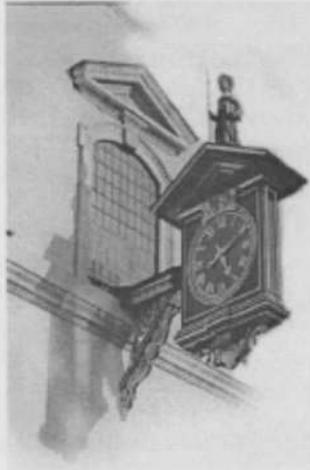


# ST JAMES GARLICKHYTHE



**SUNG EUCHARIST**

**THE THIRD SUNDAY AFTER EPIPHANY**

**WEEK OF PRAYER FOR CHRISTIAN UNITY**

**21<sup>ST</sup> JANUARY, 2007**

***THE COLLECT***

Almighty and everlasting God, mercifully look upon our infirmities,  
and in all our dangers and necessities stretch forth thy right hand to  
help and defend us; through Jesus Christ our Lord. *Amen.*

*Celebrant*  
*Preacher*  
*Organist*  
*Choir*

The Rector  
The Revd Edward Norman, DD  
Andrew Parmley  
English Chamber Choir

**THE EUCHARIST**  
**MINISTRY OF THE WORD**

*Introit Hymn*

89 - O worship the Lord in the beauty (Was Lebet)

	Priest:	The Lord be with you
	R:	And with thy spirit
<i>B.C.P</i>	Priest:	Let us pray.
	237	Lord's Prayer
	237	Collect for purity
		Kyrie (sung by the choir)
	240	Collect for the Queen
	71	Collect of the day
	71	The Epistle : Rom 12.6

*Gradual*

*All sing Alleluia before the Gospel*

71	Gospel: St Matthew 8.1
240	Creed

**NOTICES** The Rector

**SERMON** The Revd Edward Norman, DD

**MINISTRY OF THE SACRAMENT**

*Offertory Hymn*

87 - Hail to the Lord's anointed! (Cruger)

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

**THE EUCHARISTIC PRAYER**

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



### NOTICES

- All baptised Christians who are communicants in another Christian Church are welcome to receive Holy Communion at this service.
- Please remain for a chat and refreshments if you have time after the service.
- **GIFT AID ENVELOPES.** Please remember to put your name on your GIFT AID envelope. We cannot recover the tax unless you do.
- ELECTORAL ROLL. Anyone who has not yet completed an Electoral Roll application form is encouraged to do so. Forms are available from Mr. Geoffrey Brown and also at the back of the church.
- Please pray for: the sick: Revd David Hitchcock, Elizabeth Thornhill

Sunday 21 <sup>st</sup>	10.30	Sung Eucharist	SJ
Tuesday 23 <sup>rd</sup>	12.35	Holy Communion	SA
Wednesday 24 <sup>th</sup>	12.35	Holy Communion NO SERVICE AT ST JAMES TODAY - DUE TO BUILDING WORKS	SA
Thursday 25 <sup>th</sup>	6.30	'Sunday on Thursday' Service.	SA
Sunday 28 <sup>th</sup> January	10.30	Sung Eucharist	SJ
Monday 29 <sup>th</sup> January	6.00	Clockmakers Service	SJ
Tuesday 30 <sup>th</sup> January	12.35 6.00	Holy Communion PCC	SA SJ
Wednesday January	31 <sup>st</sup> 1.15	Holy Communion Holy Communion	SA SJ

Why not visit the Church Website?  
[www.stjamesgarlickhythe.org.uk](http://www.stjamesgarlickhythe.org.uk)

### PIKE / LAPWORTH WEDDING

Ellis and Claire will be married at St James Garlickhythe at 2.30pm on Saturday 3<sup>rd</sup> February. If you would like to contribute to a wedding present for them please give your contributions to Bill Fraser or another Churchwarden.

Please remember them in your prayers at this important time.

There is a lot of information here. I'll try to keep it as brief as possible.

1. Christmas Music. We bought a set of the Novello carol anthology 'Noel' last December. This fills quite a lot of gaps left by 100 Carols for Choirs and has some other interesting stuff which we can use in future years.

As with other collections, if you would like to purchase and hang on to your own copy, you are encouraged to do so. They are still in the Church so you can locate the one you used. Cost is £9 which includes 20% discount.

2. Ramsbury concert. Schedule as follows:

2.30-5pm pm Rehearse in Church

7pm Concert (with interval)

After the concert there will be supper at the Bell Inn (there will be a fixed charge for food, last year it was £8, probably the same or similar) If you want to stay overnight, please let me know and we will find beds for you. If you need to get back to London let me know too and I will organise lifts etc.

Dress will be all black with touches of red

Concert programme:

Rachmaninov Vespers (with a few cuts as Danny was concerned the programme was a bit too 'heavy').

Interval

Bach: Singet dem Herrn

Theodorakis: Kassiani's Hymn

Carmelo Pace: L'imneraja

Pink Book: Let's do it, Autumn Leaves, Over the Rainbow

Those staying over are invited to sing something in Church on Sunday morning. The bad news about this is that their service is 9.30 - the good news is that Danny serves wonderful breakfast afterwards.

3. Kassiani Recordings

Some interesting developments here. Ivan Moody has offered to write a new piece for us and for the recording (and for free!) It will be a Kassiani setting but not the Troparion. The remainder of the disk will be made up of two other extant Troparion settings: one by Mantzaros for men only and Ivan's for 3 female voices.

So the final content looks like this:

Hatzis: Troparion of Kassiani

Theodorakis: Kassiani's Hymn

Moody: New work (probably When Augustus Reigned)

Moody: Troparion of Kassiani (girls only)

Man/tzaros Troparion (men only)

Plus possibly the original Kassiani Troparion chant which we won't be recording but, if we need it, we will buy in from Alex Lingas and his merry men.

The Mantzaros was one of Alex's suggestions for the 'Islands' concert, but we ended up not having enough room for it. It's really rather nice, somewhere between simple Rachmaninov and a Schubert part-song.

As you may have surmised, however, we can no longer hope to record all this in one session, so the revised plan is as follows:

We will hold two recording sessions in St Alban's on the evenings of the 5th

and 6th March from 7-10pm (i.e. the Tuesday rehearsal on 6th March becomes a session).

Although Ivan wrote his Troparion for three solo voices, and it has been

recorded by a trio of Nordic Ice-Maidens, he thinks it would be good if our recording was rather different from theirs, and we think about 3-4 voices a part would be good. Similarly the Matzaros is T, t/Bar, Bar, B and would be good with about the same numbers.

First solution is to record each piece between 5 and 6.30 pm on the 5th and 6th (girls one day and boys the other, in whichever order works best). This would obviously require people getting away from their desks early, so I need to know how many of you, given this amount of notice, could get to St Alban's for 5pm and on which day (or both). Guy is also anxious to ensure that he has the right blend/balance of voices - otherwise we might resort to the solo option.

A third option has, however, just presented itself. Apparently the Classical Recording Company's weekend clients in St Albans now don't want to use Sunday 4th. We are in Ramsbury during the day anyway, but if there was enough enthusiasm to do either or both pieces on Sunday evening instead, that would be a possibility. I will sound everyone out at the rehearsal this evening and take a view. If you can't come this evening, can you send me your availability for this asap? Thanks

#### 4. 'Best of ECC Recordings'

These are still pencilled for evening of Friday 16th March and all day on Saturday 17th. We are still negotiating a venue.

Meanwhile, I thought you would like to know the provisional content. Thank you to everyone who submitted suggestions, many of which are included. Of those which aren't, some have already been earmarked for a specifically Christmas disc which we are hoping to do later in the year and others, like Pipelare and Divitis, are earmarked for more specific anthologies.

Taverner: Dum transisset 7'  
 Tallis: If ye love me 2'  
 Sweelinck: Psalm 33 3'  
 Bach: Singet dem Herrn 14'  
 Brahms: Geistliches Lied 5'  
 Bruckner: Locus iste 3'  
 Poulenc: Exsultate Deo 3'  
 Wellesz: Festive Magnificat\* 6'  
 Taverner: O thou gentle light\* 5'30"  
 Lunghu: Pre tine te Laudam\* 2'  
 Rachmaninov: Bogoroditse Dievo\*? 3'  
 Taverner: Song for Athene 6'30"\*  
 Carmelo Pace: L'imneraja 3'30"  
 James Sellars: Slow Fox-Trot and Maxixe from Kissing Songs\* 4'30"  
 Let's do it - Over the Rainbow - Autumn Leaves 10'

\* = those pieces which are already professionally recorded, so we won't be doing them again, with the possible exception of the Rachmaninov Bog which we think could be improved upon if we have time.

If we do run short of time, we will ditch the Brahms and Bruckner, but we hope not to have to,

5. I'm still awaiting confirmation of the St Andrew's dates for the year, so date chart etc to follow shortly.

If you are still at your desk, do print this out. Otherwise I will run off copies so we can all digest it at this evening's rehearsal.

Hello Everyone!

At last, we have finally sorted a venue for the recordings on 16 and 17 March! We have been round and round the houses on this one and I have delayed asking you to put ticks in boxes until I knew for certain that we could go ahead.

Those recordings will be in the Chapel of King's College London, which many of you will know from the recitals we did there for the Byzantine Congress last August. It's quiet, comfortable, acoustically good and, above all, warm!

So please can you fill in the attached form and send it back to me as soon as you can? There are a few additional notes about the various events below,

but essentially the dates should match what is already in your diaries. I know that recordings take up time, and that the combination of the Ramsbury concert and the recordings in St Alban's Holborn may look a bit daunting, but I have tried to take into consideration the comments which many of you were kind enough to offer earlier on, regarding whether we should use midweek evenings versus weekends etc. And please bear in mind that when I originally suggested March 5th as a recording date no-one raised

any particular objections. Now that we are using the Tuesday as well, there have been some reservations expressed - so may I point out that Tuesday would have been a rehearsal night anyway!

We haven't had a lot of action since Christmas, and it is crucial to the Choir's ongoing success that we have good recordings available. (Good recordings tend to bring good concert dates!). So please do try and make a special effort over these March dates.

There are plenty of exciting options in the summer, which are still shaking down, but currently there are no plans for any performances in April (after Easter) or May. There will be plenty to rehearse, but unlikely to be any weekend commitments other than the occasional service. (Weekends in May are always a bit of a nightmare anyway as there are two bank holidays; the intervening ones are consequently very popular for social occasions, and the weather is getting good enough for people to want to get out and about more.)

NOTES:

REHEARSALS:

May I remind everyone, and let our newcomers know, that the default mode is that we expect everyone to be at every rehearsal unless you have advised us otherwise. I realise that many of you cannot accurately predict your work commitments many weeks ahead (which is why I abandoned asking you to fill in

rehearsal availability on a termly basis), but for Guy to plan the most efficient use of rehearsal time, he needs to know who is going to be there. Most of you are very conscientious about this anyway, especially when something crops up at short notice. What I sometimes don't get is the longer

advance notice like when you're going to be on holiday etc. If everyone could just get in the habit of dropping me an e-mail when they put something

in their diaries which crosses with a Tuesday rehearsal (however far ahead) I can then keep a note of it. And please can you not rely on just telling me

at the end of a rehearsal. Verbal communication is great but it relies on my

being able to remember lots of unconnected bits of information and I'm only human! I usually check e-mail up until about 6pm on Tuesdays. After that you

can phone or text me on 07976 961612 or Guy on 07836 500355. (Please note I don't tend to use my mobile when working at home, so it's usually better to reach me on 020 7286 3944 or by e-mail.)

SERVICES

Our January service at St James' was sung by a select group (me, Sara,

Margaret D, Emma, Julia, Michael R and David L) and we had a great time milking all the scrummy bits in Byrd's Ave verum. It would be good if we could achieve a similar result for this coming Sunday and on March 18th (which I realise is the day after the recordings). Anyone who sang in January and would like to come along again is of course very welcome, but it would be nice if we could share this around a bit, so if you haven't sung on a Sunday morning recently, now's your chance. I don't yet have confirmation from St Andrew's as to exactly which services they want us to sing. When we met with them, Maundy Thursday was listed as a possibility (we haven't done it before, but it should fit quite well for those who are around to do the Crucifixion on Good Friday), so please could you put it in your diaries and I'll confirm as soon as I know.

#### RAMSBURY

If you haven't already done so, please let me know whether you want to stay over or not, and whether you are bringing anyone with you. There is provision for that information on the form.

#### RECORDINGS AT ST ALBAN HOLBORN 5TH AND 6TH MARCH

I already have some notes regarding availability to start early on these days. Having now got the new Moody piece, and rehearsed the others, we have decided that we only need to start early on Tuesday 6th. What I don't yet know is whether we will need men or women early - and that will depend to some extent on availability. I have provided an extra space on the form for the early session, so if you can get that back to me asap I can finish planning.

#### RECORDINGS AT KCL 16TH AND 17TH MARCH

On Friday 16th we will record from 7-10.

On Saturday 17th we will start at 10am and aim to finish by 5.30, but we have an option to go on until 7pm if we need to. We plan to break for lunch between 1 and 2.30pm (the café in King's is closed on Saturdays: there are plenty of places nearby but we probably need to allow a bit more than an hour in order to get out, order, eat and get back). But we may adjust the timing of the break to fit with finishing or starting a particular piece. We

will be recording Singet on Saturday morning (with Ian and a cellist) so it rather depends on how long that takes, whether we do anything else before lunch, or whether we have to go on longer to finish it (Ian is not available

in the afternoon)! If we do need to go on longer in the afternoon, we will have a decent tea-break at a suitable point.

KCL is on the South side of Aldwych, next door to Somerset House. Nearest tube is Temple or Holborn. Parking is usually available across the road but as it costs about £4 an hour, you may prefer to think twice before bringing

your car! (I will investigate what the restrictions are on Saturdays - they may stop at lunchtime. Friday evening it's OK because they stop at 6.30).

#### EASTER EVENTS

As usual, we welcome extra singers who know the Crucifixion and Dixit. Please let me know if you are able to bring anyone along. (If they don't know Dixit very well, we will be rehearsing it on Tuesdays 20 and 27 March and 3 April).

#### VOICES

We are delighted to welcome five new members: Bryony, Claire, Esmee, Naomi and Zoe. They all share something in common - they're all girls! It would be

great if we could recruit a few new tenors and basses to complement them.

If

anyone knows of suitable singers, please do encourage them to come and sing in a rehearsal.

That's all for now - quite enough!

Ann

**Subject:**

[ECC members] Music Checklist

EVERYONE NEEDS TO READ THIS ONE!

It's basically a music check-list of what we're doing when, and therefore which music you need.

First of all, however, thanks to those who made it to Shepperton last night. Those who didn't will have the privilege of watching those who did at a later date! It was a fun evening - uncle Rick on good form - and didn't go on too late!

RAMSBURY

Rehearsal 2.30, concert 7pm All black with touches of red.

The concert programme is:

Rachmaninov Vespers (omitting nos 4,5,10,13,14) Bach Singet dem Herrn Theodorakis  
Kassiani's Hymn Pace L-Imnarija Autumn Leaves Let's do it Over the Rainbow (i.e. bring your pink books)

Those singing on Sunday morning will need European Sacred Music and possibly the Oxford Book of Tudor Anthems. I have a stock of both with me, but if you have your own please do bring them. Music subject to confirmation but probably Cantique de Jean Racine, If ye love me, something by Bruckner or perhaps Bach/Gounod Ave Maria (which I also have with me).

Please can you also bring with you your copies of the Moody pieces (When Augustus reigned - everyone, and Troparion of Kassiani - girls) and the Mantzaros - men only. We probably won't have time to look at them, but if we did end up with a few spare minutes it would be very useful to run them in advance of next week's recordings.

RECORDINGS NEXT WEEK - i.e. 5 and 6 March

St Alban the Martyr, Holborn (anyone who doesn't know how to get there please either ask me or they do have quite a good website). 7pm sharp on Monday please.

Over Monday and Tuesday evenings we will be recording the Theodorakis, both Moodys and the Mantzaros.

We will start with the Theodorakis and if - and it really is a big 'if' - it goes as well as last Tuesday's rehearsal was indicating, we will move on to the other full piece - Moody 'When Augustus reigned' in the latter part of Monday evening.

I have already asked all those who can, to keep the early start on Tuesday pencilled in their diaries. The whole question of what we do on Tuesday will be determined by how well it goes on Monday - so I hope you don't mind keeping it like that for the time being. If anyone has a problem with this please let me know.

RECORDINGS ON THE 16TH AND 17TH MARCH

King's College Chapel 7pm Friday, 10am Saturday (ending somewhere between 5 and 7, depending again on how well it goes).

The music you will need is as follows:

Bach: Singet

Poulenc: Exultate Deo

Pink Books: Autumn Leaves, Let's do it, Over the rainbow (i.e. same as Ramsbury)

Sweelinck: Psalm 33

Rachmaninov: Bogoroditse (which we will do from European Sacred Music - see note below)

Brahms: Geistliches Lied (also in ESM)  
Bruckner: Locus iste (also in ESM)  
L-Imnarija  
Taverner: Dum transisset

Again final order will depend on how quickly some things go down, but please note the following:

The Bach will be on Saturday morning. And if by any miracle we finish it before 1pm we will try and move on to the Brahms while Ian is with us. (Bach and Brahms are the only two accompanied pieces, but Ian is not available Saturday afternoon.)

Current thinking is to do Poulenc and Pink Books on Friday evening, but please bring all your music on both days.

In terms of rehearsal, plans have changed a bit since we first set this up, in order to accommodate the new Moody piece, so we now don't have an opportunity to rehearse this Tuesday.

The Bach, Pink Book stuff, Bogoroditse and L-Imnarija should be pretty well under everyone's belts following Ramsbury. I am assuming everyone knows Locus iste more or less off by heart and we have done quite a bit of work on the Sweelinck, Poulenc and Taverner back in January. The only piece we haven't done recently at all is the Brahms, but it is pretty easy and most of you should have done it before.

If time runs short, the first things to go will be the Brahms and the Bruckner.

So on Tuesday 13th we will be revising Sweelinck, Taverner, Poulenc and Brahms, and hopefully just brushing up the pieces from Ramsbury. Any revision you can do on your own meanwhile will be extremely helpful.

#### MUSIC - COPIES

I have two hirings of the Choir's Rachmaninov copies coming up (but shouldn't need to borrow 'own copies'). I am planning to collect up the Vespers scores on Saturday in Ramsbury as I can drop them off to one hirer on our way back to London.

We will sing Bogoroditse from European Sacred Music instead (which as we need it for other pieces will cut down the number of volumes you need to cart around!)

According to my records everyone should have nearly everything - with the possible exception of Dum transisset as we were short of copies initially for that. I now have more and will bring them to Ramsbury and next week. I also have a revised version of the Moody Troparion (same notes but fewer breaths marked) and I will have those with me too. I also have a few copies of the other pieces. If you have a moment to drop me a line and let me know what you are short of, I will try and ensure that I have enough copies to fill all the gaps.

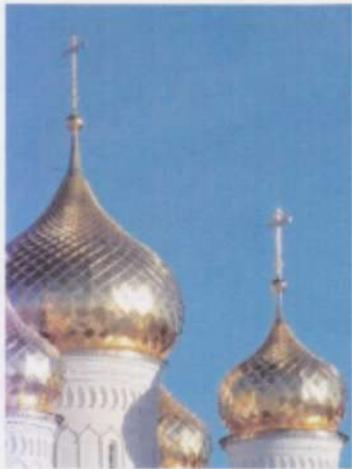
Guy and myself are planning to drive down to Wiltshire early this evening so if you need to contact us please ring our mobiles 07976 961612 (Ann) or 07836 500355 (Guy) or call Danny Watson on 01672 521168.

All best - and a safe journey to all those on the M4 tomorrow!

Ann

----- from the members.announce mailing list at [www.englishchamberchoir.com](http://www.englishchamberchoir.com)

[http://englishchamberchoir.com/mailman/listinfo/members.announce\\_englishchamberchoir.com](http://englishchamberchoir.com/mailman/listinfo/members.announce_englishchamberchoir.com)



*Holy Cross Church  
Ramsbury*

*Saturday  
3rd March  
at 7.00pm*

*Rachmaninov  
comes to Ramsbury*

*English Chamber Choir*

*Conductor Guy Protheroe*

*Sings highlights from*

*Rachmaninov's Vespers*

*with*

*Bach: Singet dem Herrn*

*Theodorakis: Kassiani's Hymn*

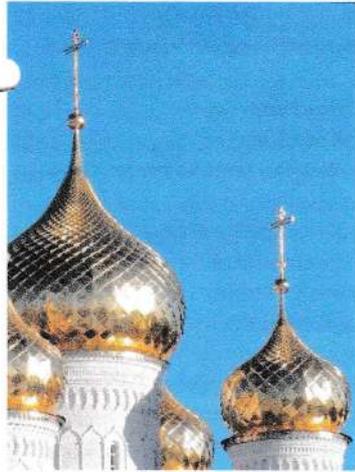
*and popular close-harmony arrangements*

*Tickets: £10 (concessions £5) available from 1st February from  
Danny Watson (33 High Street, 01672 521168) or the Post Office*

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Following its successful first visit to Ramsbury in March 2006, the English Chamber Choir returns to Holy Cross Church on Saturday 3rd March with a programme devised to take full advantage of the resonant spaces of the Church. One of the highlights of the Choir's recent London season was its performance of Rachmaninov's Vespers in the Church of St Martin-in-the-Fields, and the first half of this concert will be devoted to highlights from this wonderfully romantic and spiritually uplifting piece. After a refreshing glass of wine during the interval the music will resume with Bach's joyful motet *Singet dem Herrn* (Sing unto the Lord a new song), accompanied by organist Ian Curror, followed by an unusual and rarely-heard piece by the popular Greek composer Mikis Theodorakis (of Zorba the Greek fame). Another new 'find' from the Choir's eclectic repertoire is a charming folk-inspired piece from Malta, by Carmelo Pace, which has the singers gaily imitating a local street band! The concert will finish with three popular favourites in a lighter vein: *Let's do it*, *Autumn Leaves* and *Over the Rainbow*.

Since its last visit, the English Chamber Choir and its conductor Guy Protheroe have had a busy and varied year. It has recorded John Tavener's *O Thou Gentle Light* and the *Troparion of Kassiani* by Christos Hatzis (one of the rising stars of Canadian music). Apart from Rachmaninov's *Vespers* it has also sung Handel's *Dixit Dominus* and *Messiah* at St Martin-in-the-Fields, provided two programmes of music for the 21st International Byzantine Congress held in London in August, and had a busy Christmas schedule with a return visit to Buckingham Palace, a Charity Carol Concert for the animal charity Blue Cross and a brief but memorable appearance on BBC 4's *Broadcasting House* programme at 9am on Christmas Eve, when it sang the weather forecast to the melody of *White Christmas*! Later in March this year it will be recording the Theodorakis *Kassiani's Hymn* and a CD of popular favourites for release later this year.



*Holy Cross Church  
Ramsbury*

*Saturday  
3rd March  
at 7.00pm*

*Rachmaninov  
comes to Ramsbury*

*English Chamber Choir*

*Conductor Guy Protheroe*

*Organ Ian Curror*

*Sings highlights from*

*Rachmaninov's Vespers*

*with music by*

*Bach, Theodorakis, Carmelo Pace*

*and popular close-harmony arrangements*

## PROGRAMME

SERGEI RACHMANINOV (1873-1943) · *Movements from the Vespers, Op.37*

- I Priidite, poklonimsia Tsarevi nashemu Bogu  
(Come let us worship God our King)
- II Blagoslovi, dushe moya, Ghospoda (Bless the Lord, O my soul)  
Jay Venn *alto*
- III Blazhen muzh, izhe ne ide na sovet nechestivih  
(Blessed is the man, who walks not in the counsel of the wicked)
- VI Bogoroditse Dievo (Rejoice, O Virgin)
- VII Slava v vishnih Bogu (Glory to God in the highest)
- VIII Hvalitye imia Ghospodne. Alliluiya (Praise the name of the Lord, Alleluia)
- IX Blagosloven yesi, Ghospodi, nauchi mia opravdaniyem Tvoim  
(Blessed art Thou, O Lord, teach me Thy statutes)
- XI Magnificat: Velichit dusha moya Ghospoda  
(My soul doth magnify the Lord)
- XII The Great Doxology: Slava v vishnih Bogu, I na zemli mir  
(Glory to God in the highest, and on earth peace)
- XV Vzbrannoy voyevode pobeditelnaya  
(To thee, the victorious Leader of triumphant hosts, we Thy servants,  
delivered from evil, offer hymns of thanksgiving.)

Sergei Rachmaninov is probably best known for his orchestral music, especially his piano concertos – exiled from Russia after the revolution, he had a distinguished international career as a virtuoso pianist. His second piano concerto became even more familiar after it featured on the soundtrack of the film *Brief Encounter* and in recent years his other symphonies and concertos have become equally popular in concert-halls and on disc.

Fortunately for us, he also composed some wonderful choral music, the centrepiece of which is his setting of the All-night Vigil (Vespers) from the Russian Orthodox Liturgy. For this evening we have made a selection of ten movements out of the total fifteen to comprise the first half of the programme, enabling us to bring you music from other traditions in the second half.

According to contemporary chronicles, it was the beauty of the liturgy which attracted the attention of the emissaries of Prince Vladimir of Kiev to

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Constantinople in the 10th century. "We did not know whether we were in Heaven or on Earth", they said after attending a celebration at Aghia Sophia.

Liturgical art in Orthodoxy is an expression of prayer, the transfiguration of our everyday lives in order to prepare the coming of the heavenly Kingdom. Without bearing this in mind, it is impossible to understand the essence of Eastern Orthodox art and why it is different from Western liturgical art, and why their visit to Constantinople made such an impact on the two Russians that in 988 the Grand Duke of Kiev, Vladimir, chose to be baptized into the Orthodox Church.

The acceptance by Russia of the Orthodox faith from Byzantium meant that initially liturgical practice was Greek, but church singing rapidly took on a Russian style, with a peculiarly Russian chant. The 15th Century saw a great expansion and tremendous creativity in the field of liturgical singing in Russia. Moscow grew while Kiev declined, and the desire for independence from the Ecumenical Patriarchate at Constantinople increased, the Russians seeing themselves as the natural successors to Byzantium. The Russian Church was now autocephalous (and Russia was the only nation able to take on the role of leader in Eastern Christendom, most of Bulgaria, Serbia and Romania being under Turkish rule), and a liturgical and artistic expansion took place, beginning with the great flourishing of musicians in Novgorod between about 1480 and 1564, and continuing at the Imperial Court when Ivan IV (The Terrible) brought these singers to Moscow.

Subsequent political events in the 17th century brought a strong influx of foreign influence. Orthodox composers began to copy Polish-style Catholic polyphonic music, and the resulting change in aesthetic direction was significant. Whereas in any repertoire of sacred chant, the artistic end is the objective expression of the word, the text of the prayer, in western sacred music at least from the Late Renaissance onwards it is the subjective approach which prevails. A parallel may be made between the discipline of icon painting and post-Renaissance western sacred art.

The accession of Mikhail Romanov to the throne in 1613 meant increased westernization of Russian culture. Much music came from Poland across her borders with the Ukraine, and by the end of the 17th century both the court and the patriarchal singers were performing a largely polyphonic repertoire,

sometimes in many parts. From the 1750s onwards, the Imperial Court began to look more towards Italy for inspiration in cultural matters; subsequently, Germany became the dominant influence. The return to Russia's liturgical and musical heritage was begun by Prince Vladimir Feodorovich Odoievsky (1804-1869), a founder member of the Russian Musical Society. Around him he gathered musicians interested in studying chant. This return to sources was deeply influential on many later composers, including Tchaikovsky and Rachmaninov.

In 1879 occurred a famous incident which would have significant consequences for Russian church music. Pyotr Jurgenson, the Moscow music publisher who often worked with the Imperial Chapel, published Tchaikovsky's *Liturgy of St John Chrysostom* without the Chapel's authorization. Despite attempts from the Chapel's establishment to forbid publication, Tchaikovsky sought and received authorization from the Senate. Though often considered too 'western', it is in fact a truly Russian work in spirit, and marks the end of German domination and the initiation of the recovery of the Russian Church's musical past.

The pinnacle of the liturgical music of the Russian Church was undoubtedly reached with Rachmaninov's monumental *All-Night Vigil*. Although commonly referred to as Rachmaninov's 'Vespers' this sequence of 15 movements spans the all-night vigil observed on the eve of Holy Days and running from 6 o'clock on Saturday evening to around 9 o'clock on Sunday morning.

Although the Vigil can be performed in its original liturgical setting, its breadth and duration have favoured performance in concert. While the modal harmonies and parallel motion between voices reflect the nature of the chants on which the work is based, Rachmaninov also uses his chorus in an almost orchestral manner, grouping the voices to achieve contrasting timbres and occasionally using soloists for expressive rather than *concertante* purposes.

#### INTERVAL

#### JOHANN SEBASTIAN BACH (1685-1750) · Singet dem Herrn

Bach composed *Singet dem Herrn* in 1727 for the birthday of the Elector Augustus 'The Strong' of Saxony. It is an exuberant double-choir setting of psalm texts with a more reflective central movement based on two Lutheran chorales. It begins with words from Psalm 149: "O sing unto the Lord a new

song; let the congregation of saints praise him. Let the children of Sion be joyful in their King." The central section alternates phrases between the two choirs, each having its own text. The second choir begins with an anonymous hymn:

God, go not far from us, for without thee we can do nothing"; the first choir answers with the more confident assertion: "As a father comforts his children, so does the Lord unto us all" (the text of a chorale by Johann Gramann). The choral melody of the second choir "Wie sich ein Vat'r erbarmet" is a familiar Lutheran one. The music becomes more exuberant again and returns to the psalms with the words "Praise him in his noble acts: praise him according to his excellent greatness", and leads straight into a joyful concluding fugue: "Let everything that hath life and breath praise the Lord. Hallelujah."

MIKIS THEODORAKIS (b.1925) · Kassiani's Hymn

Ann Manly *soprano* · Naomi Hall *mezzo-soprano*  
Michael Roskell *tenor* · Andrew Trinick *bass*

Mikis Theodorakis has led an extremely active life not only as a musician and composer but also as a politician. He was active in the Greek resistance to the occupation during World War II and was captured and tortured both then and later during the Greek civil war which followed. His opposition to the Military junta which seized power in 1967 resulted in his music being banned, and he was arrested and jailed. While he was interned in the concentration camp of Oropos, an international solidarity movement, headed by such diverse figures as Dmitri Shostakovich, Leonard Bernstein, Arthur Miller and Harry Belafonte, managed to get Theodorakis freed and his sentence converted to exile in 1970. He has served several terms as a member of the Greek Parliament and was a Minister in the government of Mitsotakis from 1990-92. Theodorakis studied at the Athens Conservatoire and then at the Conservatoire in Paris, where his teachers included Olivier Messiaen. His first compositions were in the traditional classical forms: symphonies, concertos and sonatas. But he also espoused the very Greek tradition of partnership between the finest contemporary poets and composers, setting the words of Elytis and Seferis to produce song-cycles which were immediately acclaimed in his native country, making him a national hero. His international fame was assured with the composition of the score to the film *Zorba the Greek* in the 1960s. During the 1990s he spent a couple of years as general music director of the Orchestra and Chorus of the Hellenic Broadcasting Organisation (ERT).

*Kassiani's Hymn* is an early work, written in 1942, when he was 17. Kassiani herself was the Eastern Church's equivalent of Hildegard of Bingen; she lived during the 9th century and created the earliest surviving music written by a woman. Her *Troparion* (hymn), which is still performed on the Tuesday of Holy Week, has provided a rich source of inspiration to many subsequent composers. The *Troparion* is based on the words of the Magdalen when she anoints Christ's feet and wipes them with her hair, while asking mercy for the multitude of her sins.

CARMELO PACE (1906-1993) · *L-innarija*

The Maltese composer Carmelo Pace was born in Valletta, and, apart from studying at the Royal College of Music in London, spent most of his life in Malta where he wrote a considerable amount of music, much of it incorporating local folk melodies and legends. The Choir's attention was drawn to his music by one its basses, David Lowe (who spent some time working in Malta a few years ago), when planning a programme of music from Mediterranean islands last autumn. David has kindly provided the following note: *L-innarija* is an amalgam of a number of Maltese folksongs, and the text is, I suspect, a merger of these, probably intended to be impressionistic rather than precise, in order to convey the atmosphere of the feast day of St Peter and St Paul (29th June). It's an important feast in Malta because of the island's association with St Paul, who was shipwrecked there in AD60, on his way to captivity (and martyrdom) in Rome. The traditional way to celebrate it is to repair to Buskett Gardens in the country south of Rabat and eat and drink a great deal while promenading up and down, ogling the opposite sex. Pace's view of it seems substantially over the top, but that's an outsider's view, and the feast was still taken pretty seriously when I was there a decade ago." The text is largely an exhortation to drink sweet wine and listen to the music of guitars and mandolins. Later on the band arrives – as you will hear!

JOSEPH KOSMA/JONNY MERCER · Autumn Leaves  
COLE PORTER · Let's do it  
HAROLD ARLEN/E.Y.HARBURG · Over the Rainbow

We end our performance this evening, by popular request, with three songs from stage and screen in a cappella arrangements. The Choir will, over the next fortnight, be recording all the music in part two of tonight's programme for a CD compilation to be released later in the summer.

## ENGLISH CHAMBER CHOIR

For three decades, the English Chamber Choir, and its conductor Guy Utteroe, 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. The Choir has recently recorded Christos Hatzis' Troparion of Kassiani which was written for them with Patricia Rozario, and will shortly be recording Kassiani's Hymn by Theodorakis and other works inspired by Kassiani for CD release later in the year. 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. Last year it appeared with another long-time collaborator, keyboard wizard Rick Wakeman, in performances of his New Gospels in Norfolk and in Rochester Cathedral, and just a couple of days ago it recorded with Rick his latest version of *Amazing Grace* for DVD. 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 Rachmaninov's Vespers (also at St Martin's) and a visit to Windsor Castle singing carols for H.M. The Queen.

*Sopranos:* Janet Adderley, Miriam Ahamat, Marianne Aston, Celia Bangham, Christine Coleman, Anne-Marie Curror, Esme Gausson, Deborah Hinton, Maud Maestracci, Bryony Malins, Ann Manly, Sara Roden, Katie Thorpe

*Altos:* Karen Bloomfield, Margaret Driver, Naomi Hall, Peggy Hannington, Julia Singer, Helle Ulrich, Jay Venn, David Wheeler

*Tenors:* Peter Adderley, Michael Roskell, Rob Scales, Joe Travers, David Watson

*Basses:* Peter Best, Tim Johns, David Jordan, Hugh Joslin, David Lowe,

Neil Thornton, Andrew Trinick, Ken Wharfe

## GUY PROTHEROE

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from all periods in his roles as conductor, artistic director and writer. He conducted the first fully-staged production of Xenakis *Oresteia*, the first professional production to take place in the new Linbury Studio Theatre of the Royal Opera House, Covent Garden, and a production of Purcell's *Dido and Aeneas* in Tunis, with a cast and orchestra drawn from around the Mediterranean. He was for many years a guest conductor of the Xenakis Ensemble based in the Netherlands, and he has also worked with a wide variety of orchestras, choruses and ensembles including the Academy of Ancient Music, BBC Singers, Greek National Opera Chorus, Kuhn Choir of Prague, Royal Choral Society and the Royal Philharmonic Orchestra. He is equally at home in the sphere of commercial music; he collaborated with the French composer Eric Levi on music for Jean-Marie Poiré's film *Les Visiteurs* and the albums *Era* (with over 6 million sales), *Era II* and *Era: The Mass*. He is also Artistic Director of the Byzantine Festival in London.

## IAN CURROR

Ian Curror 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.

## CONTACT US

If you would like to be kept informed of future ECC events and CD and DVD releases, please contact Ann Manly on 020 7286 3944, 8 Alma Square, London NW8 9QD, or e-mail to [ecc.protheroe@btinternet.com](mailto:ecc.protheroe@btinternet.com). Our website – [www.englishchamberchoir.com](http://www.englishchamberchoir.com) – is currently undergoing reconstruction but should be up and running in its new form very soon.

Our thanks to the Revds Railton for welcoming us to Holy Cross Church again, and to Danny Watson for his unfailingly cheerful hard work and hospitality.

# ST JAMES GARLICKHYTHE



## SUNG EUCHARIST

### LENT 4

18<sup>TH</sup> MARCH, 2007

#### *THE COLLECT*

Grant, we beseech thee, Almighty God, that we, who for our evil deeds do worthily deserve to be punished, by the comfort of thy grace may mercifully be relieved; through Jesus Christ our Lord.

*Amen.*

*Celebrant*  
*Preacher*

The Rector  
Robin Sherlock,  
Parish Reader & Deputy  
Andrew Parmley  
English Chamber Choir

*Organist*  
*Choir*

**THE EUCHARIST**  
**MINISTRY OF THE WORD**

*Introit Hymn*

565 – Rock of ages (Petra)

	Priest:	The Lord be with you
	R:	And with thy spirit
	Priest:	Let us pray.
B.C.P	237	Lord's Prayer
	237	Collect for purity
		Kyrie (sung by the choir)
	240	Collect for the Queen
	91	Collect of the day
	84	Collect for Lent
	92	The Epistle : Gal 4.21

*Gradual*

92	Gospel: St John 6.1
240	Creed

**NOTICES** The Rector  
**SERMON** Robin Sherlock, Parish Reader  
**MINISTRY OF THE SACRAMENT**

*Offertory Hymn*

538 – O Jesus, I have promised (Wolvercote)

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

**THE EUCHARISTIC PRAYER**

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

## 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

Motet:

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

257	Lord's Prayer
257	<b>OBLATION</b>
258	Thanksgiving
259	Blessing

### *Post Communion Hymn*

356 – Judge, eternal, throned in splendour (Rhuddlan)

### *Voluntary*

Ich ruf' zu dir, Jesu Christ (J S Bach)

*For those with hearing difficulties: to activate the induction loop adjust your hearing aid to position "T" and volume accordingly.*

**Next Sunday 25<sup>th</sup> March**  
**PASSION SUNDAY, Annunciation of the BVM**  
10.30 Sung Eucharist  
Celebrant & Preacher: The Rector  
Organist: Heather Williams  
Choir: Stellae Cantores

## NOTICES

- All baptised Christians who are communicants in another Christian Church are welcome to receive Holy Communion at this service.
- Please remain for a chat and refreshments if you have time after the service.
- **GIFT AID ENVELOPES.** Please remember to put your name on your GIFT AID envelope. We cannot recover the tax unless you do.
- **ELECTORAL ROLL.** Anyone who has not yet completed an Electoral Roll application form is encouraged to do so. Forms are available from Mr. Geoffrey Brown and also at the back of the church.
- Please pray for: the sick: Revd David Hitchcock, Elizabeth Thornhill, Susan Webb, Mr & Mrs Riddle, Elizabeth James, Lorraine Webb, Dr Alan Reese, Nigel Griffin

Sunday 18 <sup>th</sup>	10.30	Sung Eucharist for Mothering Sunday	SJ
Tuesday 20 <sup>th</sup>	12.35	Holy Communion	SA
	6.00	PCC	SJ
Wednesday 21 <sup>st</sup>	12.35	Holy Communion	SA
SPRING BEGINS	1.15	Holy Communion	SJ
Thursday 22 <sup>nd</sup>	6.30	'Sunday on Thursday' Service.	SA
Sunday 25 <sup>th</sup>	10.30	Sung Eucharist (Preacher: The Revd Paul Hunt) (Annunciation of BVM)	SJ
British Summer Time: Clocks move forward			

**Why not visit the Church Website?**  
[www.stjamesgarlickhythe.org.uk](http://www.stjamesgarlickhythe.org.uk)

### Easter Lilies

**Please see Penny or Bill Fraser if you would like Lilies in church this Easter in memory of a loved one or ones.**

On Saturday 24 March there is to be a C of E Walk of Witness in Central London to mark the bi-centenary of the Act abolishing the slave trade in the British Empire.

Further details from: [www.makingourmark.org.uk](http://www.makingourmark.org.uk) or telephone 0870 321 2005.

**ST MARYLEBONE PARISH CHURCH**



*The Crucifixion*

**Music by**

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

**Words by**

**THE REVD W J SPARROW-SIMPSON, MA**

**GOOD FRIDAY**

**6 April 2007**

**6.30 pm**

Today, Good Friday, 6 April 2007, marks the 121st 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 Christopher Gower, *Rector***

\*\*\*\*\*

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

\*\*\*\*\*

SOLOISTS

Christopher Bowen	Tenor
Thomas Guthrie	Baritone
Gavin Roberts	Organist
Steven Grahl	Conductor

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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](http://www.stmarylebone.org.uk)**

or contact the Music Office:

Tel: 020 7563 1383

Email: [music@stmarylebone.org](mailto:music@stmarylebone.org)

**ON SALE AFTER THE SERVICE**

**CD of Stainer's 'The Crucifixion'**

recorded live here on Good Friday 1999, price £10

**REFRESHMENTS**

Tea/coffee and hot cross buns are on sale in the crypt cafe following this service.

Toilet facilities are also available in the crypt.

*Easter Day*

8.30 am *Holy Communion*

11.00 am

*Choral Eucharist and Easter Ceremonies*

*Preacher: The Revd Chris MacKenna*

*Music:*

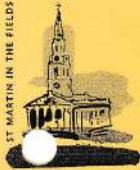
*Vierne - 'Messe Solennelle'*

*Vaughn Williams - 'Rise, heart'*

*Trad. arr. Wood - 'This joyful Eastertide'*

*Voluntary: Widor - 'Finale (Symphony No. 6)'*

*Children's activities are available during the service  
and a short Young Church Easter Egg Hunt will take place afterwards.*



St Martin-in-the-Fields  
Trafalgar Square, London WC2N 4JJ  
Concerts by Candlelight

Easter Monday 9 April at 7.30pm

# EASTER BAROQUE

**By Candlelight**

**HANDEL**

Messiah - Overture, Arias and Choruses  
Arrival of the Queen of Sheba  
Dixit Dominus

**MOZART**

Ave Verum Corpus  
Laudate Dominum from Solemn Vespers

**BACH** - Jesu, Joy of Man's Desiring

**Belmont Ensemble of London  
English Chamber Choir**

Conductor - Peter G. Dyson    Soprano - Elizabeth Weisberg    Mezzo-Soprano - Rachel Lindop

Tickets: £6, £9, £12, £16, £20 from St Martin's Box Office  
020-7839 8362    [www.smitf.org](http://www.smitf.org)



St Martin-in-the-Fields  
Trafalgar Square, London WC2N 4JJ  
Concerts by Candlelight



**Monday 9 April at 7.30pm**

**THE BELMONT ENSEMBLE OF LONDON  
THE ENGLISH CHAMBER CHOIR**

**Conductor - Peter G Dyson**

**Soprano - Elizabeth Weisberg Mezzo-Soprano - Rachel Lindop**

Handel - Arrival of the Queen of Sheba

Mozart - Laudate Dominum

Handel - Excerpts from 'Messiah'

- INTERVAL OF 20 MINUTES -

Mozart - Ave Verum Corpus

Bach - Jesu, Joy of Man's Desiring

Handel - Dixit Dominus

**The Renewal of St Martin-in-the-Fields**

The £36 million Renewal of St Martin-in-the-Fields will create improved facilities for the vital work that happens here, including social care, worship, music and hospitality.

As part of the project the Crypt including the Café in the Crypt, Shop in the Crypt, Gallery and London Brass Rubbing Centre is now closed until Sunday 30 September. During this period our programme of free lunchtime concerts will take place at St Mary le Strand - a short walk from St Martin's and St Mary le Bow - a short bus ride from St Martin's. The Crypt will re-open and lunchtime concerts at St Martin's will resume on 1 October 2007. Please note the church remains open for evening concerts and services until 7 May.

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. The 'Players Bar and Restaurant', Villiers Street, WC2N 6NG will be offering St Martin's customers a 10% discount on post concert drinks on production of a concert ticket.

Toilet Facilities: Concert customers will have access to the toilets in the crypt from 6.30pm until the end of the concert interval - Access will be by ticket only.

**PROGRAMME £1.50**

[www.belmontensemble.com](http://www.belmontensemble.com)

### **Handel (1685 - 1759) - Arrival of the Queen of Sheba**

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.

### **Mozart (1756 – 1791) - Laudate Dominum from Solemn Vespers**

In 1781, the 49-year-old Haydn met the 25-year-old Mozart, declared him the "greatest living composer" and became one of his most devoted friends. In the previous year, Mozart had written his *Solemn Vespers* K 339 including the beautiful *Laudate Dominum* (Praise the Lord) for soprano solo, chorus and orchestra.

The strings, floating above a lilting accompaniment, give this work an atmosphere of great peace and tranquillity. With words from Psalm 117 praising God for his loving kindness, the serenely flowing soprano line reaches heavenwards. The choir tenderly takes up the music, singing warm, eternal praise, before the soprano rejoins them to bring the work to a restful close.

### **Handel – Excerpts from 'Messiah'**

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.

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."

Sinfony - Overture		
Recitative	Alto	Behold, a virgin shall conceive
Air & Chorus	Alto	O thou that tellest good tidings
Chorus		For unto us a child is born
Recitative	Soprano	There were shepherds
Accompagnato	Soprano	And lo, the Angel
Recitative	Soprano	And the Angel said unto them
Accompagnato	Soprano	And suddenly there was
Chorus		Glory to God
Air	Soprano	Rejoice Greatly
Air	Alto	He was despised
Chorus		Surely he hath borne our griefs

#### **Mozart (1756 - 1791) - Ave Verum Corpus**

This short work was composed in Vienna on 17th and 18th June 1791, six months before Mozart died, and only a few weeks before the commission of the 'Requiem' was received.

The work is scored for a four-part choir, with either Strings or Organ accompaniment. The Latin words translate as follows 'Jesu, Lamb of God, Redeemer, Born of the Virgin Mary, who upon the cross hast man's salvation won. From whose side, which man pierced, flowed the water and the blood. By the sacred body broken in life and death, our food'.

#### **Bach - 'Jesu, Joy of Man's Desiring' from Cantata No 147**

Jesu, joy of man's desiring, Holy wisdom, Love most bright.  
Drawn by thee, our souls aspiring, Soar to uncreated light.  
Word of God our flesh that fashioned With the fire of life impassioned.  
Striving still to Truth unknown, Soaring, dying, 'round thy throne.

#### **Handel - Dixit Dominus (Psalm 110)**

Dixit Dominus - Chorus and soloists  
Virgam virtutis - Contralto solo  
Tercum principium - Soprano Solo  
Juravit Dominus - Chorus  
Tu es sacerdos - Chorus  
Dominus a dextris tuis - Quintet & Chorus

Judicabit in nationibus - Chorus  
De torrente in via bibet - Soprano Soli & Chorus  
Gloria - Chorus

In 1707, at the age of 22, Handel began his first three-year visit to Rome, and, in spite of his Protestant background, was soon taken up by the cream of Catholic, Italian society. *Dixit Dominus*, a setting of Psalm 110, was completed in April 1707. The piece, resplendent with bright color, vocal virtuosity, expansive structure, and driving energy, was clearly designed by Händel to demonstrate his ability to write in the Italian style, and has marked resonances with the choral works of Vivaldi.

John Eliot Gardiner has suggested that it was 'almost as though this young composer, newly arrived in the land of virtuoso singers and players, was daring his hosts to greater and greater feats of virtuosity.' The vivid images of the psalm text are set for five-part chorus, soloists, strings and continuo and take the form of a sacred cantata set in eight movements.

Like Durante, Händel unifies the composition with a *cantus firmus*, a fragment of Gregorian chant, that appears in majestic, sustained notes in the opening movement and returns in the same way in the closing movement, appropriately on the words 'as it was in the beginning.' Throughout the rest of the piece, Händel uses the chorus and soloists alternately and together to illustrate the emotive passages of the psalm.

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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 where she received the Dip.RAM, the Academy's highest award for performance, and the Clifton Singing Prize for her final recital. At the RAM she won numerous competitions, including the Major Van Someren-Godfrey Prize for English Song, the Hilda Anderson Dean Prize for Historical Performance, and the Helen Eames Prize for Early Music. Elizabeth has also been educated at the Britten-Pears School for Advanced Musical Studies. She learns with Elizabeth Ritchie and Ashley Stafford.

On the concert platform Elizabeth has appeared in the Winchester, Aldeburgh, and Gloucester Three Choirs Festivals and with conductors including Sir Roger Norrington, Emmanuelle Haïm, Trevor Pinnock, Christopher Robinson, and Nicholas Cleobury. She has given recitals in The Oxford Lieder Festival, The National Portrait Gallery, and the

Fitzwilliam Museum, Cambridge. Elizabeth recently made her Royal Albert Hall debut with the Royal Philharmonic Orchestra singing Poulenc Gloria and Mahler 2nd Symphony.

Other recent engagements include Bach Cantata No. 52 and Vivaldi Gloria with the Lancashire Sinfonietta, Mozart Requiem in Paphos, Cyprus, a tour of Charpentier David et Jonathas and Schütz Musikalisches Exequien with The Orchestra of the Age of Enlightenment, Mozart 'Ch'io mi scordi di te' with Pinnock, Handel Gloria in St. John's, Smith Square, Bach B Minor Mass in Manchester Cathedral, Mozart Requiem in St. Martin-in-the-Fields, Mozart C Minor Mass in Christ Church Cathedral, Mendelssohn Elijah for Corsley Festival Choir, 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.

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*.

**Rachel Lindop (Mezzo-Soprano).** Oratorio 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 and St Martin in the Fields, Debussy's *La Damselle Elue* for New London Sinfonia, Rossini's *Stabat Mater* at Tewkesbury Abbey. Recent work with Steven Devine and the Linden Baroque includes Handel's *La Lucrezia*, *Tra Le Fiamme*, and *Hercules*. She has also toured Europe several times with Marc Minkowski and Les Musiciens du Louvre.

Rachel's operatic career includes work with the Finchcock Baroque Players in their production of Gluck's *Orfeo*, Classical Opera Company's production of Mozart's first opera *Apollo et Hyacinthus*, 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*.

Most recently, again with Steven Devine, she opened the Easter Festival at St Anne & St Agnes's Church in the City with works for voice and continuo by Bach, gave a recital of 20<sup>th</sup> Century songs with Richard Saxel at Cranleigh School, performed Mozart's *Requiem* for Whitgift School, Bach's *Christmas Oratorio* for Eastbourne Choral Society and Mozart's

*Requiem* for the Brighton Early Music Festival.

Rachel trained at the Royal College of Music and now studies with Diane Forlano. She has also studied at the Britten Pears School with Anthony Rolfe-Johnson and Ann Murray.

For nearly 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 premieres 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 the past three seasons it has enjoyed a particularly fruitful collaboration with the Byzantine Festival in London, singing music from the Orthodox tradition in the Greek Cathedral of St. Sophia, the Queen Elizabeth Hall, and further afield in Plovdiv (Bulgaria) and at the Megaron, The Athens Concert Hall. Last year the Choir took part in a concert on 29th May commemorating the 550th anniversary of the Fall of Constantinople at the Hellenic Centre in London.

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. They recorded Vangelis' Hymn for the 2002 World Cup, and last year recorded an album of Vangelis songs with the young Italian soprano Gioaria. Other recent recordings include a new album *The Wizard and the Forest of All Dreams*, with another long-time collaborator, keyboard wizard Rick Wakeman, which has just been released.

The ECC will be appearing next at St.Martin-in-the-Fields on Saturday 6 October performing Mozart's 'Requiem' and then on Friday 21 and Saturday 22 December performing Handel's 'Messiah', as well giving a concert of Christmas Carols on afternoon of Saturday 22 December.

If you would like to join the ECC's mailing list please send your details to :  
Ann Manly, ECC, 8 Alma Square, London, NW8 9QD.  
Tel: 020 7286 3944 Fax: 020 7289 908  
e-mail: ecc.protheroe@btinternet.com

# CLASSICS BY CANDLELIGHT



Belmont Ensemble of London at St. James's Church, Piccadilly

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



**Saturday 12 May at 7.30pm**

**VIVALDI**  
The Four Seasons  
Concerto for Two Violins  
**BACH**  
Air on the G String  
**PACHELBEL**  
Canon  
**HANDEL**  
Arrival of the Queen of Sheba  
Air from the Water Music  
**MOZART**  
Salzburg Symphony No 3

**Saturday 30 June at 7.30pm**

**MOZART**  
Eine Kleine Nachtmusik  
Symphony No 29 in A  
Symphony in D  
  
**HANDEL**  
Water Music Suite in F  
Arrival of the Queen of Sheba  
'Alexander's Feast'  
Concerto Grosso

**Saturday 21 July at 7.30pm**

**MOZART**  
Eine Kleine Nachtmusik  
Salzburg Symphony No 2  
Serenata Notturna  
**VIVALDI**  
Summer  
Sinfonia 'Alla Rustica'  
**PACHELBEL**  
Canon  
**PURCELL**  
Chaconne  
'Abdelazer' Suite

**Saturday 15 September at 7.30pm**

**VIVALDI**  
The Four Seasons  
Sinfonia 'Alla Rustica'  
**BACH**  
Violin Concerto in A Minor  
Air on the G String  
**MOZART**  
Salzburg Symphony No 1  
**PACHELBEL**  
Canon  
**HANDEL**  
Air from the Water Music

Tickets : £16 (Reserved Centre Nave), £12 (Unreserved Side Aisles)



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

Tel : 020 7839 8362 (Mon - Fri : 10am - 5pm) Online : [www.smitf.org](http://www.smitf.org)

In Person : On the day of concert - from 2.30pm - at St. James's Church, 197 Piccadilly, London W1

[www.belmontensemble.com](http://www.belmontensemble.com)



St Martin-in-the-Fields  
Trafalgar Square, London WC2N 4JJ  
Belmont Ensemble – Concerts by Candlelight

Saturday 21 April

**Mozart and Handel**

Mozart - Symphony No 29, Exsultate Jubilate, Eine Kleine Nachtmusik  
Handel - Water Music Suite, Gloria in D, Arrival of the Queen of Sheba

Thursday 26 April

**Vivaldi - Spring and Summer**

Vivaldi - Concerto for Two Violins, Bach - Brandenburg Concerto No 3  
Mozart - Salzburg Symphony No 3, Bach - Air on the G String

Saturday 5 May

**Vivaldi - The Four Seasons**

Bach - Brandenburg Concerto No 3, Vivaldi - Concerto for Two Violins  
Mozart - Salzburg Symphony No 2, Bach - Air, Pachelbel - Canon

Saturday 6 October

*Belmont Ensemble's 400th concert at St Martin-in-the-Fields*

**Mozart - Requiem**

Handel - Coronation Anthem 'The King Shall Rejoice'  
Mozart - Laudate Dominum, Ave Verum Corpus  
*With The English Chamber Choir*

Friday 26 October

**Vivaldi - Spring and Summer**

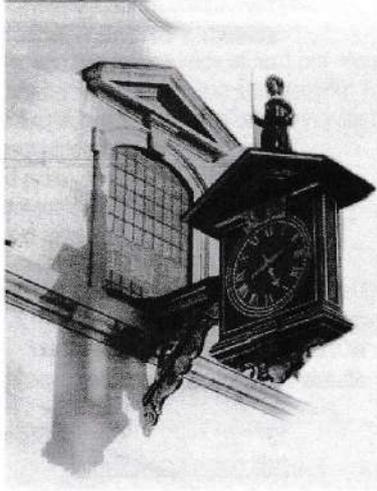
Bach - Concerto for Two Violins, Brandenburg Concerto No 3

Tickets from only £6 available from St Martin's Box Office

020-7839 8362 (10am - 5pm) [www.smitf.org](http://www.smitf.org)

Full details at : [www.belmontensemble.com](http://www.belmontensemble.com)

# ST. JAMES GARLICKHYTHE



## SUNG EUCHARIST

**EASTER 1  
15<sup>TH</sup> APRIL, 2007**

### THE COLLECT

Almighty Father, who hast given thine only Son to die for our sins, and to rise again for our justification: Grant us so to put away the leaven of malice and wickedness, that we may alway serve thee in pureness of living and truth; through the merits of the same thy Son Jesus Christ our Lord. *Amen.*

*Celebrant & Preacher*

*Organist*

*Choir*

*setting*

The Rector

Ald. Dr. Andrew Parmley

English Chamber Choir

HAYDN: St Nicholas Mass

Introit

137 – Alleluia! Alleluia! Hearts to heaven (Lux Eoi)

**MINISTRY OF THE WORD**

B.C.P

Priest: Let us pray.  
237 Lord's Prayer  
237 Collect for purity  
Kyrie (sung by the choir)  
240 Collect for the Queen  
136 Collect of the day  
136 The Epistle : 1 St John 5.4

Gradual

*ROTTER: The Lord bless you and keep you*  
Alleluia (sung by all before the gospel)

137 Gospel: St John 20.19  
240 Creed

**SERMON & NOTICES**

The Rector

**MINISTRY OF THE SACRAMENT**

Offertory Hymn

148 – Jesus lives! Thy terrors now (St Albinus)

B.C.P

244 Prayer for the Church  
251 Invitation & Confession  
252 Absolution & Comfortable Words

**THE EUCHARISTIC PRAYER**

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

## 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

Motet:

Agnus Dei

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

257 Lord's Prayer

257 **OBLATION**

259 Gloria

259 Blessing

*Post Communion Hymn*

150 – Love's redeeming work is done (Savannah)

*Voluntary*

Songs of Praise (Herbert Chappel)

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

**Next Sunday 22<sup>nd</sup> April**  
**EASTER 2 / ST GEORGE**  
**(LONDON MARATHON SUNDAY)**  
10.30 Sung Eucharist  
Celebrant: The Revd Eric Griffiths  
Soloist: Richard Fallas  
Organist: Heather Williams

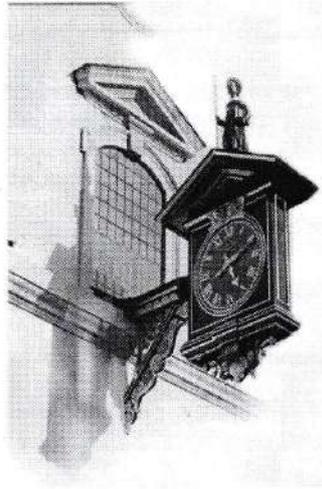
### NOTICES

- Please remain for a chat and refreshments if you have time after the service.
- GIFT AID ENVELOPES. Please remember to put your name on your GIFT AID envelope. We cannot recover the tax unless you do. Many thanks for contributing in this way.
- ELECTORAL ROLL. Anyone who has not yet completed an Electoral Roll application form is encouraged to do so. Forms are available from Mr. John Hitch and also at the back of the church.

### DIARY DATES

Sunday 15 <sup>th</sup>	10.30	Sung Eucharist (BCP)	SJ
	11.30	APM / APCM	SJ
Tuesday 17 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
Wednesday 18 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 19 <sup>th</sup>	6.30	The Eucharist	SA
Sunday 22 <sup>nd</sup>	10.30	Sung Eucharist (BCP)	SJ
Tuesday 24 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
Wednesday 25 <sup>th</sup> ST MARK	12.35	Holy Communion (BCP)	SJ
	1.15	Holy Communion (BCP)	
Thursday 26 <sup>th</sup>	6.30	The Eucharist	SA
Sunday 29 <sup>th</sup>	10.30	Sung Eucharist (BCP) Celebrant & Preacher: The Revd Paul Hunt	SJ

# ST. JAMES GARLICKHYTHE



## SUNG EUCHARIST

SUNDAY AFTER ASCENSION  
20<sup>TH</sup> MAY, 2007

### THE COLLECT

O God the King of Glory, who hast exalted thine only Son Jesus Christ with great triumph unto thy kingdom in heaven; We beseech thee, leave us not comfortless; but send us thine Holy Ghost to comfort us, and exalt us unto the same place whither our Saviour Christ is gone before, who liveth and reigneth with thee and the Holy Ghost, one God, world without end. *Amen.*

*Celebrant*  
*Preacher*  
*Organist*  
*Choir*  
SETTING

The Revd Dr Alan Griffin  
The Revd David Hitchcock  
Andrew Parmley  
English Chamber Choir  
HAYDN: Missa Brevis in F  
(Jugendmesse)

## MINISTRY OF THE WORD

### Introit Hymn

166 – Crown him with many crowns (Diademata)

B.C.P

Priest: The Lord be with you  
R: And with thy spirit  
Priest: Let us pray.  
237 Lord's Prayer  
237 Collect for purity  
Kyrie (sung by the choir)  
240 Collect for the Queen  
146 Collect of the day  
146 The Epistle : 1 S Peter 4.7

### Gradual

PETER PHILIPS: *Ascendit Deus*

*Alleluia (sung by all before the gospel)*

147 Gospel: St John 15.26  
240 Creed

**NOTICES** The Rector  
**SERMON** The Revd David Hitchcock

## MINISTRY OF THE SACRAMENT

### Offertory Hymn

167 – Hail the day that sees him rise (Llanfair)

B.C.P

244 Prayer for the Church  
251 Invitation & Confession  
252 Absolution & Comfortable  
Words

## THE EUCHARISTIC PRAYER

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

## CONSECRATION

F: 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

Motet:

Agnus Dei

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

257	Lord's Prayer
257	<b>OBLATION</b>
259	Gloria
259	Blessing

### Post Communion Hymn

163 - All hail the power of Jesu's name (Miles Lane)

### Voluntary

Nu la oss takke Gud (Egil Hovland)

*For those with hearing difficulties: to activate the induction loop adjust your hearing aid to position "T" and volume accordingly.*

**Next Sunday 27<sup>th</sup> May**  
**Whit Sunday**  
10.30 Sung Eucharist  
Celebrant: The Rector  
Choir: English Chamber Choir  
Organist: Andrew Parmley

### NOTICES

- Please remain for a chat and refreshments if you have time after the service.
- **GIFT AID ENVELOPES.** Please remember to put your name on your GIFT AID envelope. We cannot recover the tax unless you do. Many thanks for contributing in this way.
- **ELECTORAL ROLL.** Anyone who has not yet completed an Electoral Roll application form is encouraged to do so. Forms are available from Mr. Geoffrey Brown and also at the back of the church.
- Please pray for the sick: Elizabeth Thornhill, Ian Stockwell
- All baptised communicant Christians are welcome to receive Holy Communion at this service

Sunday 20 <sup>th</sup>	10.30	Sung Eucharist (BCP)	SJ
Tuesday 22 <sup>nd</sup>	12.35	Holy Communion (BCP)	SA
Wednesday 23 <sup>rd</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 24 <sup>th</sup>	6.30	The Eucharist (Soloist: Ann Protheroe) followed by a Lecture on the Suppression of Monastic Houses in London by Dr Anthony House	SA
	7.30		
Friday 25 <sup>th</sup>	6.00	Wedding Rehearsal	CI
Saturday 26 <sup>th</sup>	2.00	Wedding	CI
Sunday 27 <sup>th</sup> Pentecost (Whit)	10.30	Sung Eucharist (BCP)	SJ
Tuesday 29 <sup>th</sup> Whitsun Week	12.35	Holy Communion (BCP)	SA
Wednesday 30 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 31 <sup>st</sup>	11.00	Quiet Day at Mercers Hall for Mercers Clergy	SA
	6.30	The Eucharist (Soloist: Gemma Dudgeon) followed by a Lecture on the Suppression of Blackfriars Priory by Dr Anthony House	
	7.30		
Sunday 3 <sup>rd</sup> June	10.30	Sung Eucharist (BCP) with Intelligence corps Ceremony and Sunday School	SJ

get back into the City for a Spem rehearsal only to get snarled up in some un-pre-meditated jam on the M25!

#### CORPUS CHRISTI SERVICE THIS THURSDAY

Guy and myself will not be around on Thursday as we have to visit Eric Levi in Geneva to sort out how we are going to record ERA 4. I so far have a small but select group of singers - Christine, Claire Craig, Peggy, Hugh and

David Lowe - and Colin Stuart is going to play the organ and direct. (He is also coming to tonight's rehearsal as accompanist as Ian is currently in the

throes of Chelsea Festival.) We need a tenor! And a few extras on other parts would also be much appreciated. I know it's early in the evening, and a lot of you have done other services recently, but if anyone's availability

has changed and you can possibly make it, please let me know. If we're around for services, then if push comes to shove there's always a soprano and bass around, but it's actually quite important for the Choir as well as ourselves that we get the ERA recordings up and running. Any additional volunteers will be hugely appreciated. (The service is over by about ten past seven!) We will sort out music at tonight's rehearsal, but currently I'm thinking of Haydn St Nicholas Mass and a setting of Ave Verum (Mozart, Elgar or Byrd, depending on who knows what!)

That's all for now.

If you haven't already done so, please let me know your availability for Charminster, the July recordings, and the extra Spem rehearsal.

All best,

Ann

**ST. ANDREW BY THE WARDROBE**

**SUNG EUCHARIST  
FOR CORPUS CHRISTI**

**7<sup>th</sup> June 2007**

*Celebrant*  
*Choir*

The Rector  
English Chamber Choir

THE COLLECT

O God, who in a wonderful Sacrament hast left unto us a memorial of thy cross and passion: Grant us so to venerate the sacred mysteries of thy Body and Blood, that we may ever know within ourselves the fruit of thy redemption; who livest and reignest with the Father in the unity of the Holy Ghost, one God world without end. Amen.

\*\*\*

**MINISTRY OF THE WORD**

Introit Hymn

*400 – Lord, enthroned in heavenly splendour*

Priest: The Lord be with you  
R: And with thy spirit  
Priest: Let us pray.

Lord's Prayer  
(BCP p.294)

Collect for purity

Kyrie

Collect for Corpus Christi

The Epistle

*1 Cor 11: 23-29*

Gradual

*Panis Angelicus (Franck)*

Gospel

*St. John 6: 53-63*

Notices

**MINISTRY OF THE SACRAMENT**

Offertory Hymn

*399 – Alleluia, sing to Jesus (Omit v.2)*

Prayer for the Church

*(BCP p. 301)*

Invitation & Confession

*(BCP p.308)*

Absolution & Comfortable Words

**THE EUCHARISTIC PRAYER**

Priest: The Lord be with you.

R. And with thy spirit

Sursum Corda

Sanctus & Benedictus

Prayer of Humble Access

## CONSECRATION

Priest        The Peace of the Lord be always with you.  
R.            And with thy spirit.  
Priest        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

Agnus Dei

Motet

*Ave Verum (Elgar)*

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

Lord's Prayer (BCP p. 315)

## OBLATION

Gloria

*Stand immediately at the end of the Gloria and follow the clergy and servers in the procession to St Ann's Churchyard.*

*Continues...*

*We walk in silence to St Ann's Churchyard where there will be a station at which the Divine Praises will be said:*

Blessed be God.

Blessed be his holy Name.

Blessed be Jesus Christ, true God, and true Man.

Blessed be the Name of Jesus.

Blessed be his most Sacred Heart.

Blessed be Jesus in the most holy sacrament of the Altar.

Blessed be the great Mother of God, Mary most holy.

Blessed be her holy and Immaculate Conception.

Blessed be her glorious Assumption.

Blessed be the name of Mary, Virgin and Mother.

Blessed be Saint Joseph, her spouse most chaste.

Blessed be God in his Angels and in his Saints.

*The Choir will sing an Anthem and the procession returns in silence to the church where all kneel to sing*

Hymn

383 Part 2 – Therefore we, before him bending

*The Benediction follows*

Antiphon: Let us adore for ever the most holy  
Sacrament.

Ps. 117. O praise the Lord all ye heathen: praise him all  
ye nations.

For his merciful kindness is ever more and towards us; and the truth of  
the Lord endureth for ever.

Glory be to the Father, and to the Son: and to the Holy Ghost; As it was  
in the beginning, is now, and ever shall be: world without end. Amen.

Antiphon: Let us adore for ever the most holy  
Sacrament

Voluntary

*St Mary's Church, Charminster*

*Saturday 16<sup>th</sup> June 2007*

*at 7pm*

*ENGLISH  
CHAMBER  
CHOIR*

*GUY PROTHEROE conductor*

*IAN CURROR organ*

*'Rejoice'*

*music from five centuries,  
sacred, secular, operatic and traditional*

## PROGRAMME

- John Taverner · Dum transisset Sabbatum  
George Frederick Handel · As pants the hart (Chandos Anthem No.6C)  
Miriam Ahamat *soprano* Naomi Hall, Peggy Hannington, Helle Ulrich *altos*  
Francois Boucard *tenor* Andrew Trinick, Ken Wharfe *basses*  
Mikis Theodorakis · Kassiani's Hymn  
Ann Manly *soprano* Naomi Hall *mezzo-soprano*  
Francois Boucard *tenor* Andrew Trinick *baritone*  
Benjamin Britten · Rejoice in the Lamb  
Bryony Malins *soprano* Katie Thorpe *mezzo-soprano*  
Rob Scales *tenor* Ken Wharfe *bass*  
Renzo Damiani · Improvviso  
Christos Hatzis · Easter Kontakion  
Pietro Mascagni · Easter Hymn (Cavalleria Rusticana)  
Ann Manly *soprano*  
Carmelo Pace · L'imnarja

Last year the Choir's programme was based on music with French connections – either written by French composers or setting French poems and lyrics. This year we have a selection of English music (we are, after all, the English Chamber Choir), contrasted with some pieces of Mediterranean origin. Over the past few months the Choir has been involved in two CD recording projects; one a 'sampler' illustrating the wide variety of repertoire which it performs and the other a collection of works inspired by the work of the 9th-century Byzantine Abbess Kassiani (a similar figure to the better-known Hildegard of Bingen, and the first woman composer whose works have survived and been handed down to us). Several of the works being performed this evening will shortly be available for future listening.

We begin this evening with the Tudor composer, John Taverner (c.1490-1545) – not to be confused with his current namesake (although Sir John Tavener doesn't have an 'r' in his name, he believes that he is descended from his illustrious forbear). Taverner was Master of the Choristers at Cardinal College, Oxford (subsequently re-named Christ Church) during Cardinal Wolsey's time. He was thus part of the last great generation of English composers working before the Reformation. The sacred music of pre-Reformation Europe was principally polyphonic (i.e. having several voices interwoven together) and

used the technique of the 'melisma', when one syllable is extended over several notes. Long melismas, sometimes even extending over successive phrases, were particularly prominent in English composition, which set the local Sarum Latin rite. Thus a relatively short Latin text, just a couple of verses, could be extended into a musical work lasting several minutes. One form peculiar to the Sarum rite was that of the *respond*, in which polyphonic sections were interspersed with plainsong verses. After a brief plainsong *incipit* the polyphonic composition (usually consisting of about three sections A-B-C) would be sung in its entirety. It would be followed by a plainsong verse and then by a repeat of sections B and C of the polyphony. A further verse would be followed by a reprise of the polyphonic section C. This is the pattern adopted by John Taverner in *Dum transisset sabbatum*, the third respond at Mattins on Easter Day.

*When the Sabbath was over, Mary of Magdalana and Mary [mother] of James and Salome brought spices with which to go and anoint Jesus. Alleluya*

*And very early in the morning on the first day of the week they went to the tomb, just as the sun was rising to go and anoint Jesus. Alleluya*

*Glory be to the Father and to the Son and to the Holy Ghost. Alleluya*

Handel wrote his series of 'Chandos' Anthems while in the service of the Duke of Chandos (whose estate was at Cannons in Edgware). As a busy composer with frequent deadlines to be met, Handel was in the habit of recycling and re-arranging much of his music, and several of these anthems exist in different versions no doubt 'customised' for individual performers and occasions. (The same approach has also resulted in the numerous variations of movements from *Messiah*) *As pants the hart* is well known in a version for soprano, tenor, chorus and strings. This evening we are singing the first setting Handel made of this psalm, which is scored more simply, for organ, a consort of six solo voices, and chorus.

*As pants the hart for cooling streams, so longs my soul for thee O God. Tears are my daily food, while thus they say where is now thy God. Now when I think thereupon, I pour out my heart by myself. For I went with the multitude, and brought them out into the house of God. In the voice of praise and thanksgiving, among such as keep holy day. Why so full of grief, O my soul, why disquieted within me? Put thy trust in God, for I will praise him, Amen*

Mikis Theodorakis (b.1925) has led an extremely active life not only as a musician and composer but also as a politician. He was active in the Greek resistance to the occupation during World War II and was captured and tortured both then and later during the Greek civil war which followed. His opposition to the Military junta which seized power in 1967 resulted in his music being banned, and he was arrested and jailed. While he was interned in the concentration camp of Oropos, an international solidarity movement, headed by such diverse figures as Dmitri Shostakovich, Leonard Bernstein, Arthur Miller and Harry Belafonte managed to get Theodorakis freed and his sentence converted to exile in 1970. He has served several terms as a member of the Greek Parliament and was a Minister in the government of Mitsotakis from 1990-92. Theodorakis studied at the Athens Conservatoire and then at the Conservatoire in Paris, where his teachers included Olivier Messiaen. His first compositions were in the traditional classical forms: symphonies, concertos and sonatas. But he also espoused the very Greek tradition of partnership between the finest contemporary poets and composers, setting the words of Elytis and Seferis to produce song-cycles which were immediately acclaimed in his native country, making him a national hero. His international fame was assured with the composition of the score to the film *Zorba the Greek* in the 1960s.

*Kassiani's Hymn* is an early work, written in 1942. The *Troparion* of Kassiani is still performed on the Tuesday of Holy Week, and it has provided a rich source of inspiration to many subsequent composers. It is based on the words of the Magdalen when she anoints Christ's feet and wipes them with her hair, while asking mercy for the multitude of her sins.

Benjamin Britten (1913-1976) was one of the foremost English composers of the 20th century. His cantata *Rejoice in the Lamb* was one of a whole series of works by English composers which owe their existence to one man – the Revd Walter Hussey. As rector for many years of Northampton Parish Church and latterly as dean of Chichester Cathedral, Walter Hussey believed in commissioning new works for parish anniversaries and other celebrations from leading composers of the day; he also commissioned works from, among others, Gerald Finzi, Kenneth Leighton and John Tavener. And while at Chichester he encouraged works for the 'Southern Three Choirs Festival' (Chichester, Winchester and Salisbury) which included Leonard Bernstein's *Chichester Psalms* in 1965. The Revd Hussey himself provided this note in the Britten score:

"The words of the cantata – *Rejoice in the Lamb* – are taken from a long poem of the same name. The writer was Christopher Smart, an 18th-century poet, deeply religious, but of a strange and unbalanced mind.

*Rejoice in the Lamb* was written while Smart was in an asylum, and is chaotic in form but contains many flashes of genius. It is a few of the finest passages that Benjamin Britten has chosen to set to music. The main theme of the poem, and of the Cantata, is the worship of God, by all created beings and things, each in his own way.

The Cantata is made up of ten short sections. The first sets the theme. The second gives a few examples of one person after another being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic *Hallelujah*. In the fourth section Smart takes his beloved cat as an example of nature praising God by being simply what the Creator intended it to be. The same thought is carried on in the fifth section with the illustration of the mouse. The sixth section speaks of the flowers – 'the poetry of Christ'. In the seventh section Smart refers to his troubles and suffering, but even these are an occasion for praising God, for it is through Christ that he will find his deliverance. The eighth section gives four letters from an alphabet, leading to a full chorus in section nine which speaks of musical instruments and music's praise of God. The final section repeats the *Hallelujah*.

As Director of Music at the Royal Hospital, Chelsea, Ian Curror enjoys the support of an organ scholar, and a recent holder of that scholarship was Gabrieli Damiani, who is now organist at St Edward's School, Oxford. Gabrieli's father, Renzo, is also an organist, based at one of the larger parish churches in Turin. Apparently his fellow clergy there are on occasion given to considerable longevity when it comes to preaching, and one day Renzo assuaged his boredom by composing this particularly lively *Improvviso*.

The Greek-Canadian composer Christos Hatzis is already becoming a household name in North America, and recently enjoyed success in London with the production of his music-theatre work *Constantinople* in the Linbury Studio Theatre at the Royal Opera House. The Choir has performed several of his major choral works, at the South Bank, St Paul's Cathedral and in Athens, and his setting of the *Troparion of Kassiani* was written for the Choir and is the centrepiece of its Kassiani CD; but unfortunately such pieces are too large to

bring to a parish church. For some time we have been encouraging Christos to write an unaccompanied motet or two, so that we could share his music with our audiences outside London, and when he arrived for the *Constantinople* performances he brought with him this short setting of the *Easter Kontakion*. It was commissioned earlier this year by the Canadian Broadcasting Commission for a special choral Easter Celebration on CBC Radio 2. This year the calendars of the various Christian denominations converged and Easter was celebrated at the same time by everyone – in both West and East. Christos was asked to compose music reflecting the Greek Orthodox tradition and he chose the *Kontakion* sung during the Easter Liturgy. The text is set twice, the first time in the traditional Byzantine manner of melody and drone accompaniment and the second as a traditional western choral setting.

*"Even though you descended into the grave, Immortal One, you destroyed the power of Death. And you have risen as a victor, Christ our God, greeting the myrrh-bearing women and offering peace to your Apostles, You, who grants resurrection to those who are fallen."*

Now we stay with Easter, but move on to a very different view of it. Mascagni's one-act opera *Cavalleria Rusticana* (frequently coupled with Leoncavallo's *Pagliacci* – hence the popular opera-goers term 'Cav and Pag') is a story of love, betrayal and death in 1890s Sicily. The function of the *Easter Hymn* is to show the religious devotion which is another side of the hot-blooded Sicilian character. This time, however, we are outside the Church, observing the worship rather than instigating it.

The peoples of the Mediterranean are well acquainted with the notion of religious celebration, and have no hesitation in combining the holy obligation of attending mass with a damn good party afterwards. This is certainly what is portrayed in Carmelo Pace's musical account of the Feast of St Peter and St Paul (29 June) as celebrated on the island of Malta. The Maltese composer Carmelo Pace (1906-1993) was born in Valletta, and, apart from studying at the Royal College of Music in London, spent most of his life in Malta where he wrote a considerable amount of music, much of it incorporating local folk melodies and legends. The Choir's attention was drawn to his music by one its basses, David Lowe (who spent some time working in Malta a few years ago), when planning a programme of music from Mediterranean Islands last autumn. David has provided the following note: "L'imnarja is an amalgam of a number of Maltese folksongs, and the text is, I suspect, a merger of these,

probably intended to be impressionistic rather than precise, in order to convey the atmosphere of the feast day of St Peter and St Paul (29th June). It's an important feast in Malta because of the island's association with St Paul, who was shipwrecked there in AD60, on his way to captivity (and martyrdom) in Rome. The traditional way to celebrate it is to repair to Buskett Gardens in the country south of Rabat and eat and drink a great deal while promenading up and down, ogling the opposite sex. Pace's view of it seems substantially over the top, but that's an outsider's view, and the feast was still taken pretty seriously when I was there a decade ago." The text is largely an exhortation to drink sweet wine and listen to the music of guitars and mandolins. Later on the band arrives – as you will hear!

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. The Choir has recently recorded Christos Hatzis' *Troparion of Kassiani* which was written for them with Patricia Rozario, along with *Kassiani's Hymn* by Theodorakis and other works inspired by Kassiani for CD release later in the year. 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. Last year it appeared with another long-time collaborator, keyboard wizard Rick Wakeman, in performances of his *New Gospels* in Norfolk and in Rochester Cathedral, and just a couple of months ago it recorded with Rick his latest version of *Amazing Grace* for DVD. 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 Rachmaninov's *Vespers* (also at St Martin's) and a visit to Windsor Castle singing carols for H.M. The Queen.

#### ENGLISH CHAMBER CHOIR

*Sopranos:* Miriam Ahamat, Christine Coleman, Claire Craig, Anne-Marie Curror, Esme Gausson, Deborah Hinton, Maud Maestracci, Bryony Malins, Ann Manly, Katie Thorpe

*Altos:* Karen Bloomfield, Naomi Hall, Peggy Hannington, Helle Ulrich, Jay Venn

*Tenors:* Francois Boucard, Rob Scales

*Basses:* Michael de Leon, David Jordan, David Lowe, Michael Newton, Neil Thornton, Andrew Trinick, Ken Wharfe

If you would like to be kept informed of future ECC events, please contact Ann Manly on 020 7286 3944, 8 Alma Square, London NW8 9QD, or e-mail to [ecc.protheroe@btinternet.com](mailto:ecc.protheroe@btinternet.com). Our website – [www.englishchamberchoir.com](http://www.englishchamberchoir.com) – is currently undergoing reconstruction but should be up and running in its new form very soon.

**Guy Protheroe** is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from all periods in his roles as conductor, artistic director and writer. He conducted the first fully-staged production of Xenakis *Oresteia*, the first professional production to take place in the new Linbury Studio Theatre of the Royal Opera House, Covent Garden, and a production of Purcell's *Dido and Aeneas* in Tunis, with a cast and orchestra drawn from around the Mediterranean. He was for many years a guest conductor of the Xenakis Ensemble based in the Netherlands, and he has also worked with a wide variety of orchestras, choruses and ensembles including the Academy of Ancient Music, BBC Singers, Greek National Opera Chorus, Kuhn Choir of Prague, Royal Choral Society and the Royal Philharmonic Orchestra. He is equally at home in the sphere of commercial music; he collaborated with the French composer Eric Levi on music for Jean-Marie Poiré's film *Les Visiteurs* and the albums *Era* (with over 6 million sales), *Era II* and *Era: The Mass*.

**Ian Curror** 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.

Subject: FW: Dates

Date: Mon, 25 Jun 2007 16:15:15 +0100

-----Original Message-----

From: EOC [mailto:ecp.protheroe@btinternet.com]  
Sent: 25 June 2007 16:08  
To: 'members.announce@englishchamberchoir.com'  
Subject: Dates

OK - At last here is confirmation of what is happening over the next few weeks - plus information about dates so far up until Christmas There's a lot of important information, including some changes, so if you can't stop and ready it all now, please do so as soon as you can.

1. SPEN

Tomorrow's rehearsal will start at the Mansion House at 6.30. I know this is cutting it fine for some of you but please get there as soon as you can.

Entry is via the little door at pavement level under the main frontage. I'm

told you don't need any ID but there will be a list of names with the security people and they will contact me if there are any problems.

We can rehearse there until 8.30. If, however, having sorted the logistics, it makes more sense to do more sectional rehearsal back at St Andrew's, we may migrate slightly earlier (but my guess would be not before 8).

There will be no rehearsal for Spem on Tuesday 3rd as we are recording that evening (see below). The other rehearsals for it will be on Tuesday 10th and Thursday 12th (apologies to those for whom the 13th would have been more convenient but you were a minority!). I am still awaiting details as to warm-up time on the day - it will be sometime between 6 and 7 but it is dependent on the caterers! Please watch this space.

My original distribution of singers got somewhat shot to pieces last week, as at least some of you realized what you had actually sung last time! I'm still working on it and will send it around later, but wanted to get the

[http://uk.f864.mail.yahoo.com/ym/ShowLetter?box=Inbox&MsgId=6946\\_8878669\\_114272...](http://uk.f864.mail.yahoo.com/ym/ShowLetter?box=Inbox&MsgId=6946_8878669_114272...) 26/06/07

date information out asap.

## 2. RECORDINGS

The sessions to finish our sampler will be at KCL Chapel on Tuesday 3rd and Wednesday 4th July. (Again, apologies to those for whom the 2nd would have been preferable, but again I have gone with the majority vote - which happened also to include Simon Weir and the Chapel staff). Starting times will be 7pm unless we decide to do solos etc earlier.

We will be doing the Handel anthem, Taverner Dum transisset and the Hatzis Easter Hymn. If by any miracle we get through all that ahead of time, the other piece which was originally scheduled was 'Let's do it' from the Pink Book!

Please bring this music with you tomorrow. If we can, we'll just run it at the end of the rehearsal.

## 3. ERA IV

As many of you will know, Eric Levi is keen to involve the ECC in the next ERA recording (for those who don't know about Era, just ask someone tomorrow evening who's been around a while and they'll fill you in.

We have Abbey Road Studio 2 available on the evenings of 9, 10, 18, 19 and 20 July. 10 is obviously out as it's a Tallis rehearsal. The others are in theory possible but I realise they all involve being at ECC things several nights a week.

While this might be described as inconvenient, the bottom line is that we are fortunate to be in demand and life is quite busy at the moment - so wherever we put sessions it's going to be quite demanding. On the other hand, ERA is well-paid and gives us really good exposure in Europe and further afield (despite the recordings not being issued here in the UK). Eric wants to do some tracks in July and some in September (August for him is a problem as he has his children for the French summer holidays). However, as with all commercial music, he hasn't yet reached the point at which he can decide exactly what he needs when, so please can I just ask you to put the dates in your diary in pencil and I'll come back with more info as soon as I have it.

## AUTUMN DATES

PLEASE CAN EVERYONE NOTE THAT THE CONCERT IN BIRMINGHAM NEEDS TO MOVE FROM 2 DECEMBER TO 25 NOVEMBER. This is the one with Patricia Rozario doing the Hatzis Troparion etc. The request to move has come from Birmingham as they have identified a clash with other performances on 2 Dec. Apologies to anyone for whom it provides a problem - hopefully at this notice it won't be too many of you.

We have two invitations to appear at St Martin's - both with extensions to our usual repertoire!

Saturday 6 October 7.30pm

Rehearsal 2.30-5.30 tbc

Programme:

Mozart: Requiem, Ave verum, Laudate Dominum

Handel: The King Shall Rejoice

Vivaldi: Opening Chorus from the Gloria

This is the grand 're-opening concert' following the building works.

Saturday 10 November 7.30pm

Rehearsal 3.15-5.30pm tbc

Programme:

Mozart: Requiem, Ave verum, Laudate Dominum

Handel: Zadok the Priest

Bach: Jesu joy of man's desiring

Christmas dates so far are as follows:

12 December: Blue Cross Carols

13 December: St Andrew's Parish Carols

21 and 22 December: Messiah at St Martin's

22 December: Family Carols at St Martins

The result of all this is that we have to take a long hard look at what to do about the annual supper concert. Doing it in October has proved disastrous in terms of audience. In November it will get mixed up with the Birmingham programme. One particular concern expressed at the last committee meeting was lack of preparation for Christmas events. On the other hand we don't need to spend September and October rehearsing repertoire for St Martin's.

This is a subject which the committee will need to address before the summer break. If you have opinions, please make them known to any committee member. For what it's worth, my personal suggestion so far is to perhaps work on some less familiar (and therefore less immediately 'Christmassy') seasonal

repertoire during the autumn, perhaps even record it for a Christmas CD for 2008, and maybe find a slot to perform it during November as a sort-of pre-advent concert. As always, ideas are welcome. (Repertoire-wise things like the Poulenc Christmas motets, Schoenberg Friede auf Erden - the piece everyone either loves or hates - Bax Mater ora filium, Britten Hymn to the Virgin etc etc).

AND FINALLY

Some social arrangements:

Sunday 15 July

Annual Garden Music in Alma Square.

For those not familiar with this event - we live on an enclosed communal garden, of which Guy is currently chairman of it's organising committee (a mixed blessing!). Several of the larger London garden squares, including those in Maida Vale, put on mini-Glyndebourne opera performances in the summer. We're a bit more modest - we present the Alma Wind Ensemble (organised with much enthusiasm and efficiency by David Lowe, and featuring a few other ECC people who happen to play instruments) - on the grounds that wind music works well out-of-doors, even if the wind is blowing in the wrong direction! This year's performance will feature a wind-band arrangement of Dvorak's String Serenade (!!) plus other enjoyable ditties. The musical performance is from about 3.30 to 5.30 (timings are approximate). Residents of the square come out with anything from a rug and a bottle of bubbly to the full-blown table-and-chairs picnic lunch or supper. We happily run a bar and light our barbecue but we do encourage you to either bring your own picnic or to contribute a dish (or barbecue-friendly meat/fish) and/or bottle to the communal table. We start around midday and go on until the last person goes home.

And please bear in mind that there is a service at St James that morning - so it would be good if those coming on to us could drop by and sing! (especially sops as I need that morning off to get things organised here!)

Tuesday 31st July

Royal Household -v- ECC Rounders Match  
Details already circulated. Thanks to those who have already volunteered. We

have the makings of a great team but further offers are still welcome.

That's it for now. I will send a date-sheet for you to fill in around nearer the time. If anyone has changes to availability for the recordings next week, or is going to have to miss any Spem rehearsals I don't know about, I would appreciate that information asap.

All best,

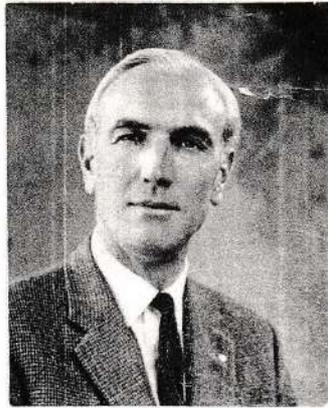
Ann

The recordings next week will be at King's College Chapel (London not I know this Cambridge!) on Tuesday 3rd and Wednesday 4th. (Apologies to those for whom 2nd and 3rd would have been better, but I have gone with the majority.)

The following

In Celebration of the life of  
Bernard Albert James Joslin

11 December 1923—24 May 2007



Wednesday 11 July 2007

St Swithun's Church at 4.00pm

## Order of Service

Entrance Music:

March & Vaughan Williams	Adrian Goss
Welcome & opening prayers	Canon Rev. C Everett-Allen
Hymn 1	'Glorious Things of Thee are Spoken'
Tribute	Margaret Joslin
'I was Glad' (Parry)	English Chamber Choir
Tribute	Clive Brooks
Violin Solo Sonata No 1 (Telemann)	Edwin Wills
Vocal Solo - 'Tears in Heaven' (Clapton)	Kate Hume
Reading & Tributes	Hugh, Avril, Tom & Sam Joslin
'Faith is the Heaven' (Harris)	English Chamber Choir
Tribute	Maggie Robson
Cello Solo 'The Swan' (Saint Saëns)	Emma Whittaker
Hymn 2	'Thine be the Glory'
'The Lord Bless you and Keep You' (Rutter)	English Chamber Choir
Blessing	Canon Rev. C Everett-Allen
'Over The Rainbow' (Harburg)	English Chamber Choir
End of Service music: Fugue in E Flat (St Anne)	Adrian Goss

Margaret, Hugh, Avril, Tom and Sam invite you to join them for refreshments at  
Sokville School.

## Hymn 1 - Glorious Things of Thee are Spoken

1. Glorious things of thee are spoken  
Zion, city of our God;  
he whose word cannot be broken  
formed thee for his own abode.  
On the Rock of Ages founded,  
what can shake thy sure repose?  
With salvation's walls surrounded,  
thou may'st smile at all thy foes.
2. See, the streams of living waters,  
springing from eternal love,  
well supply thy sons and daughters,  
and all fear of want remove.  
Who can faint while such a river  
ever flows their thirst to assuage?  
Grace which, like the Lord, giver,  
never fails from age to age. *tho*
3. Round each habitation hov'ring,  
see the cloud and fire appear  
for a glory and a cov'ring,  
showing that the Lord is near.  
Thus they march, the pillar leading,  
light by night and shade by day;  
daily on the manna feeding  
which he gives them when they pray.
4. Saviour, if of Zion's city  
I through grace a member am,  
let the world deride or pity,  
I will glory in thy name.  
Fading is the wordling's pleasure,  
boasted pomp and empty show;  
solid joys and lasting treasure  
none but Zion's children know.

## Hymn 2 - Thine be the Glory

1. Thine be the glory,  
risen, conqu'ring Son,  
endless is the vict'ry  
thou o'er death has won;  
angels in bright raiment  
rolled the stone away,  
kept the folded grave-clothes  
where thy body lay.
  
2. Lo! Jesus meets us,  
risen from the tomb;  
lovingly he greets us,  
scatters fear and gloom.  
Let the Church with gladness  
hymns of triumph sing,  
for her Lord now liveth;  
death hast lost its sting.
  
3. No more we doubt thee,  
glorious Prince of Life;  
life is naught without thee:  
aid us in our strife.  
Make us more than conqu'rors  
through thy deathless love;  
bring us safe through Jordan  
to thy home above.

### Chorus

*Thine be the glory,  
risen, conqu'ring Son,  
endless the vict'ry  
thou o'er death hast won.*

# ST. JAMES GARLICKHYTHE



## SUNG EUCHARIST

TRINITY 6  
15<sup>TH</sup> JULY, 2007

### *THE COLLECT*

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

*Celebrant*

*Preacher*

*Choir*

*Organist*

The Rector

Mr Maurice de Silva, Reader

English Chamber Choir

Dr Andrew Parmley

## MINISTRY OF THE WORD

### Introit Hymn

2 – Christ, whose glory fills the skies (Ratisbon)

	Priest:	The Lord be with you
	R:	And with thy spirit
B.C.P	Priest:	Let us pray.
	237	Lord's Prayer
	237	Collect for purity
		Kyrie (sung by the choir)
	240	Collect for the Queen
	165	Collect of the day
	165	The Epistle : Romans 6.3

### Gradual

	166	Gospel: St Matthew 5.20
	240	Creed

**NOTICES** The Rector

**SERMON** Mr Maurice de Silva

## MINISTRY OF THE SACRAMENT

### Offertory Hymn

376 – And can it be that I should gain (Sagina)

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

## THE EUCHARISTIC PRAYER

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

## 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

Agnus Dei  
Motet:

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

257	Lord's Prayer
257	<b>OBLATION</b>
259	Gloria
259	Blessing

### *Post Communion Hymn*

505 – Lord Jesus Christ (Living Lord)

### *Voluntary*

Allabreve in D major (J S Bach)

*For those with hearing difficulties: to activate the induction loop adjust your hearing aid to position "T" and volume accordingly.*

**Next Sunday 22<sup>nd</sup> July**

### **TRINITY 7**

10.30 Sung Eucharist  
Celebrant: The Rector  
Organist: Dr Andrew Parmley  
Choir: Stellae Cantores

### NOTICES

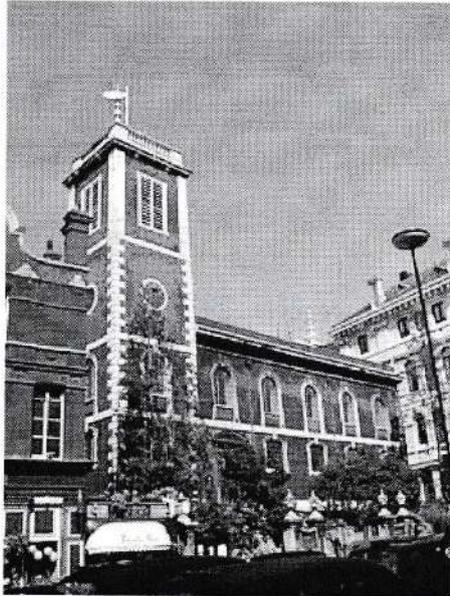
- Please remain for a chat and refreshments if you have time after the service.
- **GIFT AID ENVELOPES.** Please remember to put your name on your GIFT AID envelope. We cannot recover the tax unless you do. Many thanks for contributing in this way.
- **ELECTORAL ROLL.** Anyone who has not yet completed an Electoral Roll application form is encouraged to do so. Forms are available from Mr. Geoffrey Brown and also at the back of the church.
- Please pray for the sick: Elizabeth Thornhill, David Hitchcock
- All baptised communicant Christians are welcome to receive Holy Communion at this service

Sunday 15 <sup>th</sup>	10.30	Sung Eucharist (BCP)	SJ
Tuesday 17 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
Wednesday 18 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 19 <sup>th</sup>	6.30	The Eucharist (Guild of the Servants of the Sanctuary)	SA
Sunday 22 <sup>nd</sup>	10.30	Sung Eucharist (BCP)	SJ
Tuesday 24 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	6.00	Joiners and Ceilers Service	SJ
Wednesday 25 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 26 <sup>th</sup>	6.30	The Eucharist for St Ann's Day in Ireland yard	SA
Sunday 29 <sup>th</sup>	10.30	Sung Eucharist (BCP) PATRONAL FESTIVAL	SJ
Tuesday 31 <sup>st</sup>	12.35	Holy Communion (BCP)	SA

**PLEASE SIGN THE FORM AT THE BACK OF  
CHURCH IF YOU CAN COME TO THE CATERED  
BUFFET ON OUR PATRONAL FESTIVAL (PRICE  
£10.50 INC WINE OR £6 CHILDREN). PAYMENT  
TO A CHURCHWARDEN.**

St. Andrew by the Wardrobe

**SUNG EUCHARIST  
FOR ST ANN'S DAY**



**Thursday 26<sup>th</sup> July 2006**

*Celebrant*

The Rector

*Choir*

English Chamber Choir

*Setting:*

BYRD: Mass for four voices

**MINISTRY OF THE WORD**

Introit

Priest: The Lord be with you  
R: And with thy spirit  
Priest: Let us pray.

Lord's Prayer  
(BCP p.294)

Collect for purity

Kyrie

Collect for St Ann's Day

The Epistle

Gradual Motet STANFORD: *Bentus Vir*

Gospel

Notices

**MINISTRY OF THE SACRAMENT**

Offertory Sentence

Offertory Hymn

Ye who own the faith of Jesus,  
sing the wonders that were done  
when the love of God the Father  
over sin the victory won,  
when he made the Virgin Mary  
mother of his only Son.  
Hail Mary, hail Mary, hail Mary, full of grace.

Blessed were the chosen people  
out of whom the Lord did come;  
blessed was the land of promise  
fashioned for his earthly home;  
but more blessed far the mother,  
she who bare him in her womb.  
Hail Mary, hail Mary, hail Mary, full of grace.

Wherefore let all faithful people  
tell the honour of her name;  
let the Church, in her foreshadowed,  
part in her thanksgiving claim;  
what Christ's mother sang in gladness  
let Christ's people sing the same.  
Hail Mary, hail Mary, hail Mary, full of grace.

Praise, O Mary, praise the Father,  
praise thy Saviour and thy Son,  
praise the everlasting Spirit,  
who hath made thee ark and throne  
o'er all creatures high exalted,  
lowly praise the Three in One.  
Hail Mary, hail Mary, hail Mary, full of grace.

*(Tune: Daily, Daily)*

Prayer for the Church - (BCP p. 301)

Invitation & Confession - (BCP p.308)

Absolution & Comfortable Words

### **THE EUCHARISTIC PRAYER**

Priest: The Lord be with you.  
R. And with thy spirit  
Sursum Corda

Sanctus & Benedictus

Prayer of Humble Access

### **CONSECRATION**

Priest The Peace of the Lord be always with you.  
R. And with thy spirit.  
Priest 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**

Agnus Dei

Communion Motet

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

Lord's Prayer (BCP p. 315)

**OBLATION**

Gloria

Blessing

Hymn

Therefore we, before him bending,  
this great Sacrament revere;  
types and shadows have their ending,  
for the newer rite is here;  
faith, our outward sense befriending,  
makes our inward vision clear.

Glory let us give, and blessing  
to the Father and the Son,  
honour, might and praise addressing,  
while eternal ages run;  
ever too his love confessing,  
who from Both with Both is One.

(Tune: Grafton)

**SUNDAY ON THURSDAY at the WARDROBE**  
**Thursday is the new Sunday!**

*Come and join us each Thursday at 6.30pm for worship and help us to build up a Christian community for all who live and work in the area.*

**St Andrew-by-the-Wardrobe**

Our Sister Parish of St JAMES GARLICKHYTHE

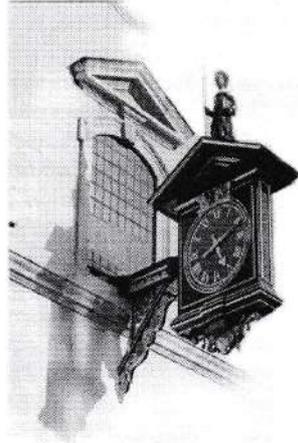
**Patronal Festival - Sunday 30th July at 10.30am**

Please reserve ..... ticket(s) for Lunch after the service on 30th July at a cost of £10.50 each (Children at £6). Cheques payable to St James Garlickhythe.

I enclose £ \_\_\_\_\_ Name \_\_\_\_\_

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# ST JAMES GARLICKHYTHE



## SUNG EUCHARIST

## FIFTEENTH SUNDAY AFTER TRINITY

16<sup>TH</sup> SEPTEMBER 2007

THE COLLECT

Keep, we beseech thee, O Lord, thy Church with thy perpetual mercy; and, because the frailty of man without thee cannot but fall, keep us ever by thy help from all things hurtful, and lead us to all things profitable to our salvation; through Jesus Christ our Lord. *Amen.*

*Celebrant*

*Preacher*

*Organist*

*Choir*

*Setting:*

The Rector

Canon Prof. Edward Norman, DD

Ald. Dr Andrew Parmley

English Chamber Choir

PALESTRINA: Missa Aeterna Christi Munera

## **THE EUCHARIST**

### **MINISTRY OF THE WORD**

#### *Introit Hymn*

547 – Oft in danger, oft in woe (University College)

B.C.P

Priest: The Lord be with you  
R: And with thy spirit  
Priest: Let us pray.  
237 Lord's Prayer  
237 Collect for purity  
Kyrie (sung by the choir)  
240 Collect for the Queen  
180 Collect of the day  
180 The Epistle : Gal 6.11

*Gradual* S.S. WESLEY: Thou wilt keep him

181 Gospel: St Matthew 6.24  
240 The Creed

**NOTICES** The Rector

**SERMON** Canon Prof. Edward Norman, DD

### **MINISTRY OF THE SACRAMENT**

#### *Offertory Hymn*

604 – Through all the changing scenes (Wiltshire)

B.C.P

244 Prayer for the Church  
251 Invitation & Confession  
252 Absolution & Comfortable  
Words

### **THE EUCHARISTIC PRAYER**

Priest: The Lord be with you.  
R. And with thy spirit  
252 Sursum Corda –  
Sanctus & Benedictus

**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**

Motet:

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

257	Lord's Prayer
257	<b>OBLATION</b>
259	Gloria
259	Blessing

Post Communion Hymn

384 – Be still my soul (Finlandia)

Voluntary

A Tempo Ordinario (William Walond)

*For those with hearing difficulties: to activate the induction loop adjust your hearing aid to position "T" and volume accordingly.*

**Next Sunday 23<sup>rd</sup> September**  
**16<sup>th</sup> SUNDAY AFTER TRINITY**  
 10.30 Sung Eucharist  
 Celebrant & Preacher: The Rector  
 Soloist: Claire Pike  
 Organist: Andrew Parnley

### NOTICES

- Please remain for a chat and refreshments if you have time after the service.
- **GIFT AID ENVELOPES.** Please remember to put your name on your GIFT AID envelope. We cannot recover the tax unless you do. Many thanks for contributing in this way.
- **ELECTORAL ROLL.** Anyone who has not yet completed an Electoral Roll application form is encouraged to do so. Forms are available from Mr. Geoffrey Brown and also at the back of the church.

Sunday 16 <sup>th</sup> Trinity 15	10.30	Sung Eucharist (BCP)	SJ
Tuesday 18 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	6.30	Opening Recital of the Restored Organ (Trumpet: Tony Rickard, Guitar: Sarah Freestone, Organ: Andrew Parmley)	SJ
Wednesday 19 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 20 <sup>th</sup>	6.30	The Eucharist (Sunday on Thursday Service for St Matthew the Apostle)	SA
Sunday 23 <sup>rd</sup> Trinity 16	10.30	Sung Eucharist (BCP)	SJ
	12.00	Apothecaries Service	SJ

Why not visit the Church Website?  
[www.stjamesgarlickhythe.org.uk](http://www.stjamesgarlickhythe.org.uk)

### **SPECIAL NOTICE**

**OPENING ORGAN RECITAL**

**THIS TUESDAY AT 6.30PM**

St James Garlickhythe, Garlick Hill, London, EC4

# OPENING RECITAL

Tuesday, 18<sup>th</sup> September 2007 at 6.30pm

by Andrew Parmley  
with Sarah Freestone & Tony Rickard

(followed by champagne)



## ORGAN RESTORATION

by Mander Organs Ltd  
funded by the Heritage Lottery Fund and supporters of St James

## PROGRAMME

- |   |                                       |
|---|---------------------------------------|
| Praeludium pro Organo Pleno,<br>BWV 552 (1)   | Johann Sebastian Bach<br>(1685-1750)  |
| Celebration<br><br>with Tony Rickard - Trumpet  | Andrew Campling<br>(b. 1956)          |
| Voluntary III in C major<br>I. Grave<br>II. Moderato  | William Boyce<br>(1710-1779)          |
| Voluntary in D minor<br>I. Largo<br>II. A Tempo Ordinario   | William Walond<br>(1725-c. 1770)      |
| Prelude on "Rhosymedre"   | Ralph Vaughan Williams<br>(1872-1958) |
| Santiago<br>I. Andante<br>II. Largo<br>III. Allegro<br><br>with Sarah Freestone - Electric Guitar | Andrew Campling<br>(b. 1956)          |
| Fuga a 5 con pedale pro Organo pleno<br>("St Anne")   | Johann Sebastian Bach<br>(1685-1750)  |

### **Andrew Campling – Composer**

Andrew began his career as a chorister at St. Paul's Cathedral, London. A graduate of Keble College, Oxford, he later gained an M Mus in composition at Goldsmiths' College, London. Andrew directs the London Docklands Singers, the Thames Chamber Choir and the Marcel Sinfonia, and is also chorus master of the Choir of the London School of Economics. Andrew is a member of the British Academy of Composers and Songwriters, and his compositions have been performed in the UK, France, Austria and the USA. London venues for his music include Westminster Abbey, the Purcell Room, and the Royal Albert Hall. Choral works include the Flamborough setting of Psalm 93, commissioned by the Worshipful Company of Parish Clerks, and *In Paradisum*, a setting of the Requiem Mass, which has been performed by a number of choirs including LDS, Casterton Choral Society and Newcastle Choral Society. Four CD's of Andrew's music have been released: *A Mass for our Time*, *A Mass of Thanksgiving*, *Piano Music*, and *Celtic Rhapsody*.

### **Sarah Freestone – Electric Guitar**

Sarah Freestone studied guitar and violin at the Royal Academy of Music and at the Queensland Conservatorium of Music in Australia with Carmel Caine and Julian Byzantine. Sarah has won many prizes including the Julian Bream Prize, the Q C M Guitar Prize and she was a semi-finalist in the Tarrega International Guitar Competition. She has worked in a wide variety of musical genres, as both writer and performer, from classical music to jazz, rock and pop. For the past seventeen years she has been the director of the Lullingstone String Quartet. Sarah has been in demand as a multi-instrumentalist recently playing violin, guitar and banjo for Sheffield Crucible's production of Stephen Sondheim's "Assassins" and performing with the legendary Lee Hazlewood on violin, guitar, vocals and percussion at the South Bank's 2005 Meltdown Festival. Also in 2005 she made her acting debut at the Salisbury Playhouse in the UK premier of "Playing for Time", Arthur Miller's play about the women's orchestra in Auschwitz. In addition to composing and arranging Sarah has written five guitar teaching books. She is a violinist with the BBC Concert Orchestra and can be heard every week on "Friday Night is Music Night", the world's longest-running music programme on radio.

### **Andrew Parmley – Organ**

Andrew Parmley was educated at the Royal Academy of Music and Manchester, London and Cambridge Universities. After a spell of working as Musical Director at Blackpool Pleasure Beach he became a teacher and is, at present, Head of Senior School at The Harrodian School in Barnes, West London. Andrew has recently completed twenty-five years as organist at St James' Garlickhythe. After ten years as a member of the Court of Common Council, he was elected Alderman for the Ward of Vintry in December 2001. He has a wide range of commitments in the City, where he has been Chairman of the City of London School for Girls and the Guildhall School of Music & Drama, and with charities and is the Chairman-Elect of the Montessori St Nicholas Charity.

He is the Immediate Past Master of the Worshipful Company of Parish Clerks, a Court Assistant of the Musicians and Joiners' Companies, a Liveryman of the Worshipful Companies of Glass Sellers, Water Conservators and Vintners and an Honorary Freeman of the Horners' Company.

### **Tony Rickard – Trumpet**

Tony Rickard studied at Colchester Institute under George Reynolds and Gerald Ruddock and the Royal Academy of Music under Howard Snell, Robert Farley and Iaan Wilson. He was born and still resides in East London and currently divides his career between freelance performing, private teaching, music administration and writing. Previous solo performances have included the Hummel and Haydn concertos, Purcell's Sonata and as double concertos by Vivaldi and Franceschini. Work in music administration includes being manager of the music library of the Royal Opera House, Covent Garden, music coordinator for Dame Kiri Te Kanawa, and arranger, editor and copyist for Canadian Brass and Michael Tilson Thomas amongst others. His compositions and arrangements have been performed by Canadian Brass, RAM Brass Soloists and RSAMD Brass ensemble and are published by Faber Music, Rosehill, ABRSM and Cala Records.

## PROGRAMME NOTES

**Praeludium pro Organo Pleno,  
BWV 552 (1)**

**Johann Sebastian Bach  
(1685-1750)**

The Prelude and Fugue which open and close tonight's concert were first published in 1739 in part three of Bach's *Clavierübung (New Keyboard Exercises)*, where they were originally separated by twenty-one Chorale Preludes.

In its rhythm the opening of the great Prelude in E flat has a touch of the French Overture but structurally it is a sophisticated development of the Italian ritornello form.

Mendelssohn played the Prelude and Fugue as a whole and he regarded the Prelude as likely to hit English taste. Writing from Bingen in 1837, he says: "Ask Fanny, dear Mother, what she says to me intention of playing Bach's organ Prelude in E flat major at Birmingham, and the Fugue at the end of the same book (i.e. the *Clavierübung*). I suspect she will disapprove this, and yet I think I am right. I have an idea that this very prelude will be peculiarly acceptable to the English. I can tell you it is no stupid composition."

**Celebration**

**Andrew Campling  
(b 1956)**

*Celebration* was commissioned by Revd John Paul and the congregation of St James Garlickhythe to commemorate the rebuilding of the church after a large part of the building was badly damaged by a crane in 1991. The work was first performed at the church in September 1994 by tonight's performers. The piece is in three main sections and the middle section quotes a number of popular songs associated with the City of London. The final section incorporates the chorale tune *Iste Confessor*, which is often sung to the words of *Lord of our Life and God of our Salvation*.

**Voluntary III in C major**

- I. Grave
- II. Moderato

**William Boyce**  
(1710-1779)

William Boyce was born in London near Vintners' Hall and baptised in St James Garlickhythe. He grew up as a chorister under the tutelage of Maurice Greene, organist of St Paul's Cathedral. Boyce was made composer to the Chapel Royal in 1736 and became one of the three organists of the Chapel Royal in 1758. He held many other musical posts during his long and active career, including that of organist of the nearby All Hallows, Thames Street.

Although Boyce was a prolific composer and well known throughout his life as an organist, his ten voluntaries constitute his only known keyboard music.

**Voluntary in D minor**

- I. Largo
- II. A Tempo Ordinario

**William Walond**  
(1725-c 1770)

Very little appears to be known of William Walond, who was admitted to the University of Oxford (Christchurch) in 1757 being then described as "organum pulsator". He may well have been attached as organist to one of the colleges or churches in Oxford. Tonight's work comes from his third set of voluntaries, published by J. Johnson around 1760. The list of subscribers is a formidable one, including the names of the University Professor of Music, Dr Hayes, many Fellows of Christchurch and, most notable of all, "Mr Stanley Organist of St Andrew's and the Temple".

**Prelude on "Rhosymedre"**

**Ralph Vaughan Williams**  
(1872-1958)

The Prelude on Rhosymedre (a Welsh hymn tune sometimes known as *Lovely*) is the most popular of Vaughan Williams' Three Preludes on Welsh Hymn Tunes. This work has also received an independent life in Arnold Foster's arrangement for strings. RVW is one of the few composers who successfully learned from Bach how to compose an organ prelude

## Santiago

Andrew Campling  
(b. 1956)

- I. Andante
- II. Largo
- III. Allegro

*Santiago* uses as source material chants and melodic fragments from the *Codex Calixtinus* of Santiago de Compostela in Spain. The *Codex* dates from around 1140AD, and is an important source of Gregorian Chant. In particular the composer has used chants from the *Mass of St James Apostle*, a significant section of the *Codex*. Several melodies are also quoted from the *Libre Vermell de Montserrat* (c.1400). In addition, the chorale melody *Picardie* (17<sup>th</sup> century) is featured; this melody is often sung to the words *Let all mortal flesh keep silence*, a text associated with the *Liturgy of St James*.

*Santiago* was commissioned by the Revd Dr Alan Griffin and the congregation of St James Garlickhythe and is dedicated to Elizabeth Lovibond (1918-2006). The work is receiving its first performance tonight to celebrate the restoration of the organ.

## Fuga a 5 con pedale pro Organo pleno ("St Anne") Johann Sebastian Bach (1685-1750)

This Fugue is one of the most perfect of all Bach's works. A title is a great help to a piece of music, although there is little need to point out that Bach could hardly have heard Croft's hymn tune, known as *St Anne*.

Structurally the piece consists of three fugues of diverse character which are linked by the use of the opening theme in the second and third sections. The climax of the work comes with the final pedal entry of which Dr Crotch said it sounded "as if it ought to be fired off with cannon."

## THANKS

The Rector, Church Wardens, Organist and Congregation of St James Garlickhythe wish to thank the many people who have contributed to the restoration project and the many experts and craftsmen who have worked on it.

### The Diocesan Advisory Committee:

Brian Cuthbertson

### National Heritage Lottery Fund:

Oluwaseun Soyemi  
Ian Bell

### Organ Consultant to St James:

Canon Nicholas Thistlethwaite

### Mander Organs:

John Mander	Managing Director
Aiden Nutter	Designer
Leslie Ross	Works Manager
Shaj Mian	Company Secretary
Rita Johnson	Secretary
Michael Blighton	Head Voicer
William Barrowcliffe	Assistant Voicer
Mike Smith	Workshop Foreman (Swell Soundboard restoration)
Michael Kollmann	Metal Shop (Pipework cleaning and repairs)
Dennis Wells	Reservoir re-leathering & Choir Soundboard
Richard Payne	On-site Foreman (Great Soundboard restoration)
Matthew Fry	New console chassis construction
Nicholas Bandemer	General action assembly
Siegfried Auer	Key Action
David Woolveridge	Console casework
Renato Lucatello	Key action
Dan Ruge-Cope	Wood Machinist

Jeannette Ellerbeck      General Assistant

J S Polishing:              Casework

John White  
Alan Bayram  
Joe Kearney  
Dennis Cooman  
Tony Brewer  
Steve Brady

Robert Woodland & Son:

Robert Woodland      Grainer  
Debra Miller              Gilder

Electrician:

James Richardson-Jones Duplex Organ Blowers

Tuning:

Michael Broadway

Printing:

John Brennan              Positif Press

Exhibition:

Jonathan Shiels

Celebratory Cake:

Nina Hodgson

Architect:

Henry Shepherd              Biscoe and Stanton

Framing:

Harvey Kesselman              The Antiquarian Press

**musicat**  
**ST MARTIN'S**  
TRAFALGAR SQUARE LONDON

Saturday 6 October  
at  
7.30pm

Belmont Ensemble's 400th concert at St Martin-in-the-Fields

# MOZART REQUIEM

## By Candlelight

● **Handel** - Arrival of the Queen of Sheba

**Handel** - The King Shall Rejoice

**Mozart** - Laudate Dominum

**Mozart** - Ave Verum Corpus

**Vivaldi** - Gloria in D (Opening Chorus)

**Copland** - Fanfare for the Common Man

**Belmont Ensemble of London**

**English Chamber Choir**

Conductor - Peter G Dyson

Tickets: £6, £10, £16, £20, £24

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: [www.smitf.org](http://www.smitf.org)



**Saturday 6 October at 7.30pm**

Celebrating Belmont Ensemble's 400th Concert at St Martin-in-the-Fields  
and the Renewal of the Church

**THE BELMONT ENSEMBLE OF LONDON**  
**ENGLISH CHAMBER CHOIR**

**Conductor - Peter G Dyson**

**Soprano - Elizabeth Weisberg Mezzo-Soprano - Rachel Lindop**

**Tenor - Andrew Staples Bass - James Lawrence**

Handel - Arrival of the Queen of Sheba

Vivaldi - Gloria in D (Opening Chorus)

Mozart - Laudate Dominum

Handel - Coronation Anthem 'The King Shall Rejoice'

- INTERVAL OF 20 MINUTES -

Mozart - Ave Verum Corpus

Mozart - Requiem

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 pieces.

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

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1158

For more information about St Martin's please visit our website: [www.smitf.org](http://www.smitf.org)

**PROGRAMME £1.50**

[www.belmontensemble.com](http://www.belmontensemble.com)

### **Handel (1685 - 1759) - Arrival of the Queen of Sheba**

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.

### **Vivaldi (1678 - 1741) - Gloria in D RV 589**

Opening Chorus : Gloria in excelsis Deo

It is ironic that Vivaldi, ordained as a Priest in 1703, should have had comparatively little opportunity during his career to display his considerable talents as a composer of sacred vocal music. At the Pio Ospedale della Pieta, the famous Venetian institution for foundlings, he was variously employed as a violinist, orchestral director and teacher of stringed instruments - but never as the 'maestro di coro'. Since it was exclusively the choirmaster's duty as well as prerogative to supply the institution regularly with new vocal works, Vivaldi was called on to do so during periods when no 'maestro di coro' was available.

Such an interregnum began in mid 1713, when Francesco Gasparini, choirmaster since 1701, departed on sick leave from which he never returned. No new choirmaster was appointed until 1719, and Vivaldi, together with his colleague, the singing master Pietro Scarpari, took over the task of composing for the singers of the 'coro'. It appears that Vivaldi continued to act as a substitute choirmaster until he left Venice for Mantua towards the end of 1717. A further opportunity to supply the Pieta with vocal music occurred between 1737 and 1739 after the departure of Giovanni Porta. On this occasion Vivaldi was no longer in the Pieta's service and was able to sell his works to the establishment on a purely commercial basis.

### **Mozart (1756 - 1791) - Laudate Dominum from Solemn Vespers**

In 1781, the 49-year-old Haydn met the 25-year-old Mozart, declared him the "greatest living composer" and became one of his most devoted friends. In the previous year, Mozart had written his *Solemn Vespers* K 339 including the beautiful *Laudate Dominum* (Praise the Lord) for soprano solo, chorus and orchestra. The strings, floating above a lilting accompaniment, give this work an atmosphere of great peace and tranquillity. With words from Psalm 117 praising God for his loving kindness, the serenely flowing soprano line reaches heavenwards. The choir tenderly takes up the music, singing warm, eternal praise, before the soprano rejoins them to bring the work to a restful close.

### **Handel - Coronation Anthem : The King Shall Rejoice**

The King shall rejoice – Exceeding glad shall he be – Glory and Worship – Thou hast prevented – Alleluia

Though born in Germany, Handel visited England many times, and eventually settled here, becoming a naturalised British subject. He was a prolific composer in all the main forms of his day, both choral and instrumental - opera, oratorio, anthems, suites, concertos, sonatas, etc.

In June 1727 the King, George I, died suddenly, and was succeeded by his son, George II. Handel had taken up his British citizenship that year, and was asked to write a series of Coronation Anthems for the occasion. It was almost certainly through the influence of the new King and Queen that Handel, in preference to Maurice Green (who had just succeeded to the most senior position in the Chapel Royal) was chosen to compose fresh settings for the Coronation.

The ceremony took place on 11 October 1727 in Westminster Abbey. The performance at the coronation was by large forces - an orchestra of 160 players, and a choir of about 50. Unfortunately the performance was not good, being let down by poor organisation. The officiating Archbishop of Canterbury recorded on his Order of Service "The anthems in confusion : all irregular in the music".

### **Mozart - Ave Verum Corpus**

This short work was composed in Vienna on 17th and 18th June 1791, six months before Mozart died, and only a few weeks before the commission of the 'Requiem' was received. The work is scored for a four-part choir, with either Strings or Organ accompaniment. The Latin words translate as follows 'Jesu, Lamb of God, Redeemer, Born of the Virgin Mary, who upon the cross hast man's salvation won. From whose side, which man pierced, flowed the water and the blood. By the sacred body broken in life and death, our food'.

### **Mozart - Requiem**

INTROITUS -	Requiem aeternam
KYRIE	
SEQUENTIA -	Dies Irae, Tuba Mirum, Rex Tremendae, Recordare, Confutatis, Lacrymosa
OFFERTORIUM -	Domine Jesu, Hostias
SANCTUS	
BENEDICTUS	
AGNUS DEI	
COMMUNIO -	Lux Aeterna

the role of Miss Anna in *The King & I*. Most recently, again with Steven Devine, she opened the Easter Festival at St Anne & St Agnes's Church in the City with works for voice and continuo by Bach, gave a recital of 20<sup>th</sup> Century songs with Richard Saxel at Cranleigh School, performed Mozart's *Requiem* for Whitgift School, Bach's *Christmas Oratorio* for Eastbourne Choral Society and Mozart's *Requiem* for the Brighton Early Music Festival. Rachel trained at the Royal College of Music and now studies with Diane Forlano. She has also studied at the Britten Pears School with Anthony Rolfe-Johnson and Ann Murray.

**Andrew Staples (Tenor)** sang as a chorister in St Paul's Cathedral before accepting a Music Scholarship to Eton College. In 1998 he went up to Cambridge with a Choral Scholarship to King's College where he gained a degree in Music. With King's College Chapel Choir he performed as a soloist in venues such as St John's Smith Square, Symphony Hall in Birmingham, the Lincoln Center in New York, Sydney Opera House and the Royal Albert Hall. After King's, he became a member of St John's College Choir, Cambridge, where he enjoyed the opportunity to sing with and direct the Gentlemen of St John's. He sang with and was associate conductor of the Cambridge University Chamber Choir. Throughout school and university, he learnt singing with David Lowe.

Andrew's recent solo engagements have included a live broadcast on Radio 3 of Leighton's Cantata for Tenor and Choir Crucifixus, concert performances of Stravinsky's *Les Noces* in King's, Haydn's *Creation* in Bury St Edmunds, Mozart's *Requiem* in St Martin in the Fields with the Brandenburg Sinfonia, Handel's *Messiah* conducted by Sir David Willcox, Britten's *St Nicholas* in Cambridge and London and Bach's *St John Passion* in Canterbury Cathedral, as well as giving recitals in Cambridge at Kettle's Yard and in St John's and King's Colleges. He has sung the operatic roles of Ferrando in *Così fan tutte* and Schoolmaster in Janacek's *The Cunning little Vixen* for Opera East Productions and most recently, Aret in Haydn's *Philemon und Baucis* for the 2003 Haydn Festival at the Scholss Esterházy in Eisenstadt, Austria, conducted by Trevor Pinnock. Andrew is the first recipient of the Peter Pears Scholarship, sponsored by the Britten Pears Foundation, to study at the Royal College of Music, where he learns with Ryland Davies and John Fraser. He has been awarded the Ian Fleming Charitable Trust Music Education Award and enjoys the support of the Josephine Baker Trust.

**James Lawrence (Bass)** was awarded a scholarship to the Royal Academy of Music 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.

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Ann Manly, ECC, 8 Alma Square, London, NW8 9QD.  
Tel: 020 7286 3944 Fax: 020 7289 908  
e-mail: ecc.protheroe@btinternet.com

*Friday 26 October*

**Baroque Festival**

Vivaldi - Spring and Summer, Bach - Brandenburg Concerto No 3  
Vivaldi - Concerto for Two Violins, Mozart - Salzburg Symphony No 3

*Saturday 3 November*

**Handel - Royal Fireworks Music**

Bach - Orchestral Suite No 3, Handel - Water Music Suites  
Mozart - Symphony No 10 in G

*Saturday 10 November*

**Mozart - Requiem**

Handel - Zadok the Priest, Gloria, Mozart - Laudate Dominum  
*With The English Chamber Choir*

*Thursday 22 November*

**Mozart - Eine Kleine Nachtmusik**

Mozart - Serenata Notturna, Vivaldi - Winter, Purcell - Fairy Queen  
Telemann - Viola Concerto, Purcell - Chaconne, Pachelbel - Canon

*Friday 21 and Saturday 22 December*

**Handel - Messiah**

*With The English Chamber Choir*

*Wednesday 26 December*

**Boxing Day Baroque - Vivaldi, Bach, Handel and Mozart**

*Saturday 12 January*

**Vivaldi - The Four Seasons**

Plus music by Bach, Handel and Mozart

Full details at : [www.belmontensemble.com](http://www.belmontensemble.com)

St Martin-in-the-Fields  
Trafalgar Square London WC2N 4JJ  
Box Office: 020 7766 1100 Online: [www.smitf.org](http://www.smitf.org)



**Saturday 10 November at 7.30pm**

Remembrance Day Concert

**THE BELMONT ENSEMBLE OF LONDON**  
**ENGLISH CHAMBER CHOIR**

**Conductor - Peter G Dyson**

Soprano - Elizabeth Weisberg Mezzo-Soprano - Rachel Lindop

Tenor - Andrew Staples Bass - James Lawrence

Handel - Coronation Anthem 'Zadok The Priest'

Handel - Gloria in Excelsis Deo

Bach - Jesu, Joy of Man's Desiring

Mozart - Laudate Dominum

- INTERVAL OF 20 MINUTES -

Mozart - Ave Verum Corpus

Mozart - Requiem

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 pieces.

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

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1158

For more information about St Martin's please visit our website: [www.smitf.org](http://www.smitf.org)

**PROGRAMME £1.50**

[www.belmontensemble.com](http://www.belmontensemble.com)

### **Handel (1685 - 1759) – Coronation Anthem 'Zadok the Priest'**

Zadok the Priest – And all the people rejoic'd – God save the King

Though born in Germany, Handel visited England many times, and eventually settled here, becoming a naturalised British subject. He was a prolific composer in all the main forms of his day, both choral and instrumental - opera, oratorio, anthems, suites, concertos, sonatas, etc.

In June 1727 the King, George I, died suddenly, and was succeeded by his son, George II. Handel had taken up his British citizenship that year, and was asked to write a series of Coronation Anthems for the occasion. It was almost certainly through the influence of the new King and Queen that Handel, in preference to Maurice Green (who had just succeeded to the most senior position in the Chapel Royal) was chosen to compose fresh settings for the Coronation. The choice of texts was well established, and had been first used at the Coronation of Charles I, one hundred years earlier. The text of this anthem 'Zadok the Priest' refers to the coronation of King Solomon, famed for his wisdom – a highly flattering comparison for the new monarch; this anthem was intended for the Anointing.

The ceremony took place on 11 October 1727 in Westminster Abbey. The performance at the coronation was by large forces - an orchestra of 160 players, and a choir of about 50. Unfortunately the performance was not good, being let down by poor organisation. The officiating Archbishop of Canterbury recorded on his Order of Service "The anthems in confusion : all irregular in the music". 'Zadok the Priest' has been sung at every English Coronation since its original appearance in 1727.

### **Handel – Gloria in Excelsis Deo**

Gloria – Et in terra – Laudamus Te – Domine Deus

Qui tollis – Quoniam tu solus – Cum Sancto Spiritu

'Gloria in excelsis Deo' is a recently discovered work which was found at the Royal Academy of Music library, in London. The manuscript, is not in Handel's hand, but is bound in a collection of Handel arias owned by singer William Savage (1720-1789) and left to the Academy by his student RJS Stevens on his death in 1837. It was identified by Professor Hans Joachim Marx of Hamburg, Germany.

Handel may have composed it during his early years in Germany prior to his departure for Italy. Handel later borrowed from the *Gloria* to compose his *Laudate pueri dominum* and the *Utrecht Jubilate*. The work is composed for soprano, 2-part violin, and basso continuo. It consists of 7 short movements.

The first performance of the *Gloria* was given by soprano Rebecca Ryan, other members of the Royal Academy of Music, and Nicholas McGegan (conductor) in London on 15 March 2001.

**Bach (1685 - 1750) – 'Jesu, Joy of Man's Desiring' from Cantata No 147**

Jesu, joy of man's desiring, Holy wisdom, Love most bright.  
Drawn by thee, our souls aspiring, Soar to uncreated light.  
Word of God our flesh that fashioned With the fire of life impassioned.  
Striving still to Truth unknown, Soaring, dying, 'round thy throne.

**Mozart (1756 - 1791) – Laudate Dominum from Solemn Vespers**

In 1781, the 49-year-old Haydn met the 25-year-old Mozart, declared him the "greatest living composer" and became one of his most devoted friends. In the previous year, Mozart had written his *Solemn Vespers* K 339 including the beautiful *Laudate Dominum* (Praise the Lord) for soprano solo, chorus and orchestra. The strings, floating above a lilting accompaniment, give this work an atmosphere of great peace and tranquillity. With words from Psalm 117 praising God for his loving kindness, the serenely flowing soprano line reaches heavenwards. The choir tenderly takes up the music, singing warm, eternal praise, before the soprano rejoins them to bring the work to a restful close.

**Mozart (1756 - 1791) – Ave Verum Corpus**

This short work was composed in Vienna on 17th and 18th June 1791, six months before Mozart died, and only a few weeks before the commission of the 'Requiem' was received.

The work is scored for a four-part choir, with either Strings or Organ accompaniment. The Latin words translate as follows 'Jesu, Lamb of God, Redeemer, Born of the Virgin Mary, who upon the cross hast man's salvation won. From whose side, which man pierced, flowed the water and the blood. By the sacred body broken in life and death, our food'.

**Mozart – Requiem**

INTROITUS	Requiem aeternam
KYRIE	
SEQUENTIA	Dies Irae, Tuba Mirum, Rex Tremendae, Recordare, Confutatis, Lacrymosa
OFFERTORIUM	Domine Jesu, Hostias
SANCTUS	
BENEDICTUS	
AGNUS DEI	
COMMUNIO	Lux Aeterna

It is generally thought that by July 1791 Mozart had sunk irretrievably into the abyss of poverty and despair. In fact, that summer found him busy and happy.

His usually troubled finances were relatively stable and opera commissions were coming in as fast as he could handle them. His old friend Emanuel Schickaneder had recently engaged him for 'Die Zauberflöte' and some time around the middle of July a commission came from Prague, for what became 'La Clemenza di Tito' for festivities at the coronation in September of Leopold II of Bohemia.

Another commission for a 'Requiem Mass' also arrived that summer. Its source was Count Franz Walsegg-Stuppach, a music-loving nobleman recently widowed. Walsegg was in the habit of commissioning works from various composers, recopying the parts in his own hand, and giving private performances at which he would ask listeners to guess the identity of the composer. Walsegg presumably commissioned the 'Requiem' in memory of his late wife; although he sought to conceal from Mozart his role in the undertaking, there is no evidence that he planned to pass off the work as his own composition.

Work did not start on the commission until mid September 1791 as Mozart was still working on 'Die Zauberflöte' and the 'Clarinet Concerto' for Stadler. In November Mozart began to complain of feeling unwell while composing a cantata for his Masonic Lodge, he was still unable to find time for the 'Requiem'. His final illness set in on 20th November.

At the time of Mozart's death on 5th December 1791, only the Introit was fully orchestrated. The Kyrie was essentially complete, except for some minor scoring. Five of the six sections of the Sequentia and both of the Offertorium has been outlined - all vocal parts were written out, and there was a detailed figured bass and scattered indications of instrumentation. Of the final part of the Sequentia - the Lacrymosa, the emotional and structural crux of the whole work, Mozart had set down only the first 8 bars.

Before his death Mozart had certainly discussed the work with Sussmayer, his assistant, and after much persuasion Constanze Mozart finally agreed that Sussmayer should be allowed to complete the work based on the sketches which had been left.

\* \* \*

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 2<sup>nd</sup> *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 Haïm at Opéra de Lille, Théâtre du Châtelet 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)** - Oratorio 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 and St Martin in the Fields, Debussy's *La Damselle Elue* for New London Sinfonia, Rossini's *Stabat Mater* at Tewkesbury Abbey. Recent work with Steven Devine and the Linden Baroque includes Handel's *La Lucrezia*, *Tra Le Fiamme*, and *Hercules*. She has also toured Europe several times with Marc Minkowski and Les Musiciens du Louvre.

Rachel's operatic career includes work with the Finchcock Baroque Players in their production of Gluck's *Orfeo*, Classical Opera Company's production of Mozart's first opera *Apollo et Hyacinthus*, 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*. Most recently, again with Steven Devine, she opened the Easter Festival at St Anne & St Agnes's Church in the City with works for voice and continuo by Bach, gave a recital of 20<sup>th</sup> Century songs with Richard Saxel at Cranleigh School, performed Mozart's *Requiem* for Whitgift School, Bach's *Christmas Oratorio* for Eastbourne Choral Society and Mozart's

*Requiem* for the Brighton Early Music Festival. Rachel trained at the Royal College of Music and now studies with Diane Forlano. She has also studied at the Britten Pears School with Anthony Rolfe-Johnson and Ann Murray.

**Andrew Staples (Tenor)** sang as a chorister in St Paul's Cathedral before accepting a Music Scholarship to Eton College. In 1998 he went up to Cambridge with a Choral Scholarship to King's College where he gained a degree in Music. With King's College Chapel Choir he performed as a soloist in venues such as St John's Smith Square, Symphony Hall in Birmingham, the Lincoln Center in New York, Sydney Opera House and the Royal Albert Hall. After King's, he became a member of St John's College Choir, Cambridge, where he enjoyed the opportunity to sing with and direct the Gentlemen of St John's. He sang with and was associate conductor of the Cambridge University Chamber Choir. Throughout school and university, he learnt singing with David Lowe.

Andrew's recent solo engagements have included a live broadcast on Radio 3 of Leighton's Cantata for Tenor and Choir *Crucifixus*, concert performances of Stravinsky's *Les Noces* in King's, Haydn's *Creation* in Bury St Edmunds, Mozart's *Requiem* in St Martin in the Fields with the Brandenburg Sinfonia, Handel's *Messiah* conducted by Sir David Willcox, Britten's *St Nicholas* in Cambridge and London and Bach's *St John Passion* in Canterbury Cathedral, as well as giving recitals in Cambridge at Kettle's Yard and in St John's and King's Colleges. He has sung the operatic roles of Ferrando in *Così fan tutte* and Schoolmaster in Janacek's *The Cunning little Vixen* for Opera East Productions and most recently, Aret in Haydn's *Philemon und Baucis* for the 2003 Haydn Festival at the Scholss Esterházy in Eisenstadt, Austria, conducted by Trevor Pinnock. Andrew is the first recipient of the Peter Pears Scholarship, sponsored by the Britten Pears Foundation, to study at the Royal College of Music, where he learns with Ryland Davies and John Fraser. He has been awarded the Ian Fleming Charitable Trust Music Education Award and enjoys the support of the Josephine Baker Trust.

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Telemann - Viola Concerto, Purcell - Chaconne, Pachelbel - Canon

*Friday 21 and Saturday 22 December*

**Handel - Messiah**

*With The English Chamber Choir*

*Saturday 22 December at 4pm*

**Christmas with The English Chamber Choir**

A Seasonal Feast of Music for Choir, Organ and Audience

*Wednesday 26 December*

**Boxing Day Baroque**

Vivaldi - Autumn and Winter, Christmas Violin Concerto  
Corelli - Christmas Concerto, Bach - Concerto for Two Violins  
Mozart - Eine Kleine Nachtmusik, Handel - 'Messiah' Overture

*Saturday 12 January*

**Vivaldi - The Four Seasons**

Plus music by Bach, Handel and Mozart

*Friday 18 January*

**Mozart - Eine Kleine Nachtmusik**

Plus music by Vivaldi, Bach, Purcell and Handel

*Saturday 16 February*

**Vivaldi - The Four Seasons**

Plus music by Bach, Handel, Purcell and Mozart

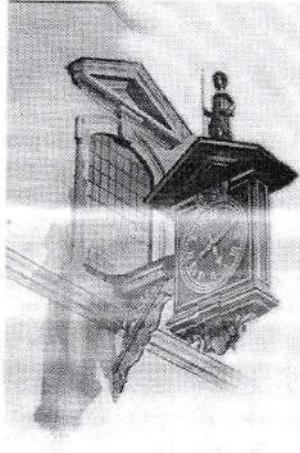
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# ST JAMES GARLICKHYTHE



SUNG EUCHARIST

**TRINITY 24**

**18<sup>TH</sup> NOVEMBER, 2007**

THE COLLECT

O Lord, we beseech thee, absolve thy people from their offences; that through thy bountiful goodness we may all be delivered from the bands of those sins, which by our frailty we have committed: Grant this, O heavenly Father, for Jesus' sake, our blessed Lord and Saviour.  
Amen.

*Celebrant & Preacher*

*Organist*

*Choir*

*Setting:*

The Rector

Alderman Dr Andrew Parmley

English Chamber Choir

Dvorak

**THE EUCHARIST**

**MINISTRY OF THE WORD**

*Introit Hymn*

421 – Father of heaven, whose love (Rievaulx)

*B.C.P*

Priest:	The Lord be with you
R:	And with thy spirit
Priest:	Let us pray.
237	Lord's Prayer
237	Collect for purity
	Kyrie (sung by the choir)
240	Collect for the Queen
195	Collect of the day
196	The Epistle : Coloss 1.3

*Gradual* BRAHMS: Geistliches Lied

196	Gospel: St Matthew 9.18
240	Creed

**NOTICES & SERMON** The Rector

**MINISTRY OF THE SACRAMENT**

*Offertory Hymn*

558 – Praise to the Lord, the Almighty (Lobe den Herren)

*B.C.P*

244	Prayer for the Church
251	Invitation & Confession
252	Absolution & Comfortable Words

**THE EUCHARISTIC PRAYER**

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

## 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

Motet:

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

257	Lord's Prayer
257	<b>OBLATION</b>
259	Gloria
259	Blessing

### Post Communion Hymn

502 – Light's abode, celestial Salem (Regent Square)

### Voluntary

Fugue in F Minor (BWV 534) (J S Bach)

*For those with hearing difficulties: to activate the induction loop adjust your hearing aid to position "T" and volume accordingly.*

**Next Sunday 25<sup>th</sup> November**  
**SUNDAY NEXT BEFORE ADVENT**

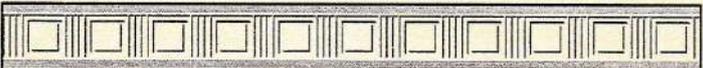
10.30 Sung Eucharist  
Celebrant & Preacher: The Rector  
Choir: Stellae Cantores  
Organist: Andrew Parmley

### **NOTICES**

- Please remain for a chat and refreshments if you have time after the service.
- **GIFT AID ENVELOPES.** Please remember to put your name on your GIFT AID envelope. We cannot recover the tax unless you do. Many thanks for contributing in this way.
- **ELECTORAL ROLL.** Anyone who has not yet completed an Electoral Roll application form is encouraged to do so. Forms are available from Mr. Geoffrey Brown and also at the back of the church.
- Please pray for the sick:~ David Hitchcock, Elizabeth Thornhill, Saletto Mensah
- All baptised communicant Christians are welcome to receive Holy Communion at this service

Sunday 18 <sup>th</sup>	10.30	Sung Eucharist (BCP)	SJ
Tuesday 20 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	6.00	PCC	SJ
Wednesday 21 <sup>st</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
	2.30	Memorial Service	SJ
Thursday 22 <sup>nd</sup>	6.30	The Eucharist (Sunday on Thursday Service) (Choir: London University Choir) Followed by 'Little eyases': The St Paul's Cathedral Chorister in the Reign of the First Elizabeth and Beyond – A Lecture! Andrew Dobbin, MA	SA
Friday 23 <sup>rd</sup>	6.30	British Slovene Society	SA
Sunday 25 <sup>th</sup>	10.30	Sung Eucharist (BCP)	SJ
Tuesday 27 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
Wednesday 28 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 29 <sup>th</sup>	6.30	Patronal Festival Sung Eucharist (Celebrant & Preacher: The Lord Bishop of Fulham)	SA
Sunday 2 <sup>nd</sup> December	10.30	Sung Eucharist	SJ
	12.00	Glass Sellers Service	SJ
Tuesday 4 <sup>th</sup> Dec	12.35	Holy Communion (BCP)	SA
	6.00	Farringdon Ward Club Carols	SJ

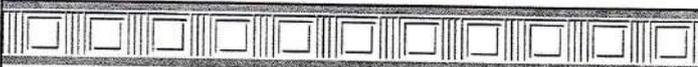
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BARBER

Evening Concerts 2007/8

**Sunday 25 November at 5 pm**  
Great Hall, University of Birmingham



ENGLISH CHAMBER CHOIR

**Byzantium and its Legacy**

with

Patricia Rozario *soprano* · Ian Curror *organ*  
Guy Protheroe *conductor*

Festive Prelude on a Byzantine Magnificat, op. 100 Egon Wellesz  
(1885–1974)  
Ian Curror *organ*

Kassiani's Hymn Mikis Theodorakis (b. 1925)  
Ann Manly *soprano* · Naomi Hall *mezzo-soprano*  
Alexander Lingas *tenor* · Andrew Trinick *baritone*

Vassilisa, ergo gaude Guillaume Du Fay (c. 1400–74)  
Miriam Ahamat, Katie Thorpe *altos*  
Alexander Lingas, Guy Protheroe *tenors*

O Pascha to mega Ieronymous Tragodistes  
(fl. 1550–60)

'Agnus Dei' from *Missa Laetatus sum* Franghiskos Leontaritis  
(c. 1518–c. 1572)

God is with us John Tavener (b. 1944)  
Alexander Lingas *psaltis* · Ian Curror *organ*

When Augustus reigned (world première) Ivan Moody (b. 1964)

Troparion of Kassiani Christos Hatzis (b. 1953)  
Patricia Rozario *soprano*

The exchange of artistic, philosophical, political and religious ideas that paralleled the more commercial trade in silks, spices and other precious commodities for which Byzantium was famed has seen something of a revival in recent times. With the Eastern Orthodox churches gaining new converts in communities as far afield as Africa, Australia and the USA, a more ecumenical stance adopted by the churches of western Europe, and the freedom of travel and labour across the whole European continent (made possible by the fall of the Iron Curtain and the expansion of the European Union) there have arisen opportunities for cultural exchange at every level. Here in Britain we have seen an increasing interest in revisiting the Byzantine Empire and its legacy — with television documentaries, major exhibitions of icons and related artefacts and, indeed, the present 'Encounters' exhibition at the Barber Institute, which this concert has been programmed to accompany.

Unfortunately, documentation of musical exchanges between Byzantium and the west has proved less durable over the intervening centuries than the wonderful coinage now on display. And indeed, many musical traditions started as oral ones, only to be collected and documented very much later. But the musical heritage of Byzantium did not suddenly die out with the fall of Constantinople in 1453. Its wonderful repertoire of chant was preserved and nurtured in other Orthodox centres, later inspiring other composers, from Rakhmaninov and Tchaikovsky to Sir John Tavener.

#### **Festive Prelude on a**

#### **Byzantine Magnificat, op. 100**

We begin this concert with a short work that might be described as a historical curiosity. Egon Wellesz began his musical career as a composer in Vienna, where he was a pupil of Schoenberg and a godson of Mahler. He fled the Nazi Anschluss and came to England in the 1930s, where he settled in Oxford and, in addition to composing, became one of the most prominent musicologists working to rediscover the medieval traditions of Byzantine chant. Both the conductor Guy Protheroe and his wife, Ann Manly, were fortunate to have Wellesz as their tutor in music history; his first-

#### **Egon Wellesz**

hand knowledge of European musical life at the beginning of the twentieth century was amazing — he knew everyone, from the President of the French Republic and Debussy to Mahler's dentist. He had even met Brahms.

He composed this festive setting of the Magnificat for the opening ceremony of the International Byzantine Congress held in Oxford in 1966. The English Chamber Choir revived it at the request of Professor Anthony Bryer, here in Birmingham, and performed it at the opening ceremony of the 21<sup>st</sup> International Byzantine Congress in London in August 2006. It is not only an illustration of the fusion of eastern and western European musical idioms, but a work ideally suited to performance in a university Great Hall equipped with a grand organ. Wellesz uses a Byzantine chant melody, although the words are sung in Latin and the elaborate organ writing provides a distinctly western accompaniment. The use of the organ is subject to ongoing debate in the Orthodox churches, but Wellesz uses it here to superb ceremonial effect:

*My soul doth magnify the Lord,  
and my spirit hath rejoiced in God my Saviour.*

#### **Kassiani's Hymn**

The Byzantine abbess Kassia, or Kassiani, lived in the ninth century, and her music is the oldest by a woman composer to have come down to us. She is sometimes referred to as the eastern equivalent of Hildegard of Bingen, and indeed both have provided a rich source of inspiration to composers of our time. The *troparion* (hymn) of Kassiani, which is traditionally sung on the evening of the Tuesday in Holy Week, is based on the words of the Magdalen when she anoints Christ's feet and wipes them with her hair, while asking for mercy for the multitude of her sins. The possibilities that this chant offers for virtuoso interpretation are relished by many *Psaltis*.

Mikis Theodorakis was born in Chios, although his family originally came from Crete. He has led an extremely active life not only as a musician and composer but also as a politician — one cannot help feeling that he would have been quite at home in Byzantium. He was active in the Greek resistance to the occupation

during World War II and was captured and tortured both then and during the Greek civil war that followed. His opposition to the military junta that seized power in 1967 resulted in his music being banned, and he was arrested and jailed. While he was interned in the concentration camp of Oropos, an international solidarity movement, headed by such diverse figures as Shostakovich, Bernstein, Arthur Miller and Harry Belafonte, managed to get him freed and his sentence converted to exile in 1970. He has served several terms as a member of the Greek parliament and was a minister in the government of Mitsotakis from 1990 to 1992.

Theodorakis studied at the Athens Conservatoire and then at the Conservatoire in Paris, where his teachers included Messiaen. His first compositions were in the traditional classical forms: symphonies, concertos and sonatas. But he also espoused the very Greek tradition of partnership between the finest contemporary poets and composers, setting the words of Elytis and Sefertis to produce song cycles that were immediately acclaimed in his native country, making him a national hero. His international fame was assured with the composition of the score to the film *Zorba the Greek* in the 1960s. During the 1990s he spent a couple of years as general music director of the orchestra and chorus of the Hellenic Broadcasting Organisation (ERT). *Kassiani's Hymn* is an early work, written in 1942, and the first of two settings of the *troparion* to be performed this evening. Its predominantly western harmonies are nevertheless inflected by the nuances of the original chant. The text is printed at the end of these notes.

#### **Vassilisa, ergo gaude**

Renowned for the greatness of his genius, Guillaume Du Fay's name was known to all in fifteenth-century Europe. Sought after by the great and the good, not only in the church but also in the royal, princely and baronial courts of the Burgundian Netherlands, of France and of Italy, he moved about from youth to age with the utmost freedom. When barely twenty years old he was called upon to celebrate the wedding of Theodore, son of the Byzantine Emperor Manuel Palaeologos, with Cleofe Malatesta of Rimini. Sir Steven Runciman described Theodore as 'a somewhat neurotic intellectual'

#### **Guillaume Du Fay**

and Cleofe as his 'charming Italian wife'. Du Fay's motet *Vassilisa ergo gaude* is for four voices. It begins with a charming duo in canon for two altos; then the two tenors enter, crossing over parts as counter-tenors. The *Rhomaiotai* was how the Greeks of the 'Second Rome' — Constantinople — referred to themselves.

*Empress, therefore rejoice, for thou art worthy of all praise, Cleofe, glorious from the deeds of thy Malatesta kin, leading men in Italy, great and noble,*

*More glorious from thy husband, for he is nobler than all; he is despot of the Rhomaiotai, he whom all the world revere; he was born in the purple, sent by God from heaven.*

*Strong in youth and pleasing in beauty, very fertile in wits and eloquent in both tongues, and thou art more glorious for thy virtues above all others in these things.*

*The King hath conceived desire for thy beauty; for he is thy lord.*

#### **O Pascha to mega**

#### **Hieronymos Tragodistes**

After the fall of Constantinople in 1453, Byzantine chant gradually developed western and eastern dialects in areas under, respectively, Venetian and Ottoman rule. Hieronymos Tragodistes of Cyprus was a scribe who left his native island for Venice, where he studied with the eminent musical theorist Gioseffo Zarlino. During the 1550s he wrote a treatise entitled 'On the Need of Characters for the Music of the Greeks', in which he proposed a thorough revision of the Byzantine notational system. As an appendix he included a polyphonic setting in Renaissance style of *O Great and Sacred Pascha*, the concluding stanza of the Easter Kanon by St John of Damascus.

*O Great and most Holy Pascha, Christ, O Wisdom, Word and Might of God. Grant us a most clear sign that we shall share with Thee in the wending day of Thy Kingdom.*

### **'Agnus Dei' from *Missa Laetatus sum*      Franghiskos Leontaritis**

Franghiskos Leontaritis was born in Crete, the son of a Roman Catholic priest and a Greek-Orthodox mother. His musical talent was recognised at an early age, and he developed an extremely fine voice, resulting in his being sent to Rome for musical tuition while still in his teens. In 1549 he was appointed a singer in the choir of St Mark's, Venice, which was at that time enjoying a 'golden era' under its *maestro di cappella*, Adrian Willaert. Leontaritis became one of the most sought-after musicians in the city, famed for his voice and musical dexterity. In 1562 he moved to another famous musical establishment, that of the duke of Bavaria in Munich, where he worked alongside Orlando di Lasso. He was only there for five years, but most of his compositions date from that time. He then moved back to Venice, spent a short time in Cremona and, having encountered financial difficulties, attempted to return to Munich; but there was no longer a position available to him there.

Eventually he returned to Crete, where he was at least out of reach of his creditors; his mother was still alive, and he was able to sell some of his father's property to pay off his debts. He had been ordained while in Rome, but his priesthood was subsequently forfeited in 1552 (presumably due to some Venetian political intrigue); back in Chania he was restored to holy orders and made a canon of St Titus Cathedral, where he spent his remaining years as organist and music teacher, passing on to his Cretan pupils the wealth of experience gained during his international career. His compositions — three masses and several motets — had been neglected for centuries until recent scholarship brought them to light. The *Missa Laetatus sum* is in eight parts, expanding to twelve for the 'Agnus Dei'. In style it is indeed reminiscent of Lassus, and the use of three choirs in this movement creates spatial sonorities that echo the Venetian polychoral style of the period.

*Agnus Dei, qui tollis peccata mundi, miserere nobis.*

*Agnus Dei, qui tollis peccata mundi, dona nobis pacem.*

*[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.]*

### **God is with us**

**John Tavener**

The name of John Tavener has in recent years become synonymous with the fusion of eastern and western traditions into an immediately recognisable personal idiom. His cello work *The Protecting Veil* topped the classical CD charts for months, and his name became familiar to millions, well beyond the music-loving public, when his *Song for Athene* was sung at the funeral of Diana, Princess of Wales. He has written many choral settings that contrast traditional Byzantine chant (sung over a long held note called an *ison* or drone) with traditional western hymn-like harmonic passages. *God is with us* sets the text adapted from the Orthodox Great Compline for Christmas Eve. Much of it will be more familiar as the words of the chorus 'For unto us a child is born' in Handel's *Messiah*. Tavener's performing indication states 'With awesome majesty'. As in the Wellesz *Magnificat*, the organ makes a suitably majestic appearance.

*God is with us. Hear ye people, even to the uttermost end of the earth.  
Christ is born!*

*The people that walked in darkness have seen a great light. The people that dwell in the shadow of death, upon them the light has shined. For unto us a child is born, unto us a son is given. And the government shall be upon his shoulder; and his name shall be called Wonderful! Counsellor! The mighty God, the everlasting Father, the Prince of peace.*

### **When Augustus reigned**

**Ivan Moody**

The English Chamber Choir has recorded a CD album of works inspired by Kassiani, which will be released next year. As well as the settings of the *troparion* by Theodorakis and Hatzis performed this evening, it also includes a further setting for female voices by Ivan Moody. A former pupil of Tavener, Moody now lives in Lisbon, where he is the *Psaltis* at the local Orthodox cathedral and has recently been ordained priest. Like Tavener, he writes in a style that happily combines elements of east and west, and the Choir has performed several of his works. After one such performance

reservations were expressed about the three *troparion* settings falling slightly short of the expected duration for a CD (at least sixty minutes). Moody immediately came up with a practical and extremely generous suggestion: he would write a new piece for the Choir, based on another Kassiani chant, *When Augustus reigned*. A few weeks later, in good time for the recording sessions, the score arrived. Today this piece is performed in public for the first time. The tenors sing the original chant in Greek, while the other voices proclaim the English translation.

*When Augustus reigned alone upon earth,  
the many kingdoms of men came to end:*

*And when Thou wast made man of the pure virgin,  
the many gods of idolatry were destroyed.*

*The cities of the world passed under one single rule;  
and the nations came to believe in one single Godhead.*

*The peoples were enrolled by the decree of Caesar and we,  
the faithful, were enrolled in the name of the Godhead.*

*When Thou our God wast made man. Great is thy mercy:  
glory to Thee.*

### **Troparion of Kassiani**

We end this programme with another work written for the English Chamber Choir with Patricia Rozario and first performed by them in St Paul's Cathedral during the 2004 Byzantine Festival in London.

Like Ivan Moody, Christos Hatzis is a composer with whom the Choir has enjoyed a long association, performing many of his choral pieces in London and Athens. Born in Volos, he now lives and works in Toronto, and it is in North America that his music has become particularly well known. He is, however, no stranger to Britain; he wrote the score *Byzantium* for a ballet created by the Shobana Jeyasingh Dance Company and his multi-media

### **Christos Hatzis**

production *Constantinople* was performed at the Linbury Theatre, Covent Garden, earlier this year.

He writes of the *Troparion*: 'My relationship with the text of this *troparion* goes back to my childhood. For approximately ten years (until my late teens) I sang drones in a chorus every Sunday at the psaltery of my parish church in Volos, my home town in Greece. The *troparion* of Kassiani, sung late in the evening on the Holy Tuesday, was one of the highlights of the church year. By far the longest chant of liturgical music, it often became a vehicle for display of cantorial virtuosity, but also of expressive prowess, a quality rather foreign to the normally stern and impersonal ideal for musical delivery in a church setting. When I became versant in classical Greek, at least enough to understand the actual meaning of the text, I realized that the reason for this hyper-expressivity in the musical renderings of this particular chant is the text itself.

One of the few liturgical texts in the Orthodox canon written by a woman, the *troparion* of Kassiani literally bursts at the seams with emotion and feminine energy. It is a confessional by Mary Magdalen to her Master as she pours myrrh over His head just before His Passion, an act that was met with criticism by the disciples and particularly Judas, who after that incident decided to part company with his Master and the rest of the group. Mary Magdalen's predicament was in some ways similar to that of the author of the text, Kassiani, the ninth-century poet, composer and abbess and the first woman composer in history whose work survives today. According to tradition, Kassiani was shunned by Emperor Theophilus as a possible bride during an imperial bridal show because of her response to a sexist slur of his: he said that women were the source of sin, implying Eve, and she responded that women were the source of salvation, implying Mary the mother of Christ. Rejected by men, both women found solace in God. In exploring Magdalen's emotional state, Kassiani is in fact exploring her own, and the result is powerful and sublime at the same time.

For many years this chant was in my mind as something that I should visit creatively when the time was right. I am fascinated with the biblical character of Mary Magdalen, more than with any other member of Jesus's inner circle. She is a powerful and at the same time

elusive figure, one clearly not understood by Jesus's disciples. That she was close to Him is evident from the scriptures. She was singled out for the honour of witnessing Christ's Resurrection before anyone else. Jesus chastised Martha, her and Lazarus's sister for chastising her during one of His visits to their home. Some esoteric proto-Christian traditions like the Gnostics considered her the first and most important of the Apostles. Probably in reaction to the emphasis placed on her by the Gnostics, the Orthodox literature does not mention her at all after the Resurrection: not a single mention in the Acts or in subsequent literature. What happened to her after Jesus's Ascension? What role did she play during Christ's life on earth?

It is certain that Jesus was the subject of extensive criticism by orthodox Jewry for indulging such a woman of low repute in His company. It is probable that, at least in the early stages of His ministry, His own disciples, who on the evidence of the scripture appear to have been quite confused about the ways and teachings of their Master, did not harbour any noble feelings or attitudes toward her. Their patriarchal and morally strict culture was probably at odds with Christ's forgiving attitude towards the prostitute who became part of their circle. All this must have forced her into a more direct relationship with Jesus, one that was not mediated by others, except perhaps the other women of the group, many of whom may have had similar reservations about her as did the men, owing to her well-known past.

'How did she feel towards Jesus? The short answer must be 'intensely'. She was so grief-stricken by His Passion and death and harboured such a sense of loss and despair that she failed to recognize Him when she visited His grave, mistaking Him for the gardener. Her blinding sense of loss betrays a woman in conflict — worshipping her God, but at the same time devastated by the loss of the physical man. When she realized her mistake in the garden, she instinctively rushed towards him to physically touch him — a habitual reaction, one would assume — and He stopped her, for the regeneration of His resurrected body was not yet complete (not too long afterwards, when that regeneration was complete and His body could transform at will into either its physical or its etheral state, He challenged Thomas to touch Him).

Kassiani's Magdalen constantly bounces between depths of despair and heights of spiritual passion, often with wild mood swings in the process. The depictions of utter darkness and cosmic majesty often within a single sentence, as well as the passionate pleading for mercy and the intense spiritual devotion that borders on the erotic ('I will wash your immaculate feet with a thousand kisses and wipe them with the locks of my hair') makes this a quintessential text for setting to music. In my musical scrutiny of this enigmatic figure, I have followed my own intimations on the text and its central character; but in addition I have taken into account my own personal history with this text and its subject. The Byzantine (Greek Orthodox) music is ever-present in this work. My setting starts and ends with it, but in the course of the work one encounters other, quite diverse music genres, such as western European classical music, minimalism and atonality. At one point members of the choir are even asked to improvise freely in the Blues style. Far from being a stylistic smorgasbord, this eclecticism in the music is meant to serve the emotional/psychological underpinnings of the text.

In terms of its content, I have divided the text into five sections: the first and the last are devotional and confessional in nature; the second is dark (Magdalen describing the pull that sin and darkness have upon her); the third is full of cosmic splendour, while the fourth is a brief description of the original Fall in Paradise. Each of these sections is delineated musically in a different manner: the first and last in predominantly Byzantine and western European sacred music genres; the second with rather dark tone clusters and disconcerting, continuous vocal *glissandi*; the third in the style of high Romanticism, and the fourth in a style of western minimalism and Blues. Furthermore, the fact that the commission of this work was intended from the outset for a première in St Paul's Cathedral, London, one of the great churches of Christendom with an amazingly long acoustic resonance, was taken into account in the composition of the *Troparion of Kassiani*. The work is designed to thrive in a large acoustic space where intense moments in the music (and continuous *glissandi*) become animated and three-dimensional.

During the late Eighties I made a brief pilgrimage to Mount Athos, a monastic self-governing community of men in northern Greece, which is one of few remnants of the once powerful Byzantine Empire that have enjoyed uninterrupted existence since the first Christian millennium. On that occasion I had the privilege of meeting in person the late Elder Paisios, a man who has by now become a legend amongst the Eastern Orthodox communities, and who is informally worshipped as a saint. 'Gheron Paisios,' as the Greeks called him, said that at some point in my career I should pay homage to the music that I grew up with, that is, the Byzantine music tradition of the Greek Orthodox church, 'for that is the music of the Angels.' I still don't know what kind of music the Angels sing (although I suspect it is much less self-conscious than mine), but the composition of the *Troparion of Kassiani* has accorded me moments of pure spiritual delight and deep communion with our common source and ultimate destiny. I am, therefore, grateful to Elder Paisios for his suggestion and to my Lord and Master for the inspiration, for without Him 'nothing could be made that was made.'

#### **Troparion [Hymn] of Kassiani**

Κυrie, η εν πολλαυς αμαρτιας  
(Kyrie, I en pollauc amartias)

*Sensing your divinity, Lord, I, a woman of many sins,  
take it upon myself to become a myrrin bearer  
and in deep mourning I bring before you fragrant oil  
in anticipation of your burial; crying*

Οιμοι λεγουσα, οτι νευξ μοι υπαρχα  
(Imoi leghousa, oti nyx moi yparchi)  
*"Woe to me! What night falls on me,  
what dark and moonless madness  
of wild-desire, this last for sin. Take my spring of tears*

Καμφθητι μοι  
(Kamphthiti moi)  
*You who draw water from the clouds,  
bend to me, to the sighing of my heart,*

*You who bend the heavens in your secret incarnation,  
I will wash your immaculate feet with kisses  
and wipe them dry with the locks of my hair:*

Ων εν, τω παραδεισω  
(On en, to paradiso)  
*those very feet whose sound Eve heard at the dusk in Paradise and  
hid herself in terror*

Αμαρτιων μου τα πληθη  
(Amarton mou ta plithi)  
*Who shall count the multitude of my sins  
or the depth of Your judgment,  
Saviour of my soul? Do not ignore Your handmaiden,  
You whose mercy is endless.*

## BIOGRAPHIES



### Patricia Rozario

Born in Bombay, Patricia Rozario studied in London at the Guildhall School of Music and Drama with Walther Gruner, winning the Gold Medal and the Maggie Teyte Prize, and later with Jeffrey Talbot. Since then her career has developed in opera, concert work, recording and broadcasting. Her unique voice and artistry have inspired several of the world's leading composers to write for her — most notably Arvo Pärt and Sir John

Tavener, who has now written over thirty works for her, making the collaboration unique in the contemporary field. She has sung with Solti, Ashkenazy, Jurowski, Belohlavek, Gardiner, Pinnock and Andrew Davis, and has toured all over the world.

Her repertoire ranges from baroque to contemporary music.

She has premiered many pieces written especially for her, including Arvo Pärt's *Como anhela la cierva* (1998) for soprano and orchestra, Howard Blake's *Stabat Mater* (2001), Roxanna Panufnik's orchestral song cycle *Beastly Tales* (2001) at the City of London Festival (broadcast on BBC Radio 3) and the following works by Sir John Tavener: *Life Eternal* (2002), *Kon of Eros* (2003) with the Minneapolis Symphony Orchestra, *Veil of the Temple* (2003) in the Temple Church (London), Lincoln Center (New York) and Amsterdam, *Lament for Jerusalem* (2003) in Australia and *Schuon Lieder* (2004) at the Ravinia Festival (Chicago).

On the opera stage she has created new roles in Opera North's production of *The Nightingale's to Blame* (1998) by Simon Holt and in a one-woman opera, *Mattins for the Virgin of Guadalupe* (2001), written specially for her by Stephen McNeff. She also appeared in Erroyn Wallen's *Another America: Earth* (2000; revived 2005) at the Linbury Theatre, Royal Opera House, followed by *Another America: Five* (2005), which was premiered at Sadler's Wells.

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Notable concert appearances include a series of Tavener's works at the Athens Megaron (concert hall) and several performances in the London Tavener Festival at the Royal Festival Hall; concerts for Soundstreams in Canada, including a Christos Hatzis premiere; and Arvo Pärt's *Como anhela la cierva* with Vladimir Jurowski in Paris (Festival de Saint-Denis), Moscow (Russian premiere) and Gothenburg. Her seven appearances at the BBC Proms include performances of Pärt's *Como anhela la cierva* and Tavener's *The Apocalypse*.

An experienced recitalist, Patricia Rozario regularly broadcasts on BBC Radio 3 and performs at all the major venues, such as St John's Smith Square, the Purcell Room, Queen Elizabeth Hall and Wigmore Hall, where she recently returned for a programme with pianist Julius Drake that included the premiere of John Caskens' *Chansons de Verlaine*. She has just recorded a CD of Strauss songs with pianist Charles Owen, as well as Pärt's *Läbbé Agathon* for ECM records, both due for release in early 2008.

Her extensive discography includes *Songs of the Auvergne* with Pritchard, Haydn's *Stabat Mater* under Pinnock, Britten's *The Rape of Lucretia* with Hickox, Caskens's *Golem* (a *Gramophone* award-winner), recordings with Graham Johnson for the Hyperion Schubert series and several major works by John Tavener, including *Mary of Egypt*, the *Akmatova Songs* (with Steven Isserlis; shortlisted for the Mercury Music Prize), *To A Child Dancing In The Wind*, *Eternity's Sunrise* (nominated for the Classical Brit Awards 2000) and *Schuon Lieder*.

Patricia Rozario was awarded an OBE in the New Year's Honours, 2001, and the Asian Women's Award for Achievement in the Arts, 2002.

### Guy Protheroe

Guy Protheroe read music at Oxford University, where he met his wife Ann Manly. Together they have worked on a wide variety of projects, many of which have been connected with Byzantine



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or Greek musical culture. As students they worked for the English Bach Festival, promoted in Oxford and London by the indefatigable Greek impresario Lina Lalandi, where they first encountered the Greek Byzantine Choir, under its director Lycourgos Angelopoulos, and the avant-garde composer Iannis Xenakis. With their ensemble Spectrum they earned international acclaim for their performances and recordings of many of Xenakis's works, winning a Deutsche Schallplattenpreis in 1993 and presenting his *Orestea* as the opening production of the Linbury Theatre, Covent Garden, in 2000. At the same time, in the field of commercial music Guy was for many years music director and arranger for the Greek keyboard virtuoso Vangelis.

Having promoted a major festival of Greek culture in London in 1989, in 1998 the Protheroes created the Byzantine Festival in London, with a ten-day programme of events ranging from a concert inspired by Byzantine traditions, in St Paul's Cathedral, to a Byzantine feast. The Festival subsequently presented shorter programmes in Plovdiv (1999) and Athens (2000). It joined forces with the Centre for Hellenic Studies, King's College London, in 2003 to commemorate 550 years since the Fall of Constantinople, and presented a further festival in London in 2004. It was also a partner in 'Medimuses', an EU-sponsored project set up by En Chordais in Thessaloniki to research, perform and document the modal music (*magami*) of the eastern Mediterranean. In the course of its promotions, and working in association with 'Greece in Britain' (the Hellenic Foundation for Culture's hugely successful programme of UK events), it has brought to London both Lycourgos Angelopoulos and the Greek Byzantine Choir (thus continuing a friendship of nearly forty years), and the Cappella Romana with Alexander Lingas. Guy Protheroe is also well known in many other areas of music-making. He has collaborated with the French composer Eric Levi on the series of *Era* albums which (although still not available in the UK) have now sold some 10 million copies worldwide, and worked with many other leading composers, artists, orchestras and ensembles. As a singer he has appeared as a monk on no fewer than five film soundtracks! When not performing, he is in demand as an expert adviser and witness on music copyright and as an arranger and writer on a wide variety of musical topics.

### The English Chamber Choir

The English Chamber Choir is currently one of London's busiest choirs of its size, with repertoire spanning five centuries and many more countries. It has performed and recorded many works inspired by the Byzantine tradition, and taken part in all the Byzantine Festival's promotions, visiting Plovdiv and Athens as well as performing in London; a recording of its 1998 Festival programme, *The Byzantine Legacy*, was subsequently released by Sony Greece. It has given many performances of works by Christos Hatzis, Sir John Tavener, Ivan Moody and Michael Adams, as well as performing much of the music from the Russian and Slavic tradition.

Its repertoire, however, is by no means confined to the Orthodox tradition. It regularly performs in London at the church of St-Martin-in-the-Fields with the Belmont Ensemble, singing Bach, Handel and Mozart, and has appeared at all the major London venues — South Bank Centre, Barbican, Cadogan Hall, St John's Smith Square, St Paul's Cathedral — and at Buckingham Palace and Windsor Castle in the presence of HM The Queen. It recently performed Tallis's forty-part motet *Spem in alium* at the Mansion House for the Lord Mayor of London. It has also made several visits to Belgium and Switzerland, where it has given a series of performances with its own orchestra, The English Players.

It has a long and distinguished list of commercial recording and broadcasting credits, including the soundtracks of 1992: *Conquest of Paradise*, *Band of Brothers* and the best-selling French album *Era*, and has worked for thirty-five years with the rock keyboard virtuoso Rick Wakeman.

### Ian Curror

Ian Curror has, since 1974, been Organist of the Royal Hospital, Chelsea, home of the famous Chelsea Pensioners. He is only the fourteenth person 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 he was named 'Maitre de Chapelle Honoraire du Val-de-Grace, Paris' for his contribution to musical exchanges with the Royal Hospital.

#### **Alexander Lingas**

Alexander Lingas is currently Lecturer in Music at City University, London, and a Fellow of Oxford University's European Humanities Research Centre. He has received many awards and scholarships enabling him to study in Greece (with Lycourgos Angelopoulos), the USA (at Princeton and Dumbarton Oaks) and Oxford, where he was British Academy Postdoctoral Research Fellow at St Peter's College. With numerous publications to his credit, he is currently working on a study of Sunday Matins in the Rite of Haghia Sophia and a general introduction to Byzantine chant for Yale University Press. He is also founder and musical director of the vocal ensemble Cappella Romana, based on the west coast of the USA, which is dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian east and west.

## **THE ENGLISH CHAMBER CHOIR**

### **SOPRANO**

Janet Adderley  
Miriam Ahamat  
Deborah Bowen  
Anna Cohen  
Christine Coleman  
Claire Craig  
Anne-Marie Curror  
Esmé Gausson  
Sara Machin  
Maud Maestracci  
Ann Manly  
Katie Thorpe

### **ALTO**

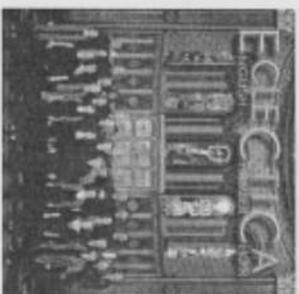
Naomi Hall  
Peggy Hannington  
Julia Singer  
Helle Ulrich  
Jay Venn  
David Wheeler

### **TENOR**

Peter Adderley  
François Boucard  
Roger Carpenter  
Margaret Jackson-Roberts  
Peter Kerwell  
Robert Moffat  
Michael Roskell  
Rob Scales

### **BASS**

Tim Johns  
David Jordan  
Hugh Joslin  
David Lowe  
Michael Newton  
Neil Thornton  
Andrew Trinick  
Ken Wharfe



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Lamentation' Free!

**St. Andrew-by-the-Wardrobe**  
with St. Ann Blackfriars



**Patronal Festival**  
**Sung Eucharist**



**29<sup>th</sup> November at 6.30pm**

**Celebrant & Preacher:**  
**The Bishop of Fulham**

**PART OF THE 'SUNDAY ON THURSDAY' PROGRAMME**

**Eucharist at 6.30pm**  
**Refreshments**

ST ANDREW BY THE WARDROBE,  
QUEEN VICTORIA STREET, LONDON, EC4  
RECTOR: REVD DR ALAN GRIFFIN TEL: 020 7248 7546

# **St Andrew-by-the-Wardrobe**

*With St Ann, Blackfriars*

**FESTIVAL SUNG EUCHARIST**  
in thanksgiving for our Patron

**ST ANDREW THE APOSTLE**



**29<sup>th</sup> November 2007**

***At 6.30pm***

<i>Celebrant &amp; Preacher</i>	The Bishop of Fulham
<i>Choir</i>	English Chamber Choir
<i>Conductor</i>	Churchwarden David Wheeler
<i>Setting</i>	St Nicholas Mass (Haydn)
<i>Introit</i>	Locus Iste (Anton Bruckner)

**MINISTRY OF THE WORD**

Priest: The Lord be with you

*Introit: Louis Iste*

R: And with thy Spirit

Priest: Let us pray

Kneel: 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.*

Sit:

**The Old Testament Lesson**

Isaiah 52, 7-10

Read by Perry Nove, CBE, QPM, CC, Chairman of Castle Baynard Ward Club

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.  
Stand

### Hymn

1. 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.

(Unison)

2. 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.

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

4. 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.

5. 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.

Sit

### The Epistle

Romans 10. 9

Read by Wing Commander Mike Dudgeon, OBE, of the Mercers' Company

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** (~~Gradual~~)

Ave Maria (Hail Mary) (Bach / Gounoud)

Stand

**The Gospel**

St. Matthew 4. 18.

Read by Fr. Abraham Thomas of St Gregorios Indian Orthodox Church

Priest: 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.

Priest: 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.

Stand

**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.

Sit

**Sermon**

By 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. *St. Matth. v.*

Stand

**OFFERTORY HYMN**

(No. 256)

1. 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.
2. 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.
3. When shadows thick were falling, and all seemed sunk in night, thou, Lord, didst send thy servants,

thy chosen sons of light.  
On them and on thy people  
thy plenteous grace was poured,  
and this was still their message,  
one Church, one Faith, one Lord.

4. 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.

5. And we, shall we be faithless?  
shall hearts fail, hands hang down?  
shall we evade the conflict,  
and cast away our crown?  
Not so: in God's deep counsels  
some better thing is stored;  
we will maintain, unflinching,  
one Church, one Faith, one Lord.

6. 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**

Kneel

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.

People: 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.

People: 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.

People: 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.

People: 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.

People: 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.

People: 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.

People: 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.

People: 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.

People: Amen.

#### **Confession and Absolution**

Deacon: YE that do truly and earnestly repent you of your sins, and are in love and charity with your neighbours, and intend to lead a new life, following the commandments of God, and walking from henceforth in his holy ways; 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.

*St. Matth. xi. 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.

*St. John iii. 16*

Hear also what Saint Paul saith

This is a true saying, and worthy of all men to be received, That Christ Jesus came into the world to save sinners.

Hear also what Saint John saith

If any man sin, we have an Advocate with the Father, Jesus Christ the righteous; and he is the propitiation for our sins. 1 *St. John ii. 1.*

### The Eucharistic Prayer

Priest: The Lord be with you.

R: And with thy Spirit

Priest: Lift up your hearts.

R: We lift them up unto the Lord.

Priest: Let us give thanks unto our Lord God.

R: 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.

Priest: 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, Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory: Glory be to thee, O Lord most High. *Amen.*

**Choir:**

Sanctus and ~~Benedictus~~

**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.

R: And with thy Spirit

**Invitation to 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.

*Benedictus* **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.

The Choir sings:

**Agnus Dei**

Kneel

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.*

Stand

**GLORIA**

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**

Kneel

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**

1.

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.*

(629)

(u)

2.

At the sign of triumph Satan's host doth flee;  
On then, Christian soldiers, on to victory!  
Hell's foundations quiver at the shout of praise;  
Brothers lift your voices, loud your anthems raise.

(H)

*Refrain*

3.

Like a mighty army moves the church of God;  
Brothers, we are treading where the saints have trod.  
We are not divided, all one body we,  
One in hope and doctrine, one in charity.

(H)

*Refrain*

4.

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.

(H)

*Refrain*

5.

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.

(u)

*Refrain*

WILLED WINE AND MINCE PIES TO FOLLOW - BRING SOME FRIENDS!

ALL WELCOME

**Those present or represented at today's service**

*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,  
The Dominicans (Order of Preachers),  
Parish Residents and friends,  
Parish Clerks,  
St Chad's, Haggerston, our linked Parish,  
St Gregorios Indian Orthodox Church,  
The English Chamber Choir,  
The Cockpit Pub,  
Vintry & Dowgate Ward Club,  
Royal Society of St George,  
The St Andrew-by-the-Wardrobe Alpha Group,  
St Mary Moorfields RC Church,  
The British Slovene Society,  
Trinity College Dublin,  
The City Livery Club,  
The Salvation Army,  
Alexandra College, Dublin  
Afghan Action*

**Churchwardens**

*Lady Singer,  
Dr Laura Wright,  
Mr David Thompson, Common Councilman  
Mr David Wheeler, MVO*

**Rector**

*The Revd Dr Alan H F Griffin, MA, PhD*



St. Andrew by the  
Wardrobe



**CHRISTMAS CAROL**  
**SERVICE**



**PARISH CAROL SERVICE AT 6.30pm ON  
THURSDAY 13 DECEMBER.  
(English Chamber Choir)**



**MULLED WINE AND MINCE PIES TO  
FOLLOW – BRING SOME FRIENDS!**



**ALL WELCOME**

*St. Andrew-by-the-Wardrobe*  
with St. Ann Blackfriars

☞

# **ST ANDREW'S** **LECTURES**

☞

Forthcoming Lectures as part of the Sunday on Thursday Programme at St Andrew by the Wardrobe will be given during Lent Term 2008 by members of St Andrew's Parochial Church Council. The dates will be announced as soon as possible. The titles will be as follows:-

'Shopping in Eighteenth Century Fleet Street and Cheapside' by Dr Laura Wright, Churchwarden, Parish Clerk of St Ann Blackfriars, Fellow and Senior Lecturer at the University of Cambridge.

'Highlights of the Royal Collection' by David Wheeler, MVO, Curator of the Queen's Furniture, Churchwarden and Parish Clerk of St Peter, Paul's Wharf.

'Charity and the City' by John Barber, MRICS, Chief Executive of the Kendon Settlement for the Elderly, Immediate Past Prime Warden of the Blacksmiths Company, Member of the Parochial Church and Parish Clerk of St Nicholas, Cole Abbey

**PART OF THE 'SUNDAY ON THURSDAY' PROGRAMME**  
**Eucharist at 6.30pm with Lecture at 7.15pm**  
**Refreshments**

ST ANDREW BY THE WARDROBE,  
QUEEN VICTORIA STREET, LONDON, EC4  
RECTOR: REVD DR ALAN GRIFFIN TEL: 020 7248 7546

# ST JAMES GARLICKHYTHE



## SUNG EUCHARIST 2<sup>ND</sup> SUNDAY IN ADVENT 9<sup>TH</sup> DECEMBER 2007

### *THE COLLECT*

Blessed Lord, who hast caused all holy Scriptures to be written for our learning: Grant that we may in such wise hear them, read, mark, learn, and inwardly digest them, that by patience and comfort of thy holy Word, we may embrace and ever hold fast the blessed hope of everlasting life, which thou hast given us in our Saviour Jesus Christ. *Amen.*

<i>Celebrant &amp; Preacher</i>	The Rector
<i>Organist</i>	Ald. Dr Andrew Parmley
<i>Choir</i>	English Chamber Choir

**THE EUCHARIST**

**Lighting of the Second Advent Candle**

**MINISTRY OF THE WORD**

*Introit Hymn*

26 – Hark! A thrilling voice is sounding (Merton)

	Priest:	The Lord be with you
	R:	And with thy spirit
	Priest:	Let us pray.
B.C.P	237	Lord's Prayer
	237	Collect for purity
		Kyrie (sung by the choir)
	240	Collect for the Queen
	49	Collect of the day
	49	The Epistle : Rom 15.4

*Gradual*

	50	Gospel: St Luke 21.25
	240	Creed

**NOTICES & SERMON** The Rector

**MINISTRY OF THE SACRAMENT**

*Offertory Hymn*

32 – O come, O come, Emmanuel (Veni Emmanuel)

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

**THE EUCHARISTIC PRAYER**

	Priest:	The Lord be with you.
--	---------	-----------------------

R. And with thy spirit  
252 Sursum Corda –  
Sanctus & Benedictus  
255 Prayer of Humble Access

### 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

Motet:

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

257 Lord's Prayer  
257 **OBLATION**  
258 Prayer of Thanksgiving  
259 Blessing

*Post Communion Hymn*

34 – On Jordan's bank the Baptist's cry (Winchester New)

*Voluntary*

Wachet auf, ruft uns die Stimme (J S Bach)

*For those with hearing difficulties: to activate the induction loop adjust your  
hearing aid to position "T" and volume accordingly.*

### **Next Sunday 16<sup>th</sup> December - ADVENT 3**

10.30 Holy Eucharist  
Celebrant: The Rector  
Organist: Andrew Parmley

### **3.00pm PARISH CAROL SERVICE**

followed by Reception and presentation of NADFAS  
report on St James Garlickhythe

## NOTICES

- Please remain for a chat and refreshments if you have time after the service.
- GIFT AID ENVELOPES. Please remember to put your name on your GIFT AID envelope. We cannot recover the tax unless you do. Many thanks for contributing in this way.
- ELECTORAL ROLL. Anyone who has not yet completed an Electoral Roll application form is encouraged to do so. Forms are available from Mr. Geoffrey Brown and also at the back of the church.
- Please pray for the sick:- David Hitchcock, Elizabeth Thornhill, Saletto Mensah, Eric Griffiths
- All baptised communicant Christians are welcome to receive Holy Communion at this service

Sunday 9 <sup>th</sup> Dec Advent 2	10.30	Sung Eucharist	SJ
Monday 10 <sup>th</sup> Dec	6.00	Eversheds Carol Service	SJ
Tuesday 11 <sup>th</sup> Dec	12.35	Holy Communion (BCP)	SA
	6.30	Needlemakers Carol Service	SJ
Wednesday 12 <sup>th</sup> Dec	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
	5.30	Vintry & Dowgate & Queenhithe Carol Service	SJ
	6.30	Castle Baynard Ward Club Carols	SA
Thursday 13 <sup>th</sup> Dec	6.30	Parish Carol Service – Sunday on Thursday Programme	SA
Friday 14 <sup>th</sup> Dec	12.00	Baptism	SA
	6.00	Coachmakers Carol Service	SJ
	6.00	Blacksmiths Carol Service	SA
Sunday 16 <sup>th</sup> Dec Advent 3	10.30	Sung Eucharist	SJ
	3.00	Parish Carol Service	SJ

**Why not visit the Church Website?**  
[www.stjamesgarlickhythe.org.uk](http://www.stjamesgarlickhythe.org.uk)



THE BLUE CROSS

*Britain's pet charity*

# Celebration of Christmas

## Carol Concert 2007





THE BLUE CROSS

*Brimms per charity*



### Readers

Ms Pam Ferris

Ms Lucinda Green MAE

Ms Diana Moran

Mrs Caroline Reay – Blue Cross

### Choir

The English Chamber Choir

Mr Guy Protheroe – Director of Music

Ms Ann Manly – Manager

Mr Colin Stuart – Organist

### Trumpeters

The London Banqueting Ensembles

Director of Music: Steve Fletcher

## Welcome

The Blue Cross opened its first London animal hospital on Tuesday, 15 May 1906. The Victoria animal hospital was the first of three Blue Cross London hospitals built to nurse and care for the capital's needy pets.

Today more than one hundred years later, we celebrate the long and proud history of the three Blue Cross hospitals situated in Victoria, Hammersmith and Merton. All the hospitals are symbols of the compassion and care upon which The Blue Cross was founded. Throughout the most turbulent of times, The Blue Cross has never once closed its doors to those in need.

Over time, the London hospitals have developed to meet the needs of the capital's animals, adapting to mirror London's changing social conditions. The Blue Cross, originally known as Our Dumb Friends League, has also changed, and today's state-of-the-art hospitals at Victoria, Hammersmith and Merton, bear little or no resemblance to their original façades.

But the real reason we celebrate today is hidden behind the doors of the hospitals themselves. Teams of dedicated veterinary surgeons, nurses and other support staff work 24 hours a day to ensure all three Blue Cross hospitals remain a lifeline for London's animals. We are here today to support the future of all three Blue Cross London animal hospitals, one of which – the Victoria hospital, is believed to be the oldest animal hospital of its kind in the UK.

But most of all, we celebrate the fact that, thanks to public support, we have helped more than a million animals in the last century. With your support we hope to continue this extraordinary work for many years to come.

It therefore gives me great pleasure to welcome you to the 2007 Blue Cross Christmas Carol Concert. I hope you thoroughly enjoy the evening.

Thank you

John Rutter

Chief Executive, The Blue Cross

## London Animal Hospitals

The Blue Cross has a history rooted in London, where it has been serving the city's pets – and their owners – since its foundation over 100 years ago.

In the early years of the twentieth century, the charity worked to protect thousands of working horses that were a familiar sight across London. There was a desperate need for free treatment for the animals of the poor. The advent of motor vehicles made roads slippery with oil and petrol, resulting in an increase in the numbers of injured working animals.

Many of these were at first seen at the Victoria animal hospital, which opened in May 1906. In its first year, an impressive 10,957 animals were treated at the hospital. The figures have continued to grow steadily ever since and in 2007 the Victoria hospital alone treated around 25,000 animals.

Over the past century, The Blue Cross has developed to meet the changing needs of the capital's animals, adapting to mirror London's changing social conditions and attitudes to animal welfare. The Blue Cross hospital have come a long way since their humble beginnings, but their aim of helping the animals of those who cannot afford vets' fees has remained the same, and their roles in the community are as vital now as they have ever been.

Today, the clients at the charity's hospitals are those on means tested benefits, State Retirement pension (with no other sources of income) or low incomes. For some people, particularly the elderly or housebound, their pet is their sole companion. Without The Blue Cross, many would be unable to afford to keep those animals and would lose out on the many benefits pet ownership brings.

### Victoria Animal Hospital

The oldest animal hospital of its kind in the UK, this was first established in 1906 and was the headquarters of The Blue Cross for many years. It was

© Royal Society for the Prevention of Cruelty to Animals



rebuilt in 1999 and officially opened by Her Majesty the Queen in November 2001. The new building has excellent veterinary facilities and is well-equipped to deal with the growing demand for its services.

### Merton Animal Hospital

Opened by HM Queen Elizabeth The Queen Mother in 1999, it undertakes around 12,000 veterinary consultations each year. It uses a "hub" design, which encourages ease of movement of animals between its four consultation rooms, the operating theatre, X-ray, and kennels.

### Hammersmith Animal Hospital

The smallest of the three hospitals in London, the Hammersmith hospital underwent major alterations in the 1970s and, more recently, a refurbishment of the surgical suite.

## Order of Service

6.00pm	<b>Complimentary Mince Pies and Wine</b>
7.00pm	<b>Carol</b> Once in Royal David's City
	<b>Welcome</b>
	<b>Carol</b> A Spotless Rose
	<b>Carol</b> Pre Tine Te Laudam
	<b>Reading</b> St Luke 1:26
	<b>Carol</b> Read by <i>Ms Diana Moran</i>
	<b>Carol</b> O Little Town of Bethlehem
	<b>Carol</b> Alleluia, a New Voice is Come on Hand
	<b>Reading</b> Christmas Eve at the Cracker Factory <i>Read by Ms Pam Ferris</i>
	<b>Carol</b> Hodie Christus Natus Est
	<b>Carol</b> Good King Wenceslas
	<b>Carol</b> 12 Days of Christmas
	<b>Reading</b> 'Twas the Night before Christmas <i>Read by Ms Lucinda Green MBE</i>
	<b>Carol</b> The Christmas song (Chestnuts Roasting on an Open Fire)
	<b>Carol</b> When You Wish Upon a Star
	<b>Reading</b> Blue Cross Story <i>Read by Mrs Caroline Reay</i>
	<b>Carol</b> Mary's Boy Child
	<b>Carol</b> O Come All ye Faithful
	<b>Thank You</b> <i>Read by Mr John Rutter</i>
	<b>Carol</b> Hark the Herald Angels Sing
	<b>Organ</b> Dieu Parmi Nous
8.30/9.00pm	<b>Concert Ends</b>

## Once in Royal David's City

*Mrs. C.F. Alexander (1818-1895)*

(100C 260)

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 wonderful childhood;  
Day by day, like us, He grew;  
He was little, weak, and helpless,  
Tears and smiles, like us He knew;  
And He cares when we are sad,  
And he shares when we are glad.

All

And our eyes at last shall see Him,  
Through His own redeeming love;  
For that Child so dear and gentle,  
Is our Lord in heaven above:  
And He leads His children on,  
To the place where He is gone.

**Choir Carol**

**A Spotless Rose**

(100C 26)

*Herbert Howells (1892-1983)*

(As for Verse 6)

(Processing)

**Choir Carol**

**Pre Tine Te Laudam** (*Hymn to the Virgin*)  
*Nicola Langhu (1900-1993)* (MS)

**St Luke 1:26**

*Read by Ms Diana Moran*

**The Birth of Jesus Foretold**

The Gospel of Luke is a synoptic Gospel, and the third and longest of the four canonical Gospels of the New Testament. The text narrates the life of Jesus, with particular interest concerning his birth, ministry, death, and resurrection. It ends with an account of the ascension.

The following reading is that of 1:26 which depicts the Annunciation. The Annunciation is the revelation to Mary, the mother of Jesus, by the archangel Gabriel that she would conceive a child to be born the Son of God.

**All Stand**

**O Little Town of Bethlehem** (100c 234)  
*Rector Phillips Brooks (1835-1903)*

All 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

All

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

(sing faster  
- word order  
reversed)

All

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

All

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

(Tune:  
Tridocast)

**Choir Carol**

**Alleluia, a new voice is  
come on hand**  
*Peter Wishart (1921-1984)*

(100c  
~~100c~~ 34)

## Christmas Cracker

*Jeanette Winterson*

*Read by Ms Pam Ferris*

A festive short story by renowned 'oranges are not the only fruit' author Jeanette Winterson about a stray dog who, after falling asleep in a Christmas cracker factory, ends up in a huge cracker destined for a Charity Raffle.

Bundled up and transported to the event, he thinks he's in trouble for being in the cracker when three lucky children win it. As the cracker explodes and he is flung out he has to think on his feet to try and escape.

He pretends to be a magic dog and grants each child a wish. Little does the dog know that it will be his heartfelt wish that actually comes true.

### *Choir Carol*

## Hodie Christus natus est

*Francis Poulenc (1899-1963)*

(MS)

### *All Stand*

## Good King Wenceslas

*John Mason Neale (1818-1866)*

(100c 102)

### *All*

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

-25  
Kerr

### *Gentlemen*

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

### *Ladies*

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

### *Gentlemen*

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

### *All*

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

Ladies

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

Gentlemen

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

All

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

Choir  
12 Days of Christmas

(Noel 731)

Twas the Night before Christmas

*Clement Clarke Moore (1779–1863)*

*Read by Ms Lucinda Green MBE*

Clement Clarke Moore (1779–1863) wrote the poem *Twas the Night before Christmas* also called "A Visit from St. Nicholas" in 1822. It is now the tradition in many American families to read the poem every Christmas Eve.

The poem *Twas the Night before Christmas* has redefined our image of Christmas and Santa Claus. Prior to the creation of the story of *Twas the Night before Christmas* St. Nicholas, the patron saint of children, had never been associated with a sleigh or reindeers!

The author of the poem *Twas the Night before Christmas* was a reticent man and it is believed that a family friend, Miss H. Butler, sent a copy of the poem to the New York Sentinel who published the poem.

Choir

The Christmas song (FTS 576)  
(Chestnuts Roasting on an Open Fire)

*Mal Torme & Bob Wells 1944, arrangement Peter Gritton*

Choir

When You Wish Upon a Star (M5)  
*Ned Washington and Leigh Harline,*  
*arrangement Ann Manley*

## Blue Cross Hospital Tales

Read by Mrs Caroline Reay

Christmas is traditionally a time for remembering less fortunate members of our society. Of course, groups such as the elderly or disabled are well represented amongst our hospital clients. It's well known – thanks to work by Blue Cross – that the human–animal bond is particularly significant for these individuals.

But this bond is still not appreciated by everyone. I was recently phoned by a physiotherapist, enquiring about a cat belonging to one of her hospital patients. The cat was in our Merton hospital because she too was elderly and on medication. The physiotherapist said that the owner couldn't call because staff didn't like having to move her to the phone. Clearly, they didn't realise the importance of the cat to the owner.

In fact, it was as well that the cat was hospitalised, because during her stay she became unwell and lost her appetite. This could have been catastrophic (shall we say) if she had been at home in the care of a neighbour, but was quickly spotted – and treated – at Merton. And just as importantly, the Merton hospital staff took care to contact the owner as soon as there was an improvement.

There are circumstances where the pet is particularly important to the owner. Perhaps the pet lives alone with an elderly owner who is unwell too. This is what happened with Ella, a Cocker Spaniel with a lovely gentle nature. Ella is diabetic – which means she drinks lots of water. What goes in must come out, if you see what I mean, so Ella had to be taken out frequently. This was difficult as her owner has limited mobility. Complications meant that controlling the diabetes was not straightforward – we did a lot of research to get things controlled and help Ella continue living at home. We also arranged visits from our community nurse to monitor Ella's blood glucose at home. She's still not perfect, but things are a lot better and her mum doesn't have to struggle outside with her in the early dawn.

Of course, the hospitals exist primarily to help the animals. But behind every pet, there's an owner. Working with the owner helps ensure that the animal gets the treatment – and sometimes the owners need our help and support just as much as their pets.

Choir

Mary's Boy Child

(F-T-S 40)

Yester Harston 1956, Arrangement Peter Gritton

All Stand

O Come All Ye Faithful

(100c 226)

Frederick Oakeley (1802–1880)

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.

All

God of God,

Light of Light,

Lo! He abhors not the virgin's

womb;

very God, begotten, not created

All Child, for us sinners

Poor and in the manger,

fain we embrace thee, with awe

and love;

Who would not love thee, loving

us so dearly?

O Sing, choirs of angels,

Sing in exultation,

Sing all that hear in heaven

God's

holy word.

Give to our Father glory in the

Highest:

# Thank You

By Mr John Rutter, Chief Executive  
The Blue Cross

## Pam Ferris

Pam Ferris was born in Germany to Welsh parents and brought up in England, Wales and New Zealand. She has been an actress since the age of 18 and has loved (almost!) every minute.

Pam has acted in a wide variety of television and film roles, including Ma Larkin in *The Darling Buds of May* and Aunt Marge in *Harry Potter and the Prisoner of Azkaban*. She also has a varied career in the theatre, recently gaining excellent reviews for her performance in the revival of John Osborne's *The Entertainer* at London's Old Vic Theatre.

Both Pam and her husband, Roger Frost, are great animal lovers and they adopted a series of rescue cats through the 80s, all with fascinating histories. They now live with two dogs – a Jack Russell called Jack and a Corgi cross called Sophie who they adopted from The Blue Cross in Burford. As well as being a supporter of The Blue Cross, Pam is a Vice President of the Princess Royal Trust for Carers.

## All Stand Hark the Herald Angels Sing (100c 107)

Charles Wesley, 1739

All	Hark the herald angels sing "Glory to the newborn 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 newborn King!"	All	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
All	Hail the heav'n-born Prince of Peace! Hail the Son 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		

(Time  
+ descent)

## Lucinda Green MBE

Show jumper Lucinda Green MBE is an eventing legend in her own lifetime. Her accomplishments include being a record six-time winner of Badminton Horse Trials on six different horses, and she has represented Great Britain on numerous occasions at European, World and Olympic level.

In a sparkling career, Lucinda helped Britain to win the Olympic Team Silver Medal at the Los Angeles Olympic Games. She has also been Eventing World Champion and twice European Champion.

Always a highly effective and stylish rider across country, Lucinda, now an author and journalist, spends much of her time passing her knowledge of safe cross-country riding on to the current generation of event riders.

## Diana Moran

Diana Moran is an all-round television and radio personality with a career that has embraced success in many areas of the media. Known in the 1980s as The Green Goddess she has published a number of books, including a highly successful autobiography, and has appeared in many TV programmes and TV commercials. She is also heavily involved in the charity field playing a lead role in various charities, especially those concerned with cancer, cerebral palsy and older people.

Today she writes books and articles, presents on radio and TV, and facilitates conferences and corporate events. She specialises in women's issues, ageism, health, fitness and beauty. Her extensive experience in radio, television and the stage spans over 41 years.

Diana Moran has been a lifelong animal lover, she lives within sight of the Swan Sanctuary in Shepperton with her cat Maisie.

## The English Chamber Choir

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. Its concerts are largely, though not exclusively, devoted to classical repertoire, while its recording credits include many film and television soundtracks – among them 1492: *Conquest of Paradise*, *Band of Brothers* – and the best-selling album *Era*. It has sung in all the major London concert halls, around the UK and in Belgium, Switzerland, Greece and Bulgaria. The Choir is a frequent visitor to the Church of St Martin-in-the-Fields where it performs with the Belmont Ensemble. It has also sung in St Paul's Cathedral and at Buckingham Palace and Windsor Castle in the presence of HM The Queen.

Guy Protheroe began his musical education as a chorister at Canterbury Cathedral, and continued with music scholarships to St Edward's School and Magdalen College, Oxford. He became conductor and musical director of the English Chamber Choir soon after its formation in 1972, and has brought to it a wealth of experience from his work in other areas of the music industry. On leaving Oxford he also founded the contemporary music ensemble Spectrum, which toured extensively in the UK, Europe and the USA, and collected recording awards for its CDs of music by Jonathan Harvey and Xenakis. Its staged performances of Xenakis' *Oresteia*, presented by the English Bach Festival Trust, opened the Linbury Studio theatre at the Royal Opera House, Covent Garden. He worked for many years as arranger and musical director for Vangelis Papatheanassiou (of *Chariots of Fire* fame) and has collaborated with the French composer Eric Levi on the series of *Era* albums, which although not available in the UK, have sold many millions of copies worldwide. As well as conducting, he is in

demand as a singer, arranger and an expert adviser and witness on issues relating to music copyright and plagiarism. He has been artistic director of the Byzantine Festival in London, has devised many programmes and series devoted to individual composers and literary figures, and has written extensively on music for a whole range of international journals.

## London Banqueting Ensembles



The London Banqueting Ensembles were established in 2002, providing musicians for formal dinner functions in the City of London. Due to popular demand, the LBE soon became a thriving network of professional musicians, providing ensembles and soloists for almost any occasion.

Steve Fletcher – LBE founder and Musical Director. As a former military musician with the Royal Artillery, Steve has travelled the world performing at military

dinners, Royal functions, corporate events and society weddings. Having trained at the Royal Military School of Music, Kneller Hall, Steve is a highly skilled musician and performs at almost all LBE functions on Trumpet, Cello or as Conductor, as well as coordinating all LBE engagements.

Jerry Clack – Jerry graduated from the Royal Academy of Music with honours in 2001. At the RAM he was awarded the LRAM teaching diploma and since graduation has been active in the world of education. In 2005

he achieved Qualified Teacher Status and as a result has worked with young people from a wide spectrum of social and cultural backgrounds. He coaches on the Charterhouse Summer School of Music and on the Dynamic Music training course and has taught and lectured at the Guildhall School of Music and Drama Junior Department. As well as performing with the Royal Philharmonic Orchestra, English National Ballet and other major orchestras Jerry is also in demand as a soloist and is one of the main trumpeters with the LBE.

## St Peter's Church, Eaton Square



St. Peter's is a church in the liberal catholic tradition, seeking to witness to the Good News of God in Jesus Christ within a varied social and economic mix of residents, commuters, company offices, embassies, shops, theatres, hotels, transport facilities and schools within central London.

Its regular congregation is similarly drawn from a wide range of backgrounds and its Sunday services reflect this, ranging from a quiet early service of Holy Communion from the Book of Common Prayer, to a lively Family Eucharist where children are actively welcome to a Sung Eucharist with a professional choir.

The church is kept open on weekdays from 7.30 a.m. to 5 p.m. for prayer and meditation and there is also a daily said Eucharist. St Peter's supports the Inclusive Church movement.

You can find us at the Victoria end of Eaton Square, on the corner with Hobart Place. We are five minutes' walk from Victoria mainline, bus and underground stations.

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**Best Gapp**

wish everyone at

**Blue Cross**

a successful evening's

Carol Concert in

support of this

wonderful cause



THE BLUE CROSS

*Britain's pet charity*

**The Blue Cross**  
**animal hospital, Victoria**  
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[www.bluecross.org.uk](http://www.bluecross.org.uk)

Registered charity no: 224392

Thursday 13.12.07

# **St Andrew-by-the-Wardrobe**

*With St Ann, Blackfriars*

## **CHRISTMAS CAROL SERVICE**



### **Carol**

1

Once in royal Davids' 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 cares when we are sad,  
And he shares when we are glad.

4

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.

**Lesson**

Isaiah 9: 2, 6-7

**Choir**

And the Glory of the Lord (Handel)

**Lesson**

Luke 1: 26-35, 38

**Carol**

1

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

2

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

3

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.

4

O holy Child of Bethlehem  
Descend to us, we pray  
Cast out our sin and enter in  
Be born to 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**

1

Away in a manger,  
No crib for His bed  
The little Lord Jesus  
Laid down His sweet head

2

The stars in the bright sky  
Looked down where He lay  
The little Lord Jesus  
Asleep on the hay

3

The cattle are lowing  
The poor Baby wakes  
But little Lord Jesus  
No crying He makes

5

Be near me, Lord Jesus,  
I ask Thee to stay  
Close by me forever  
And love me I pray

4

I love Thee, Lord Jesus  
Look down from the sky  
And stay by my side,  
'Til morning is nigh.

6

Bless all the dear children  
In Thy tender care  
And take us to heaven  
To live with Thee there

**Choir**

Mary's boy child (Trad. Arr. Peter Gritton)

**Carol**

1

Hark the herald angels sing  
"Glory to the newborn 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 newborn King!"

2

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 the incarnate Deity  
Pleased as man with man to  
dwell  
Jesus, our Emmanuel  
Hark! The herald angels sing  
"Glory to the newborn King!"

3

Hail the heav'n-born Prince of Peace!  
Hail the Son 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  
Hark! The herald angels sing  
"Glory to the newborn King!"

**Lesson**

John 1: 1-14

**Carol**

1  
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.*

2  
God of God,  
Light of light,  
Lo! He abhors not the Virgin's  
womb;  
Very God,  
Begotten not created:

3  
Child, for us sinners  
Poor and in the manger,  
Fain we embrace thee, with awe  
and love;  
Who would not love thee,  
Loving us so dearly?

4  
O Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heaven above;  
Glory to God  
In the highest:

**A Christmas Greeting**

The Rector

**The Blessing**

The Rector

**Choir**

For unto us a child is born (Handel)

***Do please join us for Mulled Wine and Mince Pies after  
the Service***

**Rector**

*The Revd Dr Alan H F Griffin*

**Choir**

*The English Chamber Choir*

**Churchwardens**

*Lady Singer, Dr Laura Wright, Mr David Thompson, Common Councilman & Mr David  
Wheeler, MVO*

[www.standrewbythewardrobe.net](http://www.standrewbythewardrobe.net)

Subject: FW: Kasia Music

Date: Thu, 13 Dec 2007 15:17:00 -0000

David: the Kasia chants. On the first one we sing the solfege pitches -  
Re,  
Fa, etc - to appropriate vowel sounds (not sure what yet). Sat am  
rehearsal,  
rec 2-5. Ring Ann for more detail, as I am in the house for about 15  
minutes! See you later with Messiah (well, probably not personally, but  
maybe in Spirit)

(for 15/12  
recording  
St Albans  
Holt)

Guy

-----Original Message-----

From: Alexander Lingas [mailto:Alexander.Lingas.1@city.ac.uk]  
Sent: 05 December 2007 14:36  
To: Ann Manly; Guy Protheroe; Themis Prodromakis; John Michael Boyer;  
James  
Heywood  
Subject: Kasia Music

Dear Friends,

Here are the editions of the Kasia chants:

1) Iannis Arvanitis' short transcription (syntome exegesis) of the Holy  
Wednesday Hymn from the medieval sticherarion. The original notation is  
provided above the staff, with ison being notated using Western solfege  
( 'sol', 're', etc.)

2) When Augustus Reigned from one of the classic collections of the  
received  
tradition (the Mousike Kypsele of Stephanos Lampadarios)

3) A 'dry-voiced' transcription of #2, mainly for the use of our  
producer  
and the non-neume-reading ison holders. No ficta (elxeis) or  
realisations of  
the signs of quality (ornaments) are notated, so the producer will need  
to  
be aware that the transcription provides a skeleton rather than a full  
realisation.

Best wishes,

A

---

#### Attachments

Files:

[http://uk.f864.mail.yahoo.com/ym/ShowLetter?box=Inbox&MsgId=1825\\_37975175\\_77018\\_2182\\_215335...](http://uk.f864.mail.yahoo.com/ym/ShowLetter?box=Inbox&MsgId=1825_37975175_77018_2182_215335...) 14/12/07

**St Mary Abchurch & The Tyndale Society                      19 December 2007**

Hymn 34                      Once in Royal David`s City   Verse 1 Solo

*Bidding Prayer*

1st. Lesson                      Gen. 3. 8-15                      Dr Guido Latre

*N.2* Choir                      *Adam lay ybounden* (Boris Ord)

Hymn 29                      It Came Upon the Midnight Clear

2nd. Lesson                      Isaiah 9 2,6&7                      The PARISH

*N.2*  
*8.315* Choir                      *The Angel Gabriel from Heaven Came*

3rd. Lesson                      Luke 1, 26-33                      Mr David Hill

*c.344* Choir                      The Shepherds' Farewell (Berlioz)

4th. Lesson                      Matthew 1, 18-21                      Mr David Green

Hymn 42                      While Shepherds Watched their Flocks by Night

5th. Lesson                      Luke 2, 8-20                      The PARISH

*c. 82* Choir                      *Ding Dong Merrily on High*

6th. Lesson                      Matthew 2 8-12                      Isa, Lady Whitehead

Offertory Hymn 30                      O Come all ye Faithfull

7th. Lesson                      John 1, 1-14                      Revd David Ireson

*Blessing*

Hymn 26                      Hark the Herald Angels Sing

£5.00

# Rick Wakeman

## IN CONCERT

19TH DECEMBER 2007

NORWICH CATHEDRAL



DUNBAR  
BANK



EVOLVING  
DEVELOPMENTS

# RICK'S BIOGRAPHY

Rick was born in Perivale, West London in 1949. He studied piano from the age of 5 and won a scholarship to the Royal College of Music at the age of 18 where he also studied clarinet, church organs, modern music and composition. He left of his own accord during the second year in order to concentrate on a career in the music industry. He was for several years much in demand as a session musician for many and varied artists such as Cat Stevens (*Morning Has Broken*), Cilla Black, Elton John, T-Rex, Lou Reed, Des O'Connor, Black Sabbath and David Bowie (*Space Oddity* and the famous Hunky Dory album in particular).

Between 1971 and 1974 Rick performed with the rock group YES but eventually left to pursue a successful solo musical career, writing and performing "concept" rock albums such as *The Six Wives of Henry VIII*, *Journey to the Centre of the Earth* and *King Arthur*. To date he has over 150 music albums to his name as well as several film soundtracks done for EMI.

His association has continued with YES having rejoined them for the following periods, 1976-1980, 1988-1992, 1997-1998 and 2002 to the present day.

Not content to rest on his musical laurels, Rick

appears frequently in the media, entertaining viewers in programmes such as *Countdown*, *Have I got News For You* and *Grumpy Old Men*. He hosts a weekly radio show, *Rick's Place* on Planet Rock and October 2008 sees the publication of his 3rd book entitled *Grumpy Old Rockstar*.

He has also written a considerable amount of religious music over the years and is a huge supporter of village churches and of course Cathedrals...which is one of the reasons we are all here tonight!

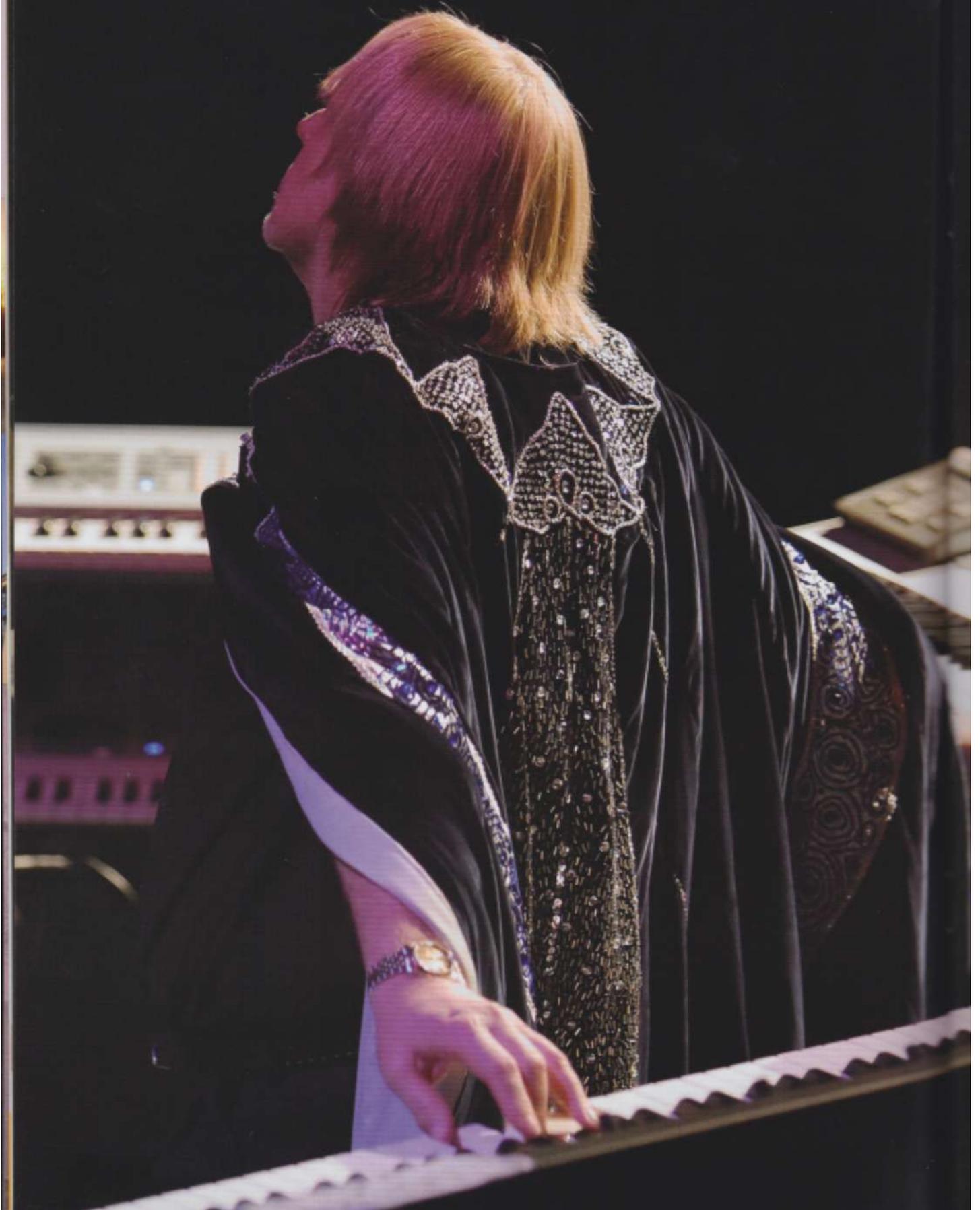
More information can be found at: [rwcc.com](http://rwcc.com)





Rick Wakeman, Photos By Lee Wilkinson

Rick Wakeman In Concert





Rick Wakeman, Photos By Lee Wilkinson

Rick Wakeman In Concert



Rick Wakeman and Gordon Giltrap, Photo By Lee Wilkinson

# JEMMA WAKEMAN

VOCALIST

Jemma Wakeman was born in 1983 in Edinburgh. Her love of music has been with her throughout her life since starting piano lessons at the age of 6. She also had private singing tuition and as a young girl took part in many music festivals on the Isle of Man.

Upon leaving school, Jemma returned to England and studied fine art at The University of Surrey. She then moved on to Southampton University to study various forms of music, art and film where she obtained her degree. She is currently in her final year of study for her specialist masters degree.

She has made numerous recordings including performing on a YES tribute album. She has also made three recordings with her father on the two albums *Retro*, *Retro 2* and more recently the highly acclaimed *Amazing Grace* DVD.

Jemma also performs with a number of bands including Saturday Night Avengers, which is fronted by her brother Oscar and can be seen regularly playing round the club circuit in Southampton.





Rick Wakeman In Concert

# DAVE COLQUHOUN

## GUITARIST

**A**fter winning *Guitarist* magazine's "Guitarist of the Year" award in 1994, Dave joined UK new wave band Bow Wow Wow for a USA tour taking in 86 shows in three months. This led to a few years playing alongside fellow Cumbrian Francis Dunnerly (ex It Bites), a subsequent UK chart hit album and single co-written with Ian Brown (ex Stone Roses).

Dave began working as guitarist for Rick Wakeman in 2001 and has appeared on *Retro 1 & 2* Albums and the *Made in Cuba* live DVD. Throughout 2007 Dave has frequently appeared on lead guitar in the *We Will Rock You* musical at the Dominion Theatre. Other previous studio sessions of note include Katie Tunstall, Billy Ray Martin and Ozzy Osbourne.

Dave is married to ex Bucks Fizz star Jay Aston and is a proud parent to his daughter Josie. He continues to teach guitar and is currently working on a guitar instrumental album.

Listen free to preview tracks on:

[www.myspace.com/davecolquhoun](http://www.myspace.com/davecolquhoun)

# JAMIE DeCOURCEY

NARRATOR

Jamie trained at RADA. His most recent theatre credits include *Michael Frayn's Alphabetical Order* at Salisbury Playhouse and *Sir John Mortimer's A Voyage Round My Father* with Sir Derek Jacobi at the Donmar Warehouse and Wyndham's Theatre in the West End.

Other theatre credits include: *The Rivals* (Theatre Royal Bath and UK tour), *Hamlet* (Northampton Theatre Royal), *The Importance of Being Earnest*, *Great Expectations* (Manchester Royal Exchange), the National Theatre production of *An Inspector Calls* (UK tour), *Macbeth* (Arcola Theatre), *Alice in Wonderland* (Royal Shakespeare Company), *Another Country* (Arts Theatre, West End), *The School of Night* (Chichester Minerva Theatre), *Skylight* (Harrogate Theatre) and *Plenty* (Almeida at the Albery Theatre).

Television work includes: *Foyle's War*, *Wire in the Blood*, *Poirot - The Hollow*, *Midsomer Murders*, *Heartbeat*, *Beast* and *The Way We Live Now*.

Rick Wakeman In Concert

# THE ENGLISH CHAMBER CHOIR

**F**or 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. Its concerts are largely, though not exclusively, devoted to classical repertoire, while its

recording credits include many film and television soundtracks - among them *1492: Conquest of Paradise*, *Band of Brothers* - and the best-selling album *Era*. The Choir has sung in all the major London concert halls, around the UK and in Belgium, Switzerland, Greece and Bulgaria. The Choir is a frequent visitor to the Church of St Martin-in-the-Fields where it performs with the Belmont Ensemble. It has also sung in St

Paul's Cathedral, Buckingham Palace and Windsor Castle in the presence of HM The Queen.

The Choir has enjoyed a long association with Rick - starting with the live shows of *Tommy* with The Who at the Rainbow Theatre (when Rick was a session keyboard player stationed next to our singers), through 1970s spectaculars like *Journey to the Centre of the Earth* and *King Arthur* to discs

including *The Wizard and the Forest of All Dreams* and recent performances of *The New Gospels*.

Guy Protheroe began his musical education as a chorister at Canterbury Cathedral and continued with music scholarships to St Edward's School and Magdalen College, Oxford. He became conductor and musical director of the English Chamber Choir



soon after its formation in 1972 and has brought to it a wealth of experience from his work in other areas of the music industry. On leaving Oxford he also founded the contemporary music ensemble *Spectrum*, which toured extensively in the UK, Europe, USA and collected recording awards for its CDs of music by Jonathan Harvey and Xenakis. Its staged performances of Xenakis' *Oresteia*, presented

by the English Bach Festival Trust and opened the Linbury Studio theatre at the Royal Opera House, Covent Garden. He worked for many years as arranger and musical director for Vangelis Papathanassiou (of *Chariots of Fire* fame) and has collaborated with the French composer Eric Levi on the series of Era albums, which although not available in the UK, have sold many millions of copies worldwide. As well as

conducting, he is in demand as a singer, arranger and an expert adviser and witness on issues relating to music copyright and plagiarism. He has been artistic director of the Byzantine Festival in London, has devised many programmes and series devoted to individual composers and literary figures and has written extensively on music for a whole range of international journals.



Guy Protheroe

# GORDON GILTRAP

## GUITARIST

**O**ver the past forty years, Gordon Giltrap has graced the music business with dedication to his craft and affection for his audience.

Gordon was born on 6 April 1948 in Kent. The son of a labourer, he grew up in an austere but protective community in Deptford. His obsession with stringed instruments began nine years later, when a friend turned up at the house with an out-of-tune Spanish guitar. Keen to encourage his new hobby, his parents bought him a plastic ukulele and then a jazz guitar. Without a teacher to guide him, Gordon unwittingly taught himself a hybrid technique of plectrum and little finger, but in doing so created the individual sound that is still his trademark.

Although Gordon joined his first band in his teens, he then had to graft his way through a series of unrewarding jobs, while continuing to play the guitar in his spare time. In November 1966 he earned a recording contract, releasing his debut album in 1968 and each subsequent album broke new ground. In the late seventies, Gordon enjoyed a brief spell as a pop star with two hit singles *Heart Song* and *Fear of the Dark*. *Heart Song* was nominated for an Ivor Novello award and is fondly remembered as the theme tune to the BBC's *Holiday Programme*.

Over the years, Gordon has worked with an amazing range of artists, from rock musicians such as Brian May, Rick Wakeman and Mid Ure to the jazz virtuoso Martin Taylor and the classical guitarist Raymond Burley. In 1996, Gordon realised his dream of playing guitar alongside Cliff Richard on stage in Cliff's West End musical *Heathcliff*.

Gordon's contribution to arthritis and leukaemia charities was recognised in 2000, when he was inducted into the Grand Order of Water Rats. His first performance DVD - *Live at Huntingdon Hall* - was released in 2003 and in 2005 Gordon staged a special concert at Birmingham Symphony Hall with the Sheffield Philharmonic Orchestra.

Gordon's music evades categorisation, influenced as it is by the rock guitar of Hank Marvin and Pete Townsend, the folk guitar of Bert Jansch and John Renbourn and the classical guitar of John Bream and John Williams. After 25 original studio albums, there is no sign of Gordon hanging up his guitars and he still performs dozens of concerts a year around the country, earning the respect of fans and fellow musicians alike.

# RAMON REMEDIOS

Ramon Remedios studied at the Guildhall School of Music and Drama, the National Opera School and the London Opera Centre.

He quickly became one of Europe's leading tenors and has sung with the English National Opera, the Welsh National Opera, the Scottish Opera, the Royal Opera House, Covent Garden, Opera For All and many of the major European opera houses including Cologne, Frankfurt, Marseilles and Monte Carlo. His many roles have included Pinkerton in *Madame Butterfly*, Don Jose in *Carmen*, Rudolph in *La Boheme*, Alfredo in *La Traviata*, Lensky in *Eugene Onegin* and Paris in *La Belle Helene*.

His numerous television appearances include the highly acclaimed American productions of the *Barber of Seville* and *La Fille du Regiment* with Dame Joan Sutherland and Richard Bonyngé.

He reached 15,000,000 viewers just two days before Christmas 1996 when he sang *Welcome A Star* on the national lottery show and for his performance received a standing ovation by the studio audience which is something normally just reserved for big winners! The host Anthea Turner completed this memorable occasion by

saying on air that the words Ramon had sung were truly what Christmas was all about.

Ramon has also performed with Rick on two other memorable television specials, the first was *The Word*, an hour long special recorded live in Israel that captured almost 9,000,000 viewers during the Easter period of 1988. More recently Border television produced a one hour special taken from *The New Gospels* which was nationally networked over the Christmas period of 1996 and has since become a best selling video.

Ramon has also become a regular performer on radio, encompassing the entire European network and has virtually become "people's choice" on Radio 2 in the UK when it comes to tenors.

His recordings are too numerous to mention, but amongst those that have been highly acclaimed and award winning are *Kalman's Countess Maritza* with the new Sadlers Wells Opera, *A Suite of Gods* and the modern oratorio *The New Gospels*.

Amongst his busy recording and broadcasting schedule he still finds time to perform live which will always be his great love. Whenever possible Ramon can be found singing varied

programmes and oratorios on the concert platforms all over the world.

Ramon really came to prominence in the mid nineties when he starred in the West End for three years in *Phantom of the Opera* taking the role of Piangi. He then took the part in *Holland* for a further two years before deciding on varied work which included a West Coast tour of America with *The New Gospels*.

Photo By Lee Wilkinson

# CHRISTOPHER STRAULI

## NARRATOR

**C**hristopher trained at the Royal Academy of Dramatic Art, leaving in 1969 with the William Poel Award for Shakespearean verse speaking and the Rodney Millington "Spotlight" Award for Best Actor. He joined the Bristol Old Vic Company for the next three seasons where he began as an acting ASM, played some smashing parts and earned the princely sum of nine guineas a week!

His repertory theatre experience continued all over the country - notably at Leatherhead, Windsor, Edinburgh, Exeter and Canterbury. Alongside the theatre work, his television experience grew with parts in productions such as *A Family at War*, *Angels*, *Warship*, *Owen MD*, *Harriett's Back in Town* and *Edward VII* (in which he played Winston Churchill). However, his first real break came when he was offered the part of Bunny in the series *Baffles* with Anthony Valentine as the gentleman thief.

Christopher is probably still best remembered for his portrayal of Norman Binn in the hit hospital comedy series *Only When I Laugh* and for his Paul Hatfield in *Full House*, but the work of which he is most proud is very varied - playing Eustace in the I. B. Hartley TV film series *Eustace and Hilda*, the television

play *Gentle Folk* with Denholm Elliott, Claudio in *Measure for Measure* and in the theatre his favourite roles have been as the Twins in *Ring Round the Moon*, Captain Absolute in *The Rivals*, Tin Man in *The Wizard of Oz* and especially playing Ratty in Alan Bennett's National Theatre production of *The Wind in the Willows* at the Old Vic and on a National Tour.

Alan Ayckbourn himself directed Christopher as Clive in his play *Season's Greetings* in it's West End run at the Apollo Theatre. Christopher has also played in *How the Other Half Loves*, *Bedroom Farce*, *Absurd Person Singular* and *Absent Friends* by the same author.

Other jobs, perhaps worthy of mention are - his portrayal of Toby Lush in BBC TV's *The Footlights of War*, the film of *Rising Damp*, playing a 'baddy' in *Dempsey and Makepeace*, the fun of working with Victoria Wood on one of her TV shows and some of the hundreds of voice-overs which have helped him pay the mortgage over the years.

For more info about Christopher please go to [www.straull.co.uk](http://www.straull.co.uk)

# CHRIS BLAKEY

GUITARIST

**C**hris Blakey is one of the new breed of fine young guitarists that have burst onto the music scene in recent years. He currently fronts an extremely popular instrumental line-up called KUMISS that is growing in stature at a rate of knots. The band has already built up a considerable cult following in the south of England through their headlining performances.

KUMISS have made five CD recordings, all of which are available through the Internet or at their shows.



# ROGER DeCOURCEY

MANAGER OF RICK WAKEMAN



**R**oger DeCourcey has established himself as one of Britain's leading ventriloquist entertainers and two highly successful seasons in Las Vegas, plus an engagement at the giant O'Keefe Centre in Toronto, Canada have added an international reputation to his credit.

He has appeared several times at the London Palladium, including a Royal Command Performance and has starred in theatres and night clubs throughout the UK, including summer seasons and pantomimes.

Roger was born in London and started in show business as an Opera singer. As a singer he moved to the West End stage, appearing in such musicals as *Sweet Charity*, *Two Cities* and *Company*. It was over an

engagement in the domestic cabaret circuit that he discovered "The Bear" and he then decided to develop an act around ventriloquism.

The irrepressible "Nookie Bear" first delighted viewers in the TV Series *New Faces* from which Roger went on to win the 1976 Grand Final. Since then TV appearances have been numerous including his own series and guest spots on virtually every light entertainment show.

Roger continues to enjoy outstanding success in all spheres of the entertainment industry and is very much in demand travelling worldwide to various functions both as a cabaret artist and after-dinner speaker.

Roger is a keen golfer and was Captain of the Variety Club of Great Britain Golfing Society in 1992 and Captain of the Vaudeville Golfing Society in 1996. He was made King Rat of the Grand Order of Water Rats in 1994 which is the highest position in the Order. This meant a full year of charity work.

Roger has now opened a management agency representing all forms of entertainment, Dick Horsey Management Ltd and has sole representation of Rick Wakeman whilst also representing some of this country's top entertainers.

Rick Wakeman In Concert

# THE NORFOLK CHURCHES TRUST



**N**orfolk contains the greatest concentration of medieval churches in the world. Approximately 900 were originally built of which 654 remain today. These beautiful and internationally important buildings contain hundreds of medieval works of art and craftsmanship.

The churches punctuate the relatively flat Norfolk landscape with characteristic flint faced towers, often round and sometimes Saxon in origin and are the visual and spiritual focus of their villages.

Simon Jenkins, who wrote England's Thousand Best Churches once said: "No county in England is so defined by its churches as Norfolk. We can only salute a county that sets out its historical stall so impressively."

Each church is individual in its own right, with treasures of some sort in either wood, stone, iron, tile or glass so it is hard to believe that only a generation ago in the 1970s many of these were in danger of closure or demolition.

It was in that climate that The Norfolk Churches Trust was established in 1976 in the belief that churches didn't need to be closed, made redundant or demolished and that money could be found to care for them.

The Trust operates as a registered charity which raises funds with a variety of fundraising activities across

the diocese each year through the support of a determined team of volunteers.

With ever spiralling building costs, the upkeep of these churches has become an impossible task for small parish congregations without considerable assistance.

The Trust supports the parishes to keep these churches open as a place of worship by helping with advice and grants towards vital work on the fabric of the buildings.

It works in co-operation with other bodies such as Norfolk County Council, District Councils and WREN. With the financial help from these bodies the Trust distributes grants to enable crucial restoration and preservation work to take place.

Lady Egerton, Chairman of the Trust said, "Fund raising is a considerable challenge for the Trust and with funding sources being increasingly limited we recognise the need to be more active than ever across the county. This is why we are particularly thrilled that Rick Wakeman and all those performing this evening have kindly agreed to help. I am sure it will be a wonderful evening."

For further information about The Norfolk Churches Trust or to become a member please contact the Secretary, Malcolm Fisher, 9 The Old Church, St. Matthews Road, Norwich, NR1 1SP or Tel: 01603 767576.



St. Mary the Virgin, Beachamwell



All Saints, Necton



Norwich Cathedral



Quadenham, St. Andrew

St. Andrew's, Dereham



Ramon Remedios and Rick Wakeman



Rick Wakeman with daughter Jemma



Photos By Lee Wilkinson

# THANK YOU'S

## Cathedral

The Dean and Chapter  
The Dean of Norwich – The Very Reverend Graham Smith  
Canon Pastor – The Revd Canon Richard Capper  
Organist – David Dunnett  
Sacrist – Roger Lee  
Refectory Manager – Richard Vincent

## Technical

Sound and Lights	SRD
Sound Engineer	Ian Barfoot
Equipment Technician	Erik Jordan
Stage Manager	Mike Holden
Film & Visuals	Classic Media Entertainment
Photography	Diana Buzoianu Lee Wilkinson

Front and Back Cover	
Photography	Dave Moran

## Artistes

Conductor Guy Protheroe  
The English Chamber Choir  
Ramon Remedios  
Gordon Giltrap  
Christopher Straull  
Jamie DeCoursey  
Jemma Wakeman  
Dave Colquhoun  
Chris Blakey  
Rick Wakeman

## Business

Promoter  
Event PA  
Event Co-ordinator

Agency  
Accountancy  
Ticket Box Office  
Media  
Design  
Print

Ministry of Fun - Garry Coaley  
Diana Buzoianu  
Samantha Kirk

DHM - Roger DeCoursey  
Tom Dean  
Theatre Royal  
EDP  
Wet Ink  
DNA Printing

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... With special thanks to Rick Wakeman

**Eastern Daily Press**

NORWICH  
**THEATRE**  
ROYAL

# NORWICH CATHEDRAL SET LIST

## FIRST HALF

1.....Hamlet Act One Scene One.....2 mins

**Rick**  
**Jamie**

2.....An Angel Spoke to Me  
Hark the Herald Angels Sing.....7 mins

**Rick**  
**Jemma**  
**Choir**  
**Chris**  
**Blakey**  
**Ramon**  
**Dave (bass)**

3.....Gordon "1<sup>st</sup>".....10 mins

Gordon Giltrap

4.....The Welcoming  
Welcome a Star.....10 mins

*(New Gospel) (PK)  
6 & 7*

**Rick**  
**Choir**  
**Ramon**  
**Dave (bass & acoustic guitar)**  
**Jamie**

5.....Twas The Night Before Xmas.....5 mins

**Rick**  
**Chris**  
**Jamie**

(I Sing a Maiden Noel. P 49)

6.....Choir "1".....5 mins

The English Chamber Choir

7.....Amazing Grace.....5 mins

Rick

Jemma

Choir

Dave (bass)

8.....The Three Kings ... (Longfellow).....7 mins

Rick (cathedral organ)

Choir

Ramon

Chris

Jamie

\*\*\*\*\*

SECOND HALF

1 [9].....Christmas Poem

Christmas Bells...G.K.Chesterton.....3 mins

Rick

Jamie

Chris

2 [10].....O Little Town of Bethlehem.....6 mins

Rick

Chris

Choir

Ramon

Dave (acoustic guitar)

3 [11].....Gordon "2".....10 mins

Gordon Giltrap

4 [12].....A Christmas Carol.....5 mins

Rick

Jamie

Chris

*(Have Yourself a Merry Little Christmas  
FTS P.3)*

5 [13].....Choir "2".....5 mins

The English Chamber Choir

6 [14].....Walking in the Air.....5 mins

Rick

Jemma

Dave (acoustic guitar)

Choir

7 [15].....Mary's Boy Child.....5 mins

Rick

Ramon

Dave (bass)

Blakey

Choir

8 [16].....Morning Has Broken.....6 mins

Rick

9 [17].....Silent Night.....6 mins

Rick

Chris

Jemma

Choir

Ramon

Dave (bass)

Gordon

Blakey

Jamie

\*\*\*\*\*

ENCORE

[18] Jingle Bells.....7 mins

Rick

Chris

Jamie

Jemma

Ramon

Dave (bass)

Gordon

Blakey

Choir

**EDP24**Click here 

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**homes24 drive24 jobs24 classifieds****NEWS****Rick's Silent Nights rock the cathedral****MARK NICHOLLS**

20 December 2007 08:40

Keyboard virtuoso Rik Wakeman brought a huge sprinkling of festive sparkle to Norwich Cathedral last night with a magical concert of Christmas music and song.

In the magnificent setting of the cathedral, and to a building packed with hundreds Wakeman introduced a blend of his own songs with some of the best loved festive tunes and carols.

With the smell of mulled wine drifting through the colossal nave the audience was taking on a mesmerising musical journey through Christmas.

Narrators related the history of carols and their meaning before Wakeman and a stunning selection of musicians and soloists - accompanied by the English Chamber Choir - gave a unique interpretation of those carols.

O Come All Ye Faithful was followed by his daughter Jemma singing When An Angel Spoke To Me before narrator Christopher Strauli portrayed the story of Hark The Herald Angels Sing and the choir, under the leadership of Guy Protheroe, filled the Cathedral with its verses.

The EDP sponsored concert was held to raise funds for Norwich Cathedral and the Norfolk Churches Trust and is already scheduled to be repeated in 2008. Other key sponsors of the evening were City Living Developments and The Dunbar Bank.

The eclectic mix of music had one overriding aim - to put Norwich well and truly in the Christmas spirit.

Well-known guitarist and a close friend of Wakeman, Gordon Giltrap, gave a number of solo performances in his own inimitable style.

While the massive pillars of the Cathedral were not best suited to a good all-round view for everybody the Cathedral performed magnificently in terms of the acoustics and perfectly carried voices and instruments throughout.

Wakeman, who is a devout Christian and lives on the Norfolk-Suffolk border also played excerpts of his own pieces themed on the Gospels



**Rick Wakeman during the performance at Norwich Cathedral.**

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Reader Travel

and relaying the story of Christmas with narrative Jamie de Courcey and a solo from Ramon Remedios.

Twas The Night Before Christmas, was read to musical accompaniment, after a fascinating insight into the inspiration for the popular poem first published in December 1823.

With the story related by Christopher Strauli of children in their beds, sugar plums dancing in their heads in a house where not even a mouse stirred, the audience was enchanted by the musical accompaniment to the verse.

It continued with the arrival of Saint Nick in his sleigh drawn by Dancer, Prancer, Blitzen and the other reindeer before he descended the chimney and delivered Christmas presents.

The evening was a huge success, a moving festive extravaganza with a blend of traditional and modern music, seasonal poetry and verse, in a wonderful retelling of the story of Christmas.

435 words

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Friday 21 and  
Saturday 22 December  
at 7.30pm

# HANDEL MESSIAH

• **BY CANDLELIGHT**

**Belmont Ensemble of London**

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

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*'An Inspiring Performance'* Daily Telegraph

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg    Countertenor - John Harper  
Tenor - Andrew Staples    Bass - James Lawrence

Tickets: £7, £14, £18, £22, £26

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# CHRISTMAS

With The

## ENGLISH CHAMBER CHOIR

### By Candlelight

Conductor - Guy Protheroe

The acclaimed English Chamber Choir presents a seasonal feast of your favourite Christmas Carols for Choir, Organ and Audience, including Once in Royal David's City, Hark the Herald Angels Sing, O Come all Ye Faithful and best-loved recent carols and arrangements by John Rutter, David Willcocks, Bob Chilcott and many others

*'An Inspiring Performance' Daily Telegraph*

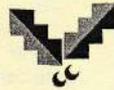
Tickets : £12 - including concert programme

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**Saturday 22 December at 4pm**



# **CHRISTMAS**



**WITH THE**  
**ENGLISH**  
**CHAMBER CHOIR**

**Conductor - Guy Protheroe**  
**Organ - Ian Curror**

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 Cafe-in-the-Crypt will be open after the concert.

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1158

For more information about St Martin's please visit our website: [www.smitf.org](http://www.smitf.org)

*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.

*Choir:* A spotless rose – Herbert Howells

*Reading:* St Luke 1 – The Angel Gabriel appears to The Virgin Mary  
*Read by David Wheeler*

*Choir:* Ding Dong Merrily on High – Traditional

Hodie Christus natus est – Poulenc

*Reading:* From 'A Child's Christmas in Wales'  
*Read by Rob Scales*

*Choir:* Winter Wonderland – Arr Gritton

*Choir:* Santa Claus is coming to town – Gillespie/Coot arr. Gritton

When you wish upon a star – Arr. Manly

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

*Choir:* Mary's Boy Child – J. Hairston arr. Gritton

Manger Carol – Ivan Moody

*All:*

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 wond'ring love.

How silently, how silently,  
The wond'rous gift is giv'n!  
So God imparts to human hearts  
The blessings of his heav'n.  
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.

*Reading:* St Luke tells of The Birth of Jesus  
*Read by* Marianne Aston

*Choir:* The Lamb – John Tavener

*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.

*Choir:* Star Carol – John Rutter

*Reading:* From 'The Sun'  
*Read by* Ken Wharfe

*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...

*Reading:* Reading  
Read by Julia Singer

*Choir:* The Twelve Days of Christmas – Trad arr. Andrew Carter

*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.

*Choir:* A Merry Christmas – arr. Gritton

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. Its concerts are largely, though not exclusively, devoted to classical repertoire, while its recording credits include many film and television soundtracks – among them *1492: Conquest of Paradise*, *Band of Brothers* - and the best-selling album *Era*. It has sung in all the major London concert halls, around the UK and in Belgium, Switzerland, Greece and Bulgaria. The Choir is a frequent visitor to the Church of St.Martin-in-the-Fields where they perform with The Belmont Ensemble. They have also sung in St Paul's Cathedral and at Buckingham Palace and Windsor Castle in the presence of HM The Queen. They will appear next at St.Martin-in-the-Fields on Easter Monday 24 March performing 'Messiah' and on 3 May singing Haydn's 'Creation' as part of St.Martin's Re-Opening Festival.

**Guy Protheroe** began his musical education as a chorister at Canterbury Cathedral, and continued with music scholarships to St Edward's School and Magdalen College, Oxford. He became conductor and musical director of the English Chamber Choir soon after its formation in 1972, and has brought to it a wealth of experience from his work in other areas of the music industry. On leaving Oxford he also founded the contemporary music ensemble Spectrum, which toured extensively in the UK, Europe and the USA, and collected recording awards for its CDs of music by Jonathan Harvey and Xenakis. Its staged performances of Xenakis' *Oresteia*, presented by the English Bach Festival Trust, opened the Linbury Studio theatre at the Royal Opera House, Covent Garden. He worked for many years as arranger and musical director for Vangelis Papathanassiou (of *Chariots of Fire* fame) and has collaborated with the French composer Eric Levi on the series of *Era* albums, which although not available in the UK, have sold many millions of copies worldwide. As well as conducting, he is in demand as a singer, arranger and an expert adviser and witness on issues relating to music copyright and plagiarism..

**Ian Curror** 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.

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Wednesday 26 December  
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7.30pm

# BOXING DAY BAROQUE

**By Candlelight**

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Christmas Violin Concerto

**CORELLI** - Christmas Concerto

**MOZART** - Eine Kleine Nachtmusik

**BACH** - Concerto for Two Violins

**HANDEL** - Arrival of the Queen of Sheba

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**HANDEL** - 'Messiah' Overture

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St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100    Online: [www.smitf.org](http://www.smitf.org)

Subject: re: Sunday 23rd December

Dear Ann,

As always thanks for helping out on this one.

Here are the lyrics they suggest and have sent with Biblical references removed....

So:

God rest ye merry, gentlemen  
Let nothing you dismay  
Remember, Christ, our Saviour  
Was born on Christmas day  
To save us all from Satan's power  
When we were gone astray  
O tidings of comfort and joy,  
Comfort and joy  
O tidings of comfort and joy

Becomes:

LA XXX rest ye merry, gentlemen  
Let nothing you dismay  
Remember, XXXXXX, our XXXXXX LA LA LA  
Was born on XXXXXXXX day  
To save us all from XXXXXXXX power  
When we were gone astray  
O tidings of comfort and joy,  
~~Comfort~~ and joy  
O tidings of comfort and joy

9.16

And:

Hark the herald angels sing  
"Glory to the newborn 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 newborn King!"

9.24

Becomes:

LA LA  
Hark the herald xxxxx sing  
"Glory to the newborn xxxxi  
Peace on earth and mercy mild  
xxx and xxxxx reconciled"  
LA LA LA

23/12/2007

Joyful, all ye nations rise  
 Join the triumph of the skies  
 With the xxxxx xxxxx proclaim:  
 "xxxxx is born in Bethlehem" LA LA LA  
 Hark! The herald xxxxxx sing  
 "Glory to the newborn xxxx!"

*Lyons  
 O'Jaw  
 uncopy  
 part*

And:  
 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.

9.55

Becomes: LA LA'  
 O Come All Ye xxxxxx  
 Joyful and triumphant,  
 O come ye, O come ye to xxxxxx.  
 Come and behold xxxx,  
 Born the King of xxx;  
 O come, let us adore xxx,  
 O come, let us adore xxx,  
 O come, let us adore xxx, LA LA  
 xxxxx the xxxx.

The choir should gather in the reception area of TV Centre at 8.00 to be shown upstairs. We can go through the lyrics, there will be a sound check about 8.30 and as you know the show goes out between 9.00 - 10.00.

Let me know if you need anything else.

See you on Sunday morning.

best wishes,

Levine

PS This is now my new email address, please update your database

--  
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