

St Mary's Church, Heacham



A Service of Thanksgiving

For the Life of

**EDNA EVANS**

**NÉE PEAT**

1<sup>st</sup> July 1932 – 31<sup>st</sup> January 2004

17<sup>th</sup> February 2004 AD  
2.15 p.m.

**HYMN no 528**

**H**ow bright these glorious spirits shine!  
Whence all their white array?  
How came they to the blissful seats  
Of everlasting day?

Lo! these are they from sufferings great  
Who came to realms of light,  
And in the blood of Christ have washed  
Those robes which shine so bright.

Now with triumphal palms they stand  
Before the throne on high,  
And serve the God they love amidst  
The glories of the sky.

His presence fills each heart with joy,  
Tunes every mouth to sing:  
By day, by night, the sacred courts  
With glad hosannas ring.

Hunger and thirst are felt no more,  
Nor suns with scorching ray;  
God is their sun, whose cheering beams  
Diffuse eternal day.

The Lamb who dwells amidst the throne  
Shall o'er them still preside,  
Feed them with nourishment divine,  
And all their footsteps guide.

Midst pastures green he'll lead his flock  
Where living streams appear;  
And God the Lord from every eye  
Shall wipe off every tear.

To Father, Son and Holy Ghost,  
The God whom we adore,  
Be glory, as it was, is now,  
And shall be evermore.

### READINGS

Isaiah 25 verses 6-9

*read by Steve*

1 Thessalonians 4 verses 13-18

*read by Patrick*

### CHOIR

"Et misericordia" from Magnificat -- -- -- -- -- *John Rutter*  
(*And his mercy is on them that fear him throughout all generations*)

*soloist: Beth*

### POEM

"At the edge of infinity" from "Les Contemplations" -- -- *Victor Hugo*

*read by Chantal and Mike*

*Oh Death ! A strangely splendoured time,  
Of mortuary pallor! Yet should you but try  
To lift the shroud, as at the bedside,  
With mourning distraught, sob sisters,  
Friends, children, the mother pale,  
Lost in their despair,  
Do you not perceive the departing smile?  
Only moments ago she wheezed or choked,  
But now radiant lies. An abyss! Who thus wrought  
The gleam that bears each one on entering the Shade?  
What sepulchre is this? And from whence, oh mourners fraught,  
Doth surge the formidable serenity of the dead?  
The secret's here - the Being's no more.  
But the Soul, seeing then shining, then - blazing clear-  
Laughs, such that the body, all, reveals its joy.  
Exclaiming in the flesh: "Away!*

*I will become the earth, germinate  
Flowering from sap, and flower, procreate!  
Return will I, in the vigour of young grass,  
As oak, as elm, as water running past  
Meadows, cascading from the hills,  
Spreading into lakes then seas  
Partaking of the rocks, the evening breeze,*

In each copse, in blazing sky as sun sets down,  
Even to the lowest murmurs of Life unknown!  
I will be bird, wind, water's cry, heaven's call,  
And every palpitation of the extraordinary - All! "

*Her once weary atoms now free,  
Dance merry in the liberty, to Be,  
Returning to the crucible they adore,  
Breath that fever had turned sour,  
Will nature's fragrances deploy,  
And broken Voice, harmony.  
Blood in infinite veins will flow,  
Sparkling clear brooks, by banks  
Where, evening nigh, russet oxen low,  
Sharing of grass, high beyond their shanks.  
Bones assume already marble's grace,  
Hair feels wind's shiver through the trees,  
Dreams of wandering stags, of leaves,  
Or of the rowdy nests that bring  
Music to the sacred breath of spring.  
Look you to the eye's glance  
That now a strange veil marks,  
And discover therein, perchance  
The mysterious rising up of stars!*

*translated by Mike*

#### CHOIR

"The blue bird" -- -- -- -- -- -- -- -- -- -- C. V. Stanford

#### TRIBUTE

*Eve Rayner, WRVS.*

#### POEM

"The Ballad of the Breadman" -- -- -- -- -- -- Charles Causley

*read by Marion*

**HYMN no 371**

**Y**e holy angels bright, who wait at God's right hand,  
Or through the realms of light fly at your Lord's command,  
Assist our song, for else the theme  
Too high doth seem for mortal tongue.

Ye blessed souls at rest, who ran this earthly race  
And now, from sin released, behold your Saviour's face,  
His praises sound, as in his sight  
With sweet delight ye do abound.

Ye saints, who toil below, adore your heavenly King,  
And onward as ye go some joyful anthem sing;  
Take what he gives and praise him still,  
Through good or ill, who ever lives!

My soul, bear thou thy part, triumph in God above:  
And with a well-tuned heart sing thou the songs of love!  
Let all thy days till life shall end,  
Whate'er he send, be filled with praise!

*Richard Baxter, 1681*

**HOMILY**

*Canon Patrick Foreman*

**CHOIR**

"Begin the Beguine" -- -- -- -- -- -- -- -- *Cole Porter*

**PRAYERS**

Our Father who art in Heaven, hallowed by thy name. Thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread, and forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation; but deliver us from evil. Amen.

**HYMN**

**T**hine be the glory! risen, conquering Son;  
Endless is the victory thou o'er death hast won;  
Angels in bright raiment rolled the stone away,  
Kept the folded grave clothes where thy body lay:  
*Thine be the glory! risen, conquering Son:  
Endless is the victory thou o'er death hast won.*

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 hath lost its sting:

No more we doubt thee, glorious prince of life:  
Life is naught without thee: aid us in our strife;  
Make us more than conquerors, through thy deathless love,  
Bring us safe through Jordan to thy home above.

*Jubilate Hymns version of a text by Edmond L Budry (1854-1932)  
adapted by Richard B Hoyle (1875-1939)*

**THE BLESSING**

**CHOIR**

"Steal Away" from five spirituals -- -- -- -- -- *Michael Tippett*  
*soloists: Ann Manly and Rob Scales*

**VOLUNTARY**

Toccata in F -- -- -- -- -- -- -- -- -- -- -- *Widor*

*All are welcome at the West Norfolk public house*

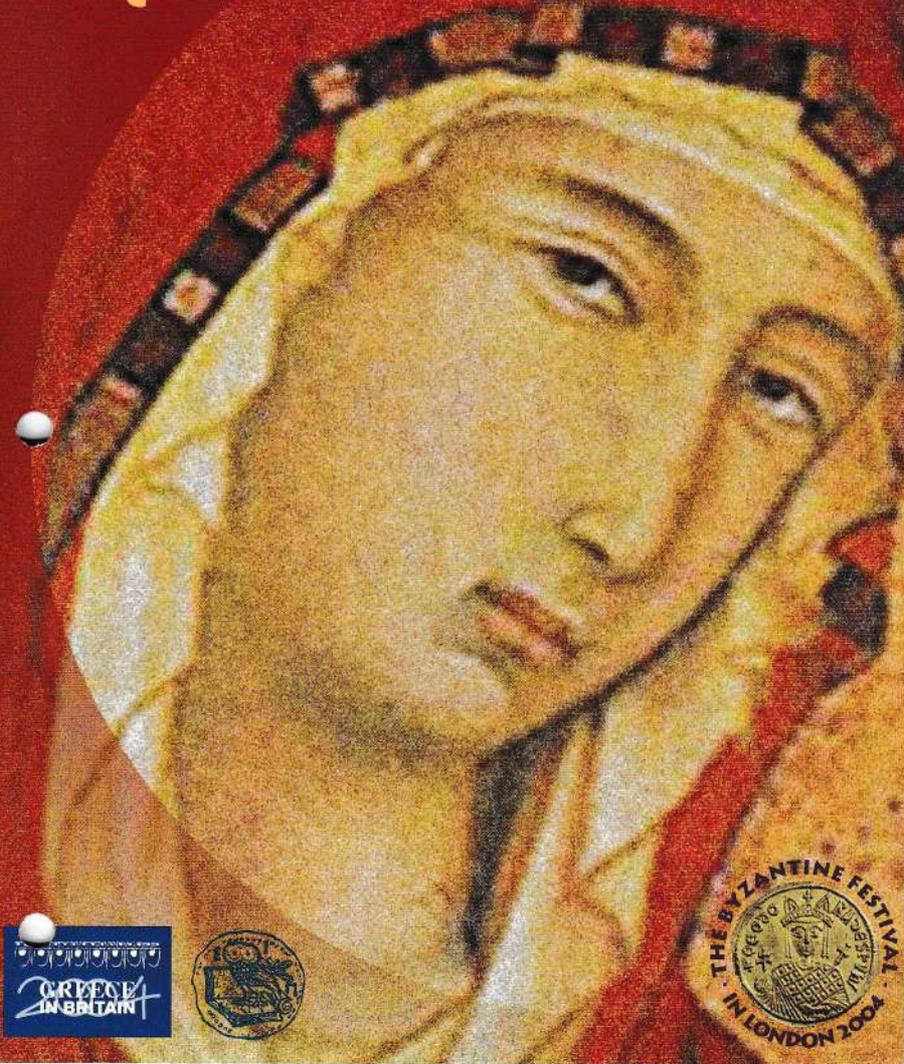
*Organist: Adrian Flower  
Choir: Members of The English Chamber Choir  
Conductor: Guy Protheroe*

*If desired, donations may given to the fund for the refurbishment of  
St. Mary's Church, (Heacham Parish Church). Collecting plates will be  
at the back of the church after the service or donations may be sent  
to Eric W. Witton, 26 Station Road, Heacham, King's Lynn,  
Norfolk PE31 7EX*

In association with the Hellenic Foundation for Culture, the Byzantine Festival in London presents

# THE WOMEN, WEALTH AND WISDOM OF Byzantium

WEDNESDAY 18 FEBRUARY to THURSDAY 1 APRIL 2004



# Ἡ ΔΙΑ ΚΑΚΣΙΑΝῆ Ἡ ΠΟΛΙΤΡΙΑ



*"Not since the world was made was there ever seen or won so great a treasure, or so noble or so rich, nor in the time of Alexander, nor in the time of Charlemagne, nor before, nor after, nor do I think myself that in the forty richest cities of the world had there been so much wealth as was found in Constantinople."*

*Robert of Clari, a French crusader who witnessed the pillage of the city in 1204, describing Constantinople.*

© 2004 British Museum



© British Museum

The arts and culture of Byzantium set the standard of cultural excellence for the Latin West and the Islamic East alike, through a civilization that had far-reaching political and cultural influences in all geographical directions. While making a lasting impact on the territories it encompassed, Byzantium also helped transform the West intellectually, as Italian Renaissance scholars, intent on translating Greek pagan and Christian writings, received vital help from their Byzantine counterparts, especially after many fled to Italy from Constantinople following the city's conquest in 1453. Through relatively unexplored by UK audiences, the power and expressiveness of all forms of Byzantine art, both religious and secular, suggest the vitality and strength of Byzantine traditions, many of which have outlasted the fall of the empire.

Through a bold and varied programme of lectures, concerts, poetry readings and other events, the Byzantine Festival in London 2004 encapsulates the spirit of the rich Byzantine heritage and provides its audience with a rare opportunity to encounter personages, artists, poets and musicians of this relatively little known civilization.

Continuing the close collaboration started in 1998, the Hellenic Foundation for Culture, UK is pleased to co-present the Byzantine Festival in London 2004 as part of Greece in Britain 2004, a series of events organized on the occasion of the forthcoming Athens Olympic Games and aiming to illustrate the wealth and diversity of Greek culture.

**Dr Victoria Solomonidis**  
Cultural Counsellor, Embassy of Greece  
UK Representative, Hellenic Foundation for Culture

## From the Festival Director

Throughout the 1000-year history of the Byzantine Empire, women appear prominently, as empresses, saints, abbesses, and as business women and even military leaders. The 2004 Byzantine Festival examines Women in Byzantium in all these roles.

The Festival focuses on one woman in particular: Kassiani, a 9th century poet, composer and abbess, the earliest woman composer in history whose work survives today. According to tradition Kassiani was stunned 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.

For the devout Byzantines, the woman revered above all others was the Virgin Mary – Theotokos – Mother of God. The popular and innovative singer Savina Yannatou has compiled a portrait of the Virgin across many cultures, including the Byzantine lands of the Eastern Mediterranean, and we welcome her back to the Queen Elizabeth Hall to open the Festival's concert series on 18 February.

Whether Mary to figure prominently in the sketch of the life of Christ is Mary Magdalen; whereas the Virgin is pure and undefiled, the Magdalen is of dubious virtue and unshamed sensuality. Kassiani's famous poetic hymn the *Troparion* is a confession by Mary Magdalen as she pours myrrh over Christ's head just before his Passion. Kassiani explores the emotional state of Mary Magdalen; in fact she is also exploring her own and the result is powerful and sublime at the same time.

Three of the most prominent composers whose work is currently inspired by the Orthodox tradition have re-interpreted Kassiani's great hymn. At St Paul's Cathedral on 11 March will be heard two contrasting interpretations by great international artists. Sir John Tavener's instrumental version will be played by the Canadian violist Rivka Golani, while the Greek-Canadian composer Christos Hatzis' *Troparion* will be sung by Patricia Rozario, for whom it has been written. Two of London's foremost choirs, St Paul's Cathedral Choir and the English Chamber Choir, will be joined by the vocal ensemble Cappella Romana, who cooperate the North American element of the Festival.

As Sir John Tavener celebrates his 60th birthday and Christos Hatzis moves on from his 50th birthday season, they are joined by



© George Iakoumis

their younger contemporary, Ivan Moody (a former pupil of Tavener), who is 40 this year. His setting of the *Troparion* for three solo voices will receive its UK premiere on 25th February. All three composers are featured together on the South Bank on 9 March and Tavener's *Lament on the Fall of Constantinople* (commissioned by the Festival in 1998) will be played in the Purcell Room on March 22.

The Festival is delighted to have the leading Byzantine scholar, Professor Judith Herrin of King's College, London, as Artistic Advisor and to be collaborating with the Centre for Hellenic Studies, King's College London on several events. The programme includes two evenings of words and music and also talks exploring the role and achievements of women throughout the millennium of the Byzantine era. Amongst many distinguished speakers we are pleased to welcome again the historian John Julius Norwich, another of the Festival's distinguished Patrons.

We are also indebted to our many sponsors without whose support these events would not be possible and are pleased to present this Festival once again in association with the Hellenic Foundation for Culture, UK as part of its Greece in Britain 2004 series of events. We hope that you will find this exploration of Byzantium as exciting and intriguing as we do.

**Guy Prothrope**  
Artistic Director

# Ἡ ΔΙΑ ΚΑΚΣΙΑΝῆ Ἡ ΠΟΛΙΤΡΙΑ



# Η ΑΓΙΑ ΚΑCΣΙΑΝΗ Η ΠΟΛΙΤΡΙΑ

**PRINCIPAL PATRON**  
His All-Holiness the Ecumenical Patriarch of  
Constantinople, Bartholomew

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Sir John Tavener

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Guy Protheroe

**ARTISTIC ADVISOR**  
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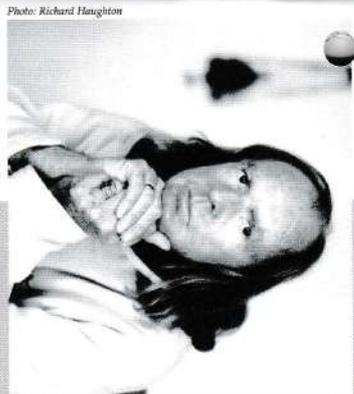
© George Ioannidis

**KASSIANI** (born c 810) A beautiful, well-educated, aristocratic maiden of Constantinople. Kassianna was, according to legend, included on the short list of candidates, one of whom Emperor Theophilus would choose to be his wife and Empress of Byzantium.

About to hand the golden apple to Kassianna, he remarked that all evils came from a woman. Unable to hold her tongue, Kassianna was quick to respond. She reminded the emperor that from women also came good things, referring to the Virgin Mary. Theophilus, Kassianna implied, should have known better. Kassianna's failure to remain silent displaced her imperial suitor. Mooting or beyond her, Theophilus then gave the golden apple to another woman. Kassianna built a convent, became its abbess and spent the rest of her life behind its walls, writing poetry and hymns, the most famous of which is the *Troparion*.



Seal of the mint of Constantinople (974-1025) The coin collection of The Barber Institute of Fine Arts, The University of Birmingham



A MESSAGE FROM  
SIR JOHN TAVENER,  
A PATRON OF  
THE FESTIVAL

To keep the Byzantine spirit alive means that we must "return to ancient shores where it is always now." This philosophy, on poetic dream, seems to me to be at the heart of the Byzantine Festival. I wish them 'many years!'

Sir John Tavener

**Wednesday 18 February 7.45pm**

Queen Elizabeth Hall - South Bank Centre, London SE1

## Virgin Marias of the World

SONA YANNATOIU  
PAMAVERA EN SALONICO

Kostas Vonnolou *quantum*, accordion  
Michalis Sigantidis *double bass*  
Kyriakos Gouventas *violin*  
Yannis Alexandris *oud, guitar, tambura*  
Harris Lambraakis *ney*  
Kostas Theodorou *percussion*

One of the great divas of Mediterranean song, accompanied by her virtuoso musicians, launches the Festival with an evening of music from her popular album *Virgin Marias of the World*. Savina Yannatou and Primavera en Salonico find themselves like rope-dancers on the chord which connects the modal music of the East with the equivalent music of Western Europe, music of the Middle Ages and the popular polyphonies of the Mediterranean. Beginning with the melismatic riches of the Eastern Magam they fuse with modern jazz and other influences to create a truly unique sound which has earned them a world-wide following.

Tickets: £8, £10, £15, £18  
Royal Festival Hall box office Tel: 08703 800 400  
www.rfh.org.uk



# Η ΑΓΙΑ ΚΑCΣΙΑΝΗ Η ΠΟΛΙΤΡΙΑ

CONCERTS

# CONCERTS

Η ΑΓΙΑ ΚΑΚΚΙΑΝΗ Η ΠΟΙΗΤΡΙΑ

**Tuesday 9 March 7.45pm**

Queen Elizabeth Hall · South Bank Centre  
London SE1

## Patricia Rozario sings Hildegard

Hildegard of Bingen Chants and Hymns  
Christos Hatzis *De Angelis*  
John Tavener *Let Not the Prince be Silent*  
Ivan Moody *The Passion of St Katherine* world premiere  
Michael Adams *Radiant Cloud* US premiere  
John Veryn *When Augustus reigned* US premiere

Photo: Sheila Rock



Patricia Rozario *soprano*  
Cappella Romana *director* Alexander Lingas  
English Chamber Choir *director* Guy Protheroe  
Patricia Rozario leads this feast of first performances illustrating the parallel traditions of Christianity in both East and West, with music influenced by the Byzantine heritage contrasted with parallel developments in the Western world, in particular the music of the great mystic, poet and composer Hildegard of

**SIR JOHN TAVENER**  
The deeply spiritual music of Sir John Tavener speaks to a huge international public. As he celebrates his 60th birthday his popularity is still increasing and his music reaches deeper into worldwide religious traditions. Through the 1980s and 90s his prime inspiration was the Eastern Orthodox Church; he has striven to create music which has a parallel role to that of the icon in the Church: an icon in sound. The icon stands as a work of art but more as an object of respect and veneration in the Orthodox Church. The manifestation of the deeper meaning represented by the holy icon requires from its observer an inner enlightenment.



Bingen. She is the soloist in Christos Hatzis' setting of *De Angelis* (a hymn by Hildegard), with the English Chamber Choir under conductor Guy Protheroe. The concert also features Cappella Romana, a remarkable Byzantine vocal ensemble based in the North-Western USA, making a special visit to the UK under their Musical Director, the distinguished Byzantine scholar Alexander Lingas. They will sing Byzantine chant and recent Orthodox compositions, including the world premiere of Ivan Moody's *The Passion of St Katherine* and the first British performances of settings by Michael Adams from Greece and John Veryn from the US. Both choirs combine to sing Sir John Tavener's large-scale choral work *Let Not the Prince be Silent*, originally commissioned by the Tallis Scholars.  
Tickets: £8, £12, £15, £20  
Royal Festival Hall box office Tel: 08703 800 400  
[www.rfh.org.uk](http://www.rfh.org.uk)



**Thursday 11 March 7pm**

St Paul's Cathedral · London EC4  
By kind permission of the Dean and Chapter

## The Legacy of Kassiani

Sir John Tavener *The Myrrh-Bearer*  
Christos Hatzis *The Troparion of Kassiani*  
English Chamber Choir  
Commissioned by the Singapore Festival of Music for the English Chamber Choir  
John Tavener *Dum transisset Sabbathum*  
Andrew Gabriel *Maria Magdalene*  
Kassiani chants including *The Troparion*



Rivka Golani *vibla*  
Patricia Rozario *soprano*  
Chris Brannick *percussion*  
The Choir of St Paul's Cathedral *director* John Scott  
Cappella Romana *director* Alexander Lingas  
English Chamber Choir *director* Guy Protheroe  
Three outstanding vocal ensembles and two acclaimed international soloists explore the musical legacy of the 9th century Abbess, Kassiani, the first woman composer whose music survives. Two spectacular settings of Kassiani's famous hymn will resound beneath the dome of the Cathedral whilst the stark and haunting beauty of the original chant, dating from the 9th century, will also be heard.  
As part of Sir John Tavener's 60th birthday celebrations one of his greatest works, *The Myrrh-Bearer*, will be performed by the Choir of St Paul's Cathedral with the acclaimed viola player Rivka Golani interpreting Kassiani's hymn. Soprano Patricia Rozario and percussionist Chris Brannick are the other soloists.

Like John Tavener, the Canadian/Greek composer Christos Hatzis is a devout member of the Orthodox church. Based in Canada and one of the rising stars of North American music, Hatzis' compositions have been performed and broadcast world-wide. His setting of Kassiani's hymn has been specially commissioned for Patricia Rozario and the English Chamber Choir.

The outstanding American Orthodox vocal ensemble Cappella Romana will perform hymns, including *The Troparion*, by Kassiani and her successors. St Paul's Choir will also contribute Renaissance settings of words related to the Myrrh-Bearer herself – Mary Magdalen.

Tickets: £8, £12, £18, £22, £28  
Barbican box office Tel: 0845 120 7500  
[www.barbican.org.uk](http://www.barbican.org.uk)

The English Chamber Choir's appearance at St Paul's is made possible with the support of Philips Electronics UK



**CHRISTOS HATZIS**  
The music of the Greek-Canadian composer Christos Hatzis as with John Tavener, is largely inspired by the Eastern Orthodox tradition – their works have often been programmed together in concerts in North America and also by the Byzantine Festival. The English Chamber Choir has already given acclaimed performances of Hatzis' earlier works *Hieromos*, *Everlasting Light* and *De Angelis* at the Barbican, the South Bank, the Cathedral of St Sophia and the Megaron (Athens Concert Hall).

Last year Hatzis celebrated a 50th birthday season in which his remarkable range of styles was shown, from the avant-garde to the most approachable post-modern. A review in the Toronto Star sums up the appeal of his music: "There must be something wrong with Christos Hatzis. He is a living, Greek-born Toronto composer with serious academic credentials, yet at the end of a concert devoted entirely to his music at Walter Hall Friday night, the audience leapt to its feet cheering. Composers are supposed to be dead before that sort of thing happens. Some of his fellow composers probably wish he were dead, because he doesn't play by the rules of academic respectability, which consistently rate intellectual challenge over aural pleasure. Hatzis appeals to the ear, unashamedly and unreservedly."

Η ΑΓΙΑ ΚΑΚΚΙΑΝΗ Η ΠΟΙΗΤΡΙΑ

# CONCERTS

# CONCERTS

**Saturday 13 March 7pm**

Greek Cathedral of St Sophia · Moscow Road, London W2

By kind permission of the Dean and Clergymen

## Hail, Bride without Bridegroom

Music for the Mother of God from the Byzantine Tradition

**CAPPPELLA ROMANA**  
director ALEXANDER LINGAS

*Agon (Medieval Byzantine) Ti hypemachio (Hymn to the Virgin as protectress of Constantinople)*  
*Heronymos Tragedistes O paschia to mega*  
*Greek Patriarchate MS 578 3 Marian Prayers*  
*Zakynthian Chant Megalyrtion for Transfiguration*  
*Petros Lampadarrios Doxastikon for the Vespers of 15 August*  
*Michael Adamis The Lament of the Virgin They Zes 3 Marian Hymns*  
*Ivan Moody from the Akathistos Hymn*

Cappella Romana is a vocal chamber ensemble dedicated to combining passion with scholarship in its continuing exploration of the musical traditions of the Christian West and East. Its name is derived from the medieval concept of the Roman *okoumene* (inhabited world), which included not only "Old" Rome and Western Europe but also "New Rome" (Constantinople) and its commonwealth of Slavic and Syriac countries. Flexible in size according to the demands of the repertoire, Cappella Romana consists of some of the finest professional singers in the Pacific Northwest of the USA. This programme, like that of Savina Yannatou, takes as its theme the most revered lady of the Byzantine world, the Virgin Mary herself. It includes music from the Venetian possessions of Cyprus, Crete and the Ionian Islands, and works written for and/or recorded by the ensemble: Michael Adamis wrote his *Lament of the Virgin* for Cappella Romana and Ivan Moody's *Akathistos Hymn* is featured on their latest CD release.

Alexander Lingas will introduce the programme in a pre-concert talk at 5.30pm  
Tickets: £10, £15 from Festival box office  
Tel: 020 7266 0875  
[www.byzantinifestival.com](http://www.byzantinifestival.com)

Cappella Romana's participation in *The Byzantine Festival in London* is made possible in part through support from the Fund for U.S. Artists at International Festivals and Exhibitions, a public-private partnership of the National Endowment for the Arts, the U.S. Department of State, and The Rockefeller Foundation, additional support from the Dons Duke Charitable Foundation, and administered by Arts International.

**Wednesday 25 February 7pm**

Great Hall, The Hallonic Centre  
16-18 Paddington Street, London W1

## Women in Byzantium

Michael Pennington reader  
Elizabeth Evans, Ann Manly, Karen Bloomfield voices  
Konstantinos and Maitthaios Tshahourides voice and traditional instruments  
Introduced by Professor Roderick Beaton

An evening of readings illustrating the life and loves of Byzantine women, devised by the Centre for Hellenic Studies, King's College London. Musical interludes will include the UK premiere of Ivan Moody's setting of the *Troparion of Kassiani* for 3 solo voices, and traditional songs and melodies handed down from Byzantine times. The Tshahourides brothers come from the ancient city of Verna in the North of Greece and are both pursuing postgraduate music studies here in London at Goldsmith's College. They play a variety of traditional instruments including pontic lyra, oud and guitar.

The women of Byzantium were prominent in every field of medieval life. In the capital Constantinople and in the big cities of the empire they were active in the market place, in church and home. Some wrote hymns which were performed by nuns, many wrote letters, one princess wrote a great history of the late 11th and early 12th centuries, a biography of her father. But the vast majority lived in the countryside and worked in the fields, celebrated local saints and trained their children in icon veneration. Although most information about them comes from male authors, recent research is uncovering much more of their lives and activities. Some of these writings will be heard in public for the first time.

Tickets: £12, concessions £10 (to include a glass of wine after the performance)  
Byzantine Festival box office Tel: 020 7266 0875  
[www.byzantinifestival.com](http://www.byzantinifestival.com)

This event is presented in association with the Centre for Hellenic Studies, King's College, London.



Wall painting with the Virgin and Ann Radini, 12th Century, Church of Agios Anargyros, Kastoria



**Ivan Moody**  
Eastern liturgical chant has had a profound influence on the music of Ivan Moody, as has the spirituality of the Orthodox Church, to which he belongs. Following the initial success of *Caritatem Cantatorium I*, written for the Hilliard Ensemble and performed by them all over the world, his music has been performed and broadcast all over Europe, both East and West, as well as in Japan, the USA and South America. He was a private pupil of Sir John Tavener, and together they are the two leading English composers of the Eastern Orthodox tradition. Ivan Moody, who is 40 this year, lives in Lisbon, Portugal, where he is protopsaltes and choir director of the Greek Orthodox Church.



© British Museum

**Monday 22 March 8pm**

Parcell Room · South Bank Centre · London SE1

## 1204: The Sacking of Byzantium

Konstantinos Tshahourides voice  
Maitthaios Tshahourides traditional instruments  
Philippa Davies flute  
reader to be announced

Introduced by Jonathan Harris

An evening commemorating the first fall of the city of Byzantium 800 years ago, devised by Dr Jonathan Harris of Royal Holloway College, University of London. Music includes Sir John Tavener's *Lament for Constantinople* and more traditional music by the Tshahourides Brothers.

The readings reveal the beauty and wealth of the city of Constantinople in its heyday and the tragedy of the events of April 1204, when the Knights of the Fourth Crusade, originally bound for Egypt, were encouraged by the Venetians to divert their attentions instead to the Holy City of Eastern Christendom.

All are the words of contemporaries and eye-witnesses: Benjamin of Tudela, a Spanish Jew who visited Constantinople in about 1150, Geoffrey of Villhardouin, a knight of the Fourth Crusade and Niketas Choniates, a Byzantine high official who watched as the city was delivered to looting and pillage.

Tickets: £12, concessions £10  
Royal Festival Hall box office Tel: 08703 800 400  
[www.rfh.org.uk](http://www.rfh.org.uk)

Wednesday 10 March 7pm

Hellenic Centre, Marylebone, London W1  
**Kassiani and Byzantine Hymnody**

DR RAINER STITCHEL, University of Munster  
 An introduction to the work of Kassiani prior to the concert at St Paul's Cathedral. The Troparion is the most famous of Kassiani's compositions, of which around twenty-five survive. Her own hymns were embellished by later composers, and her sacred poems (including the Troparion) were fertile territory for later composers of Byzantine Hymnody.

Wednesday 17 March 7pm

Hellenic Centre, Marylebone, London W1  
**The Everyday Life of Women in Byzantium**

PROFESSOR JUDITH HERRIN, King's College London  
 One of the foremost historians of the Medieval Byzantine period, Judith Herrin wrote on three Emperresses in her latest book *Women in Purple*. In this talk she will instead explore the anonymous women of the Byzantine population – how they lived, what they did, and how we can examine the sources for information about them. These are not famous Byzantines, but the average normal illiterate and thus usually undocumented womankind.



Part of a mosaic from the Stoudios Monastery, Constantinople. Figure of the Virgin, end of the 10th Century, © 2004 Benaki Museum

Wednesday 24 March 7pm

Hellenic Centre, Marylebone, London W1  
**Empresses of Byzantium**

JOHN JULIUS NORWICH  
 One of Britain's most popular historians, John Julius Norwich has written extensively on a wide range of subjects including Venice, Shakespearean Kings, Christmas entertainment and a comprehensive history of the Byzantine Empire. His interest in and knowledge of fine arts, architecture and music together with his historical background has led him to write and present numerous television documentaries, present concerts on Classic FM and serve as a long-standing panel member of BBC Radio's *Round Britain Quiz*. He is familiar to many as the Chairman of the Venice in Peril Fund and has also served on numerous other governing bodies including the National Trust and English National Opera. In this talk he offers colourful portraits of three Byzantine Empresses – Theodora, Zoe and Irene – drawn from his three-volume history of Byzantium.

Monday 29 March 7pm

Lecture Room 27C, King's College London Strand, London WC2  
**Marrying Outside: Princesses, Legitimacy and Coinage in the Middle East**

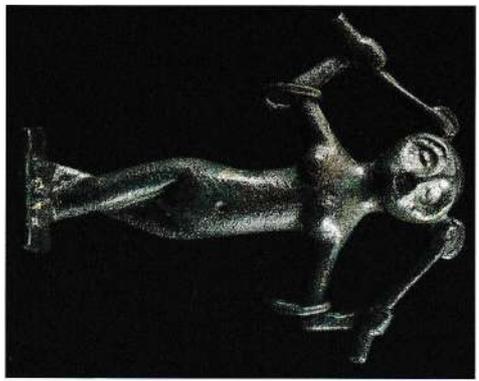
DR BURVIDE GEORCANTZELL, Barber Institute of Fine Arts, Birmingham  
 Inter-marriages in the Christian medieval East tell an exciting story of alliances, legitimisation of power and economic profit. On their coins rulers publicised connections with the foreign brides and expressed political and religious aspirations.

Foreign princesses who were married to Byzantine rulers or future heirs to the throne brought along with them political, financial and diplomatic gains. Byzantine princesses marrying into Serbian, Bulgarian, Hungarian, Georgian and Turkmen ruling houses offered to their husbands imperial lineage and connection, vesting them with some of the prestige and authority of the Byzantine emperor. Their impact on the economy and coinage of their new homes seems to have been greater than the one their fellow brides had on Byzantine life. In the realms of their foreign bridegrooms, Byzantine coinage was often recognised as the legal tender, and it subsequently influenced the iconographical choices of the emerging coinage in the new states.

Wednesday 31 March 7pm

Hellenic Centre, Marylebone, London W1  
**The Marriage of East and West**

DR ANDREW DALBY  
 The betrothal of the 7-year-old Agnes/Anna, princess of France, to 10-year-old Alexis, heir to Manuel's lifelong efforts to attach Byzantium and the West. As it turned out, her astonishing life spanned the collapse of Byzantium in the late 12th century, the trauma of the Fourth Crusade, and the struggles of the Latin Empire. Classical scholar, linguist and food historian Andrew Dalby presents the remarkable, hidden story of a medieval woman at the centre of power.



Copper alloy figurine from Egypt. A female dancer with castanets, 5th-6th Century, © 2004 Benaki Museum

Tuesday 23 March 7pm

Lecture Room 27C, King's College London Strand, London WC2  
**Jewellery of Byzantium**

AMMILIA YEROULANOU, Benaki Museum, Athens  
 Ammilia Yeroulanou uses frescoes, carvings, manuscripts and other sources to illustrate the importance of jewellery for Byzantine women and to demonstrate how the surviving objects were worn. She will shed new light on the use of these objects, about which little has been known up to now.

This series is presented in association with the Centre for Hellenic Studies, King's College, London

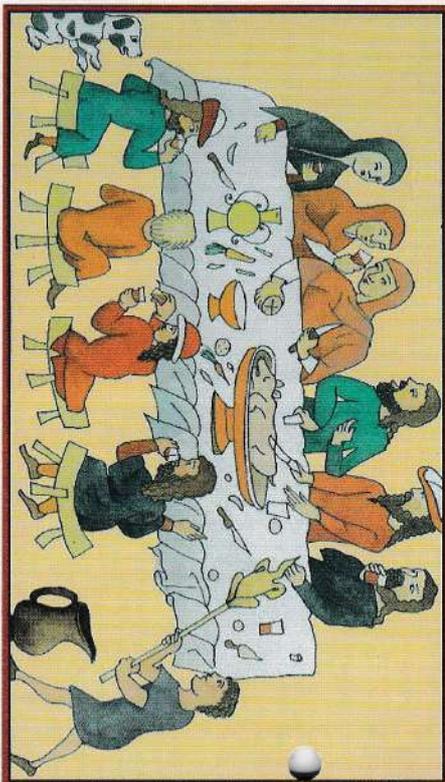


Plaque from the Mamonachos Crown of Constantine IX (1042-50). © The Magyar Nemzeti Múzeum, Hungary

The events at the Hellenic Centre are supported by Piraeus Bank

**PIRAEUS BANK**

All talks are £8, concessions £7 and includes a glass of wine after the talk.  
 The Hellenic Centre events will be held in the Great Hall. The address is The Hellenic Centre, 16-18 Puddington Street, London W1. The nearest Underground station is Baker Street.  
 To book for all events please complete the booking form in this brochure, telephone 020 7266 0875 or visit [www.byzantiniefestival.com](http://www.byzantiniefestival.com)



Picture courtesy of Prospect Books

## A Byzantine Feast

Wednesday 31 March 7pm

Great Hall, The Hellenic Centre  
16-18 Paddington Street, London W1

Andrew DALRY with SALLY GRAINGER and Dr ANDREW DALRY. Andrew Dalry has written extensively on the history of food – from the Ancient World, Classical Greece, the Roman Empire and Byzantium – and is also the author of *Dangerous Tastes*, an award-winning study of spices and their history. His *Flavours of Byzantium*, published last year, was inspired by the Byzantine Feast in the 1998 Byzantine Festival. Sally Grainger collaborated with Andrew Dalry on *The Classical Cookbook* and is currently working with her husband, the classical scholar Dr Christopher Grocock, on a new edition of *Apicius*, the earliest surviving recipe text which dates from the heyday of Imperial Rome. She specialises in recreating authentic dishes, using ancient techniques as well as adapting recipes for the modern table, and has devised a mouth-watering menu for dinner as it might have been served in medieval Byzantium. Over a traditional aperitif Andrew Dalry will provide a colourful introduction to the tastes, traditions and table-manners of a typical Constantinople household.

Tickets: £25 to include talk, aperitif and food. There will be a cash bar serving wines and spirits from the Byzantine lands  
Festival box office 020 7266 0875  
www.byzantinefestival.com

### Menu

#### Conditum

Spiced Wine With Pepper, Cinnamon,

Spikenard And Clove

(recommended by Hierophilus Sophistes for a dinner in early spring)

accompanied by spiced roasted chick pea and capers in oil/vinegar

#### Caccabina Minor

Terrine of spinach interlarded with a choice of meat, fish or vegetables and egg served with salad

(an Apicius recipe from the 8th century manuscript of Vinidarius)

#### Vaccinia in Sodingis Cacta

Sweet and Sour Beef prepared with honey, vinegar, costus and spikenard (from the letter on diet by Avithimus, Byzantine physician in a Frankish court)

Rice with saffron

Roasted turnip with honey and ginger

Greek and Balkan cheeses and honeycomb

Irta Ryemata

sesame and honey biscuits



**FESTIVAL BOX OFFICE**  
020 7266 0875

You may book for all events via the Festival Box Office. This is open for telephone callers from 10am to 6pm Monday to Friday. However, if you only require tickets for the St Paul's Cathedral or South Bank Centre events it is easier for you to book directly with them.

You can also book by post. Please send your completed booking form to 8 Alma Square, London NW8 9QD. Please enclose an SAE and a cheque made payable to Byzantine Festival in London. (Please leave cheque blank and indicate upper limit for amount in case your chosen ticket price is sold out.)

You can also book via the Festival website  
www.byzantinefestival.com

### SPECIAL OFFERS

All can only be booked via the Festival box office

Book for all concerts and talks for £100

- save £53 (this offer excludes the Byzantine Feast), but includes all other events)

Book the three March concerts plus the two Pops and Music evenings for £65 - save £22

Book the Hildebrand and Kassian concerts for £38 - save £10

Book all the Talks for £35 - save £13

Book all the Talks and the two Words and Music evenings for £50 - save £22

All offers are for top price seats and are subject to availability. Please note: tickets booked as part of a special offer are non-refundable.

### BOOKING FOR THE CONCERT AT ST PAUL'S CATHEDRAL

The concert in St Paul's Cathedral may be booked via the Barbican Centre.

### Secure Online Booking

www.barbican.org.uk/eticketing.

Reduced booking fee.

Telephone Booking 0845 120 7543 (booking fee) 9am-8pm daily

### In Person

Advance Box Office, Silk Street.

10am - 8pm Monday - Saturday

12 noon - 8pm Sundays and Bank Holidays

### By Post

Barbican Box Office, Silk Street,  
London EC2Y 8DS



Part of an ivory comb from Egypt. Representation of a Nubian and a Triton, 5th-6th Century. © 2004 Beaulieu Museum

### BOOKING FOR EVENTS AT THE SOUTH BANK

#### On-line Booking

www.rth.org.uk provides a real-time secure service with no Transaction Fee.

Should you have any queries regarding your on-line booking, please telephone the box office on the number below.

#### Telephone Booking

08705 800 400

9am - 8pm Monday - Sunday for all public telephone bookings/enquiries.

Telephone bookings are subject to a Transaction Fee of £1.50. There is a call queuing system when lines are very busy. Payment can be made by Access, Visa, Amex & Switch.

#### In Person

RTH Counter 11am - 9pm Monday - Sunday for event days. 11am - 8pm for non-event days. QEH/FR Box Office Open from one hour before the performance to half an hour after the start time.

#### Postal Booking

Applications should be sent to:  
Royal Festival Hall Box Office  
London SE1 8XX

Please make cheques payable to South Bank Centre leaving the amount blank but indicating an upper limit. Postal bookings are subject either to a Transaction Fee of 50p or inclusion of a Stamped Addressed Envelope. If appropriate, please include the Transaction Fee in the value of the upper limit.

When booking by post please give your name, address, daytime and evening telephone numbers and any seating preferences; however please note that these cannot be guaranteed.

For deaf or hard of hearing patrons, please fax orders to 020 7921 0821 or book online at www.rth.org.uk. Transaction Fee applies to faxed orders.

# CALENDAR

**Wednesday 18 February 7.45pm**  
*Queen Elizabeth Hall, South Bank Centre, SE1*  
**Concert: Virgin Marias of the World**  
 SAVINA YANNATOU, PRIMAVERA EN SALONICO  
 One of the great divas of Mediterranean song performs music from her popular album accompanied by her virtuosic musicians  
 £8, £10, £15, £18 Tel: 020 7360 4242 [www.byzantinesfestival.com](http://www.byzantinesfestival.com)

**Wednesday 25 February 7pm**  
*Great Hall, The Hellenic Centre, W1*  
**Words and Music:**  
**Women in Byzantium**  
 Readings and music illustrating the life and loves of Byzantine women, and featuring the UK premiere of Ivan Moody's *Troparion of Kassiani*  
 £12 (concessions £10) Tel: 020 7266 0875  
[www.byzantinesfestival.com](http://www.byzantinesfestival.com)

**Tuesday 9 March 7.45pm**  
*Queen Elizabeth Hall, South Bank Centre, SE1*  
**Concert: Patricia Rozario sings Hildegard**  
 Major works by Christiana Hatzis, Sir John Tavener and Ivan Moody with chant by Hildegard of Bingen  
 £8, £12, £15, £20 Tel: 08703 800 400 [www.rh.org.uk](http://www.rh.org.uk)

**Wednesday 10 March 7pm**  
*Great Hall, The Hellenic Centre, W1*  
**Talk: Kassiani and Byzantine Hymnody**  
 DR RAINER STACHEL  
 An introduction to the work of Kassiani prior to the concert at St Paul's Cathedral  
 £8 (concessions £7) Tel: 020 7266 0875  
[www.byzantinesfestival.com](http://www.byzantinesfestival.com)

**Thursday 11 March 7pm**  
*St Paul's Cathedral, EC4*  
**Concert: The Legacy of Kassiani**  
 Patricia Rozario sings in the world premiere of Christian Hatzis' *Troparion of Kassiani* and Rivka Gohari plays in Taverner's *The Myrrh-Bearer*  
 £8, £12, £18, £22, £28 Tel: 0845 120 7500  
[www.barbican.org.uk](http://www.barbican.org.uk)

**Saturday 13 March 7pm**  
*Greek Cathedral of St Sophia, Moscow Road, W2*  
**Concert: Hail, Bride Without Brideroom**  
 CAPPELLA ROMANA  
 Cappella Romana present a historical survey of Orthodox religious music from Kassiani (9th century) to Adamiis (20th century) devoted to the Virgin Mary  
 £10, £15 Tel: 020 7266 0875 [www.byzantinesfestival.com](http://www.byzantinesfestival.com)

**Wednesday 17 March 7pm**  
*Great Hall, The Hellenic Centre, W1*  
**Talk: Women in Byzantine Daily Life**  
 PROFESSOR JUDITH HERRIN  
 The role of women in Byzantine daily life  
 £8 (concessions £7) Tel: 020 7266 0875  
[www.byzantinesfestival.com](http://www.byzantinesfestival.com)

**Monday 22 March 9pm**  
*Purcell Room, South Bank Centre, SE1*  
**Words and Music:**  
**1204 – The Sacking of Byzantium**  
 An evening commemorating the first fall of the city of Byzantium 800 years ago, including Sir John Taverner's *Lament for Constantinople*  
 £12 (concessions £10) Tel: 08703 800 400 [www.rh.org.uk](http://www.rh.org.uk)

**Tuesday 23 March 7pm**  
*Lecture Theatre, King's College London, WC2*  
**Talk: Jewellery of Byzantium**  
 AMELIA YEROU ANOU  
 The styles of Byzantine jewellery and how it was worn  
 £8 (concessions £7) Tel: 020 7266 0875  
[www.byzantinesfestival.com](http://www.byzantinesfestival.com)

**Wednesday 24 March 7pm**  
*Great Hall, The Hellenic Centre, W1*  
**Talk: Empresses of Byzantium**  
 JOHN JULIUS NORWICH  
 Britain's most popular historian of the Byzantine Empire offers his view on women in power  
 £8 (concessions £7) Tel: 020 7266 0875  
[www.byzantinesfestival.com](http://www.byzantinesfestival.com)

**Monday 29 March 7pm**  
*Lecture Theatre, King's College London, WC2*  
**Talk: Marrying Outside – Princesses, Legitimacy and Coinage in the Middle East**  
 DR EURYDICE GEORGANTZELI, The Barber Institute of Fine Arts  
 Inter-marriage between Byzantine princesses and other ruling houses and its influence on coinage  
 £8 (concessions £7) Tel: 020 7266 0875  
[www.byzantinesfestival.com](http://www.byzantinesfestival.com)

**Wednesday 31 March 7pm**  
*Great Hall, The Hellenic Centre, W1*  
**Talk: The Marriage of East and West**  
 DR ANDREW DALRY  
 The remarkable hidden story of a medieval woman at the centre of power  
 £8 (concessions £7) Tel: 020 7266 0875  
[www.byzantinesfestival.com](http://www.byzantinesfestival.com)

**Thursday 1 April 7pm**  
*Great Hall, The Hellenic Centre, W1*  
**Feast: A Taste of Byzantium**  
 Dr Andrew Dalry introduces a Byzantine Feast prepared under the supervision of Sally Grainger  
 £25 Tel: 020 7266 0875 [www.byzantinesfestival.com](http://www.byzantinesfestival.com)



Please reserve tickets as follows:  
 Concessions: Please deduct £2 per ticket for **Concerts and Words and Music**.  
 Please deduct £1 for **Talks** (Concessions do not apply to **A Taste of Byzantium on 31 March**)

			NUMBER OF TICKETS	TOTAL
CONCERT	Wednesday 18 February	£8, £10, £15, £18		
CONCERT	Wednesday 25 February	£12, £15, £20		
CONCERT	Tuesday 9 March	£8, £12, £15, £20		
CONCERT	Thursday 11 March	£8 (restricted view), £12, £18, £22, £28		
CONCERT	Thursday 11 March	£10 side aisles, £15 nave		
CONCERT	Saturday 13 March	£10 side aisles, £15 nave		
WORDS & MUSIC	Wednesday 25 February	£12 inc. glass of wine		
WORDS & MUSIC	Monday 22 March	£12		
TALK	Wednesday 10 March	£8 inc. glass of wine		
TALK	Wednesday 17 March	£8 inc. glass of wine		
TALK	Tuesday 23 March	£8 inc. glass of wine		
TALK	Wednesday 24 March	£8 inc. glass of wine		
TALK	Monday 29 March	£8 inc. glass of wine		
TALK	Wednesday 31 March	£8 inc. glass of wine		
FOOD	Thursday 1 April	£25		
SPECIAL OFFERS	ALL CONCERTS AND TALKS	£100		
	3 March Concerts + 2 Words & Music evenings	£65		
	Hildegard + Kassiani concerts	£38		
	All the Talks	£35		
	All the Talks + 2 Words & Music evenings	£50		

Please enclose a cheque made payable to **Byzantine Festival In London**

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Address \_\_\_\_\_

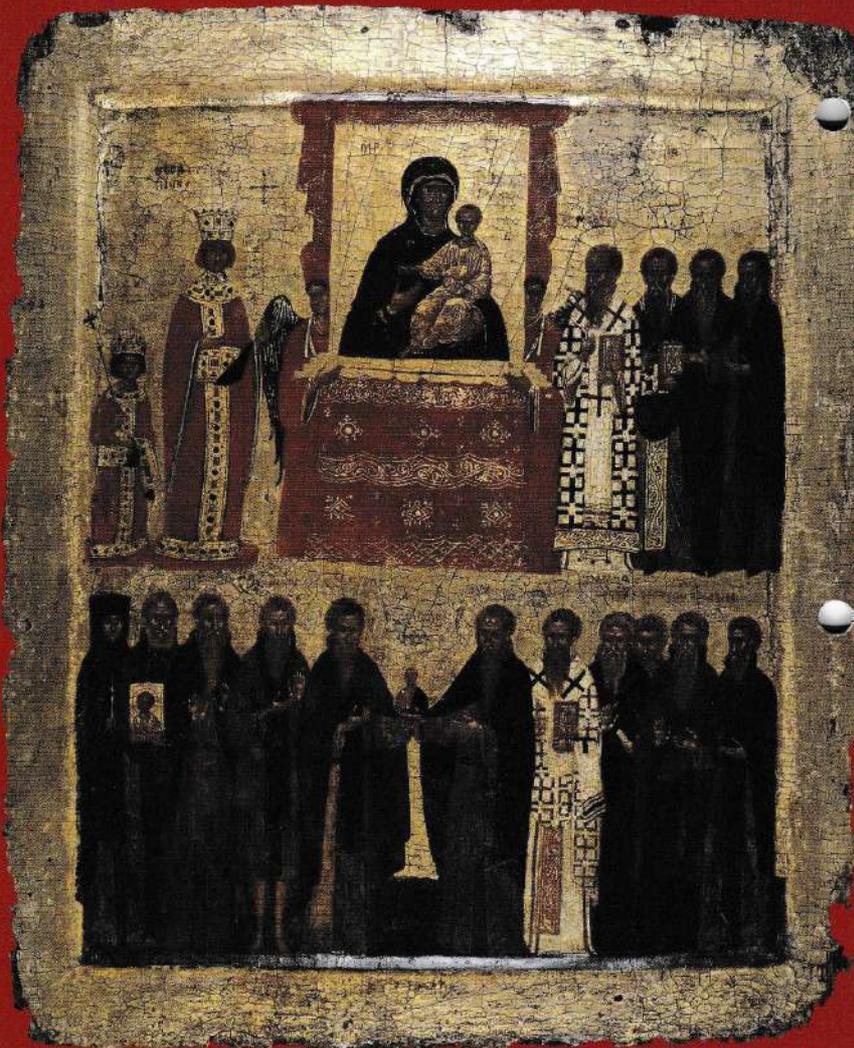
Postcode \_\_\_\_\_

Daytime telephone number \_\_\_\_\_ e-mail address \_\_\_\_\_

Return to: **The Byzantine Festival In London, 8 Alma Square, London NW8 9QD**

**PLEASE NOTE:** If you only require tickets for the St Paul's Cathedral or South Bank Centre concerts it is easier for you to book them directly through the box offices or online at their websites  
 Barbican box office (St Paul's Cathedral) 0845 120 7500 [www.barbican.org.uk](http://www.barbican.org.uk)  
 Royal Festival Hall box office 08703 800 400 [www.rh.org.uk](http://www.rh.org.uk)

# BOOKING FORM

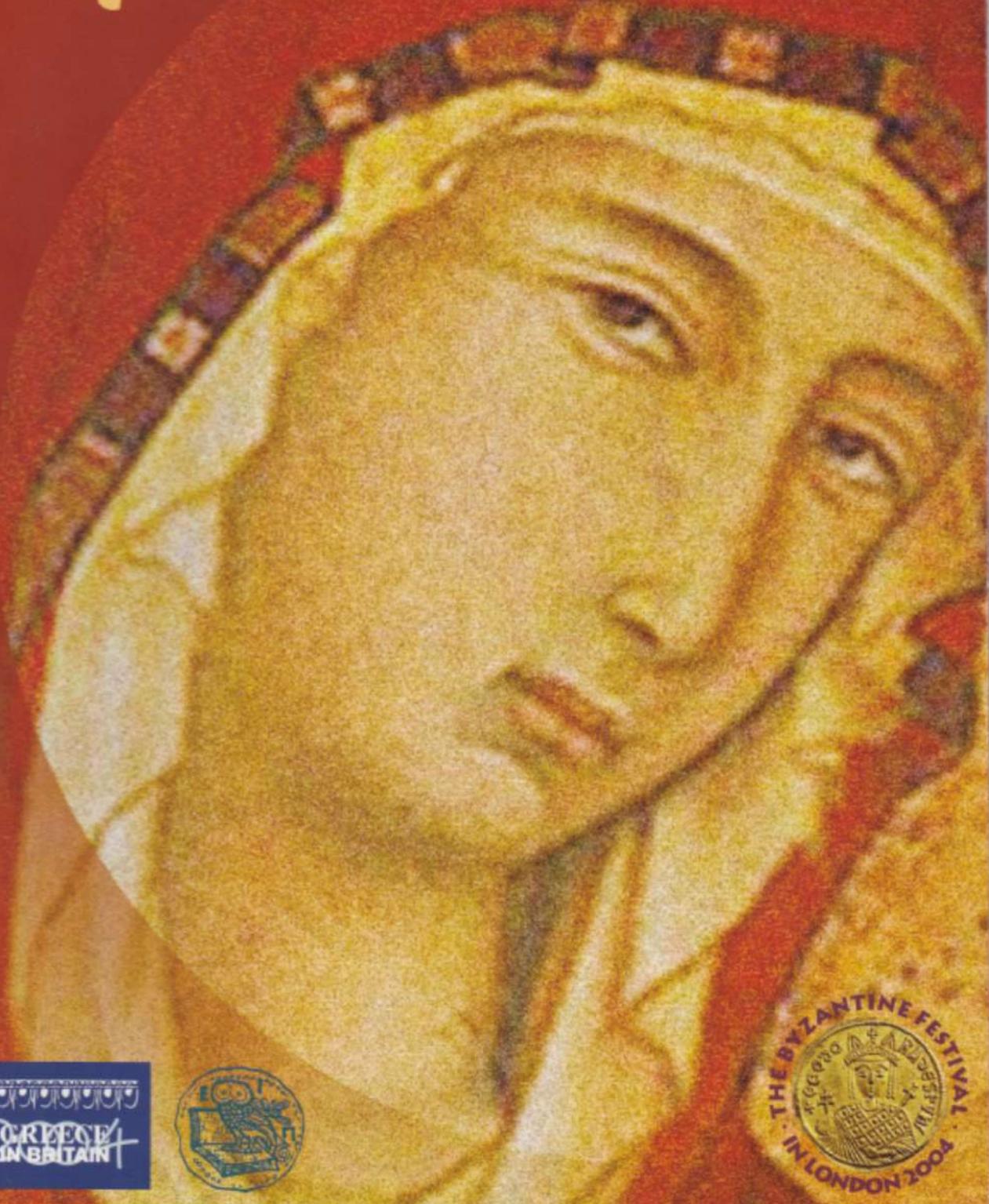


*Painted Byzantine icon known as 'The Triumph of Orthodoxy' from Constantinople, c1400*  
© British Museum

In association with the Hellenic Foundation for Culture, the Byzantine Festival in London presents

# THE WOMEN, WEALTH AND WISDOM OF Byzantium

WEDNESDAY 18 FEBRUARY to THURSDAY 1 APRIL 2004



Ἡ ἄγία ΚΑΤΧΗΤΡΙΑ ἡ ΠΟΛΙΤΕΙΑ

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His All-Holiness the Ecumenical Patriarch of Constantinople, Bartholomew

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Sir John Tavener

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**ARTISTIC ADVISOR**  
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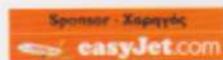
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Medallion of Isaac, saint of Constantinople (1917-1903) The coin collection of The Barber Institute of Fine Arts, The University of Birmingham



## From the Festival Director

Throughout the 1000-year history of the Byzantine Empire, women appear prominently, as empresses, saints, abbesses, and as business women and even military leaders. The 2004 Byzantine Festival examines Women in Byzantium in all these roles.

The Festival focuses on one woman in particular: Kassiani, a ninth-century poet, composer and abbess; the earliest 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.

For the devout Byzantines, the woman revered above all others was the Virgin Mary – Theotokos – Mother of God, the subject of tonight's fascinating programme. The other Mary to figure prominently in the story of the life of Christ is Mary Magdalen; whereas the Virgin is pure and undefiled, the Magdalen is of dubious virtue and unashamed sensuality. Kassiani's famous poetic hymn the *Thyriakon* is a confessional by Mary Magdalen as she pours myrrh over Christ's head just before his Passion. Kassiani explores the emotional state of Mary Magdalen; in fact she is also exploring her own and the result is powerful and sublime at the same time.

Three of the most prominent composers whose work is currently inspired by the Orthodox tradition have re-interpreted Kassiani's great hymn – Christos Hatzis, Ivan Moody and Sir John Tavener – and all are widely represented throughout this programme. We are delighted that they will be personally attending the performances of their music.

Once again we welcome many visiting artists and speakers from Greece and elsewhere in Europe as well as many who are based in Britain but who have a special interest in Byzantium and its legacy. This year's programme has, possibly more by happy co-incidence than original design, developed a strong North American connection. Christos Hatzis, whose music was championed in this country by the Festival back in 1998, is now a leading figure in the Canadian-Greek community in Toronto. Canadian-born Alexander Lingas, who for some time was a research fellow here at Oxford, brings to London his vocal ensemble, Cappella Romana, who are based jointly in the West Coast US cities of Portland and Seattle. And beneath the magnificent dome of St Paul's Cathedral, both will be joined by the internationally renowned Canadian violist Rivka Golani. The Byzantines themselves knew nothing of the 'New World' but it is a tribute to their inspiration that today their influence has spread far beyond the Mediterranean. It is no longer surprising to find that this Festival in London is taking place at the same time as one of the largest-ever exhibitions of Byzantine art at the Metropolitan Museum in New York.



The Festival is delighted to have the leading Byzantine scholar, **Professor Judith Herrin** of King's College, London, as Artistic Advisor; and to collaborate with the Centre for Hellenic Studies at King's on several of the talks and readings.

It is also fortunate in having the support of its distinguished patrons, two of whom feature in our programme in their respective roles of composer and speaker – Sir John Tavener and John Julius Norwich; its Honorary Committee, under the dynamic chairmanship of Marina, Lady Marks; its partner organisation 'Greece in Britain' spearheaded by the indefatigable Dr Victoria Solomonidis of the Hellenic Foundation for Culture UK and of course its many sponsors, without whom we would not be here this evening. It is particularly gratifying that so many companies and charitable institutions who supported the 1998 Festival have come on board again and increased their support this year.

There are many other individuals who have contributed in so many ways to the success of the Festival but it is impossible to list them all here. I would like to extend my grateful thanks to all our colleagues at the South Bank Centre, St Paul's Cathedral, The Barbican Box Office, the Hellenic Centre and the Cathedral of St Sophia; to all participants, many of whom have given many hours to rehearse and prepare readings and music which are being heard in London for the first time; to all those at King's College London, and also Dr Jonathan Harris at Royal Holloway College, for their scholarly input; and to the staff and trustees of the Festival who have worked around the clock when required.

We hope that you will find this exploration of Byzantium as exciting and intriguing as we do. The Byzantine era lasted over a millennium, and although the Empire fell over five hundred years ago our current society and culture are still in its thrall. We hope you will be surprised and inspired by the riches of Byzantium and its heritage.

Guy Protheroe

Guy Protheroe  
Artistic Director

Ἡ ἈΓΙΑ ΚΑΚΚΙΑΝΗ ἔ ΠΟΙΗΤΡΙΑ

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	ARTISTS	21-25
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	TALKS	30-31
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*“Not since the world was made was there ever seen or won so great a treasure, or so noble or so rich, nor in the time of Alexander, nor in the time of Charlemagne, nor before, nor after, nor do I think myself that in the forty richest cities of the world had there been so much wealth as was found in Constantinople.”*

*Robert of Clari, a French crusader who witnessed the pillage of the city in 1204, describing Constantinople.*

The arts and culture of Byzantium set the standard of cultural excellence for the Latin West and the Islamic East alike, through a civilization that had far-reaching political and cultural influences in all geographical directions. While making a lasting impact on the territories it encompassed, Byzantium also helped transform the West intellectually, as Italian Renaissance scholars, intent on translating Greek pagan and Christian writings, received vital help from their Byzantine counterparts, especially after many fled to Italy from Constantinople following the city's conquest in 1453. Though relatively unexplored by UK audiences, the power and expressiveness of all forms of Byzantine art, both religious and secular, suggest the vitality and strength of Byzantine traditions, many of which have outlasted the fall of the empire.

Through a bold and varied programme of lectures, concerts, poetry readings and other events, the Byzantine Festival in London 2004 encapsulates the spirit of the rich Byzantine heritage and provides its audience with a rare opportunity to encounter personages, artists, poets and musicians of this relatively little known civilization.

Continuing the close collaboration started in 1998, the Hellenic Foundation for Culture, UK is pleased to co-present the Byzantine Festival in London 2004 as part of **Greece in Britain 2004**, the series of events organized on the occasion of the forthcoming Athens Olympic Games and aiming to illustrate the wealth and diversity of Greek culture.

**Dr Victoria Solomonidis**  
*Cultural Counsellor, Embassy of Greece*  
*UK Representative, Hellenic Foundation for Culture*



# Kassiani

The life and works of Kassiani [Kassia] form the focal point of the Women in Byzantium theme of the 2004 Byzantine Festival in London. She was an early 9th century abbess who wrote sacred poems and hymns, and is the earliest female composer whose works survive.

Kassiani was from a wealthy Constantinople family and received a private education including Classical Greek studies, the influence of which was to show in her later literary works. This was during the period of the iconoclastic disputes – when the use of icons in churches was banished, and large numbers were destroyed. Kassiani was on the side of the iconodules (supporting the use of icons) and in her teens supported imprisoned monks and exiles, for which she was persecuted and lashed. At this time began her interest in becoming a nun.

Kassiani became a legend in Byzantine folklore through her reputed meeting with the Emperor Theophilus (a story first recorded in the 10th century, and also included eight centuries later in Edward Gibbon's *Decline and Fall of the Roman Empire*). The ancient Greek custom of selecting a bride with the token of a golden apple was continued in Byzantine times, and as a noblewoman Kassiani took part in the bride-show for the Emperor. He was attracted by her beauty and, about to hand her the apple, he remarked that all evils come from women (referring to the Garden of Eden). She immediately responded that from women also come good things (referring to the Virgin Mary). Stung by this, the Emperor moved on and gave the golden apple to another, and in turn she retired to the monastic life, founding her own monastery in Constantinople. The Emperor later regretted his action and, as legend has it, he made an unexpected visit to her monastery. She hid, but he found on her desk the unfinished Troparion. He added an extra verse in his own hand, which she found on her return – words telling of Eve hiding from God, a reference to her hiding from him.



The Troparion (a short poetic hymn) for which she wrote both words and music is sung in the Vespers service of Holy Tuesday, and a favourite poem of both Orthodox worshippers and of composers in subsequent centuries. The Festival includes several settings of her Troparion poem: the concert in St Paul's Cathedral on 11 March includes the Troparion in its original form as chant, and two large-scale settings by Christos Hatzis and Sir John Tavener.

Another setting of the Troparion, by Ivan Moody, is heard on 25 February; Kassiani's next most popular hymn, *When Augustus Reigned*, is heard on 9 March in a setting by the American composer John Vergin; and on 13 March is heard her *Sticheron for the Annunciation*.

Only around 25 of Kassiani's compositions survive, but both her poetry and her music have been inspirations to composers in her own time and of the present, as the Byzantine Festival celebrates this year.

*The icon of Kassiani pictured above was painted recently by George Ioannou to co-incide with the Festival's celebration of her life and work.*

Wednesday 18 February 7.45pm  
Queen Elizabeth Hall · South Bank Centre, London SE1

## Virgin Maries of the World

SAVINA YANNATOU  
PRIMAVERA EN SALONICO

Kostas Vomvolos *quantun, accordion*  
Michalis Siganidis *double bass*  
Kyriakos Gouventas *violin*  
Yannis Alexandris *oud, guitar, tambura*  
Haris Lambrakis *ney*  
Kostas Theodorou *percussion*

The music performed by Savina Yannatou comes from popular album *Virgin Maries of the World*, the songs for which were collected by the ethnomusicologist Lampros Lianas.

### ARCHONTES AFOUGRASTE MOY

This dirge of the Virgin comes from Cyprus. It is a first-person narration by the Lord's mother on how she gave birth to him, brought him up and now has lost him.

### U LAMENTU DI GHJISU

This Corsican song is sung during Holy Week. It is a lament for Christ and a protest against the violence of the crucifixion by the Virgin Mary and the crowd.

### PLANCTUS ANTE NESCIA

This lament of the Virgin comes from the medieval manuscript *Carmina Burana* (9th-11th century).

### COMO PODEN PER SAS CULPAS

A song of redemption (men can still be saved by the Virgin even after all their sins) from the *Cantigas de Santa Maria* collected by Alfonso the Wise (Spain, 13th century).

### SCHUBHO LHAW QOLO

A 4th Century Christmas hymn from Lebanon. The words are by Saint Ephraim of Syria and mean 'Glory to the word of God'. The hymn is usually sung by the Maronites in Lebanon.



Photo: Zor Gantevski

### AGNUS DEI

This is an extract from the popular African Mass *Missa Luba*, on the Passion. It comes from the Congo.

### AVE MARIA - DEUS TI SALVET MARIA

A 13th century hymn to the Virgin from Sardinia.

### PASSUNA

This popular song comes from the Greek speaking area of Aquila-Salento in Southern Italy. It tells of the violent arrest of the Virgin's son and the betrayal of Jesus.

### SIMERON MAVROS OURANOS

The Virgin's Lament comes from central Greece and is typical of a genre in which women share the Virgin's pain through song. "Today the sky is black, black is the day, Today everyone grieves, even the mountains are sad". The myrrh-bearing women try to console the Virgin as she bursts into bewailing at the sight of the cross.

### MIRAGRES HERMOSOS

Another song from the *Cantigas de Santa Maria* collected by Alfonso the Wise (Spain, 13th century).

### VORRSKAN AHPER

The lament of a mother for her dead son - a popular song from Armenia.

### ROSA DAS ROSAS

This 13th century Spanish song is from the collection of Alfonso the Wise. "Rose of Roses, flower of the flowers..."

### AH, MON DIE

An extract from the popular *Missa Antilla* from Guadeloupe in the Caribbean.

### VERCJER ODHJITRIE

This is a popular hymn to the Virgin Leader, protector of the Arvanites - Albanian speaking people in an area of Southern Italy. It contains references to the struggle of their ancestors for the preservation of their faith. "To you, Virgin Leader, shield of our country, please safeguard our faith".

### SAETA POR CARCELERA

A Spanish song that comes from the processional chants for Holy Week.

### NYMPHI ANYMPHEPHTI

A Greek Byzantine hymn about the Virgin Mary.

### MADONNA DE LA GRAZIA

A popular hymn to the Virgin (a tarantella) from Southern Italy.

Tuesday 9 March 7.45pm  
Queen Elizabeth Hall · South Bank Centre, London SE1

## Patricia Rozario sings Hildegard

Hildegard of Bingen *O viridissima virga*  
Ivan Moody *The Passion of St Katherine* world premiere  
Christos Hatzis *De Angelis*

INTERVAL

Michael Adamis *Radiant Cloud* UK premiere  
John Vergin *When Augustus reigned* UK premiere  
John Tavener *Let Not the Prince be Silent*

Patricia Rozario voice  
Miriam Ahamat voice  
Katie Thorpe voice  
Emma Grundy voice  
Cappella Romana director Alexander Lingas  
English Chamber Choir director Guy Protheroe

### Hildegard of Bingen *O Viridissima Virga*

In all her songs to the Virgin, Hildegard celebrates Mary as the second Eve, the Mother of God who has made good what Eve had thrown into confusion (rather the point that Kassiani was seeking to point out to Emperor Theophilus during his bridal show!). Hildegard herself wrote that "Eve conceived of all weeping in pain; but in Mary joy resounded with the music of the lyre, with the harmony of song." In this hymn, the text plays on the similarity of two words: *virgo* as in virgin, and *virga* as in the green stem or shoot on a plant. (Of course this also harks back to Isaiah, who prophesies that Jesus will come forth from the stem of Jesse – although Isaiah would certainly not have been informed by Latin vocabulary).

This chant follows fairly freely the form of the Medieval 'sequence' – a work in which both text and music is freely-composed but based on pairs of lines (a, b, b, c, c, d, d, etc).

*O viridissima virga, ave,  
quae in ventoso flabro sciscitationis  
sanctorum prodisti.*

*Cum venit tempus,  
quod tu floruisti in ramis tuis,  
ave, ave sit tibi,  
quia calor solis in te sudavit  
sicut odor balsami.*

*Nam in te floruit pulcher flos,  
qui odorem dedit omnibus aromatibus,  
quae arida erant.*

*Et illa apparuerunt omnia  
in viriditate plena.*

*Unde caeli dederunt rorem super gramen,  
et omnis terra laeta facta est,  
quoniam viscera ipsius frumentum protulerunt,  
et quoniam volucres caeli nidos  
in ipsa habuerunt.*

*Deinde facta est esca hominibus  
et gaudium magnum epulantium.  
Unde, o suavis Virgo,  
in te non deficit ullum gaudium.*

*Haec omnia Eca contempsit.  
Nunc autem laus sit Altissimo.*



O greenest branch, I greet you,  
you who budded in the winds of the  
questioning of the saints.

The time came  
for you to blossom in your branches,  
I salute you!  
The sun's heat distilled in you  
the fragrance of balsam.

For in you bloomed the beautiful flower  
which gave fragrance to all  
the dried-out spices.

And they all burgeoned in their strength  
and greenness.

And because of this, the heavens dropped their dew upon the  
grass,  
And all the earth was made glad,  
for her womb brought forth wheat,  
and the birds of heaven made their nests in her.

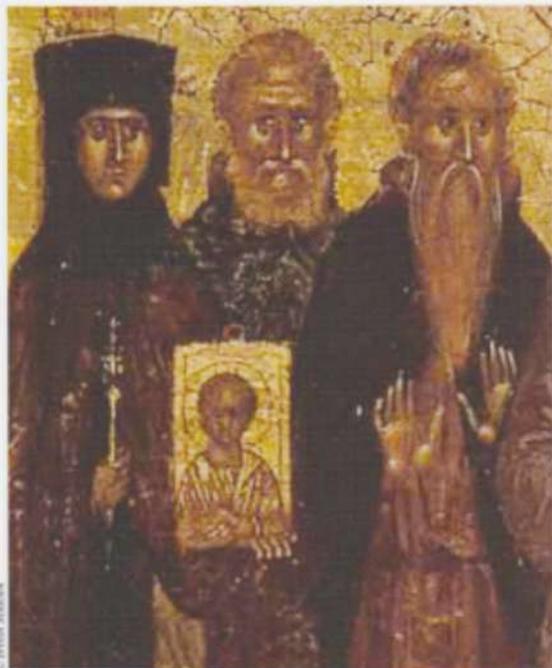
From this, humankind is nourished,  
which brings great joy to the feasters.  
And hence, o sweet virgin,  
in you no joy is lacking.

All of this, Eve rejected.  
Indeed, let us praise the Most High.

Banners designed and painted by Christine Coleman

CONCERTS

Η ΑΓΙΑ ΚΑΚΚΙΑΝΗ Η ΠΟΙΗΤΡΙΑ



Ivan Moody *The Passion of St Catherine*

Note by composer

Even if one does not subscribe (as I do not) to the idea that the western world has abandoned all connection with its spiritual roots, it is nevertheless a fact that it has left behind many of its sources of spiritual and cultural inspiration, and this is nowhere so evident as in the fact of considering redundant the lives of saints which, at this remove in time, are without extensive verifiable circumstantial detail. The Orthodox Church has maintained such saints (amongst whom we must include St Christopher, St Barbara and St Catherine) in its spiritual life, and it is from the traditional account of the life of St Catherine the Great that I have drawn the text for this work.

The life of St Catherine is full of images that seem, when viewed through the prism of literalism, shocking and fanciful. If, however, we are prepared to entertain such extraordinary extremes of violence and abuse of all kinds as are now considered normal in literature and on cinema and television screens (both in fiction and the reporting of news), why should it surprise us to discover graphic description that sticks in the mind in the life of one of the most revered saints of the early Church? Should it not, instead, inspire us in its vigour, its strength and spiritual joy?

There is, according to the tradition of the Orthodox Church, a close and constant connection between the living and the dead, between the saints and those living on earth. With the *Passion of St Catherine* I have endeavoured, in a very literal way, to celebrate that connection.

Catherine, of noble family.

Catherine, daughter of Cestus.

Catherine, learned in philosophy.

Catherine accepted no suitor, seeking one who would equal her in nobility, riches, beauty and wisdom. She sought the holy ascetic.

'I know such a man', he said, 'possessed of that surpassing wisdom which is the very source and spring of all things visible and invisible: wisdom neither gained nor appropriated, but His eternal possession. He is noble also above all that we can think of, for He has authority over the whole universe and has made the world by His own power. Master of the world, principle of all wisdom and of all knowledge. He is also the most beautiful of the children of men, for He is God incarnate: Son and eternal Word of the Father, Who became man for our salvation, and Who desires to espouse every virginal soul'.

'Pray', said the old man, 'before the icon of Christ and His Mother'.

That night the Mother of God appeared to Catherine, but Christ looked away for she was unworthy. Grief-stricken, she returned to the ascetic, who gave her new birth in the waters of baptism. Again the Holy Mother of God appeared, and Christ said: 'Now I will accept her as my most pure bride for she is become radiant and fair, rich and full of wisdom'. A ring was placed on the finger of the maiden, in token of the heavenly betrothal.

The Emperor Maximinus commanded a festival to be held to the pagan gods. Catherine appeared before him in the temple and rebuked him, telling him that there is only one God, whose Word maintains the world. The orators came to confront her, but having been assured by the Archangel Michael in a vision that the Lord would speak through her mouth, she refuted the orators with their own wisdom. 'Burn them!' commanded the Emperor, but no hair of their heads was burnt, for Catherine had brought them all to Christ. 'Torture her!' commanded the Emperor, 'Imprison her'.

In her cell Catherine was fed by a dove, while the Emperor constructed a dreadful wheel of torture. Catherine was placed on the wheel, but was freed by an angel and the spikes were loosed. The Emperor took her to a place of execution and she was beheaded, calling down blessings on all who should remember her. From the wound flowed not blood but a stream of milk. Her body was then taken by two angels from Alexandria to the place of Moses' burning bush, on holy Mount Sinai.

Form ye, O lovers of Martyrs, a solemn rank in a divine manner, honouring Catherine the all-wise; for she preached Christ on the battlefield, trampling the serpent, ridiculing the knowledge of the eloquent.

#### Christos Hatzis *De Angelis*

Note by the composer

Commissioned by the Toronto Chamber Choir with the assistance of the Ontario and the Toronto Arts Councils, *De Angelis* is based on the antiphon *O gloriosissimi lux vivens angeli* by Hildegard of Bingen, the twelfth century mystic, poet and composer. Hildegard was a remarkable woman whose life and work has been a source of fascination for me as it has been for thousands of people (in recent years she has become a celebrity after eight centuries of relative obscurity). The work is dedicated to another remarkable woman, Angela Horner and her husband Keith. Angela was seriously ill as a result of a series of strokes during the early months of 1999 and she was very much in my mind during the composition of *De Angelis*.

My setting of *O gloriosissimi* includes within it Hildegard's entire setting of her own texts. This setting is used as the focal point from which my music departs and returns on various occasions throughout the composition. A great deal of my music either derives directly from Hildegard's or follows tangents that have been set off by the text. Hildegard's music and text are at the core of my own compositional engagement: in *De Angelis* I may occasionally deviate from the music, but never from her text, which is the determining factor for my compositional choices in this work.

My interest in Hildegard is not just musical or literary. There are aspects of her theology that resonate very strongly with the present and with me personally. Two of these in particular have inspired the music of *De Angelis*: (1) the feminine elements invested in Hildegard's vision of the divine and of the centre-piece of the Christian Faith, the Holy Trinity, and (2) the concept of the ultimate redemption of Lucifer which is alluded to towards the end of 'O gloriosissimi'. Even though clearly discernible in retrospect, the musical treatment of these two elements was not planned in advance. Like everything else about this composition, these elements formed into recognisable entities by themselves, and it was only after I had written a significant portion of *De Angelis* that I 'saw' them 'staring' at me through the pages of my own work. From that moment of understanding, the composition of *De Angelis* turned into a kind of a theological discourse through sound.

This type of discourse is of particular interest to me. I am adverse to textual creeds, because I feel that text by nature limits its subject matter and creates a dangerous substitution in the minds of the readers. For example, I wonder how many Christians today do not actually worship a "textual" God, a god who comes to them through textual definitions provided by the Creed, the gospels, and the other sacred texts of each denomination. Moreover, I wonder to what extent this "textual" God does not replace the "actual" God in a worshipper's mind, as the sacred texts become more "sacred" in one's religious practice. Music too is a language, but it is a language that has no fixed and mutually agreed upon vocabulary and syntax. In this sense music is particularly suited not only for metaphor but also for direct affect: it can convey great truths through sound without the need to define these truths and therefore limit them to the extent that spoken and written language do – with the possible exception of poetry, of course. Music can manifest truth either directly or through "transposition", the same way parables and poetry can, whereas theology is trapped in textual semantics. As a result of this, it comes up against paradoxes similar to those reached by a variety of disciplines – scientific and/or otherwise – that depend on textual models of description to convey to the uninitiated the truths they claim to reveal.

*De Angelis* started out as a work for mezzo-soprano, choir and multitrack digital tape playback that incorporated processed recordings of Hildegard's antiphon and various drone-like sounds. For the better part of two months I kept encountering insurmountable – and, to some extent, unexplainable – problems with the technology, and experienced a writer's block, which prevented me from embarking on the composition of the work beyond the level of "sketches", none of which were particularly satisfactory. Finally, I decided to dispense with the electroacoustic component altogether and add three contraltos and drones (offstage voices, crystal glasses, etc.) which would replace the electronics. From that moment on, *De Angelis* literally "wrote itself" at a speed which set – for me at least – a new record. It felt as if there was a desire independent from me for this work to go in a certain direction, and that the music would not flow out of me, unless I allowed this desire to take control of the creative process.

The three contraltos initially sing only fragments of Hildegard's *O gloriosissimi*, which is sung in its entirety by the soloist positioned in front of the choir. These fragments are echoed by this female trinity supported by the various drone voices and instruments. This lasts for the better part of ten minutes where the text deals principally with the adoration of angels. At the end of this section, and as Hildegard's focus shifts from the adoration of angels to Lucifer, the fallen angel of old, the music experiences a significant transformation. It shifts from musical idioms that adhere to a Medieval paradigm to idioms, which can be collectively described as the Renaissance paradigm – a paradigm which encompasses a far greater era of western music history starting with the advent of polyphony and ending with the avant-garde of the nineteen fifties. Many theologians and psychologists – Carl Jung among them – view the Renaissance paradigm as a time of spiritual regression. I believe that to a large extent this is a medieval interpretation of the Renaissance – therefore a regression in itself – which has gained momentum in recent years due to our millennial preoccupation with vast time spans, vaster than anything we have been historically accustomed to dealing with.

This having been said, there is no doubt that the Renaissance and its subsequent fruition has been a time of rebellion against ecclesiastical authority and, in this sense at least, post-medieval music is symbolically an apt metaphor for the rebellion of Lucifer against God. Consistent with the Christian position, Lucifer is described by Hildegard as a fallen angel ("perduto angelo"). But her description of the process before, during and after the fall points in directions that are arguably inconsistent with orthodox creed. By presenting Lucifer as the angel who desired to fly where no one had flown before, Hildegard presents him as the *explorer*, not the *adversary*, one who challenges our limitations and tries to surpass them. He is closer to the Greek Prometheus than to the Prince of Darkness of medieval theology. By extension, he is closer

to every one of us, the dreamer in us. Trying to fly above the pinnacle of God ("pinnaculum Dei") conjures images of Edmund Hillary attempting to reach the summit of Mt. Everest or the Wright brothers trying to fly the first airplane rather than Medieval images of Hell and its contents. The final two lines of Hildegard's poem are enigmatic and not easily decipherable, but they too allude to the Greek myth. Prometheus was banished by the gods for revealing to humans the secret of fire and its use (the name "Lucifer", the light bearer, points to this Promethean connection). Hildegard speaks about Lucifer's fall furnishing "instruments" ("sed ipsius instrumenta casus") and alludes that the fall itself was the beginning of the rise of humanity as a whole. In this sense the fall was like the gathering of experience which at redemption is offered back as consciousness to God who is the source of all experience. The fall and redemption of Lucifer is like the parable of the Prodigal Son, whose banishment is self-imposed and whose redemption is self-motivated.

In *De Angelis*, at the point where the text speaks of the fallen angel, my music departs for the first time from the pervasive phrygian mode (on E) of Hildegard's antiphon. It begins to travel to different tonal regions and the stylistic references span the entire era of the Renaissance paradigm: modal becomes tonal and increasingly chromatic. The transition is scored for the mezzo-soprano soloist and the choir and this gives an opportunity to the three contraltos to slowly move to the front and place themselves behind the soloist and in front of the choir. Along with this relocation from back to front, the music of the three contraltos undergoes significant transformation: their distant echoes and fragments of Hildegard's music which up until this point reached the audience indirectly (from the back and through ambience) have given way to full fledged singing of original music which attempts to interpret Hildegard's text and – for a time – manages to steal the spotlight away from the soloist. The allegory is clear: the mezzo soprano stands for



Wall painting at the Virgin and the Christ Child, 12th Century, Church of Aliphi, Assiout, Egypt

Hildegard herself and sings mostly Hildegard's music throughout the work; the choir is the congregation of the faithful who respond to Hildegard's music. Finally the three contraltos are a female trinity which before the transition from the Middle Ages to the Renaissance remains in a nascent state: unconscious, addressing the spirit, but not yet the intellect (symbolized by the contraltos' placement at the back). With the emergence of the Renaissance paradigm, the feminine element gradually emerges into consciousness and becomes fully empowered in our days, at the end of the first Christian eon (symbolized by the contraltos' procession to the front). In *De Angelis*, this female trinity takes centre stage at this point and plays a leading role until the end of the work.

Hildegard's vision of the world as a continuing creation causes her to view nature as indispensable to the redemption of humanity. Our attitude towards our environment is for Hildegard a measure of our spirituality. This ecological theme – common today, but very rare in her time – is not present in this particular text, but together with the other two themes addressed here make Hildegard a woman and a seer of the present, as relevant to our time as she might have been to hers.

*O gloriosissimi lux vivens angeli,  
qui infra divinitatem  
divinos oculos  
cum mystica obscuritate  
omnis creature aspicitis  
in ardentibus desideriis,  
unde nunquam potestis satiari:*

*O quam gloriosa gaudia illa  
vestra habet forma,  
que in vobis est intacta  
ab omni pravo opere,  
quod primum ortum est  
in vestro socio,  
perdito angelo,  
qui volare voluit  
supra intus latens  
pinnaculum Dei,  
unde ipse tortuosus  
dimersus est in ruinam,  
sed ipsius instrumenta cibus  
consiliando facture  
digiti Dei instituit.*

#### Michael Adamis *Radiant Cloud*

Dedicated to the memory of choral conductor Yannis Mantakas, *Radiant Cloud* is a setting of a hymn for Christ's Transfiguration (6 August) that brilliantly invokes the sound world of Byzantine chanting through its combination of highly ornamented melodic lines.

A radiant cloud, spread out like a tent, covered the Apostles with Your glory.  
Lord, it is good for us to be here. O Saviour, Christ God, having shone Your light, illumine our souls.  
On the mountain of Tabor You were transfigured O God, between Elias and Moses the wise, in the presence of James and Peter and John; and Peter, as he stood there, said to You: 'It would be good to make three tents here, one for Moses and one for Elias and one for You, Master Christ.' You shined Your light on them: now illumine our souls.  
A radiant cloud covered them.  
Lord, it is good for us to be here.  
On the mountain of Tabor You were transfigured O God, and a radiant cloud spread out like a tent, covered the Apostles with Your glory, at Your shining light their gaze fell to the ground, for they could not bear to look on the brightness of the unapproachable glory of Your face, O Saviour without beginning, Christ our God. You shined Your light on them: now illumine our souls.

*From the Byzantine matins for the Transfiguration (translation after Archimandrite Ephrem)*

Even though she was born before the intellectual explosion we call the Renaissance, her visions, poems and music point to an era beyond the Middle Ages and even the Renaissance, in fact beyond the *enantiodromia* of the first Christian eon altogether. They point to the new Aquarian age, the dawn of which we are beginning to experience in our days. This – I hope and pray – will be an age of vivid colour and understanding, beyond theoretical debates, and in contrast to the black and white creeds and disputes of the Piscean age. I envision it – and I believe Hildegard did as well – as the time of the "face to face" encounter, as opposed to two millennia of staring at God "through a glass darkly".

I wrote earlier about the inadequacy of spoken and written language and the dangers of 'textual theology'. I should have followed my own advice in this matter and not try to explain what is inexplicable through ordinary language. Perhaps the music of *De Angelis* will be able to touch the listeners and speak to them with humility and love; in a way that textual theology is rarely able to do.

Christos Hatzis

O most glorious living-light angels  
who beneath the divinity  
gaze on the divine eyes  
in the mystical obscurity  
of all creation  
in ardent desires  
whence you can never be satiated:

O how glorious are those joys  
your form possesses,  
which in you is untouched  
by all the wicked work  
which began  
in your companion,  
the lost angel,  
who wished to fly  
above the hidden inner  
pinnacle of God,  
hence he crookedly  
plunged into ruin,  
but his fall furnished instruments  
by counsel for the handiwork  
of God's finger.

#### John Vergin *When Augustus Reigns*

*When Augustus Reigns*, which was commissioned and premiered by the Cappella Romana in 1996, is a setting in Greek and English of a vesperal hymn for Christmas by the nun Kassiani (9th c.), Byzantium's greatest woman hymnographer. The text of this hymn is one of the most eloquent expressions of the intersection between Roman Imperial ideology and Christian theology that shaped the Byzantine world-view. More specifically, as theologian John Meyendorff has noted, this hymn 'proclaims a direct connection between the world-empire of Rome and the "recapitulation" of humanity in Christ. Pax Romana is thus made to coincide with Pax Christiana'.

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 sovereign 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.

*Kassiani the Nun (9th c.) (translation by Mother Mary and Bishop Kallistos of Diokleia)*

*Sir John Tavener Let Not the Prince be Silent*

The composer writes: "The remarkable text by Clement of Alexandria inspired this piece for double choir. From the stand point of today, when I take a perennialist and therefore universalist stance concerning all the main great religious traditions, this text is very close to my heart, as is also the music. The opening theme sung by the two choirs forms the basis of the whole work. Bold, simple, massive and ecstatic in character, I hope that this work restores something of a Gnostic dimension to Christianity, the loss of which could be said to be one of the greatest tragedies of Christianity in the West."

*Choir 1 Let not the Prince be silent.*

*Choir 2* Bridle of the untamed colts; wing of the unwandering birds;  
True helm of ships; shepherd of Royal lambs!

*Choir 1* Let all powers call out: Amen! Amen! Amen!

*Let not the Prince be silent.*

*Choir 2* Fisher of the men whom thou savest; the sacred fishes that were in the sea of vice – Thou, by a sweet life takest them away from the hostile waves. Guide, O Shepherd, thy logical sheep, lead thy pure children, O holy King!

*Choir 1* Let all powers call out: Amen! Amen! Amen!

*Let not the Prince be silent*

*Choir 2* Divine milk from the sweet breasts – of the bride of grace, Sophia.  
We infants, who with tender mouths, feed ourselves on the fresh dew  
– flowing from the Logos' breast. Let us sing together simple praises  
– true hymns to Christ the King – as our precious offering,  
for his teaching of life.

*Choir 1* Let all powers call out: Amen! Amen!

Let not the Prince be silent ... nor bright stars ...  
sources of rushing water ... Let all sing hymns  
through the Father, Son and Holy Spirit.

*Let all powers call out: Amen! Amen! Amen!*

Eternal Sovereign, the only giver of all good things.  
Amen! Amen! Amen!

*Choir 2* Bride of colts; wing of birds; helm of ships,  
shepherd of lambs;  
fisher of men; O choir of peace; children of Christ;  
O chaste people; let us sing together the God of peace.

*Choir 1* Let all powers call out: Amen! Amen! Amen!

*Choirs 1 & 2* Let not the Prince be silent

*Anonymous, and Clement of Alexandria*



The English Chamber Choir gratefully acknowledges the continued support of Philips Electronics UK towards its many performances in London and the UK.

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**Thursday 11 March 7pm**  
St Paul's Cathedral, London EC4

By kind permission of the Dean and Chapter

In the presence of HRH The Duke of Kent

## The Legacy of Kassiani

*Kassiani Stichera for St Christina; Troparion*

*Ioannes Kladas the Lampadarios 'as ornamented by his daughter' Communion for Tuesdays*

*Christos Hatzis The Troparion of Kassiani world premiere*

*Commissioned by the Byzantine Festival in London for the English Chamber Choir*

*Sir John Tavener Annunciation*

*Andrea Gabrieli Maria Magdalene*

*John Tavener Dum transisset sabbatum*

*Sir William Walton A Litany; Drop, drop slow tears*

*Sir John Tavener The Myrrh-Bearer*

**Rivka Golani** *viola*

**Patricia Rozario** *soprano*

**Chris Brannick** *percussion*

**The Choir of St Paul's Cathedral** *director John Scott*

**Cappella Romana** *director Alexander Lingas*

**English Chamber Choir** *director Guy Protheroe*

*Kassiani Stichera for St Christina*

Notated manuscripts of medieval Byzantine music contain the works of only two women. The first is the 9th-century nun Kassiani who is remembered today primarily for her work as a *meloidos*, that is a hymnographer who composed her own melodies. Evidently due in part to what Theodore Prodromos (12th c.) reports was contemporary bias against singing the work of a woman on solemn occasions, a number of her works bear conflicting attributions in the manuscripts. These include the *Stichera for St Christina*, the authenticity of which Niki Tsironis has recently defended on the basis of their style and forthright assertion of feminine heroism. *Stichera* are hymns intended for insertion between the verses (*stichoi*) of the ordinary psalms and canticles of the Palestinian monastic rite.

*Lauds. Tone 4.*

We glorify your great compassion, O Christ, and your goodness towards us, because women too destroyed the error of idolatry's madness by the power of your Cross, O lover of humankind. They did not quail at a tyrant, they trampled down the deceiver, but they had the strength to follow you, and ran to the scent of your fragrance as they intercede on behalf of our souls.

*Same Tone.*

Abandoning her ancestral wealth, but sincerely longing for Christ, the Martyr found glory and heavenly riches; and fully protected with the full armament of grace, she trampled down the tyrant with the weapon of the Cross. Therefore Angels, marvelling at her struggles, said, 'The enemy has fallen, defeated by a woman; the Martyr has been declared wearer of a victor's crown; and Christ reigns to the ages as God who grants the world his great mercy'.

*Same Tone.*

The power of your Cross, O Christ, has performed a wonder, for Christina too competed in the athletes' contest, therefore casting off her nature's weakness, she nobly opposed the tyrant. So too, adorned with the prizes of victory, she intercedes on behalf of our souls.

*Same Tone.*

Grasping the Cross in your hands as a mighty weapon, Martyr Christina, with the faith as a breastplate, hope as a shield, love as a bow, you manfully conquered the vengeful punishments of the tyrants; inspired by God you destroyed the villainies of the demons, while, your head cut off, in Christ you dance, as you intercede without ceasing on behalf of our souls.

*Troparion of Kassiani*

This is the original version of the Troparion set to Kassiani's own melody. (For text see under Hatzis)

*Ioannes Kladas the Lampadarios (fl. ca. 1400), 'as ornamented by his daughter'*

*Communion for Tuesdays (MS Athens 2406, f. 258 v)*

The second woman is the otherwise nameless daughter of the Late Byzantine cantor and composer Ioannes Kladas (fl. ca. 1400), who is mentioned in a 15th-century manuscript (Athens 2406) as having arranged or otherwise 'decorated' a communion verse by her father. This is a florid but otherwise stylistically conservative setting in Mode IV of the communion verse for ordinary Tuesdays, St. John the Baptist and other saints. The brief excerpt from Psalm 116, which probably once served as the refrain to a responsorial performance of the entire psalm, is followed by repetitions of 'Alleluia' that are separated by sung cues to the choir: 'lege' ('say') and 'palin' ('again'). Notable also is the intercalation of consonants to assist with the phrasing of florid passages, a practice seen in the Middle Byzantine choirbooks of the Constantinopolitan cathedral tradition.

The just will be held in everlasting memory. Alleluia.

*Psalm 111:16*

*The editions of Medieval Byzantine Chant performed by Cappella Romana this evening have been prepared by Ioannis Arsanitis*

*Christos Hatzis The Troparion of Kassiani*

*Note by the composer*

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 psalter 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 the author of the text, Kassiani, the 9th-century poet, composer and abbess; 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 so than any of the other members of Jesus' inner circle. She is a powerful and at the same time elusive figure, one clearly not understood by Jesus' 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' 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' 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 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 might have had similar reservations towards her as did the men due 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 instead 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 ethereal 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 has 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 predominately 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 while the fourth is set in a style of Western minimalism and Blues (the description of the fear that overcame Eve at the sound of God's feet in Paradise). Furthermore, the fact that the commission of this work was intended from the outset for a premiere at St. Paul's Cathedral in London, one of the great churches of Christendom with an amazingly long acoustic resonance, was taken into account in the composition of the *Troparion*. 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".

*Kyrie, i en poles amartias peripousa  
ghini, tin syn esthamenti theotita, myrophorou  
analousa taksin, odlyromeni, mira si  
pro tou entaphiasmou komizi.*

*Imi! leghousa, oti nyx mi iparchi, istros  
akolasas, zophodhis te ke aselinos,  
eros tis amartias.*

*Dheke mou tas pighas ton dhakryon,  
o nephelos dhietsaghon tis thalassis  
to (h)gdhor. Kampythiti mi pros tous  
stenaglmous tis kardhias, o klinas tous  
ouranous, ti aplato sou kenosi.*

*Kataphiliso tous acerandous sou podhas,  
apomikso toutous dhe palin, tis tis  
kephalis mou vostrichis; en en to paradhiso  
Eva to dhulinos, kroton tis osin ichithisa, to  
phavo ekrivi.*

*Amartion mou ta plithi, ke krimaton sou  
avissous, tis eksichniasi psychososta  
Sotir mou? Mi me tin sin dhulain  
paridhis, o ametriton echon to eleos.*

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

crying Woe to me! What night falls on me,  
what dark and moonless madness  
of wild-desire, this lust for sin.

Take my spring of tears  
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;  
those very feet whose sound Eve heard  
at the dusk in Paradise and hid herself in terror.

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.

*Sir John Tavener Annunciation*

*Annunciation* was commissioned by The Musicians' Benevolent Fund to celebrate the Festival of St Cecilia and was first performed on 25 November 1992 in Westminster Abbey by the joint choirs of Westminster Abbey, St Paul's Cathedral, Westminster Cathedral and HM Chapel Royal. The composer has provided the following note with this work:

"The text of *Annunciation* is taken from St Luke's Gospel. The words of the Archangel are sung by the main choir, and should build up to a thunderous, awesome theophany. The response of the Mother of God, 'How shall this be, seeing that I know not a man?' comes from a quartet of solo voices set apart, preferably raised in a gallery. By this I have tried to portray her humility, terror and total acceptance, without which the Incarnation could never have taken place."

*Andrea Gabrieli Maria Magdalene*

Andrea Gabrieli spent most of his working life at St Mark's Venice, a basilica which, like St Paul's Cathedral this evening, has a characteristic, resonant acoustic which colours the music and the way in which composers write for it. Gabrieli's music usually sets the words syllabically and homophonically (i.e. with all the voices moving together, as in a chorale or hymn-tune), usually having the voices separated

into contrasting groups and resulting in music which is predominantly sonorous. *Maria Magdalene* is the account from St Mark's Gospel of Mary Magdalen bearing myrrh to the tomb of Christ, only to find the stone rolled away. An angel announces to her that He is risen, Alleluia. It is therefore essentially a variant of the text of Tavener's *Dum transisset* printed below.

*John Tavener Dum transisset Sabbatum*

The sacred music of pre-Reformation Europe was principally polyphonic (i.e. having several voices interwoven together), unlike that of the Eastern Church which was still predominantly monophonic (i.e. a single melody). But both traditions espoused 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 Tavener in *Dum transisset sabbatum*, the third *respond* at Mattins on Easter Day.

*Dum transisset Sabbatum Maria Magdalene et Maria Jacobi et Salome emerunt aromata ut venientes ungerent Iesum, Alleluia.*

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

*Et valde mana una Sabbatorum veniunt ad monumentum, orto iam sole, ut venientes ungerent Iesum. Alleluia*

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. Alleluia.

*Gloria Patri et Filio et Spiritu Sancto. Alleluia.*

Glory be to the Father and to the Son and to the Holy Ghost. Alleluia

*Sir William Walton A Litany*

Walton wrote this short masterpiece in 1915, when he was only thirteen years old and a chorister at Christ Church, Oxford. He scored it four-part high voices, revising it for mixed voices the following year, and then revising it finally in 1930. The words are by the poet Phineas Fletcher (1582-1650), and relate to Mary Magdalen washing the feet of Christ.

Cease not, wet eyes,  
His mercy to entreat;  
To cry for vengeance,  
Sin doth never cease.

Drop, drop, slow tears,  
And bathe those beauteous feet,  
Which brought from heav'n  
The news and Prince of Peace:

In your deep flood  
Drown all my fault and fears;  
Nor let His eye  
See sin, but through my tears.

*Sir John Tavener The Myrrh-Bearer*

The remarkable text of the Troparion, written by the great Byzantine poetess-nun Kassiani, was the inspiration of *The Myrrh-Bearer*. The text informed the architecture of the music. The viola solo represents Mary Magdalen, as the cello solo represented the Mother of God on *The Protecting Veil*. This is where the resemblance between the two pieces ends.

In a surreal way the Magdalen's 'sin' shines through in the viola music, because she recognises the Godhead, and the endless 'Kyrie eleison' chanted by the semi-chorus represents her repentance and whatever is left of a 'repentant' world.

In *The Myrrh-Bearer* the Chorus symbolises 'us', the 'sins of the world', from 'stylized dictatorships' to 'the frivolous inane escapist vanities of the world,' to cries of 'help' after the cosmic catastrophe, and finally reaching an apocalyptic climax in the words, 'We have no king but Caesar,' a downright condemnation of God in the Earthly power.

*The Myrrh-Bearer* explores the whole range of the viola, climbing from the depths up to the highest notes, and then falling again at the end, after the Magdalen's recognition of the Risen Christ - 'Rabboni.'

The last stroke of the gong, in the viola's final bottom C, gives a deliberately ominous end to the piece.

"Viola" (without words) Main chorus

TROPARION OF KASSIANI

Lord, the woman who had fallen in many sins, recognising Your godhead took upon herself the rank of myrrh-bearer, and lamenting brings You myrrh before Your burial.

Semichorus (continuous throughout)

*Kyrie eleison.*

March in step!  
One two: One two: One two.  
Halt!  
Victory!  
CRUCIFY HIM.  
*Kyrie eleison.*

Alas! she says, that night for me is a frenzy of sensual desire, murky and moonless lust of sin.

Round and round the mulberry bush.  
Hide - seek.  
Hunt the thimble.  
Boo - oo - oo!

Accept the well-spring of my tears, You who produced the water of the sea from the clouds: bend down to the groaning of my heart, You who bent the Heavens in Your ineffable condescension ...

Ah ...  
God ... dear God ...  
Help ... Help ... Help.  
CRUCIFY HIM.  
*Kyrie eleison.*

... that I may kiss Your pure feet, again wiping them with the hairs of my head: those feet whose sound struck Eve's ear at midday in Paradise, and she hid in fear.

Ours the glory!  
Ours the wisdom!  
TASTE - EAT - DEATH!  
CRUCIFY HIM.  
*Kyrie eleison.*

Who can search out the depths of my sins, and of Your judgements, O my soul-saving Saviour? Do not despise Your servant, for Yours is mercy immeasurable.

The Emperor!  
Hosanna in the highest!  
We have no king  
But Caesar! Caesar! Caesar!  
CRUCIFY HIM.  
*Kyrie eleison.*

*Ravroni.*

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Saturday 13 March 7pm

Greek Cathedral of St Sophia, Moscow Road, London W2

by kind permission of the Dean and Churchwardens

Pre-concert talk at 5.30pm by Alexander Lingas

## Hail, Bride without Bridegroom

Music for the Mother of God from the Byzantine Tradition

Cappella Romana director Alexander Lingas

### PART I

*Kontakion of the Annunciation* (MS St. Petersburg Gr. 674, ca. 1270)

*Kassiani Sticheron for the Annunciation*

(MS Ambrosianus A 139 sup., 14th c.)

*Cretan Music Post-Byzantine Music from Areas under Venetian Rule:*

*Hieronimos Tragodistes of Cyprus* (fl. 1550-60) *O Great Pascha*

*Three Prayers to the Mother of God* (MS Jerusalem, Greek Patriarchate 578, 17th c.)

*Zakynthian Chant Megalyrnarion for the Transfiguration*

*Petros Peleponnesios* (d. 1778) *8-Mode Doxastikon for the Vespers*

of 15 August

*Michael Adamis* (b. 1929) *Our Lady's Lament*

### INTERVAL

### PART II

*Tikey Zes* (b. 1927): *Three Motets for the Mother of God*

*Ordinary Megalyrnarion for the Liturgy of St John Chrysostom*

*Communion for the Annunciation*

*Megalyrnarion for the Liturgy of St Basil*

*Ivan Moody* (b. 1964) *From The Akathistos Hymn:*

*Koukoulia 1 & 2*

*First Stasis*

The Gospel of Luke records that the Virgin Mary responded to the salutation of the Archangel Gabriel by declaring that 'all generations will call me blessed'. This has been particularly true of Byzantine Christians, whose efforts to honour the Mother of God have ranged historically from ancient hymns to the works of contemporary composers.

*Kontakion of the Annunciation*  
*Sticheron for the Annunciation*

Cappella Romana begins its survey of this tradition with two medieval chants. The first was probably written in celebration of Constantinople's deliverance from an Arab siege in the seventh century, after which it was prefixed to the famous Akathistos Hymn (6th c.). The second was composed for vespers in the Palestinian monastic tradition by the nun Kassiani, whose repeated salutations ('Hail!') echo those of the Akathistos.

*Kontakion of the Annunciation:*

To you, my Champion and Commander, I your City, saved from disasters, dedicate, O Mother of God, hymns of victory and thanksgiving; but as you have unassailable might, from every kind of danger now deliver me, that I may cry to you: Hail, Bride without bridegroom!

— Archdiocese of Thyateira Translation

*Sticheron for the Annunciation:*

The angel Gabriel was sent out of Heaven from God To a Virgin undefiled in Nazareth, a city of Galilee, To announce to her the wondrous manner of her conception. The Angelic Minister was sent to the living City and Gate of understanding to reveal the descent of the Divine Presence. The Heavenly Soldier was sent to the unspotted Palace of glory to make ready a lasting abode for the Creator. And drawing nigh unto her he cried: Hail, Throne shapen of fire, more glorious than the four Living Things.

Hail, royal Heavenly Seat.

Hail, unquarried Mountain, most honoured Vessel.

For in thee dwelleth all the Fullness of Godhead bodily, by the will of the Everlasting Father, and by the working of the Holy Spirit.

Hail, thou that art highly favoured, the Lord is with thee.

— Translation by H.J.W. Tillyard.

*Cretan Music – Post-Byzantine Music from Areas under Venetian Rule*

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 (fl. 1550-60) was a scribe who left his native island for Venice, where he studied with the eminent musical theorist Gioseffo Zarlino. During the 1550s he composed 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 Canon by St John of Damascus.

Although this composition proved to be an isolated experiment, it became common in Venetian-held areas to perform chant with improvised polyphony, a practice that became known as 'Cretan Music'. The *Three Prayers to the Mother of God* discovered by Manolis Chatziagiakoumis in MS 578 of the library of the Greek Orthodox Patriarchate of Jerusalem are among the few written monuments of this oral tradition. In this manuscript-photos of which were kindly provided to the Cappella by ethnomusicologist Markos Dragoumis – their four vocal parts are rendered in Byzantine notation but labelled 'soprano, alto, tenor and bass'. The prayers are representative of the paraliturgical texts that were typically sung during communion in Renaissance Crete. To this day a Western dialect of Byzantine chant that is spontaneously harmonised in performance survives on the Ionian island of Zakynthos (Zante). The distinctive sound of Zakynthian harmony may be heard in the Cappella's rendering of a *Megalyrnarion for the Transfiguration* (6 August) published by Mr Dragoumis, which features unusual parallelisms and modulations.

*O Great Pascha*

O great and most sacred Pascha, Christ! O Wisdom and Word and Power of God! Grant that we may partake of you fully in the day that has no evening of your Kingdom.

— From *Ode 9 of the Easter Canon* by St John of Damascus (translation by Archimandrite Ephrem Lash)

*Three Prayers to the Mother of God:*

Hail spacious place of God!

Hail treasury of the New Testament!

Hail jar from which heavenly manna is given to all!

All-hymned Queen of all, Virgin-mother and maiden, hear our words and give heed to our speech. Behold my streams of tears! Behold the sorrow of my soul! Behold and do not forget me, my Lady and Mother of God!

I raise the eye of my heart to you, my Lady. Do not ignore my feeble sighing! At the hour when your Son judges the world, be my shelter and help!

*Megalyrnarion for the Transfiguration:*

Your birthing was undefiled: God came forth from your womb, and He appeared on earth wearing flesh and made His dwelling among humankind; therefore we all magnify you, O Mother of God.

— Translation by Archimandrite Ephrem Lash

*8-Mode Doxastikon for the Vespers of 15 August*

During the late 16th century the Eastern dialect of Byzantine chant once again began to flourish, leading eventually to the received tradition of chanting heard today in Orthodox churches throughout the Balkans and Middle East. The colourful variety of scales used today is demonstrated in a hymn for the Vespers of the Dormition of the Mother of God (15 August) by Peter Peleponnesios the Lampadarios (c. 1730-78).

a singer at the Ecumenical Patriarchate who also served as a musician at the Ottoman court.

*Mode I*

Glory to the Father, and to the Son, and to the Holy Spirit. Both now, and ever, and unto the ages of ages. Amen.

By divine command the god-bearing Apostles were caught up from all over the world by clouds on high.

*Mode Plagal I (V)*

Reaching your all-immaculate body, source of life, they kissed it with mighty honour.

*Mode II*

The highest powers of heaven stood by with their own Master.

*Mode Plagal II (VI)*

Seized with dread they accompanied your inviolate body that had contained God; while they went on before in a manner not of this world and crying out, unseen, to the ranks above them: 'See, the Queen of all, God's Child, has come'.

*Mode III*

Lift up the gates, and in a manner not of this world receive the Mother of the everlasting light.

*Mode Barys (VII)*

For through her the salvation of all mortals has come. We have not the strength to gaze on her, and it is not possible to render her worthy honour.

*Mode IV*

For her excellence outstrips all understanding.

*Mode Plagal IV (VIII)*

Therefore, immaculate Mother of God, as you live for ever with the life-bearing King, your Offspring, pray without ceasing that he guard and save from every hostile assault your new people; for we have gained your protection.

*Mode I*

As to the ages with splendour we call you blessed.

— Translation by Archimandrite Ephrem Lash

*Our Lady's Lament*

Michael Adamis (b. 1929) explores the close ties between the received traditions of Byzantine chanting and Greek folk music in *Our Lady's Lament*. Dedicated to the composer's mother Olga, it was written for Cappella Romana in 1994. Regarding this work, Mr Adamis writes:

"*Our Lady's Lament*, also called "Christ's Passion," is known throughout Greece in several poetic and musical variations. It is sung mainly by women at the decoration of the Epitaphion [a symbolic tomb containing an embroidered icon of Christ's body] or when they stay up all night in church on Holy Friday watching over the dead Christ. Information exists that on the island of Rhodes a young man will sing each verse first, followed by the women. In other places children sing it from house to house on Holy Saturday morning, at which time they are given money or red-painted eggs in return. The *Lament*, notated by scholars in the 20th century, is part of an oral tradition traced as far back in history as the 14th century.

"The composer's characteristic personal idiom draws from the aesthetic, compositional and morphological ideas effected in the music of the Greek Tradition – Demotic and, mainly, Byzantine – with the purpose of transforming them in essence and reviving them within the world of contemporary musical thought and realization. The understanding of sound textures and the logic of their differentiation to promote the development of the piece; the co-existence of parallel melodic lines densely interwoven so as to create a composite ornamented melody with a harmonic texture resulting from the horizontal development of lines sounding simultaneously; the corresponding shaping of the musical phrasing – aim at a particular sound impact far removed from the conventions of consonance as well as those of dissonance. All suggest a musical experience that reflects the wisdom and sophistication of a great musical culture and contribute in a creative manner to the quests and pursuits of contemporary musical thinking."

Today the sky above is black. Today is a black day. Today they nailed to the Cross the King of All. And *Panayia*, our most blessed Lady, sat alone and wailed bitterly:

Alas, my holy child! Alas, the light of the world! Why did you fade from my sight, O Lamb of God? My son, where did your beauty vanish? I cannot bear watching you unjustly crucified.

And *Panayia*, our most blessed Lady, sat alone uttering prayers for her only-begotten Son.

*Three Motets for the Mother of God*

Despite the survival in a few European Greek Orthodox churches of polyphonic choirs, the liturgical use of composed choral settings has become prevalent among only the Greeks of North America. There such composers as Tikey Zes (b. 1927), Professor Emeritus of Composition at San Jose State University, have taken Greek liturgical polyphony far beyond its humble origins in the Westernising chant of the reformist Athenian cantor John Sakellarides (c. 1853-1938). In place of Sakellarides' simple Romantic harmonies, they have employed techniques of harmonisation and polyphony derived variously from Renaissance, Russian and contemporary music.

*Ordinary Megalyrnarion for the Liturgy of St John Chrysostom*

It is truly right to call you blessed, who gave birth to God, ever-blessed and most pure, and Mother of our God. Greater in honour than the Cherubim and beyond compare more glorious than the Seraphim, without corruption you gave birth to God the Word; truly the Mother of God, we magnify you.

*Communion for the Annunciation*

The Lord has chosen Sion for his dwelling. Alleluia.

*Megalyrnarion for the Liturgy of St Basil*

Because of you, O Full of grace, all creation rejoices, the ranks of Angels and the human race; hallowed Temple and spiritual Paradise, pride of Virgins; from you God was incarnate and he, who is our God before the ages, became a little child. For He made your womb a throne and caused it to become wider than the heavens. Because of you, O Full of grace, all creation rejoices; glory to you.

*From The Akathistos Hymn*

The Akathistos Hymn is one of the finest examples of the early Byzantine genre of poetic homilies known today as the *kontakion* (thus named after the scrolls upon which they were written). Probably written early in the sixth century to be sung shortly after Christmas, the hymn is a rapturous meditation in twenty-four stanzas (one for each letter of the Greek alphabet) on the cosmic role of the Virgin Mary (the *Theotokos*) as mother of the incarnate Word of God. Each stanza is followed by one of two refrains. Originally these refrains would presumably have been sung by the congregation, which would have gathered around the *ambon* (a large pulpit in the centre of Early Christian basilicas) to hear the hymn during the course of an all-night vigil (*pannychis*). After Annunciation was made a separate feast nine months before Christmas, performance of the Akathistos was eventually transferred to the Lenten period on and around 25 March.

The hymn evidently continued to be sung regularly in Constantinople's urban churches long after its composition. With the miraculous lifting of a siege of Constantinople in 626, the hymn acquired both a new prologue (*koukoulion*) and its name 'Akathistos' (Greek for 'not seated'), which refers to a custom of remaining standing throughout the hymn's performance. In modern Greek practice, the Akathistos is sung in its entirety at matins on the fifth Saturday of Lent or at compline on the preceding evening. On the four previous Fridays it is sung at compline in four sections (*stasis*).

This evening Cappella Romana will sing the First Stasis from a complete setting of the Akathistos for multi-part *cappella* chorus and solo male voice by Ivan Moody (b. 1964). This work skilfully combines traditional Byzantine melodies – which appear unadulterated (complete with microtonal ornaments) in the Greek-language refrains – and Russian choral textures with original melodies suited to a rendering in the English language. Ivan Moody finished his musical setting of the Akathistos – the first of its entire text since the Middle Ages – in the autumn

of 1998, dedicating it to Bishop Kallistos (Ware) of Diokleia and Dr Lingas. In January 1999 Cappella Romana presented its world premiere, repeating it several times in the United States to great acclaim before releasing a recording of it on Gothic Records in 2003.

*Made Flagel IV*

*First Koukoulion*

Taking knowledge of the secret command, the bodiless Archangel went with haste to Joseph's dwelling, and said to her that knew not wedlock: 'He who in His self-abasement bowed the heavens and came down, is housed wholly and unchanged in thee. I see Him take the form of a servant in thy womb, and in wonder cry to thee: Hail, Bride without bridegroom'.

*Second Koukoulion*

To thee, our leader in battle and defender, O Theotokos, we thy servants, delivered from calamity, offer hymns of victory and thanksgiving. Since thou art invincible in power, set us free from every peril, that we may cry to thee: Hail, Bride without bridegroom.

**FIRST STASIS**

*Icos One*

A prince of the angels was sent from heaven, to say to the Theotokos, Hail! [three times]. And seeing Thee, O Lord, take bodily form at the sound of his bodiless voice, filled with amazement he stood still and cried aloud to her:

Hail, for through thee joy shall shine forth:  
Hail, for through thee the curse shall cease.  
Hail, recalling of fallen Adam:  
Hail, deliverance from the tears of Eve.  
Hail, height hard to climb for the thoughts of men:  
Hail, depth hard to scan even for the eyes of angels.  
Hail, for thou art the throne of the King:  
Hail, for thou holdest Him who upholds all.  
Hail, star causing the Sun to shine:  
Hail, womb of the divine Incarnation.  
Hail, for through thee the creation is made new:  
Hail, for through thee the Creator becomes a newborn child.  
Hail, Bride without bridegroom!

*Icos Two*

The Holy Maiden, seeing herself in all her purity, said boldly unto Gabriel: 'Strange seem thy words and hard for my soul to accept. From a conception without seed how dost thou speak of childbirth, crying: Alleluia!'

*Icos Three*

Seeking to know what passes knowledge, the Virgin said to the ministering Angel: 'From a maiden womb how can a Son be born? Tell me.' And to her in fear he answered, crying:

Hail, initiate of God's secret counsel:  
Hail, faith in that which must be guarded by silence.  
Hail, beginning of Christ's wonders:  
Hail, crown and fulfilment of His teachings.

Hail, heavenly ladder by which God came down:  
Hail, bridge leading men from earth to heaven.  
Hail, marvel greatly renowned among the angels:  
Hail, wound bitterly lamented by the demons.  
Hail, for ineffably thou shalt bear the Light:  
Hail, for thou hast revealed the mystery to none.  
Hail, wisdom surpassing the knowledge of the wise:  
Hail, dawn that illumines the minds of the faithful.  
Hail, Bride without bridegroom!

*Icos Four*

Then the power of the Most High overshadowed her that knew not wedlock, so that she might conceive: and He made her fruitful womb as a fertile field for all who long to reap the harvest of salvation, singing: Alleluia!

*Icos Five*

Bearing God within her womb, the Virgin hastened to Elisabeth: whose unborn child, knowing at once the salutation of the Theotokos, rejoiced and, leaping up as if in song, cried out to her:

Hail, vine whence springs a never-withering branch:  
Hail, orchard of pure fruit.  
Hail, for thou tendest the Husbandman who loves mankind:  
Hail, for thou hast borne the Gardener who cultivates our life.  
Hail, earth yielding a rich harvest of compassion:  
Hail, table laden with mercy in abundance.  
Hail, for through thee the fields of Eden flower again:  
Hail, for thou makest ready a haven for our souls.  
Hail, acceptable incense of intercession:  
Hail, propitiation for the whole world.  
Hail, loving-kindness of God unto mortal man:  
Hail, freedom of approach for mortals unto God.  
Hail, Bride without bridegroom!

*Icos Six*

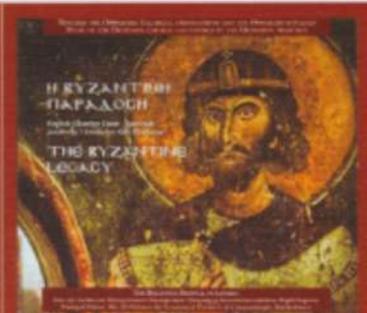
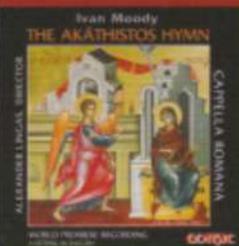
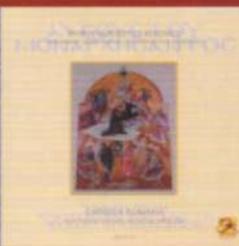
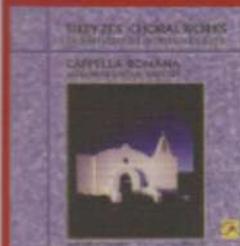
Tossed inwardly by a storm of doubts, prudent Joseph was troubled: knowing thee to be unwedded, O blameless Virgin, he feared a stolen union. But when he learnt that thy conceiving was from the Holy Spirit, he said: Alleluia!

- Translation by Mother Mary and Bishop Kallistos (Ware) of Diokleia

The visit of Cappella Romana is supported by  
The Hellenic Foundation

Cappella Romana's participation in the Byzantine Festival in London is made possible in part through support from The Fund for U.S. Artists at International Festivals and Exhibitions, a public-private partnership of the National Endowment for the Arts, the U.S. Department of State, and The Rockefeller Foundation; additional support from the Doris Duke Charitable Foundation, and administered by Arts International.

**MORE FROM CAPPELLA ROMANA**



If you have enjoyed listening to Cappella Romana live in London, you can hear several of the works performed, and more, on CD.

For further information contact the Festival office on 020 7286 3944 or visit these websites  
[www.cappellaromana.org](http://www.cappellaromana.org) [www.byzantinefestival.com](http://www.byzantinefestival.com)

Also available is the English Chamber Choir's recording *The Byzantine Legacy*, recorded in the Cathedral of St Sophia during the 1998 Festival, and including music by Hatzis, Moody and Tavener.

Ἡ Αἰὶα ΚΑΡΑΙΑΝΗ # ΠΟΛΙΤΙΣΤΙΚΑ ΚΑΤΑΧΩΡΑ

**Michael Adamis**

Michael Adamis (b. 1929) is renowned for his pioneering work in absorbing the aesthetic principles of Byzantine culture into a new musical idiom appropriate to modern times. In his own compositions he investigates the possibilities of infusing symbolic traditional material into varied means of expression and communication. The ethos of Byzantine music permeates over 200 compositions, ranging from voice and orchestra to electro-acoustic media, guiding compositional choices and creating inner tensions and expressive characteristics.

Born in Piraeus, Greece, he completed his studies in both Western and Byzantine music in Athens and also graduated in Theology from the University of Athens. He pursued advanced studies in composition, electro-acoustic music and Byzantine music palaeography at Brandeis University, Boston USA. Mainly active as a composer, he is also well known as a choral director and a Byzantine musicologist. He is repeatedly commissioned by major international festivals and cultural organisations and widely performed and broadcast in Europe, the USA, Latin America and Asia. He has directed several choral groups including the Greek Royal Palace Chapel Boys Chorus (1950-67) and the Athens Chamber Choir, and among his musicological works are his discovery and transcription of the oldest two-part Byzantine chant, the *Aineite* of Manuel Gazis.

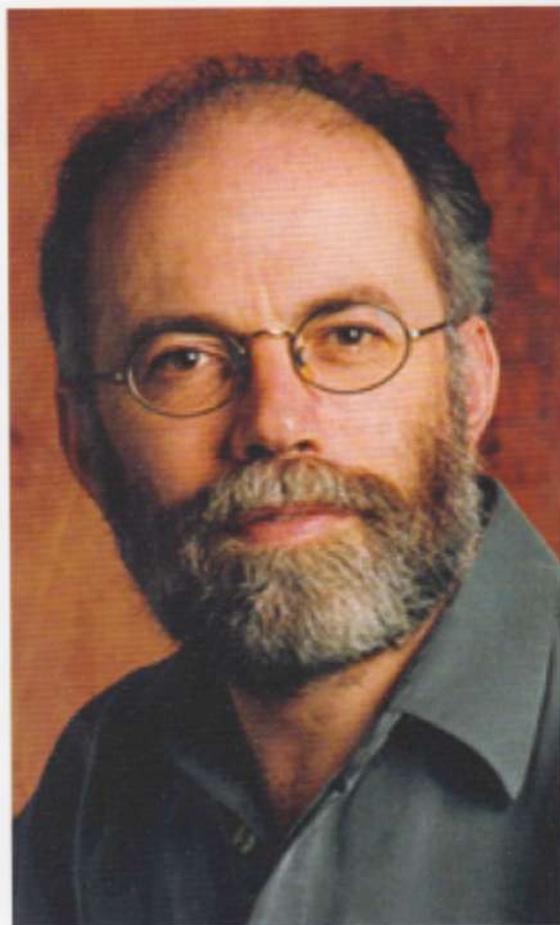
**Andrea Gabrieli**

Andrea Gabrieli (1510-1586) was born in Venice at a time when Flemish composers were dominating. He sang at St Mark's probably from when he was in his twenties. During a stay with the court of Munich in 1562 he formed a lasting friendship with Lassus, whose music was a strong influence. Gabrieli eventually became second organist at St Mark's in 1566 and first organist in 1584, a post he held to his death. He published music in nearly every genre of the time, including sacred vocal pieces, madrigals and many instrumental compositions (mainly keyboard). He used innovative techniques particularly in the ceremonial music composed after he took up his post at St Mark's. These works tend to be homophonic, largely syllabic, sometimes polychoral and predominantly sonorous. Many of his works were first published posthumously, edited by his nephew Giovanni Gabrieli.

**Christos Hatzis**

"Christos Hatzis is currently enjoying a growing international reputation as one of the most important composers writing today. His works are being performed, broadcast and recorded in Canada, the US and in Europe by some of the world's best-known soloists and ensembles" (CBC Records). Born in Greece in 1953, educated in the United States and a Canadian citizen since 1985, composer Christos Hatzis is the recipient of the 2002 New Pioneer Award, the 1998 Jean A. Chalmers National Music Award, the 1996 (Governor General) Jules Legér Prize, the 1996 Prix Italia Special Prize (it was the first time this prestigious broadcasting award went to a Canadian composer) and the 1998 Prix Bohemia Special Prize. He has composed major works for all media and is the recipient of numerous commissions from some of the best-known artists in Canada and abroad. In addition to composing, Christos is a Professor at the Faculty of Music, University of Toronto.

Christos' work strikes a chord with audiences and performers and as a result there is a significant backlog of commissions, large-scale productions of his music and a slew of all-Hatzis recordings already in production or planned for production by major record labels. Premières and performances of his work usually mean sold-out houses and repeat performances. The accessible sound of his music belies a rigorous structure and an intense spirituality that allows listeners to connect with the music at a deeper level. Christos' influences are too numerous to mention, but the constant thread that runs through all his work has to do with religious and cultural convergence and a keen interest in native cultures. His work on (and with) the Inuit, Canada's northern inhabitants, has introduced the musical culture of the Inuit to many listeners world-wide



Christos Hatzis

and has helped in a small way to revitalize interest in cultural practices such as Inuit throat singing. His own Greek Orthodox religious upbringing has become a major influence in his large-scale choral works, some of which have been called by the press "contemporary masterpieces" and his intense interest in proto-Christian spirituality has been the cause of a series of creative excursions into early Greek, Latin and Armenian sacred music sources.

In the past few seasons his music has been receiving international exposure through performances by touring ensembles committed to his music, such as the St Lawrence String Quartet, The Gryphon Trio, Pilobolus Dance Theater, the English Chamber Choir and soloists such as soprano Isabel Bayrakdarian, flautist Patrick Gallois, violist Rivka Golani, cellist Shauna Rolston, percussionists Beverley Johnston and Nanae Mimura, to mention but a few. Hatzis is one of the most performed composers anywhere: in 2003 there were more than one hundred performances of his music world-wide and numerous broadcasts, and the number is dramatically increasing with more of his work going on tour, including his new multimedia work *Constantinople* commissioned and produced by the Gryphon Trio that is planned to tour the Middle East, Europe and North America in 2004 and succeeding years. It is not unusual for a Hatzis work to become a signature piece for a soloist or an ensemble. His *Old Photographs* has been performed by the Gryphon Trio all over the world over 150 times in the past three years with sometimes listeners following the trio to the next venue for a chance to hear the work again; his *Fertility Rites* is performed repeatedly by several percussionists from Canada to Japan. There have also been an increasing number of all-Hatzis programs during the past few years, or programs that he shares with another composer (frequently with British composer John Tavener). His music is increasingly combined with visual media: television arts programs, multimedia works and, recently, in feature films.

### Hildegard of Bingen

Hildegard of Bingen was born in Bernersheim in the Rhineland in 1088. She therefore lived during the '12th-century Renaissance' and became Benedictine Abbess of the convent of Rupertsberg. She wrote and composed profusely. Apart from her musical compositions she wrote on religious vision, philosophical and scientific expositions, political proposals and artistic achievements. She gathered into 13 books her religious experiences and her understanding of theology, medicine and natural sciences. In over 300 letters she counsels political and church leaders, including Popes and Emperors, as well as lay folk, not least the women of all ranks of medieval society. She was a source of enlightenment not only during her own time but across successive centuries up to the present day.

As a Benedictine, Hildegard represents one extreme of the great reform movements of 12th-century Monasticism. She held the materialistic world to be the gateway to the spiritual world: music, art and the natural sciences are pale images of divine life and need to be nurtured and bettered through all that humans do. This is in sharp contrast to the Cistercian reforms led by her older contemporary Bernard of Clairvaux, which sought to strip away materialistic associations because they provide an obstacle to contemplation of the spiritual world. For Hildegard, music provided the point of contact between the divine and the human spheres; through music the divine could be experienced, either in vision or through simple participation in sacred song. Hildegard's chants invited such participation from her nuns, and adorned monastic services not only in her own three convents, but elsewhere in Germany and France. It was not only in music that Hildegard made controversial reforms – as brides of Christ, her nuns on special occasions wore long open hair adorned with tiaras, precious jewellery and white habits.

In addition to Rupertsberg, Hildegard founded two daughter houses, one of which, the St Hildegard Abbey at Eibingem, is still active today.



Ivan Moody

### Ivan Moody

Ivan Moody was born in London in 1964. He studied composition with Brian Dennis at London University (winning the Royal Holloway Prize in 1984 for his *Three Poems of Anna Akhmatova*), and privately with Sir John Tavener. He later studied Orthodox theology through the continuing education centre of the University of Joensuu, Finland, and is currently pursuing postgraduate compositional work with William Brooks at the University of York. He lives at present in Estoril, Portugal, with his wife, the singer Susana Diniz Moody, and he is protopsaltis and choir director of the Greek Orthodox Church in Lisbon.

Eastern liturgical chant has had a profound influence on his music, as has the spirituality of the Orthodox Church, to which he belongs. His music has been performed and broadcast all over Europe, both East and West, as well as in Japan, the USA and South America. Following the enormous success of *Canticum Canticatorum I*, written for the Hilliard Ensemble and performed by them all over the world, in 1990 he won the Arts for the Earth Festival Prize for *Prayer for the Forests*, which was subsequently premiered by the renowned Tapiola Choir in Finland. One of his most important works to date is

the oratorio *Passion and Resurrection* (1992), based on Orthodox liturgical texts, which was premiered in June 1993 by Red Byrd and the Estonian Philharmonic Chamber Choir, and has been recorded on CD by Hyperion. The work was toured in the USA (Portland, Seattle, Irvine and Los Angeles) in October 2002 by Cappella Romana, under the composer's direction, to rapturous applause.

The same year also produced the viola concerto *Vigil of the Angels*, and the following year Ivan Moody completed a cello concerto, *Epitaphios* which was premiered with tremendous success by Raphael Wallfisch and La Camerata at the Megaron Mousikis in Athens in May 1995. He has subsequently written a series of works for a number of leading vocal ensembles including The Hilliard Ensemble, Singer Pur, Fretwork, and Trio Mediaeval, whose performance of *Words of the Angel* (1999) has since been released on CD by ECM.

Ivan Moody's largest work to date, the *Akathistos Hymn*, for a cappella choir (the first complete setting of the text since the middle ages), was premiered by Cappella Romana under Alexander Lingas with resounding success in Portland, Oregon, and repeated in Seattle, in January 1999. The work was also toured in the USA in Spring 2001 and was recorded on CD in August 2002, with the composer producing; the double-disc set has recently been released on the Gothic label.

Other works include *The Troparion of Kassiani*, featured in our Words and Music programme at The Hellenic Centre on 25th February, and the string quartet *Lamentations of the Myrrhbeaver*, premiered at the Gulbenkian Foundation in December 2001.

Just completed is *The Dormition of the Virgin*, a large-scale cantata commissioned by the BBC for the BBC Singers with instrumental group to be premiered in London in May 2004.

Ivan Moody has edited a large number of performing editions of sacred music, including 16th century music from England, Spain, Portugal and Mexico and Russian Orthodox repertoire, and has frequently served as musicological and programme consultant for such specialist performers as The Tallis Scholars, The Sixteen, the Orlando Consort, the Hilliard Ensemble and Westminster Cathedral Choir. As a writer, he contributes regularly to many periodicals and editorials including the *New Grove Dictionary of Music*, and has collaborated regularly, as programme advisor, writer and lecturer, with international music festivals. Currently he is collaborating on the construction of a database for the future Portuguese Contemporary Music Centre, and has been appointed Artistic Director of the Echi Lontani festival in Cagliari, Sardinia.

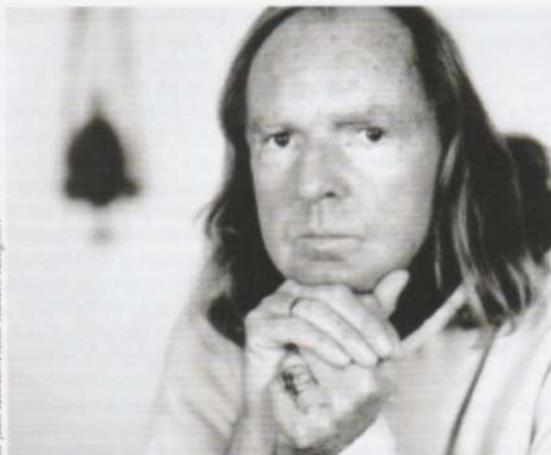
### Sir John Tavener

At a time of unprecedented cultural and musical diversity, Sir John Tavener has remained a consistent and powerfully unique voice. He first came to public attention in 1968 with the premiere of his oratorio *The Whale* at the inaugural concert of the London Sinfonietta. The work came to the attention of The Beatles and was subsequently recorded on their Apple label.

Although Tavener's avant-garde style of the seventies contrasts with the contemplative beauty of his works for which he is best known, the seeds of the language he would later adopt were already in evidence. His use of children's voices in his first Proms commission, *In Alium* (1968) and the *Celtic Requiem* (1969) demonstrate a fascination with childish innocence which permeates his entire oeuvre. His early compositions, notably *Thérèse* (1973) commissioned by the Royal Opera House and *A Gentle Spirit* (1977) after the short story by Dostoyevsky, showed that spirituality and mysticism were to be his primary sources of inspiration.

Throughout the seventies Tavener became increasingly uncomfortable with what he saw as an over-intellectualisation of western classical music. His conversion to the Orthodox Church in 1977 resulted from his growing conviction that Eastern traditions retained a primordial essence that the west had lost. From this time, his musical language moved towards a self-abnegating ethereal beauty, often reminiscent of the music of the Eastern Orthodox church. Works such as *Funerus Ikon* (1981), *The Lamb* (1982), *Ikon of Light* (1984) and the

Sir John Tavener. Photo: Richard Houghton



large-scale choral work *Resurrection* (1989) date from this period. It was in 1989 that Tavener once again came firmly into the limelight, when the Proms premiere of *The Protecting Veil* introduced his music to a new audience. The opera *Mary of Egypt*, which premiered at the 1992 Aldeburgh Festival, marked the start of his continuing collaboration with soprano Patricia Rozario. The same year, a major documentary, *Glimpses of Paradise*, was broadcast on BBC2. His 50th birthday year was marked in 1994 by the BBC's Icons Festival, as well as another major Proms commission – *The Apocalypse*. In 1997, the performance of *Song for Athene* at the close of Princess Diana's funeral showed that the profound effect of his music reached far beyond just the concert-going public and led to a surge of press interest, including another documentary on LWT's South Bank Show.

The huge interest in Tavener showed no signs of abating. The premiere of *A New Beginning* played out the final minutes of 1999 in London's Millennium Dome; on 4 January 2000, *Fall and Resurrection* was premiered at St Paul's Cathedral, broadcast on both television and radio; he received a Knighthood in the Millennium Honours List; and later the same year, London's South Bank Centre presented a major festival of his music. The increase in the number of overseas commissions, notably *Lamentations and Praises* (2000) for the San Francisco-based Chanticleer (whose recording of the work secured for Tavener the Grammy award for Best Classical Contemporary Composition in 2003) and *Isan of Enns* (2001) for the Minnesota Orchestra gave testament to the fact that that Tavener's music was speaking to an international audience.

Around this time, it became clear that Tavener was beginning to move in a significant new direction, as Orthodox sources began to give way to influences from other cultures. This change was perhaps foreshadowed by the use of Hindu rhythms in works like *Samaveda* (1997), *The Last Discourse* (1998 – commissioned by the Byzantine Festival in London) and *Song of the Cosmos* (2000), and his use of instruments such as the Tibetan Temple Bowl in many works of the 1990s. Tavener says that it was while he was writing the eight-hour epic *The Veil of the Temple* (2001), that he found that he needed to look further than just Orthodoxy to express his message. He was led to look for inspiration from alternative sources by his interest in the universalist philosophy of the late Swiss metaphysician Fritjof Schuon, which embraces all great religious traditions. This change in direction is manifest in works written since 2001 – notably *The Veil of the Temple*, *Lament for Jerusalem* (which uses both Christian and Islamic texts), and *Hymn of Dawn*, based on Hindu, Sufi, Christian and Jewish texts, as well as the music of the American Indians.

#### John Tavener

The 16th-century English composer John Tavener was born in South Lincolnshire around 1490. He came to prominence while organist of Cardinal Wolsey's Collegiate foundation in Oxford, Cardinal College, (later to become Christ Church) from 1526-1530, and was thus one of the most prominent

composers of Henry VIII's reign. He became involved in an outbreak of Lutheran heresy in Oxford in 1528 and was for many years believed to have ceased composing on leaving Oxford shortly afterwards. In fact he returned to his native Lincolnshire, where he became a lay-clerk (and possibly also master of the choristers) at the parish church of St Botolph in Boston. He retired from full-time employment in 1537 but remained in Boston until his death in 1545.

Of Tavener's works which have come down to us there are eight masses, three Magnificats, numerous motets and votive antiphons and a handful of secular partsongs and concert pieces. Most of these works do indeed date from the 1520s, but it is always possible that their existence is to some extent due to the much greater resources available in Oxford for the copying, disseminating and preserving of manuscript copies than would have been available in rural Lincolnshire.

#### John Vergin

John Vergin (b. 1954) is a composer, baritone soloist and organist residing in Portland, Oregon. He is the past recipient of a grant from the Oregon Arts Commission and has composed numerous vocal works, including complete song cycles for solo voice and piano. In past seasons Cappella Romana has commissioned and premiered his *Anthem for Annunciation* and *Two Poems of Gerard Manley Hopkins*. He has also provided music for recent productions of Classic Greek Theatre in Portland and his chamber opera *Final Quartet* has recently been released on CD.

#### William Walton

William Walton is acknowledged as one of the foremost English composers of the 20th century. Born in Lancashire in 1902, he was educated at Oxford but left without taking his degree and became adopted by the Sitwell family. One of the first fruits of this association was *Façade*, a musical entertainment in which Edith Sitwell's poems were recited over music for an instrumental sextet, wittily parodying influences from Stravinsky, Les Six, jazz and popular music. Three larger-scale works followed: the overture *Portsmouth Point* (again demonstrating Parisian stylistic connections); the Viola Concerto (which shares affinities with Prokofiev) and the oratorio *Belshazzar's Feast* which took the English oratorio tradition reaching back to Handel's *Messiah*, and created a wonderful portrayal of pagan opulence and pageantry. Having firmly established his reputation with these three works within a decade, the next years were relatively lean, with the exception of his Shakespearean film scores (*Henry V*, *Hamlet*) and his two coronation marches, *Crown Imperial* (1937) and *Orb and Sceptre* (1953) whose popularity has extended far beyond the occasions for which they were written. In the late 1940s Walton married (after a whirlwind courtship of precisely a week) and he and his wife Susana settled on the Italian island of Ischia, where they remained for the rest of his life. There he wrote his opera *Troilus and Cressida*, his one-act comedy *The Beard*, a handful of superb orchestral works, including a cello concerto and a set of *Hindemith Variations*, and a variety of smaller choral works, including the anthem *The Twelve*, an outstanding setting of words by W.H.Auden. He died in Ischia in 1983.

#### Tikey Zes

Tikey Zes received his doctorate from the University of Southern California, having studied composition under renowned neo-classical composer and teacher Ingolf Dahl. In the intervening years, he has held positions with Greek Orthodox churches in the San Francisco Bay area, taught composition at San José State University, and at one time was director of the Berkeley Chamber Singers. Having retired from his Professorship at USC he remains active and prolific as a choral director and composer. In addition to chamber and orchestral works, he has composed extensively for the Orthodox Church, including a large number of seasonal propers and four complete liturgies.

### Chris Brannick

Chris Brannick is a man of many talents. He is currently principal percussion of Glyndebourne On Tour and a founder member of the percussion quartet *ensemblebash*. He is also a professor at the Guildhall School of Music and Drama. Chris has also worked as a composer and has had works performed at leading music festivals and on Childrens BBC programmes, as well as being music advisor to Legoland. His multi-instrumental skills have found him as a musical director, playing percussion, drum kit, guitar, bass guitar, bugle, piano, singing in a high voice, building instruments and this year, in cabaret in New York. He holds a maths degree from Imperial College, London and is an Associate of both the Royal College of Science and the Royal Academy of Music.



Chris Brannick

### Cappella Romana

John Michael Boyer  
John S. Boyer  
Rachel Taylor Brown  
LeaAnne DenBeste  
Elizabeth Eck  
Doug Fullington  
Leslie Green

Virginia Hancock  
Stephanie Kramer  
Kendrick Perala  
Mark Powell  
Adam Steele  
Wendy Steele  
John Vergin

Founded in 1991, Cappella Romana is a vocal chamber ensemble dedicated to combining passion with scholarship in its continuing exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Its name is derived from the medieval concept of the Roman *oikoumene* (inhabited world), which included not only 'Old' Rome and Western Europe but also 'New Rome' (Constantinople), 'Third Rome' (Moscow), and the commonwealth of Slavic and Syriac countries.

Flexible in size according to the demands of the repertory, Cappella Romana is one of the Pacific Northwest's few professional chamber vocal ensembles. It has a special commitment to mastering the Slavic and Byzantine repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Leading scholars have supplied the group with their latest discoveries, while its music director has prepared a number of the ensemble's performing editions from original sources. In the field of contemporary music, Cappella Romana has taken a leading role in bringing to West Coast audiences the works of such European composers as Michael Adamis, Ivan Moody, Arvo Pärt, and John Tavener, as well as promoting the work of North Americans.

The ensemble presents annual concert series in Portland, Oregon and Seattle, Washington. Critics have consistently praised these for their unusual and innovative programming, including numerous world and American premières. The group has also infrequently collaborated with such noted artists as conductor Paul Hillier, chant specialist Ioannis Arvanitis, and composer Ivan Moody.

Cappella Romana tours regularly and in April 2004 will make its New York debut at the Metropolitan Museum of Art in conjunction with the exhibition 'Byzantium: Faith and Power 1261-1557'. The ensemble has released two compact disc recordings on the Gagliano label (*Tikey Zes Choral Works* and *When Augustus Reigns*) and a third (*The Akathistos Hymn* by Ivan Moody) on the Gothic label. Its next release on Loft/Gothic Records is *Epiphany*, a CD of medieval Byzantine chant with Ioannis Arvanitis, to be released in the Spring of 2004.

### Alexander Lingas

director Cappella Romana

Alexander Lingas, Cappella Romana's founder and musical director, is Assistant Professor of Music History at Arizona State University's School of Music and a Fellow of the University of Oxford's European Humanities Research Centre. After receiving a B.A. with a double major in Music (Composition) and Russian Language from Portland State University, he continued his studies at the University of British Columbia, receiving from it a Ph.D. in Historical Musicology. From Michaelmas Term of 1998 until Trinity Term of 2001 he was British Academy Postdoctoral Research Fellow at Oxford University's St Peter's College. He has also served as a lecturer and advisor for the Institute of Orthodox Christian Studies at the University of Cambridge.

Dr. Lingas has received a number of academic awards, including Fulbright and Onassis grants for musical studies in Greece with Lycourgos Angelopoulos and a Canadian postdoctoral fellowship for study in Oxford under Bishop Kallistos (Ware) of Diokleia. His current projects include study of Sunday Matins in the Rite of Hagia Sophia for Ashgate Publishing and a general introduction to Byzantine Chant for the Yale University Press. During the academic year 2003-2004 Dr. Lingas is a Member of the School of Historical Studies of the Institute for Advanced Study in Princeton, New Jersey and an NEH Area Studies Fellow of the American Council of Learned Societies.



Philippa Davies

### Philippa Davies

Philippa Davies has established an international reputation as a concerto soloist, recitalist and chamber musician. A pupil of Douglas Whittaker and William Bennett, she won many awards at the outset of her career. She has appeared as a concerto soloist and recitalist all over the world, as well as giving master classes. Sir Peter Maxwell Davies, Jonathan Harvey and Robert Saxton have all written solo pieces especially for her. Excelling in Mozart, she has recorded all his original flute works - the concertos with City of London Sinfonia and the London Mozart Players and the Flute Quartets with the Nash Ensemble, of which she has been a member for many years.

## English Chamber Choir

Janet Adderley	Margaret Jackson-Roberts
Peter Adderley	David Jordan
Miriam Ahamat	Hugh Joslin
Marianne Aston	David Lowe
Peter Best	Ann Manly
Karen Bloomfield	Robert Moffat
Francois Boucard	Michael Roskell
Roger Carpenter	Rob Scales
Anna Cohen	Julia Singer
Tim Colborn	Michael Sullivan
Christine Coleman	Neil Thornton
Anne-Marie Curror	Katie Thorpe
Michael DeLeon	Andrew Trinick
Margaret Driver	Sharon Turley
Elizabeth Evans	Pieter Van Der Waal
Susanna Evans	Jay Venn
Laura Garnham	Jenny Wagg
Keith Geaney	Nicky Ward
Emma Grundy	David Watson
Peggy Hannington	Ken Wharfe
Rachel Haywood	David Wheeler
Anne Howeson	Jackie Whitehouse
Bella Image	Richard Whitehouse

The English Chamber Choir is one of the busiest and most versatile of London's smaller choirs. It divides its time between classical music, predominantly in live concert performance, and popular, more 'commercial' music, most of which is recorded for CD, film or television. It has a long association with music inspired by the Eastern Orthodox tradition, having given many performances of works by contemporary composers including John Tavener, Christos Hatzis, Ivan Moody and Michael Adamis, and earlier music by Rachmaninov, Tchaikovsky and their Balkan contemporaries. Their programme *The Byzantine Legacy*, devised for the 1998 Byzantine Festival in London, was subsequently recorded by Sony Greece, and the Choir also took part in the Festival's visits to Plovdiv (Bulgaria) and Athens. In 2002 they sang Ilias Andriopoulos' *Greek Trilogy* at the Queen Elizabeth Hall in the *Greece in Britain* series and Christos Hatzis' *De Angelis* in the Barbican's *Meafest*. They recently visited Antwerp to provide the musical element in an international conference on the work of the biblical translator William Tyndale, and in London sang Rachmaninov's *Vespers* at St Martin-in-the-Fields.

The Choir has also enjoyed a long and fruitful association with popular music, working with groups and composers as diverse as The Who, Barrington Pheloung (of Inspector Morse fame) and, for many years, Vangelis. It recorded Vangelis' Hymn for the 2002 World Cup, and last autumn 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.

## Guy Protheroe

Artistic Director Byzantine Festival in London  
conductor English Chamber Choir

Guy Protheroe was a music scholar at Magdalen College, Oxford, and first came to prominence as the conductor of the international contemporary music ensemble, Spectrum. This group had a long association with the music of Iannis Xenakis, culminating in the first fully-staged version of his music for the *Oresteia* trilogy which was the joint opening production in the Linbury Studio Theatre at the Royal Opera House in January 2001. In addition to his work with Spectrum and the English Chamber Choir Guy Protheroe has also worked with many distinguished orchestras, choruses and soloists across Europe and the USA.

In December 2002 he conducted Purcell's *Diido and Aenos* in the newly-restored opera house in Tunis in a production by *Ecume* (Marseilles) with a cast drawn from all around the Mediterranean, a production which is due to tour the Middle East in 2004-5. He works extensively in feature films and popular music in productions in the USA, the UK, France

and Greece. In January last year he appeared at the Queen Elizabeth Hall with the world music singer from Athens, Savina Yannatou, in music ranging from Skalkottas to Theodorakis and Hadjidakis, and for many years he worked as musical director and arranger to Vangelis. He is artistic director of the Byzantine Festival in London, and was also director of the Greek Festivals in London held in 1989 and 1990.



Rivka Golani

Rivka Golani is recognized as one of the great violists and musicians of modern times. Her contributions to the advancement of viola technique have already given her a place in the history of the instrument and have been a source of inspiration not only to other players but also to many composers who have been motivated by her mastery to write specially for the viola. More than 200 pieces have been written for her, of which 39 are concertos, a record matched by no other violist in history.

Familiar to audiences throughout the world, Rivka Golani has performed as soloist with the BBC Symphony, BBC Philharmonic, Boston Symphony Orchestra, Royal Philharmonic Orchestra, Royal Concertgebouw, Israel Philharmonic, Tokyo Metropolitan Orchestra, Montreal Symphony and many others. Her on-stage charisma unfailingly adds excitement to her appearances, and her reputation as a teacher draws students from all over the world to her master classes.

Rivka Golani is also a painter of distinction, and has worked closely with composers as a visual artist in presenting multi-media performances of works for viola and orchestra. Exhibitions of her paintings have been held throughout Britain, Germany, Israel and North America.

## Michael Pennington

One of today's most distinguished actors, Michael Pennington has many great credits to his name, and continues to be popular as an actor, director and published author.

His theatre credits include, more recently; *The Madness of George III* for the Birmingham Rep., *The Seagull* at the Edinburgh International Festival and *John Gabriel Borkman* for English Touring Theatre. He was also in *Anton Chekhov*, a one man show at the Old Vic & National Theatre. For the Royal Shakespeare Company he has performed in *Timon of Athens*, *Hamlet*, *Shadow of a Gunman*, *Hippolytus*, *Love's Labours Lost*, *Way of the World*, *Romeo and Juliet*, *King Lear*, *Measure for Measure*, *Destiny*, *Playing with Trains*, *Thirteenth Night* and *Afore Night Come*, and for the English Shakespeare Company, of which he is co-founder and joint Artistic Director; *Macbeth*, *Coriolanus*, *The Winter's Tale* and *The War of the Roses*.

His directing work includes; *A Midsummer Night's Dream* for the Open Air Theatre, Regent's Park, *Twelfth Night* with the Chicago Shakespeare Theatre, *Twelfth Night* for the Haiyuza Company, Tokyo, (the Japanese version), as well as *Twelfth Night* with the English Shakespeare Company on their world tour.



Michael Pennington

Michael is also well known from his many appearances in popular films and television shows including, *Waking the Dead*, *Silent Witness*, *Dr Terrible's House of Horrible*, *Datziel & Pascoe*, *Cracker*, *Kavanagh QC*, *The Return of Sherlock Holmes*, *Oedipus Rex* and *Return of the Jedi*.

As an author Michael has published a number of books; *Hamlet – A User's Guide*, *Twelfth Night – A User's Guide*, *The English Shakespeare Company – The Story of the War of the Roses* and *Are You There Crocodile – Inventing Chekhov*. He is also in the process of writing a new book entitled *A Midsummer Night's Dream – A User's Guide*.

He is currently rehearsing for the world premiere performance of Hanif Kureishi's *When the Night Begins*, which opens on 3rd March at Hampstead Theatre.

#### Patricia Rozario

Patricia Rozario has made more than 30 recordings, from world premières of works by Sir John Tavener (*Eternity's Sunrise*, *Agraphon*, *Akhmatova Songs*, *Fall and Resurrection*), to Canteloube's *Songs of the Auvergne* with the Philharmonia Orchestra under the baton of the late Sir John Pritchard, to a recital of Spanish Songs with her husband, the pianist Mark Troop.

Recent engagements include the première and recording of a Tavener's *Ikona of Eros* with the Minnesota Symphony Orchestra; a concert tour to the major English Festivals with the Academy of Ancient Music; Tavener's *Veil of the Temple* with the Temple Church; Arvo Pärt's *Como Anhuela la Cierza* (which was written for Patricia Rozario) with the Russian National Orchestra in



Patricia Rozario Photo: Heidi Bick

Moscow and the Gothenburg Symphony Orchestra, both under the baton of Vladimir Jurowski and the première and recording of a new Tavener commission with the Sydney Philharmonia at the Sydney Opera House.

Patricia Rozario's numerous future engagements include Handel's *Messiah* with the Minnesota Symphony Orchestra; Pärt's *Como anhuela la cierza* at the Venice Biennale; and Tavener's *Schaun Lieder* at the Chicago Festival. She appeared in the 1998 Byzantine Festival In London in St Paul's Cathedral, with the Choir of St Paul's Cathedral, in the world première of John Tavener's *The Last Discourse*, repeated in 2000 in the Megaron (Athens) and in 2001 in the Queen Elizabeth Hall, London, with the English Chamber Choir. She continues her association with the English Chamber Choir in the 2004 Byzantine Festival in the world première of Christos Hatzis' *Troparion of Kassiani* in St Paul's Cathedral on 11 March and in his *De Angelis*, in a specially-adapted version, in the Queen Elizabeth Hall on 9 March.

Patricia Rozario was awarded the OBE in the United Kingdom New Year's Honours List 2001, for services to Music.



The Choir of St Paul's Cathedral

#### Choristers

Joshua Allen	Duncan Kelly
Finlay Bain	Kit Irwin
Hamish Bain	Tsutomu James
Joseph Bourne	Mathew Morgan
Julius Carboni	Henry Moulton
Gregory Childs	Alexander Novadnieks
Benjamin Collings	Sebastian Payne
Charles Dalton	Augustus Perkins-Ray
Peter Dennison	Harry Purvis
Guy Edmund-Jones	Lewis Owen
James Ferguson	Christopher Sladdin
George Fuest	Jonathan Smith
William Fuest	Howard Thompson
Max Gumpert	Harry Urquhart-Briggs
Matthew Hilborn	Daniel Wilson
Cem Hurrell	Basil Vincent

#### Vicars Choral and Assistant Vicars Choral

<b>Alto</b>	<b>Bass</b>
Patrick Craig	Nigel Beavan
Simon Hill	Thomas Blunt
Tim Kenworthy-Brown	Julian Clarkson
Andrew Olleson	Timothy Jones
Christopher Royall	Martin Oxenham
Richard Stevens	Stuart Young
<b>Tenor</b>	
Mervyn Collins	
Benjamin Cooper	
Jon English	
Michael Keeley	
Roy Rashbrook	
Andrew Yeats	

There has been a choir of Boy Chorists and Vicars Choral at St Paul's for over nine centuries. The structure of the present choir, consisting of thirty singing boys, eight probationers and eighteen gentlemen, was established in the nineteenth century, when Sir John Stainer was Organist.

In addition to leading the daily round of worship in the cathedral, the choir takes part in a number of services of national importance held at St Paul's. In recent years, these have included the National Service of Thanksgiving for the Millennium, the services to mark the 100th birthday of HM The Queen Mother and the Golden Jubilee of HM The Queen, and the service held on 14 September 2001 following the terrorist atrocities in the USA.

The choir has many recordings to its credit including two widely acclaimed series: one of English cathedral music and the other of the complete Psalms of David on the Hyperion label. A recent recording of Music for Remembrance has recently been released.

Over the last decade, the choir has toured extensively in Europe, Japan, and North and South America. In October last year they completed a two-week tour of the United States singing eight concerts in major venues including New York and Washington. The chorists will take part in a performance of Mahler's Third Symphony with Sir Bernard Haitink and the Berlin Philharmonic in the Barbican Hall in September this year.

#### John Scott

*Organist and Master of Chorists St Paul's Cathedral*

John Scott began his musical career as a chorister at Wakefield Cathedral. While still at school he gained the diplomas of the Royal College of Organists, winning the major prizes. He was Organ Scholar of St John's College, Cambridge, acting as Assistant to Dr George Guest, and during this time, continued his studies with Dame Gillian Weir. On leaving Cambridge in 1978, he became Assistant Organist at both St Paul's and Southwark Cathedrals, later becoming Sub-Organist of St Paul's, and in 1990 succeeding Christopher Dearnley as Organist and Director of Music. Under his direction, the St Paul's Choir has toured three continents, made many recordings and performed with most of the London orchestras.

As an organist, John Scott has performed in five continents, premiered many new works written for him, and worked with various specialist ensembles. He is a first-prize winner from the Manchester International Organ Competition (1978) and the Leipzig J.S. Bach Competition (1984); in 1998 he was nominated International Performer of the Year by the American Guild of Organists. He is a Past President of the Incorporated Association of Organists and President of the Percy Whitlock Trust. He was a member of the Jury for the Concours International d'Orgue 'Grand Prix de Chartres' in 2002 and was the chairman of the Jury for the Dallas International Organ Competition in 2003. Engagements in 2003 included concerts in Switzerland, USA, South Africa, Ireland, Holland, Germany, the Three Choirs Festival and La Madeleine and Notre Dame in Paris. In July this year he will take up the post of Organist and Director of Music at St Thomas Church, Fifth Avenue New York. He was awarded the LVO in the New Year's Honours List.

#### Fiona Shaw

During her career Fiona Shaw has amassed an extremely impressive and diverse list of credits in film, television and theatre.

She has appeared in such films as Disney's *Three Men and a Little Lady*, Franco Zeffirelli's *Jane Eyre*, and *The Avengers* released by Warner Bros, as well as currently appearing in the *Harry Potter* films as Harry's Aunt Petunia Dursley.

Her recent television credits include, amongst a great many others, *Love Song* directed by Rodney Bennett and the fantastical *Gormenghast* directed by Andy Wilson for the BBC.



Fiona Shaw

At the theatre, again amongst a great many other performances, she has appeared as Rosalind in *As You Like It* at the Old Vic, winning the Olivier Award for Best Actress in 1990, which she also won, along with the London Critics Award 1990 for her role as She Te/Shen Ta in *The Good Person of Sechnun*. She played Hedda Gabler in the play of the same name, winning The London Critics Award 1992, and was awarded the Evening Standard Award for Best Actress 1993 and the Olivier Award for Best Actress 1993 for her role in *Machinal* at The National Theatre. She has also appeared in *Melusi* directed by Deborah Warner, for which she won an Evening Standard Award in 2001, as well as being nominated for a Tony Award in 2003.

Fiona Shaw has also turned her hand to being a director, with *The Widowers Houses* for a National Theatre Education Tour and *Hamlet* at The Abbey Theatre, Dublin. She has been awarded a Doctorate at the National University of Ireland, as well as at Trinity College Dublin, and is an Honorary Professor of Drama at Trinity College Dublin. In 2001 she was awarded a CBE.



Matthaïos and Konstantinos Tsahourides

#### Matthaïos and Konstantinos Tsahourides

The Tsahourides brothers were born in Veria into a musical family. At the age of 9, Matthaïos took up the Pontic Lyra, and at the same age Konstantinos started to sing. In 1996 they won the 1st Prize in a Pan-Hellenic Music Competition, awarded by the Greek Ministry of Education at the Megaron, the Athens Concert Hall. In 1997, they were awarded a scholarship by the Metropolitan of Veria and Naousa Mr. Panteleimon, to study in London.

In 2001 Matthaïos completed his undergraduate studies in music and his Master Degree in Ethnomusicology at

Goldsmiths College, University of London, where he is currently a PhD student in Performance and Related Studies. Matthaïos plays a wide variety of stringed instruments such as the violin, laghouto (Greek lute), oud (Arab lute), bouzouki, guitar, the Afghan rubab and the Afghan ghichak, and has played in a number of international world music festivals.

Konstantinos is currently a postgraduate student of Ethnomusicology, also at Goldsmith's. With his baritone voice he combines in a unique way varied styles: Western classical vocal technique, the non-Western study of the voice and the study of Byzantine music.

#### Savina Yannatou

Born in Athens, Savina Yannatou studied song at the National Conservatory and later with Spiros Sakkas at the Workshop of Vocal Art in Athens. She then attended postgraduate studies (performance and communication skills) at the Guildhall School of Music and Drama, London, with a scholarship awarded by the Mousigetis Foundation.

Her professional career as a singer started while still a student, when she sang for the a highly popular daily program *Lillipoupoli*, broadcast during the late 1970s by the Greek National Radio 3, which was at the time under the direction of the composer Manos Hadjidakis. Such was the popularity of these programmes that Greek Radio 3 has repeated them on many occasions.

At the same time Savina became an interpreter of Entechno [art-song], working with well-known Greek composers and also experimented with contemporary opera and music. Later she focused on medieval, renaissance and baroque music, and in the early nineties she discovered her love for vocal improvisation. Parallel to that she started to work with a number of Thessaloniki-based musicians, who founded the group Primavera en Salonico. This collaboration resulted in the recordings of Primavera en Salonico – *Sephardic Folk Songs from Salonica; Songs from the Mediterranean and Virgin Maries of the World*, which were all released by LYRA/Musurgia Graeca, with the second album also released in the USA by Sounds True under the title *Mediterranea*.

In 2002 a new album, *Terra Nostra*, recorded live in Athens and containing a mixture of new material and songs from earlier albums, was released world-wide by the leading label ECM.

Savina Yannatou has also composed her own music and songs, as well as music for video art, dance theatre and the theatre, the latest being for *Meleza*, which was produced in 1997 by the National Theatre of Greece.

#### Primavera en Salonico

*Kostas Vomvolos* quantum, accordion  
*Yannis Alexandris* oud, guitar  
*Michalis Siganiadis* double bass  
*Kyriakos Gouventas* violin, viola  
*Kostas Theodorou* percussion  
*Haris Lambrakis* nay, recorders

Formed in 1993, under the direction of Kostas Vomvolos, the group collaborated for the production of the *Sephardic Folk Songs* album with Savina Yannatou. Before that its members had worked together in various groups, as well as on recordings and music projects, since the early eighties.

The members of the group come from a variety of backgrounds and play in many different styles of music, ranging from European classical and folk to Byzantine, music from the Near East and traditional Greek, to jazz and improvisation.

Savina Yannatou and Primavera en Salonico have been giving concerts all over the world since 1996. This includes the whole of Europe, the United States, Australia, Israel and Taiwan, and venues including the Queen Elizabeth Hall and the Barbican in London, the 92nd Street Y in New York, The Holon Theatre in Tel Aviv, the Melbourne Concert Hall and various WOMAD festivals, as well as numerous other world music festivals, like Stern Grove in San Francisco, Taipei World Music Festival, Fiesta des Suds in Marseille and many others.

Recent highlights include an acclaimed showcase at Stricly Mundial in Marseille and a huge success at the New Jazz Festival in Moers, Germany, as well as outstanding debuts in Oslo, Helsinki and Stockholm.

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Great Hall, The Hellenic Centre, 16-18 Paddington Street,  
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## Women in Byzantium

Michael Pennington *reader*

Fiona Shaw *reader*

Konstantinos and Matthaios Tsahourides *voice and traditional instruments*

Elizabeth Evans, Ann Manly, Karen Bloomfield *voices*

Introduced by Professor Roderick Beaton

An evening of readings illustrating the life and loves of Byzantine women, devised by the Centre for Hellenic Studies, King's College London. Musical interludes will include the UK premiere of Ivan Moody's setting of the *Troparion of Kassiani* for 3 solo voices, and traditional songs and melodies handed down from Byzantine times. The Tsahourides brothers come from the ancient city of Veria in North Greece and are both pursuing postgraduate music studies here in London at Goldsmith's College. They play a variety of traditional instruments including pontic lyra, oud and guitar.

The women of Byzantium were prominent in every field of medieval life. In the capital Constantinople and in the big cities of the empire they were active in the market place, in church and home. Some wrote hymns which were performed by nuns, many wrote letters, one princess wrote a great history of the late eleventh and early twelfth century, a biography of her father. But the vast majority lived in the countryside and worked in the fields, celebrated local saints and trained their children in icon veneration. Although most information about them comes from male authors, recent research is uncovering much more of their lives and activities. Some of these writings will be heard in public for the first time.

**Reading 1:** Anna Komnena (1083-1137) was the daughter of Alexios I Komnenos and his wife Irene, raised in the imperial palace and educated by the best available tutors at the end of the eleventh century. She took great pleasure and pride in her intellectual accomplishments and often mentions her interest in philosophy, history and literature in her *Alexiad*, a history of the reign of her father. After an unsuccessful attempt to install her husband as emperor in 1118, in place of her younger brother John, Anna retired to a monastery where she wrote her history of Alexios. In her old age, she felt bitter but recalled the triumphs of his rule with great flair. She used her mastery of Attic Greek to portray him as a great emperor, quoting official documents and citing accounts preserved by eye witnesses in a style redolent of ancient Greek history writing.

From: Anna Komnena on her mother, *Alexiad*, book III, 12th century, tr. E. R. A. Sewter

**Ξαν τα μαμάρα της Πολης (San ta marmara tis polis)**

Memories of the City continued to inspire poets long after political power changed hands. Here is a love song in which the passionate verse recalls Constantinople in the Byzantine Era. "Like the marbles that are in the Holy Church of St. Sophia in Constantinople, so this beauty of yours embraces your eyes, your eyebrows and your hair – all are matched together."

**Reading 2:** A beauty contest. During the last years of Byzantium, and beyond, there was a flourishing genre of romantic fiction told in verse; all these stories are anonymous, and most cannot be precisely dated. In this romance, the hero has arrived at a magic castle somewhere in the depths of Anatolia; he has just been brought before the lord of the castle, who turns out to be Eros, the god of Love. One of the first commands of Velthandros' new liege-lord is that he select the most beautiful among 40 noble women, who will of course, later in the story, turn out to be his destined bride, Chrysandza.

From: Velthandros and Chrysandza (probably 14th century) trans. Gavin Betts

**Η αγάπη είναι καρφίτσα (Love's a pin)**

This was a favourite tune in Propontis and Asia Minor. Various erotic couplets were fitted to it. We have succeeded in identifying what is probably the first recording of it, on a 78rpm, where the tune is complete, slightly slower and entitled *Bulbul Al-Afrak* (The Cheerful Nightingale). The recording was made in Cairo c.1910, by the Egyptian Jewish violinist Ibrahim Sahalu's Takht.

**Reading 3: Kassiani** from The Canon for Holy Saturday, the 'hate' poems and the epigrams. In the 9th century A.D. Kassiani became a nun in Constantinople and founded a nunnery where she probably spent her life. She must have been highly educated since she composed not only hymns for liturgical use but also verses in quite distinct forms inherited from antiquity. Byzantine hymnography flourished in this period, when many authors, Joseph and Cosmas, for instance, are known by the epithet 'the hymnographer'. Modern editors of these texts assumed that those attributed to Kassiani or Theodosia could not be by women, but it is now recognised that nuns composed hymns. In female communities nuns were trained by a choir-mistress to perform these hymns correctly.

Writings by Kassiani: 9th century, trans. Angela Tripolitis

**Ivan Moody: Troparion of Kassiani**

Ivan Moody, one of the Festival's featured composers, wrote this setting of Kassiani's best-loved hymn for Trio Medieval, who gave its first performance in Oslo in March 2000. It was sung for the first time in North America by soloists of the Choir of the Russian Orthodox Cathedral, New York in 2002 and is being heard this evening for the first time in the UK. (For more information on Ivan Moody see the composers section.)

**Reading 4: Elopement and marriage in the Wild East.** The anonymous *Digenes Akrites* is the only epic known from Byzantium. It draws heavily on oral-traditional material of the eastern frontier in Anatolia and Mesopotamia, from around the 9th and 10th centuries, but was probably first written down in the early 12th. The hero is the son of a converted Arab emir and of a Byzantine noblewoman; his name can be translated as "Twyborn Borderer." In this scene, he has just eloped with a beautiful bride, and arrives with her in sight of his parents' home.

From: *Digenes Akrites* (Version G, Book IV; c. 1100?) Trans. Elizabeth Jeffreys

**Γιαρούμμι (Giaroumbi)**

A very well known drinking-companion song, that is a creation of the Greek music ensembles of Constantinople and Asia Minor. A scholar refers to the song as a song of the Propontis area in Bosphorus, but it is also well known in the Aegean sea region and the Asia Minor west coast. The word Giaroumbi itself comes from the Arabic word *Giarambi* that means: "Oh Master – Oh Sir" and is an exclamation of admiration.

**Reading 5: Domestic violence in 12th-century Constantinople**

It is not known for certain whether 'Poor Prodomos' (*Pichoprodomos*), who speaks in this poem, was the same person as Theodore Prodomos, one of the most learned and prolific writers of the mid 12th century. These anecdotes, in lively style, are among the earliest witnesses we have to the spoken language of Constantinople at that time. In this extract, the hen-pecked husband takes his complaints of domestic violence all the way to the top: addressing the emperor John II Komnenus.

From: *Poems of Poor Prodomos*, No. 1 (c. 1135) trans. Roderick Beaton

**Αρχοντογιός παντρεύεται (Archontogios pantrevetai)**

This song belongs to the different variations of songs, sung by the Greek people in Asia Minor and became known to mainland Greece after 1922. The theme is the poisoning of the bride by her mother in law, because she didn't want her to be her son's future wife.

**Reading 6:** A papyrus from Oxyrynchos, Egypt, dated A.D. 554. This dry legal document records the poverty that drove Aurelia Herais, a widow in sixth century Egypt to give up her daughter aged nine. The girl was adopted by a couple who agree to bring her up as their daughter.

From: P. Oxy. XVI 1895, dated A.D. 554, trans. Jane Rowlandson, *Women and Society in Greek and Roman Egypt*

**Κάτω στο γαλό (Kato sto ghialo)**

"Down to the seaside, down to the beach, I love a daughter, a blonde and black-eyed daughter." A 7/8 song with an interesting rhythm variation.

**Reading 7: Theodora and other harlots of Constantinople.**

Procopius of Caesarea lived in the first half of the sixth century mainly in Constantinople, and wrote three works all associated with Emperor Justinian and his wife Theodora. *The Wars* documents military campaigns against the Persians, the Vandals of North Africa and the Goths of Italy. *The Buildings* records Justinian's constructions, both ecclesiastical and military, with extravagant praise. *The Secret History*, however, presents violent criticism of Justinian and Theodora, which Procopius could not include in the other two works. The title, *Anekdotai* (Unpublished), reflects its notorious content, which had to be kept secret because it accused the imperial couple of serious crimes.

Procopius *Secret History*, trans. Richard Atwater

**Σηκώστε να χορέψουμε (Let's get up and dance)**

An emotional love song that takes us back to the urban areas of the city of Constantinople. "You are like a sun, like a sparkled moonlight, I am dazed by your beauty and I can't see ..."

**Reading 8: Two Epigrams** Agathias (ca. 532-ca. 580), worked as a lawyer, *scholastikos*, and is best known for his *History*, which continued the *Wars* of Procopius down to 559. He also wrote many verses, now lost, and collected sixth century epigrams in a Cycle with a dedication to an emperor, possibly Justinian I or his successor Justin II. Over 100 epigrams by Agathias are incorporated in the *Greek Anthology*, a tenth century collection, which did nothing to censor their more overtly pagan and erotic content.

Agathias *scholastikos*: Two epigrams from *The Greek Anthology* Book V, 6th century, trans. W. Paton

**Η κόρη (The daughter)**

Another love song based on *Karsilimas* 9/8 dance (2+2+2+3). "I cannot understand, how can it be such a beauty, are you a Turkish girl or a Greek one, are you English or French? Your eyes are blue like the colour of the sea and your hair like the top quality silk that is produced in the city of Bursa."

**Reading 9: Love at first sight.** The love story of a man and a woman who have almost the same name is the only example of romantic fiction in Byzantium to be written in prose. The adventures of the pair are set in a Byzantine never-never land of late antique cities, grand houses and ritual embassies sent from city to city when the ambassadors – or heralds – are ceremonially entertained in the mansions belonging to leading citizens. It is in the course of one such ritual embassy that the herald Hysminias encounters the lovely young Hysmine in the house of her father Sosthenes, and is somewhat surprised by her behaviour.

From: Eumathios (or Eustathios) Makrembolites (c. 1150) *Hysmine and Hysminias* trans. Elizabeth Jeffreys

**Ρουμπαλιά – Γαρουφαλιά**

Love song in *Hasapikos* rhythm. "Roumbalia – Garoufalia – beautiful island girl, birds are happily flying around you, Roumbalia – Garoufalia, I saw you yesterday and I got a love pain in my heart."

Roderick Beaton is Koraes Professor of Modern Greek and Byzantine History, Language and Literature at King's College London. He has published widely on Greek literature and culture from the 12th century to the present. His books include *The Medieval Greek Romance*, the novel *Ariadne's Children*, and most recently a literary biography: *George Seferis. Waiting for the Angel* (Yale University Press, 2003), which in Greek translation became a best-seller in Greece at the beginning of 2004.

Judith Herrin (see Talks pages for information)

Monday 22 March 8pm

Purcell Room, South Bank Centre, London SE1

## 1204: The Sacking of Byzantium

Reader to be announced

Konstantinos Tsahourides voice

Matthaios Tsahourides traditional instruments

Philippa Davies flute

Introduced by Jonathan Harris

On 13 April 1204, the army of the Fourth Crusade stormed and captured the city of Constantinople, capital of the Byzantine empire. For two days the city was subjected to merciless pillage, as palaces, churches and even the great cathedral of Hagia Sophia were ransacked and stripped of their treasures. Behind the tragedy of the stricken city lay a deeper irony. The western European knights and seafarers who carried out the looting had taken a crusading vow to travel to the Holy Land and to defend the Christian faith. Instead, they had been allowed themselves to be diverted to Constantinople on the promise of lucrative rewards and ended up by bringing about the ruin of the richest and largest city in Christendom.

**Στου Βοσπόρον τ' αηλονέρια**

We begin this evening with a traditional song, *stou bosporou tagioneria*, praising the 'holy waters' of the Bosphorus, which were left behind after the fall of Constantinople in 1453. It is a unique song because of its musical modulations and its poetic theme, which refers to the 'black ship, coming from Constantinople'.

**Reading 1:** The beauty and wealth of the city of Constantinople is described by Benjamin of Tudela, a Spanish Jew who visited during reign of Emperor Manuel I (1143-1180)

From: Benjamin of Tudela, *The Itinerary*, trans. M.N. Adler (London, 1907), pp. 11-13

**Έχε γαία Παναγιά**

*Έχε γαία Παναγία*, is a cheerful 'xasapikos' dance and also one of these songs, which describe some of the most beautiful regions of the land of Constantinople. It was first presented by the ethnomusicologist Domna Samiou.

**Reading 2:** Geoffrey of Villehardouin, a western knight who took part in the Fourth Crusade, describes how the fleet set sail from Corfu having accepted the invitation of the Byzantine prince, Alexios Angelos, to sail to Constantinople and restore his father, Isaac II, to the throne.

From: Geoffrey of Villehardouin, *The Conquest of Constantinople*, in *Chronicles of the Crusades*, trans. M.R.B. Shaw (Harmondsworth, 1963), pp. 57-9

**Καράβι καρβελάκι**

A song dedicated to the Byzantine Navy, a symbol of the Empire whose flag was that of the Great Constantine's royal purple labarum with the golden cross. The poetic theme is Pan-Hellenic as we meet it in other traditional Greek songs.

**Reading 3:** Although the crusaders did restore Isaac II to the throne, they did not consider that been sufficiently rewarded. When a new and unco-operative emperor, Alexios V Mourtzouphlos, seized power in Constantinople in early 1204, the crusaders attacked. Villehardouin describes how they breached the city's defences on the Golden Horn and proceeded to seize whatever loot they could lay their hands on.

From: Geoffrey of Villehardouin, *The Conquest of Constantinople*, in *Chronicles of the Crusades*, trans. M.R.B. Shaw (Harmondsworth, 1963), pp. 90-2, adapted

**Κανάρια**

Various memories and love stories continued to inspire poets long after political power changed hands. Here is a song where love and sorrow are mixed together, recalling the old good times: 'I wish birds had your song and then let's leave our sorrows going to the mountains'.

**Reading 4:** With the city taken, all discipline and restraint broke down among the crusaders, forgetful of their crusading vow to fight to protect the Christian faith, a vow signified by the fabric crosses which they wore on their shoulders. Their shameless plundering of the churches of Constantinople, is described by the Byzantine priest Nicholas Mesarites.

From: *Byzantium Confronts the West, 1180-1204* translated by Charles M. Brand (Cambridge, Massachusetts, 1968), p. 269, adapted).

**John Tavener Lament for Constantinople**

The Lament written by Sir John Tavener was commissioned by the Byzantine Festival in London in 1998, and sets words in English translation from the early 13th-century *History of Niketas Choniates*. The composer writes: 'My Lament for Constantinople is offered in unspeakable gratitude to the Holy Orthodox Church. For its apophatic theology, a stumbling block for the human intelligence, for the fact of its "trinitarian" consciousness, for the Divine Liturgy in its offering: "Bringing before Thee Thine own of Thine own, in all and for all" – for the icons, apostolic windows into the divine world. And last but not least, for its music, which is a gathering together of all Ancient musics that have ever existed as well as the music of the synagogue at the time of Christ, revealing thus an apostolic and eschatological dimension. Orthodoxy, alone, contains within it all that has gone before the ages, and all that will come to be subsequently, without end.'

**Reading 5:** Niketas Choniates, Byzantine high official, historian of his own times and eye-witness to the sack of Constantinople, describes the fate of the Cathedral of Hagia Sophia.

From: Niketas Choniates, *O City of Byzantium: Annals of Niketas Choniates*, trans. H.J. Magoulias (Detroit, 1984), pp. 315-22, adapted

**Τρία καράβια**

With the City taken, all churches were plundered. Fighting for the Christian faith people tried – at least – to save some of the most precious objects from the churches. This is also the theme of our next song, which says to us: 'three ships are coming from the City, the first one brings the holy Cross the next one brings the Evangelion and the last one carries the holy table (where the holy service takes place), this is why my heart is crying'.



Part of a mosaic from the Stavros Stavrosy, Constantinople. Figure of the Virgin, end of the 10th Century. © 2004 British Museum

**Reading 6:** The sack of Constantinople is often seen as the outcome of a bitter clash of cultures between Latin West and Greek East. Yet even in this apparent triumph of intolerance, there were acts of humanity which crossed the religious and political divide. Niketas Choniates describes how he and his family were saved by a Venetian merchant who had once been their servant.

From: Niketas Choniates, *O City of Byzantium: Annals of Niketas Choniates*, trans. H.J. Magoulias (Detroit, 1984), pp. 322-3, adapted

**Ναί λα εμῶς να βῶ εμῶς**

According to the traditional sayings of Mount Athos it has become a promise that Constantinople or Poli would be Greek once again. Our next song comes from the rich tradition of Pontos, sung in the homonymous dialect, which is based on the ancient Greek language. The churches and the monasteries are mourning together with St John Chrysostom'.

**Afterword**

**Εμένα μου το εἶπατε**

The sack of Constantinople is often seen as the outcome of a bitter clash of cultures between Latin West and Greek East. However, we conclude this evening with a song which tries to explain that the real pleasure of life is hidden behind simple things and even if sorrows and wars are around us, we should always forget them with a good drink and a good friend.

**Jonathan Harris** is lecturer in Byzantine History at Royal Holloway College, London. His research interests are mainly in the later period of Byzantine history (1100-1453) and in the interaction between Byzantium and Western Europe, especially during the Crusades and the Italian Renaissance.

His most recent book is *Byzantium and the Crusades* (Hambledon and London, 2003) which explores the complex relationship between the Byzantine empire and western Europe in the period 1050-1204. He has also made a particular study of emigration to the West from Constantinople in the wake of the Ottoman conquest of the city in 1453, and has traced the economic and scholarly activities of Byzantine emigrés in European cities like Venice, Paris and London. By bringing to light a great deal of new evidence from archive sources, he has been able to challenge the notion that Byzantium was 'moribund' or 'stagnant' in the last century of its existence, suggesting instead that Constantinople remained a centre for craftsmanship and learning right up to the very end.

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**Wednesday 10 March 7pm**

Great Hall, The Hellenic Centre, 16-18 Paddington Street, London W1

## Kassiani and Byzantine Hymnody

**Dr Rainer Stichel**, University of Münster

As an introduction to the following day's concert in St Paul's Cathedral, Dr Rainer Stichel, an expert on Byzantine Hymnody, talks about Kassiani and her remarkable contribution to the music of the Orthodox Church. The *Troparion* is the most famous of Kassiani's compositions of which around 25 survive: her own hymns were embellished by later composers, and her sacred poems (including the *Troparion*) were fertile territory for later composers of Byzantine hymnody.

**Wednesday 17 March 7pm**

Great Hall, The Hellenic Centre, 16-18 Paddington Street, London W1

## Women in Byzantine Daily Life

**Professor Judith Herrin**, King's College London

Women in Byzantium were active in every field of medieval life. In the capital Constantinople and the big cities of the empire they were active in the market place, in church and home. Some wrote hymns which were performed by nuns, many wrote letters, one princess wrote a great history of the late eleventh and early twelfth century, a biography of her father. The vast majority lived in the countryside and worked in the fields, celebrated local saints and trained their children in icon veneration. Although most information about them comes from male authors, recent research is uncovering much more of their lives and activities.

Judith Herrin studied history at the Universities of Cambridge and Birmingham, receiving her doctorate from the latter; she has also worked in Athens, Paris and Munich, and held the post of Stanley J. Seeger Professor in Byzantine History, Princeton University before taking up her current appointment at King's. She is best known for her books, *The Formation of Christendom* (London 1989), and *Women in Purple* (London, 2000), but she has also published widely on Byzantine archaeology and other fields. Her current research interests include women in Byzantium and Byzantium in relation to Islam and the West. In 2002 she was awarded the Golden Cross of Honour by the President of the Hellenic Republic of Greece.

**Tuesday 23 March 7pm**

Lecture Room 27C, King's College London, Strand, London WC2

## Jewellery of Byzantium

**Dr Aimilia Yeroulanou**, Benaki Museum, Athens

Aimilia Yeroulanou uses frescoes, carvings, manuscripts and other sources to illustrate the importance of jewellery for Byzantine women and to demonstrate how the surviving objects were worn. She will shed new light on the use of these objects, about which little has been known up to now.

Dr Yeroulanou has worked at the Byzantine Museum of Athens, for the 1964 Byzantine exhibition of the Council of Europe and as a curator and assistant director of the Benaki Museum, where she is now a member of its Board of Trustees. She is the author of *Diatribe*, a corpus of opus interrasile jewellery, as well as of articles in several journals.

**Wednesday 24 March 7pm**

Great Hall, The Hellenic Centre, 16-18 Paddington Street, London W1

## Empresses of Byzantium

**John Julius Norwich**

John Julius, 2nd Viscount Norwich, was born in 1929. He was educated at Upper Canada College, Toronto, at Eton, at the University of Strasbourg and on the lower deck of the Royal Navy before taking a degree in French and Russian at New College, Oxford. He then spent twelve years in HM Foreign Service, serving at the embassies in Belgrade and Beirut and with the British delegation to the Disarmament Conference in Geneva. In 1964 he resigned from the service in order to write.

He has published two books on the medieval Norman Kingdom in Sicily, *The Normans in the South* and *The Kingdom in the Sun*; two travel books, *Mount Athos* (with Reresby Sitwell) and *Sahara: A History of Venice*; books on *The Architecture of Southern England* and *Glyndebourne*; and an anthology, *A Taste for Travel*. In 1988 he began his trilogy of Byzantium: *The Early Centuries*, *The Apogee* and *The Decline and Fall*. A *Short History of Byzantium*, a one-volume abridgement of the trilogy, followed in 1997. Since then he has published a short humorous book with Quentin Blake, *The Twelve Days of Christmas*, and a book on Shakespeare's history plays, *Shakespeare's Kings*.

In addition he has written and presented some thirty historical documentaries for television and is a regular lecturer on numerous subjects. On radio, Lord Norwich was Chairman of the popular BBC panel game *My Word* for four years, a regular contestant in the *Round Britain Quiz* and for three years presented the Evening Concert, six nights a week on Classic FM.

Formerly Chairman of Colnaghi, the oldest fine art dealers in London, Lord Norwich is Chairman of the Venice in Peril Fund, Co-Chairman of the World Monuments Fund and Chairman of its British affiliate the World Monuments Fund in Britain, and a Vice-President of the National Association of Decorative and Fine Art Societies (NADFAS). For twenty-five years he was a member of the Executive Committee of the National Trust, and also served on the Board of the English National Opera. He is a Commander of the Royal Victorian Order, Fellow of the Royal Society of Arts, the Royal Society of Literature, the Royal Geographical Society and the Society of Antiquaries, and is a Commendatore of the Ordine al Meritodella Repubblica Italiana.

**Monday 29 March 7pm**

Lecture Room 27C, King's College London, Strand, London WC2

## Marrying Outside: Princesses, Legitimacy and Coinage in the Middle East

**Dr Eurydice Georganteli**, Barber Institute of Fine Arts, Birmingham

Intermarriages in the Christian medieval East tell an exciting story of alliances, legitimisation of power and economic profit. On their coins rulers publicised connections with the foreign brides and expressed political and religious aspirations.

Foreign princesses who were married to Byzantine rulers or future heirs to the throne brought along with them political, financial and diplomatic gains. In their new homeland the princesses adopted a Byzantine profile and left their mark on many aspects of the public and private life, and in a few precious cases – on coins too. On the other hand, Byzantine princesses marrying into Serbian, Bulgarian, Hungarian, Georgian and Turkmen ruling houses offered to their

husbands imperial lineage and connection, vesting them with some of the prestige and authority of the Byzantine emperor. Their impact on the economy and coinage of their new homes seems to have been greater than the one their fellow brides had on Byzantine life. In the realms of their foreign bridegrooms, Byzantine coinage was often recognised as the legal tender, and it subsequently influenced the iconographical choices of the emerging coinage in the new states.

Moreover, stylistic similarities and iconographical fusion in the coinage of the medieval East and West following intermarriages reveal an ongoing cultural and political interaction. Whether depicted as stylised figures in some rare numismatic and sigillographic issues, or as dutiful wives on frescoes, mosaics and illuminated manuscripts, princesses clearly added to the fortunes of both their old and of their adopted homeland.

**Wednesday 31 March 7pm**

Great Hall, The Hellenic Centre, 16-18 Paddington Street, London W1

## The Marriage of East and West

Dr Andrew Dalby

The betrothal of the 7-year-old Agnes/Anna, princess of France, to 10-year-old Alexis, heir to Manuel Komnenos, was a high point of Manuel's lifelong efforts to attach Byzantium and the West. As it turned out, her astonishing life spanned the collapse of Byzantium in the late twelfth century, the trauma of the Fourth Crusade, and the struggles of the Latin Empire. Classical scholar, linguist and food historian Andrew Dalby presents the remarkable, hidden story of a medieval woman at the centre of power.

Andrew Dalby is a historian and linguist. He usually works independently, but was a visiting senior lecturer at the University of Texas at Austin in 2001. Food history and language history are the two focuses of his research, and Greek and Latin texts are usually his primary sources. He now lives in France, where he grows fruit and makes cider. He is an M.A. of Cambridge (St John's College) and a Ph.D. of London (Birkbeck College).

In 2003 he published *Flavours of Byzantium* (Prospect Books), *Food in the Ancient World from A to Z* (Routledge), and *Bacchus: a biography* (British Museum Press and J. Paul Getty Museum Press).

Earlier books include: *Dangerous Tastes: the story of spices* (British Museum Press and University of California Press, 2000) – named Food Book of the Year by the British Guild of Food Writers. *Empire of Pleasures* (Routledge, 2000) is a survey of the Roman Empire and its luxuries. *Siren Feasts: a history of food and gastronomy in Greece* (Routledge, 1996) won the Runciman Prize and has been translated into German (Reclam, 1998) and Greek (Iraklion University Press, 2001). *The Classical Cookbook* (British Museum Press and The John Paul Getty Museum, 1996) was written jointly with Sally Grainger: this has appeared in German, Swedish, Dutch, Greek (Papadima, Athens, 2001) and Japanese. His annotated translation of *Cato On Farming* was published by Prospect Books in 1998.

His article 'Christopher Columbus, Gonzalo Pizarro and the search for cinnamon' appeared in *Gastronomica*, Spring 2001. Other academic papers include 'Topikos oinos: the named wines of Old Comedy' in *The Rituals of Aristophanes* edited by David Harvey (Duckworth, 2000); 'To feed a king' (in the journal *Pallas*, 2000); 'Homer's enemies' in *Archaic Greece* edited by Nick Fisher and Hans van Wees (Duckworth, 1998); 'The Iliad, the Odyssey and their audiences' (Classical Quarterly, 1996); 'Archestratus: where and when?' in *Food in Antiquity* edited by John Wilkins (University of Exeter Press, 1995); 'Greeks abroad: food and social organization among the Ten Thousand' (*Journal of Hellenic Studies*, 1993).

He has contributed to Alan Davidson's *Oxford Companion to Food* (Oxford University Press, 2000), to the *Encyclopedia of Greece and the Hellenic Tradition* (Fitzroy Dearborn, 2000), to Scribner's *Encyclopedia of Food and Culture* (2003), and to three forthcoming reference books: *International Encyclopedia of Cheese* (Oxford University Press, New York), *Culinary Biographies* (Yes Press, Houston, Texas) and *Cambridge Guide to Classical Civilization* (Cambridge University Press).

He also writes on the social history of languages. He was a consultant on the *Encarta World English Dictionary* (Bloomsbury, 2000) and the *New Penguin English Dictionary* (2000). He has produced two reference books in this area: the *Dictionary of Languages* (Bloomsbury, 1998) and *A Guide to World Language Dictionaries* (Library Association Publishing, 1998). *Language in Danger* – on the future of languages, as illuminated by their history – was published by Allen Lane in June 2002 and as a Penguin paperback in May 2003.

The events at the Hellenic Centre are supported by Piraeus Bank



The organisers of the Byzantine Festival would like to thank Gaia Greek artisan foods for their generous support.



The Centre for Hellenic Studies, King's College London, inaugurated in May 1989, has established itself as a major focus point for research and international co-operation in many fields of Greek culture, from ancient times to the present day. It regularly collaborates with national and international bodies dedicated to Hellenic culture, and is extremely pleased to continue its longstanding partnership with the Byzantine Festival in London.

There is a growing international recognition of the importance of Hellenic Studies, a development assisted by the role of Greece in the EU and by the opening up of Russia. Both draw on a new awareness of the significance of Byzantine civilisation which links the ancient to the contemporary Hellenic. The Centre is playing a key role in the encouragement of this process, in particular by setting high and lasting standards for scholarly exchanges.

Through its weekly seminars, colloquia, public lectures and international conferences, the Centre is a concentrated force for the advancement of research in all aspects of Hellenic culture. The Centre has also published a series of volumes, including *The Making of Byzantine History* (1993) and *Byzantium and the Modern Greek Identity* (1998). In 2004, three further volumes will be published, including *Alexandria, Real and Imagined* and *The Greek Civil War*. In September, the Centre is staging a major international conference on 'Controlling Language: the Greek Experience', in collaboration with the Society for the Promotion of Hellenic Studies.

The Centre for Hellenic Studies can be contacted at [chs@kcl.ac.uk](mailto:chs@kcl.ac.uk), or 0207 848 2088/2212. Our webpage is [www.kcl.ac.uk/cch/hrc/chs.html](http://www.kcl.ac.uk/cch/hrc/chs.html)



## A Byzantine Feast

Wednesday 31 March 7pm

Great Hall, The Hellenic Centre  
16-18 Paddington Street, London W1

with Sally Grainger and Dr Andrew Dalby

Andrew Dalby has written extensively on the history of food – from the Ancient World, Classical Greece, the Roman Empire and Byzantium – and is also the author of *Dangerous Tastes*, an award-winning study of spices and their history. His *Flavours of Byzantium*, published last year, was inspired by the Byzantine Feast in the 1998 Byzantine Festival. Sally Grainger collaborated with Andrew Dalby on *The Classical Cookbook* and is currently

working with her husband, the classical scholar Dr Christopher Grocock, on a new edition of Apicius, the earliest surviving recipe text which dates from the heyday of Imperial Rome. She specialises in recreating authentic dishes, using ancient techniques as well as adapting recipes for the modern table, and has devised a mouth-watering menu for dinner as it might have been served in medieval Byzantium. Over a traditional aperitif Andrew Dalby will provide a colourful introduction to the tastes, traditions and table-manners of a typical Constantinople household.

During dinner traditional music will be supplied by *Matthaios and Konstantinos Tsahourides*

### Menu

#### Conditum

Spiced Wine With Pepper, Cinnamon, Spikenard And Clove  
(recommended by Hierophilos Sophistes for a dinner in early spring)  
accompanied by spiced roasted chick peas and capers in oxymel

#### Coccabina Minor

Terrine of spinach interleaved with a choice of meat, fish or vegetables and egg  
served with salad  
(an Apicius recipe from the 8th century manuscript of *Vinidarius*)

#### Vaccina in Sodinga Cocta

Sweet and Sour Beef prepared with honey, vinegar, costus and spikenard  
(from the letter on diet by Anthimus, Byzantine physician at a Frankish court)

Rice with saffron  
Roasted turnip with honey and ginger

#### Greek and Balkan cheeses and honeycomb

#### Itria Ryemata

sesame and honey biscuits

## After this Festival ...

ΕΝ ΧΟΡΔΑΙΣ  
EN CHORDAIS  
MUSICAL TRADITIONS OF THE MEDITERRANEAN

medi  
muses  
PROJECT MediMuses



The Byzantine Festival in London is proud to be a partner in **MediMuses**, an ambitious trans-cultural project, which is part of the broader European Union-supported Euromed Heritage II programme.

The project is led by the Greek cultural organisation **En Chordais**, based in Thessaloniki

The other partner organisations are:  
**Centro Flamenco Paco Peña**, Cordoba  
**Echanges Culturels en Méditerranée**, Marseilles  
**Scuola di Musica Antica Venezia**, Venice  
**Lebanese National Higher Conservatory of Beirut**

**National Music Conservatory of the Noor Al Hussein Foundation**, Amman  
**St Lazarus School of Byzantine Music**, Larnaca

**MediMuses** aims to research, recompose and promote the elements of a common Mediterranean musical heritage, specifically the 'learned' or 'classical' music, as it has been preserved in oral tradition and written sources (primarily manuscript codices of Byzantine music). It aims to demonstrate that local national traditions, despite their autonomy and special characteristics, are all part of a common music of the Mediterranean.

The programme includes live events – concerts, symposia and masterclasses – and the publication of books and CDs, and brings together the most prominent artists and researchers in this field.

The Byzantine Festival in London will be hosting an International Meeting on the Voice in Mediterranean Music and a concert featuring musicians from Greece and the Lebanon in the autumn of 2004.

## More on Women in Byzantium

Also in the autumn, the Festival will be presenting a touring photographic exhibition **'Women in Byzantium'** curated by Maria Vassilaki of the Benaki Museum, Athens, and realised by Konstantinos Mavrakakis and Vouvoula Skouras, including mosaics, frescoes, icons, manuscripts, jewellery, textiles, ivories, steatites and books. The exhibition will be presented in a number of venues in the UK, as well as in London and will be accompanied by a touring programme of talks, readings and music.

If you would like to receive details of these events in due course, please contact the Festival Office to be placed on the mailing list, or details will be available on the Festival website.

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



Glazed cup made in a Cypriot workshop. Representation of a dancer. 13th Century. © 2004 Benaki Museum



Η ΑΥΤΑ ΚΑΚΚΙΑΝΗ Η ΠΟΙΗΤΡΙΑ



© British Museum

*Painted Byzantine icon known as 'The Triumph of Orthodoxy'  
from Constantinople, c1400*

(Whispered speech in Troparion of Kassiani (Hatzis))

### Transliterations

#### Latin (from the hymn, Dies irae)

Iudex ergo cum sedebit,  
Quicquid latet apparebit:  
Nil inultum remanebit.

#### English translation

Therefore, when the Judge shall sit  
whatever lay hidden will appear;  
Nothing unavenged will remain.

#### Hellenistic Greek (from the Letter of St Clement of Alexandria to Theodore)

O mōron en skotei poreuesko

(Let the fool walk in darkness)

Hemein de mioi fōtōn esmen

(We are children of light)

Meta trein hemeran anasthsetai

(After three days he shall rise again)

#### Aramaic (from the Lord's Prayer)

Wela tahlan l'nesyuna  
Ela patzan min bisha

(And lead us not into temptation,  
but deliver us from evil)

#### Hebrew (extract from Chasof: Bare Your Holy Arm, taken from an on-line library of Hebrew songs)

V'ein ketz l'yimei haro'oh

(and there is no end to days of evil)

Vet nisht zayn mer avoynos

(there will be no more sins)

V'korev ketz hayeshua

(and hasten the End for salvation)

Chasof zeroa kodschecho

(bare Your holy arm)

In association with the Hellenic Foundation for Culture, the Byzantine Festival in London presents

# The Legacy of **Kassiani**

Two spectacular settings of the famous  
hymn written by the 9th century mystic  
- the first woman composer - will resound  
beneath the dome of St Paul's

ST PAUL'S CATHEDRAL  
THURSDAY 11 MARCH 2004  
7PM

JOHN TAVENER  
*The Myrrh-Bearer*

CHRISTOS HATZIS  
*The Troparion of Kassiani - world première*

KASSIANI *The Troparion*  
and other works

Rivka Golani *viola* · Patricia Rozario *soprano*  
The Choir of St Paul's Cathedral, *director* John Scott  
Cappella Romana, *director* Alexander Lingas  
English Chamber Choir, *director* Guy Protheroe



[www.byzantinefestival.com](http://www.byzantinefestival.com)  
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Photo: Richard Hougham

THURSDAY 11 MARCH 7PM · ST PAUL'S CATHEDRAL LONDON EC4

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# The Legacy of *Kassiani*



RIVKA GOLANI



PATRICIA ROZARIO

Three outstanding vocal ensembles and two acclaimed international soloists explore the musical legacy of the 9th century Abbess, Kassiani, the first woman composer whose music survives. Two spectacular settings of Kassiani's famous hymn will resound beneath the dome of the Cathedral whilst the stark and haunting beauty of the original chant, dating from the 9th century, will also be heard.

As part of Sir John Tavener's 60th birthday celebrations one of his greatest works, *The Myrrh-Bearer*, will be performed by the Choir of St Paul's Cathedral with the acclaimed viola player Rivka Golani interpreting Kassiani's hymn. Soprano Patricia Rozario and percussionist Chris Brannick are the other soloists.

Like John Tavener, the Canadian/Greek composer Christos Hatzis is a devout member of the Orthodox church. Based in Canada and one of the rising stars of North American music – Hatzis' compositions have been performed and broadcast world-wide. His specially-commissioned setting of Kassiani's hymn for Patricia Rozario and the English Chamber Choir continues an association that has seen the Choir perform his works in Athens and closer to home as part of the Barbican Centre's MedFest at the Queen Elizabeth Hall.

The outstanding American Orthodox vocal ensemble Cappella Romana will perform hymns, including the *Troparion*, by Kassiani and her successors. St Paul's Choir will also contribute Renaissance settings of words related to the Myrrh-Bearer herself – Mary Magdalen.

Tickets: £8, £12, £18, £22, £28

The English Chamber Choir's appearance at St Paul's is made possible with the support of Philips Electronics UK.



HOW TO BOOK	ONLINE BOOKING	Secure online booking at <a href="http://www.barbican.org.uk/eticketing">www.barbican.org.uk/eticketing</a> . <i>Reduced booking fee</i>
	By TELEPHONE	0845 120 7543 ( <i>booking fee</i> ) 9am-8pm daily
	IN PERSON	Advance Box Office, Silk Street. 10am - 8pm Monday-Saturday 12noon-8pm Sundays and Bank Holidays.
	By POST	Barbican Box Office, Silk Street, London EC2Y 8DS

**KASSIANI** (born c 810) A beautiful, well-educated, aristocratic maiden of Constantinople, Kassiani, was, according to legend, included on the short list of candidates, one of whom Emperor Theophilos would choose to be his wife and Empress of Byzantium.

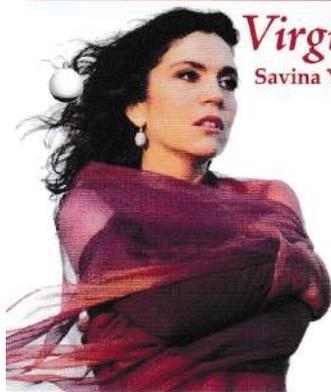
About to hand the golden apple to Kassiani, he remarked that all evils came from a woman. Unable to hold her tongue, Kassiani was quick to respond. She reminded the emperor that from women also came good things, referring to the Virgin Mary. Theophilos, Kassiani implied, should have known better. Kassiani's failure to remain silent displeased her imperial suitor. Moving on beyond her, Theophilos then gave the golden apple to another woman.

Kassiani built a convent, became its abbess and spent the rest of her life behind its walls, writing poetry and hymns, the most famous of which is the *Troparion*.

There will be a talk on Kassiani and Byzantine Hymnody on 10 March - see back page.



WEDNESDAY 18 FEBRUARY 7.45PM  
Queen Elizabeth Hall · South Bank Centre · London SE1



## Virgin Maries of the World

Savina Yannatou with Primavera En Salonico

One of the great divas of Mediterranean song, accompanied by her virtuoso musicians, launches the Festival with an evening of music from her popular album *Virgin Maries of the World*. Savina Yannatou and Primavera en Salonico find themselves like rope-dancers on the chord which connects the modal music of the East with the equivalent music of Western Europe, music of the Middle Ages and the popular polyphonies of the Mediterranean. Beginning with the melismatic riches of the Eastern Maqam they fuse with modern jazz and other influences to create a truly unique sound which has earned them a world-wide following.

Tickets: £8, £10, £15, £18 · Royal Festival Hall Box Office 08703 800 400  
[www.rfh.org.uk](http://www.rfh.org.uk)

TUESDAY 9 MARCH 7.45PM  
Queen Elizabeth Hall · South Bank Centre · London SE1

## Patricia Rozario sings Hildegard

Patricia Rozario soprano · English Chamber Choir, director Guy Protheroe  
Cappella Romana, director Alexander Lingas

HILDEGARD OF BINGEN	Hymns
CHRISTOS HATZIS	<i>De Angelis</i> (based on the hymn by Hildegard)
IVAN MOODY	<i>The Passion of St Katherine</i> - world premiere
JOHN TAVENER	<i>Let Not the Prince be Silent</i>



A programme illustrating the parallel traditions of Christianity in both East and West. Patricia Rozario sings hymns written by the great poet and hymnographer who lived during Byzantine times, as well as Christos Hatzis' *De Angelis* which is based on a hymn by Hildegard. The programme also includes Sir John Tavener's *Let Not the Prince be Silent*, the world premiere of his pupil Ivan Moody's *Passion of St Katherine* and the UK premieres of works by composers Michael Adamis from Greece and John Vergin from the USA.

Tickets £8, £12, £15, £20 · Royal Festival Hall Box Office 08703 800 400 · [www.rfh.org.uk](http://www.rfh.org.uk)

SATURDAY 13 MARCH 7.00PM  
The Greek Orthodox Cathedral of St Sophia, Moscow Road, London W2

## Hail, Bride without Bridegroom

Music for the Mother of God from the Byzantine tradition

Cappella Romana, director Alexander Lingas

An historical programme, performed in the splendid setting of the Byzantine-inspired cathedral, of Greek Orthodox religious music from Kassiani (9th Century) to Adamis (20th Century) presented by Cappella Romana directed by Alexander Lingas. The ensemble has a special commitment to mastering the difficult Byzantine repertory in its original language, thereby making accessible to the general public music that is little known in the West.

Tickets £10, £15 · Box Office 020 7266 0875 · [www.byzantinefestival.com](http://www.byzantinefestival.com)

All events can also be booked at [www.byzantinefestival.com](http://www.byzantinefestival.com) · Telephone bookings 020 7266 0875



**OTHER EVENTS**

Wednesday 25 February 7pm  
The Hellenic Centre, Paddington Street, London W1

**Women in Byzantium**

An Evening of Words and Music with Michael Pennington reader Konstantinos and Matthaïos Tsahourides voice and traditional instruments Introduced by Professor Roderick Beaton

An evening of readings illustrating the life and loves of Byzantine women, devised by the Centre for Hellenic Studies, King's College London. Musical interludes will include the UK premiere of Ivan Moody's setting of the Troparion of Kassiani for 3 solo voices, and traditional songs and melodies handed down from Byzantine times.

Tickets: £12 Concessions £10 (to include a glass of wine after the performance) Byzantine Festival Box Office Tel: 020 7266 0875 [www.byzantinefestival.com](http://www.byzantinefestival.com)

Wednesday 10 March 7pm  
The Hellenic Centre, Paddington Street, London W1

**Kassiani and Byzantine Hymnody**

A Talk by Dr Rainer Stichel, University of Münster As an introduction to the following day's concert in St Paul's Cathedral, Dr Rainer Stichel, an expert in Byzantine Hymnody, talks about Kassiani and her remarkable contribution to the music of the early Orthodox Church.

Tickets: £8 Concessions £7 (to include a glass of wine after the talk). Byzantine Festival Box Office Tel: 020 7266 0875 [www.byzantinefestival.com](http://www.byzantinefestival.com)

These events are in association with the Centre for Hellenic Studies, King's College London

Monday 22 March 8pm  
Purcell Room, South Bank Centre, London SE1

**1204: The Sacking of Byzantium**

Konstantinos Tsahourides voice Matthaïos Tsahourides traditional instruments Philippa Davies flute Reader to be announced Introduced by Jonathan Harris

An evening commemorating the first fall of the city of Byzantium 800 years ago, devised by Dr Jonathan Harris of Royal Holloway College. Music includes Sir John Tavener's *Lament for Constantinople* and traditional music by the Tsahourides Brothers.

The readings reveal the beauty and wealth of the city of Constantinople in its heyday and the tragedy of the events of April 1204, when the Knights of the Fourth Crusade, originally bound for Egypt, were encouraged by the Venetians to divert their attentions instead to the Holy City of Eastern Christendom.

Tickets: £12 Concessions £10 Royal Festival Hall Box Office Tel: 08703 800 400 [www.rfh.org.uk](http://www.rfh.org.uk)

Other events include a Byzantine Feast, Professor Judith Herrin talking about the role of Byzantine women in daily life, and John Julius Norwich on the Empresses of Byzantium. For full information and details of season tickets and discounts visit

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

email [info@byzantinefestival.com](mailto:info@byzantinefestival.com) or telephone 020 7266 0875

Information is also available on [www.greeceinbritain.org.uk](http://www.greeceinbritain.org.uk)

or mail this slip to **BYZANTINE FESTIVAL IN LONDON**  
8 Alma Square · London NW8 9QD · Tel 020 7286 3944

I would like to receive full details of the Byzantine Festival in London.

You will also receive details of other *Greece in Britain* events. If you do not wish to receive this information please tick here

Name .....

Address .....

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.....



The Byzantine Festival in London is organised with the generous support of the Hellenic Foundation for Culture, UK, as part of its *Greece in Britain 2004* series of events.

PRINCIPAL SPONSORS  
The A G Leventis Foundation  
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SPONSORS  
The Hellenic Foundation · Piraeus Bank  
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## Lowe, David

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**From:** Guy Protheroe [guy.protheroe@btinternet.com]  
**Sent:** 12 March 2004 17:12  
**To:** 'ECC'  
**Subject:** [ECC members] QEH and St Paul's

Congratulations to all for the concerts this week and huge thanks from all at 8 Alma Square and the Festival for all your hard work and devotion. I think all the work really paid off, and the choir triumphed (though the Taverner in the QEH nearly finished us all off!)

The reactions to last night's concert were ranging from brilliant to ecstatic - including the Duke, Bishops, varied Ambassadors and our generous sponsors. Furthermore St Paul's were highly complimentary, from the Dean and John Scott to individual members of their chor; also of course composers and soloists.

So I'm pleased to remind you that you have a well-deserved break next Tuesday, resuming on the 23rd to rehearse for the Tom Hurndall memorial service on Saturday 27 March at Westminster Cathedral (programme still being finalised).

A summer schedule will follow very shortly, but one new event about to be confirmed (I hope) is Chelsea Festival on June 19 in a blues Requiem by Harvey Brough (of Harvey and the Wallbangers). (This replaces Crewkerne which is postponed - but will happen next season.)

Meanwhile one request - Alan Griffin has (rather inconveniently) put the choir down for two Sunday evensongs this month in his Sunday lecture series: this Sunday (17th century music) and next (18th century). We don't need large numbers, but if you are interested in singing with a fairly short rehearsal before (I hope) could you let us know immediately - especially for this Sunday? I can promise some nice music and would be hugely grateful.

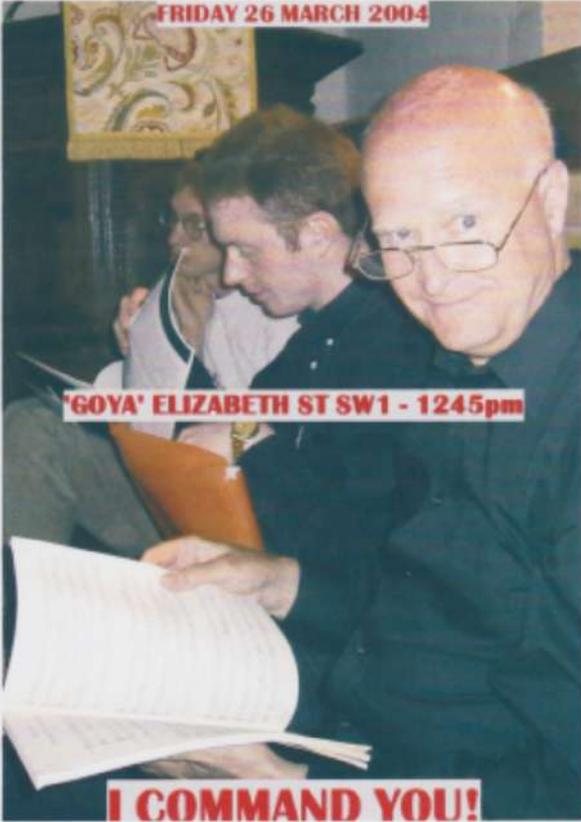
Cappella Romana are doing their own full concert tomorrow (Saturday) at St Sophia's, the Greek Cathedral in Bayswater (a wonderful building). If you would be interested in coming, let us know - it's getting pretty full.

Best wishes - Guy

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

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

**FRIDAY 26 MARCH 2004**



**'GOYA' ELIZABETH ST SW1 - 1245pm**

**I COMMAND YOU!**

WESTMINSTER CATHEDRAL



MEMORIAL SERVICE  
for  
TOM HURNDALL

1981 - 2004

*Principal Celebrant*  
Bishop Bernard Longley  
Auxiliary Bishop of Westminster

Saturday 27 March 2004  
3:00pm

## Music before the Service

### Introit

*sung by English Chamber Choir*  
*Director Guy Protheroe*

Beati quorum via (*Psalm CXIX v1*) Sir Charles Villiers Stanford (1852-1924)

Beati quorum via integra est, qui ambulant in lege Domini.

*Blessed are the undefiled in the way, who walk in the law of the Lord.*

### Introduction and Welcome

*Bishop Bernard Longley*

### Hymn

Breathe on me, Breath of God,  
Fill me with life anew,  
That I may love what thou dost love,  
And do what thou wouldst do.

Breathe on me, Breath of God,  
Until my heart is pure,  
Until with thee I have one will,  
To do and to endure.

Breathe on me, Breath of God,  
Till I am wholly thine,  
Until this earthly part of me  
Glows with thy fire divine.

Breathe on me, Breath of God,  
So shall I never die,  
But live with thee the perfect life  
Of thine Eternity.

### Opening Prayer

*Bishop Bernard Longley*

**Gospel**

according to Matthew (5:43-48)

**Homily***Bishop Bernard Longley*

The Lord bless you and keep you (*Numbers VI v24*)                      John Rutter (b. 1945)  
*sung by English Chamber Choir*

The Lord bless you and keep you. The Lord make his face to shine upon you and be gracious unto you. The Lord lift up the light of his countenance upon you and give you peace. Amen.

**Readings***from the religious texts of Judaism, Islam and Christianity*

You shall love your neighbour as yourself.                      Leviticus 19:18

Whatever you wish that others would do to you, do also to them.                      Matthew 7:12

No-one of you is a believer until he desires for his brother that which he desires for himself.  
An-Nawawi, 40 Hadith: 13

**Reflections by leaders from the Jewish, Muslim and Christian faith communities****Prayer for the Middle East***jointly composed by a Christian, Jew and Muslim*

O God, creator and sustainer of all things, Lord of infinite love, kindness and mercy, guide us to the way of love when hatred and pride appear to be the easier and more attractive way.

O God, cherisher and sustainer of all beings, sovereign Lord over all your creation, in your boundless mercy and care, teach us wisdom and compassion to face this threat of suffering, discord and death. Teach us, our most holy creator, to love mercy and justice as you love mercy and justice.

O God of all dominion in whose hands is all good, teach our leaders humility, wisdom and good judgement. Help us all to defuse every crisis peacefully before it plunges us into a whirlpool of senseless suffering, bloodshed and war.

O God we give thanks to you for giving us this good earth as a sacred trust to enjoy and share with all your creatures. Help us to keep your trust and not destroy it. Save us, our compassionate Lord, from our folly by your wisdom, from our arrogance by your forgiving love, from our greed by your infinite bounty and from our insecurity by your healing power.

O God, guide us to your ways, the ways of righteousness and peace. Grant us peace, O Lord of peace. Help us to do your will in our lives, in our relationships and in our daily activities. Forgive us all in your mercy and save us from our own evil.

Greater love hath no man

John Ireland (1879-1962)

*sung by English Chamber Choir*

Many waters cannot quench love, neither can the floods drown it. Love is strong as death.  
*(Song of Solomon VIII vv7 & 6)*

Greater love hath no man than this, that a man lay down his life for his friends.

*(St John XV v13)*

Who his own self bare our sins in his own body on the tree; that we, being dead to sins, should live unto righteousness.

*(I Peter II v24)*

Ye are washed, ye are sanctified, ye are justified in the name of the Lord Jesus.

*(I Corinthians VI v11)*

Ye are a chosen generation, a royal priesthood, a holy nation; that ye should shew forth the praises of him who hath called you out of darkness into his marvellous light.

*(I Peter II v9)*

I beseech you, brethren, by the mercies of God that ye present your bodies, a living sacrifice, holy acceptable unto God, which is your reasonable service.

*(Romans XII v1)*

#### **Readings from Tom's Diaries**

#### **Hymn**

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

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

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

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

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

**Address**

*Mrs Jocelyn Hurdall*

**Final Prayer**

*Bishop Longley*

**Song for Athene**

John Tavener (b.1944)

*sung by English Chamber Choir*

Alleluia     May flights of angels sing thee to thy rest.  
Alleluia     Remember me, O Lord, when you come into your kingdom.  
Alleluia     Give rest, O Lord, to your servant who has fallen asleep.  
Alleluia     The Choir of Saints have found the well-spring of life and door of paradise.  
Alleluia     Life: a shadow and a dream  
Alleluia     Weeping at the grave creates the song: Alleluia  
Alleluia     Come, enjoy rewards and crowns I have prepared for you.

*Shakespeare's 'Hamlet' and the Orthodox Funeral Service*

**Organ Voluntary**

*A photographic display briefly describing Tom's life can be seen in  
St Patrick's chapel to the south of the nave and can be viewed  
before and after the service*

**ST. JAMES GARLICKHYTHE**  
**SUNG EUCHARIST**

5<sup>th</sup> SUNDAY in LENT  
**28<sup>TH</sup> MARCH 2004**



THE COLLECT

We beseech thee, Almighty God, mercifully to look upon thy people; that by thy great goodness, they may be governed and preserved evermore, both in body and soul; through Jesus Christ our Lord. *Amen.*

*Celebrant*  
*Preacher*  
*Organist*

*Choir*  
*Setting*

The Rector  
Mr. Robin Sherlock  
Heather Williams /  
Ann Manly  
English Chamber Choir  
Missa Aeterna Christi  
Munera - Palestrina

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MINISTRY OF THE WORD

Intrott Hymn

376 - And can it be ... (Sagina)

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  
 237 The Summary of the Law  
 R: Lord, have mercy upon us, and  
 incline our hearts to keep this law.  
 Kyrie  
 240 Collect for the Queen  
 91 Collect of the day  
 84 Collect for Lent  
 94 The Epistle : Hebr 9.11

Gradual

WALTON: DROP, DROP, SLOW TEARS

(Deacon) 94 Gospel: St John 8.46  
 240 Creed

NOTICES

Sermon Mr. Robin Sherlock

+++

MINISTRY OF THE SACRAMENT

Offertory Hymn

435 - Glorious things of thee are spoken

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: Drop, drop, slow tears (Walton)~~

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

257 Lord's Prayer  
257 OBLATION  
259 Blessing

Post Communion Hymn

375 - Amazing Grace (Amazing Grace)

Voluntary

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

Next Sunday 4<sup>th</sup> April  
Palm Sunday  
10.30 Blessing of palms, procession and Sung Eucharist  
Celebrant & Preacher: The Rector  
Choir: St James'

- **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.

**NOTICES**

- Please remain for a chat and refreshments if you have time after the service. If any visitor or regular member of the congregation would like to join the Rector for lunch in the Café at the Globe Theatre (far side of Southwark Bridge) please make your way there after the refreshments. The menu is designed to suit most tastes and pockets.
- Mrs Wendy Parmley's Sunday School meets next Sunday and the first Sunday of each month. All children are encouraged to attend.
- **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.
- The Annual Parochial Church Meeting will take place after the Sung Eucharist on 25 April.

**Services and Events this week**

Sunday 28 <sup>th</sup> BRITISH SUMMER TIME BEGINS	10.30 4.00	Sung Eucharist (BCP) St Andrew's Lecture Series ' Twentieth Century Church Building' with Tea and Evensong	SJ SA
Tuesday 30 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
Wednesday 31 <sup>st</sup>	12.35 1.00 1.15 6.00	Holy Communion (BCP) Concert (Unilever) Holy Communion (BCP) Wedding preparation at Rectory	SA SA SJ
Thursday 1 <sup>st</sup> April	6.15	Evening Prayer, Meditation and Holy Communion -followed by meal.	SA
Sunday 4 <sup>th</sup> April PALM SUNDAY	10.30	Blessing of palms, procession and Sung Eucharist (BCP)	SJ

**FOR YOUR PRAYERS**

The Sick~  
Constance & Jimmy Marr, Essey Stone, Robert Thomas,  
Yvonne Keegle, Mary Pinnell, Caroline Sherlock, Michael Burgess

**EVENSONG AT ST ANDREWS AT 5.30 PM**

*(following this afternoon's lecture at 4.30pm by Elaine Harwood)*

Choir: London University Church Choir  
Setting: Second Service - Byrd  
Psalm: 126  
Anthem: Salvator Mundi - Blow  
Hymn: When I survey the wondrous cross

**ST MARYLEBONE PARISH CHURCH**



*The Crucifixion*

**Music by**

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

**Words by**

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

**GOOD FRIDAY**

**9 April 2004**

**6.30 pm**

Today, Good Friday, 9 April 2004, marks the 118th 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 choir sings the Sunday Eucharist and this, together with the maintenance of our splendid Rieger organ and the sustenance of a musical tradition, is very costly.

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

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 Christopher Gower, *Rector***

SOLOISTS

Nicholas Berry	Tenor
Nicholas Merryweather	Baritone
Gavin Roberts	Organist

---

with

The English Chamber Choir

Musical Director: Guy Protheroe

ON SALE AFTER THE SERVICE

CD of Stainer's 'The Crucifixion'

recorded live here on Good Friday 1999, price £10

*Easter Day*

*8.30 am Holy Communion*

*11.00 am*

*Choral Eucharist and Easter Ceremonies*

*Preacher: The Rector*

**ST. JAMES GARLICKHYTHE  
SUNG EUCHARIST**

**2<sup>ND</sup> SUNDAY AFTER EASTER  
25<sup>TH</sup> APRIL 2004**



THE COLLECT

**A**lmighty God, who hast given thine only Son to be unto us both a sacrifice for sin, and also an ensample of godly life; Give us grace that we may always most thankfully receive that his inestimable benefit, and also daily endeavour ourselves to follow the blessed steps of his most holy life; through the same Jesus Christ our Lord.

*Amen.*

*Celebrant & Preacher*

The Rector

*Organist*

Ald. Dr. Andrew Parmley

*Choir*

English Chamber Choir

*Setting: HUMPHREY CLUCAS: Missa Brevis*

*Soloist: Rachel Hayward*

## MINISTRY OF THE WORD

*Introit Hymn*

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

	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
	95	Collect of the day
	96	The Epistle : 1 St Peter 2.19

*Gradual* RUTTER: *Christ the Lord is risen again*

Alleluia (sung by all before the gospel)

<i>(Deacon)</i>	48	Gospel: St John 10.11
	240	Creed

**NOTICES**

<i>Sermon</i>		The Rector
		+++

## MINISTRY OF THE SACRAMENT

*Offertory Hymn*

311 – Lord, enthroned (St Helen)

<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

---

**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: RUTTER: *The Lord bless you and keep you.*

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*

157 - The day of resurrection! (Ellacombe)

*Voluntary*

Carillon de Westminster

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

Next Sunday 2<sup>nd</sup> May  
3<sup>rd</sup> Sunday after Easter (Ss. Philip & James)  
10.30 Sung Eucharist  
Celebrant & Preacher: The Rector  
Choir: St James'

**NOTICES**

- Please remain for a chat and refreshments if you have time after the service. If any visitor or regular member of the congregation would like to join the Rector for lunch in the Café at the Globe Theatre (far side of Southwark Bridge) please make your way there after the refreshments. The menu is designed to suit most tastes and pockets.
- **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.

**Services and Events this week**

Sunday 25 <sup>th</sup>	10.30	Sung Eucharist (BCP) followed by APCM	SJ
Monday 26 <sup>th</sup>	1.05	Concert	SJ
Tuesday 27 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
Wednesday 28 <sup>th</sup>	12.15	Health and Safety Service	SJ
	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 29 <sup>th</sup>	6.15	Evening Prayer, Meditation and Holy Communion -followed by meal.	SA
Sunday 2 <sup>nd</sup> May	10.30	Sung Eucharist (BCP)	SJ
Tuesday 4 <sup>th</sup> May	12.35	Holy Communion (BCP)	SA
	6.15	Housing the Homeless Service	SA

**FOR YOUR PRAYERS**

The Sick:-  
Constance & Jimmy Marr, Essey Stone, Robert Thomas,  
Yvonne Keegle, Mary Pinnell

St. Andrew-by-the-Wardrobe  
With St. Ann Blackfriars

*The ceremony of*  
**Beating the Bounds**

*at Rogationtide 2004*

Wednesday 19<sup>th</sup> May 2004  
at 5.45pm

*Please assemble in the church of St. Andrew-by-the-Wardrobe,  
St. Andrew's Hill, London EC4*

**“What we celebrate is ancient and stands for deep  
continuities and rituals without which  
people become disorientated”**

From a recent address by our most distinguished  
parishioner, the Lord Bishop of London

## Beating the Bounds – St. Andrew-by-the-Wardrobe

For 1,200 or more years, at this season of the year, parishes in this land have re-affirmed their boundaries by festive processions, stopping at boundary marks while the parish priest offers prayers for all who live or work locally.

In Mediaeval days these were fun occasions with music and communal eating and drinking but they had too a serious purpose. There were no Ordnance Survey maps: boundaries had to be clarified and publicised, disputes had to be resolved and local harmony restored. Our predecessors were practical people who knew the significance of 'place' and of 'belonging'; they knew too that good boundaries make for good neighbours.

To-day we shall beat the boundaries of the modern parish of St. Andrew-by-the-Wardrobe with St. Ann Blackfriars which encompasses more than nine of the tiny ancient parishes of Mediaeval London :-

St. Andrew-by-the-Wardrobe	St. Ann Blackfriars
St. Nicholas Cole Abbey	St. Nicholas Olave
St. Mary Somerset	St. Mary Mounthaw
St. Benet Paul's Wharf	St. Peter Paul's Wharf
St. Gregory-by-St. Paul's	

Taking part with our Rector will be the four churchwardens, the Alderman and Common Councilmen of Castle Baynard Ward, Mr. Chairman and members of the Castle Baynard Ward Club, the Masters and members of City Companies and Guilds associated with the parish and many other friends and parishioners. We welcome them all.

So in the year of Our Lord 2004, let us once more

**BEAT THE BOUNDS**

## Order of Proceedings in St. Andrew's Church

- 6pm INTROIT            Sung by the English Chamber  
                                  Choir
- WELCOME                By the Rector, the Revd. Dr. Alan  
                                  H.F. Griffin
- INTRO                    "What We Are Doing – And  
                                  Why" by Oswald Clerk, Esquire:  
                                  Parish Clerk of St. Andrew-by-  
                                  the-Wardrobe
- HYMN            Praise my soul, the King of Heaven*  
*(verse)            To His feet thy tribute bring;*  
                                  *Ransomed healed restored forgiven,*  
                                  *Who like me His praise should sing?*  
                                  *Alleluia! Alleluia!*  
                                  *Praise the everlasting King.*

As this hymn is sung, the whole congregation will follow the Cross, the Rector, churchwardens, Ward Alderman and others at the head of the procession and leaving the church by the North door will re-assemble outside the Rectory. The head of the procession will form up.

When all are in position

WARD BEDLE *Oyez! Oyez! Give heed to your Alderman!*

ALDERMAN of the Ward of Castle Baynard (Richard Agutter, Esquire) will read the following Proclamation:

"Good people of this WARD and PARISH!

Be it known to all that, this being the season of ROGATONTIDE, it is our purpose in accordance with the ancient and laudable customs of this CITY, and with the approval of the RECTOR of this PARISH of ST ANDREW-BY-THE-WARDROBE with ST. ANN BLACKFRIARS, to beat the bounds of this aforesaid parish, to the intent that it may be established and certified that none of the markers thereof has been removed or defaced, to the despite of the rights, privileges and obligations of the said parish and of others the citizens of this CITY.

Wherefore, since the Prayer Book truly saith "Cursed is he that removeth his neighbour's landmark", I call on all honest and sober persons here assembled diligently to mark well the lawful bounds and limits of this parish, that any mischief wrought by the crafts and deceits of naughty men may be straightly uncovered and that those who in such ways may have offended are delivered to the JUSTICES of OUR SOVEREIGN LADY THE QUEEN or to the judgement of the RIGHT HONOURABLE the LORD MAYOR of this CITY OF LONDON or the Alderman of the ward concerned, as the law in that behalf shall prescribe."

GOD SAVE THE QUEEN

RECTOR *Let us proceed in peace*

ALL *In the name of the Lord, Amen.*

The Cross leads the whole company in Procession

**Halts**

Unless directed otherwise, at each halt made by the procession, the procedure will be:

A READER      Brief history

RECTOR        A prayer

HYMN          One verse is sung

ALDERMAN    *Now let us beat this mark*

**ALL**            *Cursed is he that removeth his  
neighbour's land-mark.*

(This is repeated THREE TIMES as all  
beat the ground)

The company moves off in order of procession up St.  
Andrew's Hill and turns right into Carter Lane and thence  
into Wardrobe Place

## Wardrobe Place

*"Apart from the church itself, this is the most important site in our parish. Here, for 300 years until the Great Fire, stood the King's Great Wardrobe, which gives our parish its distinctive title.*

*To maintain their authority, the early Kings of England – Saxon, Norman, Angevin – had to be constantly on the move, to show their faces throughout the land, as frequently and as widely as possible. The only fixed base – for most of them – was the Tower of London. From there the King set forth with his counsellors, his armed men and his courts of justice, taking with them all that was necessary not just for basic clothing and comfort, but for the official administration of the realm by the King personally, wherever he happened to be.*

*The Tower was the headquarters, storehouse and office, buying and selling goods and commodities for the needs not only of the Royal Household but of the King's armies and ships. The Tower becoming overcrowded, it was decided in 1361 to acquire a large townhouse near to the Black Friars monastery and formerly belonging to Sir John Beauchamp. So the King's Wardrobe was established – here. Other wardrobes were later established in other parts of the City but the one here was always "the Great Wardrobe" – not a furniture depository, but increasingly a great Office of State. Richard Whittington, mercer and Lord Mayor, was a regular supplier of velvet, cloth of gold and damask to the Wardrobe. The accounts of the Wardrobe, one of the founding elements of the modern Civil Service, are among the most valuable and revealing of our Royal, National and London archives.*

*This then is a site that needs always to be fixed firmly in the minds of the parishioners and well-wishers of this parish. Within the Square Mile of the City there are 4 ancient parishes which bear the name of St. Andrew, but there is only one St. Andrew-by-the-Wardrobe"*

RECTOR

The Collect for St. Andrew and another  
Prayer

**HYMN**  
*(verse)*

*Praise Him for His grace and favour  
To our fathers in distress;  
Praise Him still the same as ever,  
Slow to chide, and swift to bless:  
Alleluia! Alleluia!  
Glorious in His faithfulness*

**ALDERMAN**

*Now let us beat this mark*

**ALL**

*Cursed is he that removeth his  
neighbour's land-mark*  
(Repeated 3 times as all beat the ground)

The company will turn right once again into Cater Lane,  
right down Godliman Street and and left to  
The College of Arms

### The College of Arms

Mr. William Hunt, WINDSOR HERALD OF ARMS & CHAIRMAN of the CASTLE BAYNARD WARD CLUB will speak

There will be NO singing and NO beating at this point. At the discretion of the police, the company will cross Queen Victoria Street to the beginning of the 'Wobbly Bridge'

### The 'Wobbly Bridge'

*The River Thames has always been the Southern boundary of our parish and the riverside was one of the major import markets of Medieval London. Ships from the Baltic, the Hanse towns and the Mediterranean would moor just below London Bridge and their cargoes of corn and cattle, wine, iron and hides would be unloaded on to much smaller lighters to make their way through the narrow and hazardous arches of old London Bridge to the many docks and landing places which lined the watersides of the wards of Queenhithe and Castle Baynard.*

*The Thames may look very peaceful now and almost traffic-free but, remember, it was the Thames that brought London into existence. It is London's 'liquid history' – and still it is ever moving and changing, the oldest and newest part of London. As Sir Walter Raleigh once said: "There are two things scarce matched in the Universe – The Sun in the Heavens and The Thames on Earth".*

RECTOR A Prayer

*HYMN* *Father-like He tends and spares us;  
Well our Feeble frame He knows;  
In His hands He gently bears us,  
Rescues us from all our foes:  
Alleluia! Alleluia!  
Widely as His mercy flows.*

ALDERMAN *Now let us beat this mark*

*ALL* *Cursed is he that removeth his  
neighbour's land-mark*  
(Repeated 3 times as all beat the ground)

As directed by the police, the Company will cross back over  
Queen Victoria Street and turn left

#### The Doctors Commons

The RECTOR will invite Mr. Philip Morris, REGISTRAR  
of the DIOCESE OF LONDON to speak.

There will be NO singing and NO beating at this point. The  
company will continue along Queen Victoria Street, passing  
St. Andrew's church and turning right back onto St.  
Andrew's Hill before turning left immediately after The  
Cockpit public house

## St. Ann's Churchyard

### THE PARISH CLERK OF ST. ANN BLACKFRIARS:

*"We are now in the heart of the parish of St. Ann Blackfriars, the largest of the ancient parishes which make up our modern parish of St. Andrew-by-the-Wardrobe with St. Ann Blackfriars.*

*It is fitting that our parish perambulation should end here, for this was the parish of those who lived within the precincts of the Black Friars monastery. Burial within the monastery was reserved for the monks themselves and for important people like the famous Queen Eleanor of Castille. But many ordinary folk came to spend their last days in St. Ann's parish and so to be buried here – robed in a black Dominican habit – as close as they could get to the Venerable Priory. We remember them prayerfully today.*

*In St. Andrew's Church are two very beautiful medieval figurines – of St. Andrew and St. Ann. May they continue to watch over the parish whose boundaries we have once again beaten and reaffirmed today."*

**HYMN**     *Angels, help us to adore Him;*  
(verse)     *Ye behold Him face to face;*  
               *Sun and moon, bow down before Him;*  
               *Dwellers all in time and space*  
               *Alleluia! Alleluia!*  
               *Praise with us the God of grace.*

RECTOR *Just outside in Playhouse Yard, a theatre first emerged in 1576, where Shakespeare, Ben Jonson and the Burbages acted and where Shakespeare himself bought a property and so became a parishioner. Before passing through Playhouse Yard, the English Chamber Choir will kindly sing a piece by John Dowland, the Elizabethan madrigalist who was also a parishioner of St. Andrew's and whose memorial joins that of Shakespeare in the church.*

ENGLISH CHMABER CHOIR to sing

The company will then move via Playhouse Yard to the Apothecaries' Hall courtyard

## Apothecaries' Hall Courtyard

*"We have come now to the oldest livery hall in the City built between 1669 and 1671. Happily, the 500 lb bomb which fell here in World War II did not explode so, the Art and Mystery of the Apothecaries continues to flourish, as it has done since the old fraternity of the Pepperers back in the 12<sup>th</sup> century. (We welcome warmly the representatives of the Apothecaries' Society present with us this evening).*

*The east-side of this courtyard incorporates the wall of the guest-house of the old Dominican Priory and the columns on the north-side belonged to the covered way built by Henry VIII to link the Priory and his palace at Bridewell. The poet, John Keats and the pioneer woman doctor Elizabeth Garrett-Anderson, both obtained their licences in medicine here.*

*As the Royal Society of St. George are currently holding their Annual General Meeting in the Hall, we will now sing verse 4 of the Hymn of St. George."*

**HYMN**      *Help us when temptation presses;*  
*(verse)*      *We have still our crown to win;*  
                  *Help us when our soul is weary*  
                  *Fighting with the powers of sin*  
                  *Great Saint George, our patron, help us*  
                  *In the conflict be thou nigh;*  
                  *Help us in that daily battle*  
                  *Where each one must win or die*

NO prayer and NO beating. The company will go down  
Blackfriars Lane and right to the Black Friar public house

## The Black Friar Public House

*"At this point, beneath which the River Fleet still flows into the Thames, everything speaks of the famous Order of Dominicans or Black Friars, whose great church dominated the whole area for 260 years and whose name continues to do so. We warmly welcome today members of the Order of Preachers, also known as Dominicans who are the descendants of those Black Friars.*

*The Black Friar pub built originally in 1875 is one of the few Art Nouveau pubs in London. The merry monks in the bronze bas-reliefs may owe more to Victorian imagination than historical accuracy, but they keep us alive to our history.*

*It was in the Hall of the Black Friars that the Reformation Parliament met to end the jurisdiction in England of the Bishop of Rome. Here, too, came Thomas More, Cardinal Wolsey, Henry VIII, Katharine of Aragon and the Holy Roman Emperor Charles V, Katharine's nephew. History overflows here."*

RECTOR    A Prayer

### **SONG      CARMEN CLERICORUM**

*Now to Heaven our thoughts we raise,  
Elevante mentum  
Sing we loud our song of praise,  
Ad Omnipotum.  
Voice and organ now conspire  
Deum, te laudamus,  
Priest and People, clerk and choir  
Laete gaudemus.*

*Praise him for our Company,  
Digne venerato.  
Happy may our Master be,  
Salve coronatus.  
Now for every Clerk we pray,  
Nominis honesti.  
In this City here today  
Celebremus Festi.*

*Glory to the Father sing  
Deo Civitatis  
To the Son our praises bring  
Dato pro peccatis.  
Holy Ghost thy blessings pour  
Tibi sit Victoria  
Trinity, for evermore  
In excelsis Gloria*

During the singing of this song, we will be joined by the  
RECTOR and representatives of ST. BRIDE'S. The two  
RECTORS will contest the boundary and confer with the  
ALDERMAN

ALDERMAN     *It has been presented to me that there is a dispute as to the appropriate mark. Having consulted with my learned friend, the REGISTRAR of the Diocese, we wish to consult with the BISHOP. Will you please now all proceed, as directed by the CHURCHWARDENS to the churchyard on the North side of St. Paul's Cathedral which is neutral to both parishes, to learn the BISHOP'S ruling.*

The company will move off, heading along New Bridge Street, turning right up Ludgate Hill to St. Paul's while singing:

HYMN     *Praise my soul, the King of Heaven;*  
(verse)    *To His feet thy tribute bring;*  
*Ransomed, healed, restored, forgiven,*  
*Who like me His praise should sing?*  
*Alleluia! Alleluia!*  
*Praise the everlasting King.*

The Alderman, Registrar and two Rectors accompanied by a detachment of 253 Provost (Military Police) will proceed separately to the Old Deanery to confer with the BISHOP and accompany him to the North steps of the Cathedral

St. Paul's Cathedral – North Steps

CONCLUSION

Representatives of organisations will line the steps and witness a display of sword dancing by East Saxon Sword

**THE LORD BISHOP of LONDON** gives his ruling

The **ALDERMAN** thanks the **BISHOP**

**WARD BEADLE** *Oyez! Oyez! Pray silence for the Aleconning Ceremony*

**ALECONNERS** then present ale for tasting by the **BISHOP, ALDERMAN, REGISTRAR** and two **RECTORS**. The ale has been kindly supplied by **Davy's Wine Bar**.

**ALDERMAN** *It is my pleasure to announce the Victualler of the Year for the parish of St. Andrew-by-the-Wardrobe with St. Ann Blackfriars. The winner is DAVY'S of CREED LANE and I would ask the CLERK of the GUILD OF FREEMEN to present this wreath. Will the assembled company now go in peace and take heed of our BISHOP's words.*

*We wish to thank ALL who have helped to make this event a success, especially DAVY'S OF LONDON who have kindly provided a large donation to the Abbess Adelia charity which is in the process of restoring an ancient almshouse foundation for use once again by the elderly and infirm.*

*We are also grateful to REPROCOPY of Ludgate Hill without whom, this programme would not have been available.*

*All other collections made on the day will go towards the Church fund and will help to defray the costs of the event.*

*Do you live or work in the area around the church?*

*Then - in all these situations - we are happy and keen to be your Parish Church. We will keep a welcome for you at all times.*

*Worship Services*

*Tuesdays and Wednesdays: Services at 11.30am*

*Thursdays:*

*Sabbath Days & Festivals*

*Sunday Lectures & Eucharist*



*Prayer, Praise, Meditation  
& Eucharist at 6.30pm*

*Choral Eucharist at 11.30pm*

*An occasional*

*The Chapel of St. Ann is open daily for private prayer*

*Baptisms, Weddings, Funerals & Memorial services can be arranged. Parish House available for meetings and functions.*

*CONTACT: The Rev. Dr. Alan Gellie on 020 7245 7346*

*St. Andrew's House,  
29 St. Andrew's Hill,  
London EC4V 3DF.*

## St. Andrew-by-the-Wardrobe

The Rector and people of this ancient parish church (a sacred place since 1244) keep it open most days and invite their fellow workers and residents in the City of London, together with visitors and tourists, to join them in seeking the City of God.

Do you belong to the Castle Baynard Ward Club? Are you a Mercer, Apothecary, Blacksmith, Upholder, Spectacle Maker or Parish Clerk?

Do you live or work in the area around the church?

Then – in all these situations – we are happy and keen to be *your* Parish Church. We will keep a welcome for you at all times.

### Weekday Services

Tuesdays and Wednesdays:	Eucharist at 12.35pm
Thursdays:	Evening Prayer, Meditation & Eucharist at 6.15pm
Saints' Days & Festivals:	Choral Eucharist at 12.35pm
Sunday Lectures & Evensong:	As announced

The Chapel of St. Ann is open daily for private prayer

Baptisms, Weddings, Funerals & Memorial services can be arranged. Parish Room available for meetings and functions.

CONTACT: The Rev. Dr. Alan Griffin on 020 7248 7546

St. Andrew's House,  
35 St. Andrew's Hill,  
London EC4V 5DE.

Details for next weekend are as follows (sorry it's a bit long but there are quite a few points to address) Please read through this carefully as soon as you can:

SATURDAY 19th JUNE, Chelsea Festival Concert

This is taking place in the Cadogan Hall (new home of the RPO) which is 5 Sloane Terrace SW1. If you turn into Sloane Street from Sloane Square, Sloane Terrace is the first turning on the right (it's effectively opposite the side of Holy Trinity, Sloane Street)

Rehearsal is scheduled as follows:

2-4pm Requiem in Blue  
4-4.20 Tippett and Macmillan  
4.20-4.45 Adieu Farewell Earthe's blisse

There are a lot of forces involved in the Requiem and Harvey Brough has emphasised that we need to start at 2pm SHARP so please try and get there about 1.45 so there is time to sort out where we are sitting etc. Also, if we need to do a bit of extra work on the Tippett (see below) we may need to adjourn to a green room or whatever and do a few more minutes at 4.45.

The performance is at 7.30

Dress: black shirts/trousers for men, long black for girls plus scarves. BUT in view of summers being hotter than they used to be, and the fact that we have scarves which can be worn over shoulders, we have decided to relax the rule about sleeves. So if you have a sleeveless black dress or top, you can wear it. Also, given it's mid-summer, I think we can also dispense with black tights/stockings etc.

FREE TICKETS!

I have this morning been offered an allocation of 50 complimentary tickets, which I'm offering to you all on a first-come first-served basis. Apologies if you've already bought some. I believe the box office have done this because the concert is not selling as fast as they would like and in those circumstances they have obviously taken a decision to do a bit of discreet papering (which is common practice). I think we should in turn exercise discretion in that it may not be appropriate to advertise the fact to Harvey when he comes to take the rehearsal on Tuesday. I will have the tickets by then and will process all requests in advance and just hand out envelopes in the course of the rehearsal.

SUNDAY 20th JUNE

Morning service at St James' 9.30 for 10.30

Mass: Mozart K.337 (as sung at Corpus Christi yesterday evening)  
Motets: Wood 'O thou the central orb' (in the English Anthems book)  
Elgar 'Ave verum'

Next Sunday afternoon is the annual windband concert in Alma Square garden, to which members of the choir, plus partners, families etc, are invited as the Protheroes' guests. The music starts about 3.30, but you are welcome to come on from St James' and have lunch in the garden. A copy of the flyer sent out to residents is attached.

Guy and myself are at an EU meeting in Rome from Wednesday morning until Saturday morning, arriving back in time for the rehearsal and concert, so I

either bring their own picnic or bring a dish of something and possibly a bottle that would be good. Also, if you can conveniently bring a rug or similar to sit on that would be useful. It would be helpful to know how many people are coming so a quick RSVP on this at some point would be appreciated.

If when you get to Alma Square no-one answers the door, go round the side of the square and shout over the railings and someone will let you in! (Once everyone is in the garden we can't hear the doorbell)

*The*  
**Alma**  
**Wind Ensemble**  
*will play*  
**Music**  
*in the Square*  
*on*  
**Sunday 20 June**  
*between 3 & 4.30pm* 2004

*Residents and their guests are invited to bring their refreshments into the garden, or to listen from their patios or open windows.*

*Music includes selections from Handel's Music for the Royal Fireworks and South Pacific, plus Suites by Haydn and Fauré.*

*Music in the Square is presented by the Alma Square Garden Committee and organised by Guy and Ann Protheroe (No.8 Tel: 020 7286 3944)*

**St. Andrew by the Wardrobe**  
**SUNG EUCHARIST**  
**THURSDAY 8<sup>TH</sup> JULY 2004**  
*(Collect, Epistle & Gospel for Trinity 4)*

THE COLLECT

O God, the protector of all that trust in thee, without whom nothing is strong, nothing is holy; Increase and multiply upon us thy mercy; that, thou being our ruler and guide, we may so pass through things temporal, that we finally lose not the things eternal:

Grant this, O heavenly Father, for Jesus Christ's sake our Lord. *Amen.*

\*\*\*

<i>Celebrant</i>	The Revd Eric Griffiths
<i>Preacher</i>	The Revd Preb. David Paton
<i>Choir</i>	English Chamber Choir

**MINISTRY OF THE WORD**

*Introit Hymn*

English Hymnal 484 – Take up thy cross, the Saviour said (Breslau)

	Priest:	The Lord be with you
	R:	And with thy spirit
	Priest:	Let us pray.
<i>B.C.P.</i>	237	Lord's Prayer
	237	Collect for purity
		<i>Kyrie</i>
	239	Collect for the Queen
	162	Collect of the day
	162	The Epistle: Rom 8.18

*Gradual before the Gospel*

	163	Gospel: St. Luke 6.36
	240	Creed
<i>Notices</i>		The Rector
<i>Sermon</i>		Revd Preb. David Paton

**MINISTRY OF THE SACRAMENT**

*Offertory*

English Hymnal 540 – Eternal Father, strong to save (Melita)

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

**THE EUCHARISTIC PRAYER**

V.	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.
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:*

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*

English Hymnal 481 - Songs of praise the angels sang (Northampton)

You are invited for refreshments that will be served in the parish room following the service.

**Monday 26<sup>th</sup> July - ST ANN'S DAY**

12.35 Choral Eucharist  
In St Ann's Churchyard, Blackfriars

**St. Andrew by the Wardrobe**

Queen Victoria Street, EC4

Tube: Blackfriars

**ST ANDREW'S SUMMER  
LECTURES**

Professor Richard Wilson, a distinguished  
Shakespearean scholar and Professor at  
Lancaster University, will give three lectures  
on:

**'Shakespeare and Blackfriars'**

11 July

*'Shakespeare and Baynard Castle'*

\*\*

18 July

*'Shakespeare and Bridewell'*

\*\*

25 July

*'Shakespeare and Blackfriars'*

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Each event starts at 4pm with Tea, followed by the  
Lecture at 4.30pm. Evensong follows the Lecture.

Further details from the Rector -

Revd Dr Alan Griffin

Tel: 020 7248 7546

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A CELEBRATION OF CITY  
CHURCHES

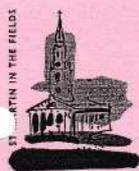
PROCESSION OF WITNESS &  
SERVICE OF THANKSGIVING

WEDNESDAY 14 JULY 2004 AT  
6.15PM

AT ST PAUL'S CATHEDRAL

The congregations, Livery Companies and all those associated with the City Churches are invited to attend this service. No tickets are required. People unable to join the processions are welcome just to come to the Cathedral for the service.

5.15pm We gather at St Mary-le-Bow and then from approx 5.35pm a Procession of Witness will process to Paternoster Square. At 5.55pm The Processions will enter the Cathedral for the 6.15pm Service of Thanksgiving. Preacher: The Bishop of London



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

**Tuesday 13 July at 7.30pm**

St Martin-in-the-Fields Outstanding Musicians Series

# **MONTEVERDI VESPERS**

Of 1610

## **By Candlelight**

### **ENGLISH CHAMBER CHOIR**

*'An Inspiring Performance'* Daily Telegraph

### **ENGLISH PLAYERS**

Conductor - Guy Protheroe

Tickets: £8, £12, £15 from the Box Office in the Crypt  
020-7839 8362 [www.stmartin-in-the-fields.org](http://www.stmartin-in-the-fields.org)



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

St Martin-in-the-Fields Outstanding Musicians Series

**Tuesday 13 July at 7.30pm**

**CLAUDIO MONVEVERDI  
VESPERS (1610)**

**sung by the  
ENGLISH CHAMBER CHOIR**

**conductor  
GUY PROTHEROE**

*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.*

*A bell will ring in the Crypt Cafe 5 and 2 minutes before the end of the interval*

*The Cafe-in-the-Crypt can be hired for Private Functions Tel : 020-7839 4342*

## MONTEVERDI VESPERS 1610

The origins of Monteverdi's *Vespers* have not so far been satisfactorily or fully explained; the music survives in just a few copies of a single edition of 1610. There are, however, three cities that are associated with the *Vespers*: Mantua, Rome and Venice. Rome features little in Monteverdi's life, apart from his visit there in 1610 and his dedication of the *Vespers* to the Pope. Maybe he was seeking a senior Papal musical position, or trying to secure a scholarship at a seminary for his son Francesco, or perhaps even doing some reconnaissance on possible singers for the Mantuan Court. Venice was the centre of the music publishing industry, and a natural choice for publication of a major work. Monteverdi was to move there as *maestro di cappella* at St Mark's in 1613 (and no doubt performed the *Vespers* there), but he was unlikely, as has been suggested, to have been seeking a position there in 1610, as the current incumbent of St Mark's, Giulio Martinengo, had only just taken up his appointment in 1609. Monteverdi had been employed by the Mantuan court since about 1590. For most of his time there he had not been required to write church music. But Giacomo Gastoldi, the director of music at the ducal chapel, retired through ill health at the end of 1608 and no composer of distinction was found to replace him. So it is quite possible that Monteverdi was approached to provide music for the chapel. The adaptation of the fanfare from *Orfeo* (performed in Mantua in 1607) to open the *Vespers* is probably an indication that it was intended for some Mantuan court celebration.

The service of Vespers comprises five psalms, a hymn and the Magnificat. The 150 psalms were divided among the services so that the whole Psalter was recited each week. This pattern was broken on major festivals, which had their own selection of psalms. These Jewish texts were made more appropriate for Christian worship in two ways: a doxology (*Gloria Patri...*) was added to each of them, and each psalm was framed by a verse (called an antiphon) relating the psalm to its place in the Church year.

There are many Feasts of the Virgin in the Church Calendar. Each begins with the Vespers on the preceding evening, with the Second Vespers service on the evening of the day itself. Monteverdi's publication provides music for the five psalms appointed for Marian feasts, the hymn and the Magnificat. Each Psalm is preceded by a plainsong antiphon (in tonight's performance those for the Feast of the Immaculate Conception on December 8th) and Monteverdi also provides a series of smaller-scale pieces which were sung after the psalms instead of repeating the plainsong. In keeping with the traditions current in Monteverdi's time, the performance also includes a brief instrumental interlude by another composer – a *Ricercar* by Francesco Guami.

The heading in the organ partbook *Vespers of the Blessed Virgin in concerted style, set to plain chant*, draws attention to a feature of the work of prime significance: in the *Vespers*, Monteverdi allies the most modern musical language with the old technique of composing on the chant (*cantus firmus*). Each psalm is built round one of the tones to which psalms had been chanted for perhaps the preceding millenium – as far as Monteverdi knew, since the time of King David. At a time when the traditional music of the Church was under attack for its barbarity, Monteverdi chose to make it the centre of his first ambitious church-music publication.

Monteverdi's reputation (in his own time as now) was as an avant-garde composer: the leading figure of the new style of composition heralded by the Florentine operas (*Dafne* and *Euridice*) and Caccini's *Le nuove musiche*. But in both *Orfeo* and the *Vespers* he bases music in the new style on the old *cantus firmus* procedure, and even when he writes a secular-sounding strophic *aria* for the hymn, he retains the plainsong melody, though transforms its rhythm. The revolutionary is firmly rooted in tradition.

Clifford Bartlett

### 1. Versicle & Response *Deus in adiutorium meum*

David Knight tenor

#### *Versicle*

Deus in adiutorium meum intende.

#### *Response*

Domine ad adjuvandum me festina.

Gloria Patri, et Filio,

et Spiritui Sancto.

Sicut erat in principio, et nunc et semper,

et in saecula saeculorum, Amen. Alleluia.

O God, make speed to save me.

O Lord, make haste to help me.

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. Alleluia.

## 2. Psalm 109 [Anglican 110] *Dixit Dominus*

Miriam Ahamat, Sharon Turley *sopranos* Michael Roskell, Roger Carpenter *tenors*

*pulchra es Maria,  
et macula originalis non est in te*

*Your are beautiful Mary,  
there is no original sin in you.*

Dixit Dominus Domino meo:  
sede a dextris meis, donec ponam inimicos  
tuos scabellum pedum tuorum.

The Lord said unto my Lord:  
Sit thou on my right hand, until I make thine enemies  
thy footstool.

*Ritornello*

Virgam virtutis tuae emittet Dominus ex Sion:  
dominare in medio inimicorum tuorum.  
Tecum principium in die virtutis tuae:  
in splendoribus sanctorum  
ex utero ante luciferum genui te.

The Lord shall send the rod of thy power out of Sion:  
be thou ruler, even in the midst among thine enemies.  
In the day of thy power shall the people offer thee  
free-will offerings with an holy worship:  
the dew of thy birth is of the womb of the morning.

*Ritornello*

Juravit Dominus et non poenitebit eum:  
tu es sacerdos in aeternum  
secundum ordinem Melchisedech.  
Dominus a dextris tuis confregit  
in die irae suae reges.

The Lord sware and will not repent:  
Thou art a priest for ever  
after the order of Melchisedech.  
The Lord upon thy right hand:  
shall wound even kings in the day of his wrath.

*Ritornello*

Judicabit in nationibus, implebit ruinas:  
conquassabit capita in terra multorum.

He shall judge among the heathen; he shall fill the  
places with the dead bodies: and smite in sunder the  
heads over divers countries.

De torrente in via bibet:  
propterea exaltabit caput.  
Gloria...

He shall drink of the brook in the way:  
therefore shall he lift up his head.  
Glory be...

## 3. Motet *Nigra sum*

Luke Purser *tenor*

Nigra sum sed formosa filia Jerusalem.  
Ideo dilexit me Rex, et introduxit [me]  
in cubiculum suum et dixit mihi:  
Surge, amica mea, et veni.  
Jam hiems transiit, imber abiit et recessit,  
flores apparuerunt in terra nostra;  
tempus putationis advenit.

I am black, but comely, O ye daughters of Jerusalem, So  
the King loved me, and led me in  
to his bedroom and said to me:  
Arise, my love, and come away.  
Now winter has passed, the rain has gone:  
and flowers have appeared in our land;  
the time of pruning has come.

## 4. Psalm 112 [113] *Laudate pueri*

Christine Coleman, Jackie Whitehouse *sopranos* Margaret Driver, Julia Singer *altos*  
David Knight, Luke Purser *tenors* Peter Best, Michael de Leon *basses*

*Testimentum tuum candidum quasi nix,  
et faces tuae sicut sol.*

*Your garment is white like snow,  
and your face like the sun.*

Laudate pueri Dominum:  
laudate nomen Domini.  
Sit nomen Domini benedictum,  
ex hoc nunc, et usque ad occasum,  
laudabile nomen Domini.  
Excelsus super omnes gentes Dominus,  
super coelos gloria ejus.  
Sicut Dominus Deus noster,  
qui in altis habitat et humilia  
respect in coelo et in terra,  
suscitans a terra inopem

Praise the Lord, ye servants:  
O praise the Name of the Lord.  
Blessed be the Name of the Lord:  
from this time forth for evermore.  
The Lord's Name is praised: from the rising up of the  
sun unto the going down of the same.  
The Lord is high above all heathen:  
and is glory above the heavens.  
Who is like unto the Lord our God, that hath his  
dwelling so high: and yet humbleth himself to behold  
the things that are in heaven and earth?

et de stercore erigens pauperem,  
ut colloct eum cum principibus,  
cum principibus populi sui?  
Qui habitare facit sterilem in domo,  
matrem filiorum laetantem.  
Gloria...

He taketh up the simple out of the dust:  
and lifteth the poor out of the mire:  
That he may set him with the princes:  
even with the princes of his people.  
He maketh the barren woman to keep house:  
and to be a joyful mother of children.

#### 5. Motet *Pulchra es*

Rachel Haywood, Katie Thorpe *sopranos*

Pulchra es, amica mea,  
suavis et decora filia Jerusalem.  
Pulchra es, amica mea, suavis  
et decora sicut Jerusalem,  
terribilis sicut castrorum acies ordinata.  
Averte oculos tuos a me,  
quia ipsi me avolare fecerunt.

You are beautiful, my love,  
a sweet and comely daughter of Jerusalem.  
You are beautiful, my love,  
sweet and comely as Jerusalem,  
terrible as the sharp lines of a military camp.  
Turn your eyes from me,  
because they have put me to flight.

#### 6. Psalm 121 [122] *Laetatus sum*

Elizabeth Evans, Ann Manly *sopranos* David Wheeler *alto* Roger Carpenter, Mark Nall *tenors* Michael de Leon *bass*

*Tu gloria Jerusalem, tu laetitia Israel,  
tu honorificentia populi nostri.*

*You are the glory of Jerusalem.  
You are the joy of Israel, you bring honour to your people.*

Laetatus sum in his quae dicta sunt mihi:  
in domum Domini ibimus.  
Stantes erant pedes nostri in atriis tuis Jerusalem:  
Jerusalem, quae aedificatur et civitas  
cuius participatio eius in idipsum.  
Illuc enim ascenderunt tribus,  
tribus Domini,  
testimonium Israel  
ad confitendum nomine Domini.  
Quia illic sederunt sedes in iudicio,  
sedes super domum David.  
Rogate quae ad pacem sunt Jerusalem  
et abundantia diligentibus te.  
Fiat pax in virtute tua  
et abundantia in turribus tuis.  
Propter fratres meos et proximos meos  
loquebar pacem de te.  
Propter domum Domini Dei nostri  
quaesivi bona tibi.  
Gloria...

I was glad when they said unto me:  
We will go into the house of the Lord.  
Our feet shall stand in thy gates: O Jerusalem.  
Jerusalem is built as a city:  
that is at unity in itself.  
For thither the tribes go up, even the tribes of the Lord:  
to testify unto Israel,  
to give thanks unto the name of the Lord.  
For there is the seat of judgement:  
even the seat of the house of David.  
O pray for the peace of Jerusalem:  
they shall prosper that love thee.  
Peace be within thy walls:  
and plenteousness within thy palaces.  
For my brethren and companions' sakes:  
I will wish thee prosperity.  
Yea, because of the house of the Lord our God:  
I will seek to do thee good.  
Glory be...

#### 7. Motet *Duo seraphim*

David Knight, Mark Nall, Luke Purser *tenors*

Duo Seraphim clamabant alter ad alterum:  
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth:  
plena est omnis terra gloria eius.  
Tres sunt qui testimonium dant in coelo:  
Pater, Verbum, et Spiritus Sanctus:  
et hi tres unum sunt.  
Sanctus...

Two Seraphim were calling one to the other:  
Holy, holy, holy, Lord God of Hosts:  
the whole earth is full of his glory.  
There are three who give testimony in Heaven:  
the Father, the Word and the Holy Spirit:  
and these three are one.

8. Psalm 126 *Nisi Dominus*

*Benedicta es tu, Virgo Maria,  
a Domine Deo excelso prae omnibus  
mulieribus super terram.*

Nisi Dominus aedificaverit domum,  
in vanum laboraverunt qui aedificant eam.  
Nisi Dominus custodierit civitatem,  
frustra vigilat qui custodit eam.  
Vanum est vobis ante lucem surgere:  
surgite postquam sederitis,  
qui manducatis panem doloris.  
Cum dederit dilectis suis somnum:  
ecce hereditas Domini, filii:  
merces, fructus ventris.  
Sicut sagittae in manu potentis:  
ita filii excussorum.  
Beatus vir qui implevit desiderium suum ex ipsis:  
non confundetur cum loquetur  
inimicis suis in porta.  
Gloria...

*Blessed are you, O virgin Mary,  
raised by the Lord God before all  
women over the earth.*

Except the Lord build the house:  
their labour is but lost that build it.  
Except the Lord keep the city:  
the watchman waketh but in vain.  
It is but lost labour that ye haste to rise up early,  
and so late take rest,  
and eat the bread of carefulness:  
for so he giveth his beloved sleep.  
Lo, children and the fruit of the womb:  
are an heritage and gift that cometh of the lord  
Like as the arrows in the hand of the giant:  
even so are the young children.  
Happy is the man that hath his quiver full of them:  
they shall not be ashamed when they speak  
with their enemies in the gate.  
Glory be...

INTERVAL

9. Motet *Audi coelum*

David Knight, Roger Carpenter *tenors*

Audi coelum verba mea,  
plena desiderio  
et perfusa gaudio.

Audio.

Hear, O heaven, my words,  
full of desire  
and suffused with joy.

I hear.

Dic, quaeso, mihi: Quae est ista  
quae consurgens ut aurora  
rutilat, ut benedicam?

Dicam.

Tell me, I pray: who is she  
who rising like the dawn,  
shines, that I may bless her?

I shall tell you.

Dic, nam ista pulchra ut luna,  
electa ut sol replet laetitia  
terras, coelos, maria.

Maria.

Tell, for she is beautiful as the moon,  
exquisite as the sun which fills with joy  
the earth, the heavens and the seas.

Mary.

Maria Virgo illa dulcis,  
praedicata de prophetis Ezechielis  
porta orientalis.

Talis.

Mary, that sweet Virgin  
foretold by the prophet Ezechiel,  
gate of the rising sun,

Such is she!

Illa sacra et felix porta,  
per quam mors fuit expulsa,  
introducitur autem vita,

Ita.

That holy and happy gate  
through which death was driven out,  
but life brought in,

Even so!

Quae semper tutum est medium  
inter homines et Deum,  
pro culpis remedium.

Medium.

Who is always a sure mediator  
between man and God,  
a remedy for our sins.

A mediator.

Omnes...  
Sequere hanc ergo sequamur,  
quae cum gratia mereamur  
vitam aeternam. Consequamur.

Sequamur.

All...  
So let us all follow her  
by whose grace we gain Eternal Life.  
Let us seek after her

Let us follow.

Praestet nobis Deus Pater  
hoc et Filius et Mater,  
cujus nomen invocamus,  
dulce miseris solamen.

Amen.

May God the Father grant us this,  
and the Son and the Mother,  
on whose name we call,  
sweet solace for the unhappy.

Amen

Benedicta es, Virgo Maria,  
in saeculorum saecula.

Blessed art thou, Virgin Mary,  
world without end.

#### 10. Psalm 147 [147 vv.12-20] *Lauda, Jerusalem*

Karen Bloomfield, Peggy Hannington, Jay Venn *altos* Margaret Jackson-Roberts *tenor* Peter Best, Richard Whitehouse *bass*

*Trahe nos Virgo immaculate,  
post te curremus in adorem unguentorum tuorum.*

*Draw us, immaculate Virgin,  
let us follow after you in the odour of your fragrance.*

Lauda, Jerusalem, Dominum:  
lauda Deum tuum, Sion.  
Quoniam confortavit seras portarum tuarum;  
benedixit filiis tuis in te.  
Qui posuit fines tuos pacem,  
ed adipe frumenti satiat te.  
Qui emittit eloquium suam terrae:  
velociter currit sermo ejus.  
Qui dat nivem sicut lanam:  
nebulam sicut cinerem spargit.  
Mittit crystallum suum sicut bucellas:  
ante faciem frigoris ejus quis sustinebit?  
Emittet verbum suum, et liquefaciet ea:  
flabit spiritus ejus, et fluent aquae.  
Qui annuntiat verbum suum Jacob:  
justitias et judicia sua Israel.  
Non fecit taliter omni nationi:  
et judicia sua non manifestavit eis.  
Gloria...

Praise the Lord, O Jerusalem:  
praise thy God, O sion.  
For he hath made fast the bars of thy gates:  
and hath blessed thy children within thee.  
He maketh peace in thy borders:  
and filleth thee with the flour of wheat.  
He sendeth forth his commandment upon earth:  
and his word runneth very swiftly.  
He giveth snow like wool:  
and scattereth the hoar-frost like ashes.  
He casteth forth his ice like morsels:  
who is able to abide his frost?  
He sendeth out his word, and melteth them:  
he bloweth with his wind, and the waters flow.  
He sheweth his word unto Jacob:  
his statutes and ordinances unto Israel.  
He hath not dealt so with any nation:  
neither have the heathen knowledge of his laws.  
Glory be...

#### 11. Sonata sopra Sancta Maria

Anna Cohen, Sharon Turley, Christine Coleman, Anne-Marie Curror, Miriam Ahamat, Susannah Evans Janet Adderley

#### 12. Hymn *Ave Maris Stella*

Jane Bide *soprano* Emma Grundy *alto* Rob Scales *tenor*

Ave maris stella,  
Dei mater alma,  
Atque semper virgo,  
Felix coeli porta.

Hail, star of the sea,  
life-giving mother of God  
and perpetual virgin,  
happy gate of heaven.

Sumens illud ave  
Gabrielis ore,  
Funda nos in pace  
Mutans Evae nomen.

Receiving that 'ave'  
from the mouth of Gabriel,  
keep us in peace,  
reversing the name 'Eva'.

*Ritornello*  
Solva vincla reis  
Profer lumen caecis,  
Mala nostra pelle,  
Bona cunctis posce.

Loosen the chains from the guilty,  
bring forth light to the blind,  
drive out our ills,  
ask for blessings for all.

*Ritornello*

Monstra te esse matrem:  
Sumat per te preces,  
Qui pro nobis natus,  
Tulit esse tuus.

Show yourself to be his mother:  
may he receive through you our prayers  
who, born for us,  
deigned to be yours.

*nello*

Virgo singularis,  
Inter omnes mitis,  
Nos culpis solutos  
Mites fac et castos.

Peerless virgin,  
gentle above all others,  
when we are pardoned for our sins,  
make us gentle and pure.

*Ritornello*

Vitam praesta puram,  
Iter para tutum,  
Ut videntes Jesum  
Semper collaetemur

Grant us a pure life,  
prepare a safe journey,  
so that seeing Jesus  
we may rejoice for ever.

Sit laus Deo Patri,  
Summo Christo decus,  
Spiritus Sancto,  
Trinus honor unus. Amen.

Praise be to God the Father,  
glory to Christ most high,  
and to the Holy Spirit  
triple honour in one. Amen.

13. *Magnificat*

*Beatam me dicent omnes generations,  
quia fecit mihi magna qui potens est, Alleluia.*

*All generations shall call me blessed,  
for he that is mighty hath magnified me, Alleluia.*

Magnificat anima mea Dominum.

My soul doth magnify the Lord

Keith Geaney, Michael Roskell *baritones*

Et exultavit spiritus meus in Deo salutari meo.  
Quia respexit humilitatem ancillae suae,  
ecce enim ex hoc beatam  
me dicent omnes generationes.

and my spirit hath rejoiced in God my saviour.  
For he hath regarded the lowliness of his handmaiden,  
for behold from henceforth all generations shall call me  
blessed.

Peter Best, Neil Thornton *basses*

Quia fecit mihi magna qui potens est  
et sanctum nomen ejus.

For he that is mighty hath magnified me,  
and holy is his name.

Emma Grundy *alto* Rob Scales *tenor* Neil Thornton, Tim Colborn *basses*

Et misericordia ejus a pregenie  
in progenies timentibus eum.  
Fecit potentiam in brachio suo;  
dispersit superbos mente cordis sui.  
Deposuit potentes de sede  
et exaltavit humiles.  
Esurientes implevit bonis,  
et divites dimisit inanes.

And his mercy is on them that fear him  
throughout all generations.  
He hath shewed strength with his arm; he hath scattered  
the proud in the imagination of their hearts.  
He hath put down the mighty from their seat  
and hath exalted the humble and meek.  
He hath filled the hungry with good things  
and the rich he hath sent empty away.

Jenny Wagg, Susannah Evans *sopranos*

Suscepit Israel puerum suum,  
recondatus misericordiae suae,  
Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.

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

David Knight, Luke Purser *tenors*

Gloria...

Glory be...

ENGLISH CHAMBER CHOIR AND PLAYERS  
 QUINTESSENTIAL SACKBUT AND CORNETT ENSEMBLE

*Choir I*

*soprano*

Jane Bide  
 Anna Cohen  
 Christine Coleman  
 Elizabeth Evans  
 Rachel Haywood  
 Ann Manly  
 Sharon Turley

*tenor*

Peter Adderley  
 David Knight  
 Luke Purser

*violins*

Roderick Skeaping  
 Levine Andrade

*viola da gamba*

Michael Mullin

*alto*

Karen Bloomfield  
 Margaret Driver  
 Emma Grundy  
 Jay Venn

*baritone*

Peter Best  
 David Jordan

*bass*

Tim Colborn  
 Neil Thornton

*cornetti*

Fiona Russell  
 David Jarrett-Knock

*recorders*

Peter Best  
 Karen Bloomfield

*Choir II*

*soprano*

Miriam Ahamat  
 Janet Adderley  
 Anne-Marie Curror  
 Susannah Evans  
 Katie Thorpe  
 Jackie Whitehouse

*tenor*

Roger Carpenter  
 Margaret Jackson-Roberts  
 Michael Roskell  
 Rob Scales

*sackbuts*

Philip Dale  
 Kate Rockett  
 Adrian France

*alto*

Peggy Hannington  
 Julia Singer  
 Jenny Wagg  
 David Wheeler

*baritone*

Keith Geaney  
 Mark Nall

*bass*

Michael de Leon  
 Richard Whitehouse

*organ*

Ian Curror

*theorbo*

Jamie Akers

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 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 Megaron, The Athens Concert Hall. In March this year it sang two concerts in London in the 2004 Festival, in St Paul's Cathedral and at the Queen Elizabeth Hall.

The Choir has also enjoyed a long and fruitful association with popular music, working with groups and composers as diverse as The Who, Barrington Pheloung (of Inspector Morse fame) and, for many years, Vangelis (it recorded Vangelis' Hymn for the 2002 World Cup). Other recent recordings include a new album *The Wizard and the Forest of All Dreams*, with another long-time collaborator, keyboard wizard Rick Wakeman. It recently appeared at the Chelsea Festival singing Harvey Brough's *Requiem in Blue*, conducted by the composer.

**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. In January 2000 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. In December 2002 he conducted 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 5 million sales to date) and *Era II* and *Era: The Mass*.

The English Chamber Choir maintains a regular free mailing list of its forthcoming performances. If you would like to receive details, please contact Ann Manly, ECC, 8 Alma Square, London NW8 9QD. Tel: 020 7286 3944 Fax: 020 7289 9081. E-mail: ecc.Protheroe@btinternet.com www.englishchamberchoir.com

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**ST. JAMES GARLICKHYTHE**  
**SUNG EUCHARIST**

**6<sup>TH</sup> SUNDAY AFTER TRINITY**  
**18<sup>TH</sup> JULY 2004**



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*

*Organist*

*Choir*

*Setting: DVORAK Mass*

The Rector

Mr Robin Sherlock

Ald Dr Andrew Parmley

English Chamber Choir

## MINISTRY OF THE WORD

Introit Hymn

1 - Awake my soul - (Morning Hymn)  
(Omit vv 5,6,7)

	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)
	239	Collect for the Queen
	165	Collect of the day
	165	The Epistle : Romans 6.3

Gradual

RACHMANINOV: Bogoroditsye Dyevo

166	Gospel: St Matth 5.20
240	Creed

NOTICES

Sermon

Mr Robin Sherlock

+++

## MINISTRY OF THE SACRAMENT

Offertory Hymn

308 - Just as I am, without one plea (Saffron Walden)

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*

601 – Thou didst leave thy throne

*Voluntary*

Prelude in F Minor (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> July**

10.30 Sung Eucharist

**PATRONAL FESTIVAL**

Celebrant : The Rector Preacher: The Revd Preb. Michael Shrewsbury

Choir: St James' Quartet

**NOTICES**

- Please remain for a chat and refreshments if you have time after the service. If any visitor or regular member of the congregation would like to join the Rector for lunch in the Café at the Globe Theatre (far side of Southwark Bridge) please make your way there after the refreshments. The menu is designed to suit most tastes and pockets.
- **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.

- On the first Sunday of each month there will be a children's Sunday School. Full details from Wendy Parmley.

Services and Events this week

Sunday 18 <sup>th</sup>	10.30	Sung Eucharist (BCP)	SJ
	4.00	St Andrew's Summer Lectures 'Shakespeare and Bridewell' followed by Evensong	SA
Tuesday 20 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	6.00	Bishop's Advisory Group Visit (SJ's PCC)	SA
	7.00	Bishop's Advisory Group Visit (SA's PCC)	SA
Wednesday 21 <sup>st</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 22 <sup>nd</sup>	6.00	Joiners & Ceilers Service	SJ
	6.15	Evening Prayer, Meditation and Holy Communion -followed by meal.	SA
Sunday 25 <sup>th</sup> S. JAMES	10.30	Patronal Festival Sung Eucharist (BCP) followed by Parish Lunch at the Globe	SJ
	3.00	Holy Baptism	SA
	4.00	St Andrew's Summer Lectures 'Shakespeare and Blackfriars' followed by Evensong	SA
Monday 26 <sup>th</sup> S. ANN	12.35	Choral Eucharist for S. Ann's Day in St Ann's Churchyard	
Tuesday 27 <sup>th</sup>	12.35	Choral Eucharist (BCP) followed by PCC	SA
Wednesday 28 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
	6.00	PCC	SJ

**FOR YOUR PRAYERS**

The Sick:~ Constance & Jimmy Marr, Essey Stone, Robert Thomas,  
The Departed:~ Yvonne Keegle

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

**THE MARRIAGE OF  
NATALIE MARIE MYSTICA WAMBEEK  
& PAUL CALLUM MCDERMID**

**ORDER OF SERVICE  
4TH SEPTEMBER 2004 2.30PM**

**ST. SAVIOURS CHURCH  
ABBOTS LANGLEY**

**FATHER HENRY NEVIN S.D.S.**

**PN**

**All Stand**

'Bridal March from Lohengrin' by Wagner

INTRODUCTORY RITE – FATHER HENRY

*Hymn:*

*God of All Living* (tune 'Morning Has Broken')

God of all living  
Father, we praise you,  
Full of thanksgiving,  
For so much love;  
Now in this wedding,  
Come down among us,  
Pour out your blessing,  
Heavenly dove

Perfect companion  
God's gift in marriage  
One true communion  
Help on life's way  
May we be mindful  
In need and plenty  
May we be faithful  
Every new day

With loves true splendour  
Father, delight us  
Each giving honour  
With faithfulness  
And may the sharing  
Of this sweet union  
Deepen our caring  
With tenderness

**PN**

LITURGY OF THE WORD – FATHER HENRY

**All Sit**

*First Reading:*

**Corinthians 13:1-13** read by Stuart Willy  
Stuart: This is the word of the Lord

**All: Thanks be to God**

*Responsorial Psalm:*

Stuart: The response to the Psalm is -  
The Lord fills the earth with his love  
**All: The Lord fills the earth with his love**

They are happy, whose God is the Lord,  
The people he has chosen as his own,  
The Lord looks on those that revere him,  
On those who hope in his love.  
**All: The Lord fills the earth with his love**

Our soul is waiting for the Lord,  
The Lord is our help, and our shield,  
In him do our hearts find joy,  
We trust in his holy name.  
**All: The Lord fills the earth with his love**

*Second Reading:*  
**Art of Marriage** read by Amy Fawcitt

**All Stand**

*Gospel Acclamation:*

Stuart Willy  
**All: Alleluia, Alleluia!**  
God is love;  
let us love one another  
as God loves us,  
Alleluia

**PN**

THE GOSPEL – FATHER HENRY

**John 2:1-11 Wedding at Cana**

Father: This is the Gospel of the Lord

**All: Praise to you, Lord Jesus Christ**

**All Sit**

HOMILY – FATHER HENRY

RITE OF MARRIAGE

**Blessing & Exchange of Rings**

*Bidding Prayers:*

Alex Holt & Zoe Ward

Alex: We ask your blessing for all who have come here today.  
Grant us peace, love and happiness in our lives and homes.  
Lord here us

**All: Lord graciously hear us**

Zoe: For Pugsy and Nat who have committed themselves  
to one another in love, that the Lord may keep them true  
and faithful to one another. Lord hear us

**All: Lord graciously hear us**

Alex: We pray for our dear ones who have departed from  
this life, especially, Alistar McDermid, Edmund Wambeek and  
Adeline and Rehenzie Rudolph. May God grant them eternal rest.  
Lord hear us

**All: Lord graciously hear us**

Zoe: We pray for all the friends and family of Pugsy and Nat,  
especially for those who have had a part in bringing them  
to this happy day. Lord hear us

**All: Lord graciously hear us**

**PN & PN**

Alex: Let us commend ourselves and all God's people  
to Mary, Mother of God:

**All: Hail, Mary, full of grace, the Lord is with thee,  
Blessed art thou among women**

**and blessed is the fruit of thy womb, Jesus,  
Holy Mary, Mother of God, pray for us sinners,  
now and at the hour of our death. Amen**

**All Sit**

*Offertory Procession:*

Jessica, Christopher, Shane and Michael Wambeek  
(Choir will sing)

LITURGY OF THE EUCHARIST

COMMUNION RITE

'Our Father'

**All: Our Father, who art in heaven, hallowed be thy name.  
Thy kingdom come, thy will be done on earth as it is in heaven.  
Give us this day our daily bread, and forgive us our trespasses,  
as we forgive those who trespass against us,  
and lead us not into temptation, but deliver us from evil**

NUPTIAL BLESSING/RITE OF PEACE – FATHER HENRY  
(Choir will sing 'Hail Mary')

HOLY COMMUNION:

If you wish to receive a blessing from Father Henry  
you may do so by joining the Communion queue and  
cross your arms across your chest

*Signing of the registers:*  
(Choir will sing 'Ave Maria')

PRAYER AFTER COMMUNION &  
CONCLUDING RITE – FATHER HENRY

**PN & PN**

All Stand

*Final Hymn:*  
*Sing Hosanna*

Give me joy in my heart, keep me praising,  
Give me joy in my heart, I pray.  
Give me joy in my heart, keep me praising,  
Keep me praising 'till the end of day.

Sing Hosanna! Sing Hosanna!  
Sing Hosanna! To the King of Kings.  
Sing Hosanna, Sing Hosanna,  
Sing Hosanna to the King!

Give me love in my heart, keep me serving,  
Give me love in my heart I pray,  
Give me love in my heart, keep me serving,  
Keep me serving 'till the end of day.

Sing Hosanna! Sing Hosanna!  
Sing Hosanna! To the King of Kings.  
Sing Hosanna, Sing Hosanna,  
Sing Hosanna to the King!

Give me peace in my heart, keep me resting,  
Give me peace in my heart I pray,  
Give me peace in my heart, keep me resting,  
Keep me resting 'till the end of day.

Sing Hosanna! Sing Hosanna!  
Sing Hosanna! To the King of Kings.  
Sing Hosanna, Sing Hosanna,  
Sing Hosanna to the King!

Exit of Mr and Mrs McDermidi

**I LOVE YOU NOT ONLY FOR WHAT YOU ARE,  
BUT FOR WHAT I AM WHEN I AM WITH YOU**  
Elizabeth Barrett Browning

**THANK YOU ALL FOR SHARING THIS SPECIAL DAY WITH US**  
Pugsy & Natalie

**P&N**

**P&N**

**ST. JAMES GARLICKHYTHE  
SUNG EUCHARIST**

**TRINITY 15  
SUNDAY 19<sup>TH</sup> SEPTEMBER 2004**



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*

The Rector  
The Revd Maurice Hewett  
Ald. Dr Andrew Parmley  
English Chamber Choir

Setting: HERBERT HOWELLS: *The Office of Holy Communion — Collegium Regale*

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Anniversaries of Battle of Britain and Arnhem

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

### MINISTRY OF THE WORD

#### Introit Hymn

589 – The King of love my shepherd is ( Dominus regit me)

	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
		<i>Kyrie</i>
	239	Collect for the Queen
	180	Collect of the day
	180	The Epistle: Gal 6.11

#### Gradual before the Gospel

KENNETH LEIGHTON: A hymn to the Trinity

	181	Gospel: St. Matt 6.24
	240	Creed
Notices & Sermon		The Revd Maurice Hewett (50th anniversary of his ordination)

### MINISTRY OF THE SACRAMENT

#### Offertory

383 – Be still, for the presence of the Lord (Be still)

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

**THE EUCHARISTIC PRAYER**

V. 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.  
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: WILLIAM WALTON: Set me as a seal*

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*

443 – God is our strength and refuge (Dambusters' March)

*Voluntary*

Prelude 'The Spitfire' (William Walton)

**Next Sunday 26<sup>th</sup> September**

**TRINITY 16**

10.30 Sung Eucharist

Celebrant & Preacher: The Rector

Choir: Stellae Cantores

**NOTICES**

- If any visitors or regular members of the congregation would like to join together for lunch in the Café at the Globe Theatre (far side of Southwark Bridge) please make your way there after the refreshments. The menu is designed to suit most tastes and pockets.
- **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.
- **SUNDAY SCHOOL FOR CHILDREN:**~ On the first Sunday of the month during the Eucharist. Details from Mrs. Wendy Parmley.

\*\*

**Forthcoming Services and Events**

Sunday 19 <sup>th</sup>	10.30	Sung Eucharist (BCP)	SJ
Tuesday 21 <sup>st</sup>	12.35	Holy Communion (BCP)	SA
ST	6.00	P.C.C	SJ
MATTHEW			
Wednesday	12.35	Holy Communion (BCP)	SA
22 <sup>nd</sup>	1.15	Holy Communion (BCP)	SJ
Thursday 23 <sup>rd</sup>	6.15	Evening Prayer, Meditation and Holy Communion - followed by a meal	SA
Sunday 26 <sup>th</sup>	10.30	Sung Eucharist (BCP)	SJ
Tuesday 28 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
Wednesday	12.35	Sung Eucharist (BCP) followed by PCC	SA
29 <sup>th</sup>			
ST MICHAEL & ALL ANGELS			
Thursday 30 <sup>th</sup>	6.15	Evening Prayer, Meditation and Holy Communion - followed by a meal	SA
Saturday 2 <sup>nd</sup>	3.00	Wedding	SJ
October			
Sunday 3 <sup>rd</sup>	10.30	Sung Eucharist (BCP)	SJ

**ST. JAMES GARLICKHYTHE  
SUNG EUCHARIST**

**TRINITY 20  
SUNDAY 24<sup>TH</sup> OCTOBER 2004**



THE COLLECT

O Almighty and most merciful God, of thy bountiful goodness keep us, we beseech thee, from all things that may hurt us; that we, being ready in both body and soul, may cheerfully accomplish those things that thou wouldest have done; through Jesus Christ our Lord. Amen.

\*\*\*

<i>Celebrant</i>	The Rector
<i>Preacher</i>	The Revd Eric Griffiths
<i>Organist</i>	Ald. Dr Andrew Parmley
<i>Choir</i>	English Chamber Choir
<i>Conductor</i>	Peter Broadbent
<i>Setting</i>	MOZART: Missa Solennis in C. K 337

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

## MINISTRY OF THE WORD

### Introit Hymn

412 – Dear Lord, we long to see your face (Surrey)

	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
		<i>Kyrie</i>
	239	Collect for the Queen
	188	Collect of the day
	188	The Epistle: Ephes 5.15

### Gradual before the Gospel

BRUCKNER: *Locus iste*

	189	Gospel: St. Matt 22.1
	240	Creed
Notices		The Rector
Sermon		

## MINISTRY OF THE SACRAMENT

### Offertory

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**

V. 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.  
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:*

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*

366 – A safe stronghold (Omit v3) (Ein' feste Burg)

*Voluntary*

Ein' feste Burg (Andrew Campling)

Next Sunday 31<sup>st</sup> October

ALL SAINTS

10.30 Sung Eucharist

Celebrant & Preacher: The Rector

Choir: Stellae Cantores

**NOTICES**

- If any visitors or regular members of the congregation would like to join together for lunch in the Café at the Globe Theatre (far side of Southwark Bridge) please make your way there after the refreshments. The menu is designed to suit most tastes and pockets.
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- **SUNDAY SCHOOL FOR CHILDREN:**~ On the first Sunday of the month during the Eucharist. Details from Mrs. Wendy Parmley.

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**Forthcoming Services and Events**

Sunday 24 <sup>th</sup>	10.30	Sung Eucharist (BCP)	SJ
Monday 25 <sup>th</sup>	1.05	Concert	SJ
Tuesday 26 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
Wednesday 27 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 28 <sup>th</sup>	6.15	Evening Prayer, Meditation and Holy Communion - followed by a meal	SA
Sunday 3 <sup>rd</sup> October	10.30	Sung Eucharist (BCP)	SJ
	4.00	Tea, Lecture & Evensong 'Pilgrimage to Jerusalem'	SA
Monday 1 <sup>st</sup> Nov	1.05	Concert	SJ
Tuesday 2 <sup>nd</sup> Nov ALL SOULS	12.35	Choral Eucharist (BCP)	SA

2004

**Thursday 11 November** St Martin in the Fields

4pm for 7.30 concert

MOZART *Ave verum, Requiem*

**Saturday 20 November** St Andrews by the Wardrobe

OPERA CHORUSES + PINK BOOK - *Braid the Raven Hair* (s,a) and others as list

**Sunday 21 November** St James 's Garlickhythe

9.30am for 10.30am service

HAYDN *Missa Brevis in F 'Jugendmesse'*

FAURE *Cantique do Jean Racine* (in European Sacred Music)

**Tuesday 30 November** St Andrews Patronal Festival –

service 7pm

HAYDN *Missa Brevis in F 'Jugendmesse'*

VIADANA *Exsultate justi* (in European Sacred Music)

**Thursday 2 December** Southwark Cathedral Kids for Kids

*100 Carols for Choirs*: Once in Royal; O come, o come Emmanuel; In the bleak midwinter; O come all ye faithful; Hark the Herald

*Follow that Star*: Mary's Boy Child

HAYDN *St Nicholas Mass Gloria* (nb also in full on 12 Dec)-

HANDEL *Messiah* Hallelujah Chorus

MONTEVERDI *Vespers of 1610* no 12 Ave Maris Stella

TAVENER *The Lamb*

ADAM *Oh Holy (K)Night*

BRITTEN *Nicholas was born* (s,a)

**Saturday 4 December** - Sloane Club - Ann is preparing a list for this.

BUT will include *When You Wish Upon a Star* AND the other popular items in *Follow that Star*.

**OTHER ITEMS PROBABLY NEEDED FROM FOLDERS**

*Silent Night* - Bawden

*I sing of a Maiden* - Berkeley

*I wonder as I wander* (arr Protheroe)

*White Christmas* - Berlin

And ???

The Angel Gabriel and Quem Pastores

A boy was born - original version by Jackie Whitehouse!

MARTIN IN THE FIELDS



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

**Thursday 11 November at 7.30pm**  
Remembrance Day Concert

# MOZART REQUIEM

**By Candlelight**

**MOZART - Salzburg Symphony in D**

**MOZART - Ave Verum**

**HANDEL - Gloria**

Belmont Ensemble of London

English Chamber Choir

Conductor - Peter Gilbert-Dyson

Soprano - Philippa Hyde    Mezzo-Soprano - Rebekah Gilbert  
Tenor - Andrew Staples    Baritone - James Lawrence

Tickets: £6, £8, £12, £16, £20 from the Box Office in the Crypt  
020-7839 8362    [www.stmartin-in-the-fields.org](http://www.stmartin-in-the-fields.org)



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

**Thursday 11 November at 7.30pm**

**BELMONT ENSEMBLE OF LONDON**

**ENGLISH CHAMBER CHOIR**

**Conductor - Peter Gilbert-Dyson**

Soprano - Philippa Hyde Mezzo-Soprano - Rebekah Gilbert

Tenor - Andrew Staples Bass - James Lawrence

**Mozart - Ave Verum Corpus**

**Mozart - Salzburg Symphony in D**

**Handel - Gloria in D**

**- Interval of 20 Minutes -**

**Mozart - Requiem**

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

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

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

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

*A bell will ring in the Crypt Cafe 5 and 2 minutes before the end of the interval*

*The Cafe-in-the-Crypt can be hired for Private Functions Tel : 020-7839 4342*

**PROGRAMME £1.50**

*Belmont Ensemble Website has full concert listings : [www.belmontensemble.com](http://www.belmontensemble.com)*

### **Mozart (1756 - 1791) - Ave Verum Corpus K.618**

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 - Salzburg Symphony in D K.136**

Allegro - Andante - Rondo

Wolfgang Amadeus Mozart, the Austrian composer, violinist, organist and conductor was born in Salzburg in 1756, the son of the Kapellmeister to the Prince Archbishop of Salzburg. Mozart showed exceptional musical talent as a child, playing the klavier at three and composing by the age of five.

This symphony, or divertimento comes from a set of three written in early 1772 in Salzburg, originally for string quartet.

### **Handel (1685 - 1759) - 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 newly 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.

### Mozart – Requiem Mass K.626

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 Schikaneder 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.

**Philippa Hyde (Soprano)** commenced her singing studies with Ann Lampard while still at school and continued with the mezzo-soprano Yvonne Minton CBE at the Royal Academy of Music, from where she graduated in 1993 with the coveted Dip.RAM. Since then Philippa has performed as a concert singer throughout the UK and the Continent.

Philippa has worked as a soloist with The Parley of Instruments, Canzona and The Kings Consort, with whom she performed at the Palau de la Musica in Barcelona and at London's Wigmore Hall last New Year's Eve.

Philippa's operatic appearances include the roles of the Priestess and Amour in Rameau's *Anacreon* (April 1994) and the lead role in Purcell's *Dido and Aeneas* with Opera Restor'd (1995) which gave sell-out performances in Belgium, Austria and the Windsor Festival. She also sang in Blow's *Venus and Adonis* in Sweden with The Parley of Instruments in August 1995.

Philippa is in increasing demand as a recording artist. In 1994 she made her recording debut as soloist with Hyperion in Draghi's *Ode From Heavenly Harmony* with The Parley of Instruments and in 1995 recorded and performed the role of Semira in Thomas Arne's opera seria *Artaxerxes* for Hyperion and Radio 3, with The Parley of Instruments under the direction of Roy Goodman and alongside a distinguished cast of singers including Catherine Bott, Christopher Robson and Ian Partridge. She also sang Cupid in Pepusch's opera *The Death of Dido* for BBC Radio 3.

Other Hyperion recordings on which Philippa performs as a soloist include *While Shepherds Watched* with Peter Holman and Psalmody, Boyce's *Peleus and Thetis* with Opera Restor'd and Cavalli's sacred music with Seicento.

**Rebekah Gilbert (Mezzo-Soprano)** studied at the Royal Academy of Music with Kenneth Bowen and Geoffrey Pratley, graduating with honours in 1993. Prior to this she studied with Soo Bee Lee. A former member and section leader of the National Youth Choir, Rebekah also sang with British Youth Opera at Sadler's Wells Theatre.

Rebekah appeared on Classic FM's first ever Christmas Day evening concert, singing arias from Handel's *Messiah*, and has also appeared as a soloist in the Covent Garden Festival. She sings regularly as a soloist at St. Martin-in-the-Fields, and has performed many times at the South Bank Centre's Purcell Room and the Queen Elizabeth Hall, and also at St. John's, Smith Square. Rebekah has performed with the Latvian Philharmonic Chamber Orchestra in Riga in the presence of the British Ambassador and was recorded for Latvian National Radio. Rebekah is a keen exponent of music by Vivaldi, and operatic works by Handel and Mozart.

Rebekah holds a Masters degree in Arts Management from City University, London, and has conducted further postgraduate work into music education in the early twentieth century.

Also working at the Houses of Parliament as Head of Office to a Shadow Minister, Rebekah has a growing interest in politics and stood as a prospective council candidate in the 2003 Local Government elections and also stood in the Great London Assembly elections in June 2004.

**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. After leaving the Academy James was sponsored by the Countess of Munster Trust to continue his studies with Yvonne Minton, CBE.

Concerts include Mahler song cycles with orchestra, Don Giovanni with Sir Colin Davis, Faure Requiem in Cardiff Cathedral, Beethoven's 9<sup>th</sup> Symphony in the Barbican, Brahms Requiem in St John Smith's Square and numerous performances at St.Martin-in-the-Fields including Bach's Cantata 82. He has also performed Cantata 82 in Ghent Cathedral. James returned to the role of Don Giovanni with British Youth Opera at the Queen Elizabeth Hall.

James has recently returned from Germany, where he studied for the prestigious Konzert Examen at the Folkwang Hochschule in Essen. In Germany he concentrated predominantly on the Lieder repertoire, giving song recitals on live Radio. He also sang the title role in Mendelssohn's "Elijah" in both Germany and England. Future plans include performances at QEH, Bach's Magnificat, and Finzi's "Let us Garlands bring" with String Orchestra and Vaughan Williams' "Five Mystical Songs". James also features in a soon to be released recording of an opera by Simon James "The Colour of the Wind".

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. Last year it recorded Vangelis' Hymn for the 2002 World Cup, and last month 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.

If you would like to join the ECC's mailing list (now available by post or e-mail) please send your details to Ann Manly, ECC, 8 Alma Square, London, NW8 9QD. Tel: 020 7286 3944 Fax: 020 7289 9081 e-mail: [ecc.protheroe@btinternet.com](mailto:ecc.protheroe@btinternet.com)



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

Wednesday 22 and Thursday 23 December

**Handel - Messiah**

with The English Chamber Choir

Sunday 26 December at 7pm

**Boxing Day Baroque**

Corelli - Christmas Concerto, Bach - Concerto for Two Violins  
Handel - Arias from 'Messiah', Mozart - Eine Kleine Nachtmusik  
Torelli - Christmas Concerto, Vivaldi - Christmas Violin Concerto

Saturday 15 January

**Vivaldi - The Four Seasons**

Bach - Brandenburg Concerto No 3, Air on the G String  
Mozart and Handel - Opera Arias, Mozart - Salzburg Symphony

Thursday 27 January

**Mozart - Eine Kleine Nachtmusik**

Handel - Arrival of the Queen of Sheba, Pachelbel - Canon  
Vivaldi - Spring, Sinfonia 'Alla Rustica'

Friday 25 February

**Bach - Brandenburg Concerto No 3, Oboe and Violin Concerto**

Bach - Concerto for Two Violins, Vivaldi - Summer

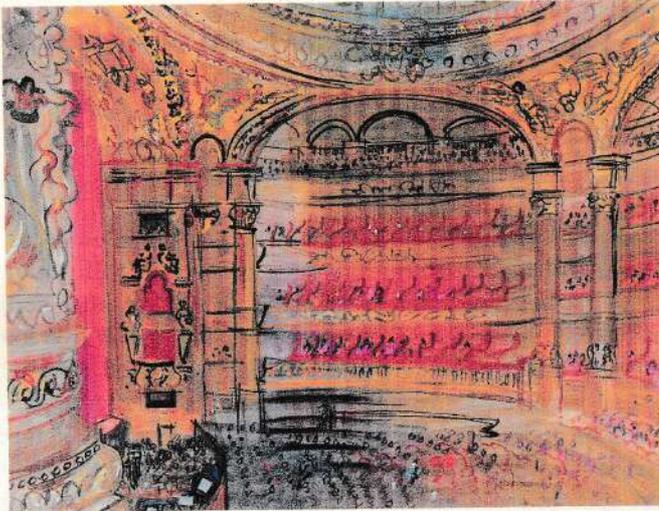
Tickets from only £6 available from the Box Office in the Crypt  
020-7839 8362 (10am – 5pm) [www.stmartin-in-the-fields.org](http://www.stmartin-in-the-fields.org)  
Full details at : [www.belmontensemble.com](http://www.belmontensemble.com)

*St Andrew-by-the-Wardrobe*

Queen Victoria Street, London EC4

*Saturday 20th November 2004*

7 for 7.30pm



*Opera for All*

*The English Chamber Choir  
presents its annual  
concert with supper*

## English Chamber Choir · Alma Ensemble

### Guy Protheroe

conductor

Following on the success of the ECC's venture into opera with Purcell's *Dido & Aeneas* last November, this year the Choir presents an evening of operatic favourites: choruses from *Carmen* to the *Carmelites*, Mozart to Mascagni, Verdi and Wagner, and *Peter Grimes* to *Porgy and Bess*. There will be duets, trios and ensembles from *The Marriage of Figaro* to *Der Rosenkavalier*. The Choir will be accompanied by the Alma Ensemble, who will also play Wagner's *Siegfried Idyll* as well as music during the supper interval.

This year, the format of the evening will be slightly different. As the content of the usual post-concert cabaret overlaps with the main theme of the evening, there will not be a cabaret after supper. Instead, there will be a supper interval separating the two longer parts of the performance. The supper will be in the form of an individual picnic basket containing a range of delicacies; a glass of wine will be offered on your arrival, and your glass will be topped up generously during the interval. After the concert, the bar will remain open in the Gallery (if only to compensate for the lack of public houses in the area which remain open on Saturday evenings!)

**Tickets:** £22.50 (concessions £15) including concert, supper, glass of wine before the concert, with supper and afterwards. Available from ECC, 8 Alma Square, London NW8 9QD. Tel: 020 7286 3944. Please make cheques payable to English Chamber Choir and enclose sae. Unfortunately the ECC does not have the facility to accept bookings by credit card. Tickets may also be reserved by e-mail:

[ecc.protheroe@btinternet.com](mailto:ecc.protheroe@btinternet.com). [www.englishchamberchoir.com](http://www.englishchamberchoir.com).

Spaces are limited. Please book early to avoid disappointment!

## ENGLISH CHAMBER CHOIR CONCERT 20<sup>th</sup> NOVEMBER 2004

### RUNNING ORDER

<b>CONCERT ITEM</b>	<b>ACCOMPANIMENT</b>
Prelude (Carmen)	Full Band
March of the Toreadors (Carmen)	Full Band
Trio (Cosi fan Tutte)	Strings + some Wind
Voyagers' Chorus (Idomeneo)	Strings + some Wind

(Band members may go off)

Blondchen's Aria (Entfuhrung)	Piano
Prayer (Moise)	Piano
Three Little Maids (Mikado)	Piano
Braid the Raven Hair (Mikado)	Piano
Trio (Iolanthe)	Piano

(Band back on)

Bell Chorus (Pagliacci)	Full Band
Chorus of Nuns (Carmelites)	Organ
Easter Hymn (Cavalleria Rusticana)	Full Band + Organ

### SUPPER INTERVAL

Band seating re-arranged to centre

Interval Music: Tartini Trumpet Concerto (Tpt + Organ)

Wind Octet arrangements from Cosi fan Tutte

Eating, drinking etc. (food, except pudding, will be given to you in a pack, so possible to leave until later)

### END OF INTERVAL

Ball Scene (Eugene Onegin)	Piano, Violin, Cello
Letter Duet (Marriage of Figaro)	Strings + some Wind
Spinning Chorus	Piano

Sailors' Chorus (Flying Dutchman) Full Band

Siegfried Idyll Band only

Soldiers' Chorus (Faust) Full Band

(Band members may go off; band seating re-arranged to side)

Trio (Rosenkavalier) Piano

"It ain't necessarily so" (Porgy & Bess) Unaccompanied

Summertime (Porgy & Bess) Unaccompanied

(Band back on)

Hebrew Slaves (Nabucco) Piano + Flute

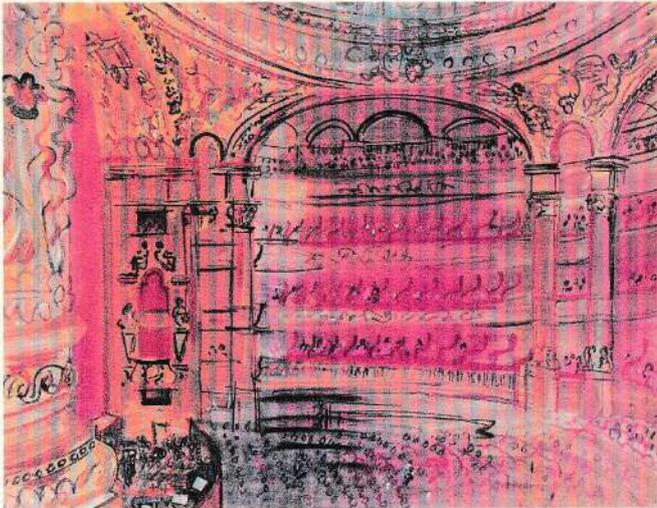
Aria (Ballo in Maschera) Piano

Brindisi (Traviata) Full Band

*St Andrew-by-the-Wardrobe*

*Queen Victoria Street, London EC4*

*Saturday 20th November 2004*



*Opera for All*

*The English Chamber Choir  
presents its annual  
concert with supper*

PROGRAMME

Overture and March of the Toreadors (Carmen) – Bizet

*Soave sia il vento* (Cosi fan tutte) – Mozart

*Fiordiligi*: Emma Goldschmied *Dorabella*: Jay Venn *Don Alfonso*: Tim Johns

*Placido e il mar, andiamo* (Idomeneo) – Mozart

*Electra*: Jane Byde

*Durch Zärtlichkeit und Schmeicheln* (Die Entführung) – Mozart

*Blondchen*: Anna Cohen

Prayer (Moïse) – Rossini

Emma Goldschmied, Julia Singer, Francois Boucard, Ken Wharfe

*Three little maids* (The Mikado) – Gilbert and Sullivan

*Yum-Yum*: Sharon Turley *Peep-B:o* Nicky Ward *Pitti-Sing*: Jane Byde

*Braid the raven hair* (The Mikado) – Gilbert and Sullivan

*Faint heart never won fair lady* (Iolanthe) – Gilbert and Sullivan

*Lord Tolloller*: Robert Moffat *Lord Mountararat*: Peter Best

*Lord Chancellor*: Ken Wharfe

Bell Chorus (I Pagliacci) – Leoncavallo

*Ave Maria* (Les dialogues des Carmelites) – Poulenc

*Abbess*: Beth Evans

Christine Coleman, Anna Cohen, Katie Collinson, Janet Adderley,

Anne-Marie Curror, Miriam Ahamat, Peggy Hannington,

Karen Bloomfield, Margaret Driver

Easter Hymn (Cavalleria Rusticana) – Mascagni

*Santuzza*: Ann Manly

SUPPER INTERVAL

Ball Scene (Eugene Onegin) – Tchaikovsky  
*Captain:* Peter Best

*Che soave zeffiretto* (Le nozze di Figaro) – Mozart  
*Susanna:* Rachel Haywood *Countess:* Miriam Ahamat

Spinning Chorus (Der Fliegende Höllander) – Wagner

Sailors' Chorus (Der Fliegende Höllander) – Wagner

Siegfried Idyll – Wagner

Soldiers' Chorus (Faust) – Gounod

Final scene (Der Rosenkavalier) – Richard Strauss  
*Sophie:* Rachel Haywood *Die Marschallin:* Ann Manly *Octavian:* Beth  
Evans

*It ain't necessarily so* (Porgy & Bess) – Gershwin  
Roger Carpenter, Rob Scales, Peter Best, Peter Adderley, Neil Thornton

*Summer Time* (Porgy & Bess) – Gershwin  
*Clara:* Miriam Ahamat

*Va pensiero* (Nabucco) – Verdi

*Volta la terrea* (Un ballo in maschera) – Verdi  
*Oscar:* Christine Coleman

Brindisi (La traviata) – Verdi  
*Violetta:* Beth Evans *Alfredo:* David Watson

The dilemma facing anyone compiling a selection of operatic favourites is not what to include, but what to leave out! While tonight's sequence includes many well-loved items, our final choice has been dictated by what is possible within the small but perfectly-formed space of St Andrew's and the chamber-sized forces of the ECC and the Alma Ensemble. So apologies in advance if your favourite piece of Puccini isn't included, but we hope you will discover some less familiar but equally enchanting moments from slightly less familiar works like Mozart's *Idomeneo* and Poulenc's *Les Dialogues des Carmélites*. Our selection takes us on a journey around Europe, from sunny Spain to Imperial Moscow, and ventures further afield both East and West, to the deep South of the USA and the mythical Japanese town of Titipu. Travel, and its association with parting or being apart, is indeed a thread which runs through many of tonight's excerpts – from the ladies bidding farewell to their lovers setting off to war in *Così fan tutte*, via the sailors of the *Flying Dutchman* and the Soldiers of *Faust* to the homesick lament of Verdi's Hebrew slaves held captive in Babylon.

We begin, more appropriately however, with a scene of arrival. Following the bustling overture to *Carmen*, our virtual curtain is raised not on the start of the opera, but on the beginning of the last Act, where the crowd is assembling to witness the arrival of the Toreador Escamillo with Carmen on his arm. Curiously enough most of the 'Spanish' music so popular in the 19th and early 20th centuries was composed not by Spaniards but by Frenchmen. Bizet's hugely popular achievement with *Carmen* was followed by such Spanish-inspired works as Chabrier's *Espana*, Ravel's *Bolero* and a whole succession of pieces by Debussy.

Mozart's brilliant social commentary on the frailty of feminine fidelity, *Così fan tutte* (*Women are all alike*) is set in 18th-century Naples. A comedy involving just six characters, with enough cross-dressing and disguise to rival any later French farce, the plot revolves around the testing of the loyalty of the two sisters, Fiordiligi and Dorabella by their army officer boyfriends, who having purportedly gone off to war, return disguised as Albanians and proceed to woo each other's sweethearts. *Soave sia il vento* is sung as the sisters bid a tender farewell to the officers as they set off to war, while the wily Don Alfonso, who put the officers up to the whole plot in the first place, is rubbing his hands with glee at the prospect of winning his wager.

*Idomeneo* was Mozart's first full-scale 'heroic' opera, based on the story of King Idomeneo of Crete at the time of the Trojan wars. When he is delayed by storms on his return voyage to Crete, Idomeneo invokes the assistance of Neptune and vows that, in return for a safe passage, he will sacrifice the first person he meets when he reaches home. Unfortunately he is greeted by his son, Idamante; in order to escape the consequences of his vow, he decides instead to send Idamante to Argos, together with Agamemnon's daughter Elektra (later immortalised in Richard Strauss's opera of the same name). This chorus is sung as the unlikely pair set out on their journey, and Elektra prays to the Gods for what might be described as a calm sea and prosperous voyage. (Fortunately all ends happily when Neptune grants Idomeneo a reprieve at the last moment.)

From the Asia Minor of the Trojan Wars we move forward several centuries and a few miles down the coast to the 16th century Turkish seaside residence of Pasha Selim. Here the beautiful Constanza, her maid Blondchen and her lover Belmonte's servant Pedrillo have been brought by the Pasha following their capture by pirates. The plot of *Die Entführung* revolves around Belmonte's attempt to free them. Before this, however, Blondchen is subjected to the unwelcome attentions of Osmin – keeper of the Pasha's harem – and in this aria she lavishes on him her full repertoire of feminine charm and feistiness.

Rossini's *Moïse (Moses)* was written during his sojourn in Naples. He conceived it as a biblical drama written for staging during Lent, and manages to combine the religious theme with a great love story. The chorus we hear is from Act 3 – the Israelites have reached the edge of the Red Sea and can go no further. Moses leads them in this famous prayer *Dal tuo stellato soglio*. Shortly after this the prayer is answered and the waters divide.

*The Mikado* was the most popular Gilbert and Sullivan collaboration in their own lifetimes, with an initial run of 672 performances. With a story-line set firmly in the 'foreign' location of Imperial Japan, most of Gilbert's characters have names of English derivation (Pitti-Sing, for example is baby talk for 'Pretty thing!'). The three coquettish little maids – 'everything is a source of fun' – need little further introduction. As they remark 'One little maid is a bride, Yum-yum' and as the second Act opens, her friends are braiding her raven hair in preparation for her wedding ceremony.

The satirical parody of English political institutions at the mercy of a race of fairies has kept *Iolanthe* in the public conscience for well over a century now. The spectacle of the Lord Chancellor preparing to woo Phyllis, a ward of his own court, aided and abetted by a couple of Peers may not be regarded these days as politically correct, but it nevertheless provides for a rollicking trio which is probably one of the most infectious of ensembles in the whole Gilbert and Sullivan repertoire.

One-act operas always pose the question – what to perform with what. One enduring combination has been that of Mascagni's *Cavalleria Rusticana* and Leoncavallo's *I Pagliacci* (although the latter is in fact a sequence of two short acts and a prologue). Both composers belong to the 'verismo' school of Italian opera – the realistic representation of lower-class characters in the context of 'a bleeding slice of life', as described by Tonio in the Prologue to *I Pagliacci* – and both share in common the somewhat unfortunate reputation of being remembered today by a single work. *Cav and Pag*, as this frequent pairing is affectionately known, is a corner-stone of the Italian repertoire.

Tonight, however, we have *Pag and Cav*, with a somewhat unusual interlude in-between. Both operas share similarities of plot – basically love, betrayal and death, and both involve scenes played out as the local population make their way to Church.

In *Pagliacci* the Bell Chorus provides an interlude as the villagers assemble for Vespers on the Feast of the Assumption. In *Cavalleria*, the Easter Hymn reflects the religious devotion typical of the hot-blooded Sicilian character which is at the root of the drama. Between these two gatherings, we have a brief excerpt from Poulenc's *Les dialogues des Carmélites* – one of the most grim and chilling operatic portrayals of the 20th century. It tells of the desecration and martyrdom of the order of the Carmelite nuns during the French revolution, culminating in a final scene in which a long ecstatic prayer is punctuated by the sounds of the guillotine as one by one the sisters meet their fate. This evening's excerpt is from earlier in the opera where the sisters, led by their Abbess, sing a brief but poignant *Ave Maria*.

One of the stock-in-trade features of many an opera (especially in the French tradition) is the 'Ball Scene'. This presents a great opportunity to show off the *corps de ballet* (19th-century French Houses all had companies of dancers as well as singers on their books), put musicians in the limelight in on-stage bands (thereby increasing the contents of their pay-packets) and give the wardrobe a chance to indulge in their most extravagant creations. Traditionally, such scenes were generally at the beginning of Act 2 (although in France this would usually be Act 2 out of 5) so it is appropriate that we resume our performance this evening with one of the more lavish examples of the genre. Tchaikovsky's ability to write music for dancing has never been in doubt – witness the great ballets *Swan Lake*, *Nutcracker* and *Sleeping Beauty* – and this ebullient waltz shows him bringing the same skill and panache to an operatic score.

Ball scenes may be one operatic stereotype – another is the part played by the writing, exchanging and misdirection of letters. Indeed one of the most famous letter scenes of all comes from the first act of *Eugene Onegin*. Another plays an important part in the plot of *Le nozze di Figaro* (*The Marriage of Figaro*). As in *Così*, the plan is one of double bluff. The Countess dictates a letter to her maid, Susanna, which is then delivered to the Count who believes it to be from Susanna herself, with whom he is attempting to exercise 'droit du seigneur' on the occasion of her marriage to Figaro. But when he turns up for the proposed assignation in the garden, he is greeted not by Susanna but by his own wife, disguised as her maid. He is taken in, and true identities are only revealed after he has made a passionate declaration of love ostensibly to Susanna. Fortunately his wife sees fit to forgive him, so all ends well.

In the next chorus we move to the Norwegian fiord of Sandwigen – the weather is bad and the Dutch skipper decides to find a good woman to give him a life at home and stop him, sailing the seas for ever. This is from Wagner's *Der fliegende Holländer* (*The Flying Dutchman*), a somewhat chilling tale of one condemned to sail the seas for ever, returning to land only once every seven years in a hopeless search for salvation. This being Wagner, the skipper finds a woman who jumps off a cliff and they both ascend to heaven – and it takes a very long time to get there. Despite this gloomy scenario, there are cheery numbers in the opera, and the two choruses we feature have become popular favourites. First the girls – their spinning wheels hum and buzz and they seem to think that a good session of spinning will hasten the return of their lovers

(the sailors). Then we cut to later in the story – the rousing sailors' chorus which is full of the best in drinking songs, all aimed at getting the crew to stop work and join in the merriment

Wagner's opera projects, never known for their modest ambitions, became more grandiose as his career progressed. The cycle of four operas comprising *Der Ring des Nibelungen* is on a scale of its own. From this epic, however, came, somewhat surprisingly, one of the gems of the 19th-century chamber repertoire. *Siegfried Idyll*, based on motives from the opera *Siegfried* (third of the Ring cycle) was written for Wagner's second wife Cosima (previously wife of the conductor Hans von Bülow and daughter of Franz Liszt) on the occasion of the birth of their son. Its first performance took place in the stairwell of the Wagners' family home as Cosima lay upstairs recovering from the exertions of childbirth. Although it was subsequently orchestrated on a typically Wagnerian scale, the *Idyll* was originally scored for single instruments (with the exception of a pair of clarinets and horns) and still retains its original freshness and spontaneity in this version. Even with one player per part, the Wagner house must have boasted a reasonably substantial stairwell to accommodate the performers!

Gounod's *Faust* is one of many treatments of the great Goethe story, in which Doctor Faust does a deal with the devil to transform him into a young man – with far-reaching consequences. To cut a long story short, Valentine, who is the brother of the heroine Marguerite (who is the unmarried mother of Faust's child – it is opera!) is about to return. Just to make sure we get the message properly, Gounod composed one of the most famous march tunes in the world – Sousa would have been proud! In this chorus the soldiers are returning, singing of their victory.

Richard Strauss's *Der Rosenkavalier* may musically be a successor to the style of Wagner, but its story harks back in several ways to the world of Mozart's *Figaro*. In both an older, aristocratic, woman (although in fact older in both cases probably means over 30!) has sought solace from the indifference of her husband in an affair with a much younger man (Mozart's Cherubino and Strauss's Octavian) – barely more than a boy and in both operas sung by a mezzo-soprano i.e. a 'trouser' role. In both cases the boys move on; Octavian is dispatched to carry out the old custom of delivering a silver rose to the young Sophie on behalf of Baron Ochs, a rough and ready country bumpkin, only for the young couple to fall deeply in love. In this trio towards the end of the opera the Countess observes the young couple pouring out their feelings for each other and reluctantly realises that she must give way in the wake of this new relationship. She leaves the young lovers alone to round off the action with a sublime love-duet.

George Gershwin, known originally as a song-writer and composer of musicals, broke new ground with the opera *Porgy and Bess*, set in South Carolina and based on the novel by DuBose Heyward. *It ain't necessarily so* – outlining Sporting Life's philosophy of life – is delivered in the course of a Church picnic, while *Summertime*,

a lullaby sung by the young mother, Clara, is one of the sounds which sets the scene of Catfish Row on a Saturday night at the beginning of the opera.

No programme of operatic favourites would really be complete without some contribution from perhaps the greatest operatic composer of them all – Giuseppe Verdi. *Nabucco* occupies roughly the same position in Verdi's output that the *Flying Dutchman* does in Wagner's: it marks the moment when his career really took off. The chorus of Hebrew slaves is sung while they are being held captive in Babylon and they reminisce fondly of their homeland.

Between two Verdi choruses we have a solo aria from another Verdi opera, *Un ballo in maschera* (*A Masked Ball*). We are in (and this is a bit of a surprise) colonial Boston! Richard (Ricardo), Earl of Warwick, is Governor; during his morning assembly two messages are brought: first he is warned of a plot to kill him and second, he is asked (by a Judge) to banish a gypsy fortune-teller. In this well-known cavatina for coloratura soprano, Oscar, Ricardo's page (another trouser role), defends the gypsy – he wants her left alone. It is an action that has serious consequences, for the result is a clandestine visit by Ricardo to the gypsy who foretells his death.

*La Traviata* is an adaptation of Alexander Dumas' well-known novel *La Dame aux camélias* with its consumptive heroine Violetta and her lover Alfredo. This performance ends, appropriately enough, with a drinking song – and an invitation to you all to join us for some final refreshment before you step out into the November night!

*Programme notes compiled by Ann Manly and Robert Moffat*

During supper the ensemble will play:

Tartini: Trumpet concerto in D

Mozart *arr.* Wendt: Selection from *Così fan tutte*

ENGLISH CHAMBER CHOIR

*Soprano:*

Janet Adderley  
Miriam Ahamat  
Jane Byde  
Anna Cohen  
Christine Coleman  
Katie Collinson  
Anne-Marie Curror  
Beth Evans  
Emma Goldschmied  
Rachel Haywood  
Ann Manly  
Sharon Turley  
Nicky Ward

*Alto:*

Karen Bloomfield  
Margaret Driver  
Peggy Hannington  
Julia Singer  
Jay Venn

*Tenor:*

Peter Adderley  
François Boucard  
Roger Carpenter  
Margaret Jackson-Roberts  
Robert Moffat  
Michael Roskell  
Rob Scales  
Joseph Travers  
David Watson

*Bass:*

Peter Best  
Tim Johns  
David Jordan  
Oliver McGhie  
Neil Thornton  
Ken Wharfe

ALMA ENSEMBLE

*Flutes:* William Wingate, Ann Manly

*Oboe:* Celia Bangham

*Clarinets:* Jill Anderson, David Lowe

*Bassoons:* Hilary Dodd, Sebastian Till

*Horns:* Dot Fraser, Katie Thorpe

*Trumpet:* Raj Arumugam

*Violins:* Richard Hunt, Levine Andrade

*Viola:* Judith Ackrill

*Cello:* Alex Galloway

*Double bass:* Adrian Warrick

*Piano:* Ian Curror

GUY PROTHEROE

*conductor*

## 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. 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 the past four 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 Megaron, The Athens Concert Hall. In March this year it sang two concerts in London in the 2004 Byzantine Festival, in St Paul's Cathedral and at the Queen Elizabeth Hall.

The Choir has also enjoyed a long and fruitful association with popular music, working with groups and composers as diverse as The Who, Barrington Pheloung (of Inspector Morse fame) and, for many years, Vangelis (it recorded Vangelis' Hymn for the 2002 World Cup). Other recent recordings include a new album *The Wizard and the Forest of All Dreams*, with another long-time collaborator, keyboard wizard Rick Wakeman. It recently appeared at the Chelsea Festival singing Harvey Brough's *Requiem in Blue*, conducted by the composer, and was heard at the Barbican Theatre earlier this month on Jocelyn Pook's soundtrack to Bobby Baker's latest show 'How to Live'.

## 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. In January 2000 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. In December 2002 he conducted a production of Purcell's *Dido and Aeneas* in Tunis (Carthage), with a cast and orchestra drawn from around the Mediterranean – and a tour of Eastern Mediterranean cities is planned for 2005. 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, Kühn 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 5 million sales to date), *Era II* and *Era: The Mass*. He also

worked for many years as arranger and musical director to Vangelis, and has numerous film and television credits as musical director, singer, arranger and composer. He is also artistic director of the Byzantine Festival in London.

#### IAN CURROR

Ian Curror is organist of the Royal Hospital Chelsea, where he runs one of London's leading professional chapel choirs; he is only the 14th person to hold the post since it began in 1693, and the first male since 1823! He himself has just celebrated 30 years in the post. He is a Professor at the Royal College of Music and a Fellow and Council member of the Royal College of Organists.

#### ALMA ENSEMBLE

The Alma Ensemble began its existence as a wind ensemble comprised of members of the English Chamber Choir and friends who happened to be instrumentalists as well as singers. It has now given several concerts, mainly in North London, and has accompanied the ECC on several occasions, expanding to include strings as well as wind when required.

#### SUPPER MENU

*Smoked Salmon Paté*  
*Chicken Liver Paté*  
*Mushroom Paté\**

*Assorted Quiches*  
*Crudités with herbed mayonnaise*

*Roll and butter*

*Baklava and Kataifi*

*\* vegetarian option*

If you would like details of future ECC events, by post or e-mail, please contact Ann Manly, ECC, 8 Alma Square, London NW8 9QD, tel: 020 7286 3944, or visit our website: [www.englishchamberchoir.com](http://www.englishchamberchoir.com) The Choir is a registered charity, No: 269245

**ST. JAMES GARLICKHYTHE  
SUNG EUCHARIST**

**SUNDAY BEFORE ADVENT**

**SUNDAY 21<sup>ST</sup> NOVEMBER 2004**



THE COLLECT

Stir up, we beseech thee, O Lord, the wills of thy faithful people; that they, plenteously bringing forth the fruit of good works, may of thee be plenteously rewarded; through Jesus Christ our Lord. Amen.

<i>Celebrant</i>	The Rector
<i>Preacher</i>	The Revd David Hitchcock
<i>Organist</i>	Ald. Dr Andrew Parmley
<i>Choir</i>	English Chamber Choir
<i>Setting</i>	Missa Brevis in F 'Jugendmesse' - Haydn

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

## MINISTRY OF THE WORD

### Introit Hymn

37 - The Lord will come and not be slow (St Stephen)

	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
		<i>Kyrie</i>
	239	Collect for the Queen
	197	Collect of the day
	197	For the Epistle: Jer 23.5

### Gradual before the Gospel

Cantique de Jean Racine (Faure)

	195	Gospel: St. John 6.5
	240	Creed
Notices		
Sermon		The Revd David Hitchcock

## MINISTRY OF THE SACRAMENT

### Offertory

24 - Come, thou long expected Jesus (Cross of Jesus)

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

---

THE EUCHARISTIC PRAYER

V. 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.  
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:

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

563 - Rejoice! The Lord is King (Gopsal)

Voluntary

Recessional (William Matthias)

Next Sunday 28<sup>th</sup> November - ADVENT SUNDAY

10.30 Sung Eucharist

Celebrant & Preacher: The Rector Choir: Stellae Cantores

### NOTICES

- If any visitors or regular members of the congregation would like to join together for lunch in the Café at the Globe Theatre (far side of Southwark Bridge) please make your way there after the refreshments. The menu is designed to suit most tastes and pockets.
- **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.
- **SUNDAY SCHOOL FOR CHILDREN:**~ On the first Sunday of the month during the Eucharist. Details from Mrs. Wendy Parmley.

### Forthcoming Services and Events

Sunday 21 <sup>st</sup>	10.30	Sung Eucharist (BCP)	SJ
Monday 22 <sup>nd</sup>	1.05	Concert	SJ
Tuesday 23 <sup>rd</sup>	12.35	Holy Communion (BCP)	SA
	6.00	PCC	SJ
Wednesday 24 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 25 <sup>th</sup>	6.15	Evening Prayer, Meditation and Holy Communion - followed by a meal	SA
Sunday 28 <sup>th</sup>	10.30	Sung Eucharist (BCP)	SJ
	4.00	Tea, Lecture & Evensong 'Pilgrimage Home'	SA
Monday 29 <sup>th</sup>	1.05	Concert	SJ
Tuesday 30 <sup>th</sup> S. ANDREW	12.35	Holy Communion (BCP)	SA
	7.00	Sung Eucharist (BCP) (Patronal Festival)	

Parish of  
**St ANDREW-BY-THE-WARDROBE**

With St ANN BLACKFRIARS

**PATRONAL**

**FESTIVAL**

**EUCHARIST**

THE COLLECT

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.*

\*\*\*

Rector - The Reverend Dr Alan H. F. Griffin

St Andrew's House, 35 St Andrew's Hill, London EC4V 5DE  
Telephone 020 7248 7546

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Tuesday 30<sup>th</sup> November 2004 at 7pm

*Celebrant* The Revd Dr Alan Griffin  
*Preacher* The Ven Peter Delaney, MBE,  
Archdeacon of London  
*Choir:* English Chamber Choir  
*Organist:* ~~Ian Curro~~ LEWIS BRITO-BARAPULLE  
*Setting:* Missa Brevis in F – 'Jugendmesse' - Haydn

\*\*

MINISTRY OF THE WORD

Introit Hymn

641 – For all the saints  
(Verses 1,2,3,4,7,8)

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 of St Andrew's Day  
(BCP p.253)

The Epistle (BCP P.253)  
Romans 10.9  
Read by Fr. Dermot Morrin, OP  
Dominican Prior

Gradual Motet  
Cantique de Jean Racine (Faure)

Gospel (BCP P.254)  
St. Matthew 4.18  
Read by Fr. Abraham Thomas, St Gregorios Indian Orthodox Church

Creed (said)  
(BCP p. 297)

Notices

Sermon

*The Ven. Peter Delaney*

**MINISTRY OF THE SACRAMENT**

Offertory Hymn

*205 – Jesus calls us*

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

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**

---

Benedictus

Agnus Dei

Motet MOZART: AVE VERUM  
RACHMANINOV: BOGORODITSYE DYEVD

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

Lord's Prayer  
(BCP p. 315)

**OBLATION**

Gloria

Blessing

Post Communion Hymn  
643 - Onward, Christian soldiers

Voluntary

**Representatives of Livery and Friends**

Order of Preachers (Dominicans)  
St Gregorios  
Indian Orthodox Church  
Mercers  
Apothecaries  
Spectacle Makers  
English Chamber Choir  
Management Consultants  
Upholders  
Blacksmiths  
St Chad's, Haggerston  
St James Garlickhythe  
Cortauld Institute  
Deutsche Bank  
Society of  
King Charles the Martyr

Parish Clerks  
College of Arms  
City of London School  
Castle Baynard Ward Club  
Goldman Sachs  
Stephenson Harwood  
Ward Alderman and members of  
Common Council  
The Cockpit Pub  
London City Runner (Sports Shop)  
Snow Hill Police Station  
The Bengal Tiger  
The Salvation Army  
And other friends

6/12/0x

I am expecting the following people at Buckingham Palace this Tuesday

Sops: Anna, Christine, Anne-Marie, Beth, Emma Go, Ann, Sharon

Altos: Karen, Margaret D, Peggy, Julia, David Wh

Tenors: Roger, Margaret J-R, Rob, Joe, Danny

Basses: Peter B, Tim, David L, Ollie, Andrew, Neil

I have queries for Jane and Michael DeL, which I will follow up tomorrow (Monday)

If you are either expecting to turn up and are not listed above, or are listed and are now not coming, please let me know asap. This is the list that will be given to security for Tuesday afternoon.

You need to report to the Side Door of the Palace which is in Buckingham Gate, near the Queen's Gallery etc, by 5pm. We need to start singing by 5.15. Please don't be late.

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PLEASE NOTE THERE IS NO REHEARSAL THIS TUESDAY. IF YOU ARE NOT COMING TO THE PALACE YOU HAVE THE EVENING OFF!

I have almost sorted who's doing what next Tuesday (14th) but just have a couple of things to check. I'll circulate that information tomorrow as well.

Ann

Thanks to everyone who did the Sloane Club on Saturday evening.

**Subject:** [ECC members] Next week

Dear Everyone,

Here, at last, is the list of who I am expecting to sing where next Tuesday. I have taken into account the requests I have had, and also who ended up at the Palace last week. If, however, anyone feels they have been put down for the wrong one, and is desperate to do the other, please just let me know. There are sufficient people happy to do either so it isn't difficult to swap. We just need to let the Palace know.

BUCKINGHAM PALACE

For the Palace you need to gather at the side door at 6.30. DON'T FORGET YOUR PASSPORT AND A LETTER/BILL WITH YOUR NAME AND ADDRESS ON IT (Even if you were there last week, you still need this). Please bring 100 Carols, Follow that Star, and the handful of single copies which were listed on my previous e-mail (if you can't find that, let me know).

Dress is DJs/Long Black. Splashes of colour welcome. You can all dress up for this one as the guests will be coming in evening dress too.

Sops:

Janet  
Miriam  
Marianne  
Cheryl  
Katie C  
Nicky  
Emma Go

Altos:

Jay  
Julia  
David Wh  
Emma Gr

Tenors:

Francois  
Roger  
Joe  
Danny  
Rob

Basses:

Andrew  
Neil  
David J  
Hugh

WARD SERVICE

Starts at 6.30. We are not planning to rehearse beforehand but please get there in time to get seated and sorted. Dress: normal daytime - we're in the gallery but will be mingling with the congregation afterwards so please look reasonably smart.

Music is Tavener: The Lamb, Bgoroditse Dievo, In the Bleak Midwinter (Darke), Gabriel's Message (The Angel Gabriel from Heaven came), Rutter Jesus Child and Mary's Boy Child. Plus congregational carols from 100 Carols and possibly a couple of numbers from 'Follow That Star' afterwards.

Sops:  
Anna  
Christine  
Beth  
Ann  
Katie T  
Sharon

Altos:  
Peggy  
Margaret D  
Karen

Tenors:  
Peter A  
Michael R  
Bob  
MJR

Basses:  
Tim  
David L  
Ken  
Peter B

AND FINALLY - Goyas on the 16th is back on, not for the SW1 Club, but we are invited to go and sing there anyway and will be provided with wine and Tapas. If you have friends who would like to come and listen, they will be very welcome (although I think non-singers will be expected to purchase their own drinks!)

See you, Sunday, Tuesday or whenever - and thank you for all the spirited singing so far! Feedback has been very positive.

Ann

----- from the members.announce mailing list at [www.englishchamberchoir.com](http://www.englishchamberchoir.com)  
-----  
[http://mail.englishchamberchoir.com/mailman/listinfo/members.announce\\_englishchamberchoir.com](http://mail.englishchamberchoir.com/mailman/listinfo/members.announce_englishchamberchoir.com)

**ST. JAMES GARLICKHYTHE  
SUNG EUCHARIST**

**3<sup>RD</sup> SUNDAY OF ADVENT**

**12<sup>TH</sup> DECEMBER 2004**



**THE COLLECT**

O Lord Jesu Christ, who at thy first coming didst send thy messenger to prepare thy way before thee: Grant that the ministers and stewards of thy mysteries may likewise so prepare and make ready thy way, by turning the hearts of the disobedient to the wisdom of the just, that at thy second coming to judge the world we may be found an acceptable people in thy sight, who livest and reignest with the Father and the Holy Spirit, ever one God, world without end.

*Amen.*

---

Celebrant  
Preacher  
Organist  
Choir  
Settings

The Rector  
Mr Maurice de Silva  
~~Heather Williams~~ Andrew Parson  
English Chamber Choir  
HAYDN: St Nicholas Mass

MINISTRY OF THE WORD

Introit Hymn

27 - Hark the glad sound

Lighting of the third Advent candle

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  
240 Collect for the Queen  
51 Collect of the day  
4: Collect for Advent  
51 The Epistle : 1 Cor 4.1

Gradual BRUCKNER: Virga Jesse

(Deacon)

52 Gospel: St Matth 11.12  
240 Creed  
Mr Maurice de Silva

Sermon

+++

MINISTRY OF THE SACRAMENT

Offertory Hymn

31 - Lo, he comes with clouds descending (Helmsley)

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 **OBLATION**  
259 Blessing

*Post Communion Hymn*

29 - Hills of the North, rejoice! (Little Cornard)

*Voluntary*

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

Next Sunday 19<sup>th</sup> December 2004  
Fourth Sunday in Advent  
10.30 Sung Eucharist  
Celebrant & Preacher: The Rector

**NOTICES**

- If any visitors or regular members of the congregation would like to join together for lunch in the Café at the Globe Theatre (far side of Southwark Bridge) please make your way there after the refreshments. The menu is designed to suit most tastes and pockets.
- **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.
- **SUNDAY SCHOOL FOR CHILDREN:**~ On the 1<sup>st</sup> Sunday of the month during the Eucharist. Details from Wendy Parmley.

Services and Events this week

Sunday 12 <sup>th</sup>	10.30	Sung Eucharist (BCP)	SJ
Monday 13 <sup>th</sup>	1.00	Blundells School Carol Service	SA
	6.00	Everheds Carols	SJ
	6.30	Apothecaries Carols	SA
Tuesday 14 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	6.00	Castle Baynard Carols	SA
	6.30	St. James Carols	SJ
Wednesday 15 <sup>th</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
	6.00	Horners Carols	SJ
Thursday 16 <sup>th</sup>	5.00	College of Arms Carols at St Benet's	SJ
	6.00	Fanmakers / Glass Sellers/ Coachmakers Carols	SA
	6.15	No service this week	
Friday 17 <sup>th</sup>	12.30	Stephenson Hanwood Carols	SA
	6.00	Blacksmiths Carols	SA
Sunday 19 <sup>th</sup>	10.30	Holy Eucharist (BCP) with hymns	SJ
	3.00	Parish Carol Service	SJ
Monday 20 <sup>th</sup>	6.00	Vintners Carols	SJ
Tuesday 21 <sup>st</sup>	12.35	Holy Communion (BCP)	SA
Wednesday 22 <sup>nd</sup>	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 23 <sup>rd</sup>	6.15	Evening Prayer, Meditation and Holy Communion – followed by a meal	SA
Saturday 25 <sup>th</sup>	10.30	Festival Eucharist for Christmas Day	SJ
Sunday 26 <sup>th</sup>	10.30	Holy Eucharist (BCP) with Hymns for St Stephen's Day	SJ
Sunday 2 <sup>nd</sup> January 2005	10.30	Holy Eucharist (BCP) with Hymns and Sunday School	SJ



CASTLE BAYNARD WARD CLUB

CAROL SERVICE

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

14<sup>th</sup> December 2004 at 6.30pm

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

## ORDER OF SERVICE

### THE BLESSING OF THE CRIB

(Stand)

Let us pray

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

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

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

Choir 82 Ding Dong Merrily on High Trad.

### Bidding Prayer

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

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

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

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

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

MRS C.F. ALEXANDER (1823 - 1895)

1<sup>st</sup> Lesson  
(Sit)

Genesis III: 15-18

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

Read by a Past Chairman

Choir

The Lamb

John Tavener

2<sup>nd</sup> Lesson

Isaiah IX: 2-7

Christ's birth and kingdom are foretold by

Isaiah

Read by the Immediate Past Chairman

Choir

Bogoroditse Dievo (Hymn to the Virgin)

Rachmaninov

Hymn (Stand)

323  
The first Noel the angel did say  
Was to certain poor shepherds in fields as  
they lay;  
In fields where they lay, keeping their sheep,  
On a cold winter's night that was so deep:

*Noel, noel, noel, noel,  
Born is the King of Israel!*

Then wise men, guided by a star,  
Came from the eastern countries far;  
To seek for a king was their intent,  
And to follow the star wherever it went:

*Noel, noel, noel, noel,  
Born is the King of Israel!*

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

Choir  
(Sit)

174

In the Bleak Mid Winter

Harold Darke

3<sup>rd</sup> Lesson

Micah V: 2-4

The prophet Micah foretells the glory of  
Little Bethlehem

Read by the Deputy Chairman

Hymn (Stand)

194

It came upon the midnight clear,  
That glorious song of old,  
From Angels bending near the earth  
To touch their harps of gold:  
'Peace on the earth, good-will to men,  
From heaven's all-gracious King!'  
The world in solemn stillness lay  
To hear the Angels sing.

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

Still through the cloven skies they come,  
With peaceful wings unfurled;  
And still their heavenly music floats  
O'er all the weary world;  
Above its sad and lowly plains  
They bend on hovering wing;  
And o'er its Babel sounds  
The blessed Angels sing.

For lo! The days are hastening on,  
By prophet-bards foretold,  
When, with the ever-circling years,  
Comes round the age of gold;  
When peace shall over all the earth  
Its ancient splendours fling,  
And the whole world give back the song  
Which now the Angels sing.  
E.H. Sears (1810-76)

4<sup>th</sup> Lesson  
(Sit)

St. Luke I: 26-38

The Angel Gabriel Salutes the Virgin Mary  
Read by the Hon. Secretary

Choir

5<sup>th</sup> Lesson

Gabriel's Message

Trad.

St. Matthew I: 18-23

St. Matthew tells of the birth of Jesus  
Read by the Immediate Past Master of the  
Worshipful Company of Upholders

Hymn (Stand)

God rest you merry, gentlemen,  
Let nothing you dismay,  
For Jesus Christ our Saviour  
Was born on Christmas Day,  
To save us all from Satan's pow'r  
When we were gone astray:  
*O tidings of comfort and joy,  
Comfort and joy;  
O tidings of comfort and joy.*

In Bethlehem, in Jewry,  
This Blessèd Babe was born,  
And laid within a manger,  
Upon this blessed morn;  
The which His mother Mary  
Did nothing take in scorn:  
*O tidings of comfort and joy,*

From God our heavenly Father,  
A blessed Angel came;  
And unto certain shepherds  
Brought tidings of the same:  
How that in Bethlehem was born  
The Son of God by Name:  
*O tidings of comfort and joy,*

'Fear not' then said the Angel  
'let nothing you affright,  
this day is born a Saviour  
of a pure Virgin bright,  
to free all those who trust in Him  
from Satan's power and might.'  
*O tidings of comfort and joy,*

Now to the Lord sing praises,  
All you within this place,  
And with true love and brotherhood  
Each other now embrace;  
This holy tide of Christmas  
All others doth deface:  
*O tidings of comfort and joy,*

6<sup>th</sup> Lesson  
(Sit)

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

Choir

110

The Jesus Child

John Rutter

Hymn (Stand)

52 As with gladness men of old  
Did the guiding star behold,  
As with joy they hailed its light,  
Leading onward, beaming bright,  
So, most gracious God, may we  
Evermore be led to thee.

As they offered gifts most rare  
At that manger rude and bare,  
So may we with holy joy,  
Pure, and free from sin's alloy,  
All our costliest treasures bring,  
Christ, to thee our heavenly King.

As with joyful steps they sped  
To that lowly manger-bed,  
There to bend the knee before  
Him whom heaven and earth adore,  
So may we with willing feet  
Ever seek thy mercy-seat.

Holy Jesus, every day  
Keep us in the narrow way;  
And, when earthly things are past,  
Bring our ransomed souls at last  
Where they need no star to guide,  
Where no clouds thy glory hide.

In the heavenly country bright  
Need they no created light;  
Thou its light, its joy, its crown,  
Thou its sun which goes not down.  
There for ever may we sing  
Alleluyas to our King.

W. CHATTERTON DIX (1837 - 1898)

7<sup>th</sup> Lesson  
(Sit)

St. Matthew II: 1-11  
The Wise Men are led by the Star to Jesus  
Read by the President

Hymn (Stand)

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

226

O come, all ye faithful,  
Joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
Come and behold him,  
Born the King of Angels:  
*O come, let us adore him,  
O come, let us adore him,  
O come, let us adore him,  
Christ the Lord.*

God of God,  
Light of Light,  
Lo, he abhors not the Virgin's womb;  
Very God,  
Begotten not created:  
*O come, let us adore him,*

Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heaven above:  
'Glory to God  
In the Highest:'  
*O come, let us adore him,*  
18<sup>th</sup> cent. Tr F. OAKLEY (1802 - 1880)

Choir  
(Sit)

40  
Follow

Mary's Boy Child

arr. Gritton

(Stand)

8<sup>th</sup> Lesson

St. John I: 1-14  
The Great Mystery of the Incarnation  
Read by the Rev'd Dr. Alan Griffin

Let us Pray

Collect

Final Blessing

107

Hymn (Stand)

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

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

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

C. WESLEY (1707 - 1788) and Others

Organ Voluntary

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

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*Please remain for refreshments which will be served after the service in the Parish  
Room. Please make use of the galleries after receiving food and drink; this will  
avoid congestion.*

*Our sincere thanks to Penny Ide-Smith and 'Occasional Cuisine' for providing the  
refreshments.*