. A significant part of the oratorio is the congregational hymns, both musically and liturgically, and of course everyone attending this year’s performance is taking part in this recording by singing the hymns. If you would like to put your name down in advance to purchase a copy or copies of this recording when it becomes available later in the year, please write your name and address and details below and hand the tear-off slip to a sidesperson before you leave tonight.

Thank you very much and we hope you enjoy this important part of our worship during Holy Week here at St Marylebone, the church for which Stainer wrote “The Crucifixion”.

We thank the soloists, the organist and the English Chamber choir for their co-operation in this recording.

Peter Barley, Director of Music

.....

Name

Address

.....

Tel No.

Number of copies of the compact disc

@ £12 per copy plus £2 p&p

21.4.99



THE LORD'S TAVERNERS

GIVING YOUNGSTERS, ESPECIALLY THOSE DISADVANTAGED OR DISABLED, A SPORTING CHANCE.



THE LORD'S TAVERNERS
WEST KENT REGION



The Tavern at Lords 1960 - where it all began

St. George's Day Luncheon

at the Spa Hotel, Royal Tunbridge Wells

Wednesday, 21st April 1999



THE LORD'S TAVERNERS

WEST KENT REGION

Programme

Reception

Trumpeters of the Life Guards

by kind permission of Colonel W T Browne, Commander Household Cavalry

Grace - Windsor Davies

Luncheon:

First Course: English Chamber Choir

Second Course: Trumpeters of the Life Guards

Loyal Toast: John Bromley, Chairman, Lord's Taverners

Sweet, Coffee & Cheese

St. George's Day Toast: Professor David W Purdie MEd FRCSG FRCP FRCR FRCR(SpA)

Toast to cricket & Lord's Taverners: Alan Herd

Auction & Raffle

THE
ENGLISH CHAMBER CHOIR
PRESENTS

*LA MUSIQUE DE
L'EUROPE
OCCIDENTALE*

MUSIC FROM FRANCE AND SPAIN –
THE ATLANTIC COAST OF EUROPE –
WITH A CENTENARY TRIBUTE TO
FRANCIS POULENC

ST ANDREW-BY-THE-WARDROBE
QUEEN VICTORIA STREET · LONDON EC4
SATURDAY 24 APRIL 1999

PROGRAMME

7pm

Sangria will be served in the Gallery

7.30pm

the Choir will sing in the Church

POULENC Exultate Deo

CASALS O vos omnes

FAURÉ Cantique de Jean Racine

MESSIAEN O sacrum convivium

POULENC Mass in G

TRAD arr. SKEAPING Yendome para Marsilia; Adio Kerida

TRAD arr. BRAUN Seven Sephardic Romances
Don Amadi · Esta Rakhel · Nani, Nani · Durme, Durme
Por Que Llorax · Dime Rozina · Morenica

TRAD arr. ROBINOVITCH Morena

RAVEL Trois Chansons
Nicolette · Trois beaux oiseaux du Paradis · Ronde

English Chamber Choir · Guy Protheroe *conductor*
Ian Curror *piano*

after the performance

SUPPER

will be served

followed by musical entertainment in the Gallery

A concert with supper at the English Chamber Choir's 'home' church of St Andrew-by-the-Wardrobe has been a regular feature of its programme for several years. It provides an opportunity to sample music, food and wine from a single region of Europe in an informal atmosphere. This year we visit *L'Europe Occidentale*, the western fringes of the continent, with music from France and Spain. This year has already seen the centenary of the birth of one of the greatest composers of music for chamber choir not only of this century but of this millenium: Francis Poulenc. His music has been at the heart of the ECC's repertoire since its formation, and this performance will be our tribute to his memory. One of the most memorable ECC performances of the 1990s was singing Poulenc's Mass in St Michael's Cathedral in Brussels to a congregation of 900. Unfortunately, we cannot accommodate such numbers in St Andrew's, but we hope to welcome many of our friends to this repeat performance. In this programme Poulenc is surrounded by his native contemporaries. French composers have often sought inspiration from their South-Western neighbour, Spain, and its colourful folk traditions. The Spanish element in this programme comes largely from its Sephardic community, whose folk songs, in their native *Ladino* language (a Spanish dialect) have been handed down across the centuries. They are complemented by a motet by one of Spain's greatest musical ambassadors, Pablo Casals. The programme contrasts sacred and secular music, but the characteristics of Gallic charm and Iberian colour weave their way throughout.

SUPPER MENU

A Selection of tapas
Paella · Seasonal Salads
Creme Caramel · Flan

The supper menu has a Spanish flavour; for those unfamiliar with Spanish desserts, 'Flan' is a national dish which is indeed very similar to creme caramel! A glass of wine, sangria or soft drink before the concert and a glass of wine or soft drink with supper are 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: 0171 286 3944 · Fax: 0171 289 9081

Please send me _____ tickets @ £20/£12.50 (concession) for the concert at St Andrew-by-the-Wardrobe on 24 April 1999. I enclose sae and cheque for £_____ payable to the English Chamber Choir Society

Name _____

Address _____

Tel: _____

ECC NEWS

The English Chamber Choir continues to enjoy its busy and varied existence. It began its 1998-99 season with a performance of Mozart's Mass in C minor in the Old Library of the Guildhall in the City of London. In November it returned to Switzerland for performances of Handel's *Solomon* in Rheinfelden and Arlesheim, sang John Baird's *Gloria* in St John's, Smith Square and St Bartholomew-the-Great (the latter performance in the presence of HRH the Duke and Duchess of Gloucester) and then embarked on a busy programme of festive Christmas Music including the annual 'Homestart' concert at the Guards' Chapel, in the presence of HRH Princess Alexandra.

November also saw a busy day of recordings for Rick Wakeman's album *Return to the Centre of the Earth*, released on March 15th and already prominent in the album charts. The Choir is featured on most of the tracks and looks forward to taking part in live performances later in the year.

One of the success stories of 1998 was the Choir's participation in the Byzantine Festival in London. Its concert programme, *The Byzantine Legacy* was so oversubscribed in March that a further performance was mounted in June and the music recorded in July. This recording is due for release by Sony Greece in October 1999, with subsequent distribution here. Meanwhile, the Choir is scheduled to sing a similar programme in Plovdiv, Bulgaria, at the beginning of June as part of the European Cultural Month there, and there are plans to visit other Orthodox countries in 2000.

The French album *Era*, has now reached sales of 4.3 million in mainland Europe and South America, and work on a follow-up album is due to begin in May. The Choir continues to feature on television commercials, for Citroen, Smirnoff, Ford and Jewson, and recently made a cameo appearance on BBC's *Healthcheck* singing Rachmaninov in a feature on snoring!

You can now reach the ECC on E-mail at ecc.protheroe@btinternet.com or visit our web-site at <http://www.bfield.demon.co.uk>.

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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, adjutori nostro
Jubilare Deo Jacob.*

*Sumite psalmum, et date tympanum
Psalterium jucundum cum cythara.*

*Buccinate in neomenia tuba
Insigni die solemnitatis 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 psaltery and the harp.*

*Blow the trumpet in the new moon
For this is a solemn festival day to you.*

PABLO CASALS · O vos omnes

Pablo Casals (1876-1973) is remembered principally as one of the foremost cellists of his generation. But throughout his life he turned to composition and this piece was written for the Benedictine monks of the Abbey of Montserrat, near his native city of Barcelona. *O vos omnes* was originally written for mens' voices only, but the composer re-cast it for mixed choir and it was published in this form in New York in 1965. The words are taken from the third nocturne for Holy Saturday.

*O vos omnes, qui transitis per viam,
attendite, et videte si est dolor
sicut dolor meus.*

*O ye people, who pass along the way,
Behold and see if there be any sorrow
like unto my sorrow.*

GABRIEL FAURÉ · Cantique de Jean Racine

From 1854 to 1865 Fauré (1845-1924) was a pupil at the Ecole Niedermeyer in Paris, a newly-founded school for training future church musicians. He composed the *Cantique* in his final year and entered it for the School's composition prize, which it duly won. It was published some ten years later and then in 1905 a version with orchestra appeared, although it is doubtful that the orchestration is by Fauré himself. Racine's text comes from his collection *Hymnes traduites du bréviaire romain*, and is a translation of a latin hymn in the Ambrosian style by an unknown author.

*Verbe égal au Très-Haut,
notre unique espérance,
Jour éternel de la terre et des cieux,
nous rompons le silence, Divin Sauveur.*

*O divine word above,
Our hope and consolation,
Eternal light of the heaven and earth,
Our voices break the silence, Divine Saviour.*

*Répands sur nous le feu de ta grâce puissante,
que tout l'enfer fuie au son de ta voix,
Dissipe le sommeil d'une âme languissante
qui la conduite à l'oubli de tes lois.*

*Pour down on us the fire of your grace,
While all in Hell flee at the sound of your voice,
Awake our weary souls from slumber
And let us never forget thy laws.*

*Christ, sois favorable à ce peuple fidèle
pour te bénir maintenant rassemblée,
Reçois les chants qu'il offre
à ta gloire immortelle,
Et de tes dons qu'il retourne comblé.*

*O Christ, have mercy on thy faithful people
Gathered here for thy blessing
Receive the songs they offer to
your immortal glory,
And bestow your gifts on them in return.*

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

Rachel Haywood *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

arr. RODERICK SKEAPING · Adio Kerida

YEHEZKEL BRAUN *arr.* JACOBSON · Seven Sephardic Romances

Dom Amadi · Esta Rakhel · Nani, Nani · Durme, Durme
Por Que Llorax · Dime Rozina · Morenica

arr. SID ROBINOVITCH · Morena

All these songs share a common origin in the Jewish Sephardic communities who lived in Spain prior to the 16th century. The words are written in *Ladino*, a dialect of Spanish which bears roughly the same relationship to pure Spanish as does Yiddish to High German. They are not religious, the subject matter being fairly equally distributed between love and money.

The English Chamber Choir came across several of these songs last year when asked to perform during 'Jewish Greek Week' at the Hellenic Centre, as there is still a Sephardic community in Thessaloniki which shares the same origins. The Choir was introduced to Yehezkel's Braun's *Seven Sephardic Romances* by the American ethno-musicologist Neil Levin, with whom it has been working

on a major project sponsored by the Milken Archive in the USA to record on CD a representative selection of music composed or arranged by American Jewish composers. Robinovitch's arrangement of *Morena* was one of the items recorded by the ECC for the Milken Archive earlier this year. These pieces proved so popular with the Choir that it was decided to introduce them to a wider audience and include them in tonight's programme.

Roderick Skeaping is familiar to many of our regular audience as a violinist and member of the English Players. He is also a founder member, with his wife Lucie, of *The Burning Bush*, an ensemble specialising in Sephardic music, and the Choir is pleased to include his arrangement of *Adio Kerida* in tonight's collection.

Adio Kerida

*Tu madre cuando te parlo
Y le quito al mundo,
Coracon elia no le dio,
Para a mar segundo.*

*Adio, Adio querida,
No quero la vida
me l'am a gartes tu.*

*Va, buxcate otro amor,
Aharva otras puertas,
Aspera otro adrod,
Que para mi sos muerta.
Adio.*

*The day your mother bore you
She did not give you
A heart to love another.*

*Goodbye my love,
I don't want to live,
I am embittered.*

*Go, find another lover,
Knock on other doors,
hope for another love,
Because for me you are dead.*

Don Amadi

*Arvolera, arvolera,
arvolera tan fértil,
si v'riax al mi marido,
si pasaria por a qui?*

*Onde vax vos cavaliero,
onde vax vos por a qui?
si v'riax al mi marido,
a mi marido Amadi?*

*Cualo dax la mi señora,
que vo la traigen Amadi?
Deréyo mistres doblones,
que me quadaron d'Amadi.*

*Grove, grove
grove, so fruitful,
have you seen my husband?
Have you seen him passing by?*

*Nobleman, where are you going?
Where does this path take you?
Have you seen my husband,
my husband, Amadi?*

*How much do you offer, my lady,
in exchange for your hisband?
I shall give you three doubloons,
the ones left me by Amadi.*

Esta Rachel La Estimoza

Esta Rachel la estimoza
estima que el Dio le dio
siendo mujer de quien era,
mujer d'un gobernador.
Un dia salio al pasero
con sus damas de honor,
se topo con un mancebo,
que d'ella s'enamoró.

Le mando muchas regalos
gran valor
le mando un anillo fino,
que media ciudad valio.

El oro no valenada
la piedra es de gran valor
le mando muchos billetes
que le hablaban d'amor.

Mas todo se los volviera,
que casada era yo.

Nani, Nani

Nani, Nani,
Nani quere el hijo,
l'hijo de la madre,
d'chico s'haga grande.

Ay, durmite mi alma,
Que tu padre viene,
con muncha alegría.

Durme, durme

Durme, durme mi alma donzella,
durme, durme sin ansia y dolor.

Siente, siente al son de mi guitarra,
siente hermozamis males cantar.

Que tu 'sciavo que tanto dezea
Vertu sueño con grande amor.

This is the honourable Rachel.
God bestowed honor upon her,
for she was the wife of whom she was,
the wife of a governor.

One day she went for a walk
accompanied by her ladies of honour.
She came upon a young lad
who fell in love with her.

He sent her many presents,
expensive jewels.
He sent her a fine ring,
that was worth half a city?

Gold is worthless,
a precious stone is of great value.
He sent her many letters
that spoke of love.

But I must return everything to you,
for I am a married lady.

Nani, Nani,
Nani wants her son,
mother's son,
the little boy, to become a man.

Ah, sleep my soul, sleep my life,
Ah, may your father come soon
with great joy.

Sleep, sleep, my soul, my princess,
sleep, sleep, without anxiety or pain.

Listen, listen to the sounds of my guitar,
listen, my precious, to my sad song.

We are slaves to all our desires,
we must follow our dreams with great love.

Por Que Llorax

*Por que llorax blanca nida,
per que llorax blanca flor?*

*Lloro por vos cavallero
que vos vax y me desax.*

*Me desax niña y muchacha,
chica y de poca edad.*

*Tergo niños chiquititos,
lloran y demandan pan!*

*Si demandan al sus padre,
que repuesta lesvo adar?*

*Metio la mano en su pecho,
cien doblones le fue adar.*

*Esto para que m'abasta,
para vino or para pan?*

*Si esto no vos abasta,
ya tenex d'onde tomar.*

*Venderex vinas y campos
media parte de la ciudad.*

*Vederex vinas y campos,
de la parte de la mar.*

Dime Rozina

*Yasmin gloriozo,
dame reposo,
mira tu esposo,
en que stado sta.*

*Dime Rozina,
la melezina,
qu'estó hazino,
sin poder havlar.*

*Dulce image,
dame coraje,
me muerro caje,
por el amor.*

*Why do you cry, fair girl?
Why do you cry, white flower?*

*I cry because of you, nobleman,
because you've gone and left me!*

*You left me, a young girl,
so small and of tender age!*

*I have little boys
who cry and ask for bread!*

*If they ask for their father,
what should I tell them?*

*He searched in his shirt,
and gave her a hundred doubloons.*

*What is this money for?
For wine or for bread?*

*If this is not enough,
you know where you can go!*

*You'll sell your vineyards and your fields
half the city!*

*You'll sell your vineyards and your fields
from the border to the sea!*

*Glorious jasmine,
give me tranquility.
Look at your husband,
what a state he's in.*

*Tell me, Rosina,
what medicine can cure me,
for I am nearly
speechless.*

*Sweet image,
give me courage,
for I am nearly dying
of love!*

Morenica

Morenica'ami me llaman
Yo blanca naci
Y del sol del enverano
Yo m'hize ansi.

Morenica, graciozica sos,
Tu morena y yo gracioso, y ojospretos hi.

Morenica'ami me llaman
Los marineros
Si otra vez a mi me llaman,
Me vo con ellos.

Morenica, graciozica sos,
Tu morena y yo gracioso, y ojospretos hi.

Morenica'a mi me llama,
El hijo del Rey
Si otra vez a mi me llama
Me vo yo con él.

Morenica, graciozica sos,
Tu morena y yo gracioso, y ojospretos hi.

They call me Morenica,
the little dark girl.
I was born fair, but I became like this
from the summer sun.

Morenica, you are the little dark girl,
Graceful, with dark black eyes.

The sailors call mee,
Morenica,
If they call me again,
I'll go away with them.

Morenica, you are the little dark girl,
Graceful, with dark black eyes.

The King's son call me,
Morenica,
If he calls me again,
I'll go away with him.

Morenica, you are the little dark girl,
Graceful, with dark black eyes.

Morena

'Morena' me llaman,
Yo blanca naci,
De pasear, galana,
Mi color perdi.
D'aquellas ventanicas,
M'arronjan flechas.
Si son de amores
Vengan derechas,
'Morena' me llama.
El hijo del rey.
Si otra vez me llama,
Me vo yo con él.

They call me 'The Brunette'
But I was born quite fair.
From all of my elegant promenading
I have lost my fair colour.
From these windows
They throw arrows at me.
If they were love's arrows
May they come straight at me.
'The Brunette' I am called
By the king's son.
If he calls me again,
I will go with him.

MAURICE RAVEL · Trois Chansons

Nicolette · Trois beaux oiseaux du Paradis · Ronde

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

Nicolette

*Nicolette à la vesprée,
S'allait promener au pré,
Cueillir la pâquerette,
La jonquille et le muguet.
Toute sautillante, toute guillerette,
Lorgnant ci là de tous les côtés.*

*In the evening, Nicolette
was roaming in the fields,
picking daisies, jonquils and
May lilies,
merrily skipping,
glancing here, there and everywhere.*

*Rencontra vieux loup grognant
Tout hérissé. l'oeil brillant:
'Hé là! ma Nicolette,
Viens-tu pas chez Mère-Grand?'
A perte d'haleine, s'enfuit Nicolette,
Laissant là cornette et socques blancs.*

*A growling old wolf came along,
sparkling-eyed.
'Stay, my Nicolette,
come with me to grandmother'.
Nicolette fled, quite breathless,
leaving behind her mob cap and white clogs.*

*Rencontra page joli,
Chausses bleues et pourpoint gris:
'Hé là! ma Nicolette,
Veux-tu pas d'un doux ami?'
Sage, s'en retourna, pauvre Nicolette,
Très lentement, le coeur bien marri.*

*Then a gentle page came by,
with grey doublet and blue hose:
'Stay, sweet Nicolette,
wilt thou have a lover true?'
Wisely, she reluctantly turned away,
sore at heart.*

*Rencontra seigneur chenu,
Tors, laid, puant et ventru,
'Hé là! ma Nicolette,
veux-tu pas tous ces écus?'
Vite fut en ses bras, bonne Nicolette,
Jamais au pré n'est plus revenue.*

*Last she met a grey-haired lord,
ugly and corpulent.
'Stay, my Nicolette,
all this gold I give to thee.'
Swiftly she ran into his arms,
and didn't come back to the fields any more.*

Trois beaux oiseaux du Paradis

*Trois beaux oiseaux du Paradis
(Mon ami z'il est à la guerre)
Trois beaux oiseaux du Paradis
Ont passé par ici.*

*Le premier était plus bleu que ciel,
(Mon ami z'il est à la guerre)
Le second était couleur de neige,
Le troisième rouge vermeil.*

*'Beaux oiselets du Paradis
Qu'apportez par ici?*

*'J'apporte un regard couleur d'azur,'
(Ton ami z'il est à la guerre)
'Et moi, sur beau front couleur de neige,
Un baiser dois mettre encor plus pur.'*

*'Oiseau vermeil du Paradis,
Que portez-vous ainsi?'*

*'Un joli coeur tout cramoisi.'
'Ah! je sens mon coeur qui froidit...
Emportez-le aussi.'*

Ronde

*N'allez pas au bois d'Ormonde,
Jeunes filles, n'allez pas au bois:
Il y a plein de satyres,
De centaures, de malins sorciers,
Des farfadets et des incubes,
Des ogres, des lutins,
Des faunes, des follets, des lamies,
Diables, diablots, diabolins,
Des chèvrespièdes, des gnomes, des démons,
Des loups-garous, des elfes, des myrmidons,
Des enchanteurs et des mages, des stryges,
Des sylphes, des moines-bourrus, des
cyclopes,
Des djinns, gobelins, korrigans,
Nécromans, kobolds, Ah!*

*Three lovely birds from Paradise
have flown along this way
(My beloved has gone to the war).*

*The first was bluer than heaven's blue.
The second white as the fallen snow.
The third was wrapt in a bright red glow.*

*'Oh you lovely birds,
what brings you here?'*

*'I bring you a glance of azur',
'And I must leave a fond kiss
on your pure white brow.'*

*'But you, bright red bird,
what do you bring me?'*

*'A faithful heart all crimson red'
'Ah, I feel my heart growing cold,
take mine also.'*

*Maidens beware,
don't go to the woods of Ormonde.
They are full of grim satyrs,
centaurs and wizards,
of hobgoblins, incubus, imps and ogres,
will-o-the-wisps, fauns and flying devils,
goat-footed folk and gnomes and demons,
werewolves, elves and tiny myrmidons,
enchanters, magicians, stryges and sylphs,
de-frocked monks, cyclops, and goblins.*

N'allez pas au bois d'Ormonde,
Jeunes garçons, n'allez pas au bois,
Il y a plein de faunes,
de bacchantes et de males fées,
Des satyresses, des ogresses,
Et des babaïagas,
Des centaresses et des diablesses,
Goules sortant du sabbat,
Des farfadettes et des démons,
Des larves, des nymphes, des
myrmidons,
Hamadryades, dryades malades,
Ménades, thyades, follettes, lémares,
Gnomides, succubes, gorgones, gobelins,
Ah!

N'irons plus au bois d'Ormonde,
Hélas! plus jamias n'irons au bois.
Il n'y a plus de satyres,
plus de nymphes, ni des males fées.
Plus de farfadets, plus d'incubes,
Plus d'ogres, de lutins,
De faunes, de follets, de lamies,
Diabes, diablots, diabolins.
De chèvrespieds, de gnomes, de démons,
De loups-garous, ni elfes, de myrmidons,
Plus d'enchanteurs ni de mages, de stryges,
De sylphes, de moines-bourrus, de cyclopes,
De djinns, de diabloteaux, d'éfrits,
D'aegyptans, de sylvains, gobelins, korrigans,
Nécromans, kobolds, Ah!

N'allez pas au bois d'Ormonde,
Les malavisé's vieilles,
Les malavisé's vieux,
les ont effarouchés!

Young lads beware,
don't go to the woods of Ormonde.
Hiding there are fauns,
bacchantes and fairy folks,
satyresses and ogresses,
babayagas and she-devils.
They are full of female demons,
hamadryads, menades, lemurs, succubes,
gorgons and she-goblins.

*We won't go to the woods any more.
There are no more grim satyrs,
no more nymphs,
The fairy folk have fled.
Gone are the hobgoblins, ogres,
imps and furies, flying devils,
goat-footed folk, gnomes and demons.
No more werewolves, elves, imps, enchanters,
magicians stryges, sylphs, cyclops,
goblins or necromancers.*

Don't go to the woods of Ormonde,
Those ill-advised old men and women
have frightened them all away!

GUY PROTHEROE

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, studied bassoon at the Guildhall School of Music and Drama and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, on broadcasts in many countries and on several recordings, for which he later received several international recording awards.

He became conductor of the English Chamber Choir in 1972, and has appeared as guest conductor with a wide variety of orchestras, choruses and ensembles and has worked with many distinguished soloists. He is equally at home in the sphere of commercial music, with numerous credits as musical director, composer and arranger for film, television, radio, recordings and live concerts with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung, Larry Adler and Vangelis.

He collaborated with the French composer Erik Levi on music for *Les Visiteurs* and the album *Era*, and can also be heard on the soundtracks of *1492*, *La Peste* and *Nostradamus* – in each case as a monk intoning plainsong. Among larger-scale events he has conducted are a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage.

He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London 1998. Plans are now under way for a series of events from that Festival to be presented in Bulgaria in June, in Greece and Italy next year and a CD of *The Byzantine Legacy*, a sequence of music for the Orthodox Church performed by the English Chamber Choir and the Spectrum ensemble in The Cathedral of St Sophia during the festival, is due for release shortly.

IAN CURROR

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

THE ENGLISH CHAMBER CHOIR

For a quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. The heart of the Choir's repertoire is music from the last five centuries, with or without instruments. The Choir's long association with commercial music-making dates back to the 1970s, when it formed long-term working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. In recent years it has also worked extensively with the French composer Eric Levi, and with many British writers and arrangers including Barrington Pheloung, Dave Stewart and Simon May. The Choir has featured on many CDs, film sound-tracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus 1492: *Conquest of Paradise* to television commercials for Smirnoff, Ford and Citroën. The Choir is currently featured on the album *Era*, created by Eric Levi, which has now sold over four million copies.

The English Chamber Choir celebrated its 25th anniversary in 1997 with a reunion concert in Southwark Cathedral and concluded its Jubilee Year with an annual charity carol concert for HomeStart at the Guards' Chapel in the presence of HM The Queen. Last year it sang Mozart's C minor Mass in Switzerland and at the Old Library of London's Guildhall, gave two performances of *Gloria* by John Baird at St John's Smith Square and at St Bartholomew-the-Great (the latter performance in the presence of HRH the Duke of Gloucester). and returned to Switzerland for two performances of Handel's *Solomon*.

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

THE ENGLISH CHAMBER CHOIR

Soprano

Janet Adderley
Marianne Aston
Fiona Charman
Christine Coleman
Anne-Marie Curror
Rachel Haywood
Sasha Herriman
Kuan Hon
Jocey Hurndall
Eve Lambah
Ann Manly
Diana Maynard
Sabine Schildknecht
Ruth Stevenson
Fiona Weir
Miranda Westcott
Jackie Whitehouse
Kay Wood

Alto

Karen Bloomfield
Maureen Connett
Emma Grundy
Kari Lillemoen
Sian Mexsom
Tamara
Oppenheimer
Jay Venn
David Wheeler

Tenor

Peter Adderley
Roger Carpenter
Margaret Jackson-
Roberts
David Millington
Rob Scales

Bass

Peter Best
Clive Hopewell
David Jordan
Martin Knight
David Lowe
Robert Moffat
Mark Nall
Neil Thornton
Andrew Trenick
Keith Wallace
Richard Whitehouse

S. James Garlickhythe E.C.

Saint Mark's Day

25th April 1999

MARK



**XI
IN KINGSHIP**

THE COLLECTS

O ALMIGHTY God, who has hast instructed thy holy Church with the heavenly doctrine of thy Evangelist Saint Mark : Give us grace, that, being not like children carried away with every blast of vain doctrine, we may be established in the truth of thy holy Gospel; through Jesus Christ our Lord. *Amen.*

Saint Mark's Day

25th April 1999

(ANZAC DAY)

SUNG EUCHARIST

Theme: Learning and Living out the Gospel
Setting: Mass in G, Poulenc
Hymn Book: Ancient & Modern Revised
Choir: The English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Parmley

+++++

Introit Hymn: 603 Good Christian men
(tune: Gelobt sei Gott)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie
239 Collect for the Queen
211 Collect for the day
212 The Epistle: Eph 4.7

Gradual (Choir) ~~Exultate Deo, Poulenc~~
O vos omnes, Pablo Casals

212 Gospel: S. John 15.1

240 The Creed

Sermon The Rector

Offertory Hymn: 376 O Praise ye the Lord
(tune: Laudate Dominum)

Intercessions Thanksgiving for the life and
evangelism of Saint Mark.
For the people of the Balkan States

For the suffering and the bereaved in the USA

For the ANZACs who gave their lives in two world wars

Lord, for that Word, the Word of life which fires us,
Speaks to our hearts and sets our souls ablaze,
Teaches and trains, rebukes us and inspires us:
Lord of the Word, receive your people's praise.

Lord, for our land, in this our generation,
Spirits oppressed by pleasure, wealth and care;
For young and old, for Commonwealth and Nation,
Lord of our land, be pleased to hear our prayer

Lord, for our world, where men disown and doubt you
Loveless in strength, and comfortless in pain,
Hungry and helpless, lost indeed without you:
Lord of the world, we pray that Christ may reign.

Lord, for ourselves; in living power remake us -
Self on the cross and Christ upon the throne,
Past put behind us, for the future take us:
Lord of our lives, to live for Christ alone.

The Blessing

Organ Voluntary Homage to Perotin, Myron J. Roberts

An observation of ten minutes' silence before the service
will add greatly to the sanctity of worship. JP

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

NOTICES

Next Sunday Easter IV, May 2nd
10.30am Sung Eucharist

S. Andrew-by-the-Wardrobe

Queen Victoria Street, Blackfriars, London E.C.4

CORPUS CHRISTI

Thursday 3rd June, 1999

6.30 pm

Solemn Eucharist and Procession

Preacher - The Rev'd Tony Ashdown

Vicar - Holy Trinity Hermon Hill, South Woodford

Coronation Mass - Mozart

Motets by Bruckner and Victoria

The English Chamber Choir

John Paul - Rector 0171 248 7546



CORPUS CHRISTI **Yr 13rd June 1999**

SOLEMN EUCHARIST

Intention: The Sacrament — Thanksgiving
Book of Common Prayer — Page 294
Choral Setting — Coronation Mass, Mozart
Choir — English Chamber Choir

Introit Hymn 204 Who are these like stars appearing

MINISTRY OF THE WORD

(Kneel) Collect for purity

KYRIE ELEISON

Collect for the Queen

Collect for the Day

(Sit) **THE EPISTLE I Corinthians 11:23-29**

Gradual Motet: Christus factus est, Bruckner

THE GOSPEL S. John 6:56-59

THE CREED

Congregational Setting by Martin Shaw.

SERMON

The Rev'd Tony Ashdown

Vicar — Holy Trinity Hermon Hill, South Woodford

Offertory Hymn 362 A safe stronghold our God is still

MINISTRY OF THE SACRAMENT

(Kneel) Prayer for the Church
Invitation and Confession
Absolution
Comfortable Words

THE GREAT EUCHARISTIC PRAYER

Sursum Corda

SANCTUS — BENEDICTUS

PRAYER OF CONSECRATION

AGNUS DEI

THE COMMUNION

Communion Motet — Jesu, dulcis memoria, Victoria

(Kneel) The Lord's Prayer
Prayer of Oblation
Prayer of Thanksgiving

(Stand) GLORIA

(Kneel) The Blessing

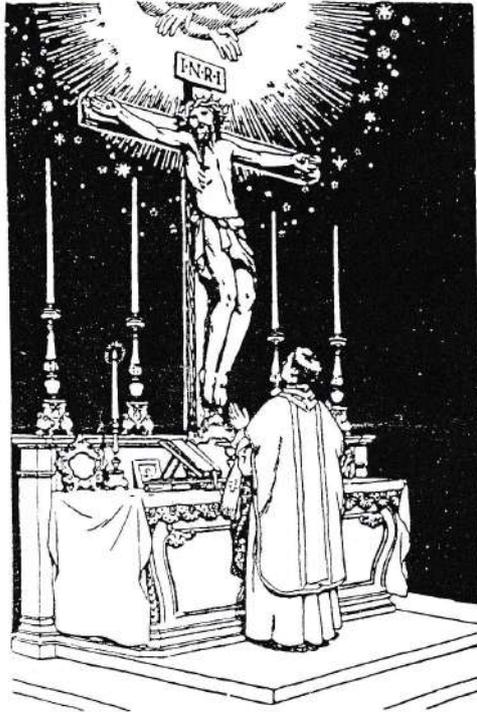
Chair
Light candles Post Communion Hymn 301 Alleluya, sing to Jesus

(Kneel) Prayer before the Blessed Sacrament

(Remain Kneeling) TANTUM ERGO

SOLEMN PROCESSION OF THE BLESSED SACRAMENT

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



Look, Father, look on His Anointed Face,
And only look on us as found in Him;
Look not on our misusings of Thy grace,
Our prayer so languid, and our faith so dim;
For lo! between our sins and their reward
We set the Passion of Thy Son our Lord.

1 June 1999

UPDATE ON PLOVDIV

Details of the trip to Plovdiv remain as distributed last Tuesday.

The following information should also be noted:

Balkan Airlines are handled at Heathrow Terminal 2 by Air France. Gerry Acres from Specialised Travel will be by the Air France check-in desks at 13.15 on Friday with the tickets and will organise a group check-in. Please be there by 13.15 or, in extremis, no later than 13.45.

We are currently booked into the Maritza Hotel in Plovdiv. Telephone number is 00 359 32 552 735. The Maritza was originally a state hotel, but has now been privatised and is in the later stages of complete refurbishment. The Byzantine Festival in London did request that everyone should be accommodated at the Novotel, which is not at all exciting but is part of an international chain, and offered to pay the difference in price, but the Municipality of Plovdiv would not agree. I do have a brochure of the Maritza which you are welcome to have a look at. Among other features of interest to ECC members, we note that it claims the bar is open 24 hours a day!

Like the hotel, Balkan Airways are continually striving to upgrade their services, but it might be prudent to bring the odd bit of in-flight refreshment with you, just in case.

The rehearsal is fixed for Saturday morning. I will bring 30 dollars per person with me on Friday for subsistence. Dress is definitely long black/DJs, with the provisos already mentioned last week.

Please DON'T FORGET YOUR MUSIC!

See you Friday!

Ann Manly

English Chamber Choir

conductor
Guy Protheroe

LZ496
14.45

Return
Sofia LZ495
12.00
Heathrow
13.00

administrator
Ann Manly

8 Alma Square
London NW8 9QD

Tel: 0171 286 3944
Fax: 0171 289 9081
Mobile: 0836 500355

The English Chamber Choir is administered by the English Chamber Choir Society, which is registered under the Charities Act 1960. (No. 269245)

where the visitors can send and receive information from any place all over the world, to book rooms and plan their trip.

Hotel cocktail-bar, cocktail-bar and garden "Heavy", cocktail-bar - winter garden and panorama bar opened

24 hours were built up for organization of ceremonies, cocktails and entertainment.

Hotel "Maritza" offers a new summer garden - cocktail-bar "Fashion Club" with 150 seats at the water side of the Maritza river and a Restaurant with central hall, banquet hall and garden with 200 seats.

For their rest and recreation the visitors can use the services of a modern fitness, sauna, massages, independent satellite TV, electronic games hall and casino. The hotel also offers a currency exchange, valuables safe-keeping and guarded parking lot.



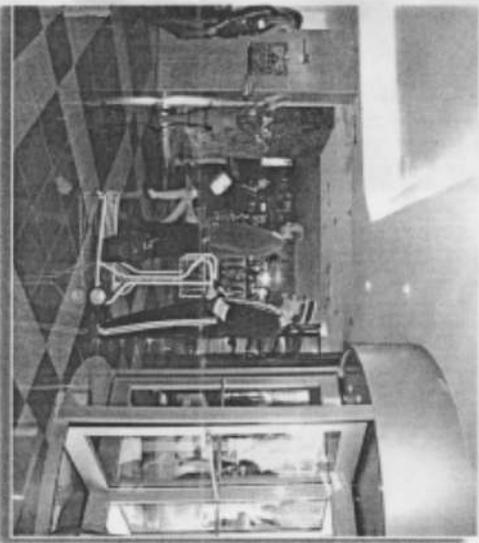
The visitors can take advantage of the possibility to pay by any kinds of credit cards and the various favourable conditions. The hotel new owners offer a flexible price policy, which make it possible for anybody to be its guest. Hotel "Maritza" became one of the most attractive places in Plovdiv.

Ноќногд
6м. Улиа Ёскав ИИ Окопсурска 42
Зона Макопа
нов. 032/592 735, 652 877
The Maritza Hotel
42, Tzar Boris II Obodnite Blvd
Plovdiv - Bulgaria
tel. (+ 359 32) 552 735, 652 877



M
HOTEL
MARITZA
Plovdiv - Bulgaria

...ида" се
...центра
...игов
...самия бряг
...на река Маруца,
...В непосредствена
...близост до
...Международния
...панаир, Стария Фрай
...и търговския център.



Това го прави един от най-предпочитаните хотели.
Хотелът разполага с 242 места в двойни и единични
стаи, 10 луксозни апартамента, VIP-стаж със седем
апартамента. Във всяка стая са осигурени разполагат с
мини-бар, кабелна телевизия и гукетна телефонна
връзка до всички точки на света.
За бизнескомпакти и конференции хотелът предлага
две конферентни зали, компютри и факс услуги,
бизнесцентър с връзка към Интернет.
За организиране на тържества, коктейли и развличащи
различаите на хотелски коктейл-бар, коктейл-бар

зрелища „Хейл“, коктейл-бар – зима зрелища
и планиран бар с работно време 24 часа.

Хотел „Маруца“ предлага нова летна зрелища –
коктел-бар „Fashion Club“ със 150 места на самия бряг
на река Маруца и ресторанти с централна и банкетна
зала, разполагащи с 200 места.

За Вашия опрех и възстановяване може да се
възползвате от услугите на морскел филтес център,
сауна, масаж, самостоятелна самелитна телевизия,
зала за електрични игри и казино.

Хотелът предлага обмен на валута, съхраняване
на ценности и охраняем паркче.

Предимството за нашите гости е обслужването
на всякаква вид кредитни карти.

Hotel complex "Maritza" was privatised since the beginning
of April 1998. Within this short period the hotel conditions
were considerably improved with its facade refreshment,
building of a new safe-garden, cocktail-bar, renovation
of the restaurant and panoramic bar, overall repair
of the hotel rooms

and apartments. In order
to ensure a maximum
comfort of our visitors
the hotel lobby
was completely renewed
and modernized.

The hotel is located
in the centre of Plovdiv,
at the waterside
of the Maritza river in
the immediate proximity
of the International Fair
ground, the Old Town
and the business center,



which make it one
of the most attractive
hotels.

The hotel has
242 beds in double
and single rooms,
10 luxury apartments,
VIP-floor with seven
apartments –
a personal designer's
solution of Executive Manager Mrs. Avabadjeva,

demonstrating a high class. In every room the visitors
enjoy a mini-bar, cable TV and direct telephone conne-
ction with any point throughout the world.

For business contacts and conferences the hotel offers
conference halls, copying and fax services and a busi-
ness center for direct
connection
with Internet.



TRIP TO BULGARIA

4 - 6/7 JUNE 1999

As you will doubtless have heard, this visit is finally confirmed, and the details are as follows:

Friday 4th June:

14.45pm, Air Balkan flight LZ496 to Sofia from Heathrow - Terminal 2

Arrive Sofia 20.00. Travel by coach to Plovdiv, arriving approx 22.30.

We are arranging for a restaurant to stay open to feed everyone.

(Please note Bulgaria is 2 hours ahead of British summer time.)

Accommodation will be provided and hotel details are to follow. As on previous trips to Switzerland, the rooms are twin-bedded, all with en-suite facilities etc, and breakfast is also provided. Please indicate on the slip below who you would be willing to share a room with.

Saturday 5th June

The proposed rehearsal time is 10.30am (until about 1pm). This is currently subject to confirmation. The concert is at 9pm, so there is plenty of time to look around in-between. The venue is the Church of the Holy Virgin. We are assuming that concert dress will be Dfs/long black as usual, but are checking this out as Orthodox churches are considerably more fussy than the C of E about dress codes etc. Bare shoulders and arms are definitely out, as, for rehearsal purposes, are shorts and short skirts. The weather is expected to be very warm, so do bring summer clothing for most of the trip but make sure you have something long and lightweight for the concert and rehearsal).

Sunday 6th/Monday 7th June

There is a choice of flights back from Sofia. More precisely, there is the same flight on both days: No: LZ 495 leaving Sofia 12 noon arriving Heathrow Terminal 2 at 13.00. You can choose whether to travel back on Sunday or Monday, but I do need to know by tomorrow morning. Staying until Monday may involve paying for your hotel accommodation for Sunday night, but this is likely to be less than £20 per person (the Bulgarians may agree to extend the bookings anyway). We also have yet to confirm whether there will be coaches provided on both Sunday and Monday (or possibly a minibus). This does of course also depend on how many people opt for which flight.

Please can you all talk amongst yourselves during the break and decide when you want to come back and who you want to share a room with. For practical reasons, it would make sense if the occupants of each room are intending to leave on the same day!

English Chamber Choir

conductor
Guy Protheroe

administrator
Ann Manly

8 Alma Square
London NW8 9QD

Tel: 0171 286 3944
Fax: 0171 289 9081
Mobile: 0836 500355

The English Chamber Choir is administered by the English Chamber Choir Society, which is registered under the Charities Act 1940. (No: 269245)

Soprano:

Janet Adderley
Fiona Charman
Rachel Haywood
Sasha Herriman
Jocey Hurndall
Eve Lambah
Ann Manly
Diana Maynard
Sabine Schildknecht
Miranda Westcott
Kay Wood

Alto:

Maureen Connett
Emma Grundy
Julia Singer
Ruth Stevenson
Cicely Smyth ?
David Wheeler

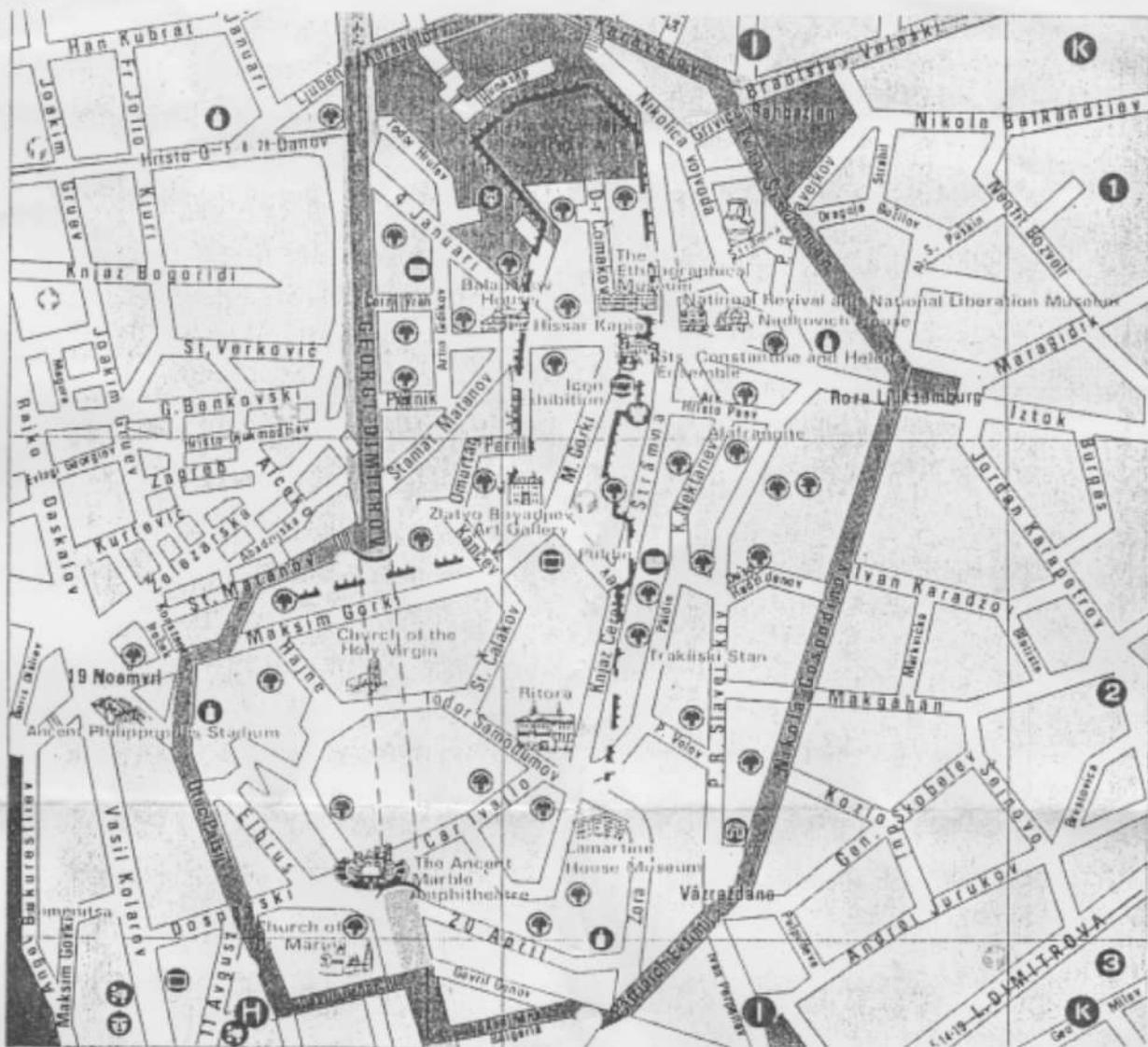
Jay

Tenor:

Peter Adderley
Roger Carpenter
Philip Cartledge
Margaret Jackson-Roberts
Joe ~~??~~ Czarnowski

Bass:

Peter Best
Clive Hopewell
David Lowe
Mark Nall
Neil Thornton
Chris Tickner
Keith Wallace
Ken Wharfe



Map of Old Plovdiv

АЛАФРАНГИТЕ RESTAURANT

RESTAURANT
АЛАФРАНГИТЕ

Werte Gäste,
haben Sie schon das
originale Restaurant
Alafrangite auf den drei
Hügeln im alten Plovdiv
besucht?

Es wurde in einem al-
ten Plovdiver Haus aus
der Zeit der Nationalen
Wiedergeburt (18.-19. Jh.) eingerichtet. Die schönen ausge-
malten Nischen, die reiche Holzschmuckerei an den Decken
und Türen, die gemischt in verschiedenen Farben gehaltenen
Zimmer und eine reiche Auswahl von nationalen
Spezialitäten und Getränken werden Sie in guter Erinnerung
behalten. Das Restaurant gehört zur Extra-Kategorie,
es bietet 60 Plätze im Haus und einen Garten mit 80
Plätzen. Kammerorchester. Ganzjährig geöffnet.



NOTIEREN SIE
SICH:

Restaurant
Alafrangite,
Kyril-Nektariev-
Straße 17,
Tel. 26-95-95.

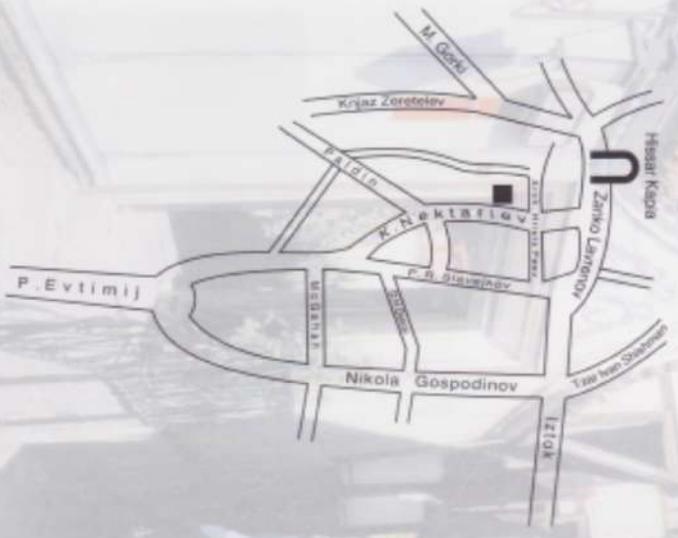


АЛАФРАНГИТЕ РЕСТОРАНТ

гр. ПЛОВДИВ

ул. "Кирил Нектариев" 17

тел. 032/26 95 95



АЛАФРАНГИТЕ



РЕСТОРАНТ

АЛАФРАНГИТС
RESTAURANT



THE ALAFRANGUES RESTAURANT

Dear guests,

Have you visited the ALAFRANGUES RESTAURANT on the Three Hills in the Old Quarter of Plovdiv? It occupies an old house built in the National Revival Period (18th - 19th century). The beautiful alafrangues; the ceilings and doors richly decorated with woodcarvings, the cosy and the wide choice of national specialities and drinks promise an unforgettable experience. Extra class, seats 60 inside and 80 in the garden. Chamber orchestra. Open all year round.

REMEMBER! THE ALAFRANGUES RESTAURANT
17, Kirił Nekariev Str.
Tel: 26 - 95 - 95



АЛАФРАНГИТС РЕСТОРАНТ



АЛАФРАНГИТС
RESTAURANT



РЕСТОРАН "АЛАФРАНГИТЕ"

Дорогие гости!
Вы уже успели по-
близать в описан-
ном ресторане "Алафрангитсе"
находится в
старой части
Пловдива? Если
нет, то обяза-



тельно побывайте! Он расположен в старинном плов-
дивском доме эпохи Возрождения (XVIII -
XIX вв.). Красивое оформление из шпена (бюж., алаф-
ранги), резные потолки и двери, разнообразно оформлен-
ные комнаты и боковое меню. Включаются блюда
национальной кухни и всевозможные напитки, госпа-
ртам Вам отличное удовольствие. Ресторан работает
актпра, 60 мест в закрытом помещении и 80 мест на
открытой террасе. Исполнит каверный оркестр. Заде-
жение публицист кривави зог.
ЗАПОМНИТЕ! Ресторан "Алафрангитсе"
ул. "Кирил Некариев", 17
мла. 26-95-95

Европейски месец на културата пловдив 1999

**ПРАЗНИЦИ на ИЗТОЧНО
ПРАВОСЛАВНАТА МУЗИКА**

5 юни храм „Св. Богородица“ 21.00 часа

КОНЦЕРТ

НА
КАМЕРЕН ХОР
от ВЕЛИКОБРИТАНИЯ

Диригент: **ГАРИ ПРОТЕРОУ**

и КАМЕРЕН АНСАМБЪЛ

„ФИЛИПОПОЛИС“

Диригент: **ХРИСТО АРАБАДЖИЕВ**

Солист: **ДИМАН ПАНЧЕВ**

Концертът се осъществява със съдействието на
фондация „Празници на византийската музика“ - Лондон



медийни партньори:
БНТ, БНР



Saturday 5 June 1999
ECC CONCERT
Church of the Holy Virgin, Plovdiv, Bulgaria

Tchaikovsky	Khvalitye Gospoda s nyebyes Dostoyno yest Cherubic Hymn
Tavener	The Lamb The Tiger
Moody	Arkhangelos
Pavlovsky	Cherubic Hymn
Lunghu	Pre tine te laudam
Rachmaninov	Vos kresenie khristo Bogoroditse Devo Khvalite, imya Gospodne
Tavener	Song for Athene
Bulgarian anthem	Mnotaya leta

THE BYZANTINE FESTIVAL IN LONDON
PRESENTS AS PART OF THE EUROPEAN
CULTURAL MONTH IN PLOVDIV:

EN CHORDAIS

IN A PROGRAMME OF WORDS AND MUSIC

In the courtyard of the Church of the Holy Virgin,
Plovdiv at 10.30 am. on Sunday, 6th June 1999

- Ensemble:** Kyriakos Kalaitzides - **Oud**
Apostolos Tsardakas - **Kanun**
Kyriakos Petras - **Violin**
Lefteris Pavlou - **Darbouka, kudum**
Nikos Terpsiadis - **Bendir, frame drum**
Sofia Neohoritou - **Voice**
Drosos Koutsokostas - **Voice**
- Chorus:** Thomas Apostolopoulos, Panagiotis Drakopoulos,
Hiordanis Koutsimanis.
- Actors:** Georgiou Vassilev, Maria Gencheva
- Translators:** Smaragda Arvanitidou,
Stephania Philipova-Mertzimeki
- Artistic Advisors:** Kyriakos Kalaitzides, Athanasios Angelou

PROGRAMME

<i>Buselik Pesref</i>	Prince Demetrios Kantemiris (1674 - 1723)
<i>I was hoping and I still do</i>	Gregory Protopsaltis (19th century)
<i>How harsh you are, my love</i>	Petros Peloponisos (? - 1777)
<i>Light of my life, you are beautiful</i>	Gregory Protopsaltis (19th century)
<i>Konstantis</i>	Border song from Propontis (10th - 11th century)
<i>The Nightingales of the East</i>	Demotic song from a manuscript-codex of the 16th century of the Monastery of Iviron. Transcribed by Dr Thomas Apostolopoulos.
<i>Your face was glowing</i>	Gregory Protopsaltis (19th century)
<i>Prosmoni (Expectation)</i>	Introductory theme by Kyriakos Kalaitzidis
<i>Why don't you sing, my bird?</i>	Lamentation for the fall of Constantinople in 1453
<i>The Universal Glory (part)</i>	Zacharias Hanende (1680? - 1750)
<i>Hitzaz Beste (part)</i>	Zacharias Hanende (1680? - 1750)
<i>Uzzal Yiourouk Semal</i>	Zacharias Hanende (1680? - 1750)

Extracts translated into Bulgarian from works of Byzantine literature written both in learned style and in demotic language, read by Georgui Vassilev and Maria Gencheva, and accompanied by the music of En Chordais.

Lament on the Fall of Constantinople to the Ottomans in 1453

An anonymous vernacular poem composed soon after the event

Verses of Theodore Prodromos addressed to Emperor John II Komnenos

Celebrating victory on the return of the emperor from a campaign in Kastamon and the region of the River Halys in Asia Minor

Extracts from Michael Psellos' Chronographia (c. 1078) on Empress Zoe in Love

A witty account of amorous advances behind the emperor's back

Extracts from a Kanon of Thanksgiving to the Theotokos on the passing of war by John Mauropous

A poem occasioned by the successful thwarting of a siege of Constantinople in the eleventh century.

MUSICAL ENSEMBLE

EN CHORDAIS

The musical ensemble **EN CHORDAIS** is a workshop of sounds of the Eastern Mediterranean, active in the domain of multi-cultural music, learned music and Greek popular musical traditions. Secular multi-cultural learned music was played mainly in Istanbul / Constantinople, before and after the end of the Byzantine era and the sack of the city by the Ottoman Turks. Greek popular music on the other hand ranges from the border songs of the Byzantine Empire to the unaffected musical achievements of Aegean culture.

The members of the ensemble have particularly interesting musical backgrounds that effortlessly produce its multifarious and creative character. The common factors that guarantee genuineness in their search for style are their love for the tradition of popular music, rooted in their own experiences, and their studies of Byzantine music.

The ensemble has performed innumerable times in popular festivals in many towns and cities of Greece. It has given concerts in Thessaloniki, both within and outside the school of Byzantine and traditional music that bears the same name;

- in the ancient Theatre of Herodotou Attikos in Athens (1997);
- in Istanbul at the Yapi Kredi Festival 1 (1997);
- in London at the European Discoveries Festival of Music (1998);
- at the Byzantine Festival in London (1998);
- in Belgrade (1998) in cooperation with ET 3 (the Greek National Broadcasting Company);
- in Marseilles (1998) for the organization ECEME (Echanges Culturels en Mediterranee).

Furthermore, it has been involved in several important productions, including the music of a theatrical production based on the Apocalypse of St John at the State Theatre of Northern Greece as well as a performance in Copenhagen during the ceremony for the transfer of the Cultural Capital of Europe 1997.

The ensemble has recorded **Leila and Mecnun**, a love poem by the 16th century Iraqi poet Fuzuli, translated and recited by Thomas Korovinis (Lyra Records) and **Expectation - Prosmoni** (En Chordais Records), the first solo work of EN CHORDAIS presenting compositions by members of the ensemble as well as important compositions dating from previous centuries, supporting the ensemble's ambition to create links between past and present. **Expectation** includes seven compositions by Kyriakos Kalaitzides for a theatrical production based on the Apocalypse of St. John at the State Theatre of Northern Greece; two compositions of the learned music of Constantinople by Zacharias Hanende; Shandee Isilay, a popular (demotic) tune of Lesbos; and a composition of Vassilis Vetsos inspired by the musical tradition of his homeland Mytiline. The only song of the record, sung by Drosos Koutsokostas, is composed by Kyriakos Kalaitzides.

THE BYZANTINE FESTIVAL
IN LONDON

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His All-Holiness
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Mrs Pitsa Kalornotusis
Mrs Edmee Leventis
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Mrs Pia Zombanakis

"Manuel in Christ the Lord faithful King
and Emperor of Romania Palaiologos"
- signature of Emperor Manuel II Palaiologos



En Chordais:

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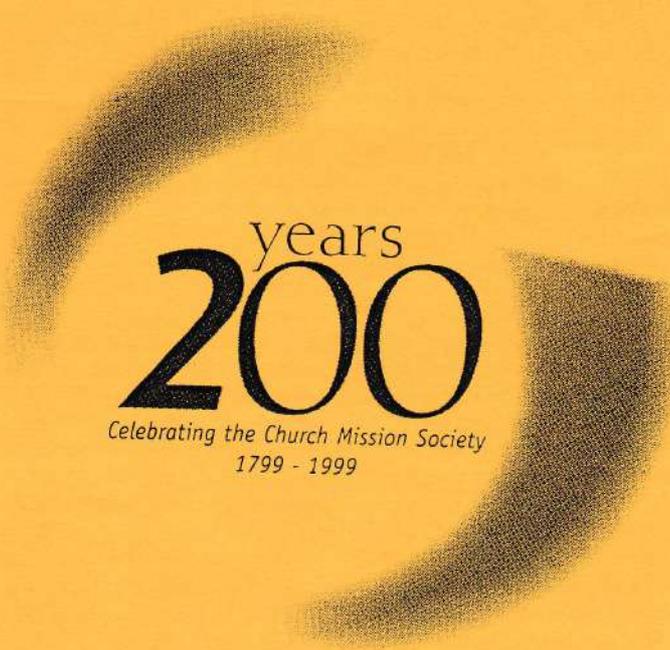
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EVENSONG **CMS 200th** **Anniversary**



years
200
Celebrating the Church Mission Society
1799 - 1999

The Shape of Evensong

EVENSONG is a meditation the Incarnation and tells the wonderful story of God's love in sending his Son into the world to redeem mankind.

After addressing God simply, making the request that we praise him, the psalm links us with his ancient people, the Children of Israel and with the words our Lord must have sung so many times.

The Old Testament lesson provides us with a dramatic picture of God's people with whom we share a pilgrimage and leads to the birth of Christ at the climax of the service when Mary sings MAGNIFICAT.

The second lesson from the New Testament speaks of Jesus and proclaims his message, whilst the Nunc Dimittis, or Song of Simeon, gives a portrayal of the old priest who had been promised a revelation of the salvation of God before his passing from this world.

We affirm our faith in the recitation of the CREED, say the family prayers of all Christians and end the day with some of the most beautiful prayers ever written.

EVENSONG has a definite shape, form and order and, rightly used and offered, enfolds us in a near perfect act of worship.

CHORAL EVENSONG

Choir: English Chamber Choir
Conductor: Guy Protheroe

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At the beginning of Evening Prayer the Minister shall read with a loud voice some one or more of these Sentences of the Scriptures that follow. And then he shall say that which is written after the said Sentences.

If we say that we have no sin, we deceive ourselves, and the truth is not in us: but if we confess our sins, he is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness.

1 S. John 1. 8, 9.

DEARLY beloved brethren, the Scripture moveth us in sundry places to acknowledge and confess our manifold sins and wickedness; and that we should not dissemble nor cloke them before the face of Almighty God our heavenly Father; but confess them with an humble, lowly, penitent, and obedient heart; to the end that we may obtain forgiveness of the same, by his

infinite goodness and mercy. And although we ought at all times humbly to acknowledge our sins before God; yet ought we most chiefly so to do, when we assemble and meet together to render thanks for the great benefits that we have received at his hands, to set forth his most worthy praise, to hear his most holy Word, and to ask those things which are requisite and necessary, as well for the body as the soul. Wherefore I pray and beseech you, as many as are here present, to accompany me with a pure heart and humble voice unto the throne of the heavenly grace, saying after me:

A general Confession to be said of the whole Congregation after the Minister, all kneeling.

ALMIGHTY and most merciful Father, We have erred and strayed from thy ways like lost sheep, We have followed too much the devices and desires of our own hearts, We have offended against thy holy laws, We have left undone those things which we ought to have done, And we have done those things which we ought not to have done, And there is no health in us: But thou, O Lord, have mercy upon us miserable offenders; Spare thou them, O God, which confess their faults, Restore thou them that are penitent, According to thy promises declared unto mankind in Christ Jesu our Lord: And grant, O most merciful Father, for his sake, That we may hereafter live a godly, righteous, and sober life, To the glory of thy holy Name. *Amen.*

The Absolution or Remission of sins to be pronounced by the Priest alone, standing: the people still kneeling.

ALMIGHTY God, the Father of our Lord Jesus Christ, who desireth not the death of a sinner, but rather that he may turn from his wickedness and live; and hath given power and commandment to his Ministers, to declare and pronounce to his people, being penitent, the Absolution and Remission of their sins: He pardoneth and absolveth all them that truly repent and unfeignedly believe his holy Gospel. Wherefore let us beseech him to grant us true repentance and his Holy Spirit, that those things may please him which we do at this present, and that the rest of our life hereafter may be pure and holy; so that at the last we may come to his eternal joy; through Jesus Christ our Lord. *Amen.*

Then the Minister shall kneel, and say the Lord's Prayer: the people also kneeling, and repeating it with him.

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

Then likewise he shall say,

O Lord, open thou our lips.

Answer. And our mouth shall shew forth thy praise.

Priest. O God, make speed to save us.

Answer. O Lord, make haste to help us.

Here, all standing up, the Priest shall say

Glory be to the Father, and to the Son: and to the Holy Ghost;

Answer. As it was in the beginning, is now and ever shall be: world without end. *Amen.*

Priest. Praise ye the Lord.

Answer. The Lord's Name be praised.

Then shall be sung or said the Psalms in order as they be appointed.

PSALM 68 vv 1-11

LET God arise, and let his enemies be scattered: let them also that hate him flee before him.

2. Like as the smoke vanisheth, so shalt thou drive them away: and like as wax melteth at the fire, so let the ungodly perish at the presence of God.

3. But let the righteous be glad and rejoice before God: let them also be merry and joyful.

4. O sing unto God, and sing praises unto his Name: magnify him that rideth upon the heavens, as it were upon an horse; praise him in his Name JAH, and rejoice before him.

5. He is a father of the fatherless, and defendeth the cause of the widows: even God in his holy habitation.

6. He is the God that maketh men to be of one mind in an house, and bringeth the prisoners out of captivity: but letteth the runagates continue in scarceness.

7. O God, when thou wentest forth before the people: when thou wentest through the wilderness;

8. The earth shook, and the heavens dropped at the presence of God: even as Sinai also was moved at the presence of God, who is the God of Israel.

9. Thou, O God, sentest a gracious rain upon thine inheritance: and refreshedst it when it was weary.

10. Thy congregation shall dwell therein: for thou, O God, hast of thy goodness prepared for the poor.

11. The Lord gave the word: great was the company of the preachers.

Glory be to the Father, and to the Son: and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be: world without end. *Amen.*

First Lesson Isaiah 52:7-10

OFFICE HYMN
Caelistis aulae principes

Captains of the saintly band,
Lights who lighten every land,
Princes who with Jesus dwell,
Judges of his Israel;

Earth, that long in sin and pain
Groaned in Satan's deadly chain,
Now to serve its God is free
In the law of liberty.

On the nations sunk in night
Ye have shed the Gospel light;
Sin and error flee away,
Truth reveals the promised day.

Distant lands with one acclaim
Tell the honour of your name,
Who, wherever man has trod,
Teach the mysteries of God.

Not by warrior's spear and sword,
Not by art of human word,
Preaching but the Cross of shame,
Rebel hearts for Christ ye tame.

Glory to the Three in One
While eternal ages run,
Who from deepest shades of night
Called us to his glorious light.

J. B. DE SANTEUIL (1630 - 97)
Tr. Sir H. W. Baker (1821 - 77)

MAGNIFICAT
S. Luke 1

MY soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.

For he hath regarded: the lowliness of his hand-maiden.

For behold, from henceforth: all generations shall call me blessed.

For he that is mighty hath magnified me: and holy is his Name.

And his mercy is on them that fear him: throughout all generations.

He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

He hath filled the hungry with good things: and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed for ever.

Glory be to the Father, and to the Son: and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be: world without end. Amen.

Second Lesson: Ephesians 5:1-12

NUNC DIMITTIS

S. Luke 2. 29

LORD, now lettest thou thy servant depart in peace: according to thy word.
For mine eyes have seen: thy salvation;
Which thou hast prepared: before the face of all people;
To be a light to lighten the Gentiles: and to be the glory of thy people Israel.
Glory be to the Father, and to the Son: and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be: world without end. Amen.

Apostles' Creed

IBELIEVE in God the Father Almighty, Maker of heaven and earth: And in
Jesus Christ his only Son our Lord, Who was conceived by the Holy Ghost,
Born of the Virgin Mary, Suffered under Pontius Pilate, Was crucified, dead,
and buried: He descended into hell; The third day he rose again from the dead;
He ascended into heaven, And sitteth on the right hand of God the Father
Almighty; From thence he shall come to judge the quick and the dead.
Ibelieve in the Holy Ghost; The holy Catholick Church; The Communion of
Saints; The Forgiveness of sins; The Resurrection of the body, And the life
everlasting. Amen.

Minister. The Lord be with you.

Answer. And with thy spirit.

All kneel

Minister. Let us pray.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

Then the Minister, Clerks, and people shall say the Lord's Prayer with a loud voice.

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

Then the Priest standing up shall say,

O Lord, shew thy mercy upon us.

Answer. And grant us thy salvation.

Priest. O Lord, save the Queen.

Answer. And mercifully hear us when we call upon thee.

Priest. Endue thy Ministers with righteousness.

151 THUMA MINA

Send me, Lord

SOUTH AFRICA

Words: African origin,
collected and edited by Anders Nyberg
Music: African melody scored by Notman KB,
Ljungsbro and Lars Parkman

Worshipfully ♩ = 100

LEADER
Thu - ma mi - na,
Send me, Lord:

ALL
Thu - ma mi - na thu - ma mi - na thu - ma
Send me, Je - sus, send me, Je - sus, send me,

to repeat
E

to end
E

mi - na, so - man - dla. Thu - ma - dla.
Je - sus, send me, Lord. Send me, Lord.

LEADER *Thuma mina,*
ALL *thuma mina*
thuma mina
thuma mina,
somandla.

- 1 LEADER Send me, Lord:
ALL Send me, Jesus,
send me, Jesus,
send me, Jesus,
send me, Lord.
- 2 LEADER Lead me, Lord:
ALL Lead me, Jesus ...
- 3 LEADER Fill me, Lord:
ALL Fill me, Jesus ...

Both this and the following setting of the text come from the rich South African tradition of sacred song which is noted for its harmonies and for its strength and dignity. Sing these songs unaccompanied and use them in a variety of ways, e.g. after intercessions, after a talk, at the end of the service.

129 SARANAM, SARANAM

Jesus, Saviour, Lord

PAKISTAN

Words: from Psalm 91
after D. T. Niles
Music: Punjabi melody
arranged Geoff Weaver

With feeling ♩ = 88

Capo 1 (D) Eb (D) Bb7 (A7) Eb (D)

Sa - ra - nam, sa - ra - nam, sa - ra - nam,

Je - sus, Sav - iour, Lord, now to you I come, Sa - ra -

- nam, sa - ra - nam, sa - ra - nam; you my Rock, my re - fuge, my

heav - enly home, Sa - ra - nam, sa - ra - nam, sa - ra - nam. *Fine*

A hymn much loved by Christians from the Indian subcontinent, based on words by D. T. Niles and set to a Punjabi melody. 'Saranam' means 'refuge' or 'I take refuge'.

A^{\flat} (G) E^{\flat} (D) $B^{\flat}7/D$ (A7) B^{\flat}

1 From the earth wher-ev-er I may be, out of des - pe - ra - tion and through
 2 In your heart give me a hid - ing place, and be - neath your wings let me find

E^{\flat} (D) $E^{\flat}7$ A^{\flat} (G)

a - go - ny, I cry in help - less - ness - O
 shel - tering grace; O let me see the sun - shine

E^{\flat} (D) $B^{\flat}7$ (A7) E^{\flat} (D) *D.S.*

ans - wer me, Sa - ra - nam, sa - ra - nam, sa - ra - nam.
 of your face.

- 3 Then with joy to you my vows I'll pay,
 and give thanks for all your mercy every day;
 I'll humbly follow in your perfect way,
Saranam, saranam, saranam.
 Jesus, Saviour . . .
- 4 Glory to the Father and the Son,
 with the Holy Spirit ever Three-in-One;
 we'll sing in heaven praises here begun,
Saranam, saranam, saranam.
 Jesus, Saviour . . .

160 WA WA WA EMIMIMO

Come, O Holy Spirit, come

NIGERIA

Words and music: unknown
arranged Geoff Weaver

$\text{♩} = 88$ or $\text{♩} = 120$

Capo 3(D) F
(D)

W'a wa wa E-mi-mi - mo. W'a wa wa A-lag-ba -
Come, O Ho-ly Spi-rit, come. Come, Al-might-y Spi-rit,

E-mi-o-lo-ye
Ho-ly Spi-rit, come.

C (A) F (D) C (A) F (D)

- ra. W'a-o, wa-o, wa-o.
come. Come, come, come.

A-lag-ba-ra me-ta E-mi-mi-mo
Al-might-y Spi-rit, come. Come, power of God.

Wa wa wa Emimimo.
Wa wa wa Alagbara.
Wao, wao, wao.

Come, O Holy Spirit, come.
Come, Almighty Spirit, come.
Come, come, come.

First 3 times: sing at slow tempo $\text{♩} = 88$: 1. top line only (with tenor response); 2. add lower alto; 3. add guitar (first beat of every bar only); 4th time onwards sing faster at $\text{♩} = 120$. Add the middle part then percussion and more rhythmic guitar.
This Yoruba invocation of the Holy Spirit is very effective when sung slowly and quietly, gradually introducing voices and instruments on each repetition as indicated. A change of tempo with drums and clapping provides an exciting conclusion, always greeted with enthusiasm by Africans.

Answer. And make thy chosen people joyful.

Priest. O Lord, save thy people.

Answer. And bless thine inheritance.

Priest. Give us peace in our time, O Lord.

Answer. Because there is none other that fighteth for us, but only thou, O God.

Priest. O God, make clean our hearts within us.

Answer. And take not thy Holy Spirit from us.

The First Collect, for the Day.

O LORD, who never failest to help and govern them whom thou dost bring up in thy steadfast fear and love: Keep us, we beseech thee, under the protection of thy good providence, and make us to have a perpetual fear and love of thy holy Name; through Jesus Christ our Lord. *Amen.*

The Second Collect at Evening Prayer.

O GOD, from whom all holy desires, all good counsels, and all just works do proceed: Give unto thy servants that peace which the world cannot give; that both our hearts may be set to obey thy commandments, and also that by thee we being defended from the fear of our enemies may pass our time in rest and quietness; through the merits of Jesus Christ our Saviour. *Amen.*

The Third Collect, for Aid against all Perils.

LIGHTEN our darkness, we beseech thee, O Lord; and by thy great mercy defend us from all perils and dangers of this night; for the love of thy only Son, our Saviour Jesus Christ. *Amen.*

In Quires and Places where they sing here followeth the Anthem.

Anthem: O quam gloriosam — Victoria

Prayers: Pauline Bower

Hymn (collection for CMS)

Lord, her watch thy Church is keeping,
When shall earth thy rule obey?
When shall end the night of weeping?
When shall break the promised day?
See the whitening harvest languish,
Waiting still the labourers' toil;
Was it vain, thy Son's deep anguish?
Shall the strong retain the spoil?

Tidings, sent to every creature,
Millions yet have never heard;
Can they hear without a preacher?
Lord almighty, give the word:
Give the word; in every nation,
Let the Gospel-trumpet sound,
Witnessing a world's salvation
To the earth's remotest bound.

Then the end: thy Church completed,
All thy chosen gathered in,
With their King in glory seated,
Satan bound, and banished sin;
Gone for ever parting, weeping,
Hunger, sorrow, death, and pain:
Lo, her watch thy Church is keeping,
Come, Lord Jesus, come to reign!

H DOWNTON (1818 - 88)

Address: Mark Oxbrow

Hymns from distant lands

Final Prayers and Blessing

Please join us for refreshments in the Parish Room after the service.

We extend our gratitude to Chuli Scarfe and the CMS for the Exhibition and support in making this occasion possible.

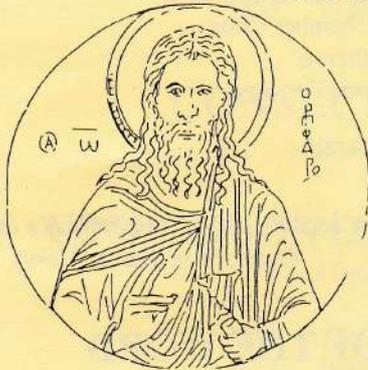
Small groups will be able to pay a visit to the Rectory to see the commemorative plaque.

LAUS DEO PER JESUS CHRISTUM
CHURCH MISSIONARY SOCIETY
INSTITUTED APRIL 12 1799
IN THIS ROOM THE COMMITTEE
MEETINGS OF THE SOCIETY WERE
HELD FROM JUNE 17 1799 TO
JANUARY 3. 1812: AND HERE ON
JANUARY 2, 1804, ITS FIRST
MISSIONARIES WERE APPOINTED TO
PREACH AMONG THE GENTILES THE
UNSEARCHABLE RICHES OF CHRIST.

S. James Garlickhythe E.C.

Fourth Sunday After Trinity

27th June 1999



THE COLLECTS

O GOD, the protector of all that trust in thee, without whom nothing is strong, nothing is holy : Increase and multiply upon us thy mercy; that, thou being our ruler and guide, we may so pass through things temporal, that we finally lose not the things eternal: Grant this, O heavenly Father, for Jesus Christ's sake our Lord. *Amen.*

A LMIGHTY God, by whose providence thy servant John Baptist was wonderfully born, and sent to prepare the way of thy Son our Saviour, by preaching of repentance: Make us so to follow his doctrine and holy life, that we may truly repent according to his preaching, and after his example constantly speak the truth, boldly rebuke vice, and patiently suffer for the truth's sake; through Jesus Christ our Lord. *Amen.*

Fourth Sunday after Trinity

27th June 1999

SUNG EUCHARIST

Theme: God's purpose and ourselves
Setting: Coronation Mass, Mozart
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Pamley

+++++

Introit Hymn: 50 On Jordan's bank the baptist's cry
(tune: Winchester New)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie
239 Collect for the Queen
162 Collect for the day
162 The Epistle: Romans 8.18
Gradual (Choir) HANDEL: Your harps and cymbals sound (Solomon)
163 S. Luke 6.36
240 The Creed
Sermon The Rector
Offertory Hymn: 400 Lord enthroned
(tune: S. Helen)

Intercessions

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Motet: —

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

Post Communion 167 O worship the King
Hymn (tune: Hanover)
The Blessing

Organ Voluntary Passacaglia, Sonata 8, Rheinberger

An observation of ten minutes' silence before the service
will add greatly to the sanctity of worship. JP

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

NOTICES

Next Sunday Trinity V, July 4th
10.30am, Sung Eucharist, S. James' Choir

School Visits on the theme of the Blitz start on Thursday 1st of July for three weeks. Helpers needed.

The Parish Spectacular, 29th September 1999, City of London School.

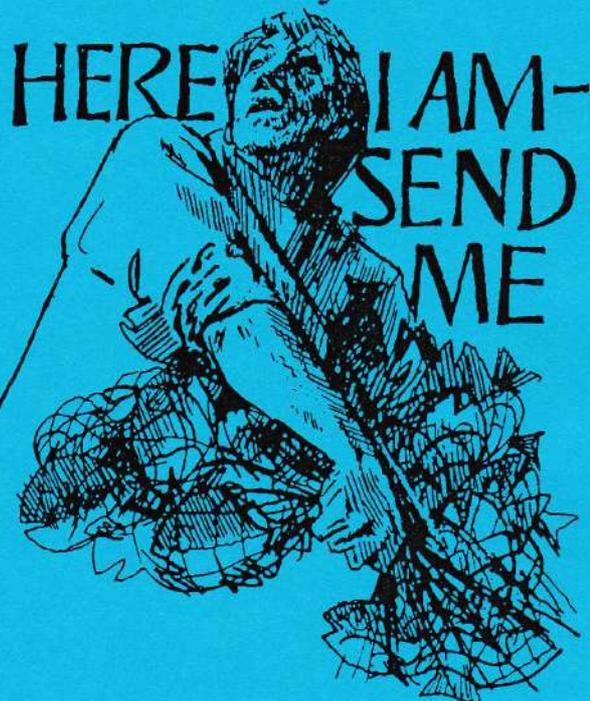
SPIRITUAL CONDITION

'Every one that is perfect shall be as his master.'—S. LUKE vi. 40

To our Lord that was sin which separated the soul from God, and that was right which brought about the union of the soul with God. When the woman taken in adultery was brought by her accusers and cast down before our Lord, they said, 'This woman has done a sinful act. Moses commanded that people who committed that act should be stoned. What do you say?' Our Lord lifted it all into the atmosphere of spiritual condition. He said, 'If there is any man whose spiritual condition makes him fit to cast a stone at that woman, let that man cast the first stone.' Then He bowed His head and wrote in the sand, and when He lifted His head again every one of her accusers had passed out. They knew that, though they might not have committed the sin the woman had committed, their spiritual condition did not justify them in condemning her in the presence of our Lord.

We see how wonderful, how very difficult, our religion is. Purity according to the Pharisees consisted in certain acts of purification. To our Lord purity was a spiritual state, a very much harder thing to attain. It takes ever so much more trouble to get alone with our Father and pray things out. The woman's act was the symptom of a condition. It was the condition that Christ cared about. A good doctor does not concentrate upon a symptom: he concentrates upon the condition of which the symptom is a revelation. Sin is not just this or that act. It is a spiritual condition of separation from love, from spiritual beauty, which has resulted, and must inevitably result, in this or that act of unloveliness.

S. James Garlickhythe E.C.
Sixth Sunday After Trinity
11th July 1999



THE COLLECTS

O GOD, who hast prepared for them that love thee such good things as pass man's understanding: Pour into our hearts such love toward thee, that we, loving thee above all things, may obtain thy promises, which exceed all that we can desire: through Jesus Christ our Lord. *Amen.*

Sixth Sunday after Trinity

11th July 1999

SEA SUNDAY

SUNG EUCHARIST

Theme: Christian Standards of Love and Duty
Setting: Missa Solemnis K337, Mozart
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Parmley

+++++

Introit Hymn: 216 Rejoice the Lord is King
(tune: Gopsal)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie
239 Collect for the Queen
165 Collect for the day
165 The Epistle: Romans 6.3
Gradual (Choir) Panis Angelicus, Franck
166 S. Matthew 5.20
240 The Creed
Sermon Eric Griffiths
Offertory Hymn: 487 Eternal Father
(tune: Melita)

Intercessions

MINISTRY OF THE SACRAMENT

B.C.P. 244 Prayer for the Church
251 Invitation & Confession

252 Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

V. The Lord be with you

R. And with thy spirit.

252 Sursum Corda —

Sanctus & Benedictus

255 Prayer of Humble Access

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Motet: O vos omnes, Casals

257 The Lord's Prayer

257 Prayer of Oblation (said by all)

258 Prayer of Thanksgiving

259 Gloria

259 The Blessing (all kneel in silence)

Post Communion 379 Now thank we all our God

Hymn

(tune: Nun danket)

The Blessing

Organ Voluntary Toccata, Dubois

An observation of ten minutes' silence before the service
will add greatly to the sanctity of worship. JP

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

Next Sunday Trinity VII, July 18th
10.30am, Sung Eucharist, Stella Cantores

Vintners' Annual Service Wednesday at 12 noon, no
Communion Service.

Patronal Festival Sunday 25th July

10.30am Sung Eucharist, S. James Choir

Followed by Lunch at Saint Andrew's. Anyone able to bring
gifts in kind for this occasion please add your name to
the list on the piano.

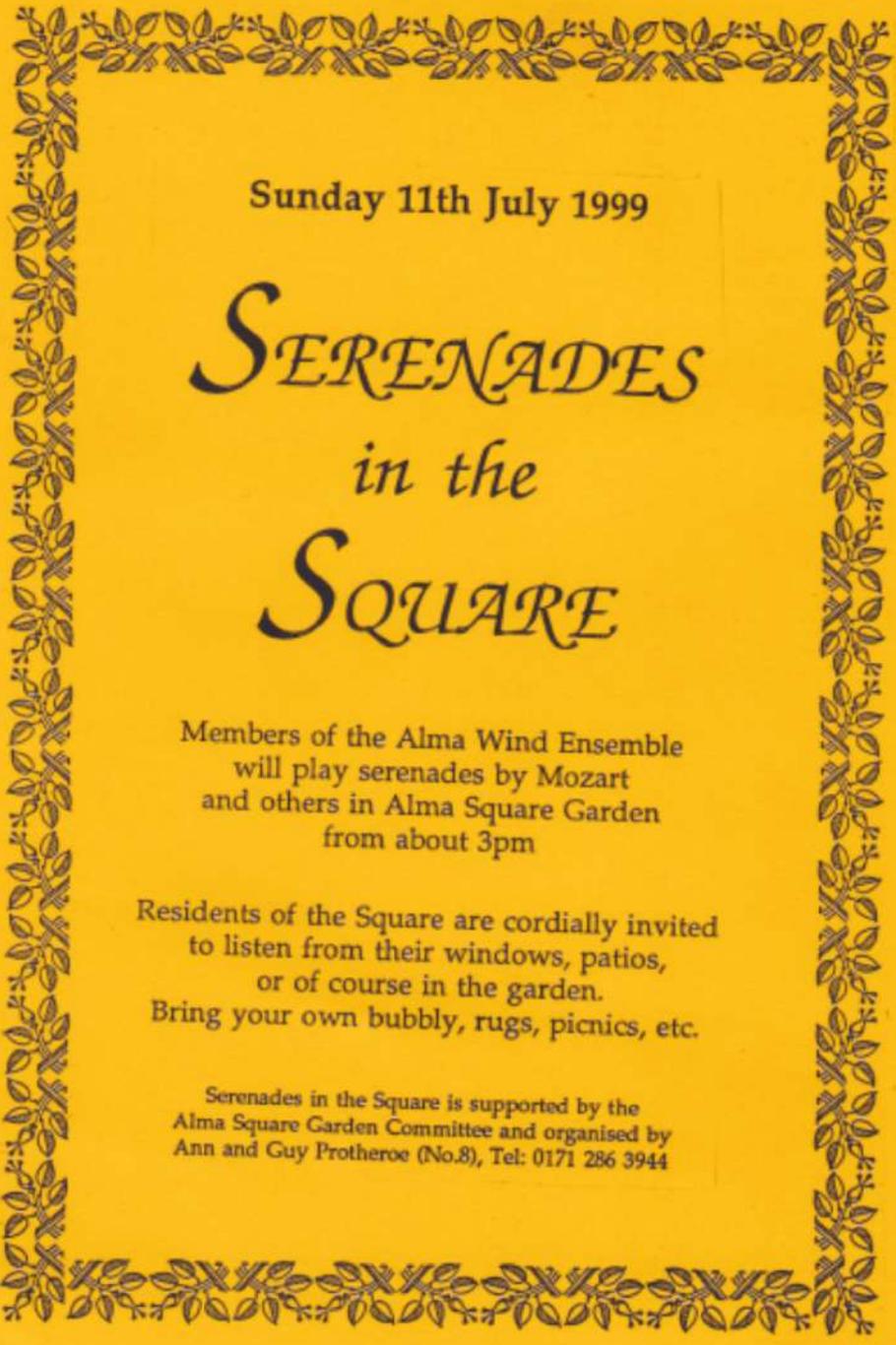
Lunch will be at 1.0pm and then the afternoon with the
Advanced Sunday School and congregation of Saint
Andrew's will follow. Details of the study Day have
already been circulated.

Joiners and Ceilers Annual Service Tuesday 27th July at
6.0pm. At this very special occasion the Bishop of London
will dedicate the new Churchwardens' Wands generously
given by the Company.

There will be no services in August in either church but we
do hope to keep the churches open to visitors. We also like to
give the regular church sitters a rest. So if you can offer us a
day of your time during the holiday month please add your
name to the rota on the piano.

**SAINT MICHAEL AND ALL ANGELS DAY,
WEDNESDAY 29TH SEPTEMBER 1999**

This will be a spectacular event in the City of London
School such as we had two years ago. We trust this event
will launch our mission into the next Millennium. The
evening will commence at 6.0pm so please do place it in your
Diary NOW.

A decorative border of repeating leaf and branch motifs surrounds the text on a yellow background.

Sunday 11th July 1999

SERENADES
in the
SQUARE

Members of the Alma Wind Ensemble
will play serenades by Mozart
and others in Alma Square Garden
from about 3pm

Residents of the Square are cordially invited
to listen from their windows, patios,
or of course in the garden.
Bring your own bubbly, rugs, picnics, etc.

Serenades in the Square is supported by the
Alma Square Garden Committee and organised by
Ann and Guy Protheroe (No.8), Tel: 0171 286 3944

The Foundling Museum Appeal



This is to give notice that towards the Support of this Charity, the sacred oratorio by Mr Handel called

SOLOMON

Will be performed in St. John's, Smith Square by the ladies and gentlemen of the English Chamber Choir and the English Players under the Direction of Mr Guy Protheroe Esq; on Wednesday, the 14th July at seven thirty in the evening, and to prevent St. John's being crowded, no more tickets will be delivered than it can conveniently hold; which are ready to be had of the manager of the Box Office at St. John's at various prices which are given overleaf.

f THE Foundling MUSEUM APPEAL

Handel's generous support for the Foundling Hospital included a concert in 1749 at which excerpts from *Solomon* were performed.

Two hundred and fifty years later this great work is performed in aid of the Foundling Museum Appeal.

The illustration on the front cover is reproduced in the style of an advertisement which appeared in 1758 for a performance of *Messiah* in aid of the "Hospital for the maintenance and Education of exposed and deserted young Children" (The Foundling Hospital).

Concert promoted by the English Chamber Choir Society, registered charity no 269245, in aid of the Foundling Museum Appeal, registered charity no 1071167.

ST. JOHN'S SMITH SQUARE

Box Office open Monday-Friday 10am-5pm or until the concert starts. Saturday Sunday and public holidays from one hour before the concert starts for personal callers only. Mastercard, Visa and Switch accepted. Advance bookings cannot be accepted after 6pm or at weekends / public holidays.

The Footstool restaurant gallery in the Crypt is open from 5.30pm for buffet and licensed refreshments. Tel 0171 222 2779.

St. John's Smith Square Charitable Trust, registered charity no 1045390. Registered in England. Company no: 3028678

ST. JOHN'S, SMITH SQUARE, LONDON SW1

GENERAL MANAGER: PAUL DAVIES

WEDNESDAY 14 JULY 1999 7.30PM

HANDEL
Solomon
Performed on Period Instruments

Acclaimed soprano

MARY NELSON

sings *Solomon's wife*, mezzo-soprano

BRIGITTE SCHWEIZER

sings *Solomon*, the role performed in 1749 by Signora Galli
and soprano

MARIA GEISSLER

is the Queen of Sheba.

ENGLISH CHAMBER CHOIR

ENGLISH PLAYERS

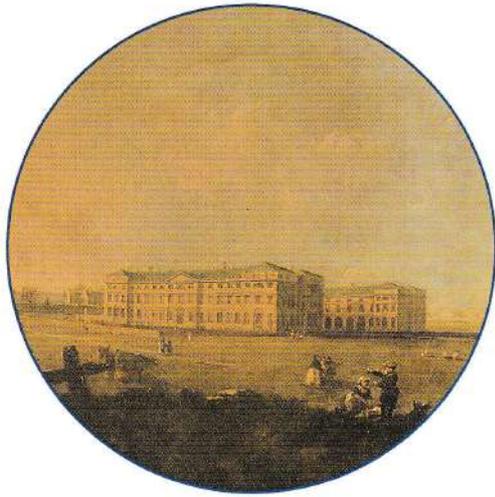
GUY PROTHEROE

Conductor

Tickets: £18, £14, £10, £8 Concessions 20% off

at the box office, St. John's, Smith Square, London SW1P 3HA. Please enclose SAE.

Tel 0171 222 1061



The Foundling Museum Appeal



This is to give notice that towards the Support of this Charity, the sacred oratorio by Mr Handel called

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is the Queen of Sheba.

ENGLISH CHAMBER CHOIR

ENGLISH PLAYERS

Leader: Marshall Marcus

GUY PROTHEROE

Conductor

Sponsored by **PHILIPS ELECTRONICS U.K. LTD**



Singer & Friedlander

Corporate Finance

Independent financial advisers
to growing companies

THE FOUNDLING HOSPITAL APPEAL

In 1998 the Foundling Museum was created to redevelop and manage the Foundling Hospital Collection. The aim is to refurbish 40 Brunswick Square into an inspiring and exciting museum and to make the Collection accessible once again for the general public.

In March 1999 the Heritage Lottery Fund awarded a conditional grant of £2.2 million and in addition gave a £99,000 development grant. Matching funding of £750,000 and an endowment of £3 million needs to be raised. An endowment is essential to make the museum financially viable in the future.

The conservation of this important collection is one of the most significant aspects of the appeal. The collection has started to deteriorate due to limited resources. Working with the Tate Gallery, a five-year programme is planned to conserve the 'jewels' of the collection. The refurbishment of the building will also provide more appropriate conditions for the collection.

At the heart of the Museum's work is the Education Programme. The Museum will specifically encourage visits from children and their families. Music and art will be at the centre of the programme as powerful tools for developing communication and creativity in children.

The museum will feature

- An interactive, child-friendly exhibition tracing the poignant story of the Foundling Hospital.
- A special exhibition gallery for shows by young contemporary artists, displays of children's art and music and evocative art historical exhibits.
- An art gallery – capturing the essence of Foundling Hospital and focussing on its historical importance to the development of the Royal Academy and to British Art.
- And prospectively a Handel study centre – consisting of a library and research facility for scholars to consult the Gerald Coke Handel Collection and a public exhibition space focussing on treasures such as Handel's will.

The Museum will enhance William Hogarth's original idea that the Foundling Hospital Collection should be open to the public to act as an inspiration and support for the childcare work.

The Foundling Hospital Museum is a Registered Charity Number 1071167.

It's a good policy for us to Handel your insurances!

TLDallas
Insurance since 1919

T L Dallas & Co Ltd, Dallas House, Low Moor, Bradford BD12 0HF
Telephone: 01274 465500

T L Dallas (City) Ltd, Ibex House, 42-47 Minories, London EC3N 1DY
Telephone: 0171 816 0210

T L Dallas & Co Ltd, 20 Alexandra Buildings, Lerwick, Shetland ZE1 0LL
Telephone: 01595 693660

SOLOMON

Overture: *Grave* – Fuga: *Allegro moderato*

ACT I

Chorus: Your harps and cymbals sound

Chorus: With pious heart

Air (Solomon): Almighty Pow'r

Recitative (Zadok): Imperial Solomon

Chorus: Throughout the land

Recitative (Solomon): Bless'd be the Lord

Air (Solomon): What though I trace

Recitative (Solomon, Queen): Thou fair inhabitant of Nile

Duet (Queen, Solomon): Welcome as the dawn of Day

Recitative (Queen): When thou art absent

Air (Queen): With thee th'unshelter'd moor

Recitative (Zadok) Search round the world

Chorus: May no rash intruder

ACT II

Chorus: From the censer curling rise

Recitative (Attendant, Solomon, 1st Woman): My sovereign liege

Trio (1st and 2nd Women, Solomon): Words are weak

Recitative (Solomon, 2nd Woman): What says the other

Air (2nd Woman): Thy sentence, great king

Recitative (1st Woman): Withhold the executing hand

Air (1st Woman): Can I see my infant gor'd

Recitative (Solomon): Israel, attend

Duet (1st Woman, Solomon): Thrice bless'd be the king

Chorus: From the East unto the West

Recitative (1st Woman): No more shall armed bands

Air (1st Woman): Beneath the vine

Chorus: Swell the full chorus

INTERVAL 20 minutes

ACT III

Sinfonia: Arrival of the Queen of Sheba

Recitative (Queen of Sheba, Solomon): From Arabia's spicy shores

Air (Queen of Sheba): Ev'ry sight these eyes behold

Recitative (Solomon): Sweep the string

Air (Solomon) and *Chorus*: Music, spread thy voice around

Air (Solomon) and *Chorus*: Now a diff'rent measure try

Recitative (Solomon): Then at once from rage remove

Chorus: Draw the tear from hopeless love

Recitative (Solomon): Next the tortur'd soul release

Air (Solomon) and *Chorus*: Thus rolling surges rise

Recitative (Queen of Sheba): Thy harmony's divine, great king

Recitative (Solomon): Gold now is common

Recitative (Queen of Sheba): May peace in Salem ever dwell

Air (Queen of Sheba): Will the sun forget to streak

Recitative (Solomon): Adieu, fair queen

Duet (Queen of Sheba, Solomon): Ev'ry joy that wisdom knows

Chorus: Praise the Lord with harp and tongue

SOLOMON

Handel composed *Solomon* in 1748 and it was first performed at Covent Garden in March 1749. Oratorios based on Old Testament stories were popular with audiences of the time, who would have been rather more familiar with the bible than their 20th-century counterparts. The 18th-century English protestants readily identified with the ancient Israelites, looking to the Old Testament for models of citizenship, morality and government. The use of Biblical tales as allegories for contemporary events was thus a common practice.

In 1748 England was just emerging from a decade of War, first against Spain and then becoming involved in the War of the Austrian Succession. It had also endured, and defeated, the Jacobite uprising of 1745. With the treaty of Aix-la-Chappelle in 1748 the country looked forward to a renewed era of peace and prosperity (although war was to break out again only eight years later). Solomon presided over an unusually peaceful period of Israelite history and thus provided the perfect metaphor for an age of stability. Since Mediaeval times King Solomon had also been used as an archetype by writers wishing to glorify their rulers. At George II's coronation, Bishop Potter had taken as the text for his sermon the Queen of Sheba's admiring praise, while Handel's anthem composed for the occasion described how 'Zadok the priest and Nathan the prophet anointed Solomon King'. Handel thus had the opportunity not only to celebrate peace but to pay tribute to the occupier of the English Throne who shared his own German nationality. (The facts that George II was foreign, unsympathetic to his British subjects, and considered boorish at Court, and that Solomon was reputed to have had 700 wives and 300 concubines in the course of his life, are tastefully ignored.)

The librettist of Handel's oratorio is still unknown. The biblical sources for the account of Solomon's reign are 1 Kings, 1-10. 1 Chronicles 22, 28-9 and 2 Chronicles 1-9, as well as the Song of Solomon. The plot of the oratorio is simple: Act I deals with the dedication of the newly-built temple and Solomon's happy marriage to Pharaoh's daughter. Act II recounts the famous judgment concerning the disputed parentage of a baby, and Act III describes the state visit of the Queen of Sheba and her admiration for Solomon's wisdom and the splendour of his court.

With the exception of the judgment scene, there is little dramatic action, and the outer Acts

function more as tableaux than as part of a narrative. But they provided Handel with the opportunity to portray a golden age of contemporary relevance, illustrating how resources so frequently poured into waging war can be used in times of peace. There are the benefits of strong alliances with one's neighbours, as in Solomon's marriage to an Egyptian Princess and his impressive reception of Sheba's Queen; investment in civic infrastructure as depicted by the construction of the Temple; close relations between Church and State typified in the religious ceremonies of Act I; the impartial administration of justice; and the patronage of the arts which underlines the entertainment provided for the Queen's visit.

The work also draws parallels between the wealth and beauties of Solomon's middle-eastern kingdom and the English pastoral idyll. The voluptuousness of the descriptions in the Song of Solomon provides ready references to the wealth of minerals, flowers, spices, scents and even birdsongs which are a feature of English Arcadia. And there is no attempt to shy away from the overtly sexual references which are such a feature of the Song of Songs.

Handel conceived *Solomon* on a grand scale. Considerable prominence is given to the Chorus, in their various roles as builders, citizens and priests of the golden city, and there are several movements in which the singers are divided into a double chorus of eight parts. The orchestration is equally opulent. There are pairs of flutes, oboes, bassoons, horns and trumpets, and a substantial string section which is also divided on occasion (at one point there are four viola parts!). There are antiphonal effects – trumpets contrasted with horns, strings with woodwind – as well as some ravishing *obbligati* for flutes and oboes.

Handel also chose to balance the weight of the chorus by using predominantly upper voices for his solos. In operas of the time it was usual for the heroic male roles to be sung by either *castrati* or women, and Handel continued this tradition in his oratorios. The role of Solomon, as a young king and lover, he allocated to a female mezzo-soprano, the traditional voice of an operatic hero.

The overwhelming impression left by Handel's portrayal of both Biblical Kingdom and 18th-century Enlightenment is one of intense colour, from the rich symbolism of the anonymous words, through the full spectrum of vocal and instrumental resources at his disposal.

THE ARTISTS

GUY PROTHEROE

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, studied bassoon at the Guildhall School of Music and Drama and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, on broadcasts in many countries and on several recordings, for which he later received several international recording awards.

He became conductor of the English Chamber Choir in 1972, and has appeared as guest conductor with a wide variety of orchestras, choruses and ensembles and has worked with many distinguished soloists. He is equally at home in the sphere of commercial music, with numerous credits as musical director, composer and arranger for film, television, radio, recordings and live concerts with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung, Larry Adler and Vangelis.

He collaborated with the French composer Erik Levi on music for *Les Visiteurs* and the album *Era*, and can also be heard on the soundtracks of *1492*, *La Peste* and *Nostradamus* – in each case as a monk intoning plainsong. Among larger-scale events he has conducted are a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage.

He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London 1998. A series of events from that Festival was recently presented in Plovdiv, Bulgaria, as part of the European Cultural Month programme there, and further events are planned in Greece and other European countries over the next two years. A CD of *The Byzantine Legacy*, a sequence of music for the Orthodox Church performed by the English Chamber Choir and the Spectrum ensemble in The Cathedral of St Sophia during the festival, is due for release in October.

MARY NELSON

Born in Northern Ireland, Mary Nelson studied at the Royal Academy of Music in London, graduating in 1997 with first class honours and a Dip RAM, the Academy's highest award. During her studies she won numerous prizes and awards, and was selected for representation by the Young Concert Artists Trust in June 1997.

At the opening of the 1998-99 season Mary made her debut with English National Opera singing the Second Woodnymph in Dvorak's *Rusalka* and in the New Year she rejoined the company to sing Amor in Gluck's *Orpheus and Eurydice*. In August 1999 she begins a two year junior company principal contract with English National Opera where her roles will include Papagena in *The Magic Flute* and Barbarina in *The Marriage of Figaro*.

Previous operatic engagements have included Despina in Opera Theatre Company Dublin's production of *Così fan tutte*, Susanna and Micaela for Castleward Opera, Belinda (*Dido and Aeneas*) at the British Embassy in Paris and Tuscelda (*Arminio*) and Salustia (*Alessandro Severo*) for the Handel Society. She recently sang the role of Echo in a concert performance of Strauss' *Ariadne auf Naxos* with the City of London Sinfonia and Richard Hickox.

An experienced concert and oratorio soloist, over the last year she has given the premiere of a work by Samuel Wesley for Radio Telefis Eireann in Dublin, performed Handel's *Messiah* in the Royal Albert Hall conducted by Sir David Willcocks, appeared in several Viennese evenings with the Ulster Orchestra and sung new works by Tom Armstrong and Howard Blake. She has also appeared in all the major London concert halls, most recently in Mozart's Requiem and Bach's *St Matthew Passion* with the CLS at the Barbican.

An exceptional recitalist, she has sung at the Purcell Room, Wigmore Hall, the Honiton, Chester Summer Music, Cambridge and Warwick Festivals, at the Queen's Festival Belfast and Ulster University. Current engagements include the role of Gorgo in *The Donkey Shadow* by Richard Strauss in the Covent Garden Festival and Mendelssohn's *Midsummer Night's Dream* with Richard Hickox and the City of London Sinfonia.

THE ARTISTS

MARIA GESSLER

Maria Gessler was born and educated in Basle, Switzerland, where she began her vocal studies with Regina Jakobi. She studied with Verena Schweizer at the Musikakademie in Basle, and also worked with René Jacobs at the Schola Cantorum Basiliensis on the performance practice of early music.

She obtained the diploma of the Basle Opera Studio and was also twice awarded a Migros Scholarship. She was also a member of the Academia di Montegridolfo, an institution for the promotion of talented young artists. She has participated in master classes with Edith Mathis, Anna Reynolds and Laura Sarti.

Maria Gessler made her operatic debut at the Opera in Biel as Despina in *Così fan tutte*. Other operatic roles have included Amor in Gluck's *Orfeo*, Aminta in *Il Re pastore*, and Annchen in *Der Freischütz*. She is also a frequent oratorio and recital soloist.

BRIGITTE SCHWEIZER

Brigitte Schweizer most recently performed the Witch in *Hansel and Gretel* with Atelier Theater Riehen and Nanette in *Der Wildschütz* with the Selzach Summer Festival (Switzerland). She can be heard singing the title role of Zemire on the WDR Cologne broadcast recording of the premiere of *Zemire und Azor* by Louis Spohr. A theatre enthusiast, during the 1996-97 season she was a cast member of Lloyd-Webber's Basle production of *Phantom of the Opera*, as well as numerous musical reviews and cabaret shows throughout Germany and Switzerland.

In addition to her theatrical experience, Brigitte Schweizer is an accomplished concert soloist, performing regularly with many distinguished groups and maintaining an active recital schedule. Her repertoire ranges from the Renaissance to the 20th century. She has received many scholarships and prizes, notably second prize in the National German Competition for Lied and Opera in Berlin, a Winner's Prize in the First Swiss Competition for Young Singers, a Swiss Union of Artists' Scholarship in Lausanne and a Rotary Club Scholarship in Basle. She has participated in masterclasses with Elizabeth Schwarzkopf, Laura Sarti and Julia Hamari.

ENGLISH CHAMBER CHOIR

For over a quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. The heart of its repertoire is music from the last five centuries, with or without instruments.

The Choir's long association with commercial music-making dates back to the 1970s, when it formed long-term working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. The Choir has featured on many CDs, film sound-tracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus 1492: *Conquest of Paradise* to television commercials for Smirnoff and Citroën. The Choir is currently featured on the album *Era*, created by Eric Levi, which has now sold over four million copies worldwide, and Rick Wakeman's recent album *Return to the Centre of the Earth*.

The English Chamber Choir celebrated its 25th anniversary in 1997, concluding its Jubilee Year with a charity carol concert at the Guards' Chapel in the presence of HM The Queen. This season its performances have included Mozart's C minor Mass in the Guildhall Old Library, Handel's *Solomon* in Switzerland (with Marie Gessler and Brigitte Schweizer), John Baird's *Gloria* at St John's Smith Square and St Bartholomew-the-Great, and *The Byzantine Legacy*, a programme of music from the Orthodox tradition featuring Tchaikovsky, Rachmaninov and John Tavener, in Plovdiv, Bulgaria.

ENGLISH PLAYERS

The English Players was formed in 1977, principally to accompany the English Chamber Choir. Together they have appeared in all the major London venues, and at festivals and concert series in Britain and Europe. Recent performances include Monteverdi's *Vespers* in London and Mozart's *Requiem* and Mass in C minor in Switzerland. The Players now work with other London Choirs and also play purely orchestral repertoire. In January 1998 they played three programmes of Mozart in Switzerland. The English Players perform baroque and classical music on instruments of the period.

ENGLISH CHAMBER CHOIR

Soprano

Janet Adderley
 Marianne Aston
 Fiona Charman
 Christine Coleman
 Anne-Marie Curror
 Rachel Haywood
 Sasha Herriman
 Jocey Hurdall
 Kuan Hon
 Harriet Jay
 Eve Lambah
 Ann Manly
 Diana Maynard
 Anna Morcom
 Sheralyn Rennert
 Ruth Stevenson
 Fiona Weir
 Miranda Westcott
 Jackie Whitehouse
 Kay Wood

Alto

Karen Bloomfield
 Marion Brown
 Maureen Connett
 Margaret Driver
 Peggy Hannington
 Elouise Hayward
 Kari Lillemoen
 Sian Mexsom
 Julia Singer
 Cecily Smyth
 Jay Venn
 David Wheeler

Tenor

Peter Adderley
 Roger Brown
 Roger Carpenter
 Margaret Jackson-
 Roberts
 David Millington*
 Rob Scales
 David Watson

Bass

Peter Best
 David Jordan
 Martin Knight
 David Lowe
 Robert Moffat
 Mark Nall
 Neil Thornton
 Andrew Trenick
 Keith Wallace
 Ken Wharfe
 Richard Whitehouse

* also singing the role
 of Zadok

ENGLISH PLAYERS

Violin I

Marshall Marcus *leader*
 Levine Andrade
 Pierre Joubert
 Clare Sansom
 Jane Gillie
 Jo Parker

Violin II

Susie Carpenter-Jacobs
 Diane Terry
 Caroline Churchill
 Frances Andrade
 Fiona Stephen

Viola

Colin Kitching
 Peter Collyer
 Leon King
 Deborah Kemp

Cello

Alice McVeigh
 Abigail Wall

Bass

Jeremy Gordon
 Alistair Hume

Flute

Rachel Beckett
 Christine Garrett

Oboe

Anthony Robson
 Cherry Forbes

Bassoon

Sally Jackson
 Brian Sewell

Horn

David Bentley
 Clare Reynolds

Trumpet

Stephen Keavy

Timpani

Ben Hoffnung

Harpichord

Silas Standage

Organ

Ian Curror

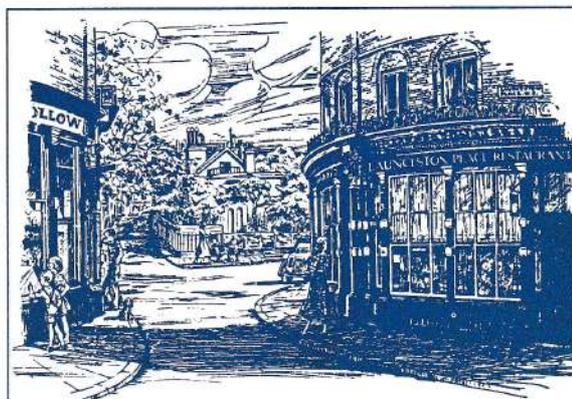
The English Chamber Choir and English Players are administered by the English Chamber Choir Society, Registered Charity Number 269245. If you would like to receive details of future events, please contact Ann Manly, 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944 Fax: 0171 289 9081

St John's Smith Square Charitable Trust, Registered Charity Number 1045390. Registered in England. Company No: 3028678. General Manager: Paul Davies.

Box Office 0171 222 1061. For details of future events at St John's please send £6.00 annual subscription to the Box office.

In accordance with the requirements of Westminster City Council persons shall not be permitted to sit or stand in any gangway. The taking of photographs and use of recording equipment is strictly forbidden without formal consent from St John's. Smoking and refreshments are permitted only in the Footstool restaurant gallery.

During the interval and after the concert The Footstool restaurant gallery in the Crypt is open for licensed refreshments and post-concert suppers.



LAUNCESTON PLACE RESTAURANT

1A Launceston Place · London W8 5RL

Tel: 0171 937 6912

Late Night Supper Menu 10pm – 11.30pm



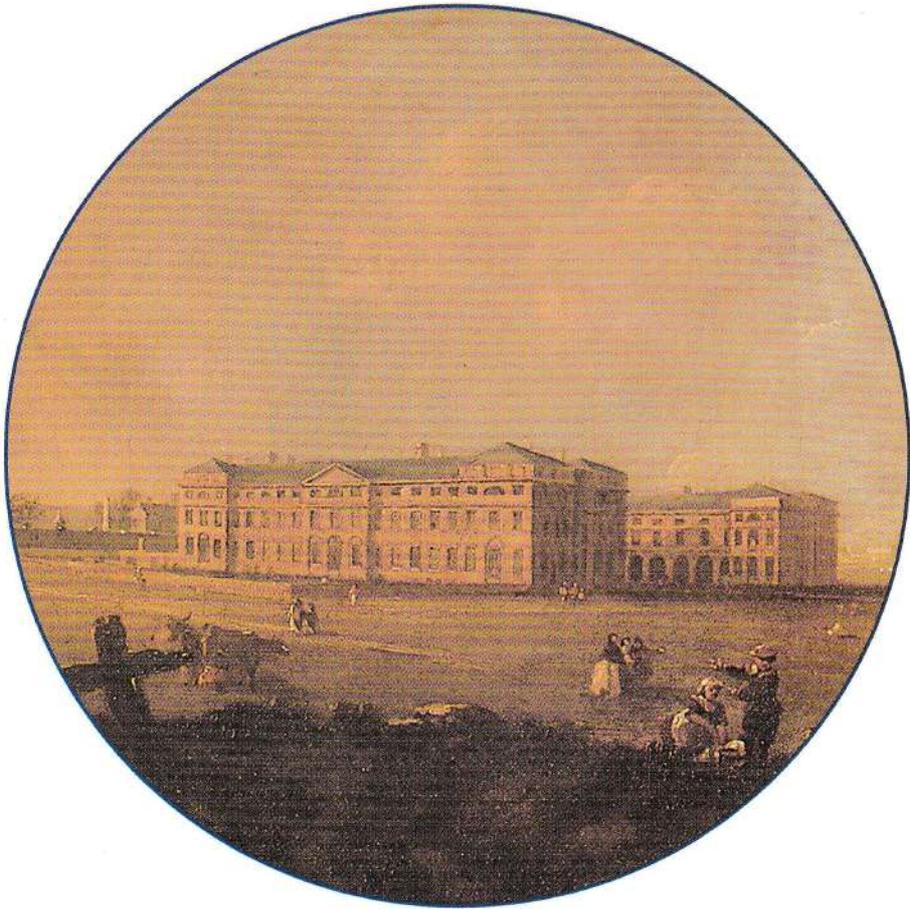
and

KENSINGTON PLACE RESTAURANT

201-205 Kensington Church Street · London W8 7LX

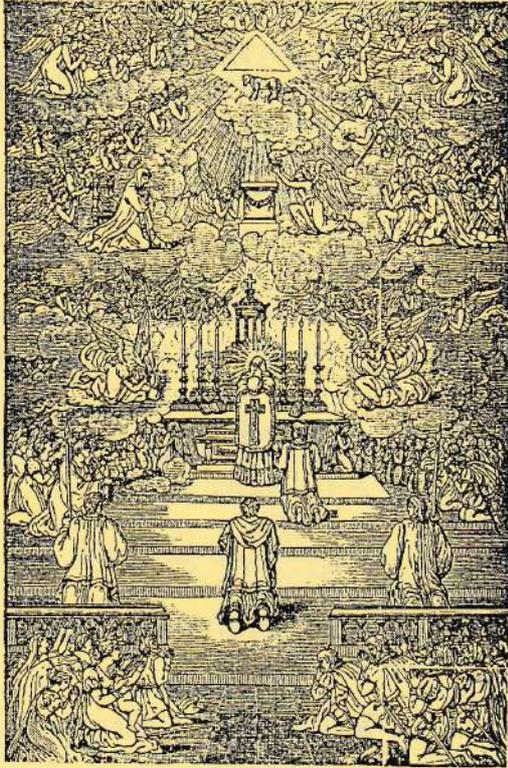
Tel: 0171 727 3184

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



S. James Garlickhythe E.C.

All Saints' Eve
31st October 1999



COLLECT

O ALMIGHTY God, who hast knit together thine elect in one communion and fellowship, in the mystical body of thy Son Christ our Lord : Grant us grace so to follow thy blessed Saints in all virtuous and godly living, that we may come to those unspeakable joys, which thou hast prepared for them that unfeignedly love thee; through Jesus Christ our Lord. *Amen.*

All Saints' Eve

31st October 1999

SUNG EUCHARIST

Setting: Mozart's Requiem Mass
Hymn Book: Ancient & Modern Revised
Choir English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Parmley - Did not turn up -
picking wife up at airport.
Ann Manly played organ.

+++++

Introit Hymn: 570 Who are these like stars appearing
(tune: All Saints)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie
239 Collect for the Queen
233 Collect for the day
233 For the Epistle: Rev. 7.2.

Gradual (Choir) Ave Maria *Stravinsky*
235 The Gospel: S. Matthew 5.1.
240 The Creed
Sermon The Rector

Offertory 527 For all the Saints
Hymn (tune: Sine Nomine)

Intercessions Thanksgiving the for the Saints of God

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

COMMUNION OF THE PEOPLE

Agnus Dei Mozart

- 257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 Gloria
259 The Blessing
(*all kneel in silence*)
Post Communion 220 Jesus shall reign
Hymn (tune: Truro)

Organ Voluntary

Recessional *Mathias*

*No Andrew.
No voluntary.*

An observation of ten minutes' silence before the service
will add greatly to the sanctity of worship. JP

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

NOTICES

Next Sunday Trinity 23, Sung Eucharist 10.30am
S. James' Choir

We Welcome 15 pilgrims from Compostella today

Tomorrow All Saints' Day. Choral Evensong 6.00 p.m.
with the Re-Dedication of the Statue and Banner of S.
Nicholas. The English Chamber Choir.

Saturday 13th November **THE LORD MAYOR'S SHOW.**
If you are able to assist at Saint Andrew's with the lunches or
just by 'being there' please add your name to the list on the
piano.

School Visits begin this Tuesday, 2nd November; please add
your name to the rota of helpers if you can spare any time
during the month.

S. Andrew's Patronal Festival The Patronal Festival
Eucharist and Dedication of the Ivor Bulmer-Thomas
Memorial Window by The Lord Bishop of London, Tuesday
30th November 1999 at 1.30p.m. (note time)

Millennium Moment Book Please make sure you sign the
Millennium Moment Book, loose pages are available on the
Piano.

S. Andrew-by-the-Wardrobe
Queen Victoria Street, Blackfriars, London E.C.4

ALL SAINTS' DAY
Monday 1st November 1999

CHORAL EUCHARIST

12.30 p.m.

Celebrant — The Rector
The Saint Andrew's Singers

CHORAL EVENSONG

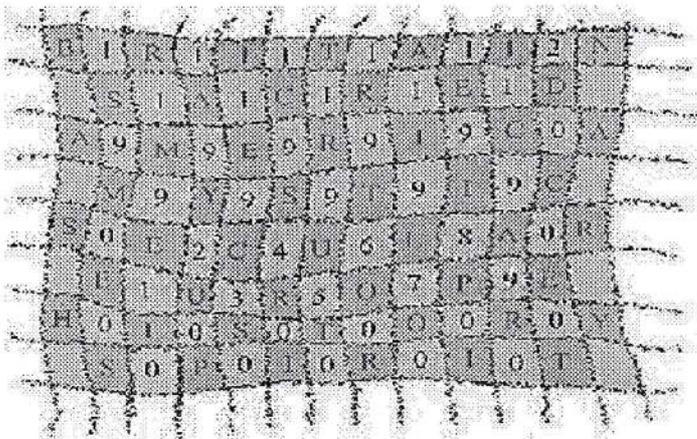
6.00 p.m.

Re-Dedication of the Statue
and Banner of S. Nicholas
The English Chamber Choir

THE ENGLISH CHAMBER CHOIR

PRESENTS

AT
TWENTIETH
CENTURY
TAPESTRY



ST ANDREW-BY-THE-WARDROBE
QUEEN VICTORIA STREET, LONDON EC4

SATURDAY 20TH NOVEMBER 1999

PROGRAMME

7pm

Mulled wine will be served in the Gallery

7.30pm

The Choir will sing in the Church

The programme will feature works from
each decade of the century, including

SAMUEL BARBER Agnus Dei (Adagio)

AARON COPLAND In the beginning

EDWARD ELGAR As torrents in summer

JOSEPH KOSMA Autumn leaves

MORTEN LAURIDSEN O magnum mysterium

FRANCIS POULENC Quem vidistis pastores

SERGEI RACHMANINOV Bogoroditse Dievo

ARNOLD SCHOENBERG Friede auf Erden

IGOR STRAVINSKY The dove descending

JOHN TAVENER A Song for Athene

MICHAEL TIPPETT Negro Spirituals from

A Child of Our Time

and pieces by

BENJAMIN BRITTEN, JAMES SELLARS, PERCY GRAINGER

and others

English Chamber Choir · Guy Protheroe *conductor*

SUPPER

will be served after the performance,
followed by musical entertainment in the Gallery

1999 sees two concerts with supper at the ECC's 'home' church of St Andrew-by-the-Wardrobe; for the last two seasons, this annual event has been held in May, but for the 1999-2000 season it returns to its original 'slot' on the third weekend of November. Coming after Halloween and Guy Fawkes, but in advance of Christmas celebrations, this concert presents a pre-millennium opportunity to review music of the century, with pieces from ten decades, chosen to reflect the diversity of musical styles in the Western world – Britain, Europe and North America. The programme also weaves together strands from the Choir's repertoire: there is music from Orthodox, Catholic and Biblical traditions, music associated with historic events of the century, settings of contemporary poetry and lyrics, folk and traditional melodies and music written for stage and screen.

Much of the 'classical' music written this century is regarded as 'difficult', as much for audiences as performers; while this may be true of some works written in the post-war decades, there is also, as this programme illustrates, a wealth of approachable and enjoyable music written since 1900, including some pleasant surprises: Schoenberg, for example, is usually associated with twelve-note serial music which is by nature dissonant, but the pieces he wrote in his earlier years continue the harmonic traditions of the 19th century, and his vision of *Friede auf Erden* (Peace on Earth) is as richly Romantic as the music of Strauss or Elgar. Samuel Barber's wonderfully elegiac *Adagio* (originally written for strings but subsequently arranged for chorus by the composer) has become a 20th century icon, as has, more recently, Tavener's *Song for Athene* with its association with the passing of Diana, Princess of Wales. The post-supper entertainment will also have a centennial flavour, including an anniversary tribute to Noel Coward.

The supper menu will feature a variety of dishes with contemporary, historical or national connections. As usual, we shall offer starters in 'finger-food' form (including blinis with smoked salmon), moving on to a buffet main course featuring both hot and cold dishes and finishing with a selection of desserts including (due to the proximity of American Thanksgiving celebrations) Pumpkin Pie. There will of course be vegetarian options. A glass of wine or soft drink before the concert and a glass of wine or soft drink with supper are included in the ticket price, and additional glasses can be obtained during the evening.

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: 0171 286 3944 · Fax: 0171 289 9081

Please send me _____ tickets @ £20/£12.50 (concession) (includes ___ vegetarians) for the concert at St Andrew-by-the-Wardrobe on 20 November 1999. I enclose sae and cheque for £_____ payable to the English Chamber Choir Society

Name _____

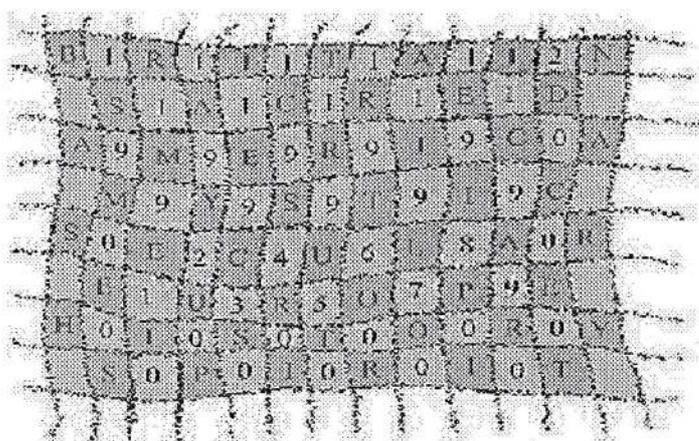
Address _____

_____ Tel: _____

THE ENGLISH CHAMBER CHOIR

PRESENTS

A TWENTIETH CENTURY TAPESTRY



ST ANDREW-BY-THE-WARDROBE
QUEEN VICTORIA STREET, LONDON EC4

SATURDAY 20TH NOVEMBER 1999

PROGRAMME

AARON COPLAND · In the beginning

Sasha Herriman *soprano*

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

SERGEI RACHMANINOV · Bogoroditse Dievo

The latter decades of the 19th century in Russia saw a revival of interest in the Russian-Byzantine tradition of church music, which had been replaced in more recent times by music written in the imported German style. This renewed interest, with its emphasis on traditional chant, is epitomised by Rachmaninov's *Vigil* (Vespers), one of the peaks of choral writing of any century. *Bogoroditse Dievo* is a hymn to the Virgin: "Hail, O Virgin, birth-giver of God".

IGOR STRAVINSKY · The dove descending

In 1960 Stravinsky was invited to compose a hymn for a new English Hymnal being planned by Cambridge University Press. Shortly afterwards T.S.Eliot suggested that the fourth section of *Little Gidding* (the last of the *Four Quartets*) might provide an appropriate text. It certainly inspired the composer, but the result would have come as something of a surprise to the Cambridge editors! It is an anthem rather than a hymn, and a particularly concise, linear setting. Based on a twelve-note row, Stravinsky nevertheless repeats single notes and note clusters within the sequence, taking as his cue the repetition of key words

which Eliot uses to such effect, as in "Lies in the choice of pyre or pyre, To be redeemed from fire by fire". The anthem was completed in Hollywood in January 1962 and dedicated to Eliot, to whom the manuscript was presented.

BENJAMIN BRITTEN · Heaven-Haven

Britten's song-cycle A.M.D.G. sets a total of seven poems by the Jesuit poet Gerard Manley Hopkins and takes its title from the Jesuit motto "To the Greater Glory of God". The songs were written during Britten's visit to the USA during 1939-40 but did not receive a performance before war broke out, and the composer then withdrew them, fearing they were too difficult to perform. They were re-discovered after his death, first performed in 1984, and published in 1989, the centenary of the poet's death. Hopkins' poetry remained unpublished for some years after his death, and thus his words shared the destiny of Britten's settings – a sojourn in obscurity followed by revelation. Britten brilliantly captures the vivid imagery and the unique rhythmic invention of the verses. AMDG has been a mainstay of the ECC's repertoire throughout the 1990s, and tonight's programme includes just one of the seven settings: *Heaven-Haven*. In contrast to the rigours of Stravinsky's *The Dove Descending*, Britten's setting is transparent and reassuringly tonal, but both settings are designed to allow maximum impact to their words.

MORTEN LAURIDSEN · O Magnum Mysterium

Morten Lauridsen composed this piece in 1994, as composer-in-residence to the Los Angeles Master Chorale, to whom the work is dedicated. The composer writes: "For centuries, composers have been inspired by the beautiful *O magnum mysterium* text with its juxtaposition of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

*O magnum mysterium
et admirabile sacramentum
ut animalia viderent Dominum
natum, jacentem in praesepe!
Beata Virgo, cujuc viscera
meruerunt portare
Dominum Christum. Alleluia!*

O great mystery,
and wondrous sacrament,
that animals should see the new-
born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Alleluia!

EDWARD ELGAR · *As torrents in summer*

One of the first choral masterpieces of this century was Elgar's *Dream of Gerontius*, and in many respects it remains unsurpassed to this day. Unfortunately it is not practical to perform excerpts from this or any of his subsequent oratorios in St Andrew's this evening as a large orchestra, or at least a large organ, is required, but there are many fine part-songs by Elgar which are less well-known today but equally finely-crafted. Also, Elgar generally chose texts of a high standard, unlike some of his contemporaries, whose songs have since languished not on account of their music, but the unfortunate banality of their Victorian lyrics. *As torrents in summer* sets a poem by Longfellow which compares the effect of distant storms on river-beds parched under the summer sun with the distant but equally powerful love of God in Heaven for his weary souls here on earth.

SAMUEL BARBER · *Agnus Dei*

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, and has become something of a 20th-century musical icon. 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.*)

PERCY GRAINGER · *Irish Tune from County Derry*

Although he was Australian, Grainger was one of the leading figures in the revival of the folk music of the British Isles, composing some of the most original and characterful settings. The *Irish Tune from County Derry* is one of a set of British Folk-Music Settings, dedicated to the memory of Edvard Grieg. The tune was apparently collected by Miss J. Ross of Londonderry and printed in the *Petrie Collection of the Ancient Music of Ireland* published in Dublin in 1955. Grainger's wordless setting curiously describes the tune as being 'name unknown' although surely tonight's audience will soon recognise it as either *Danny Boy* or the *Londonderry Air*.

JOSEPH KOSMA · Autumn Leaves

This well-known popular melody was originally composed to French lyrics; their English counterparts were written by Johnny Mercer and Geoffrey Parsons. It dates from the late 1940s, a fertile period in popular song-writing following the conclusion of the Second World War. The arrangement sung tonight was made rather more recently by Andrew Carter.

MICHAEL TIPPETT · Steal away to Jesus

Tippett's oratorio *A Child of Our Time* was written in 1940, in response to the wartime events of the time. Tippett himself has always been an ardent pacifist and has on several occasions expressed his philosophies in his works, setting texts of his own to music. *A Child of Our Time* deals with oppression and persecution in the context of contemporary historical events, and Tippett interspersed settings of five negro spirituals throughout the oratorio as a timeless symbol of the suffering of oppressed peoples. The rich and yet traditional treatment of the spirituals is very different from the uncompromising music of the rest of the work, and these settings have become very popular as an independent set of concert pieces. In traditional style, up to four solo singers act as 'leaders', at times ornamenting the melody and at others declaiming the words to a wordless accompaniment from the rest of the choir. *Steal Away* is the first of the set.

JOHN TAVENER · Song for Athene

Strongly spiritual in character, deeply committed to the Orthodox Church, John Tavener has achieved remarkable popularity. 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. *Song for Athene* was commissioned by the BBC but written in memory of Athene Hariades, a young Greek woman who died tragically in a road

accident in London in March 1993. Tavener writes: "Her inner and outer beauty was reflected in her love of acting, poetry, music and of the Orthodox Church." The text is taken from Shakespeare's *Hamlet* and the Orthodox Funeral Service. *Song for Athene* became famous throughout the world when it was later chosen as the concluding music for the funeral service of Diana, Princess of Wales.

FRANCIS POULENC · Quem Vidistis Pastores

Poulenc has made one of the most individual and significant contributions to the choral repertoire of any composer this century. His two sets of four motets, one for Christmas and one for Lent are the mainstay of many seasonal programmes, and the inclusion of one of the Christmas motets this evening is a sure indication that Christmas carols will soon be with us once more.

*Quem vidistis pastores dicite,
Annunciate nobis,
in terris quis apparuit.
Natum vidimus,
et chorus angelorum
collaudantes Dominum.*

The shepherds looked up
and saw a chorus on angels,
exhorting them to go and see,
and rejoice at the birth
of Our Lord.

ARNOLD SCHOENBERG · Friede auf Erden

Schoenberg wrote a number of unaccompanied choral works throughout his life, the earliest of which was *Friede auf Erden*, composed in 1907, at the time when he was preparing to explore beyond the limits of conventional harmony and tonality. It was some years before the work established itself when the composer could write with pride: "I may say for the present it matters more to me if people understand my older works, such as this chorus *Friede auf Erden*. They are the natural forerunners of my later works, and only those who understand and comprehend them will be able to hear the latter with any understanding beyond the fashionable minimum." Regrettably for Schoenberg, today's musical tastes dictate that indeed many of his later works have remained well beyond a minimum of understanding, fashionable or otherwise. The poem, by Conrad Ferdinand Meyer, sets the Christmas scene of the shepherds keeping watch over the Nother and Child, and tells how the Angels came with their gospel saving mankind from sin and darkness and bringing light and forgiveness – the message of the Christ-Child who will bring "Peace Earth, and goodwill to all men". May this message stay with everyone not just for Christmas, but as we embark on a new millennium.

Da die Hirten ihre Herde
Ließen und des Engels Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
Friede auf der Erde!

Seit die Engel so geraten,
O wie viele Blut'ge Taten

Hat der streit auf wilden Pferde,
Der geharnischte vollbracht!
In wie mancher heil'gen Nacht
Sang der Chor der Geister zagend,
Dringlich flehend, leis verklagend:
Friede, Friede auf der Erde!

Doch es ist ein ew'ger Glaube
Daß der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen

Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.

Mählich wird es sich gestalten,
Seines heil'gen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühn mit starken Söhnen
Dessen helle Tüben dröhnen:
Friede, Friede auf der Erde!

When the shepherds left their fires
and bore the Angel's words
through the lowly gates
to the mother with her child,
the heavenly host
in the Empyrean sang on
and the heavens continually
resounded with 'Peace on earth!'

Since the Angels rejoiced thus,
what bloody deeds have been
perpetrated
by combat on wild horses
and the man in armour!
On how many holy nights
did the choir of spirits timidly sing,
urgently imploring, softly lamenting,
'Peace, peace on earth!'

Yet it has always been believed
that the weak does not always fall prey
to every insolent
murderous intent.
Something like justice
spins its web through murder and
horror,
and a Kingdom will be raised
which will seek a place for the earth.

Gradually will it gird itself
to carry out its sacred duty
to forget weapons without hazard,
flaming swords for Justice:
and there will arise a royal race
with mighty sons,
whose clear voices will resound with
'Peace, peace on earth!'

GUY PROTHEROE

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, read music as a scholar at Magdalen College, Oxford and undertook postgraduate studies at the Guildhall School of Music and Drama. Early in his career he founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, on broadcasts in many countries and on several recordings, for which he later received several international recording awards. In January 2000 he will be appearing with Spectrum directing four staged performances of Xenakis' *Oresteia* in the newly-opened Linbury Theatre Studio at the Royal Opera House, Covent Garden for the English Bach Festival Trust.

He became conductor of the English Chamber Choir in 1972, and has appeared as guest conductor with a wide variety of orchestras, choruses and ensembles and has worked with many distinguished soloists. He is equally at home in the sphere of commercial music, with numerous credits as musical director, composer and arranger for film, television, radio, recordings and live concerts with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung, Larry Adler and Vangelis.

He collaborated with the French composer Erik Levi on music for *Les Visiteurs* and the album *Era*, and can also be heard on the soundtracks of *1492*, *La Peste* and *Nostradamus* – in each case as a monk intoning plainsong. Among larger-scale events he has conducted are a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage.

He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London 1998. Events from that Festival have been presented in Bulgaria, and will travel to Greece and Italy next year and a CD of *The Byzantine Legacy*, a sequence of music for the Orthodox Church performed by the English Chamber Choir and the Spectrum ensemble in The Cathedral of St Sophia during the festival, is due for release shortly.

THE ENGLISH CHAMBER CHOIR

For a quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. The heart of the Choir's repertoire is music from the last five centuries, with or without instruments. The Choir's long association with commercial music-making dates back to the 1970s, when it formed long-term working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. In recent years it has also worked extensively with the French composer Eric Levi, and with many British writers and arrangers including Barrington Pheloung, Dave Stewart and Simon May. The Choir has featured on many CDs, film sound-tracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus 1492: *Conquest of Paradise* to television commercials for Smirnoff, Ford and Citroën. The Choir is currently featured on the album *Era*, created by Eric Levi, which has now sold over four million copies.

Recent concert engagements have included Mozart's C minor Mass in Switzerland and at the Old Library of London's Guildhall, two performances of *Gloria* by John Baird at St John's Smith Square and at St Bartholomew-the-Great (the latter performance in the presence of HRH the Duke of Gloucester), Handel's *Solomon* in Switzerland and at St John's, Smith Square, and repeat of the *Byzantine Legacy* programme in Plovdiv, Bulgaria. On December 13th the Choir will again take part in the annual Home-Start carol service at the Guards Chapel and this will be followed by a busy programme of Christmas appearances. Next Easter the Choir will be in Athens singing music by Tavener, Christos Hatzis and Michael Adamis at the Megaron Concert Hall.

If you are already on our mailing-list you will recently have received a newsletter which has details of forthcoming appearances. If not, please take a copy from the ticket-desk at the back of the Church. 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. E-mail: ecc.protheroe@btinternet.com

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.

THE ENGLISH CHAMBER CHOIR

Soprano

Janet Adderley
Bronwen Aldridge
Marianne Aston
Fiona Charman
Christine Coleman
Anne-Marie Curror
Elizabeth Evans
Rachel Haywood
Sasha Herriman
Kuan Hon
Eve Lambah
Ann Manly
Diana Maynard
Sabine Schildknecht
Ruth Stevenson
Fiona Weir
Miranda Westcott
Jackie Whitehouse
Kay Wood

Alto

Miriam Ahamat
Karen Bloomfield
Margaret Driver
Peggy Hannington
Elouise Hayward
Anne Howeson
Sian Mexsom
Julia Singer
Katy Thorpe
Jay Venn

Tenor

Peter Adderley
Roger Carpenter
Margaret Jackson-
Roberts
David Millington
Rob Scales
David Watson

Bass

Peter Best
Clive Hopewell
David Jordan
Hugh Joslin
Martin Knight
Richard Stone
Neil Thornton
Adrian Toutoungi
Keith Wallace
Ken Wharfe
Richard Whitehouse

S. James Garlickhythe E.C.

**Advent Sunday
28th November 1999**

**PREPARE
THE
WAY**



COLLECT

ALMIGHTY God, give us grace that we may cast away the works of darkness, and put upon us the armour of light, now in the time of this mortal life, in which thy Son Jesus Christ came to visit us in great humility; that in the last day, when he shall come again in his glorious Majesty, to judge both the quick and the dead, we may rise to the life immortal; through him who liveth and reigneth with thee and the Holy Ghost, now and ever. *Amen.*

ADVENT SUNDAY
28th November 1999
SUNG EUCHARIST

Setting: Byrd Mass for four voices
Hymn Book: Ancient & Modern Revised
Choir English Chamber Choir
Director: Guy Protheroe
Organist: Dr. Andrew Parmley

+++++

Introit Hymn: 47 Hark! A thrilling voice is
sounding
(tune: Merton)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie
239 Collect for the Queen
47 Collect for the day
47 The Epistle: Romans 13.8

Gradual (Choir) This is the record of John *Gibbons*
48 The Gospel: S. Matthew 21.1
240 The Creed

Sermon The Rector

Offertory 51 Lo, he comes with clouds descending
Hymn (tune: Helmsley)

Intercessions

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

~~Motet: A Spotless Rose, Howells~~

- 257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
~~259 Gloria~~
259 The Blessing
(*all kneel in silence*)
Post Communion 533 Jesus call us
Hymn (tune: S. Andrew)

Organ Voluntary Voluntary, Op.5, No.4 Stanley

An observation of ten minutes' silence before the service
will add greatly to the sanctity of worship. JP

ADVENT SUNDAY
28th November 1999
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240 The Creed

Sermon The Rector
Offertory 51 Lo, he comes with clouds descending
Hymn (tune: Helmsley)

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

NOTICES

Next Sunday Advent II

Sung Eucharist 10.30am S. James' Choir

This Tuesday

S. Andrew's Patronal Festival The Patronal Festival Eucharist and Dedication of the Ivor Bulmer-Thomas Memorial Window by The Lord Bishop of London, Tuesday 30th November 1999 at 1.30p.m. (note time) All welcome

Millennium Moment Book Please make sure you sign the Millennium Moment Book, loose pages are available on the Piano.

Advent Carol Service 19th December at 7pm and will take the form of Carols and Christmas Music from *The Messiah*. Please bring your own copy.





THE HOME-START CAROL CONCERT

The Guards Chapel
Monday 13th December 1999



sponsored by

BP AMOCO PLC AND COMPASS GROUP PLC

A message from Lady Inge Chairman of the Carol Concert Committee

Welcome to the seventh Home-Start UK Carol Concert to be held here in the Guards Chapel.

Home-Start is a voluntary organisation committed to promoting the welfare of parents and young children during their formative years by offering support, friendship and practical help in the home through another local parent – a Home-Start volunteer.

Home-Start is also a staunch supporter of British Service Families. As all service people will tell you, apart from all the usual stresses and strains of present day family life, the additional pressures of life in the Services created by frequent house moves and continual separations create a great need for just the sort of support Home-Start provides. So thank you Home-Start on behalf of all the families you help.

I would also like to thank all those firms and trusts who support us so generously; particularly our sponsors BP AMOCO and COMPASS GROUP LTD. My grateful thanks are also due to the Carol Concert Committee, Alastair Stewart, our Readers, the English Chamber Choir and the Band of The Life Guards. Thanks too to The Guards Chapel and the Guards Officers Mess and also to our printers, designers and insurers. All of these people have volunteered countless hours and or professional skills for the love of children unknown to them personally, where would we be without them?

As Kipling said "Our England is a garden, and such gardens are not made
By singing:- 'Oh, how beautiful!' and sitting in the shade"

I have had a wonderful two years as Chairman of the Carol Concert Committee. It has been a lot of fun and I have enjoyed sharing the work with my Vice-Chairmen Pamela Jones and Janet McLeod both of whom have worked incredibly hard and always with good humour. A big thanks to them and also to our very hard working Committee. I hand over the Carol Concert next year to Diana Cawdron and her team. Di will be a wonderful Chairperson! And will bring all sorts of new ideas and enthusiasm to the job.

I know that you will enjoy yourselves tonight and I want to thank all of you for your wonderful support.

Have a Merry Christmas and a Happy New Year and see you in 2000.

Thank you

The Carol Concert Committee would like to thank all those who have taken advertising space or sent donations, and in particular:

Mallett & Son (Antiques) Ltd

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Sir Brian Goswell

Sir Joseph Hotung

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Lady Brown

The Hon Richard and Mrs Sharp

Home-Start Carol Concert Committee

Chairman: The Lady Inge

Mrs Timothy Jones, Mrs Ian McLeod, Miss Desire Barnett,
Mrs Peter Cawston, Mrs Richard Cockroft, Mrs John Gore,

Mrs Paul Hearn, Mrs Dominic Hellaby,

Miss Victoria Legge-Bourke, Lady MacKenzie, Mrs Neil McIntosh,

Mrs Rodney Venables, Mrs Adrian Worsley

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

BP AMOCO and COMPASS GROUP PLC

Nigel Havers, Patricia Hodge, Damian Lewis, San Phillips
and Griff Rhys Jones

The English Chamber Choir

Conductor: Guy Protheroe, Administrator: Ann Manly

The Band of The Life Guards by permission of the
Colonel W T Browne, Commander Household Cavalry
Director of Music: Major M J Torren, LTCL, LCSSM, psm

Major General E J Webb-Carter OBE

(Major General Commanding the Household Division)

The Chaplain of the Guards Chapel: The Reverend Leslie Bryan CF
Sergeant Fred Barrett and all the Chapel Staff

Party Ingredients

Duncan Lighting Design

Essex Colour and The White Dove Press

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McBride's & Grandfield Ltd

Goldman Sachs International

The Royal Hospital Chelsea

Elder Hughes

Programme

Christmas music – The Band of The Life Guards

*Congregation
please stand*

Fanfare

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,

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,

Welcome by the Chaplain

THE REVEREND LESLIE BRYAN CF

Choir

A Spoken Rose... Herbert Howells

Programme Presenter... **ALASTAIR STEWART**

Page 4

The Home-Saint Carol Concert

All

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, good-will to men,

From heaven's all gracious King'

The world in solemn stillness lay

To hear the angels sing.

Still through the cloven skies they come,

With peaceful wings unfurled;

And still their heavenly music flows

O'er all the weary world:

Above its sad and lowly plains

They bend on hovering wings

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 low-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 bands 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 give back the song

Which now the angels sing.

The Home-Saint Carol Concert

Page 5

First Reading by **GRIFF RHYS JONES**
Reginald on Christmas Presents... Saki

Choir Ding dong! merrily on high... Traditional

Choir In dulce Jubilo... Old German tune arr. Samuel Scheidt

Second Reading by **PATRICIA HODGE**
From 'The House by the Dyina'... Eugenie Fraser

Choir Bogoroditse Devo... Sergi Rachmaninoff

All Silent night! Holy night!

All is calm, all is bright,

Round yon virgin mother and child,

Holy infant, so tender and mild,

Sleep in heavenly peace,

Sleep in heavenly peace.

Silent night! Holy night!

Shepherds quail at the sight;

Glories stream from heaven afar,

Heavenly hosts sing Alleluia!

Christ the Saviour is born,

Christ the Saviour is born.

Silent night! Holy night!

Son of God, love's pure light;

Radiant beams Thy holy face

With the dawn of saving grace,

Jesus, Lord, at Thy birth,

Jesus, Lord, at Thy birth.

ALASTAIR STEWART

Choir In the bleak midwinter... Harold Darke

Third Reading by **DAMIAN LEWIS**
Shepherd... Peter Howard

Choir Shepherd's Pipe Carol

All While shepherds watched their flocks by night,

All scared on the ground,

The angel of the Lord came down,

And glory shone around.

'Fear not,' said he (for mighty dread

Had seized their troubled mind);

'Glad tidings of great joy' I bring

To you and all mankind.'

'To you in David's town this day

Is born of David's line

A Saviour, who is Christ the Lord;

And this shall be the sign:

'The heavenly Babe you there shall find

To human view displayed,

All meanly wrapped in swathing bands,

And in a manger laid.'

Thus spake the seraph; and forthwith

Appeared a shining throng

Of angels praising God, who thus

Addressed their joyful song:

'All glory be to God on high,

And on the earth be peace;

Good-will henceforth from heaven to men

Begin and never cease.'

Fourth Reading by **NIGEL HAWERS** **GEOFFREY PALMER**
The 1981 Night Before Christmas... Frank Jacobs

Choir

A Merry Christmas...
Hugh Martin/Ralph Blane, arr. Peter Critton

All

The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,

The holly bears the crown:

O the rising of the sun

And the running of the deer,

The playing of the merry organ,

Sweet singing in the choir

The holly bears a blossom,

As white as the lily flower,

And Mary bore sweet Jesus Christ,

To be our sweet Saviour:

O the rising of the sun

The holly bears a berry,

As red as any blood,

And Mary bore sweet Jesus Christ,

To do poor sinners good:

O the rising of the sun

The holly bears a prickly,

As sharp as any thorn,

And Mary bore sweet Jesus Christ

On Christmas day in the morn:

O the rising of the sun

The holly bears a bark,
As bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all:
O the rising of the sun

The holly and the ivy,

When they are both full grown,

Of all the trees that are in the wood,

The holly bears the crown.

O the rising of the sun

ALASTAIR STEWART

Choir

God is with us... Taverner

Fifth Reading by **SIÂN PHILLIPS**

St. Luke chapter 2, verses 1-20

Choir

Hallelujah Chorus (from Messiah)... G F Handel

BLESSING

THE RIGHT REVEREND J KIRKHAM MA

Bishop of Sherborne and

Bishop to Her Majesty's Forces

All

Hark! The herald angels sing

Glorious 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

Glorious to the new-born King

Christ, by highest heaven adored,
Christ, the everlasting Lord,
Late in time behold Him come
Offspring of a Virgin's womb!
Veiled in flesh the Godhead see,
Hail the incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel:

Hark! The herald angels sing

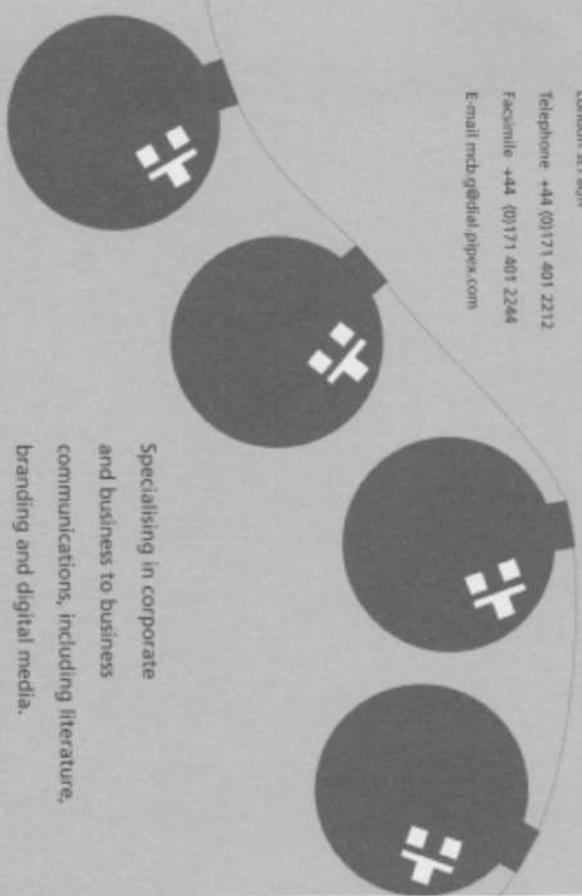
Hail the heaven-born Prince of peace!
Hail the Son of righteousness!
Light and life to all He brings,
Risen with healing in His wings;
Mild He lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth:
Hark! The herald angels sing

Retiring music – The Band of The Life Guards
**Please remain in your seats until the Principal Guests
have left the Chapel**

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The Home-Start Concert

The English Chamber Choir

For a quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. The heart of the Choir's repertoire is music from the last five centuries, with or without instruments. Its own orchestra, the English players, was formed in 1977, and together the Choir and Players have appeared in all the major London venues, and at festivals and concert series in Britain and Europe. Their most recent performance was Handel's Solomon at St John's, Smith Square, given in aid of the Foundling Museum Appeal.

The Choir's long association with commercial music-making dates back to the 1970s, when it formed long-term working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. In recent years it has also worked extensively with the French composer Eric Levi, and with many British writers and arrangers including Barrington Pheloung, Dave Stewart and Simon May. The Choir has featured on many CDs, film sound-tracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus 1492: Conquest of Paradise to television commercials for Smirnoff and Citroën. The Choir is currently featured on the album Era, created by Eric Levi, which has now sold over four million copies and on Rick Wakeman's Return to the Centre of the Earth.

In June 1999 the Choir visited Plovdiv in Bulgaria to perform its Byzantine legacy programme as part of the Cultural Month in Europe there and at Easter 2000 they will give a further performance at the Megaron concert hall in Athens. The English Chamber Choir has enjoyed the benefits of a number of corporate sponsorships, most recently from Mazda Cars Ltd UK.

If you would like to know more about the English Chamber Choir, or to be added to its free mailing list, please contact Ann Manly, Administrator, ECC, 8 Alma Square, London, NW8 9QD, Tel: 0171 286 3944, Fax 0171 289 9081, e-mail: ecc.protheroe@btinternet.com

The Band of The Life Guards

When Charles II entered London at his restoration on 29 May 1660, his triumphal procession was led by Kettle Drummers and Trumpeters, followed by the King's Troop of Life Guards. At this time only 'privileged' people were allowed to possess Kettledrums and Trumpets. Of the Household Troops only Life Guards and Royal Horse Guards were given the privilege. At this time these instruments also served as a form of communication on the battlefield.

In 1685, the Trumpeters of The Life Guards were ordered to wear a red plume on their helmets instead of the white plume and were also mounted on grey horses. Today the Band ride black horses, the Drummer by tradition rides a pinto or skewball horse. The Drum horses are named after Classical Greek Heroes, and carry solid silver Kettledrums which weigh 80 lbs each and were presented by HM King William IV in May 1831.

The State dress of the Band and Trumpeters consists of a heavily embroidered gold tunic with a dark blue jockey cap, buckskin riding breeches and thigh length boots. This is the oldest ceremonial uniform in the regular army, and can only be worn by permission of the Monarch or at the request of the Lord Mayor of London.

The first record of the Band establishment was about 1795, and later in the Royal United Services Journal for June 1831, referring to the mounted Band of The Life Guards, it says, "After saluting and marching past the King, 'God save the King' was played on the Russian Chromatic Trumpets," used by the Band at that time. The instruments had only one valve and were the fore-runner of the three valve trumpet in use today. Traditionally, a Trumpeter from within the Band is on duty 24 hours a day to sound the same calls that were played when the regiment was first formed. Every man in the Household Cavalry Mounted Regiment is expected to know the calls and the times they are sounded.

The Band today has 34 musicians and within its ranks there are many fine soloists. Most of the members play two instruments and have a very varied repertoire from Bach through to the latest West End shows. They perform in the top West End hotels as a cabaret and display marching band, a dance or a rock band. The Band can also supply a String Quartet or a Brass Quintet, in addition to a very spectacular fanfare team and are constantly in demand at home and abroad.

They also receive training to equip them as medical orderlies for their secondary role in the event of war or national emergencies such as the Gulf War and Ambulance strikes.

The Guards Chapel

"To the honour and glory of almighty God and a record of faithful and gallant service."

This was the dedication inscribed on a marble tablet over the west door of the Guards Chapel before its destruction by bombing in 1944. The beautiful interior of the Chapel, decorated in alabaster, marble and mosaic, inspired the feelings of honour and glory and the very large number of memorials recorded the faithful and gallant service of the members of the Brigade. No place of worship existed at all when the building of Wellington Barracks, Birkbidge Walk was completed in 1834 and it was only by the unflagging efforts of Dr William Dakins that a Chapel was provided. He was appointed as Chaplain to the Brigade in 1797, later becoming Chaplain to the Forces.

The Chapel was damaged several times between 1940 and 1944, mostly superficially, but major damage was done in 1940 when the roof was badly burned by incendiary bombs, and again when a near miss blew out the stained glass windows. On Sunday 18 June 1944, at 11.10am during the morning service, the Chapel was hit by a flying bomb which entered the western end and exploded. It almost completely destroyed the Chapel, only the apse being undamaged. One hundred and twenty-one people, soldiers and civilians, were killed and many others injured. The six silver candlesticks and the cross, still used for the normal service, were in use at the time but were unmovable by the explosion, and the candles remained burning after the Chapel had crashed in ruins. Almost immediately proposals were put forward for worship to continue and on Christmas Day 1945 despite the severe restrictions on building work, the first service was held in a temporary Chapel, constructed by joining the undamaged apse to the Romney Hut erected inside the ruined walls of the Chapel. This was used until 1962 when plans were made for complete rebuilding.

The design of the new Chapel is the work of Mr Bruce George and was planned to embody the original apse, to use the War Memorial Choir, to include the stained glass recovered in 1940, and to be built on the foundation of the original building.

This Chapel is the spiritual home of the Household Division. It was built up from the foundations of the former Chapel and the floor is supported on the remains of the two thousand original memorials. It now lives and continues as a symbol of the past, the present and the future of the Household Division.

Guy Protheroe

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, read music as a scholar at Magdalen College, Oxford, and continued his post graduate studies as a bassoonist at the Guildhall School of Music and Drama. Early in his career he founded the contemporary music ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, on broadcasts in many countries and on several recordings, for which he later received a number of international recording awards. In January 2000 he will be appearing with the ensemble at the newly-opened Studio Theatre of the Royal Opera House, Covent Garden, conducting four performances of Xenakis' *Oresteia*.

He became conductor of the English Chamber Choir in 1972, has appeared as guest conductor with a wide variety of orchestras, choruses and ensembles and has worked with many distinguished soloists. He has also conducted a number of performances in the presence of members of the Royal Family, including the 1997 Home-Start concert in the presence of H.M. The Queen and, most recently a concert for the Special Trustees of St Bartholomew's Hospital in the presence of the Duke and Duchess of Gloucester.

He is equally at home in the sphere of the commercial music, with numerous credits as musical director, composer and arranger for film, television, radio, recordings and live concerts with artists including The Who, Rick Wakeman, Johan Anderson, Black Sabbath, Miffy, George Martin, Barrington Pheloung, Larry Adler and Vangelis. Among larger scale events he has conducted a gala concert on the 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 the French composer Eric Levi on music for the film *Les Visiteurs* and the album *Era*, and can also be heard on the soundtracks of *1492*, *La Peste* and *Nostradamus* - in each case as a monk intoning platinosong.

He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London 1998, events from which are now being repeated in a series of European venues. A CD of the *Byzantine Legacy*, a sequence of music for the Orthodox Church performed by the English Chamber Choir and Spectrum during the festival, is being released by Sony Classical in Greece.

Ian Carror is organist and director of music at the Chapel of the Royal Hospital, Chelsea and assistant conductor and accompanist to the English Chamber Choir.

Best wishes



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CASTLE BAYNARD
WARD CLUB

CAROL SERVICE

The Ward Church of
St. Andrew-by-the-Wardrobe

14th December 1999 at 6.30pm

Conducted by the Rector, the Rev'd
John Paul

ORDER OF SERVICE

Entrance

Organ

THE BLESSING OF THE CRIB

Let us pray

O GOD the Son, highest and holiest, who didst humble thyself to share our birth and our death: Bring us with the shepherds and the wise men to kneel before thy lowly cradle, that we may come to sing, with thine angels thy glorious praises in heaven; where with the Father and the Holy Spirit thou livest and reignest God world without end. *Amen.*

IN THE FAITH OF CHRIST AND IN THY NAME, O GOD MOST HOLY, do we bless and hallow this Crib of Christmas; to set before the eyes of thy children and servants the great love and great humility of Jesus Christ thine only Son; Who for us men and for our salvation came down as at this time from heaven, and was incarnate by the Holy Ghost of the Virgin Mary his Mother, and was made man; to whom with thee and the same Spirit be all honour, majesty, glory, and worship, now and world without end. *Amen.*

LORD JESUS, Child of Bethlehem, for love of men made man; Create in us love so pure and perfect that whatsoever our heart loveth may be after thy will, in thy Name, and for thy sake; who now livest and reignest in the glory of the Eternal Trinity, God for ever and ever. *Amen.*

Ding dong merrily on high
Bidding Prayer

Solo

Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed:
Mary was that Mother mild,
Jesus Christ her little Child.

Choir only

He came down to earth from heaven
Who is God and Lord of all,
And his shelter was a stable,
And his cradle was a stall;
With the poor and mean and lowly
Lived on earth our Saviour holy.

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.

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 feeleth for our sadness,
And he shareth in our gladness.

And our eyes at last shall see him,
Through his own redeeming love,
For that child so dear and gentle
Is our Lord in heaven above,
And he leads his children on
To the place where he is gone.

Not in that poor lowly stable,
With the oxen standing by,
We shall see him; but in heaven,
Set at God's right hand on high;
Where like stars his children
crowned
All in white shall wait around.

MRS. C. F. ALEXANDER (1823 - 95)

1st Lesson

Isaiah 9:2,6&7

Sit

The Prophets foretells Christ's Birth and
Kingdom

Read by the immediate Past Chairman

Carol

A spotless rose

Herbert
Howells

2nd Lesson

Isaiah 11:1,2,4,6-9

The Peace that Christ will bring is foreshown

Read by a Past Chairman

Carol

O Magnum Mysterium

Morton
Lauridsen

Hymn (Stand)

Of the Father's love begotten
Ere the worlds began to be,
He is Alpha and Omega,
He the source, the ending he,

Of the things that are, that have
been,
And that future years shall see,
Evermore and evermore.

O that birth for ever blessed!
When the Virgin, full of grace,
By the Holy Ghost conceiving,
Bare the Saviour of our race,
And the Babe, the world's
Redeemer,
First revealed his sacred face,
Evermore and evermore.

O ye heights of heaven, adore him;
Angel hosts, his praises sing;
Powers, dominions bow before
him,
And extol our God and King;
Let no tongue on earth be silent,
Every voice in concert ring,
Evermore and evermore.

PRUDENTIUS (386-c.h - 413) Tr J. M. Neale (1818 - 66)

3^d Lesson St. Luke 1, 26-35&38
Sit The Angel Gabriel Salutes the Virgin Mary
 Read by the Hon. Secretary

Carol Silent Night (original Austrian version) Franz Gruber

Hymn (Stand)

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, good will to men,
From heaven's all-gracious King!'
The world in solemn stillness lay
To hear the angels sing.

Still through the cloven skies they come,
With peaceful wings unfurled;
And still their heavenly music floats
Or 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.

Carol

God is with us

John Tavener

Stand

6th Lesson

St. John 1:1-14

The Great Mystery of the Incarnation

Read by ~~the Lord Bishop of London~~

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, etc...

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, etc...

18th cent. Tr F. Oakeley (1802 - 80)

Sit

Christmas Message

Let us Pray

Collect

Final Blessing

Hymn (Stand)

Hark! the herald-angels sing
Glory to the new-born King,
Peace on earth, and mercy mild,
God and sinners reconciled.
Joyful, all ye nations, rise,
Join the triumph of the skies;
With the angelic host proclaim,
'Christ is born in Bethlehem.'
Hark! the herald-angels sing
Glory to the new-born King.

Christ, by highest heaven adored,
Christ, the everlasting Lord,
Late in time behold him come,
Offspring of a Virgin's womb.
Veiled in flesh the Godhead see!
Hail, the incarnate Deity!
Pleased as Man with man to dwell,
Jesus, our Emmanuel.
Hark! the herald-angels sing
Glory to the new-born King.

Hail, the heaven-born Prince of Peace!
Hail, the Sun of Righteousness!
Light and life to all he brings,
Risen with healing in his wings.
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! the herald-angels sing
Glory to the new-born King.

C. WESLEY (1707 - 88) and Others

Organ Voluntary

Please remain for refreshments after the service.
Drinks will be served in the Narthex.
Food will be served in the Parish Room.
Please make use of the galleries after receiving food and drink,
this will avoid congestion.

Catering-Occasional Cuisine-Penny Ide-Smith.

Our thanks to Guy Protheroe and the English Chamber Choir
for their continued support for this annual act of Worship.

