



ST MARTIN-IN-THE-FIELDS

Saturday 24 January at 7.30pm

Mozart Birthday Concert

MOZART REQUIEM

By Candlelight

HANDEL - Zadok The Priest

MOZART - Laudate Dominum

MOZART - Ave Verum Corpus

VIVALDI - Gloria in D

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Lucie Spickova

Tenor - Richard Rowntree Bass - James Lawrence

Tickets: £6, £12, £18, £22, £25

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: www.smitf.org



ST MARTIN-IN-THE-FIELDS

HANDEL FESTIVAL



The English Chamber Choir
and Belmont Ensemble of London
Mark the 250th Anniversary of Handel's death

Easter Monday 13 April at 7.30pm

Handel – Messiah

Thursday 16 April at 7.30pm

Handel – Theodora

A rare performance of Handel's last great oratorio

Saturday 18 April at 7.30pm

Handel – Music For The Royal Fireworks

The King Shall Rejoice, My Heart is Inditing
Let the Bright Seraphim. Vivaldi – Gloria in D

Tickets: £6 – £26

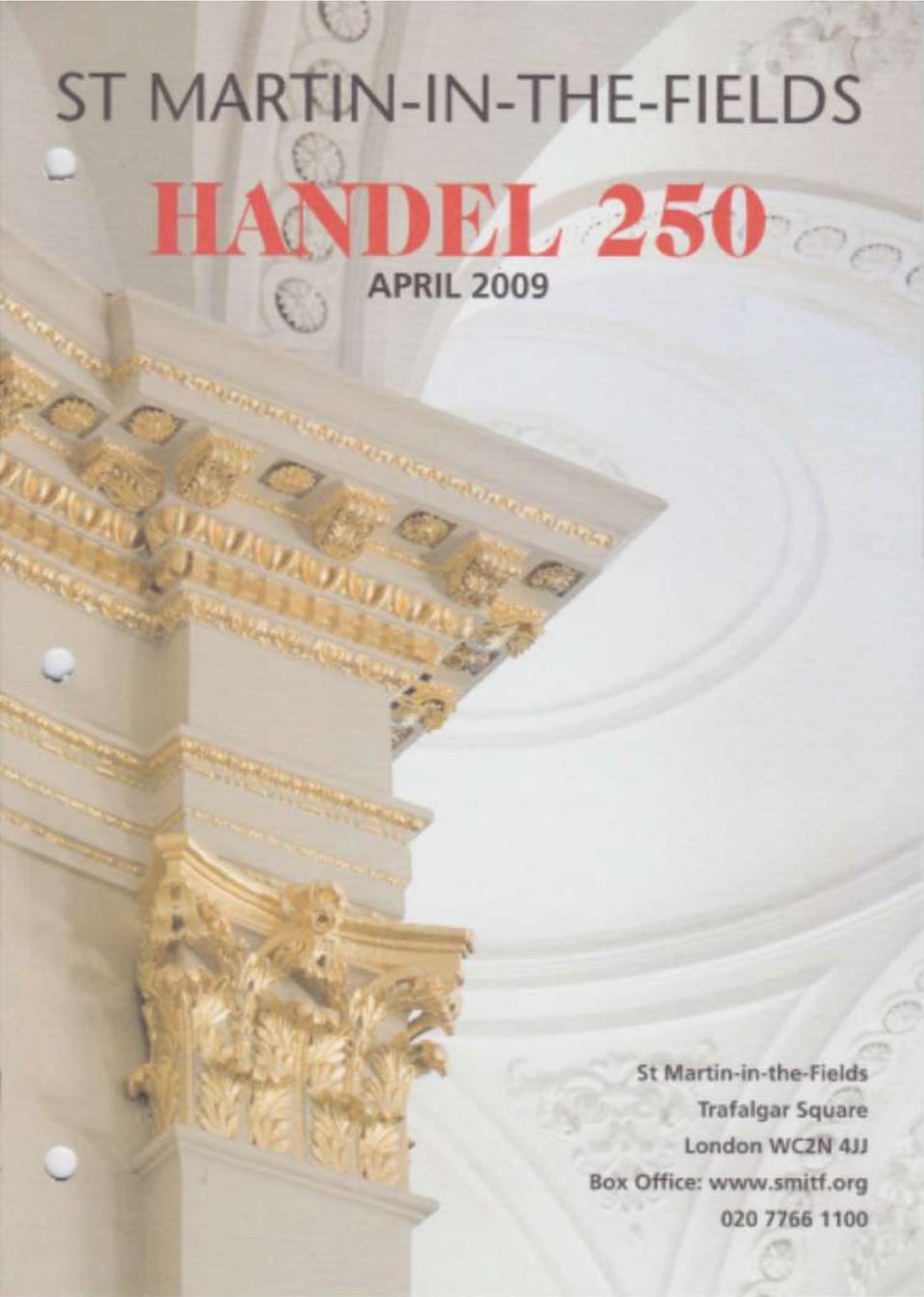
Book for 13 or 18 April and receive 25% discount on tickets for 16 April (Not available online)

Further Information at : www.belmontensemble.com

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: www.smitf.org



ST MARTIN-IN-THE-FIELDS

HANDEL 250

APRIL 2009

St Martin-in-the-Fields
Trafalgar Square
London WC2N 4JJ
Box Office: www.smitf.org
020 7766 1100



George Frideric Handel

23 February 1685 – 14 April 1759

During April 2009 St Martin-in-the-Fields marks the 250th anniversary of George Frideric Handel's death with a series of performances of his chamber music, arias, concertos, anthems and oratorios. With arguably the best acoustics in the country in which to hear these magnificent works, St Martin's will resonate with the sound of some of Handel's best loved works including the *Messiah* (4 & 13 April), the magnificent *Dettingen Te Deum* (17 April) and a rare performance of his last great oratorio *Theodora* on 16 April. Performers

include **Orchestra of the Age of Enlightenment**, **New London Singers** and **New London Soloists** with **Ivor Setterfield**, period instrument specialists the **Feinstein Ensemble**, **English Chamber Choir** with the **Belmont Ensemble of London** conducted by **Peter G Dyson** and **London Octave** with England's most distinguished countertenor, **James Bowman**, offering his own selection of arias and readings on the anniversary of the great composer's death (14 April).

St Martin-in-the-Fields has been at the centre of London music making for over 250 years and Handel himself was said to have performed here in the 1720s. What more fitting venue to commemorate this celebrated London composer than St Martin's and we hope you will be able to join us for our Handel Festival.

Saturday 4 April, 7.30pm

Handel – Messiah

New London Singers
New London Soloists Orchestra
Elizabeth Weisberg Soprano
Owen Willetts Countertenor
Thomas Herford Tenor
Benedict Nelson Baritone
Ivor Setterfield Conductor
Tickets: £25 £22 £18 £12 £6

Easter Monday 13 April, 7.30pm

Handel – Messiah

English Chamber Choir
Belmont Ensemble of London
Elizabeth Weisberg Soprano
Lucie Špičková Mezzo Soprano
Richard Rowntree Tenor
James Lawrence Bass
Tickets: £26 £23 £19 £13 £6

SERIES DISCOUNT

Monday 6 April, 7.30pm

Handel and Bach

Handel – *Water Music Flute Suite*
Bach – *Orchestral Suite in B Minor*
Handel – *Concerto Grosso in B flat op 6 No 7*
Bach – *Brandenburg Concerto No 5*
Vivaldi – *Recorder Concerto in F*
Handel – *Concerto Grosso in G op 3 No 7*
Feinstein Ensemble
Catherine Manson Violin
Nicholas Parle Harpsichord
Martin Feinstein Director/Flute/Recorder
Tickets: £20 £15 £12 £9 £6

Tuesday 14 April, 7.30pm

Celebrating Handel with James Bowman and London Octave

Handel – *Overture to Feramondo*
Handel – *Concerto Gross op 6 No 4*
Handel – *Favourite Arias from Oratorios and Operas*
Handel – *Oboe Concerto*
Handel – *Arrival of Queen of Sheba*
Selected Readings
London Octave
James Bowman Countertenor
Gareth Hulse Oboe
Dietrich Bethge Director
Tickets: £20 £15 £10

SERIES DISCOUNT

Buy tickets for Handel's *Messiah* on Monday 13 April or Handel Royal Fireworks Music on Saturday 18 April and receive 25% discount on tickets for Handel's *Theodora* on Thursday 16 April.



Thursday 16 April, 7.30

Handel – Theodora

English Chamber Choir
Belmont Ensemble of London
Elizabeth Weisberg Soprano
Rachel Lindop Mezzo Soprano
Ivor Setterfield Countertenor
Richard Rowntree Tenor
James Lawrence Bass
Peter G Dyson Conductor

Tickets: £24 £20 £16 £10 £6

SERIES DISCOUNT

Friday 17 April, 7.30pm

Handel and Mozart

Handel – *Zadok the Priest*
Mozart – *Ave Verum Corpus*
Handel – *Let Thy Hand be Strengthened*
Mozart – *Piano Concerto No 14 K449*
Handel – *Dettingen Te Deum*
Barts Chamber Choir
New London Singers
New London Soloists Orchestra
Benedict Nelson Baritone
Chris Lee Piano
Ivor Setterfield Conductor

Tickets: £25 £22 £18 £12 £6

*[St Martin-in-the-Fields]
known for its perfect early
music acoustics* GRAMOPHONE

Saturday 18 April, 7.30pm

Handel – Royal Fireworks Music

Handel – *Coronation Anthems The King Shall Rejoice, My Heart is Inebriating*
Handel – *Let the Bright Seraphim*
Handel – *Let their Celestial Concerts all Unite*
Handel – *Arrival of the Queen of Sheba*
Vivaldi – *Gloria in D*
Handel – *Royal Fireworks Music*

English Chamber Choir
Belmont Ensemble of London
Susan Gilmour Bailey Soprano
Peter G Dyson Conductor

Tickets: £25 £22 £18 £12 £6

SERIES DISCOUNT

Tuesday 28 April, 7.30pm

**Divine Music for Trumpets and Voices
A 250th Anniversary Celebration of the Music
and Life of George Frideric Handel**

Programme to include excerpts from: *Messiah*, *Dettingen Te Deum*, *Saul, Samson*, *Birthday Ode to Queen Anne*, *Zadok the Priest*, *Water Music*, *Firework Music*, *Rinaldo*, *Amadigi Acis and Galate*, *Scipione*
Worshipful Company of Singers
Orchestra of the Age of Enlightenment
Ruby Hughes Soprano
Iestyn Davies Countertenor
Neil Davies Bass
David Blackadder Trumpet
Benedict Hoffmann Conductor
Alex Jennings as Handel

Tickets: £25 £22 £18 £12 £6

In aid of Spinal Research registered charity no 281125



ST MARTIN-IN-THE-FIELDS

Trafalgar Square, London WC2N 4JJ

BOOKINGS

Online www.smitf.org

Telephone: 020 7766 1100 Monday – Saturday 10.00am – 5.00pm

In person at the Box Office: Monday and Tuesday 10.00am – 5.00pm
Wednesday – Saturday 10.00am – 8.30pm

HOW TO FIND US

St Martin-in-the-Fields is at the northeast corner of Trafalgar Square and is easily accessible by public transport:

Tube: Charing Cross, Leicester Square, Embankment

National Rail: Charing Cross

Buses: 3, 9, 11, 13, 15, 23, 24, 29, 77a, 88, 91, 139, 159, 176, 453

Cycle: There are cycle stands on St Martin's Place and Adelaide Street

CAFÉ IN THE CRYPT

Monday – Wednesday 8.00am – 8.00pm

Thursday – Saturday 8.00am – 9.00pm

Sunday 11.00am – 6.00pm

The award winning Café in the Crypt is open throughout the day for English or continental breakfast, hot or cold buffet at lunch and dinner time, tempting desserts, traditional afternoon tea, and pre-concert and interval drinks. Everything on the menu is ethically sourced and freshly prepared on site.



ST MARTIN-IN-THE-FIELDS

Belmont Ensemble – Concerts by Candlelight

Saturday 18 April

Handel - Royal Fireworks Music, The King Shall Rejoice
Handel - My Heart is Inditing, Let the Bright Seraphim, Vivaldi - Gloria in D

Thursday 30 April

Mozart - Eine Kleine Nachtmusik, Symphonies Nos 10 and 29
Handel - Water Music Suite, Concerto 'Alexander's Feast'

Saturday 2 May

Vivaldi - The Four Seasons
Bach - Brandenburg Concerto No 3, Vivaldi - Concerto for Two Violins

Saturday 9 May

Vivaldi - Gloria in D, Spring and Summer
Bach - Concerto for Oboe and Violin, Purcell - Trumpet Sonata in D

Saturday 30 May

Haydn - The Creation with The English Chamber Choir

Saturday 6 June

Mozart - Symphony No 41 'Jupiter', Mendelssohn - Violin Concerto
Mozart - 'Marriage of Figaro' and 'Cosi Fan Tutte' Overtures

Friday 12 June

Bach - Brandenburg Concerto No 3, Concerto for Oboe and Violin
Bach - Violin Concerto in A Min, Marcello - Oboe Concerto, Vivaldi - Summer

Saturday 27 June

Mozart - Requiem
Handel - Zadok the Priest, Vivaldi - Gloria in D

Thursday 9 July

Mozart - Eine Kleine Nachtmusik

Saturday 25 July

Mozart - Requiem

Full details at : www.belmontensemble.com

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ST MARYLEBONE PARISH CHURCH



The Crucifixion

Music by

SIR JOHN STAINER

(1840-1901)

Words by

THE REVD W J SPARROW-SIMPSON, MA

GOOD FRIDAY

at 6.30 pm on 10 April 2009

Today, Good Friday, 10 April, 2009, marks the 123rd annual performance in St Marylebone Parish Church of *The Crucifixion*, dedicated to the choir of this church by Sir John Stainer in 1887.

Through all the various liturgical changes of the last century, and no matter what difference in musical tastes our liturgy has reflected during that 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-voice choir sings at the Sunday Eucharist and monthly Choral Healing Service as well as at a number of special services throughout the year. The maintenance of our fine Rieger organ, support of our evening recital series and sustenance of our musical tradition is very costly.

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.

Steven Grahl, *Director of Music*

The Revd Canon Prebendary Christopher Gower, *Rector*

The 1999 performance of *The Crucifixion* was recorded live for a compact disc, which is on sale after this performance.

SOLOISTS

Nicholas Berry	Tenor
Andrew Davies	Bass
Gavin Roberts	Organist
Steven Grahl	Conductor

with

The English Chamber Choir
Musical Director, Guy Protheroe

Music at St Marylebone

For more information about concerts and special events
at St Marylebone, please visit:

www.stmarylebone.org.uk

or contact the Music Office:

Tel: 020 7563 1383

Email: music@stmarylebone.org

ON SALE AFTER THE SERVICE

CD of Stainer's 'The Crucifixion'

Recorded live here on Good Friday 1999

These are offered at a reduced price of £7, instead of £10.

Easter Day

8.30 am Holy Eucharist

11.00 am Choral Eucharist
and Easter Ceremonies

Music:

Bach, *Prelude and Fugue in C (BWV 547)*

Vierne, *Messe Solennelle*

Vaughan Williams, *Rise heart*

Trad. arr. Wood, *This joyful Eastertide*

Byrd, *Victimae paschali*

Widor, *Finale (Symphonie 5)*

Young Church meets in the Crypt



ST MARTIN-IN-THE-FIELDS

Thursday 16 April at 7.30pm

Handel Festival

HANDEL THEODORA BY CANDLELIGHT

A Rare Performance of Handel's Last Great Oratorio

Belmont Ensemble of London

'One of the UK's most exciting orchestras' Classic FM

www.belmontensemble.com

English Chamber Choir

'An Inspiring Performance' Daily Telegraph

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Rachel Lindop

Countertenor - Ivor Setterfield

Tenor - Richard Rowntree Bass - James Lawrence

Tickets: £6, £10, £16, £20, £24

Book for Belmont concerts on 13 or 18 April and receive 25% discount on tickets for 16 April (Not available online)

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: www.smitf.org



ST MARTIN-IN-THE-FIELDS

Handel 250 Festival – Handel died on 14 April 1759



Thursday 16 April at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Rachel Lindop

Countertenor - Ivor Setterfield

Tenor - Richard Rowntree Baritone - James Lawrence

HANDEL THEODORA

There will be one interval of 20 minutes

Smoking and the consumption of food and drink are not allowed in the Church. Kindly switch off mobile phones and alarms on digital watches. Flash photography and audio or video recording are not permitted.

The interval lasts 20 minutes. A bell will be rung 5 minutes and 2 minutes before the end of the interval.

Once the concert starts again admittance will only be between numbers.

The Cafe-in-the-Crypt is normally open during the interval.

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7765 1158

For more information about St Martin's please visit our website: www.smitf.org

PROGRAMME £1.50

Belmont Ensemble Website has full concert listings : www.belmontensemble.com

Theodora (Soprano) – A Christian of Noble Birth
 Didimus (Countertenor) – A Roman Officer, converted by Theodora
 Irene (Mezzo-Soprano) – A Christian Septimius (Tenor) – A Roman Officer
 Valens (Bass) – Governor of Antioch

Overture, Trio, Courante	
Tis Dioclesian's natal day	Valens (Bass)
Go, my faithful soldier	Valens
And draw a blessing down	Chorus of Heathens
Vouchsafe, dread Sir	Didimus (Countertenor), Valens
Racks, gibbets, sword and fire	Valens
Forever thus stands fix'd the doom	Chorus of Heathens
Most cruel edict	Didimus
The raptur'd soul	Didimus
Descend, kind pity	Septimius (Tenor)
Fond, flatt'ring world, adieu!	Theodora (Soprano)
Come, mighty Father	Chorus of Christians
Fly, fly my brethren!	Messenger (Tenor), Irene (Mezzo-Soprano)
As with rosy steps the morn	Irene
All pow'r in heaven above	Chorus
Mistaken wretches!	Septimius
Dread the fruits of Christian folly	Septimius
Deluded Mortal	Theodora, Septimius
Oh worse than death indeed!	Theodora
Angels ever bright and fair	Theodora
Ye men of Antioch	Valens
Queen of summer, queen of love	Chorus of Heathens
Wide spread his name	Valens
Venus laughing from the skies	Chorus of Heathens

- Interval of 20 Minutes -

Oh thou bright sun	Theodora
With darkness deep, as is my woe	Theodora
The clouds begin to veil	Irene
Defend her Heaven	Irene
Forbid it, Heaven	Didimus
To thee, thou glorious Son of worth	Theodora, Didimus
Tis night	Irene
He saw the lovely youth	Chorus of Christians
Lord, to Thee each night and day	Irene
Blest be the hand	Chorus of Christians and Theodora
Cease, ye slaves	Valens
Tis kind, my friends	Theodora
How strange their ends	Chorus of Heathens
On me your frowns	Didimus, Theodora, Valens
And must such beauty suffer?	Didimus, Theodora, Septimius
Streams of pleasure ever-flowing	Didimus, Theodora
Ere this their doom is past	Irene
Oh love divine	Chorus of Christians

Handel (1685 – 1759) – Theodora

Handel wrote *Theodora* during his last period of composition, his Indian summer. He was sixty-four years old when he began working on it in June 1749. He had written the oratorios *Solomon* and *Susanna* the previous year. *Theodora* would be his second-to-last oratorio, but his last great oratorio.

Theodora differs from the former two oratorios because it is a tragedy, ending in the death of the heroine and her converted lover. The music is much more direct than the earlier works, transcending the mediocrity of the libretto (which was true for several of Handel's works) so that the characters and the drama are well-defined.

Thomas Morell (1703-1784) had worked with Handel before on several oratorios. He and Handel were good friends; the composer left the librettist 200 pounds in his will. Morell's source for the libretto was *The Martyrdom of Theodora and of Didymus* (1687) by Robert Boyle, the scientist. He also borrowed from Corneille's *Théodore, Vierge et Martyre*. Morell arguably improved on Boyle, eliminating the moralising messages and creating a better structure.

Handel finished the oratorio on 31 July 1749, and its premiere was on 16 March 1750. Pityingly, *Theodora* was a failure and only played three times. There are at least two explanations for this. First, the theme of persecution may have been too "progressive" for Londoners at the time. Secondly, an earthquake that transpired about a week before the premiere had prevented some of the city's nobility from coming. It was the least performed of all his oratorios, being revived only once in 1755.

There are two surviving quotes of Handel about *Theodora*. Morell quotes Handel as saying "The Jews will not come to it because it is a Christian story; and the ladies will not come because it is a virtuous one." Handel's colleague Burney took note when two musicians asked for free tickets for *Messiah* and Handel responded "Oh your servant, meine Herren! you are damnable dainty! you would not go to *Theodora* - there was room enough to dance there, when that was perform"!

Theodora was actually Handel's favourite of his oratorios. The composer himself ranked the final chorus of Act II, He saw the lovely youth, "far beyond" the Hallelujah Chorus from *Messiah*.

Synopsis

In the 4th century AD, the governor of Roman occupied Antioch, Valens, issues a decree that in honour of Diocletian's birthday all citizens will offer sacrifice to Roman goddesses Venus and Flora on pain of punishment, he puts Septimius in charge of enforcing this.

Didymus, a soldier asks that citizens whose consciences prevent this be spared punishment, which Valens dismisses. Septimius suspects Didymus is a Christian and affirms his own loyalty to the rule but would also like to be tolerant of others.

In the Christian community, Theodora (a princess) and her friend Irene are worshipping when a messenger brings news of Valens' decree. Irene prevents them dispersing and they reaffirm their faith. Theodora speaks out when Septimius comes to arrest them - Theodora is not punished by death (an option she would prefer to her actual punishment of enforced prostitution) and is led away. Irene informs Didymus who goes in the hope of either rescuing her or dying with her. The first Act closes with a chorus of Christians praying for the mission's success.

At the start of the second Act the festival is in full swing. Valens sends Septimius to tell Theodora that if she doesn't join in with the festival by the end of the day, he will send soldiers to rape her. Theodora is frightened, but her mood changes in contemplation of the after-life. By persuading Septimius of his Christianity and also love for Theodora, Didymus gets access to her cell with his helmet concealing his identity, offering an escape. Fearing threats to her integrity and wishing to stay true to her faith, Theodora asks Didymus to kill her but he convinces her that God will save them. He gives her his uniform, and thus disguised, Theodora escapes, leaving Didymus in her place.

As the third part opens the Christians celebrate Theodora's safe return. However she is guilty that she endangered Didymus's life to do this. A messenger informs them Didymus has been captured and Valens has changed her punishment to death. Irene protests, but Theodora goes to offer herself in Didymus' place. As Valens sentences Didymus, Theodora enters demanding that she die and Didymus be saved. Both Didymus and Theodora argue that they should die in place of the other. Septimius is moved by this, and pleads for clemency. Valens, however, condemns both to death and they sing a duet to their immortality.

Originally from California, **Elizabeth Weisberg (Soprano)** received her B.A. in Music from Stanford University and graduated in 2004 from the Royal Academy of Music in London where she received the Dip RAM, the Academy's highest award for performance, and the Clifton Singing Prize for her final recital. Now based in London as a freelance soloist, she has learned with David Lowe, Elizabeth Ritchie and Ashley Stafford. On the concert platform Elizabeth has appeared in the Chichester, Winchester, Aldeburgh, and Gloucester Three Choirs Festivals and with conductors including Sir Roger Norrington, Iván Fischer, Emmanuelle Haïm, Trevor Pinnock, Christopher Robinson, Nicholas Cleobury, David Hill and John Rutter. She has given recitals in The Oxford

Lieder Festival, The National Portrait Gallery and London's Handel House Museum, and frequently appears in concerts at St.Martin-in-the-Fields with the New London Soloists Orchestra and the Belmont Ensemble of London. In 2004 Elizabeth made her Barbican debut with the NLS performing Brahms Requiem as well as her Royal Albert Hall debut with the RPO singing Poulenc Gloria and Mahler 2nd Symphony. Recent engagements include step-out soprano solos in Bach St.Matthew Passion with Fischer and the Orchestra of the Age of Enlightenment in the QEH, Haydn Creation in Eton, Handel Messiah with the Britten Sinfonia, Bach B Minor Mass in King's College, Cambridge, Mozart Exsultate Jubilate in Truro Cathedral, Handel Samson at St.John's, Smith Square, Pergolesi Stabat Mater and Handel Gloria at St.Martin-in-the-Fields, Vivaldi Nulla in Mundo Pax Sincera at The Purcell Room and Bach Cantata 105 with Andreas Scholl in Snape Maltings.

Recent opera work includes Monteverdi Orfeo with Emmanuelle Haim at Opéra de Lille, Théâtre du Chatelet and Opéra National du Rhin, and the role of Melanto in Monteverdi's Il Ritorno d'Ulisse in Patria for Snape Proms which subsequently toured to the London Globe Theatre. Elizabeth also performed in Peter Grimes at the Salzburg Easter Festival last year under Sir Simon Rattle and Sir Trevor Nunn.

Other operatic performances include Belinda (Dido and Aeneas), Sandman and Dewfairy (Hansel and Gretel), First Lady (The Magic Flute), and scenes from L'incoronazione di Poppea, Gluck Orfeo, The Marriage of Figaro, The Rake's Progress, The Turn of the Screw, Don Giovanni and Handel Riccardo Primo. Forthcoming engagements include Bach B Minor Mass at St.John's, Smith Square and Mozart Requiem and Handel Messiah at St.Martin-in-the-Fields.

Rachel Lindop (Mezzo-Soprano) works both in the UK and abroad as a recitalist, concert soloist and opera performer. She trained at the London College of Music, where she was awarded the Henry Baker Memorial prize, and then subsequently at the Royal College of Music.

Notable concert performances include Handel's *Messiah* and Bach's *B Minor Mass* for Anthony Rolfe-Johnson, Bach's *St John Passion*, Bach's *Magnificat* for Canticum Novum, Mendelssohn's *Elijah*, Vivaldi's *Gloria* for the Presteigne Festival, Mozart's *Requiem* at St John Smith Square, Debussy's *La Damselle Elue* for New London Sinfonia, Rossini's *Stabat Mater* at Tewkesbury Abbey. Work with Steven Devine and the Linden Baroque Soloists includes Handel's *La Lucrezia*, *Tra Le Fiamme*, and *Hercules*. Work in Europe includes several tours and a recording with Marc Minkowski and Les Musiciens du Louvre. Rachel's previous performances as a soloist at St Martin-in-the-Fields have included Mozart's *Requiem*, Handel's *Messiah* and Handel's *Dixit Dominus*.

Rachel's other stage work has included *Xerxes* for New Chamber Opera, where she will return this Summer to perform in Galuppi's opera *Il mondo alla roversa*, Gluck's *Orfeo* for Finchcock Baroque Players, Mozart's first opera *Apollo et Hyacinthus* for Classical Opera Company, various productions for D'Oyly Carte, Carl Rosa Opera Company and the Masquerade Theatre Company in Malta where she performed the role of Miss Anna in *The King & I*. She is an associate artist with Experience Vocal Dance Company, an international company where artists train intensively in an experimental method called the Integrative Performance Practice. Rachel is a member of Chamber Music Direct www.chambermusicdirect.com

As well as being the founder and Musical Director of the New London Soloists Orchestra, **Ivor Setterfield (Countertenor)** is also Musical Director of the City of London's largest choir, Barts Choir. Ivor has worked with a number of leading orchestras and soloists conducting both choral and orchestral works and regularly performs at major London venues including the Royal Albert Hall, the South Bank and St Martin-in-the-Fields.

Ivor is also Musical Director of the New London Singers (NLS), a chamber choir of approximately 40 singers, who perform frequently with the NLSO. They perform a wide repertoire ranging from a cappella works of all periods through to the major choral works. Ivor has made several recordings of choral music with NLS including the Rachmaninov Vespers, a collection of English Music for Christmas, Frank Martin Mass for double choir, Fauré & Duruflé Requiems and Vivaldi's Gloria.

Ivor appeared in the Channel Five TV Documentary series "The Singing Estate" which was shortlisted for the prestigious Rose d'Or Television Prize and, most recently, as a featured mentor to Goldie in the BBC series "Maestro".

Richard Rowntree (Tenor) studied voice, viola and piano at Trinity College of Music, London. On leaving college, Richard became a tenor Vicar Choral at Wells Cathedral, a post he held from 1999 – 2007. Richard now sings in the choir of the London Oratory and combines this with a flourishing freelance career.

Richard is greatly in demand as a soloist and consort singer and regularly appears with some of the country's leading groups including The Monteverdi Choir under Sir John Eliot Gardiner, The Gabrieli under Paul McCreesh, The King's Consort under Robert King and Matthew Halls, The Early Opera Company under Christian Curnyn, The London Handel Festival under Laurence Cummings and The Philharmonia Voices under Richard Hickox and Christoph von Dohnanyi.

Richard has also sung on numerous recordings for labels including Deutsche Grammophon, Hyperion, Chandos, Naxos, Regent and has also broadcast regularly on BBC Radio 3 and 4.

Richard regularly gives recitals with the talented composer and pianist David Bednall. As a duo, they are building a fine reputation for their performances of English Song and their first disc together was released by Lammas Records in 2006 which features many works by Michael Head and David Bednall.

Recent performances include solos in Monteverdi's Vespers 1610 with The King's Consort in the Nuremberg International Festival which was broadcast live on German radio, the role of the Player's Boy in Britten's *Death in Venice* at the Queen Elizabeth Hall with the Philharmonia and concerts in Switzerland, Spain, Poland and Italy with the Gabrieli Consort including a performance of works by Gabrieli and De Rore in Basilica de San Marco in Venice.

In August 2008 Richard made his Proms debut with the Orchestra and Choir of the Age of Enlightenment under Sir Charles Mackerras performing Handel's *Belshazzar*. Future engagements include Bach's Christmas Oratorio with The Monteverdi Choir and Sir John Eliot Gardiner, Handel's *Jeptha* with The Gabrieli Consort in late Spring 2009 and Haydn's *Creation* at the Proms in July 2009. Tours in 2009 include a European and North American tour with The Monteverdi Choir, Spain and Poland with Choir of the Age of Enlightenment and trips to Poland, Spain, Germany and France with The Gabrieli Consort.

James Lawrence (Bass) was awarded a scholarship to the RAM at seventeen and took up lessons with Kenneth Bowen. During his undergraduate years James won most of the singing prizes and already had a busy concert schedule. He took part in Masterclasses with Robert Tear, Luigi Alva, James Bowman and Tom Krause.

James took on the title role of *Don Giovanni* in the inaugural production of the new joint faculty between the Royal Academy and Royal College as a post-graduate and sang a further four major roles, receiving a Dip.RAM, the highest performing award for his efforts.

After leaving the Academy James was sponsored by the Countess of Munster Trust to continue his studies with Yvonne Minton, CBE. Concerts include Mahler song cycles with orchestra, *DON GIOVANNI* with Sir Colin Davis, Faure *REQUIEM* in Cardiff Cathedral, Beethoven's 9TH *SYMPHONY* in the Barbican, Brahms *REQUIEM* in St John Smith's Square and numerous performances in St Martin in the Field's including Bach's Cantata 82. James returned to the role of *DON GIOVANNI* with British Youth Opera at the QEH. James spent two years in Germany, where he studied for the prestigious Konzert Examen at the Folkwang

Hochschule in Essen. In Germany he concentrated predominantly on the Lieder repertoire, giving song recitals on live Radio.

He also sang the title role in Mendelssohn's ELIJAH in both Germany and England. Since returning to the UK he has extended his busy concert practise and now regularly performs at St Martin-in-the Fields (MESSIAH, a selection of Bach Cantatas), in the QEH (Bach's MAGNIFICAT and C-MINOR MASS), Finz's LET US GARLANDS BRING with String Orchestra and the MESSIAH in Blackburn Cathedral.

For three decades, the **English Chamber Choir**, and its conductor Guy Protheroe, have been at the forefront of the English choral tradition and London's musical life. One of the best known and busiest groups of its size, the Choir prides itself on the variety of its repertoire and the diversity of its engagements.

The Choir appears frequently in the major London venues performing a repertoire that ranges from world and European premières of leading composers such as John Tavener, Ivan Moody and Christos Hatzis to choral works spanning the last five centuries. The Choir has sung Mozart's Requiem and Mass in C minor in Zurich and Basle, and Poulenc, Mozart and Bach in Brussels and Antwerp.

Over recent seasons it has enjoyed a particularly fruitful collaboration with the Byzantine Festival in London, singing music from the Orthodox tradition in St Paul's Cathedral, the Greek Cathedral of St. Sophia, the Queen Elizabeth Hall, and further afield in Plovdiv, Bulgaria, and at Megaron, The Athens Concert Hall.

They have recently recorded Christos Hatzis' Troparion of Kassiani which was written for them with Patricia Rozario. The Choir has also enjoyed a long and fruitful association with popular music, working with groups and composers as diverse as The Who, Barrington Pheloung (of Inspector Morse fame) and, for many years, Vangelis. It has recently appeared with another long-time collaborator, keyboard wizard Rick Wakeman, in performances of his New Gospels in Norfolk and in Rochester Cathedral.

The Choir are frequent visitors to the Church of St Martin-in-the-Fields where they perform with the Belmont Ensemble. Recent appearances have included Handel's Messiah at the Queen Elizabeth Hall and a visit to Windsor Castle singing carols for H.M. The Queen.

If you would like to join the ECC's mailing list (now available by post or e-mail) please send your details to:

Ann Manly, ECC, 8 Alma Square, London NW8 9QD Tel: 020 7286 3944
e-mail: ecc.protheroe@btinternet.com Website: www.englishchamberchoir.com

Six wives — and one hell of a party

At long last, Rick Wakeman is to play his progastic *The Six Wives of Henry VIII* at Hampton Court Palace. *John Burgey reports*

There is a story that Rick Wakeman, the former titan of progressive rock, likes to tell about the fans he has acquired since he became a jollying TV wit: "I was doing my solo show, telling stories and playing the piano. Afterwards this elderly woman who'd seen me on Countdown says 'You were very good. I had no idea you played the piano. Have you made any discs?'"

Rick Wakeman at Hampton Court Palace, where he performs *The Six Wives of Henry VIII*

"I say: 'Yeah, I've...'"
"She says: 'And have you sold them all yet?'"

Wakeman chuckles (and for an official Grumpy Old Man he chuckles a lot). "There was really nothing you could say."

It is, though, half a lifetime since Wakeman, resplendent in cape and Kate Moss haircut, fired up his Moog synthesizer and invented "symphonic rock", a faintly preposterous mix of classical chords and rock backbeat. His album *Journey to the Centre of the Earth* sold 14 million copies. *The Myths and Legends of King Arthur* — staged on ice — became prog rock's defining *folie de grandeur*. He made a mint, then he lost it — thanks in part to his energetic hedonism, in part to the unworried arrival of punk.

But in British life there's not much that doesn't come back into fashion — Spandau Ballet, stagflation, even the Tory party. So here in 2009 is a hale, beery Wakeman talking about his biggest British blow-out since *King Arthur* — two open-air performances of *The Six Wives of Henry VIII*. They are being mounted at Hampton Court in honour of the 500th anniversary of Henry's coronation. Wakeman is promising spectacle, surprise, a narration by Brian Blessed and "silly hats".

"In 1973, when we launched the album, I asked to do a show there. But Hampton

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In the early Seventies he played with optics of brandy and whisky fixed to his hands, mood organs and, more often than not, a

people who are buying up property like there's no tomorrow. And some of the people who the recession is good for are

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ing *folie de grandeur*. He made a mint, then he lost it — thanks in part to his energetic hedonism, in part to the unworried arrival of punk.

But in British life there's not much that doesn't come back into fashion — Spandau Ballet, stagflation, even the Tory party. So here in 2009 is a hale, hearty Wakenham talking about his biggest British blow-out since *King Arthur* — two open-air performances of *The Six Wives of Henry VIII*. They are being mounted at Hampton Court in honour of the 500th anniversary of Henry's coronation. Wakenham is promising spectacle, surprises, a narration by Brian Blessed and "silly hats".

"In 1973, when we launched the album, I asked to do a show there. But Hampton Court flat-out refused. It was like I'd committed treason just by asking. This time they asked me."

Wakenham says that when planning the shows he had learnt from experience to ask for too much, "because it always gets watered down."

"I said I'd like a full symphony orchestra, the English Chamber Choir, a big band, loads of effects, a massive stage and some late players walking in the crowd. I gave my little speech, sat down, then the man in charge said: 'I think that's all do-able.' I thought: 'That's not how the script usually goes.'"

Two thanks were due to sponsor the shows but both pulled out as the credit crunch deepened. Wakenham, who is ploughing his own money into it, admits that there are risks — staging an outdoor evening event in Britain at the start of May is meteorologically optimistic for a start. He has 10,000 tickets to flag that assures me that they are going fast. "The interesting thing is that we know more than 1,000 people have bought tickets from Japan, Russia. People are coming from Japan, Russia, Australia."

The pianist may have attended the Royal College of Music but is more P. T. Barnum than Prokofiev and is relishing the chance to dust off the sparkly cape. Failure isn't an option. "I've done this before. People said, 'Oh Arthur on ice, it was nuts, it cost you a fortune. Yeah, it did, but up to that point we'd sold 3 million copies of the album and within six months of doing it on ice we'd sold 14 million.'"

Wakenham has always been larger than life — three wives, two heart attacks while in his twenties, a prodigious booze habit until he gave up in 1985 (onstage with Yes



in the early Seventies he played with optics of brandy and whisky fixed to his Hampton organ and, more often than not, a keg of beer beside it). He's bundled up a bunch of on-the-road anecdotes into his latest book, *Grumpy Old Rock Star*. The stories range from the sublime — playing an antique harpsichord for the grand dame of the Chandos champagne dynasty in her chateau — to the cor blimey, such as hand members mooning over the poppods in a Madras Vale curry house.

Still, Wakenham likes being hard to pin down. "When I hit 50 it was almost as if the media said: 'Well, he ain't going to go away, let him do what he wants.' I can do an orchestral concert, a rock show, a chat show."

His old band, the mighty progsters Yes — for whom, some might say, he did his best work — are always happy to see him. His new and lucrative line, though, is after-dinner speaking, often in the City. Is it easy to entertain bankers, I wonder, now that the roof has fallen?

Wakenham looks at me conspiratorially. "It's very interesting, what you learn. Recession is a bit like war. There will always be some people who do very nicely. If you have money, it's the nicest period. I know

I said I'd like an orchestra, the English Chamber Choir, a massive stage and some late players in the crowd

people who are buying up property like there's no tomorrow. And some of the people who the recession is good for are extremely powerful, have a vested interest in keeping it going.

"I've got a few friends on both sides of the House and I go down there quite a lot. But it isn't spoken about." He gives me a knowing look. "You'll never hear a politician talk about this."

Still, Wakenham's personal fortunes are holding up. He lives in Norfolk, is more than solvent and is talking about getting married again. He's engaged to Rachel Kaufman, a freelance journalist 25 years his junior. They met five years ago when she was commissioned by the *Daily Mail* to take a hard-partying rock star for a medical to discover what it had all done to his body (quite a lot). She has subsequently filed stories about Rick getting his eyes lasered, and his arthritis fears. Wakenham says: "We will get round to getting married, but we're both very busy. It's a question of finding time."

For a man hitting 60 this year Wakenham is looking good in his pin-striped suit. The hair, now shoulder-length, is convincingly blond and he says he's recently lost a stone in weight. There are dreams for the future, too — one involving his greatest indulgence. "I would love to do *King Arthur* again, it would be absolutely brilliant. And you could now, ice used to take two weeks to freeze, now you can freeze it overnight. There's certain ice now you can have dancers on as well as skaters. America has ice-hockey stadiums everywhere."

There is a far-off gleam in Wakenham's eye. And you sense that, after barnstorming Hampton Court, a quiet gig on Court-down just won't cut it for this old showman. Rick Wakenham, Hampton Court Palace (www.hampton.org.uk), tonight and tomorrow

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Rector: The Revd Dr Alan H F Griffin



SUNG EUCHARIST

10 MAY 2009

THE FOURTH SUNDAY AFTER EASTER

10.30 AM

COLLECT

O Almighty God,
who alone canst order the unruly wills and affections of sinful men:
Grant unto thy people, that they may love the thing which thou commandest,
and desire that which thou dost promise;
that so, among the sundry and manifold changes of the world,
our hearts may surely there be fixed, where true joys are to be found;
through Jesus Christ our Lord. Amen.

Celebrant and Preacher: The Rector
Organist: Alderman Dr Andrew Parmley
Choir: English Chamber Choir

SECTIONS: MOZART: SELBORN MASS IN C

THE EUCHARIST

MINISTRY OF THE WORD

INTROIT. VAUGHAN WILLIAMS: *O taste and see*

Hymn No. 490

Jesus shall reign where'er the sun (*Truro*)

Priest: The Lord be with you.

R: And with thy spirit.

Priest: Let us pray.

Lord's Prayer *BCP p.237*

Collect for Purity

Kyrie

Collect for the Queen *BCP p.239*

Collect of the day *BCP p.141*

The Epistle: 1 S. James 1. 17

Gradual

MEYERHOFFER: *O for the wings of a Dove* (*Solo: Marianne*)

Alleluia before the Gospel (*sung by all*)

Gospel: S. John 16. 5

Creed *BCP p.240*

NOTICES & SERMON

MINISTRY OF THE SACRAMENT

Offertory Sentence

Offertory Hymn No. 606

Thy hand, O God, has guided (*Thornbury*)

Prayer for the Church *BCP p.244*

Invitation & Confession *BCP p.251*

Absolution & Comfortable Words *BCP p.252*

THE EUCHARISTIC PRAYER

Priest: The Lord be with you.

R: And with thy spirit.

Sursum Corda *BCP p.252*

Sanctus & Benedictus *BCP p.253*

Prayer of Humble Access *BCP p.255*

CONSECRATION

Priest: The peace of the Lord be always with you.

R: And with thy spirit.

Deacon: Draw near and receive the body of our Lord Jesus Christ which was given for you, and his blood which was shed for you. Take this in remembrance that Christ died for you, and feed on him in your hearts, by faith, with thanksgiving.

COMMUNION

All baptised communicant Christians are welcome to receive Holy Communion at this service. If you have difficulty kneeling, it is perfectly acceptable for you to remain standing to receive Holy Communion.

Agnus Dei

Motet

Priest: As our Saviour Christ hath commanded and taught us we are bold to say:

Lord's Prayer *BCP p.257*

OBLATION

Gloria & Blessing *BCP p.259*

Final Hymn No. 627

Ye servants of God (*Paderborn - 1.227*)

Voluntary

Riff-Raff (*Giles Swayne*)

NOTICES

IN THE EVENT OF AN EMERGENCY, THE EXITS FROM THE CHURCH ARE ONLY AT THE WEST END THROUGH WHICH YOU ENTER THE BUILDING. THERE ARE NO EXITS AT THE EAST END.

You are invited to remain for a chat and refreshments after the service.

Induction loop for those with hearing difficulties: to activate the induction loop, please adjust your hearing aid to position 'T'.

Gift Aid envelopes: please remember to put your name on your Gift Aid envelope, as we cannot recover the tax unless you do so. Many thanks for contributing in this way.

The sick: please pray for David Hitchcock, Bob French, Gwyneth Ford, Adrian Poole, Eileen Matthew, Maurice De Silva, Gillian Ford and David Ford.

Building works: the lavatory in the vestry has been removed as part of the ongoing building works at the east end of the church. Please use the temporary lavatories beside the disabled entrance at the west end of the church.

Thursday 11 June at 6.30 pm – Corpus Christi – Sung Eucharist and Procession of the Blessed Sacrament at St Andrew-by-the-Wardrobe. The English Chamber Choir will lead the music.

Weekend 13 & 14 June – London Open Garden Squares – This is the one weekend in the year when you can visit gardens in London not usually open to the public. The list of gardens is viewable at www.opensquares.org

Services and events this week:

Tuesday 12: Holy Communion 12.35 pm (SAW)

Wednesday 13: Holy Communion 12.35 pm (SAW) and 1.15 pm (SJG)

Thursday 14: 'Sunday on Thursday' service 6.30 pm (SAW)

Sunday 17: Sung Eucharist 10.30 am (SJG)

Patronal Festival

Sunday 26 July

10.30 am Sung Eucharist

Preacher: Bishop of Fulham

ENGLISH CHAMBER CHOIR

DATES MAY-DECEMBER 2009

SATURDAY 30 MAY

St Martin's, rehearsal 4-6pm (tbc) performance 7.30

Haydn 200 Festival

Haydn – The Creation

SATURDAY 13 JUNE

Cadogan Hall, rehearsal 2.30-5.30, performance 7pm

Opening Concert of Chelsea Festival

Rick Wakeman "P'n'O"

First British Performance

SATURDAY 27 JUNE

St Martin's, rehearsal 3.30-6pm (tbc) performance 7.30

Mozart – Requiem, Ave Verum

Handel – Dixit Dominus, Zadok

SUNDAY 28 JUNE

St James Garlickhythe – Morning Service

Music tba

SUNDAY 12 JULY

St James' Garlickhythe rehearsal 9.30 service 10.30

Morning Service

Music tba

SUNDAY 12 JULY

Royal Festival Hall, South Bank Centre 1.30pm (rehearsal tba)

'Voicelab welcomes'

Poulenc - Sept Chansons

Ravel – Trois Chansons

Lauridsen – Chansons des roses

And some English stuff TBA

THURSDAY 16 JULY 2009

Mansion House

Castle Baynard Ward Club Centenary Dinner

(in the presence of the Lord Mayor)

SATURDAY 25 JULY 2009

St Martin's rehearsal 3.30-6pm (tbc) performance 7.30

Bach – Magnificat in D

Vivaldi – Gloria in D

Handel – Zadok the Priest; The King Shall Rejoice; Arrival of the Queen of Sheba

SATURDAY 12/SUNDAY 13 SEPTEMBER

AWAY-WEEKEND IN RAMSBURY

Details to follow

SATURDAY 26 SEPTEMBER

St James, Piccadilly

Faure – Requiem (with organ)

French music of our choice (probably Poulenc, Ravel, Lauridsen)

Peter G Dyson to conduct the Fauré, GP to conduct the rest

SATURDAY 10/SUNDAY 11 OCTOBER

AWAY-WEEKEND IN EYE, SUFFOLK

Details to follow

SATURDAY 7 NOVEMBER

St Martin's

Remembrance Concert

Mozart – Requiem/Laudate/Ave verum

Handel – Zadok the Priest

Purcell – Funeral Music for Queen Mary

TUESDAY 11 NOVEMBER

St Martin's

Fauré Requiem etc (repeat of 26 September programme)

SATURDAY 21 NOVEMBER

St Cecilia's Day Concert

Mozart - Requiem

Purcell - Hail Bright Cecilia (opening chorus)

Haydn - Nelson Mass

Handel – Zadok the priest

SATURDAY 5 DECEMBER

St James' Piccadilly

Christmas concert with the Belmont Ensemble

Music to include Vaughan Williams – Fantasia on Christmas Carols

Plus carols etc of our own choice. PGD and GP to share the conducting

THURSDAY 10 DECEMBER

St Peter's, Eaton Square, times tba

Blue Cross Carols

22 and 23 DECEMBER

St Martin's

Handel – Messiah

23 DECEMBER

St Martin's

Afternoon Carols – probably rehearsal 3pm, performance 5pm (tbc)

This is our own show – GP to conduct

AM/23.05.2009



ST MARTIN-IN-THE-FIELDS

Saturday 30 May at 7.30pm

Haydn Festival

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Sung in English

Belmont Ensemble of London

'One of the UK's most exciting orchestras' Classic FM

www.belmontensemble.com

English Chamber Choir

'An Inspiring Performance' Daily Telegraph

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg

Tenor - Richard Rowntree Bass - James Lawrence

Tickets: £6, £12, £18, £22, £25

St Martin-in-the-Fields

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CORPUS CHRISTI

Thursday 11 June

at 6.30 pm

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Saturday 13 June, 2009
7pm

Rick Wakeman chelsea: artsfestival

English Chamber Choir
Guy Protheroe conductor
Orion Orchestra
Toby Purser conductor

Programme:

To raise the curtain on chelsea:artsfestival Rick Wakeman performs parts of his best known work including The Six Wives of Henry VIIIth - which alone sold 40 million copies - Journey to the Centre of the Earth and music from his many film scores.

He also performs the UK Premier of his composition P 'n' O. A virtuoso performance enhanced by rich orchestral sounds - sumptuous strings, brilliant brass, wonderful woodwind solos and the additional enhancement of a 40-voice choir. The performance involves a cast of well over 100 including a full orchestra and the English Chamber Choir conducted by Guy Protheroe.

Rick Wakeman celebrates his 60th Birthday this year and his fourth decade in the music business. He has performed on over 2,000 tracks for artists as diverse as Black Sabbath, Lou Reed, Cilla Black and even Clive Dunn!

Tickets*:
£35, £30, £25, £15

Please note:

Online booking is only available up to midnight on the day prior to the performance. On the day bookings via telephone and counters sales only.

*Note: Certain ticket prices are currently only available via telephone.

[chelsea:artsfestival](#)

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ST MARTIN-IN-THE-FIELDS

Saturday 27 June at 7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Zadok The Priest

MOZART - Ave Verum Corpus

VIVALDI - Gloria in D

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Lucie Spickova
Tenor - Richard Rowntree Bass - James Lawrence

Tickets: £6, £12, £18, £22, £25

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: www.smitf.org



ST MARTIN-IN-THE-FIELDS

Saturday 25 July at 7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Zadok The Priest

BACH - Magnificat in D

HANDEL - The King Shall Rejoice

HANDEL - Arrival of the Queen of Sheba

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick
Tenor - Richard Rowntree Bass - James Lawrence

Tickets: £6, £12, £18, £22, £25

St Martin-in-the-Fields
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Box Office: 020 7766 1100 Online: www.smitf.org

2009



Holy Cross
Church
Ramsbury



Saturday 12 September at 7.30pm



ENGLISH CHAMBER CHOIR

Guy Protheroe *conductor*
Roger Carpenter *piano*

A concert presented as part of the celebrations for the 1100th anniversary of the appointment of the first Bishop of Ramsbury

PROGRAMME

Anton Bruckner Tota pulchra es Maria; Virga Jesse; Locus iste
Rob Scales *tenor*

Morton Lauridsen Les chansons des roses
En une seule fleur; Contre qui, rose; De ton rêve plein; Dirait-on

Gabriel Fauré Madrigal

John Tavener Song for Athene

INTERVAL

Maurice Ravel Trois Chansons

Nicolette; Trois beaux oiseaux du Paradis; Ronde
Debbie O'Connor *soprano* Naomi Warman *alto*
François Boucard *tenor*, Rob Scales *baritone*

Camille Saint-Saëns Calme de nuit; Les fleurs et les arbres

Joseph Kosma Autumn Leaves

George Gershwin I got rhythm

Cole Porter Let's do it

Andrew Lloyd Webber 2 songs from Cats

Memory; Skimbleshanks the railway cat

Fats Waller Ain't Misbehavin'

Harold Arlen Over the rainbow

This is the fourth visit of the English Chamber Choir to Ramsbury. The first was sometime in the 1980s, the other three somewhat more recent! We are delighted to be back here again this weekend, to join in the celebrations of the 1100th anniversary of the founding of the village's own Bishopric. Tonight's programme brings together local requests, music we have been singing elsewhere recently, and plenty of popular favourites.

Anton Bruckner wrote most of his sacred music for the Austrian monastery of St Florian, a splendid baroque edifice with a magnificently resonant acoustic. His collection of some dozen motets have rightly become one of the cornerstones of repertoire for choirs across Europe and the world. Tonight we will perform three of them. The first *Tota pulchra es Maria* is an antiphon, i.e. a setting which alternates a solo voice with choral phrases. As its title suggests, it's a hymn to the Virgin. *Virga Jess* describes the lineage of Jesus from the stem of Jesse, and the virgin birth. (Wagner enthusiasts might well recognise some Parsifalian quotes in the central section of the piece.) This group ends with *Locus iste* "This place is dedicated to God..." Its text ensures that it is sung on numerous occasions celebrating the patronal festival, foundation or commemoration of a church and it is in this context that it is included in tonight's programme, and the ECC are delighted that members of the Bella Voce singers are joining with us for this performance.

Morton Lauridsen has become something of an icon among contemporary choral composers; works like *O magnum mysterium* have become familiar to audiences across Britain and Europe. *Les chansons des roses* are settings of the German poet Rainer Maria Rilke. The composer writes: "In addition to his vast output of German poetry, Rainer Maria Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. The final piece, *Dirait-on*, is composed as a tuneful *chanson populaire*, or folksong, that

weaves together two melodic ideas first heard in fragmentary form in preceding movements."

En une seule fleur: "You were rich enough to fulfil yourself a hundred times over in a single flower; such is the state of one who loves..."
Contre qui, rose: "Against whom, rose, have you assumed these thorns? ... from summer to autumn you wound the affection that is given you."
De ton rêve trop plein: "Overflowing with your dream, flower filled with flowers, your sweet powers unfold these tender forms joining cheeks and breasts."
Dirait-on: "Your oneness endlessly caresses itself – Thus you invent the theme of Narcissus fulfilled."

Fauré's *Madrigal* was written in 1883 and dedicated to his pupil and life-long friend André Messager. Its main melodic idea is based on the Lutheran chorale *Aus tiefer Not*; no explanation for this curious fact exists, but the melody works well in its transmuted form. The poem is by Armand Silvestre – a generally undistinguished poet but one who provided Fauré with considerable inspiration for his solo songs. "... Take heed all you changeable lovers, for the joys of love are but short. Seize love when love seeks you. All suffer the same destiny, and our folly is the same – to love those who flee from us, and flee those whose love we inflame."

Sir John Tavener has achieved world-wide success with many works which combine his own English background with other traditions. He has been inspired by the Eastern Orthodox tradition, and more recently has explored the music of other sects further Eastwards towards the Indian sub-continent.

Song for Athene became familiar to millions overnight when it was sung at the funeral of Diana, Princess of Wales. It had been written earlier in memory of Athene Hariades, a Greek student in London who was tragically killed in a road accident in 1993. The English Chamber Choir were due to sing it in a concert in the Greek Orthodox Cathedral of St Sophia in London in March 1998, and shortly before the performance Mrs Hariades introduced herself to Guy and told him that it was five years to the day since her daughter Athene had died. It was a hugely emotional performance and one which has stayed with us ever since, giving the Choir its own very

special association with a work which must have been subsequently sung by thousands of groups across the world.

It seems, therefore, particularly appropriate that this work should be performed this evening in memory of another woman whose life touched so many people around her. It was Barbara Croucher, and her husband Duncan, who first invited the ECC to sing in Ramsbury back in the 1980s, and there are a few people singing tonight who still remember that first visit.

The words are taken from Shakespeare's *Hamlet* and the Orthodox Funeral Service.

Alleluia

May flights of angels sing thee to thy rest.

Remember me, O Lord, when you come into your kingdom.

Give rest, O Lord, to your handmaid who has fallen asleep.

The Choir of Saints have found the well-spring of life and door of paradise.

Life: a shadow and a dream

Weeping at the grave creates the song: Alleluia.

Come, enjoy rewards and crowns I have prepared for you.

INTERVAL

Ravel's *Trois Chansons* date from the years of the First World War and revisit his interest in pastoral settings. *Nicolette* is a young lady who visits the local meadows to pick flowers; she escapes at breakneck speed from a local wolf, takes rather longer to reject a handsome but impecunious pageboy, and finally succumbs to a corpulent, grey-haired but wealthy local dignitary. Clearly money talks! The *Trois beaux oiseaux* of the second song represent the blue of the sky, the whiteness of the snow and the crimson of the blood. They visit the young girl whose lover is away fighting in the war. When she realises the crimson blood is from his heart, she begs the birds to take her heart too.

Ronde (literally a mediaeval dance form) tells of the woods of Ormonde. The old women and old men caution about the huge variety of magical creatures and spirits to be found there and urge everyone to give the area a wide berth. The younger locals, however, retort that no-one goes there any longer anyway because the stupid old men and women have frightened all those interesting apparitions away!

Saint-Saëns, best known this side of the Channel for *Carnival of the Animals*, wrote these two songs in 1882, making them almost contemporaneous with the *Fauré Madrigal* heard earlier. The poems are anonymous, and both pieces are really soundscapes – the first describes the peace of the night and the second the beauties of nature

Joseph Kosma's *Autumn Leaves* was originally written to French lyrics. This evening we are singing this familiar number in an English translation by Johnny Mercer.

And as the autumn leaves float away, we move to the final stage of tonight's programme – a series of popular songs which need little or no introduction. We begin with two Broadway numbers and then move on to a couple of numbers from *Cats*. As with *Song for Athene* earlier, these songs do have a special association for the Choir. As many of you may know, T.S.Eliot's ashes are interred in the Church in East Coker (one of the settings of his *Four Quartets*), and Guy's brother-in-law was Rector of the parish of East Coker for many years, spanning the centenary of Eliot's birth in 1988. Consequently, in that year the Choir performed many settings of Eliot's words, in venues ranging from East Coker Church to the Queen Elizabeth Hall, and some of them have stayed 'in repertoire'.

We end with a couple of popular numbers from across the pond. Fats Waller's *Ain't Misbehaving* and Harold Arlen's *Over the Rainbow* which was of course immortalised by Judy Garland in the *Wizard of Oz*. Hopefully following this performance you will find us rather closer to home, in the Memorial Hall, with a selection of rather more informal and impromptu renditions of popular favourites.

ENGLISH CHAMBER CHOIR

Sopranos:

Christine Coleman, Anne-Marie Curror, Rachel Haywood,
Ann Manly, Debbie O'Connor, Kate Ross

Altos:

Karen Bloomfield, Julia Singer, Jay Venn, Naomi Warman

Tenors:

Francois Boucard, Roger Carpenter, Peter Kerswell, Rob Scales,
David Watson

Basses:

David Jordan, Nick Landauer, David Lowe, Neil Thornton

The English Chamber Choir is one of the best known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet *Spem in Alium* at the Mansion House. It has sung in all the main halls in the South Bank Centre, at the Barbican, St John's, Smth Square, and Cadogan Hall. It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes in several other London venues. Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland. While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Levi which has sold several million copies in Europe. In May this year it appeared at Hampton Court Palace singing *Six Wives of Henry VIII* with Rick Wakeman, and a few weeks later accompanied Rick in his solo piano and orchestra programme 'P'n'O' at Cadogan Hall.

GUY PROTHEROE

Guy Protheroe became director of the Choir shortly after its foundation in the early 1970s, and in many ways the Choir's eclectic musical interests stem from his own varied career. As Director of the Byzantine Festival in London, he introduced the Choir to the musical tradition of the Eastern Churches; with his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others) and more recently he has worked extensively in commercial music. He is featured on all four of the ERA series of albums and has just recorded tracks for Era V. He is also musical director for rock artist Rick Wakeman, with whom he has recently appeared in Chile, Switzerland and Poland.

ROGER CARPENTER

Roger Carpenter has sung with the ECC for more years than most of us can remember! Apart from being that rare commodity – a tenor – he is also possessed of extremely reliable perfect pitch and excellent pianistic skills – especially when it comes to playing show songs and cabaret repertoire. We are indebted to him this evening for adding Lauridsen and Fauré to his already extensive repertoire.

The Choir's latest CD 'EcleCtiCa' contains, as its name implies, a great selection of our favourite pieces - among them Tavener's *Song for Athene* and also the only currently available recording of his *O thou gentle light*. You can also listen to *Autumn Leaves* and *Over the Rainbow* as well as many other less familiar but equally intriguing tracks. Copies are available at the back of the church, price £10 or can be ordered on line from our website, where you can also find details of future Choir appearances and recordings.:



www.englishchamberchoir.com

Holy Cross Ramsbury



1100th Anniversary Celebration Service

September 13th 2009, 10.30am

Bishops of Ramsbury

Athelstan	909
Odo the Severe (later Archbishop of Canterbury)	925
Aelfric	942
Oswulf	952
Aelfstan	970
Wulfgar	981
Sigeric the Serious (later Archbishop of Canterbury)	985
Aelfric (later Archbishop of Canterbury)	990
Brihtwold	1005
Herman	1045
John Neale	1974
Peter Vaughan	1989
Peter Hullah	1999
Stephen Conway	2006

- The Right Reverend
Dr David Stancliffe Bishop of Salisbury
- The Right Reverend
Stephen Conway Bishop of Ramsbury
- The Right Reverend
John Neale Former Bishop of Ramsbury
- The Right Reverend
Peter Vaughan Former Bishop of Ramsbury
- Jason Waite Bishop's Chaplain
- Reverend Ann Massey Liturgical Deacon
- Robert Rosch-Iles Organist
- Bella Voce Led by Sian Haynes
- Holy Cross Wind Led by Canon Peter Ball

Background

The Bishopric of Ramsbury and Holy Cross Church

In 909 three new bishoprics were established, at Crediton for Devon, Wells for Somerset and Ramsbury for Wiltshire and Berkshire. The first bishop was Athelstan and for a century and a half there was a succession of Anglo-Saxon bishops, until the see moved eventually to Salisbury.

After more than 900 years a new Bishop of Ramsbury, John Neale, was consecrated in 1974 as an Area Bishop in the diocese.

The present church building, on the site of the Anglo-Saxon minster, was begun in the 13th century, added to in the 14th and 15th centuries and heavily restored in the 1890s. Today Holy Cross is one of the six Whitton Benefice churches, in the Diocese of Salisbury.

Anthem Première

May the Lord be a Friend to me is a short anthem for unaccompanied choir, using text from "The Dream of the Rood". It has been written especially by Lyn Lloyd-Jones, a composer of many choir and instrumental works.

"The Dream of the Rood" is an outstanding example of Anglo-Saxon Christian poetry, written around the time of the 10th century. It is widely considered to be one of the most important examples of literature from Pre-Conquest England, finely structured and rich in heroic imagery and beautiful language. The poem relays the story of the death of Christ, told from the perspective of the Cross used to crucify Him ("Rood" comes from the Old English "Rod", meaning pole, or, in this context, Cross).



St James's Church
197 Piccadilly, London W1



Saturday 26 September at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductors - Guy Protheroe and Peter G Dyson
Soprano - Bryony Malins Baritone - James Lawrence
Organ - Michael Higgins

Francis Poulenc – Exultate Deo

César Franck – Panis angelicus

Poulenc – La blanche neige: A peine défigurée; Par une nuit nouvelle

Camille Saint-Saëns – Calme de nuit; Les fleurs et les arbres

Poulenc – Tous les droits; Belle et ressemblante

Maurice Ravel – Trois Chansons: Nicolette; Trois beaux oiseaux du Paradis; Ronde

Poulenc - Marie, Luire

- Interval of 20 Minutes -

Fauré - Cantique de Jean Racine

Fauré - Pavane

Fauré - Requiem

Smoking & Consumption of Food and Drink are Not Permitted in the Church

Patrons are kindly requested to switch off Alarms, Digital Watches & Mobile

Phones Flash Photography, audio and video recording is Not permitted.

Please try to restrain coughing. A handkerchief placed over the mouth greatly limits the noise.

Cafe Nero (at west end of the church) will be open during the interval

PROGRAMME £1.50

www.belmontensemble.com

Francis Poulenc – *Exultate Deo*

César Franck – *Panis angelicus*

Poulenc – *La blanche neige: A peine défigurée; Par une nuit nouvelle*

Camille Saint-Saëns – *Calme de nuit; Les fleurs et les arbres*

Poulenc – *Tous les droits; Belle et ressemblante*

Maurice Ravel – *Trois Chansons; Nicolette; Trois beaux oiseaux du Paradis; Ronde*

Poulenc - *Marie, Luire*

The French composer Francis Poulenc made probably the greatest single contribution of any 20th century composer to music for chamber choir. His Mass, Christmas and Easter Motets and other anthems have enriched the sacred repertoire, while his collections of chansons and cycles like *Un soir de neige* have provided equal delights in a secular context. *Exultate Deo* is short and punchy, building to a frenzied climax followed by a serene coda, it sets words from Psalm 81:

*Sing aloud unto God our strength: make a joyful noise unto the God of Jacob.
Take the psalm, bring hither the timbrel, the pleasant harp with the psaltery.
Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day.*

César Franck was born in Liège in Belgium in 1822 but settled permanently in Paris in 1844. The early years of his career were uneventful – he earned a living teaching and playing the organ – until in 1858 he was appointed organist of the newly-consecrated church of St Clothilde, where he quickly gained a reputation for his outstanding post-service improvisations. *Panis angelicus* first appeared in print in 1872, although it was apparently based on an improvisation from some ten years earlier. Originally scored for tenor, organ, harp and cello; its popularity has ensured that it has appeared in numerous different arrangements: solo, choral, with organ and also with orchestra (although Franck never orchestrated it himself). The words are taken from Thomas Aquinas's hymn for Corpus Christi: *Bread of the angels, Body of Christ, all share in this sacred feast.*

Poulenc's *Sept Chansons*, combining poems by Apollinaire and Éluard, were written in 1936 and have been compared to the Madrigals of Monteverdi in their use of musical gesture and word-painting. They also follow in the tradition of the secular choral chansons by composers including Saint-Saëns, Fauré, Debussy and Ravel. Tonight we illustrate this tradition by presenting a sequence of chansons, by Poulenc, Saint-Saëns and Ravel. We begin with the first three of the Poulenc set.

La blanche neige: There are angels in the sky. One is an officer, one is a cook, and the others sing.... Snow falls. My beloved is far from me.

A peine défigurée: Farewell sadness. Welcome sadness... You are there in the eyes that I love...

Par une nuit nouvelle: My woman, always the same. You should wear a red cloak, red gloves, a red mask, black stockings. But to see you truly we should see you quite bare, Oh, my love.

Saint-Saëns, best known this side of the Channel for *Carnival of the Animals*, wrote his two chansons in 1882. The poems are anonymous, and both pieces are really soundscapes – the first describes the peace of the night and the second the beauties of nature.

We return to Poulenc for two more contrasting settings, both poems by Paul Éluard.
Tous les droits: Your face is like the flowery shadow of blossom waiting for spring. It has the scent of roses, at the same time the cunning sting of a nettle spreading its invisible net. Your eyes hold no secrets.

Belle et ressemblante: A face like twilight... A face heavy with silence... A face like all the forgotten faces... The smell of fresh rain, all sunshine hidden.

Ravel's *Trois Chansons* date from the years of the First World War and revisit his interest in pastoral settings. *Nicolette* is a young lady who visits the local meadows to pick flowers; she escapes at breakneck speed from a local wolf, takes rather longer to reject a handsome but impecunious pageboy, and finally succumbs to a corpulent, grey-haired but wealthy local dignitary. Clearly money talks! The *Trois beaux oiseaux* (Three beautiful birds) of the second song represent the blue of the sky, the whiteness of the snow and the crimson of the blood. They visit the young girl whose lover is away fighting in the war. When she realises the crimson blood is from his heart, she begs the birds to take her heart too. *Ronde* (literally a mediaeval dance form) tells of the woods of Ormonde. The old women and old men caution about the huge variety of magical creatures and spirits to be found there and urge everyone to give the area a wide berth. The younger locals, however, retort that no-one goes there any longer anyway because the stupid old men and women have frightened all those interesting apparitions away!

We end the sequence with the last pair of chansons by Poulenc.

Marie: You used to dance to the Maclotte as a child, You will dance to it in your old age. When will you return, Marie? But what of me, not even knowing how your hair, foaming like the sea, will change with age... How long a week lasts, when will you return, Marie?

Luire: The earth a perfect garden, honey of dawn, flowering sun... clear summer sun, its heat, its sweetness, its peace will quickly bring the flowers as yet unseen to touch the earth. The runner holds onto his sleep by a thread.

Gabriel Fauré – Cantique de Jean Racine

Perhaps because he was already renowned as an outstanding organist and teacher, Fauré only slowly gained recognition as a composer. Although he wrote several works involving a full orchestra, his particular talent lay within the more intimate musical forms – songs, piano music and chamber music. His somewhat austere style and highly individual, impressionistic harmonic language contrasts markedly with the music of the Austro-German tradition which dominated European music from the time of Beethoven until well into the twentieth century.

The subtlety of Fauré's music, and his concentration on the small-scale, led many to criticise him for lacking depth, a judgement based on the mistaken premise that the bigger and bolder a composer's music the more worthwhile it must be. Fauré deliberately avoided the grander kind of orchestral music that could easily have brought him fame and fortune. He preferred instead to embrace an elegant and subtle musical language that has won him increasing numbers of admirers.

The *Cantique* is a setting of words by the 17th century dramatist and poet Jean Racine. It was Fauré's first significant composition, written in 1865 whilst he was in his final year at the *École Niedermeyer*, the 'École de musique religieuse et classique'. He submitted the piece for the composition prize, and won, though it was only published eleven years later, with a full orchestral version following in 1906. Fauré went on to write a good deal of religious music – most notably the *Requiem*, written in 1888 – but of the shorter sacred pieces it is the *Cantique* that has particularly captured the affections of choirs and audiences

Fauré – Pavane

The Pavane dates from 1887, the same year as the *Requiem*. It is dedicated to the Countess Greffulhe, a patron of Parisian society of the time. Originally written for orchestra alone, chorus parts were added to a rather trivial text written by the Countess' cousin. It is not wholly clear how happy Fauré was at the addition of the chorus; despite praising it in a letter to his patron, his politeness may have been overriding his musical judgement!

It is rarely performed with the chorus nowadays, which adds rather too much formality and weight to what is essentially a light essay in nostalgia. As Fauré deprecatingly remarked, the work is "elegant ... but not otherwise important." Interestingly, there is a link with Stravinsky through the impresario Diaghilev: the Pavane was danced as a ballet in 1917 by Diaghilev's influential Ballet Russe company, who, in the previous five years, had given the premieres of all Stravinsky's great ballets.

Fauré – Requiem

Introit et Kyrie – Offertoire – Sanctus – Pie Jesu – Agnus Dei
Liberate me – In Paradisum

From the age of nine Fauré studied music at the *École Niedermeyer*, the 'École de musique religieuse et classique', where Saint-Saëns was a member of staff. Saint-Saëns was regarded as a progressive teacher, introducing his pupils not only to the music of Bach and Mozart but also to controversial composers such as Wagner and Liszt. Unlike most major French composers, Fauré did not attend the Paris Conservatoire but continued his studies with Saint-Saëns, who greatly encouraged him by putting work his way and helping him to get his music published. The two became lifelong friends and Fauré later said that he owed everything to Saint-Saëns.

Fauré was a fine organist and in 1896 was appointed to the prestigious Madeleine church in Paris. He was also an excellent teacher, and perhaps because of his renowned expertise as organist and teacher only slowly gained recognition as a composer. He eventually became professor of composition at the Paris Conservatoire, and its Director from 1905 to 1920.

The *Requiem* was composed in 1888, when Fauré was in his forties, quite probably in response to the recent death of his father. Shortly after its first performance, Faure's mother also died, giving the work an added poignancy.

In 1900, under some pressure from his publishers, he reluctantly agreed to the release of a revised version containing additional instrumental parts designed to broaden the work's appeal. Nowadays it is such a firm favourite that it comes as a surprise to learn that it did not gain widespread popularity until the nineteen-fifties. In its sequence of movements the *Requiem* departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical *Pie Jesu* and the transcendent *In Paradisum*, with its soaring vocal line and murmuring harp accompaniment. He also omitted the *Dies Irae* and *Tuba Mirum* - for most composers an opportunity to exploit to the full the dramatic possibilities of all the available choral and orchestral forces. Consequently the prevailing mood is one of peacefulness and serenity, and the work has often been described, quite justly, as a *Requiem* without the Last Judgement.

Of the many settings of the *Requiem*, this is probably the most widely loved. In comparison with the large-scale masterpieces of Verdi, Brahms and Berlioz, Faure's setting seems gentle and unassuming, yet it is this very quality of understatement which contributes so eloquently to the work's universal appeal. Whether the *Requiem* is performed in one of its orchestral versions or simply with organ accompaniment, it is impossible not to be moved by the ethereal beauty of this humble masterpiece.

Tonight we perform a new arrangement for strings, organ, choir and soloists by composer Michael Higgins, who also plays the organ for this performance.

Michael Higgins (Organ) studied with Margaret Newman at the Birmingham Conservatoire, later specialising in piano accompaniment and chamber music at the Royal Academy of Music, London, with Julius Drake. Abroad, Michael has toured with singers and instrumentalists in Germany, Hungary, Italy, Australia and New Zealand.

He performs regularly in London and throughout the United Kingdom and works with the Birmingham Bach Choir, Wimbledon Choral Society, Midland Festival Chorus, New London Singers, the National Children's Choir of Great Britain and is Director of Music at the Church of St John the Baptist, Wimbledon. In 2005, Michael made a successful return visit to Auckland to lead workshops for choral accompanists by invitation of the New Zealand Choral Federation. As a composer, he has answered a number of commissions, including songs for a set of educational books published in Singapore, and many of his choral and organ works are published worldwide by Kevin Mayhew Publishers. Michael was awarded the Joseph Weingarten Memorial Trust Scholarship and completed his studies with Kalman Drafí at the Liszt Ferenc Academy of Music, Budapest.

James Lawrence (Baritone) was awarded a scholarship to the RAM at seventeen and took up lessons with Kenneth Bowen. During his undergraduate years James won most of the singing prizes and already had a busy concert schedule. He took part in Masterclasses with Robert Tear, Luigi Alva, James Bowman and Tom Krause.

James took on the title role of Don Giovanni in the inaugural production of the new joint

faculty between the Royal Academy and Royal College as a post-graduate and sang a further four major roles, receiving a Dip.RAM, the highest performing award for his efforts. After leaving the Academy James was sponsored by the Countess of Munster Trust to continue his studies with Yvonne Minton, CBE.

Concerts include Mahler song cycles with orchestra, DON GIOVANNI with Sir Colin Davis, Faure REQUIEM in Cardiff Cathedral, Beethoven's 9TH SYMPHONY in the Barbican, Brahms REQUIEM in St John Smith's Square and numerous performances in St Martin in the Field's including Bach's Cantata 82. James returned to the role of DON GIOVANNI with British Youth Opera at the QEH.

James spent two years in Germany, where he studied for the prestigious Konzert Examen at the Folkwang Hochschule in Essen. In Germany he concentrated predominantly on the Lieder repertoire, giving song recitals on live Radio.

He also sang the title role in Mendelssohn's ELIJAH in both Germany and England. Since returning to the UK he has extended his busy concert practise and now regularly performs at St.Martin-in-the Fields (MESSIAH, a selection of Bach Cantatas), in the QEH (Bach's MAGNIFICAT and C-MINOR MASS), Finzi's LET US GARLANDS BRING with String Orchestra and the MESSIAH in Blackburn Cathedral. Future plans include a recording of THE WOODEN LEG a contemporary opera by Stephen Russell, performances of Bach's St. John Passion and the BRAHMS Requiem.

Guy Protheroe became director of the English Chamber Choir shortly after its foundation in the early 1970s, and in many ways the Choir's eclectic musical interests stem from his own varied career. As Director of the Byzantine Festival in London, he introduced the Choir to the musical tradition of the Eastern Churches; with his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others); and he has also worked extensively in commercial music. He is featured on all four of the French *Era* series of albums, and has just recorded tracks for *Era V*. He was musical director for Vangelis for very many years, and is also musical director for rock artist Rick Wakeman, with whom he has worked over the last 35 years, and with whom he has recently appeared as conductor in the UK, Switzerland, Poland and Chile.

Peter Dyson is an outstanding English Conductor, described by The Times as a "Baroque specialist" and by the London Evening Standard as "An internationally respected conductor".

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 450 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

A graduate of the highly acclaimed Advanced Conducting Course at the Royal Academy of Music, Peter studied and has undertaken masterclasses with Colin Metters, Sir Colin Davis, Sir Simon Rattle, Leonard Slatkin, Sir Roger Norrington, Claus Peter Flor, George Hurst, and the pedagogue Ilya Musin from St Petersburg Conservatory. Peter was elected as an Associate of the Royal Academy of Music in 2000, an honour reserved for the Conservatoires most eminent graduates.

He has conducted the New Queens Hall Orchestra in London, including a live broadcast on BBC Radio 3; He has appeared with the Latvian Philharmonic Orchestra in Riga, the Guatemala National Symphony Orchestra in Guatemala City, the Macedonian Philharmonic Orchestra in Skopje, the Filharmonie Ceske Budjedovice, Filharmonie Hradek Kralove, South Bohemian Chamber Orchestra (Czech Republic) and the Midlands Sinfonia. He has also conducted the Michigan University Symphony Orchestra at the Mozarteum in Salzburg.

Peter, a former choral scholar, has conducted the BBC Singers in concert in Messiaen's 'Cinq Rechants' for BBC Radio 3, and has worked with the Philharmonia Chorus, the English Chamber Choir, the Tallis Chamber Choir, the Joyful Company of Singers, the New London Singers, St Martin-in-the-Fields Choir and Choral Scholars, the Codina Singers, the Northampton Bach Choir, the Chameleon Arts Chorus, Sevenoaks Philharmonic Choir and Barts Chamber Choir.

He has conducted at London's premier venues including St Martin-in-the-Fields, St John's Smith Square, St James's Piccadilly, The Banqueting House, Royal Festival Hall, Queen Elizabeth Hall, Purcell Room and has broadcast on BBC Radio and TV, ITV, Channel 4 TV, Channel Five TV and Classic FM. Peter has worked in concert with artists including David Campbell, Jill Gomez, Sir Edward Heath, John Lill, Benjamin Luxon, Annela Rice, John Craven, Nicola Loud, Alan Brind, Sam Haywood, Ashley Wass, Ruth Rogers, Benjamin Nabarro and Helena Wood.

Peter won the Havant Symphony Orchestra Conducting Competition, was runner-up at the British Reserve Insurance NAYO Conducting Competition, and was a finalist in the BFYC Choral Conducting Competition.

The English Chamber Choir is one of the best known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet *Spem in Alium* at the Mansion House. It has sung in all the main halls in the South Bank Centre, at the Royal Albert Hall, the Barbican, St John's, Smith Square, and Cadogan Hall. It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes in several other London venues. Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland. While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Levi which have sold many million of copies in Europe and South America. In May this year it appeared at Hampton Court Palace singing *The Six Wives of Henry VIII* with Rick Wakeman, and a few weeks later accompanied Rick in his solo piano and orchestra programme 'P'n'O' at Cadogan Hall. The Choir will return to St James' early in December to sing music for Christmas with the Belmont Ensemble.

Ann Manly, ECC, 8 Alma Square, London, NW8 9QD

Tel: 020 7286 3944 Fax: 020 7289 9081

e-mail: ecc.protheroe@btinternet.com Website: www.englishchamberchoir.com

The Belmont Ensemble of London was founded by its Musical Director, Peter Dyson in 1991, winning instant critical acclaim. It is now one of the busiest and finest chamber orchestras in the capital.

The Belmont Ensemble was the pioneering force in establishing the famous series of baroque concerts at St.Martin-in-the-Fields in the early 1990s. They have now given over 450 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

The Orchestra was originally established to enable exceptional music graduates the opportunity to bridge the gap between leaving conservatoire and finding full-time employment, within a professional environment. Now a seasoned fixture on the London musical scene, the orchestra receives no subsidies or sponsorship, relying purely on enterprising programming and box office receipts.

In 1996 the Ensemble made their acclaimed debut at the Purcell Room, and in 1998 made their sold-out debut at Queen Elizabeth Hall; until 2007 they were regular performers at London's Southbank Centre.

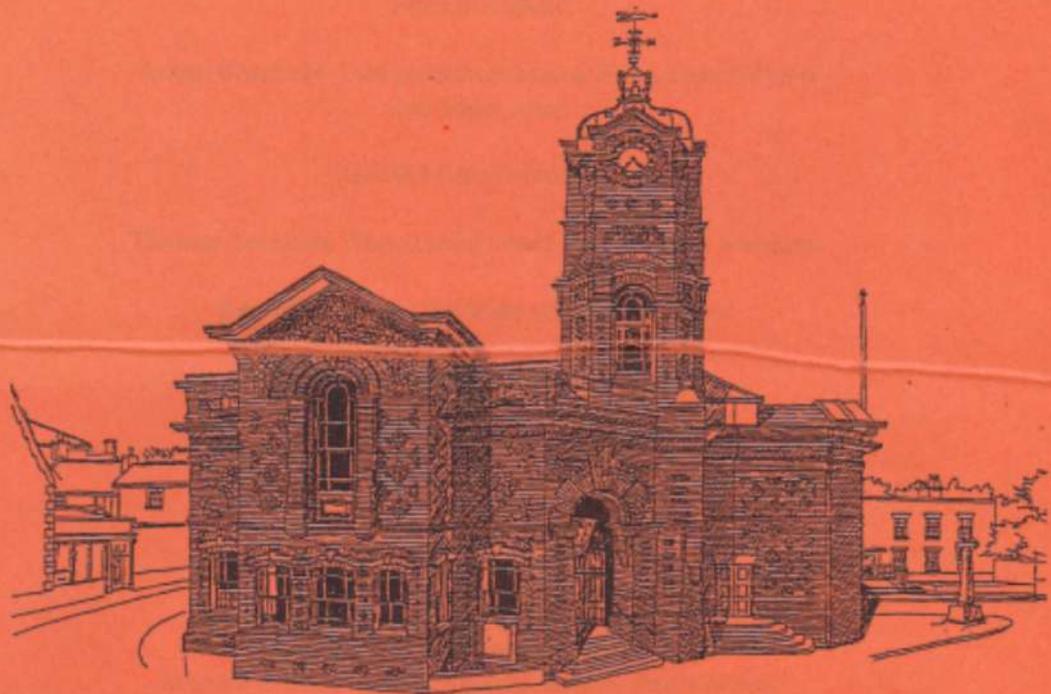
The Orchestra has recently appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly.

As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton. Belmont has close links with Classic FM, which has included giving the stations first ever Christmas Day Concert, since then Classic FM has broadcast many Belmont Ensemble concerts live from St Martin-in-the-Fields.

In 1994 The Orchestra recorded Walton's *Façade*, and other works incorporating the poetry of John Betjeman and Roald Dahl, narrated by Benjamin Luxon CBE. This received critical acclaim in the USA *"The orchestras playing is light, playful and precise"*. Belmont Recordings was quickly established, releasing more CDs including Vivaldi's *Four Seasons* and Mozart's two *Sinfonia Concertante*. The Ensemble also appeared in a Channel 4 TV documentary, as well as the recent Channel Five TV series about St Martin-in-the-Fields.

The Belmont Ensemble is a highly flexible group with a dedicated core of string players for baroque music; it can adapt to encompass forces for large romantic concertos and choral works, to contemporary commissions. All across the country's musical spectrum, former Belmont Ensemble players can be found: Past Leaders now play with the LSO, and Royal Opera House, and former continuo players are now working with ENO and the BBC Symphony, Philharmonic, and Concert Orchestras. Current members of the Ensemble also play with leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, Hanover Band, English Concert and OAE. Soloists with the orchestra have included former winners of the *BBC Young Musician of the Year* competitions and many outstanding international artists.

Belmont Ensemble of London, 24 Hassendean Road, Blackheath, London, SE3 8TS
020 8293 3298 belmont@easynet.co.uk www.belmontensemble.com



**THE
ENGLISH CHAMBER CHOIR**

at

Ss Peter and Paul Church

EYE, Suffolk

10th October at 7.0 pm

EYE Town Hall Improvements Ltd

PROGRAMME

Anton Bruckner *Tota pulchra es Maria; Virga Jesse; Os justi*
Rob Scales *tenor*

Gabriel Fauré Madrigal

Thomas Tomkins When David heard that Absalom was slain

John Rutter The Lord bless you and keep you

J.S.Bach/Charles Gounod Ave Maria
Ann Manly *soprano*

John Tavener Song for Athene

INTERVAL

Maurice Ravel Trois Chansons

Nicolette; Trois beaux oiseaux du Paradis; Ronde
Marianne Aston *soprano* Miriam Ahamat *mezzo-soprano*
Michael Roskell *tenor*, Rob Scales *baritone*

John Wilbye Draw on sweet light

Thomas Vautor Sweet Suffolk Owl

Morton Lauridsen Les chansons des roses
En une seule fleur; Contre qui, rose; De ton rêve plein; Dirait-on

Joseph Kosma Autumn Leaves

Andrew Lloyd Webber Memory

Harold Arlen Over the rainbow

Anton Bruckner wrote most of his sacred music for the Austrian monastery of St Florian, a splendid baroque edifice with a magnificently resonant acoustic. His collection of some dozen motets have rightly become one of the cornerstones of repertoire for choirs across Europe and the world. Tonight we will perform three of them. The first *Tota pulchra es Maria* is an antiphon, i.e. a setting which alternates a solo voice with choral phrases. As its title suggests, it's a hymn to the Virgin. *Virga Jess* describes the lineage of Jesus from the stem of Jesse, and the virgin birth. (Wagner enthusiasts might well recognise some Parsifalian quotes in the central section of the piece.) *Os justi* is a Gradual setting of Psalm 37 (vv.30-31). It is set in the Lydian mode and Bruckner produces some striking harmonic progressions without resorting to a single accidental sharp or flat! 'The mouth of the righteous speaketh wisdom, and his tongue talketh of judgment. The law of his God is in his heart; none of his steps shall slide.'

Fauré's *Madrigal* was written in 1883 and dedicated to his pupil and life-long friend André Messager. Its main melodic idea is based on the Lutheran chorale *Aus tiefer Not*; no explanation for this curious fact exists, but the melody works well in its transmuted form. The poem is by Armand Silvestre – a generally undistinguished poet but one who provided Fauré with considerable inspiration for his solo songs. "... Take heed all you changeable lovers, for the joys of love are but short. Seize love when love seeks you. All suffer the same destiny, and our folly is the same – to love those who flee from us, and flee those whose love we inflame."

For many years the Choir has enjoyed a fruitful association with the William Tyndale Society, which promotes interest not only in the work of Tyndale himself (one of the first translators of the bible) but the wider field of the spread of the Christian word through its translation into the vernacular. October 6th is the anniversary of Tyndale's martyrdom in Vilvoorde, outside Brussels. The ECC has performed many programmes of music using words either taken directly from Tyndale's own translations or from passages in the King James Bible (otherwise known as the 'Authorised Version') which he is known to have written. As tonight's concert is so close to the anniversary of his death, we are including two very contrasting pieces which set Tyndale texts.

Thomas Tomkins was born in 1572, in the time of Queen Elizabeth, and died in 1656, during the years of Cromwell's Commonwealth. As a pupil of William Byrd and later colleague of Orlando Gibbons he was well-schooled in the techniques of the great Tudor composers. He combined his duties as a Gentleman of the Chapel Royal in London with being organist of Worcester Cathedral and was also for some time associated with Magdalen College, Oxford. His setting of *When David heard* is a masterpiece of early word-painting, in a style which possibly owes more to Renaissance than Baroque models: 'When David heard that Absalom was slain he went up to his chamber over the gate and wept, and thus he said, O my son Absalom, would God I had died for thee.'

John Rutter, is one of the most popular English composers currently writing choral music in a style which is both original and approachable, in Church and in the concert hall. These words come from the Old Testament, the Book of Numbers, from where they were adopted as a daily blessing in Jewish Synagogues and today they remain common to both Jewish and Christian worship: 'The Lord bless you and keep you, the Lord make his face to shine upon you, and be gracious unto you. The Lord lift up the light of his countenance upon you, and give you peace. Amen.'

We continue with another piece which explores the French strand which runs through this evening's programme. When Charles Gounod added a vocal line to Bach's C major keyboard Prelude, he created a work which has been performed in numerous arrangements for everything from a solo voice and organ to a full chorus and orchestra. This arrangement was made for an ECC concert a few years ago when it was performed alongside Rossini's *Petite Messe Solennelle* and can be accompanied by piano, organ, or both. Tonight's version is with the original Back prelude played on the organ.

Sir John Tavener has achieved world-wide success with many works which combine his own English background with other traditions. He has been inspired by the Eastern Orthodox tradition, and more recently has explored the music of other sects further Eastwards towards the Indian sub-continent.

Song for Athene became familiar to millions overnight when it was sung at the funeral of Diana, Princess of Wales. It had been written earlier in memory of Athene Hariades, a Greek student in London who was tragically killed in a road accident in 1993. The English Chamber Choir were due to sing it in a concert in the Greek Orthodox Cathedral of St Sophia in London in March 1998, and shortly before the performance Mrs Hariades introduced herself to Guy and told him that it was five years to the day since her daughter Athene had died. It was a hugely emotional performance and one which has stayed with us ever since, giving the Choir its own very special association with a work which must have been subsequently sung by thousands of groups across the world.

The words are taken from Shakespeare's *Hamlet* and the Orthodox Funeral Service.

Alleluia

May flights of angels sing thee to thy rest.

Remember me, O Lord, when you come into your kingdom.

Give rest, O Lord, to your handmaid who has fallen asleep.

The Choir of Saints have found the well-spring of life and door of paradise.

Life: a shadow and a dream

Weeping at the grave creates the song: Alleluia.

Come, enjoy rewards and crowns I have prepared for you.

Ravel's *Trois Chansons* date from the years of the First World War and revisit his interest in pastoral settings. *Nicolette* is a young lady who visits the local meadows to pick flowers; she escapes at breakneck speed from a local wolf, takes rather longer to reject a handsome but impecunious pageboy, and finally succumbs to a corpulent, grey-haired but wealthy local dignitary. Clearly money talks! The *Trois beaux oiseaux* of the second song represent the blue of the sky, the whiteness of the snow and the crimson of the blood. They visit the young girl whose lover is away fighting in the war. When she realises the crimson blood is from his heart, she begs the birds to take her heart too. *Ronde* (literally a mediaeval dance form) tells of the woods of Ormonde. The old women and old men caution about the huge variety of magical creatures and spirits to be found there and urge everyone to give the area a wide berth. The younger locals, however, retort that no-one goes there any longer anyway because the stupid old men and women have frightened all those interesting apparitions away!

Next, we have two English madrigals, both of which have local connections. John Wilbye, one of the foremost among the Elizabethan madrigalists, was born in Diss and first attracted the attention of the nearby Cornwallis family. When Elizabeth Cornwallis married Sir Thomas Kytson, Wilbye was engaged as resident musician at Hengrave, where he remained until Lady Kytson's death in 1628. After her death he retired to the house of her daughter Lady Rivers – the 'Great brick house opposite Holy Trinity Church' where he remained until his death in 1638. Both Hengrave and the brick house are still with us, and artefacts from Wilbye's time can be viewed there today. Little is known of the composer Thomas Vautour, but as we are in Suffolk this evening it seems appropriate to include this ornithological tribute.

Morton Lauridsen has become something of an icon among contemporary choral composers; works like *O magnum mysterium* have become familiar to audiences across Britain and Europe. *Les chansons des roses* are settings of the German poet Rainer Maria Rilke. The composer writes: "In addition to his vast output of German poetry, Rainer Maria Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck me as especially

charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. The final piece, *Dirait-on*, is composed as a tuneful *chanson populaire*, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements."

En une seule fleur: "You were rich enough to fulfil yourself a hundred times over in a single flower; such is the state of one who loves..." *Contre qui, rose*: "Against whom, rose, have you assumed these thorns? ... from summer to autumn you wound the affection that is given you." *De ton rêve trop plein*: "Overflowing with your dream, flower filled with flowers, your sweet powers unfold these tender forms joining cheeks and breasts." *Dirait-on*: "Your oneness endlessly caresses itself – Thus you invent the theme of Narcissus fulfilled."

Joseph Kosma's *Autumn Leaves* was originally written to French lyrics. This evening we are singing this familiar number in an English translation by Johnny Mercer.

And as the autumn leaves float away, we move to the final stage of tonight's programme – a couple of popular songs which need little or no introduction. First a number from one of the West End's longest-running shows *Cats*. As with *Song for Athene* earlier, songs from *Cats* do have a special association for the Choir. As many of you may know, T.S.Eliot's ashes are interred in the Church in East Coker (one of the settings of his *Four Quartets*), and Guy's brother-in-law was Rector of the parish of East Coker for many years, spanning the centenary of Eliot's birth in 1988. Consequently, in that year the Choir performed many settings of Eliot's words, in venues ranging from East Coker Church to the Queen Elizabeth Hall, and some of them have stayed 'in repertoire'. Harold Arlen's *Over the Rainbow* was of course immortalised by Judy Garland in the *Wizard of Oz* (and can also be found on our recent CD 'EclēctiCa' – available at the back of the Church after the concert!). Hopefully following this performance you will find us rather closer to home, in the Memorial Hall, with a selection of rather more informal and impromptu renditions of popular favourites.

ENGLISH CHAMBER CHOIR

Sopranos:

Nicky Archer, Marianne Aston, Deborah Bowen, Christine Coleman, Anne-Marie Curror, Rachel Haywood, Ann Manly, Kate Ross, Zoe Triggs

Altos:

Miriam Ahamat, Karen Bloomfield, Peggy Hannington, Caroline Henne, Julia Singer, Jay Venn,

Tenors:

Peter Adderley, Robert Moffat, Michael Roskell, Rob Scales

Basses:

Simon Archer, David Jordan, Nick Landauer, Neil Thornton, Chris Turner, Ken Wharfe

The English Chamber Choir is one of the best known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet *Spem in Alium* at the Mansion House. It has sung in all the main halls in the South Bank Centre, at the Barbican, St John's, Smith Square, and Cadogan Hall. It

currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes in several other London venues. Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland. While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Levi which has sold several million copies in Europe. In May this year it appeared at Hampton Court Palace singing *Six Wives of Henry VIII* with Rick Wakeman, and a few weeks later accompanied Rick in his solo piano and orchestra programme 'P'n'O' at Cadogan Hall.

GUY PROTHEROE

Guy Protheroe became director of the Choir shortly after its foundation in the early 1970s, and in many ways the Choir's eclectic musical interests stem from his own varied career. As Director of the Byzantine Festival in London, he introduced the Choir to the musical tradition of the Eastern Churches; with his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others) and more recently he has worked extensively in commercial music. He is featured on all four of the ERA series of albums and has just recorded tracks for Era V. He is also musical director for rock artist Rick Wakeman, with whom he has recently appeared in Chile, Switzerland and Poland.

COLIN STUART

Colin Stuart was born and educated in Aberdeen. After reading music at Aberdeen University, he completed his studies at Birmingham Conservatoire where his tutors were John Bishop, organ and Philip Martin, piano. He won the BMI Organ Recital prize in 1984. His concert career has included solo performances with Bristol Chamber Orchestra (*Rheinberger Organ Concerto No 1*), Brent Symphony Orchestra (*Handel Organ Concerto No.4 and Poulenc Organ Concerto*) and recently a performance of Saint Saens *Organ Symphony* in St John's Smith Square, London. He has played for many live and recorded broadcasts for the BBC including several with the BBC Scottish Symphony Orchestra. Colin has given recitals at cathedrals in the UK, Netherlands and Canada and completed a concert tour of Denmark in 2007. He also works with the English Chamber Choir and the choir of Imperial College, London. Colin has been Organist at St. John's Wood Church, London for the last 19 years.

The Choir's latest CD 'EcleCtiCa' contains, as its name implies, a great selection of our favourite pieces - among them Tavener's *Song for Athene* and also the only currently available recording of his *O thou gentle light*. You can also listen to *Autumn Leaves* and *Over the Rainbow* as well as many other less familiar but equally intriguing tracks. Copies are available at the back of the church, price £10 or can be ordered on line from our website, where you can also find details of future Choir appearances and recordings.:

www.englishchamberchoir.com



The Parish Church of Ss. Peter and Paul, Eye

TRINITY 18

Sunday 11th October 2009

8.00am Holy Eucharist

10.30am Sung Eucharist

We welcome to the Sung Eucharist members of the English Chamber Choir

INTROIT

'If ye love me, keep my commandments, and I will pray the Father, and he shall give you another comforter, that he may bide with you for ever, ev'n the spirit of truth.'

Words: John 14: 15-17 Music: Thomas Tallis

ENTRANCE HYMN 499 'Thy kingdom come, O God'

GREETING

In the name of the Father and of the Son and of the Holy Spirit. **Amen.**

The Lord be with you
and also with you.

The celebrant introduces the Eucharist and then invites the people to confess their sins, please remain standing.

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

The celebrant says words of Absolution

GLORIA IN EXCELSIS

Merbecke

Glory be to God on high,
and in earth peace, goodwill towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son, Jesus Christ:
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the Father,
have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art the Most High, in the glory of God the Father. Amen.

COLLECT *please remain standing.*

LITURGY OF THE WORD

FIRST READING *please be seated* *Amos 5.6-7,10-15*

A reading from the book of Amos

Seek the LORD and live, or he will break out against the house of Joseph like fire, and it will devour Bethel, with no one to quench it. Ah, you that turn justice to wormwood, and bring righteousness to the ground! They hate the one who reproves in the gate, and they abhor the one who speaks the truth. Therefore because you trample on the poor and take from them levies of grain, you have built houses of hewn stone, but you shall not live in them; you have planted pleasant vineyards, but you shall not drink their wine. For I know how many are your transgressions, and how great are your sins - you who afflict the righteous, who take a bribe, and push aside the needy in the gate. Therefore the prudent will keep silent in such a time; for it is an evil time. Seek good and not evil, that you may live; and so the LORD, the God of hosts, will be with you, just as you have said. Hate evil and love good, and establish justice in the gate; it may be that the LORD, the God of hosts, will be gracious to the remnant of Joseph.

This is the word of the Lord

Thanks be to God.

PSALM 119.1

Beati quorum via integra est, Blessed are the undefiled in the way,
qui ambulant in lege Domini. who walk in the law of the Lord.

Charles Villiers Stanford

SECOND READING

Hebrews 4.12-16

A reading from the letter to the Hebrews

The word of God is living and active, sharper than any two-edged sword, piercing until it divides soul from spirit, joints from marrow; it is able to judge the thoughts and intentions of the heart. And before him no creature is hidden, but all are naked and laid bare to the eyes of the one to whom we must render an account. Since, then, we have a great high priest who has passed through the heavens, Jesus, the Son of God, let us hold fast to our confession. For we do not have a high priest who is unable to sympathize with our weaknesses, but we have one who in every respect has been tested as we are, yet without sin. Let us therefore approach the throne of grace with boldness, so that we may receive mercy and find grace to help in time of need.

This is the word of the Lord

Thanks be to God

GOSPEL ACCLAMATION *please stand*

Alleluia, alleluia, alleluia, alleluia.

As long as we love one another God will live in us
and his love will be complete in us.

Alleluia, alleluia, alleluia, alleluia.

THE GOSPEL

Mark 10.17-31

The Lord be with you
and also with you.

Hear the Gospel of Our Lord Jesus Christ according to Mark.

Glory to you, O Lord.

As Jesus was setting out on a journey, a man ran up and knelt before him, and asked him, 'Good Teacher, what must I do to inherit eternal life?' Jesus said to him, 'Why do you call me good? No one is good but God alone. You know the commandments: "You shall not murder; You shall not commit adultery; You shall not steal; You shall not bear false witness; You shall not defraud; Honour your father and mother."' He said to Jesus, 'Teacher, I have kept all these since my youth.' Jesus, looking at him, loved him and said, 'You lack one thing; go, sell what you own, and give the money to the poor, and you will have treasure in heaven; then come, follow me.' When he heard this,

he was shocked and went away grieving, for he had many possessions. Then Jesus looked around and said to his disciples, 'How hard it will be for those who have wealth to enter the kingdom of God!' And the disciples were perplexed at these words. But Jesus said to them again, 'Children, how hard it is to enter the kingdom of God! It is easier for a camel to go through the eye of a needle than for someone who is rich to enter the kingdom of God.' They were greatly astounded and said to one another, 'Then who can be saved?' Jesus looked at them and said, 'For mortals it is impossible, but not for God; for God all things are possible.' Peter began to say to him, 'Look, we have left everything and followed you.' Jesus said, 'Truly I tell you there is no one who has left house or brothers or sisters or mother or father or children or fields, for my sake and for the sake of the good news, who will not receive a hundredfold now in this age - houses, brothers and sisters, mothers and children, and fields - but with persecutions - and in the age to come eternal life. But many who are first will be last, and the last will be first.'

This is the Gospel of the Lord.

Praise to you, O Christ.

CREED

**We believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.**

**We believe in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, Light from Light,
true God from true God,
begotten, not made,
of one Being with the Father;
through him all things were made.**

**For us and for our salvation he came down from heaven,
was incarnate from the Holy Spirit and the Virgin Mary
and was made man.**

**For our sake he was crucified under Pontius Pilate;
he suffered death and was buried.**

**On the third day he rose again
in accordance with the Scriptures;
he ascended into heaven**

and is seated at the right hand of the Father.

He will come again in glory to judge the living and the dead,

and his kingdom will have no end.

We believe in the Holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the Son,
who with the Father and the Son is worshipped and glorified,
who has spoken through the prophets.

We believe in one holy catholic and apostolic Church.

We acknowledge one baptism for the forgiveness of sins.

We look for the resurrection of the dead,
and the life of the world to come. Amen.

INTERCESSIONS

Lord in your mercy or Lord, hear us
hear our prayer **Lord, graciously hear us.**

Rest eternal grant unto them, O Lord

+ And let light perpetual shine upon them.

Merciful Father, accept these prayers

for the sake of your Son, our Saviour Jesus Christ. Amen.

LITURGY OF THE EUCHARIST

PEACE

The peace of the Lord be always with you
and also with you.

OFFERTORY HYMN 296 'Lord, enthroned in heavenly splendour'

INVITATION TO PRAYER

Pray that my sacrifice and yours may be acceptable to
God the Almighty Father.

**May the Lord accept the sacrifice at your hands, for the praise and glory
of his name, for our good and the good of all his Church.**

The celebrant says the PRAYER OVER THE GIFTS

THE EUCHARIST PRAYER

The Lord be with you
and also with you.

Lift up your hearts.

We lift them to the Lord.

Let us give thanks to the Lord our God

It is right to give thanks and praise.

SANCTUS

Nicholson in G

Holy, holy, holy, Lord God of hosts,
heaven and earth are full of thy glory.
Glory be to thee, O Lord most high.
Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

Please kneel or sit.

EUCCHARISTIC ACCLAMATION

Great is the mystery of faith:
Christ has died.
Christ is risen.
Christ will come again.

The Prayer continues and leads into the doxology, to which all respond Amen.

COMMUNION RITE

LORD'S PRAYER

Our Father, who art in heaven,
hallowed be thy name;
Thy kingdom come;
Thy will be done on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses
as we forgive those who 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.

AGNUS DEI

Nicholson in G

O Lamb of God,
that takest away the sins of the world,
have mercy upon us.
O Lamb of God,
that takest away the sins of the world,
have mercy upon us.
O Lamb of God,
that takest away the sins of the world,
grant us thy peace.

INVITATION TO COMMUNION

This is the Lamb of God who takes away the sin of the world.
Blessed are those who are called to his supper.

**Lord, I am not worthy to receive you,
but only say the word and I shall be healed.**

If you are confirmed or usually receive Holy Communion in your church you are welcome to receive the sacrament at this Mass. If you would like to come to the altar for a blessing please bring this booklet with you.

COMMUNION MOTET

'Thou wilt keep him in perfect peace' S.S. Wesley

PRAYERS AFTER COMMUNION

Almighty God, we thank you for feeding us with the body and blood of your Son Jesus Christ. Through him we offer you our souls and bodies to be a living sacrifice. Send us out in the power of your Spirit to live and work to your praise and glory. Amen.

NOTICES

POST COMMUNION HYMN 420 'O Jesus, I have promised'

BLESSING

The Lord be with you
and also with you.

DISMISSAL

Go in the peace of Christ.
Thanks be to God.

Please stay for refreshments after the Sung Eucharist



Hereford Diocese

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THE DAILY MASS & OTHER EVENTS THIS WEEK

INTENTIONS

Tuesday	S. Edward the Confessor King
	9.30am Holy Eucharist <i>Queen Elizabeth</i>
	1.30pm Funeral Mass for Fr Peter Jagger R.I.P.
	6.30pm Confirmation Class at the vicarage
Wednesday	Feria
	NB. <i>There will be no Mass at 8.00am</i>
Thursday	S. Teresa of Jesus Virgin & Doctor
	10.30am Holy Eucharist <i>The Medical Profession</i>
Friday	Feria
	10.30am Holy Eucharist <i>Catechumens</i>
	12.30pm First Communion Class in the Primary School
Saturday	Feria
	NB. <i>There will be no Mass at 8.00am</i>
Next Sunday	TRINITY 19
	8.00am Holy Eucharist <i>The parish</i>
	10.30am Sung Eucharist <i>The parish</i>
	Celebrant and Preacher: Fr Clive Wylie SSC

NOTICES

This Month's Charity is Leprosy Mission. Please give generously.

Note from Eileen Hunter - surplus fruit and vegetables please. Will collect. Eileen 01379 678385.

Deanery Directory - available at the back of church for £1.

Choir Practice takes place on Thursdays at 7.30pm.

Notices to Trudi (01379 870431) by 10am on Thursday, please.

All Souls' Day

The Commemoration of all the Faithful Departed

Monday 2nd November

7.30pm Sung Requiem

*If you are attending the All Souls' Requiem,
and wish a departed relative or friend to be remembered,
please print their name on the list at the back of church.*



ST MARTIN-IN-THE-FIELDS

Saturday 7 November at 7.30pm

Remembrance Concert

MOZART REQUIEM

By Candlelight

HANDEL - Zadok The Priest

MOZART - Laudate Dominum

PURCELL - When I am laid in earth

PURCELL - Queen Mary's Funeral Music

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Lucie Spickova
Tenor - Richard Rowntree Bass - James Lawrence

Tickets: £6, £12, £18, £22, £26

St Martin-in-the-Fields
Trafalgar Square London WC2N 4JJ
Box Office: 020 7766 1100 Online: www.smitf.org

Here, as promised, are the dates for Christmas, and also those that we have for 2010.

Music details will follow shortly, but it's probably better to have a straight list of dates for your diaries now, as the full programme will inevitably be even longer!

The next two concerts are tomorrow and 21 November at St Martin 's – details of which you should already have! After that, we start on the Christmas season

Please note that some gigs are smaller-scale and for some others we need all hands on deck as it were. The rest are somewhere in-between. I have indicated the sort of numbers needed and I have also added a comments box on the schedule attached. I'm not expecting everyone to do everything (although you are welcome to if you are a caroloholic!) and if you want to indicate any preferences you have I will do my best to take these into account and allocate accordingly!

I do realise that many of you have already filled in availability for some of the dates on the earlier form. Apologies for asking you to do it again, but as there are now more dates, and in any case most of you had quite a few question marks when you completed it back in August, it's probably the most secure means of my knowing how we are placed.

26 NOVEMBER, 1 & 2 DECEMBER: QUEEN'S GALLERY PRIVATE SHOPPING EVENINGS.

Assemble about 5.30, finish by 7.45-8ish. For those who haven't done this before, we sing unaccompanied, gathered around the Christmas tree, probably doing three sets, and in-between-times you can enjoy a glass of wine, nibbles, and 20% discount on any purchases from the Queen's Gallery shop. While some of the merchandise is predictably aimed at the tourist market, there are also very good deals on other gifts from books to tea-towels. We need about a dozen singers and to be able to cover up to 8 parts in some of the schmoozy numbers! No formal dress code, but look smart!

3 DECEMBER, ST ANDREW'S PATRONAL FESTIVAL

Meet at 6pm for 6.30. Not strictly a Christmas programme, but we will turn out Haydn St Nicholas Mass and probably one of the more Advent-orientated carols as the anthem. About 12-16 singers would be good.

PLEASE NOTE: In theory, we should be able to cover the above four evenings with everyone singing once. In practice, there will probably not be an exact co-incidence of availability and voice parts, so it will be helpful if some people can do more than one. Please use the usual boxes to indicate whether you are available if needed and then list your order of preference in the comments box and I will do my best to follow it. If anyone does run into a problem nearer the time, they can try and swap with someone else (but please let me know).

THERE IS A REHEARSAL AS USUAL AT ST ANDREW 'S ON 1 DECEMBER. Those singing at the Queen's Gallery are asked to make their way to the rehearsal afterwards.

5 DECEMBER, ST JAMES' PICCADILLY, CHRISTMAS WITH THE BELMONT ENSEMBLE

Rehearsal tbc (with Belmonts from 4-6pm but probably therefore doing our own pieces at 3.30)
Performance 7.30 DJs/Long black with red

Would be good to have as many people as possible for this one. Contractually we need 30, but we are trying to build a following at St James' and it is also an opportunity to show off and do some interesting numbers!

8 DECEMBER Rehearsal as usual

10 DECEMBER, ST PETER'S EATON SQUARE , BLUE CROSS CAROLS

Rehearsal tbc (but around 5pm) Concert 7pm (over by 8.15) DJs/Long black with red.

Again, as many people as possible please. We have trumpets to compete with! (And another of my dishy cousins is coming along to present it!)

15 DECEMBER, ST ANDREW-BY-THE- WARDROBE, CASTLE BAYNARD WARD CLUB CAROL SERVICE

Gather at 6 for service at 6.30. Everyone welcome for this one too, although we can manage with 16-20. Afterwards they are holding a dinner at Davy's, just up the Hill. It is £34 a head, including wine, which is probably good value, and if anyone is interested we could take the opportunity to have an ECC table (or two) and treat it as our own Christmas dinner. Let me know if you are interested.

17 DECEMBER, ST ANDREW-BY-THE- WARDROBE, PARISH CAROL SERVICE

Details as for 15 December above, except no formal plans for dinner afterwards

18 DECEMBER, ST MARY ABCHURCH (off Cannon Street), TYNDALE SOCIETY CAROL SERVICE

Gather at 12 for 12.30. This lunchtime service is popular with the handful of people who can be available at lunchtime and/or who work in the City

19 and 20 DECEMBER, MARLBOROUGH COLLEGE , CAROLS WITH RICK WAKEMAN

Details about this have already been circulated separately. If any new members don't have them, please let me know. It's basically an 'away-weekend' staying with Danny Watson in Ramsbury. 12-16 people is optimal, and so far I have good offers from sopranos and altos – but we need more men!

22 DECEMBER, ST MARTIN'S, MESSIAH

Rehearsal: 5-6pm Performance 7.30 DJs/long black with red. We will probably need everyone who hasn't already left the country by then!

23 DECEMBER, ST MARTIN'S, CAROLS AND MESSIAH

Rehearsal at 3.30 pm for our own carols at 4.30. No rehearsal before Messiah performance at 7.30.
DJs/long black with red.

Again, every body welcome! I realise afternoon carols will be difficult for some, but I'm hoping that work will be winding down for most people by then! If you can't make the rehearsal, do let me know as by then we will probably have sung everything several times!

HAPPY CHRISTMAS!

DATES FOR 2010 – SO FAR

The following dates are all confirmed (although I have yet to get the contracts for the autumn ones at St Martin 's). Details to follow later.

ALL THE FOLLOWING ARE AT ST MARTIN 'S

SATURDAY 16 JANUARY: Mozart Requiem, Vivaldi Gloria, etc

TUESDAY 16 FEBRUARY: Fauré Requiem etc

MONDAY 5 APRIL: Messiah

SATURDAY 5 JUNE: Mozart Requiem, Vivaldi etc

SATURDAY 23 OCTOBER: Trafalgar Day concert, Haydn Nelson Mass and Rule Britannia!

SATURDAY 13 NOVEMBER: Remembrance Day concert (and 500th concert by the Belmonts at St Martin 's) Mozart: Requiem, C Minor Mass, etc

WED 22 AND THURS 23 DECEMBER: Messiah, plus carols at 4.30 on 23 (tbc)

IN ADDITION WE HAVE:

FRIDAY 2 APRIL, ST MARYLEBONE CHURCH , STAINER: THE CRUCIFIXION

FRIDAY 23 APRIL, ST JAMES' PICCADILLY, ST GEORGE'S DAY CONCERT

Please note that the proposed concert with the Tchaikovsky Liturgy will almost certainly be moved from February to sometime around late June or July.

MUSIC FOR DECEMBER

Please can you look out your own copies of 100 Carols for Choirs, Noel and Follow that Star, if you have them. And also double check whether you have any Choir copies. I don't want to order more, only to discover that people have them lurking at the back of a cupboard! If you do have your own copies, please can you let me know (this also applies to new members who may have acquired them from elsewhere). And please bring whatever you do have to the rehearsal on Tuesday week. We will start on Christmas pieces in tandem with the Nelson Mass.

Please complete and return the attached form as soon as you can.

Many thanks

All best

Ann

Attachment(s) from ECC

1 of 1 File(s)

 Availability Christmas 2009.xls

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ST MARTIN-IN-THE-FIELDS

Tuesday 10 November at 7.30pm

FAURÉ REQUIEM

By Candlelight

MOZART - Ave Verum Corpus

MOZART - Salzburg Symphony No 2

MOZART - Church Sonata in D

FAURÉ - Cantique de Jean Racine

FAURÉ - Pavane

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Bass - James Lawrence Organ - Michael Higgins

Tickets: £10, £15, £20

St Martin-in-the-Fields
Trafalgar Square London WC2N 4JJ
Box Office: 020 7766 1100 Online: www.smitf.org



ST MARTIN-IN-THE-FIELDS

Saturday 21 November at 7.30pm

St Cecilia's Day Concert

MOZART REQUIEM

By Candlelight

HANDEL - Zadok The Priest

PURCELL - Hail Bright Cecilia (Excerpts)

HAYDN - Nelson Mass

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Lucie Spickova
Tenor - David Paul Webb Bass - James Lawrence

Tickets: £6, £12, £18, £22, £26

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: www.smitf.org

THE PARISH & WARD CHURCH OF
ST ANDREW-BY-THE-WARDROBE
WITH ST ANN BLACKFRIARS
RECTOR: THE REVD DR ALAN GRIFFIN, MA, PhD



Festival Sung Eucharist

in thanksgiving for our patron

St Andrew the Apostle

THURSDAY 3 DECEMBER 2009

AT 6.30 PM

Celebrant and Preacher: The Bishop of Fulham
Choir: English Chamber Choir
Setting: St Nicholas Mass (Haydn)

MINISTRY OF THE WORD

INTROIT

Adam lay ybounden (Boris Ord)

Priest: The Lord be with you.

All: **And with thy Spirit.**

Priest: Let us pray.

The congregation sits or kneels.

Priest: 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.**

All: **Almighty God, unto whom all hearts be open, all desires known, and from whom no secrets are hid; Cleanse the thoughts of our hearts by the inspiration of thy Holy Spirit, that we may perfectly love thee, and worthily magnify thy holy Name; through Christ our Lord. Amen.**

CHOIR

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord have mercy, Christ have mercy, Lord have mercy.

Priest: Almighty God, who didst give such grace unto thy holy Apostle Saint Andrew, that he readily obeyed the calling of thy Son Jesus Christ and followed him without delay: Grant unto us all, that we, being called by thy holy Word, may forthwith give up ourselves obediently to fulfil thy holy commandments; through the same Jesus Christ our Lord. **Amen.**

The congregation sits.

THE OLD TESTAMENT LESSON

Isaiah 52. 7-10

How beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace; that bringeth good tidings of good, that

publisheth salvation; that saith unto Zion, thy God reigneth! Thy watchmen shall lift up the voice; with the voice together shall they sing: for they shall see eye to eye, when the Lord shall bring again Zion. Break forth into joy, sing together, ye waste places of Jerusalem: for the Lord hath comforted his people, he hath redeemed Jerusalem. The Lord hath made bare his holy arm in the eyes of all the nations; and all the ends of the earth shall see the salvation of our God.

This is the Word of the Lord.

All: Thanks be to God.

The congregation stands.

HYMN

Dear Lord and Father of mankind,
Forgive our foolish ways;
Re-clothe us in our rightful mind,
In purer lives Thy service find,
In deeper reverence, praise.

In simple trust like theirs who heard,
Beside the Syrian sea,
The gracious calling of the Lord,
Let us, like them, without a word,
Rise up and follow Thee.

O Sabbath rest by Galilee,
O calm of hills above,
Where Jesus knelt to share with Thee
The silence of eternity,
Interpreted by love!

Drop Thy still dews of quietness,
Till all our strivings cease;
Take from our souls the strain and stress,
And let our ordered lives confess
The beauty of Thy peace.

Breathe through the heats of our desire
Thy coolness and Thy balm;
Let sense be dumb, let flesh retire;
Speak through the earthquake, wind, and fire,
O still, small voice of calm.

The congregation sits.

THE EPISTLE

Romans 10. 9

If thou shalt confess with thy mouth the Lord Jesus, and shalt believe in thine heart that God hath raised him from the dead, thou shalt be saved. For with the heart man believeth unto righteousness; and with the mouth confession is made unto salvation. For the scripture saith, Whosoever believeth on him shall not be ashamed. For there is no difference between the Jew and the Greek: for the same Lord over all is rich unto all that call upon him. For whosoever shall call upon the name of the Lord shall be saved. How then shall they call on him in whom they have not believed? and how shall they believe in him of whom they have not heard? and how shall they hear without a preacher? And how shall they preach, except they be sent? as it is written, How beautiful are the feet of them that preach the Gospel of peace, and bring glad tidings of good things! But they have not all obeyed the Gospel. For Esaias saith, Lord, who hath believed our report? So then faith cometh by hearing, and hearing by the word of God. But I say, Have they not heard? Yes verily, their sound went into all the earth, and their words unto the ends of the world. But I say, Did not Israel know? First Moses saith, I will provoke you to jealousy by them that are no people, and by a foolish nation I will anger you. But Esaias is very bold, and saith, I was found of them that sought me not; I was made manifest unto them that asked not after me. But to Israel he saith, All day long I have stretched forth my hands unto a disobedient and gainsaying people.

This is the Word of the Lord.

All: Thanks be to God.

GRADUAL

The Lamb (Taverner)

The congregation stands.

THE GOSPEL

St. Matthew 4. 18

The Holy Gospel is written in the fourth chapter of the Gospel according to St Matthew, beginning at the eighteenth verse.

All: Glory be to Thee, O Lord.

Jesus, walking by the sea of Galilee, saw two brethren, Simon called Peter, and Andrew his brother, casting a net into the sea: for they were fishers. And he saith unto them, Follow me, and I will make you fishers of men. And they straightway left their nets, and followed him. And going on from thence, he saw other two brethren, James the son of Zebedee, and John his brother, in a ship with Zebedee their father, mending their nets; and he called them. And they immediately left the ship and their father, and followed him.

This is the Gospel of the Lord.

All: Praise be to thee, O Christ.

The congregation remains standing.

THE CREED

I believe in one God the Father Almighty, maker of heaven and earth, and of all things visible and invisible:

And in one Lord Jesus Christ, the only-begotten son of God, begotten of his Father before all worlds, God of God, Light of Light, very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made: who for us men, and for our salvation came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man, and was crucified also for us under Pontius Pilate. He suffered and was buried, and the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and dead: whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And I believe one holy Catholick and Apostolick Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

The congregation sits.

SERMON

The Bishop of Fulham

MINISTRY OF THE SACRAMENT

OFFERTORY SENTENCE

Priest: Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven. *S. Matthew*

The congregation stands.

OFFERTORY HYMN

Thy hand, O God, has guided
thy flock, from age to age;
the wondrous tale is written,
full clear, on every page;
thy people owned thy goodness,
and we their deeds record;
and both of this bear witness;
one Church, one Faith, one Lord.

Thy heralds brought glad tidings
to greatest as to least;
they bade men rise, and hasten
to share the great King's feast;
and this was all their teaching,
in every deed and word,
to all alike proclaiming
one Church, one Faith, one Lord.

Through many a day of darkness,
through many a scene of strife,
the faithful few fought bravely,
to guard the nation's life.
Their gospel of redemption,
sin pardoned, man restored,
was all in this enfolded:
one Church, one Faith, one Lord.

Thy mercy will not fail us,
nor leave thy work undone;
with thy right hand to help us,
the victory shall be won;
and then, by all creation,
thy name shall be adored,
and this shall be their anthem:
one Church, one Faith, one Lord.

PRAYER FOR THE CHURCH

The congregation sits or kneels.

Priest: Let us pray for the whole state of Christ's Church.

Almighty and everliving God, who by thy holy Apostle hast taught us to make prayers, and supplications, and to give thanks for all men; We humbly beseech thee most mercifully to accept our alms and oblations, and to receive these our prayers, which we offer unto thy Divine Majesty; beseeching thee to inspire continually the Universal Church with the spirit of truth, unity, and concord: And grant, that all they that do confess thy holy Name may agree in the truth of thy holy Word, and live in unity, and godly love.

Lord hear us.

All: **Lord graciously hear us.**

Priest: We beseech thee also to lead all nations in the way of righteousness, and peace; and so to direct all kings and rulers, that under them thy people may be godly and quietly governed. And grant unto thy servant Elizabeth our Queen and to all that are put in authority under her that they may truly and impartially minister justice, to the punishment of wickedness and vice, and to the maintenance of thy true religion, and virtue.

Lord, hear us.

All: **Lord, graciously hear us.**

Priest: Give grace, O heavenly Father, to all Bishops, Priests and Deacons, especially to thy servant, Richard, our bishop, that they may both by their life and doctrine set forth thy true and living Word and rightly and duly administer thy Holy Sacraments.

Lord, hear us.

All: **Lord, graciously hear us.**

Priest: Guide and prosper, we pray thee, those who are labouring for the spread of thy Gospel among the nations, and enlighten with thy Spirit all places of education and learning; that the whole world may be filled with the knowledge of thy truth.

Lord, hear us.

All: **Lord, graciously hear us.**

Priest: And to all thy people give thy heavenly grace; and specially to this congregation here present; that, with meek heart and due reverence, they may hear, and receive thy holy Word; truly serving thee in holiness and righteousness all the days of their life.

Lord, hear us.

All: **Lord, graciously hear us.**

Priest: And we most humbly beseech thee of thy goodness, O Lord, to comfort and succour all them, who in this transitory life are in trouble, sorrow, need, sickness, or any other adversity.

Lord, hear us.

All: **Lord, graciously hear us.**

Priest: And we commend to thy gracious keeping, O Lord, all thy servants departed this life in thy faith and fear, beseeching thee to grant them everlasting light and peace.

Lord, hear us.

All: **Lord, graciously hear us.**

Priest: And here we give thee most high praise and hearty thanks for all thy Saints, who have been the chosen vessels of thy grace, and lights of the world in their several generations; and we pray, that rejoicing in their fellowship, and following their good examples, we may be partakers with them of thy heavenly kingdom.

Lord, hear us.

All: **Lord, graciously hear us.**

Priest: Grant this, O Father, for Jesus Christ's sake, our only Mediator and Advocate; who liveth and reigneth with thee in the unity of the Holy Ghost, one God, world without end. **Amen.**

CONFESSION AND ABSOLUTION

Deacon: Draw near with faith, and take this holy Sacrament to your comfort; and make your humble confession to Almighty God, meekly kneeling upon your knees.

All: Almighty God, Father of our Lord Jesus Christ, Maker of all things, judge of all men; we acknowledge and bewail our manifold sins and wickedness, which we, from time to time, most grievously have committed, by thought, word, and deed, against thy Divine Majesty, provoking most justly thy wrath and indignation against us. We do earnestly repent, and are heartily sorry for these our misdoings; the remembrance of them is grievous unto us; the burden of them is intolerable. Have mercy upon us, have mercy upon us, most merciful Father; for thy Son our Lord Jesus Christ's sake, forgive us all that is past; and grant that we may ever hereafter serve and please thee in newness of life, to the honour and glory of thy Name; through Jesus Christ our Lord. Amen.

Priest: Almighty God, our heavenly Father, who of his great mercy hath promised forgiveness of sins to all them that with hearty repentance and true faith turn unto him; Have mercy upon you; pardon and deliver you from all your sins; confirm and strengthen you in all goodness; and bring you to everlasting life; through Jesus Christ our Lord. Amen.

COMFORTABLE WORDS

Priest: Hear what comfortable words our Saviour Christ saith unto all that truly turn to him.

Come unto me all that travail and are heavy laden, and I will refresh you. *S. Matthew 11. 28*

So God loved the world, that he gave his only-begotten Son, to the end that all that believe in him should not perish, but have everlasting life. *S. John 3. 16*

THE EUCHARISTIC PRAYER

Priest: The Lord be with you.

All: **And with thy Spirit.**

Priest: Lift up your hearts.

All: **We lift them up unto the Lord.**

Priest: Let us give thanks unto our Lord God.

All: It is meet and right so to do.

Priest: It is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto thee, O Lord, Holy Father, Almighty, Everlasting God.

Who in the righteousness of thy Saints hast given us an ensample of godly living, and in their blessedness a glorious pledge of the our calling: That, being compassed about with so great a cloud of witnesses, we may run with patience the race that is set before us: And with them receive the crown of glory that fadeth not away. Therefore with Angels and Archangels, with the Blessed Virgin Mary, St Andrew, St Ann, and all the company of heaven, we laud and magnify thy glorious Name; evermore praising thee, and saying,

CHOIR

Sanctus

PRAYER OF HUMBLE ACCESS

All: We do not presume to come to this thy Table, O merciful Lord, trusting in our own righteousness, but in thy manifold and great mercies. We are not worthy so much as to gather up the crumbs under thy Table. But thou art the same Lord, whose property is always to have mercy: Grant us therefore, gracious Lord, so to eat the flesh of thy dear Son Jesus Christ, and to drink his blood, that our sinful bodies may be made clean by his body, and our souls washed through his most precious blood, and that we may evermore dwell in him, and he in us. Amen.

PRAYER OF CONSECRATION

Priest: Almighty God, our heavenly Father, who of thy tender mercy didst give thine only Son Jesus Christ to suffer death upon the Cross for our redemption; who made there (by his one oblation of himself once offered) a full, perfect, and sufficient sacrifice, oblation, and satisfaction, for the sins of the whole world; and did institute, and in his holy Gospel command us to continue, a perpetual memory of that his precious death, until his coming again;

Hear us, O merciful Father, we most humbly beseech thee; and grant that we receiving these thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's holy institution, in remembrance of his death and passion, may be partakers of his most blessed Body and Blood: who, in the same night that he was betrayed, took Bread; and, when he had given thanks, he brake it, and gave it to his disciples, saying, Take, eat, this is my Body which is given for you: Do this in remembrance of me. Likewise after supper he took the Cup; and, when he had given thanks, he gave it to them, saying, Drink ye all of this; for this is my Blood of the New Testament, which is shed for you and for many for the remission of sins: Do this, as oft as ye shall drink it, in remembrance of me. Amen.

THE PEACE

Priest: The Peace of the Lord be always with you.
All: And with thy Spirit.

INVITATION TO COMMUNION

All baptised communicant Christians are welcome to receive Holy Communion at this service. If you have difficulty kneeling, it is perfectly acceptable for you to remain standing to receive Holy Communion.

Deacon: Draw near and receive the Body of our Lord Jesus Christ which was given for you, and his blood which was shed for you. Take this in remembrance that Christ died for you, and feed on him in your hearts by faith with thanksgiving.

COMMUNION

Priest: The Body of our Lord Jesus Christ, which was given for thee, preserve thy body and soul unto everlasting life. Take and eat this in remembrance that Christ died for thee, and feed on him in thy heart by faith with thanksgiving.

Priest: The Blood of our Lord Jesus Christ, which was shed for thee, preserve thy body and soul unto everlasting life. Drink this in remembrance that Christ's Blood was shed for thee, and be thankful.

CHOIR

Agnus Dei

The congregation sits or kneels.

Priest: As our Saviour Christ hath commanded and taught us we are bold to say:

All: 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.

OBLATION

Priest: We offer this sacrifice of praise for each other, and for the whole Church, living and departed, saying together:

All: O Lord and heavenly Father, we thy humble servants entirely desire thy fatherly goodness mercifully to accept this our sacrifice of praise and thanksgiving; most humbly beseeching thee to grant, that by the merits and death of thy Son Jesus Christ, and through faith in his blood, we and all thy whole Church may obtain remission of our sins, and all other benefits of his passion. And here we offer and present unto thee, O Lord, ourselves, our souls and bodies, to be a reasonable, holy, and lively sacrifice unto thee; humbly beseeching thee, that all we, who are partakers of this holy Communion, may be fulfilled with thy grace and heavenly benediction. And although we be unworthy, through our manifold sins, to offer unto thee any sacrifice, yet we beseech thee to accept this our bounden duty and service; not weighing our merits, but pardoning our offences, through Jesus Christ our Lord; by whom, and with whom, in the unity of the Holy Ghost, all honour and glory be unto thee, O Father Almighty, world without end. Amen.

The congregation stands.

GLORIA

All: Glory be to God on high, and in earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only begotten Son Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

THE BLESSING

The congregation sits or kneels.

Priest: The peace of God, which passeth all understanding, keep your hearts and minds in the knowledge and love of God, and of his son Jesus Christ our Lord: and the blessing of God Almighty, the Father, the Son, and the Holy Ghost, be amongst you and remain with you always. Amen.

HYMN

Onward, Christian soldiers, marching as to war,
With the Cross of Jesus going on before.
Christ, the royal Master, leads against the foe;
Forward into battle, see, his banners go!

Refrain:

*Onward, Christian soldiers, marching as to war,
With the cross of Jesus going on before.*

Crowns and thrones may perish, kingdoms rise and wane,
But the Church of Jesus constant will remain.
Gates of hell can never 'gainst that Church prevail;
We have Christ's own promise, and that cannot fail. *Refrain:*

Onward then, ye people, join our happy throng,
Blend with ours your voices in the triumph song.
Glory, laud and honour unto Christ the King,
This through countless ages men and angels sing. *Refrain:*

ORGANIZATIONS ASSOCIATED WITH ST ANDREW-BY-THE-WARDROBE

Prayer Book Society
Worshipful Company of Mercers
Worshipful Company of Upholders
Worshipful Company of Turners
Worshipful Company of Blacksmiths
Worshipful Company of Spectacle Makers
Worshipful Society of Apothecaries
Mellon Bank
Our sister parish, St James Garlickhythe
City of London School
College of Arms
Castle Baynard Ward Club
Dominicans (Order of Preachers)
Parish residents and friends
Parish Clerks
Our linked parish, St Chad's, Haggerston
St Gregorios Indian Orthodox Church
English Chamber Choir
Cockpit Pub
The Centre Page Pub
Vintry & Dowgate Ward Club
Royal Society of St George
St Mary Moorfields RC Church
British Slovene Society
Trinity College, Dublin
City Livery Club
Salvation Army
Alexandra College, Dublin
Afghan Action
Tallis Scholars
London Concord Singers
SAA Group
Ancient Monuments Society
Society of King Charles the Martyr

CHURCHWARDENS

Mr John Barber DL
Dr Laura Wright
Mr David Thompson, CC
Dr David Wheeler MVO

CHRISTMAS AND NEW YEAR SERVICES

AT THE SISTER PARISHES OF
ST ANDREW-BY-THE-WARDROBE & ST JAMES GARLICKHYTHE

Thursday 17 December

St Andrew-by-the-Wardrobe

6.30 pm ~ Parish Carol Service and reception

Sunday 20 December

St James Garlickhythe

10.30 am ~ Holy Eucharist

11.30 am ~ Parish Carol Service and refreshments

Christmas Eve

St Andrew-by-the-Wardrobe

6.30 am ~ The First Eucharist of Christmas

Christmas Day

St James Garlickhythe

10.30 am ~ Festival Sung Eucharist

Sunday 27 December

St James Garlickhythe

10.30 am ~ Holy Eucharist

Sunday 3 January

St James Garlickhythe

10.30 am ~ Holy Eucharist with hymns





St James's Church
197 Piccadilly, London W1



Saturday 5 December at 7.30pm

CHRISTMAS CELEBRATION

By Candlelight

HANDEL - Christmas Music from *Messiah*

VIVALDI - Winter from *Four Seasons*

VIVALDI - Christmas Violin Concerto

VAUGHAN WILLIAMS - Fantasia

On Christmas Carols

CORELLI - Christmas Concerto

Christmas Carols for Choir, Organ,

Orchestra and Audience

**Belmont Ensemble of London
English Chamber Choir**

Conductors - Peter G Dyson and Guy Protheroe Violin - Anna Bradley Organ - Michael Higgins Baritone - James Lawrence

Tickets : £18 (Centre Nave) £12 (Side Aisles)

Tickets available in advance from St Martin-in-the-Fields Box Office

Tel : 020 7766 1100 (Mon - Sat : 10am - 5pm) Book Online : www.smitf.org

In person from St Martin-in-the-Fields, Box Office in the Crypt, Trafalgar Square

On the day of the concert - from 2.30pm - at St James's Church, 197 Piccadilly



St James's Church
197 Piccadilly, London W1



Saturday 5 December at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductors - Peter G Dyson and Guy Protheroe

Violins - Anna Bradley and Pippa Harris

Organ - Michael Higgins Baritone - James Lawrence



Smoking & Consumption of Food and Drink are Not Permitted in the Church

Patrons are kindly requested to switch off Alarms, Digital Watches & Mobile

Phones Flash Photography, audio and video recording is Not permitted.

Please try to restrain coughing. A handkerchief placed over the mouth greatly limits the noise.

Cafe Nero (at west end of the church) will be open during the interval

PROGRAMME £1.50

www.belmontensemble.com

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:

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

All:

And through all his wondrous
childhood
He would honour and obey,
Love and watch the lowly maiden,
In whose gentle arms he lay.
Christian children all must be
Mild, obedient, good as he.

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.

Reading : St.Luke tells of the birth of Jesus (Read by David Wheeler)
St.Luke Chapter 2

Recitative : Thus saith the Lord, the Lord of hosts (Handel - Messiah)

Aria : But who may abide the day of his coming (Handel - Messiah)

Chorus : For Unto us a Child is Born (Handel - Messiah)

The first we know of 'Messiah' is a reference from a letter of Charles Jennens, Handel's librettist, to Edward Holdsworth dated 10 July 1741 : "Handel says he will do nothing next winter, but I hope I shall persuade him to set another Scripture collection I have made for him, and perform it for his own benefit in Passion Week. I hope he will lay out his whole Genius and Skill upon it, that our

Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is Messiah."

Orchestra : Winter (Vivaldi - The Four Seasons)
Allegro non molto - Largo - Allegro

Vivaldi is today known primarily as a composer of concertos, writing over 450 for various instruments. Composing at a time which saw the rise of the virtuoso performer (usually the composer) concertos provided the perfect vehicle for technical display.

Foot stamping and teeth chattering, sitting by the fire and slipping on ice - these are the joys of Winter which Vivaldi depicts in the final concerto of the set.

Choir : In Dulci Jubilo (J S Bach)

Choir : Fantasia on Christmas Carols (Ralph Vaughan Williams)

- - Interval of 20 Minutes - -

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...

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God
In the highest: O come...

Choir : The Carol Singers (Sterndale Bennett)

Orchestra : Christmas Concerto (Corelli)
Grave - Adagio/Allegro - Vivace - Allegro - Largo Pastorale

Arcangelo Corelli was born in Fusignano, near Bologna in 1653. He came from a very prosperous family, and by 1666 had moved to Bologna where he had violin lessons, continuing them in 1670 at the Accademia. He moved to Rome in 1675 playing in various orchestras and was considered as one of the foremost violinists in the capital.

The Christmas Concerto probably dates from 1690, composed for the nephew of Pope Alexander VIII. His opus 6 concertos were regarded as classics, continuing to be played and preferred even to those of Handel well into the 19th century.

Choir : Jesus Child (Rutter)

Orchestra : Christmas Violin Concerto 'Il Riposo' (Vivaldi)
Allegro - Adagio - Allegro

Antonio Vivaldi, the Venetian composer and violinist became a priest in 1703, known as the 'Red Priest' due to the colour of his hair. Dogged throughout his lifetime with illness, he only said mass for two years from 1703 due to his chest complaint. Taught the violin by his father, Antonio was a teacher in the girls orphanage *Ospedale della piet * from the time he took holy orders until 1740.

Choir : The Lamb (Taverner)

Orchestra : Arrival of the Queen of Sheba (Handel)

Born in Halle, the son of a barber-surgeon, in 1697 Handel became assistant organist in the Domkirche and studied law at the town's university. Leaving in 1703 he joined Hamburg's opera company, composing his first opera *Almira* two years later. After four years in Italy he was appointed Kapellmeister by the Elector of Hanover (later King George I of England) before settling in London. Having written a number of operas, Handel turned to the oratorio, composing *Solomon* for its first performance at Covent Garden Theatre in 1749. This short *sinfonia* opens Act III of the oratorio and heralds the arrival of the Queen at the court of King Solomon where she believes she can gain wisdom.

Choir : Welcome Yule (Landauer)

Choir : Deck the Hall

Choir : Hallelujah Chorus (Handel - Messiah)

All:

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

Christ, by highest heav'n adored,
Christ, the everlasting Lord,
Late in time behold him come
Offspring of a virgin's womb:
Veiled in flesh the Godhead see,
Hail th'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 heav'n-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.

Peter G Dyson is an outstanding English Conductor, described by The Times as a "Baroque specialist" and by the London Evening Standard as "An internationally respected conductor".

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 450 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

A graduate of the highly acclaimed Advanced Conducting Course at the Royal Academy of Music, Peter studied and has undertaken masterclasses with Colin Metters, Sir Colin Davis, Sir Simon Rattle, Leonard Slatkin, Sir Roger Norrington, Claus Peter Flor, George Hurst, and the pedagogue Ilya Musin from St Petersburg Conservatory. Peter was elected as an Associate of the Royal Academy of Music in 2000, an honour reserved for the Conservatoires most eminent graduates.

He has conducted the New Queens Hall Orchestra in London, including a live broadcast on BBC Radio 3; He has appeared with the Latvian Philharmonic Orchestra in Riga, the Guatemala National Symphony Orchestra in Guatemala City, the Macedonian Philharmonic Orchestra in Skopje, the Filharmonie Ceske Budjedovice, Filharmonie Hradek Kralove, South Bohemian Chamber Orchestra (Czech Republic) and the Midlands Sinfonia. He has also conducted the Michigan University Symphony Orchestra at the Mozarteum in Salzburg.

A former choral scholar, has conducted the BBC Singers in concert in Messiaen's 'Cinq Rechants' for BBC Radio 3, and has worked with the Philharmonia Chorus, the English Chamber Choir, the Tallis Chamber Choir, the Joyful Company of Singers, the New London Singers, St Martin-in-the-Fields Choir and Choral Scholars, the Codina Singers, the Northampton Bach Choir, the Chameleon Arts Chorus, Sevenoaks Philharmonic Choir and Barts Chamber Choir.

He has conducted at London's premier venues including St Martin-in-the-Fields, St John's Smith Square, St James's Piccadilly, The Banqueting House, Royal Festival Hall, Queen Elizabeth Hall, Purcell Room and has broadcast on BBC Radio and TV, ITV, Channel 4 TV, Channel Five TV and Classic FM. Peter has worked in concert with artists including David Campbell, Jill Gomez, Sir Edward Heath, John Lill, Benjamin Luxon, Annela Rice, John Craven, Nicola Loud, Alan Brind, Sam Haywood, Ashley Wass, Ruth Rogers, Benjamin Nabarro and Helena Wood.

Peter won the Havant Symphony Orchestra Conducting Competition, was runner-up at the British Reserve Insurance NAYO Conducting Competition, and was a finalist in the BFYC Choral Conducting Competition.

Guy Protheroe became director of the English Chamber Choir shortly after its foundation in the early 1970s, and in many ways the Choir's eclectic musical interests stem from his own varied career. As Director of the Byzantine Festival in London, he introduced the Choir to the musical tradition of the Eastern Churches, and he has conducted and recorded music of many Eastern Orthodox traditions in several countries.

With his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others), and conducted avant-garde music in Europe and the USA, including being guest conductor for several years of the Xenakis Ensemble (Holland). He has been conducted orchestras ranging from the Royal Philharmonic in London to the Ensemble Écume in Tunis, the City of Santiago Symphony Orchestra (Chile), and choruses from the BBC Singers and Royal Choral Society to the Greek State Opera Chorus and the Kühn Choir (Prague).

He has always worked extensively in commercial music, often involving the Choir, working with, amongst many others, The Who (*Tommy*), Black Sabbath, George Martin, Dave Stewart and David Arnold. He was musical director and arranger for Vangelis over many years, in concerts, recordings and films. He was musical director, lyricist, arranger and vocal soloist on the French smash-hit comedy film *Les Visiteurs* with Eric Lévi, and has continued this collaboration on all five of the subsequent *Era* of albums, which have sold many millions especially in French-speaking territories and South America.

He has collaborated with the rock artist Rick Wakeman over the last 35 years, recently as conductor and arranger for prog rock concerts and recordings in the UK, Bulgaria, Switzerland, Poland and Chile, including spectacular versions of *The Six Wives of Henry VIII* at Hampton Court Palace in May. A South American tour of a new version of *Journey to the Centre of the Earth* is due in 2010.

Michael Higgins (Organ) studied with Margaret Newman at the Birmingham Conservatoire, later specialising in piano accompaniment and chamber music at the Royal Academy of Music, London, with Julius Drake. Abroad, Michael has toured with singers and instrumentalists in Germany, Hungary, Italy, Australia and New Zealand.

He performs regularly in London and throughout the United Kingdom and works with the Birmingham Bach Choir, Wimbledon Choral Society, Midland Festival Chorus, New London Singers, the National Children's Choir of Great Britain and is Director of Music at the Church of St John the Baptist, Wimbledon.

In 2005, Michael made a successful return visit to Auckland to lead workshops for choral accompanists by invitation of the New Zealand Choral Federation. As a composer, he has answered a number of commissions, including songs for a

set of educational books published in Singapore, and many of his choral and organ works are published worldwide by Kevin Mayhew Publishers.

Michael was awarded the Joseph Weingarten Memorial Trust Scholarship and completed his studies with Kalman Drafi at the Liszt Ferenc Academy of Music, Budapest.

James Lawrence (Baritone) was awarded a scholarship to the RAM at seventeen and took up lessons with Kenneth Bowen. During his undergraduate years James won most of the singing prizes and already had a busy concert schedule. He took part in Masterclasses with Robert Tear, Luigi Alva, James Bowman and Tom Krause.

James took on the title role of Don Giovanni in the inaugural production of the new joint faculty between the Royal Academy and Royal College as a post-graduate and sang a further four major roles, receiving a Dip.RAM, the highest performing award for his efforts. After leaving the Academy James was sponsored by the Countess of Munster Trust to continue his studies with Yvonne Minton, CBE.

Concerts include Mahler song cycles with orchestra, DON GIOVANNI with Sir Colin Davis, Faure REQUIEM in Cardiff Cathedral, Beethoven's 9TH SYMPHONY in the Barbican, Brahms REQUIEM in St John Smith's Square and numerous performances in St Martin in the Field's including Bach's Cantata 82. James returned to the role of DON GIOVANNI with British Youth Opera at the QEH.

James spent two years in Germany, where he studied for the prestigious Konzert Examen at the Folkwang Hochschule in Essen. In Germany he concentrated predominantly on the Lieder repertoire, giving song recitals on live Radio.

He also sang the title role in Mendelssohn's ELIJAH in both Germany and England. Since returning to the UK he has extended his busy concert practise and now regularly performs at St.Martin-in-the Fields (MESSIAH, a selection of Bach Cantatas), in the QEH (Bach's MAGNIFICAT and C-MINOR MASS), Finzi's LET US GARLANDS BRING with String Orchestra and the MESSIAH in Blackburn Cathedral. Future plans include a recording of THE WOODEN LEG a contemporary opera by Stephen Russell, performances of Bach's St. John Passion and the BRAHMS Requiem.

Anna Bradley (Leader/Violin) started taking violin lessons at the age of 4. She continued her musical studies at degree level on the joint course at Manchester University and the Royal Northern College of Music, and subsequently at the Royal Academy of Music as a post-graduate student of Sophie Langdon.

She appears regularly as soloist and leader with a variety of ensembles in St Martin-in-the-Fields and the Purcell Room, and also plays with chamber orchestras including the Britten Sinfonia, City of London Sinfonia, Guildhall Strings and Orchestra of the Swan.

As a member of the Bingham String Quartet since February 2000, Anna has participated in recitals, television and radio broadcasts, recordings and education projects throughout the UK and abroad, presenting innovative new works alongside the mainstream quartet repertoire.

Anna also leads the Caspian String Quartet and has appeared as guest artist with a number of eminent chamber ensembles, including piano quintets with Raphael Wallfisch. In 2003, Anna was invited to become an Associate of the Royal Academy of Music, in recognition of her achievements in the fields of solo and chamber music.

Pippa Harris (Violin) began to study the violin at the age of 7. She went on to study at the Royal College of Music in London with Ytzak Rashovsky, where she was leader of the RCM Camerata and participated in many contemporary music groups and string quartets.

Since leaving the Royal College, Pippa has been in great demand as a freelance player and has toured Portugal, Greece, Spain, France, Belgium and Yugoslavia. She has played for numerous recordings and is a regular member of The Belmont Ensemble of London. Pippa is also a music teacher with the London Borough of Bromley.

The Belmont Ensemble of London was founded by its Musical Director, Peter Dyson in 1991, winning instant critical acclaim. It is now one of the busiest and finest chamber orchestras in the capital.

The Belmont Ensemble was the pioneering force in establishing the famous series of baroque concerts at St.Martin-in-the-Fields in the early 1990s. They have now given over 450 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

The Orchestra was originally established to enable exceptional music graduates the opportunity to bridge the gap between leaving conservatoire and finding full-time employment, within a professional environment. Now a seasoned fixture on the London musical scene, the orchestra receives no subsidies or sponsorship, relying purely on enterprising programming and box office receipts.

In 1996 the Ensemble made their acclaimed debut at the Purcell Room, and in 1998 made their sold-out debut at Queen Elizabeth Hall; until 2007 they were regular performers at London's Southbank Centre. The Orchestra has recently appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly.

As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

Belmont has close links with Classic FM, which has included giving the stations first ever Christmas Day Concert, since then Classic FM has broadcast many Belmont Ensemble concerts live from St Martin-in-the-Fields.

In 1994 The Orchestra recorded Walton's *Façade*, and other works incorporating the poetry of John Betjeman and Roald Dahl, narrated by Benjamin Luxon CBE. This received critical acclaim in the USA "*The orchestras playing is light, playful and precise*".

Belmont Recordings was quickly established, releasing more CDs including Vivaldi's *Four Seasons* and Mozart's two *Sinfonia Concertante*. The Ensemble also appeared in a Channel 4 TV documentary, as well as the recent Channel Five TV series about St Martin-in-the-Fields.

The Belmont Ensemble is a highly flexible group with a dedicated core of string players for baroque music; it can adapt to encompass forces for large romantic concertos and choral works, to contemporary commissions.

All across the country's musical spectrum, former Belmont Ensemble players can be found: Past Leaders now play with the LSO, and Royal Opera House, and former continuo players are now working with ENO and the BBC Symphony, Philharmonic, and Concert Orchestras.

Current members of the Ensemble also play with leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, Hanover Band, English Concert and OAE. Soloists with the orchestra have included former winners of the *BBC Young Musician of the Year* competitions and many outstanding international artists.

Belmont Ensemble of London
Tel: 020 8293 3298
e-mail: belmont@easynet.co.uk
Website: www.belmontensemble.com

The English Chamber Choir is one of the best known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet *Spem in Alium* at the Mansion House.

It has sung in all the main halls in the South Bank Centre, at the Royal Albert Hall, the Barbican, St John's, Smith Square, and Cadogan Hall.

It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes in several other London venues.

Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland.

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions.

It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Levi which have sold many million of copies in Europe and South America.

In May this year it appeared at Hampton Court Palace singing *The Six Wives of Henry VIII* with Rick Wakeman, and a few weeks later accompanied Rick in his solo piano and orchestra programme 'P'n'O' at Cadogan Hall.

The will be appearing with the Belmont Ensemble at the traditional performances of Handel's 'Messiah' at St Martin-in-the-Fields on 22 and 23 December at 7.30pm.

They will also be performing a programme of popular Carols and Christmas Music at St Martin-in-the-Fields on 23 December at 4.30pm. www.smitf.org

English Chamber Choir, 8 Alma Square, London, NW8 9QD
Tel: 020 7286 3944 Fax: 020 7289 9081
e-mail: ecc.protheroe@btinternet.com
Website: www.englishchamberchoir.com



ST MARTIN-IN-THE-FIELDS

Belmont Ensemble – Concerts by Candlelight

Tuesday 22 and Wednesday 23 December at 7.30pm
Handel - Messiah : With The English Chamber Choir

Wednesday 23 December at 4.30pm
Christmas With The English Chamber Choir : Favourite Carols

Saturday 26 December
Corelli - Christmas Concerto, Bach - Concerto for Two Violins
Vivaldi - Christmas Violin Concerto, Torelli - Christmas Concerto

Saturday 9 January 2010
Vivaldi - The Four Seasons
Vivaldi - Concerto for Two Violins, Purcell - Fairy Queen Suite

Saturday 16 January
Mozart - Requiem : With The English Chamber Choir
Vivaldi - Gloria in D, Handel - Zadok the Priest, Mozart - Ave Verum

Tuesday 26 January
Mozart - Salzburg Symphony No 3, Serenata Notturna, Adagio and Fugue
Handel - Arrival of the Queen of Sheba, Concerto Grosso in A, 'Messiah' Overture

Tuesday 16 February
Faure - Requiem : With The English Chamber Choir
Faure - Pavane, Cantique de Jean Racine, Mozart - Ave Verum

Tuesday 2 March
Chopin 200th Birthday Recital - Sam Haywood (Piano)

Friday 5 March
Bach - Concerto for Two Violins, Violin Concerto in A Minor
Handel - Water Music Suite in G, Vivaldi - Summer, Flute Concerto 'La Notte'

Easter Monday 5 April
Handel - Messiah : With The English Chamber Choir

Full details at : www.belmontensemble.com

St Martin-in-the-Fields
Trafalgar Square London WC2N 4JJ
Box Office: 020 7766 1100 Online: www.smitf.org



CASTLE BAYNARD WARD CLUB

CENTENARY CAROL SERVICE

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

15th December 2009 at 6.30pm

Conducted by the Rector,
The Rev'd Dr Alan Griffin

ORDER OF SERVICE

THE BLESSING OF THE CRIB

(Stand)

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 this Crib of Christmas; to set before the eyes of thy 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, Go for ever and ever. Amen.

Choir

Welcome Yule
Bidding Prayer

Nick Landauer

Solo

Choir only 260

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.

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
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 - 1895)

1st Lesson
(Sit)

Genesis III: 15-18

God announces in the Garden of Eden that the
seed of woman shall bruise the serpent's head

Read by a Past Chairman

Choir

330 100^c

Jesus Christ the Apple Tree

Elizabeth Poston

2nd Lesson

Isaiah IX: 2-7

Christ's birth and kingdom are foretold by Isaiah

Read by the Social Secretary

Hymn (Stand)

234
O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting Light;
The hopes and fears of all the years
Are met in thee tonight.

O morning stars, together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth;
For Christ is born of Mary;
And, gathered all above,
While mortals sleep, the angels keep
Their watch of wondering love.

How silently, how silently,
The wonderous gift is given!
So God imparts to human hearts
The blessing of His heaven.
No ear may hear His coming;
But in this world of sin,
Where meek hearts will receive Him, still
The dear Christ enters in.

O holy Child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell:
O come to us, abide with us,
Our Lord, Emmanuel.

Bp. Phillips Brooks (1835-93)

3rd Lesson
(Sit)

St. Luke I: 26-38
The Angel Gabriel Salutes the Virgin Mary
Read by the Deputy Chairman

Choir ^{333 100c} There is a flower John Rutter

Hymn (Stand) *follow these words*

The first Noel the angel did say
Was to certain poor shepherds in fields
as they lay;
In fields where they lay, keeping their
sheep,
On a cold winter's night that was so
deep:
*Noel, noel, noel, noel,
Born is the King of Israel!*

Then wise men, guided by a star,
Came from the eastern countries far;
To seek for a king was their intent,
And to follow the star wherever it went:
*Noel, noel, noel, noel,
Born is the King of Israel!*

*10
verse
6
version*
This star drew nigh to the north-west;
O'er Bethlehem it took its rest,
And there it did both stop and stay
Right over the place where Jesus lay:
*Noel, noel, noel, noel,
Born is the King of Israel!*

4th Lesson
(Sit)

St. Matthew I: 18-23
St. Matthew tells of the birth of Jesus
Read by the Master of the
Worshipful Company of Upholders

Choir ^{342 100c} The Truth from Above Trad. arr. Vaughan Williams

v1 mf v2 mp v3 p v4 sf v5 mf
This is a special carol for 2009, our centenary year. The carol was transcribed by Vaughan Williams after being sung to him by a Mr W. Jenkins at King's Pyon in Herefordshire in July 1909.

102 - follow hymns in book

Hymn (Stand)

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

(M) 'Hither page and stand by me,
If thou know'st it telling,
Yonder peasant, who is he;
Where and what his dwelling?'
(W) 'Sire, he lives a good league hence,
Underneath the mountain,
Right against the forest fence;
By St Agnes' fountain.'

(M) 'Bring me flesh and bring me wine,
Bring me pine-logs hither;
Thou and I shall see him dine,
When we bear them thither.'
(All) Page and monarch forth they went,
Forth they went together,
Through the rude wind's wild lament
And the bitter weather.

(W) 'Sire, the night is darker now,
And the wind blows stronger;
Fails my heart, I know not how,
I can go no longer.'
(M) 'Mark my footsteps, good my page,
Tread thou in them boldly;
Thou shalt find the winter's rage
Freeze thy blood less coldly.'

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

5th Lesson
(Sit)

St. Luke II: 8-12
The Shepherds go to the Manger
Read by the Vice President

Choir

In dulci Jubilo 56 noel J. S. Bach

1 + 4 only

Hymn (Stand)

Away in a manger, no crib for a bed,
The little Lord Jesus laid down his sweet head.
The stars in the bright sky looked down where He lay
The little Lord Jesus asleep on the hay.

 The cattle are lowing, the Baby awakes,
 But little Lord Jesus, no crying He makes.
I love Thee, Lord Jesus! Look down from the sky
And stay by my side until morning is nigh.

 Be near me, Lord Jesus, I ask Thee to stay
 Close by me for ever, and love me, I pray.
Bless all the dear children in Thy tender care,
And fit us for Heaven to live with Thee there.

6th Lesson
(Sit)

St. Matthew II: 1-11

The Wise Men are led by the Star to Jesus
Read by the Chairman

Hymn (Stand)

*During the hymn a collection will be taken for the benefit of
St Andrew-by-the-Wardrobe*

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,

18th cent. Tr F OAKLEY (1802 - 1880)

7th Lesson

(Stand)

St. John I: 1-14

The Great Mystery of the Incarnation
Read by the Rev'd Dr. Alan Griffin

Choir
(Sit)

The Lamb *93 Noel* John Tavener

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 - 1788) and Others

Organ Voluntary

Our grateful thanks to Guy Protheroe, Ann Manly and the English Chamber Choir once again for their continued support of this annual act of Worship.

For all those booked to come onto the Christmas meal, this is in the basement of Davy's wine bar, 10 Creed Lane. For those leaving us here, the Castle Baynard Ward Club thanks you for coming, and wishes you a merry Christmas and a happy New Year.



THE PARISH & WARD CHURCH OF
ST ANDREW-BY-THE-WARDROBE
WITH ST ANN BLACKFRIARS
RECTOR: THE REV'D DR ALAN GRIFFIN, MA, PhD



Parish Carol Service



THURSDAY 17 DECEMBER 2009

6.30 PM

CAROL

1.
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.

2.
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.

3.
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 feelth for our sadness,
And he shareth in our gladness.

4.
Not in that poor lowly stable,
With the oxen standing by,
We shall see him; but in heaven,
Set at God's right hand on high;
When like stars his children crowned
All in white shall wait around.

WELCOME AND BIDDING

CHOIR

I sing of a Maiden (*Lennox Berkeley*)

Blue 49.

*was
bunch
lay.*

LESSON

Isaiah 9. 2, 6 & 7

CHOIR

O come, O come Emmanuel!
Redeem thy captive Israel,
That into exile drear is gone
Far from the face of God's dear Son.
*Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.*

O come, thou Branch of Jesse! Draw
The quarry from the lion's claw;
From the dread caverns of the grave,
From nether hell, thy people save.
*Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.*

O come, O come, Adonai,
Who in thy glorious majesty
From that high mountain clothed with awe
Gavest thy folk the elder law.
*Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.*

LESSON

Luke 1. 26-35, 38

CAROL

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep,
The silent stars go by,
Yet in thy dark streets shineth
The everlasting Light;
The hopes and fears of all the years
Are met in thee tonight.

O morning stars, together
Proclaim the holy birth,
And praises sing to God the King
And peace to men on earth.
For Christ is born of Mary;
And, gathered all above,
While mortals sleep, the angels keep
Their watch of wondering love.

How silently, how silently,
The wondrous gift is given!
So God imparts to human hearts
The blessings of his heaven.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.

O holy Child of Bethlehem,
Descend to us, we pray;
Cast out our sin and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell:
O come to us, abide with us,
Our Lord Emmanuel.

LESSON

Luke 2. 1, 3-7

CAROL

It came upon the midnight clear,
That glorious song of old,
From Angels bending near the earth
To touch their harps of gold:
'Peace on the earth, goodwill to men,
From heav'n'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
O'er all the weary world.
Above its sad and lowly plains
They bend on hov'ring wing;
And ever o'er its Babel sounds
The blessed angels sing.

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

CHOIR

Sussex Carol (*Trad. arr. David Willcocks*)

LESSON

Matthew 2. 1-11

CHOIR

The Three Kings (Peter Cornelius) *Blue 87*

CAROL

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:
Refrain

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens, of heav'n above;
Glory to God,
In the highest:
Refrain

LESSON

John 1. 1-14

CHOIR

The Lamb (*John Tavener*)

CAROL

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 th' 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 th' incarnate Deity,
Pleased as man with man to dwell,
Jesus, our Emmanuel:
Refrain

Hail the heaven-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
Ris'n 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:
Refrain

BLESSING

CHOIR

Welcome Yule (*Nick Landauer*)

~~~~~~~~~

*Do please join us for mulled wine and mince pies after the service.*

*Choir: English Chamber Choir*

**Subject:** [ECC-announce] Broadcasting House - Sunday morning

Details so far as follows:

Arrive at BBC Television Centre, Wood Lane, W12 7RJ for 8am and report to artists entrance/stage door

Don't attempt to park in the car park – it's not worth the hassle as on Sunday morning there is a whole stretch of yellow line outside in Wood Lane and not many people around.

Please bring carol books unless otherwise advised in the next twenty-four hours. Lyrics will be supplied but we might need harmonies!

You can wear what you like – within reason!

The programme is broadcast live between 9 and 10am. There are usually mince pies and mulled wine afterwards but if you need to dash off, you will be free after 10am.

Thanks to everyone who replied to the previous e-mail – only if to say they're not around.

So far, I am expecting:

Sops: Christine, Nicky, Kate Yarrow, Debbie O'C

Altos: Karen, Jay, David

Tenors: Roger, Michael

Basses: Simon, David L

If I've missed anyone out please let me know asap. As you will see I am writing this rather late so not all brain cells may be firing.

The editor of the programme is Marilyn Rust, who most of you know, but for newcomers she is a member of the Choir who has not been around for several months as she has been recovering from a bicycle accident and has had a lot of surgery to her leg.

Karen and Jay have been working on the words, along with suggestions from the BH team.

Could I ask Marilyn and Karen/Jay that if you have any words or other comments which might be useful in advance you could send them around by hitting the reply-to-all button.

Guy and myself are not proposing to come back from Marlborough for Sunday morning unless there are unforeseen problems. With the possibility of bad weather, being on the M4 in the hours of darkness doesn't seem like a particularly bright idea, and there is also the possibility that we might have difficulty getting back to Marlborough for the Sunday show. We have asked Roger to MD it in our absence.

If anyone has a pitch pipe, tuning fork, or similar electronic device they could bring along, that would be helpful.

I know some of you don't have ready internet access out side office hours, but if you do pick this up could you just acknowledge receipt – then if I don't hear from anyone by later tomorrow and can phone or text them.

We are likely to be at home until we leave for Marlborough at about 2pm – unless the weather is dire in which case we will have to start off sooner. But we will have laptops and blackberries with us.

Have fun – we shall be listening. And please sing quietly and concentrate on getting the words across. For those who haven't done this before, a word of warning. It's a very dry studio, which tends to encourage everyone to sing too loudly and then it doesn't blend. If more volume is required, the engineers can deal with it.

All best

Ann

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**RECENT ACTIVITY:**  
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To visit your group on the web, change your settings or your membership, go to <http://groups.yahoo.com/group/ECC-announce/>

Sun. 20.12.09

RADIO 4: "BROADCASTING HOUSE"

CHOIR ITEM

Written by Jay and Keren

## The Twelve Days of Christmas

Ding dong

On the first day of Christmas, my MP gave to me,

A claim form to make it all free.

*This one is a bit of a filler*

*It's the only one that's free!*

On the seventh day of Christmas, my MP took from me,

Seven sons a-scrounging

Six hanging baskets

Porn DVDs...

Four flipped flats

Three duck homes

Two pristine moats

And a claim form to make it all free.

*Wow!*

On the twelfth day of Christmas, my MP took from me,

Twelve cans of dog food

Eleven chocolate Santas

Ten limed oak loo seats

Nine bell towers ringing

Eight wives a-working

Seven sons a-scrounging

Six hanging baskets

Porn DVDs...

Four flipped flats

Three duck homes

Two pristine moats

And three hundred embarrassed MPs!

# © Little Town of Copenhagen

By Karen Bloomfield & Jay Venn

## Ding dong

### Verse 1

Ding dong merrily on high  
The bankers are in trouble  
If their bonus hits the sky  
Their tax is set to double

### Chorus

Go——rdon and Alistair are scheming  
Lo.....rd, the taxpayers are steaming

### Verse 2

The recession's hit the street  
The tills they are not ringing  
Gordon Brown is in retreat  
And tax demands are stinging

### Chorus

Go.....vernment is really cutting spending  
No——body is offering new lending

### Verse 3

Though they're nearly nationalised  
They still act like they own us  
And they're looking quite surprised  
When we don't like their bonus

### Chorus

Pe- - - -ension plans are there to save bank bosses  
He—lp us all, we're going to see job losses

### Verse 4

Banking practice can be rough  
But here's the way to play it  
If your debt is big enough  
The rest of us will pay it

### Chorus

Fi——scally the system's lost its reason  
Co——mpliments. Best wishes for the season



ST MARTIN-IN-THE-FIELDS

Tuesday 22 and Wednesday 23 December at 7.30pm

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W.23.12.09

CAROL CONCERT AT ST MARTIN-IN-THE-FIELDS

*Solo: (Sung by Naomi Warman)*

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:*

He came down to earth from heaven

Who is God and Lord of all.

And his shelter was a stable,

And his cradle was a stall.

With the poor and mean and lowly

Lived on earth our Saviour holy.

*All:*

And through all his wondrous childhood

He would honour and obey,

Love and watch the lowly maiden,

In whose gentle arms he lay.

Christian children all must be

Mild, obedient, good as he.

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

*Choir:* The Sussex Carol

*Reading:* A Child's Christmas in Wales (Dylan Thomas)

*Read by Julia Singer*

*Choir:* The Carol Singers (Sterndale Bennett)  
*Soloists Nick Landauer, Ken Wharf, Karen Bloomfield*

*Choir:* Ding Dong Merrily on High

*Reading:* The Nativity Play from 'Shirley Valentine' (Willy Russell)  
*Read by Deborah Bowen*

*Choir:* Deck the Hall

*Choir:* Welcome Yule (Landauer)

*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...

Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God  
In the highest: O come...

*Choir:* In Dulci Jubilo (arr Willcocks)

*Choir:* In the bleak midwinter (Darke)  
*Soloists Marianne Aston and Rob Scales*

*Reading:* Advent (John Betjeman)  
*Read by David Wheeler*

*Choir:* Jesus Child (John Rutter)

**All: White Christmas (Irving Berlin)**

I'm dreaming of a white Christmas,  
Just like the ones I used to know  
When the treetops glisten and children listen  
To hear sleighbells in the snow.  
I'm dreaming of a white Christmas,  
With every Christmas card I write  
May your days be merry and bright  
And may all your Christmases be white.

**All:**

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

Hark the herald angels sing, Glory to the new-born King.

Christ, by highest heav'n adored,  
Christ, the everlasting Lord,  
Late in time behold him come  
Offspring of a virgin's womb:  
Veiled in flesh the Godhead see,  
Hail th'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 heav'n-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.

**Guy Protheroe** became director of the English Chamber Choir shortly after its foundation in the early 1970s, and in many ways the Choir's eclectic musical interests stem from his own varied career. As Director of the Byzantine Festival in London, he introduced the Choir to the musical tradition of the Eastern Churches, and he has conducted and recorded music of many Eastern Orthodox traditions in several countries.

With his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others), and conducted avant-garde music in Europe and the USA, including being guest conductor for several years of the Xenakis Ensemble (Holland). He has been conducted orchestras ranging from the Royal Philharmonic in London to the Ensemble Écume in Tunis, the City of Santiago Symphony Orchestra (Chile), and choruses from the BBC Singers and Royal Choral Society to the Greek State Opera Chorus and the Kühn Choir (Prague).

He has always worked extensively in commercial music, often involving the Choir, working with, amongst many others, The Who (*Tommy*), Black Sabbath, George Martin, Dave Stewart and David Arnold. He was musical director and arranger for Vangelis over many years, in concerts, recordings and films. He was musical director, lyricist, arranger and vocal soloist on the French smash-hit comedy film *Les Visiteurs* with Eric Lévi, and has continued this collaboration on all five of the subsequent *Era* of albums, which have sold many millions especially in French-speaking territories and South America.

He has collaborated with the rock artist Rick Wakeman over the last 35 years, recently as conductor and arranger for prog rock concerts and recordings in the UK, Bulgaria, Switzerland, Poland and Chile, including spectacular versions of *The Six Wives of Henry VIII* at Hampton Court Palace in May. A South American tour of a new version of *Journey to the Centre of the Earth* is due in 2010.

**Ian Curror (Organ)** has, since 1974, been Organist of the Royal Hospital Chelsea, home of the famous Chelsea Pensioners. He is only the fourteenth to hold the post since 1693, and the first man to be appointed since 1823. He also pursues a busy career as an international recitalist, accompanist and teacher. As a professor at three of London's conservatoires he does much to promote organ playing and the development of keyboard and style-related skills. In October 2004 Ian Curror was named "Maitre de Chapelle Honoraire du Val-de-Grâce, Paris" for his contribution to musical exchanges with the Royal Hospital Chelsea.

**The English Chamber Choir** is one of the best known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet *Spem in Alium* at the Mansion House.

It has sung in all the main halls in the South Bank Centre, at the Royal Albert Hall, the Barbican, St John's, Smith Square, and Cadogan Hall.

It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes in several other London venues.

Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland.

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions.

It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Levi which have sold many million of copies in Europe and South America.

In May this year it appeared at Hampton Court Palace singing *The Six Wives of Henry VIII* with Rick Wakeman, and a few weeks later accompanied Rick in his solo piano and orchestra programme 'P'n'O' at Cadogan Hall.

Forthcoming ECC concerts at St Martin-in-the-Fields include : Saturday 16 January performing Mozart's 'Requiem'; Faure's Requiem on 16 February and on Easter Monday 5 April a performance of Handel's 'Messiah'.

**English Chamber Choir, 8 Alma Square, London, NW8 9QD**

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