

ST. JAMES GARLICKHYTHE

PA



**HOLY BAPTISM
& SUNG EUCHARIST
FOR THE SECOND SUNDAY
EPIPHANY**

15TH JANUARY 2006

Celebrant & Preacher

Organist

Choir

Setting

The Rector

Ald. Dr Andrew Parmley

English Chamber Choir

DVORAK: MASS in D major

THE BAPTISM OF MAXIMILIAN GEORGE KURT HILDRETH

MINISTRY OF THE WORD

Introit Hymn

85 – Earth has many a noble city (Stuttgart)

	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>
	240	Collect for the Queen
	67	Collect of the day
	67	The Epistle : Rom 12.1

EDGAR L BAINTON:
Gradual And I saw a new heaven

Deacon	68	Gospel: St Luke 2.41
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Sermon The Rector

MINISTRY OF THE SACRAMENT

Offertory Hymn

86 – From the eastern (Omit vv 3 & 4) (Evelyns)

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

P: st
R:
(Deacon)

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

87 - Hail to the Lord's Anointed (Omit vv 3 & 4) (Cruger)

Voluntary

Toccata (Georgi Mushel)

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

Next Sunday 22nd January 2006
2 AFTER EPIPHANY
10.30 Sung Eucharist
Celebrant & Preacher : The Rector
Soloist: Karen Fodor

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 form a lunch party please talk to the Rector during refreshments.
- **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.
- Please pray for the sick:~ especially the Revd Eric Griffiths and for the departed:~ especially Essey Stone

Services and Events this week

Sunday 15 th Epiphany 2	10.30	Baptism and Sung Eucharist (BCP)	SJ
Tuesday 17 th	12.35	Holy Communion (BCP)	SA
Wednesday 18 th	12.35	Holy Communion (BCP) (followed by PCC)	SA
	1.15	Holy Communion (BCP)	SJ
Thursday 19 th	6.30	Holy Communion (BCP) MAIN SERVICE OF THE WEEK	
Saturday 21 st	3.00	Australia and New Zealand Service (Lord Mayor, Lady Mayoress & Sherriffs in attendance)	SJ
Sunday 22 nd Epiphany 3	10.30	Sung Eucharist (BCP)	SJ

Queen Elizabeth Hall

On The South Bank

Sunday 22 January at 7.30pm

HANDEL MESSIAH

Belmont Ensemble of London

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

www.belmontensemble.com

English Chamber Choir

'An Inspiring Performance' Daily Telegraph

Conductor - Peter Gilbert-Dyson

Soprano - Philippa Hyde Countertenor - David Clegg

Tenor - Andrew Staples Bass - James Lawrence

Tickets: £10, £15, £20 Concessions 50% off (limited availability)

South Bank Centre London
Royal Festival Hall
Queen Elizabeth Hall · Purcell Room
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St Martin-in-the-Fields
Trafalgar Square, London WC2N 4JJ
Concerts by Candlelight

Saturday 28 January at 7.30pm

Mozart 250 : Celebrating the 250 Anniversary of Mozart's Birth

MOZART REQUIEM

By Candlelight

MOZART

**Piano Concerto No 21 'Elvira Madigan'
'Marriage of Figaro' Overture**

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter Gilbert-Dyson

Piano - Sam Haywood Soprano - Philippa Hyde
Mezzo-Soprano - Rebekah Gilbert Tenor - Andrew Staples Bass - James Lawrence

Tickets: £6, £10, £14, £18, £22 from the Box Office in the Crypt
020-7839 8362 www.smitf.org



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



Saturday 28 January at 7.30pm

Celebrating the 250 Anniversary of Mozart's Birth

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductor - Peter Gilbert-Dyson

Soprano - Philippa Hyde

Mezzo-Soprano - Rebekah Gilbert

Tenor - Allan Clayton Baritone - James Lawrence

Mozart - Overture to 'The Marriage of Figaro'

Mozart - Piano Concerto No 21 in C

- *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 : 020-7766 1158. www.smitf.org

PROGRAMME £1.50

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

W A Mozart (1756 - 1791) – 'The Marriage of Figaro' Overture K 492

Mozart had been on the look-out for a suitable comic opera subject since Christmas 1782 after 'Die Entführung', when the Court in Vienna offered him a commission of a new Italian comic opera. He met one of the court poets, the Venetian cleric Lorenzo da Ponte, who offered him a collaboration based on the Beaumarchais play 'La folle journée ou le mariage de Figaro'.

The first performance of the opera was given on 1st May 1786 in Vienna and was well received. It was performed nine times before the end of the year; by then it was taken up by the Italian Opera in Prague where it was a furore, the tunes sung in the streets and played in every dance hall and ballroom.

W A Mozart - Piano Concerto No 21 in C K 467

'Elvira Madigan'

Allegro maestoso - Andante - Allegro vivace assai

The three Piano Concertos written in 1785, at the same time as 'The Marriage of Figaro', abandon certain aspects of the concerto-plan which had served those in 1784. Each concerto of the group opens with a well defined theme that the soloists can take up on their initial entry.

This concerto lends itself to a new type of integration between soloist and orchestra. The initial entry of the soloist is a mild flourish of virtuosity before a trill which serves to accompany the orchestral motto theme, a theme whose symphonic character and contrapuntal potentialities find a clear analogy in the forceful and strongly directed piano bravura.

Although its development section barely alludes to the material stated earlier, this is Mozart's most densely argued concerto movement and among his broadest in structure.

The novelty and increasing symphonic nature of the outer movements is paralleled by the departure in the extraordinary Andante with its reliance on the new richness of cantilena, harmony and texture.

The concerto in C Major is in every way one of Mozart's most revolutionary works; in contrast to the earlier concertos he had published in Vienna, which were partly intended for sale to and performance by amateurs, and therefore had to be playable with the accompaniment of a string quartet instead of a full orchestra.

This concerto was written for a virtuoso - Mozart himself, with a far more exciting orchestra in which the winds and brass are every bit as important as the strings, the winds and the brass had previously only been used to add colour rather than as essential role, in this concerto they take up a position which they are to maintain in most of his subsequent concertos.

W A 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 Süssmayer, his assistant, and after much persuasion Constanze Mozart finally agreed that Süssmayer should be allowed to complete the work based on the sketches which had been left.

Internationally acclaimed for his "innate passion and virtuosity" and his "finely nuanced and captivating performances", **Sam Haywood** has now established himself as one of the leading pianists of his generation.

His early successes in the BBC Young Musician of the Year competition and in receiving the Royal Philharmonic Society's prestigious Isserlis Award have led to engagements in many of the major venues around the world with broadcasts by BBC Radio, Classic FM, Deutschland Radio, Radio SFB Berlin, Israeli State Radio and Radio France. He has also recorded 6 CD albums for Oxford Classics and Sanctus Recordings.

Sam is now based in Berlin and London. Forthcoming engagements include tours of Denmark and Wales and recitals in major festivals in Germany and UK, including the Mendelssohn Festival in Leipzig and the Wigmore Hall in London.

Sam Haywood is extremely grateful for the kind and generous support of the Royal Philharmonic Society, the Royal Academy of Music, the Young Musicians' Trust, the Hattori Foundation, the English Speaking Union, the Martin Musical Foundation, Mr Roy Fox CMG OBE, Mr Ronald Gerard OBE, Dr and Mrs Barlow, the Jerwood Foundation and Baron Thierry van Zuylen.

For further information about Sam Haywood, please visit his web site at www.samhaywood.com

Philippa Hyde (Soprano) commenced her singing studies with Ann Lampard and continued under the tuition of David Johnston and Yvonne Minton CBE at the Royal Academy of Music. She graduated with the coveted Dip.Ram in 1993. In 2001 she was awarded the ARAM, an honour granted to past students of the Academy who have achieved distinction in their profession.

Philippa is an experienced recording artist. In 1995 she became a regular soloist for Hyperion, for whom she created the role of Semira in the first performance for nearly two hundred years of Arnes Artaxerxes, which was also broadcast live on BBC Radio 3.

Her busy and varied concert, operatic and oratorio career has taken her all over Europe and to many of its major concert venues and festivals. She has performed with many of the leading Early Music orchestras and ensembles and regularly appears at the South Bank and Wigmore Hall in London, as well as in Cathedrals throughout the United Kingdom.

Recent engagements have included a tour of Europe (including broadcasts on foreign radio networks as well as on BBC Radio 3 from the Royal Festival Hall) singing solos in J.S. Bach's St Matthew Passion, conducted by Sir Roger Norrington; Concerts with the CBSO under the batons of James Macmillan and

Nicholas McGegan in Birmingham's Symphony Hall and a performance of Haydn's Harmoniemesse in Liverpool's Philharmonic Hall with Sir Simon Rattle.

Since 1991 she has been a member of the chamber group, The Musicke Companye. Philippa also teaches at the Royal Northern College of Music. During the summer of 2005, Philippa performed at Buxton Festival with the Musicke Companye, sang the role of Despina in Mozart's opera *Così fan Tutte* at Poggio Festival in Umbria, Italy, and toured Slovenia and Croatia, performing Vivaldi's solo cantata *Laudate Pueri* with the Slovenian Philharmonic Orchestra. Autumn 2005 also sees her touring Florida U.S.A. giving recitals with the organist Richard Tanner.

Rebekah Gilbert (Mezzo-Soprano) studied at the Royal Academy of Music with Kenneth Bowen and Geoffrey Pratley, graduating with honours in 1993, having already gained a first in her LRAM voice teaching diploma the previous year. Prior to this she studied with Soo Bee Lee; she later studied with Janice Chapman.

Rebekah appeared on Classic FM's first ever Christmas Day evening concert, 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 and was recorded for Latvian National Radio.

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.

When not moonlighting as a singer, Rebekah's day job is working as the Head of Office to the Shadow Minister for London at the House of Commons. Rebekah has a growing interest in politics, and was selected as the highest ranking woman (3rd) on the Conservative's Londonwide list for the Great London Assembly elections in June 2004. She is standing for local government in May 2006. In addition, Rebekah also runs *Viva Voce*, teaching presentations skills, and is undertaking training in holistic massage. In her free time, she enjoys fencing, scuba diving and walking.

Allan Clayton (Tenor) was a chorister at Worcester Cathedral before going up to St John's College, Cambridge on a choral scholarship. After four years with St John's, he began post-graduate studies at the Royal Academy of Music where he was awarded an inaugural Sir Elton John Scholarship and the John Lewis Award. He also holds a Maidment Scholarship, administered by the Musicians

Benevolent Fund, is the recipient of a Star Award from the Countess of Munster Musical Trust, and enjoys the support of the Josephine Baker Trust.

On stage, Allan has performed the roles of Tamino, the title role Peter Grimes, Prologue/Quint (Turn of the Screw), and has taken part in concert performances of Death in Venice at the Festival and Bridgewater Halls. Most recently, he sang the title role Albert Herring in a new production by Lindy Hume at Snape Maltings, conducted by Paul Kildea and Belfiore in Mozart's La finta giardiniera for Royal Academy Opera.

Recent concert performances include King Arthur (Purcell) in France with Florilegium, Bartok's Cantata Profana in Canterbury Cathedral, Britten's Canticles at the Perth Arts Festival in Australia, and Michael Tippett's tenor cantata Songs for Dov with Nicholas Cleobury. Other engagements have taken Allan to the Purcell Room, St Martin-in-the-Fields, the Three Choirs Festival and the FA Cup Final at Cardiff's Millennium Stadium.

Future engagements include Madwoman (Curlew River) in Oxford, Tenor Actor in Judith Weir's A Night at the Chinese Opera (RAO), concerts with the CBSO, Britten's War Requiem at the 2007 Perth IAF and the Nocturne in Auckland. This season, he makes his Wigmore Hall debut in performances with Graham Johnson and Angelika Kirchschlager. Allan learns with David Lowe.

James Lawrence (Baritone) 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 9th 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 and at the South Bank Centre.

James returned to the role of Don Giovanni with British Youth Opera at the Queen Elizabeth Hall and he 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 recently 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. They recorded Vangelis' Hymn for the 2002 World Cup, and last year recorded an album of Vangelis songs with the young Italian soprano Gioaria. Other recent recordings include a new album *The Wizard and the Forest of All Dreams*, with another long-time collaborator, keyboard wizard Rick Wakeman, which has just been released.

If you would like to join the ECC's mailing list please send your details to :

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E-mail: ecc.protheroe@btinternet.com



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

Saturday 18 February

Vivaldi - The Four Seasons

Bach - Brandenburg Concert No 3
Pachelbel - Canon, Vivaldi - Concerto for Two Violins

Saturday 4 March

Mozart - Eine Kleine Nachtmusik

Mozart - Exsultate Jubilate, Symphony No 29 in A
Handel - Water Music Suite, Gloria in D

Thursday 23 March

Bach - Brandenburg Concerto No 3

Bach - Concerto for Oboe and Violin
Vivaldi - Summer, Marcello - Oboe Concerto
Bach - Violin Concerto in A Min, Concerto for Two Violins

Monday 10 April

Bach - Cantata No 82 'Ich Habe Genug'

Bach - Arias from 'Magnificat' and 'St. Matthew Passion'
Bach - Concerto for Oboe and Violin, Violin Concerto in A Min

Easter Monday 17 April

Handel - Messiah

with English Chamber Choir

Friday 21 April

Vivaldi - Spring and Summer

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

Tickets from only £6 available from the Box Office in the Crypt
020-7839 8362 (10am - 5pm) www.smitf.org
Full details at : www.belmontensemble.com

"One of the UK's most exciting young orchestras"

Classic FM

Belmont Ensemble of London



**B
E
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M
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Musical Director: Peter Gilbert-Dyson
Leader: Anna Bradley

Enterprise and achievement since 1991

The Belmont Ensemble of London was founded by its Musical Director Peter Gilbert-Dyson, and made its highly successful debut at St.John's, Smith Square in 1991. Winning instant critical acclaim "An impressive and enjoyable evening", the Ensemble was originally established to enable exceptional graduates the opportunity to bridge the gap between leaving conservatoire and finding full-time employment, within a professional environment. Now firmly established as a professional orchestra, it celebrated its tenth anniversary year in 2001, and yet receives no subsidies, relying purely on enterprising programming and box office receipts.



The Ensemble was pioneering in its performances of Baroque Music at St.Martin-in-the-Fields in the early 1990s, and is now one of the most popular of the principal orchestras at the famous Trafalgar Square Church, attracting large international audiences to their fortnightly concerts. In 1996 the Ensemble made their acclaimed debut at the Purcell Room, and in 1998 repeated their sell-out success at the Queen Elizabeth Hall, performing Mozart's Requiem; they are now regular performers at the South Bank Centre. As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.



Belmont has close links with 'the world's most popular classical music station' Classic FM, including the stations first ever Christmas Day Concert. Classic FM has broadcast many live concerts by the Ensemble from St.Martin-in-the-Fields, and Peter was recently interviewed on the Classic Newsnight show.

After their success at the '21st anniversary Finale Concert' at the Rye Festival, the Ensemble recorded Walton's Façade, and other works incorporating the poetry of John Betjeman and Roald Dahl, narrated by Benjamin Luxon CBE. This received critical acclaim in the USA "The orchestras playing is light playful and precise". Quickly establishing their own label, Belmont Recordings, the Ensemble released more CDs including Vivaldi's Four Seasons and Mozart's two Sinfonia Concertante. The Ensemble has also appeared on a Channel 4 TV documentary.

The Belmont Ensemble is a highly flexible group with a dedicated, core of string players for Baroque music, it can adapt to encompass forces for large Romantic concertos and choral works, to contemporary commissions. All across the country's musical spectrum, former Belmont players can be found. Past Leaders now play with the LSO, and Royal Opera House Orchestra, and one-time Continuo players are now working with ENO, and the BBC Symphony, Philharmonic, and Concert Orchestras. Other members of the Ensemble freelance with the leading London orchestras such as the Philharmonia, LPO, LSO and RPO, baroque specialists such as the Hanover Band, the English Concert and the OAE, and others work as session and recording artists with performers from Robbie Williams to Sporty Spice. Soloists with the orchestra have included former winners of the BBC Young Musician of the Year competitions and many outstanding international performers. The Ensemble is led by the highly versatile violinist, Anna Bradley, who has been working with the Ensemble for the past six years.



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

Founder, Musical Director, and Manager of The Belmont Ensemble of London, with whom he has conducted literally hundreds of concerts at St Martin-in-the-Fields, it is his enterprise and vision that saw the Ensemble celebrate its tenth anniversary in 2001. The Ensemble also appears monthly at London's South Bank Centre, and has released compact discs on the Belmont Recordings label, also founded and managed by Peter Gilbert-Dyson.

A graduate of the highly acclaimed Advanced Conducting Course at the Royal Academy of Music, Peter studied and has undertaken masterclasses with Colin Metters, Sir Colin Davis, Sir Simon Rattle, Leonard Slatkin, Sir Roger Norrington, Claus Peter Flor, George Hurst, and the pedagogue Ilya Musin from St.Petersburg

Conservatory. Peter was elected as an Associate of the Royal Academy of Music in the millennium, an honour reserved for the Conservatoires most eminent graduates.

He has conducted the New Queens Hall Orchestra in London, including a live broadcast on BBC Radio 3. Peter has been invited as a Guest Conductor with the Latvian Philharmonic Orchestra in Riga for the past four years, and has recently conducted the Guatemala National Symphony Orchestra in Guatemala City, the Macedonian Philharmonic Orchestra in Skopje, the Filharmonie Ceske Budjedovice, Filharmonie Hradek Kralove, South Bohemian Chamber Orchestra (Czech Republic) and the Midlands Sinfonia. He has also conducted the Michigan University Symphony Orchestra at the Mozarteum in Salzburg.

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

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

During his career, which he has dedicated to music making, Peter has won the Havant Symphony Orchestra Conducting Competition, was runner-up at the British Reserve Insurance NAYO Conducting Competition, and was a finalist in the BFYC Choral Conducting Competition.



"Quite delightful, wholly witty and wonderfully rhythmic... the Ensembles' playing is light, playful and precise"

American Record Guide

"Internationally respected conductor Peter Gilbert-Dyson led his Belmont Ensemble at a sell-out performance in the QEII"

London Evening Standard

"Transparency of articulation under the detailed direction of Peter Gilbert-Dyson"

The Strad

"a fine team, sensitive and enthusiastic players...a lovely sound"

Brian Kay, BBC Radio

"An impressive and enjoyable evening"

National Federation of Music Societies

"You name it, Peter Gilbert-Dyson and The Belmont Ensemble of London do it"

Time Out

"Among the young players there was an intimacy of communication that gave rise to many wonderful moments. Refreshing alertness... and compelling virtuosity gave a capacity audience something special"

West Sussex County Times



Belmont Ensemble CDs are available from the address below
priced £10 + £2 postage and packing

CDs also available from Bookshop in the Crypt, St.Martin-in-the-Fields, Trafalgar Square

For further enquiries about concerts and availability please contact:

24, Hassendean Road, Blackheath, London, SE3 8TS

Tel: 020 8293 3298

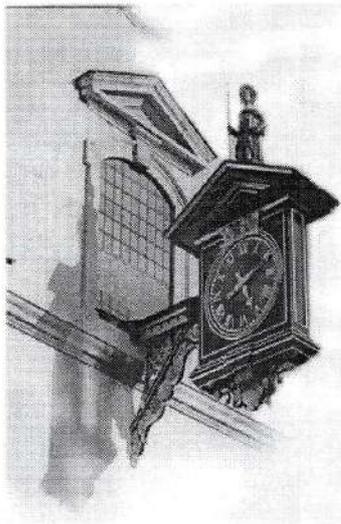
e-mail: belmont@easynet.co.uk

Belmont Website: www.belmontensemble.com

Online Concert Tickets: www.stmartin-in-the-fields.org or www.rfh.org.uk

Concert Tickets: St.Martin's: 020 7839 8362 South Bank: 08703 800 400

ST. JAMES GARLICKHYTHE



SUNG EUCHARIST SEXAGESIMA

19TH FEBRUARY 2006

<i>Celebrant & Preacher</i>	The Rector
<i>Organist</i>	Heather Williams
<i>Choir</i>	English Chamber Choir
<i>Setting</i>	HAYDN: Missa Brevis in F (Jugend messe)

COLLECT OF THE DAY

O Lord God, who seest that we put not our trust in any thing that we do: Mercifully grant that by thy power we may be defended against all adversity; through Jesus Christ our Lord. *Amen.*

MINISTRY OF THE WORD

Introit Hymn

99 – My spirit longs for thee (Quam Dilecta)

	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
	240	Collect for the Queen
	80	Collect of the Day
	80	The Epistle: 2 Cor 11.19
	<i>Gradual</i>	Mozart: Laudate Dominum
Deacon	81	Gospel: St Luke 8.4
Notices & Sermon		The Rector

MINISTRY OF THE SACRAMENT

Offertory Hymn

120 – O sacred head (Passion Chorale)

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: Mozart: Ave Verum

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

125 – We sing the praise of him who died (Breslau(255))

Voluntary

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

Next Sunday 26th February, 2006 - Quinquagesima
10.30 Sung Eucharist
Celebrant & Preacher : The Rector
Choir: Stellae Cantores

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 form a lunch party please talk to the Rector during refreshments.
- **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.
- Please pray for the sick:~ especially the Revd Eric Griffiths & Tom Stephens

Services and Events this week

Sun 19 th Feb Sexagesima	10.30	Sung Eucharist (BCP)	SJ
Tues 21 st Feb	12.35 1.05	Holy Communion (BCP) Concert	SA SJ
Wed 22 nd Feb	12.35 1.15 5.30	Holy Communion (BCP) Holy Communion (BCP) Alpha Course begins at St Andrew by the Wardrobe	SA SJ SA
Thurs 23 rd Feb	5.30 6.30	Fanmakers Service Evening Service (BCP) for St Matthias Day ' Sunday on Thursday' at the Wardrobe	SJ SA
Sun 26 th Feb Quinquagesima	10.30	Sung Eucharist (BCP)	SJ

THE TYNDALE SOCIETY
Not so 'Wicked' Mammon

Saturday 11th March 2006 – St Andrew-by-the-Wardrobe, London EC4

Recital by the
ENGLISH CHAMBER CHOIR
conductor
GUY PROTHEROE

Antonius Divitis · Gloria from Missa Gaude Barbara
Mattheus Pipelare · Credo de Sancto Johanne Evangelista
Thomas Tallis · If ye love me
Louis Bourgeois/John Dowland · All people that on earth do dwell
Johannes Brahms · Warum ist das Licht gegeben
Jan Pieterszoon Sweelinck · Psalm 33
Johann Sebastian Bach · Komm, Jesu, komm

This afternoon's recital combines music from previous programmes given by the English Chamber Choir at Tyndale conferences in Antwerp and Oxford. It provides an opportunity for those not present on those previous occasions to hear some otherwise unfamiliar but wonderful music, and for those who were, there are variations on a theme, in as much as the motets by Brahms and Bach being performed this afternoon are companions to those sung in Oxford last September.

One of the features of the Antwerp programme was the music of Tyndale's time – not necessarily using his words, but illustrating the kind of musical experience he would have encountered in his own worship. This led us to research the numerous composers who flourished in the Courts and Chapels of France, Burgundy and the Low Countries, whose compositions are now being re-discovered and re-appraised. Composers from Northern Europe also enjoyed a considerable vogue at the Papal Courts of Leo X and Clement VII (both members of the Medici family) in Rome, and consequently much of their music has been preserved in Italian sources. Both Antonius Divitis (c.1470-c.1530) and Mattheus Pipelare (c.1450-c.1515) worked in and around the Antwerp area and it is highly probable that Tyndale would have been familiar with their music, particularly settings of the mass. Divitis was born in Louvain and also worked in Bruges and Mechelen. He was ordained priest in 1501 and entered the service of Philippe le Beau, archduke of Austria, duke of Burgundy and King of Castile. Consequently he spent some years visiting Spain and after a period in the service of François I of France it would appear that he moved to Italy, spending time at the Papal Court in Rome. Contemporary manuscript sources suggest that he died around 1530. His extant works include 3 Masses, including the *Missa Gaude Barbara*, from which we are performing the *Gloria*. Pipelare also came from Louvain and after working in Antwerp became choir director of the Illustrious Confraternity of Our Lady at S'Hertogenbosch. This *Credo* is so called because it incorporates in the tenor line the plainsong antiphon *Occurrit beato Johanni* which, in addition to describing the return from exile of St John the Baptist, also incorporates the words of another Mass movement, the *Benedictus*: "When the blessed John returned from exile, there came running to meet him all the people, men and women alike, crying and saying: Blessed is he that cometh in the name of the Lord".

Shortly before going to Antwerp, the Choir was asked if it could provide a short recording for use by the local radio station there. The piece it chose to record was *If ye love me* by Thomas Tallis (1505-1585). It received several airings there, not only on the radio but also in the concert in the Lessius Hogeschool and in the Evensong in Antwerp Cathedral, and was repeated in Oxford by popular request. So here it is again today. Tallis's career spanned the final years of the Latin Sarum rite and the early years of the Anglican prayer-book. *If ye love me* is an exquisite little gem which sets Tyndale's own words.

For the Oxford conference concert, we chose to explore Tyndale's legacy – the rich corpus of metrical settings from Luther, from Geneva, and here in Britain – by means of which the Word was spread, in the vernacular, to communities who previously would not have possessed the education to read or learn for themselves. Along with

these verses comes a huge repertoire of melodies, some of which became so familiar that just hearing the tune would immediately recall to mind the words which went with it.

One of the most popular English settings of this kind is the hymn *All people that on earth do dwell*, popularly known as the *Old Hundredth*, chiefly familiar to contemporary congregations from its inclusion in *The English Hymnal* by Ralph Vaughan Williams, who also wrote the popular ceremonial setting with trumpets etc. William Kethe was a Scottish clergyman who spent a great deal of time in exile for his faith. He lived in both Frankfurt and Geneva and helped translate the *Geneva Bible* in 1560. Two dozen of his hymns appeared in the *Anglo-Genevan Psalter* of 1561 and the *Old Hundredth* was also included here in England in Daye's *Psalter* in the same year. He returned to England and served as vicar at Childe Okeford, Dorset (1561-1593), and as a military chaplain under the Earl of Warwick at Le Havre. (Co-incidentally, today Childe Okeford is the home of Sir John Tavener.) Louis Bourgeois followed John Calvin to Geneva in 1541 where he became a cantor at the Church of St. Pierre, and edited the *Genevan Psalter*, in which his melody for the *Old Hundredth* appears. At one point, he was jailed for modifying some well-known tunes. Fortunately, composers do not face such strict penalties today. Bourgeois reportedly left Geneva in 1557.

The *Old Hundredth* then appeared in Thomas Ravenscroft's *The Whole Booke of Psalmes* (1621) in a setting by John Dowland, with the tune in the tenor part. In tonight's performance the tune is heard in the original Genevan form in verses 1,3 and 5, with the Dowland version being sung to verses 2 and 4. Dowland lived here in the Parish of St Andrew's and a memorial to him can be seen in the upper gallery of the Church.

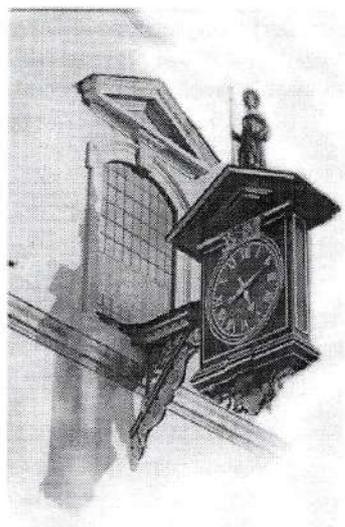
Both the words and music of many of these metrical psalms and hymns also provided inspiration to composers to create more elaborate versions based on the original melodies. Indeed, Martin Luther's own work is probably known as much outside his native Germany today for its incorporation into the Church Cantatas of Bach as it is for the corpus of Mass settings and chorales which he collected. During the 19th century there was a major revival of interest in the music of J.S.Bach, usually illustrated by Mendelssohn's revival of the St Matthew Passion, although this was but one instance of the trend. However, German and Austrian composers from Bach's time onwards had generally tended to compose music for the church in a more archaic, contrapuntal manner than that which they wrote for the concert hall, opera house, or for their aristocratic patrons. (The fugal sections of Haydn's and Mozart's Masses are a case in point.) Johannes Brahms (1833-1897) wrote many beautiful sacred works including motets and also organ chorale preludes which also sound as if they could have been written by Bach. Only a few instances of richly chromatic harmony belie their 19th-century provenance. For *Warum ist das Licht gegeben* Brahms carefully compiled his own text from the Bible, at one point commenting in jest to a friend that 'my bible knowledge should perhaps be praised'! He begins with verses from Job, "Wherefore is light given to him that is in misery...Which long for death but it cometh not". Then we have a verse from the Lamentations of Jeremiah, "Let us search and try our ways, and turn again to the Lord". This is followed by words from the Epistle of St James: "Behold we count them happy which endure. Ye have heard of the patience of Job..." The motet concludes with Luther's Chorale "Mit Fried und Freud ich fahr dahin". (In joy and peace I go to my God.)

The Flemish composer Jan Pieterszoon Sweelinck was one of the foremost keyboard virtuosos of the period spanning the Renaissance and Baroque eras. He also composed extensively for voices and wrote many settings of Psalms in French from the Geneva Bible translations, ranging in scale from two to eight voices. This eight-part setting of the first two verses of Psalm 33 was published in Amsterdam in 1613 and is a fine example of his exuberant style and rhythmic vitality. The Book of Common Prayer translation of the verses is: "Rejoice in the Lord, O ye righteous: for it becometh well the just to be thankful. Praise the Lord with harp: sing praises unto him with the lute and instrument of ten strings." This piece was suggested to us by Dr Francis Higman for the Oxford conference, and we transcribed it into modern notation for that occasion.

In addition to the huge series of cantatas mentioned above, Bach also wrote some half-a-dozen motets, four of which are scored for double choir. Today we are performing *Komm, Jesu, komm*, which was written for a funeral, and, like the Brahms motet, seeks peace in the soul united with God. The words are by Paul Thymich (1656-1694). The text was originally written in 1684 for the funeral of Jacob Thomasius, rector of the Thomasschule in Leipzig, and set to music by one of Bach's predecessors in Leipzig, Johann Schelle. The motet opens with an invocation to Jesus, "Come, Jesu, come". The main movement, first in common time, then in 6/8, expresses a world of hope, "You are the Way, the Truth, the Life". The motet ends, not with a pre-existing chorale, but with a chorale-style movement in four-part harmony entitled *Aria*, to a tune probably by Bach himself.

Ann Manly

ST. JAMES GARLICKHYTHE



SUNG EUCHARIST THIRD SUNDAY OF LENT

19TH MARCH 2006

Celebrant & Preacher The Rector
Organist Andrew Parmley
Choir English Chamber Choir
Setting: JOHN SHEPHERD: Plain-song Mass for a Menor

COLLECT OF THE DAY

We beseech thee, Almighty God, look upon the hearty desires of thy humble servants, and stretch forth the right hand of thy Majesty, to be our defence against all our enemies; through Jesus Christ our Lord.

Amen.

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

122 – The royal banners forward go (Gonfalon Royal)

Voluntary

Prelude in B minor (BWV 544) (J S Bach)

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

Next Sunday 26th March, 2006 – THE ANNUNCIATION OF THE BVM (MOTHERING SUNDAY)

10.30 Sung Eucharist and Commissioning of Eucharistic Ministers
by the Area Dean Designate

Celebrant & Preacher: The Rector
Choir: Stellae Cantores

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 form a lunch party please talk to the Rector during refreshments.
- **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.
- Please pray for the sick:~ especially the Revd Eric Griffiths & Tom Stephens

Services and Events this week

Sun 19 th Mar Lent 3	10.30	Sung Eucharist (BCP)	SJ
Tues 21 st Mar	12.35	Holy Communion (BCP) followed by PCC	SA
Wed 22 nd Mar	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
	5.30	Alpha Course	SA
Thurs 23 rd Mar	6.30	Evening Service (BCP) with Seasonal Lenten Music Concert at 7.15pm. 'Sunday on Thursday' at the Wardrobe (see Page 7)	SA
Sun 26 th Mar ANNUNCIATION	10.30	Sung Eucharist (BCP) for Mothering Sunday – Commissioning of Ellis Pike and Geoffrey Brown to assist in the administration of Holy Communion. CLOCKS GO FORWARD TODAY	SJ
Tues 28 th Mar	12.35	Holy Communion (BCP)	SA
Wed 29 th Mar	12.35	Holy Communion (BCP)	SA
	1.15	Holy Communion (BCP)	SJ
	5.30	Alpha Course	SA
Thurs 30 th Mar	6.30	Evening Service (BCP) 'Sunday on Thursday' at the Wardrobe	SA
	7.15	Lent Lecture with Canon Edmund Newell (see Page 5)	SA
Sun 2 nd April	10.30	Sung Eucharist (BCP) With Intelligence Corps Ceremony and Sunday School	SJ

HOLY CROSS, RAMSBURY
by kind permission of the Revd John Railton

SATURDAY 25TH MARCH 2006 at 7.00pm

English Chamber Choir

Guy Protheroe
conductor

Roger Carpenter
piano

Jan Pieterszoon Sweelinck · Psalm 33
Johannes Brahms · Warum ist das Licht gegeben
Johann Sebastian Bach · Komm, Jesu, komm
Charles Gounod/J.S.Bach · Ave Maria
Veronique Mizgailo *soprano*
Pietro Mascagni · Easter Hymn (Cavalleria Rusticana)
Rachel Haywood *soprano*

Interval

Giuseppe Verdi · Chorus of the Hebrew Slaves (Nabucco)
Wolfgang Amadeus Mozart · Voyagers Chorus (Idomeneo)
Ann Manly *soprano*
Léo Delibes · Flower Duet (Lakmé)
Rachel Haywood, Maud Maestracci *sopranos*
Verdi · Brindisi (La Traviata)
Eleanor Baker *soprano* David Watson *tenor*
Joseph Kosma/Jonny Mercer · Autumn Leaves
Cole Porter · Let's do it
George Gershwin · Summertime
Miriam Ahamat *soprano*
Trevor Agus · Variations on a theme by someone very old
Fats Waller · Ain't misbehavin'
Harold Arlen/E.Y. Harburg · Over the Rainbow

As you will read in any biography of the English Chamber Choir, the group prides itself on the diversity of its repertoire, spanning 5 centuries and at least as many different musical styles. And tonight's programme is no exception!

The first three pieces were performed by the Choir recently in a programme specially devised for the Tyndale Society (William Tyndale being the first translator of the Bible into English) which set out to explore musical settings of verses written or translated into native languages as opposed to the Latin used throughout the Catholic Church. Sweelinck (1562-1621) was one of the foremost keyboard virtuosos of the period spanning the Renaissance and Baroque eras. Although he worked mainly in his native Netherlands, he also made many settings of Psalms in French from the Geneva Bible translations, ranging in scale from two to eight voices. This eight-part setting of the first two verses of Psalm 33 was published in Amsterdam in 1613 and is a fine example of his exuberant style and rhythmic vitality: "Rejoice in the Lord, O ye righteous: for it becometh well the just to be thankful. Praise the Lord with harp: sing praises unto him with the lute and instrument of ten strings."

During the 19th century there was a major revival of interest in the music of J.S. Bach (1685-1750), usually illustrated by Mendelssohn's revival of the St Matthew Passion, although this was but one instance of the trend. However, German and Austrian composers from Bach's time onwards had generally tended to compose music for the church in a more archaic style than that which they wrote for the concert hall, opera house, or for their aristocratic patrons. Johannes Brahms (1833-1897) wrote many beautiful sacred works including motets and also organ chorale preludes which also sound as if they could have been written by Bach. Only a few instances of richly chromatic harmony belie their 19th-century provenance. For *Warum ist das Licht gegeben* Brahms carefully compiled his own text from the Bible, at one point commenting in jest to a friend that 'my bible knowledge should perhaps be praised'! He begins with verses from Job, "Wherefore is light given to him that is in misery... Which long for death but it cometh not". Then we have a verse from the Lamentations of Jeremiah, "Let us search and try our ways, and turn again to the Lord". This is followed by words from the Epistle of St James: "Behold we count them happy which endure. Ye have heard of the patience of Job..." The motet concludes with Luther's Chorale "Mit Fried und Freud ich fahr dahin" (In joy and peace I go to my God).

Bach's own contribution to the repertoire of the Lutheran church was his huge series of some 200 cantatas, most of which incorporated his own harmonisations of Luther's chorales, many of which are well known to us today in English translations. He also wrote some half-a-dozen motets, four of which are scored for double choir. *Komm, Jesu, komm* was written for a funeral, and, like the Brahms motet, seeks peace in the soul united with God. It opens with an invocation to Jesus, "Come, Jesu, come". The main movement expresses a world of hope, "You are the Way, the Truth, the Life". The motet ends, not with a pre-existing chorale, but with a chorale-style movement in four-part harmony entitled *Aria*, to a tune probably by Bach himself.

Bach's music has, over the years, been subjected to a wide variety of stylistic treatments (the Swingle Singers, PDQ Bach etc), not to mention inspiring other

successful pastiche compositions (*Whiter Shade of Pale* among others). In 19th-century Paris, Charles Gounod (1818-1893) took the first Prelude from Bach's *Well-tempered Klavier* and wrote a vocal line over the top of it, to the words of *Ave Maria*. This ubiquitous piece has subsequently been arranged for every combination of voice, chorus and/or instruments that you can think of, and has become far more famous than Bach's prelude has ever been in its own right.

Mascagni (1863-1945) belongs to that select group of composers who are chiefly remembered today by a single work, although in his case it's more a question of being one-half of a double bill, with *Cavallaria Rusticana* being almost always paired with Leoncavallo's *I Pagliacci* (the result being known affectionately as *Cav and Pag*). 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', and both share similarities of plot – basically love, betrayal and death, and involve scenes played out as the local population make their way to Church. The first half of tonight's programme has been devoted to music written for, or about, the Church. With the *Easter Hymn* we also step into the secular world of opera and the stage, which will be explored after the interval.

We begin part 2 with a couple of operatic journeys: *Nabucco* marks the point in Verdi's (1830-1901) output 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. *Idomeneo* was Mozart's (1756-1791) first full-scale 'heroic' opera, based on the story of King Idomeneo of Crete at the time of the Trojan wars. Idomeneo is forced to send his son, Idamante, into exile, together with Agamemnon's daughter Elektra. 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 the exile is later reversed by a last-minute reprieve so all ends happily.)

Léo Delibes (1836-1891) was perhaps better known for his ballet *Coppelia* than his opera *Lakmé*; But, rather as Bach's simple C major prelude was catapulted to fame by Gounod's *Ave Maria*, the *Flower Duet* from *Lakmé* has become a household item, being adopted by British Airways as the music for its television commercials, in which, as with the Gounod, it has been transcribed and arranged in numerous different guises.

La Traviata is an adaptation of Alexander Dumas' well-known novel *La Dame aux camélias* with its consumptive heroine Violetta and her lover Alfredo. Although they come to a tragic end, here they are enjoying an evening out drinking with their friends.

We end tonight's performance with a sequence of popular songs from 20th century stage and screen. Most of them need little written introduction, although *Variations on a theme by someone very old* may not immediately sound familiar. This is a new version of a medley originally compiled for the Ukelele Orchestra of Great Britain. The chord sequence originally played by the Ukeleles has been cleverly replaced by Trevor Agus with a mock-plainsong *cantus firmus* more appropriate to performance by a serious chamber choir!

Ann Mant

For three decades, the **English Chamber Choir**, and its conductor **Guy Protheroe**, have been at the forefront of the English choral tradition and London's musical life. One of the best known and busiest groups of its size, the Choir prides itself on the variety of its repertoire and the diversity of its engagements. The Choir appears frequently in the major London venues performing a repertoire that ranges from world and European premières of leading composers such as John Tavener, Ivan Moody and Christos Hatzis to choral works spanning the last five centuries. The Choir has sung Mozart's *Requiem* and Mass in C minor in Zurich and Basle, and Poulenc, Mozart and Bach in Brussels and Antwerp. Over recent seasons it has enjoyed a particularly fruitful collaboration with the Byzantine Festival in London, singing music from the Orthodox tradition in 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 2004 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* directed by the composer. The Choir are frequent visitors to the Church of St Martin-in-the-Fields where they perform with the Belmont Ensemble. Recent appearances have included Handel's *Messiah* at the Queen Elizabeth Hall and a visit to Windsor Castle singing carols for H.M. The Queen.

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), *Era II* and *Era: The Mass*.

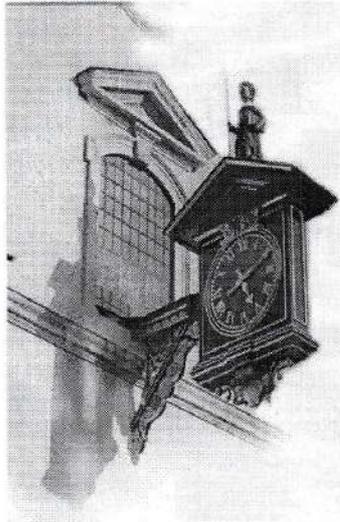
Sopranos: Janet Adderley, Miriam Ahamat, Eleanor Baker, Celia Bangham, Christine Coleman, Rachel Haywood, Anna Jeffery, Ann Manly, Maud Maestracci, Veronique Mizgailo, Sara Roden, Katie Thorpe

Altos: Karen Bloomfield, Peggy Hamington, Julia Singer, Jay Venn, David Wheeler

Tenors: Peter Adderley, Roger Carpenter, Bob Moffat, Rob Scales, Joe Travers, David Watson

Basses: Peter Best, David Jordan, Hugh Joslin, David Lowe, Ollie McGhie, Neil Thornton.

ST. JAMES GARLICKHYTHE



SUNG EUCHARIST PALM SUNDAY 9TH APRIL 2006

THE COLLECT

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

Amen.

Celebrant & Preacher

The Rector

Organist

Alderman Dr Andrew Parmley

Choir

English Chamber Choir

Processional

128 - All glory, laud and honour
(St Theodulph)

Setting:

Jongen: Mass

On this, the sixth Sunday in Lent, (Palm Sunday), the Church enters into that period of the Christian Year known as Holy Week which ends on Easter Eve, when we commemorate the events which led up to the Passion and Death of our Lord Jesus Christ.

Palm Sunday was first observed at Jerusalem at the end of the 4th Century, when was the custom to have a procession from the Mount of Olives to the Church of the Resurrection. The procession included old and young, 'the babies and the ones too young to walk' being 'carried on their parents shoulders.'

During the Middle Ages the procession became an imposing ceremony, and was confined to the clergy, the people becoming onlookers.

It is the procession, and not the distribution of palms which is the principal ceremony preceding the offering of the Eucharist on this first day of Holy Week. Accordingly, we invite all children of the congregation to join in the procession as an act of meditation our Lord's triumphal entry into the City of Jerusalem.

THE BLESSING AND DISTRIBUTION OF PALMS

After the Vestry Prayer, the Churchwardens and Clergy shall proceed to the Choir Stalls. When all are in their places, the Celebrant shall bless the Palms, with all remaining standing.

V. The Lord be with you
R. And with thy spirit.

Let us pray. – We beseech thee, O Lord, let thy blessing come upon us, and vouchsafe to bless + these branches of Palm, that all who bear them may be fulfilled with the gift of thy blessing. Grant, therefore, O Lord, that as the children of the Hebrews met thy Son our Lord Jesus Christ with branches of palms and crying Hosanna in the Highest; so we, bearing branches of trees, may go to meet Christ with good works, and may attain to everlasting joy; through the same Christ our Lord, who with thee and the Holy Spirit liveth and reigneth, One God, world without end. Amen.

The Deacon shall then present a Palm to the Celebrant, who shall then distribute Palms to the Deacon and to other Clergy present, and to the Servers. Then the congregation, directed by the Churchwardens, shall come in two single files to receive their Palm Crosses, Standing, from the Celebrant and the Deacon.

THE PROCESSION

When the congregation have received their Palms, the Organist shall play over the first line of the Processional hymn, (128). Then shall the Celebrant say:
Hosanna to the Son of David!

All shall reply with a loud voice:
Blessings on him who comes in the name of the Lord! Hosanna in the highest!

Then shall the hymn commence, and the Procession shall move off in the following order:
The Crossbearer, A Virger, The Churchwardens, The Children, The Ministers, The Celebrant

At the end of the procession the clergy shall return to their places in the Sanctuary, and the
children shall go to their places in the Nave. At the conclusion of the Processional Hymn, the
Celebrant shall say: Hosanna to the Son of David!

All shall reply:
Blessings on him who comes in the name of the Lord! Hosanna in the highest!

The Holy Eucharist shall proceed in the accustomed manner

MINISTRY OF THE WORD

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
95 Collect of the day
84 Collect for Lent
96 The Epistle : Philip. 2.5

Gradual Hymn

THOMAS WEELKES: Hosanna to the Son of David

(Deacon) 48 Gospel: St Matt 21.1
(as for the First Sunday in Advent)
240 Creed

NOTICES & SERMON

The Rector

MINISTRY OF THE SACRAMENT

Offertory Hymn

278 - Alleluia, sing to Jesus (Hyfrydol)

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 (said by all)

~~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

129 – Ride on, ride on in majesty! (Winchester New)

Voluntary

Prelude on "Hyfrydol" (Vaughan Williams)

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

Maundy Thursday 6.30pm Service at St Andrew-by-the-Wardrobe
Good Friday Liturgy 12noon – St James Garlickhythe

Next Sunday 16th April - EASTER DAY

10.30 Sung Eucharist

Celebrant: The Rector Choir: St James'

Preacher: The Rector

A PCC Meeting follows the Eucharist today

ST MARYLEBONE PARISH CHURCH



The Crucifixion

Music by

SIR JOHN STAINER
(1840-1901)

Words by

THE REVD W J SPARROW-SIMPSON, MA

GOOD FRIDAY

14 April 2006

6.30 pm

120th

Today, Good Friday, 14 April 2006, marks the 120th 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 choir also collaborates with the Sacred Music course at the Royal Academy of Music opposite. It is vital to our musical welfare that this link is nourished.

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 Canon Christopher Gower, *Rector*

SOLOISTS

Mark Chaundy	Tenor
Thomas Guthrie	Baritone
Gavin Roberts	Organist
Steven Grahl	Conductor

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

REFRESHMENTS

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

Toilet facilities are also available in the crypt.

Easter Day

8.30 am *Holy Communion*

11.00 am

Choral Eucharist and Easter Ceremonies

Preacher: The Revd Canon Dr Thaddeus Birchard

Music:

Vierne - 'Messe Solennelle'

Vaughan Williams - 'Rise, heart'

Trad. arr. Wood - 'This joyful Eastertide'

Voluntary: Rutter - 'Variations on an Easter theme'

SUNDAY 23 APRIL

THE SECOND SUNDAY OF EASTER

8.30 am Holy Communion

11.00 am Choral Eucharist

Preacher:

The Most Revd Ian Ernest

Archbishop of the Province of the Indian Ocean



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

Easter Monday 17 April at 7.30pm

HANDEL MESSIAH

BY CANDLELIGHT

Belmont Ensemble of London

'One of the UK's most exciting young orchestras' Classic FM www.belmontensemble.com

English Chamber Choir

'An Inspiring Performance' Daily Telegraph

Conductor - Peter G Dyson

Soprano - Philippa Hyde Countertenor - David Clegg

Tenor - Andrew Staples Baritone - Jacques Imbrailo

Tickets: £6, £10, £14, £18, £22 from the Box Office in the Crypt
020-7839 8362 www.smitf.org

ST. JAMES GARLICKHYTHE



SUNG EUCHARIST EASTER 5 (ROGATION SUNDAY) 21ST MAY, 2006

THE COLLECT

O Lord, from whom all good things do come: Grant to us thy humble servants, that by thy holy inspiration we may think those things that be good, and by thy merciful guiding may perform the same; through Jesus Christ our Lord. *Amen.*

Celebrant & Preacher

Organist

Choir

The Rector

Ald. Dr Andrew Parmley

English Chamber Choir

Setting: HAYDN: St Nicholas Mass

MINISTRY OF THE WORD

Introit Hymn

516 - Love Divine (Blaenwern)

B.C.P	Priest:	Let us pray.
	237	Lord's Prayer
	237	Collect for purity
		Kyrie (sung by the choir)
	240	Collect for the Queen
	142	Collect of the day
	141	The Epistle : St James 1.22

Gradual

VERSE: The Lord bless you and keep you.

Alleluia (sung by all before the gospel)

143	Gospel: St John 16.23
240	Creed

SERMON & NOTICES

The Rector

MINISTRY OF THE SACRAMENT

Offertory Hymn

251 - All things bright and beautiful (All things...)

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

THE EUCHARISTIC PRAYER

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

CONSECRATION

Priest The Peace of the Lord be always with you.
R: And with thy spirit.
(Deacon) Draw near and receive the body of our Lord Jesus Christ which was given for you, and his blood which was shed for you. Take this in remembrance that Christ died for you, and feed on him in your hearts, by faith, with thanksgiving.

COMMUNION

Motet:
Agnus Dei

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

257	Lord's Prayer
257	OBLATION
259	Gloria
259	Blessing

Post Communion Hymn

359 - Rejoice, O land, in God thy might (Wareham)

Voluntary

Passacaglia (Sonata 8) (Josef Rheinberger)

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

Next Sunday 28th May
SUNDAY AFTER ASCENSION
10.30 Sung Eucharist
Celebrant: The Rector
Choir: Stellae Cantores
Organist: Heather Williams

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 form a lunch party please talk to the Rector during refreshments.
- **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.
- Please pray for the sick:~ especially the Revd Eric Griffiths, Alan McGregor
- R.I.P. Anuara McGregor

Sunday 21 st	10.30	Sung Eucharist for Rogation Sunday CHRISTIAN AID WALK	SJ SA
Tuesday 23 rd	12.35	Holy Communion	SA
Wednesday 24 th	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
	6.00	Shipwrights Service	SA
Thursday 25 th	6.30	'Sunday on Thursday' Service. Sung Eucharist for Ascension Day with the English Chamber Choir	SA ☾
Sunday 28 th	10.30	Sung Eucharist	SJ
Tuesday 30 th	12.35	Holy Communion	SA
Wednesday 31 st	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
Thursday 1 st June	1.15	Prometheus Consort Concert	SA
	6.30	'Sunday on Thursday' Service	SA
Sunday June 4 th	10.30	Sung Eucharist for Pentecost with Intelligence Corps Ceremony and Sunday School	SJ

The Worshipful Company of Shiptwrights



Annual Service of Thanksgiving

*at the Church of
Saint Andrew By The Wardrobe
Queen Victoria Street, London E.C.4.*

Wednesday, 24th May 2006 at 6.30 pm

The Worshipful Company of Shipwrights

2005 – 2006

PRIME WARDEN
The Hon. Jeffrey Evans

WARDENS
Mr. Alan Marsh
Mr. George Greenwood
Mr. Graham Clarke JP
Mr. Simon Sherrard

HONORARY CHAPLAIN
The Reverend Hugh Talbott RD* MA RNR

CLERK
Rear Admiral Derek Anthony MBE

PROGRAMME

- 1820 Livery and Guests to be seated
- 1829 Procession of Clergy and Court
- 1830 **THANKSGIVING SERVICE**
- circa 1930 Procession
- circa 1945 Reception followed by Supper
in the Apothecaries' Hall
- 2200 Carriages

**THE ENGLISH CHAMBER CHOIR IS DIRECTED BY
MR. GUY PROTHEROE**

**ORGANIST
DR. ANDREW PARMLEY**

The Service is held by kind permission of
the Reverend A. H. F. Griffin MA PH.D,
Rector of St. Andrew By The Wardrobe with
St. Ann, Blackfriars.

ORDER OF SERVICE

Stand as the Court and Ministers proceed to their places, after which the Rector of St. Andrew By The Wardrobe welcomes the congregation:

THE NATIONAL ANTHEM

God save our gracious Queen,	Thy choicest gifts in store
Long live our noble Queen,	On her be pleased to pour,
God save The Queen!	Long may she reign:
Send her victorious,	May she defend our laws,
Happy and glorious,	And ever give us cause
Long to reign over us,	To sing with heart and
	voice,
God save The Queen!	God save The Queen

Words ANONYMOUS

Tune TRADITIONAL

Remain standing as the Honorary Chaplain gives

THE BIDDING

We have come together in the presence of Almighty God, on the occasion of our Annual Service of Thanksgiving, to offer our praise to him for his many mercies shown to us in countless different ways.

We thank him for the preservation of this ancient Company down the ages, for all whose loyalty and devoted service have sustained its life, all who have maintained and established the heritage into which we have been privileged to enter, and to which we, in turn, humbly and thankfully make our own contribution.

We pray for God's continued blessing on the work of this Company, and ask that in its charitable and educational endeavours it may be blessed in all that it undertakes.

In a spirit of thanksgiving and also of dedication we say together:

OUR FATHER, WHO ART IN HEAVEN, HALLOWED BE THY NAME; THY KINGDOM COME; THY WILL BE DONE ON EARTH AS IT IS IN HEAVEN. GIVE US THIS DAY OUR DAILY BREAD, AND FORGIVE US OUR TRESPASSES, AS WE FORGIVE THOSE WHO TRESPASS AGAINST US, AND LEAD US NOT INTO TEMPTATION; BUT DELIVER US FROM EVIL, FOR THINE IS THE KINGDOM, THE POWER AND THE GLORY, FOR EVER AND EVER. AMEN

HYMN

Lord of all hopefulness, Lord of all joy, (u)
Whose trust, ever childlike, no cares could destroy,
Be there at our waking, and give us, we pray,
Your bliss in our hearts, Lord, at the break of the day.

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

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

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

Words John Struther
1901-1953

Tune Slane
Irish Traditional

The First Lesson

Genesis 6. v 5 - 22

read by

Rear Admiral Derek Anthony MBE

Clerk of the Shipwrights' Company

Stand

HYMN

(402)

He who would vallant be
'Gainst all disaster,
Let him in constancy
Follow the Master.
There's no discouragement
Shall make him once relent
His first avowed Intent
To be a pilgrim.

(H)

Who so beset him round
With dismal stories,
Do but themselves confound-
His strength the more is.
No foes shall stay his might,
Though he with giants fight:
He will make good his right
To be a Pilgrim.

(H)

Since, Lord, thou dost defend
Us with thy Spirit,
We know we at the end
Shall life inherit.
Then fancies flee away!
I'll fear not what men say,
I'll labour night and day
To be a pilgrim.

(W)

Words J. Bunyan
1628-1688

Tune Monks Gate
English Traditional
(Adapted)

The Second Lesson

Matthew 13. v 24 - 33

read by

The Hon. Jeffrey Evans
Prime Warden of the Shipwrights' Company

The Choir Sings

ANTHEM

They That Go Down To The Sea in Ships Henry Purcell

Sit or Kneel

THE PRAYERS

LED BY THE HONORARY CHAPLAIN

Let us pray

A LITANY

**Bless, O Lord, our Patron, Her Majesty The Queen;
our Permanent Master, Philip Duke of Edinburgh;
Charles, Prince of Wales and all the Royal Family.
Lord in your mercy.**

All say HEAR OUR PRAYER

The Choir sings

ANTHEM

The Lord Bless And Keep You

John Rutter

**THE SERMON
THE HONORARY CHAPLAIN**

Stand

HYMN (520)

During the hymn a collection will be taken for the Shipwrights' Ark Appeal

Eternal Father, strong to save,
Whose Arm hath bound the restless wave,
Who bidd'st the mighty ocean deep
Its own appointed limits keep:
O hear us when we cry to thee
For those in peril on the sea.

(u)

O Christ, whose voice the waters heard
And hushed their raging at thy word,
Who walkedst on the foaming deep,
And calm amid the storm didst sleep:
O hear us when we cry to thee
For those in peril on the sea.

(#)

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

(#)

O Trinity of love and power,
Our brethren shield in danger's hour;
From rock and tempest, fire and foe,
Protect them whereso'er they go:
Thus evermore shall rise to thee
Glad hymns of praise from land and sea.

(u)

Words W. Whiting
1825-1878

Tune Melita
J B Dykes
1823-1876

Sit or Kneel as the Honorary Chaplain leads

THE FINAL PRAYERS

Then All shall join in saying:

A GENERAL THANKSGIVING

Almighty God, Father of all mercies, we your unworthy servants give you most humble and hearty thanks for all your goodness and loving kindness to us and to all men. We bless you for our creation, preservation and all the blessings of this life; but above all for your immeasurable love in the redemption of the world by our Lord Jesus Christ, for the means of grace and for the hope of glory. And give us, we pray, such a sense of all your mercies that our hearts may be unfeignedly thankful, and that we show forth your praise, not only with our lips but in our lives, by giving up ourselves to your service, and by walking before you in holiness and righteousness all the days of our life; through Jesus Christ our Lord, to whom with you and the Holy Spirit, be all honour and glory, for ever and ever. Amen

Remain kneeling while the Reverend Alan Griffin gives

THE BLESSING

THE PROCESSION

Saint Andrew By The Wardrobe



The first mention of St. Andrew By The Wardrobe is in a St. Paul's Cathedral Manuscript c.1244 but it is probable that there was a church on the site even earlier. The church was called "by the wardrobe" after 1361 when the Great Wardrobe, housing Edward III's robes of state in the Tower, was given new quarters adjacent to St. Andrew's.

The Great Wardrobe was a department of the Royal Household in which the King's stores were kept. The church of St. Ann Blackfriars, built on the site of the great mediaeval priory of the Dominicans or "Black Friars", was consecrated in 1597. St. Andrew's with St. Anne's church and the Wardrobe were all destroyed in the Great Fire of 1666.

The Church of Saint Andrew by The Wardrobe was rebuilt on the old site by Sir Christopher Wren in the years between 1685 and 1695, was gutted in the Blitz of 1940 and restored by Marshall Sisson in the nineteen-sixties.



THE FOUR CHURCHES
FESTIVAL

St. Peter and St. Paul, Brockdish
Saturday 27th 6.00 and 8.15pm
Programme

The New Gospels

with

Rick Wakeman

Adam Wakeman

Ramon Remedios

The English Chamber Choir –
Conductor Guy Protheroe
Narrator - Ian Lavender

The performance will last for approximately 1 ½ hours with no interval

**Meet the artists and enjoy a glass of wine and
a light buffet after the 8.15 show - £3. There will also be a pay bar in the
interval and afterwards.**

Join us for future Four Churches Festival events
29th/ 30th July – Brockdish Flower Festival and Art exhibition
12th/ 13th August – Thorpe Abbots Village Scarecrow Weekend

**Our special thanks to Rick Wakeman and Trevor Riess without whom we
would not be here tonight.**

£2



THE FOUR CHURCHES FESTIVAL



22ND - 27TH MAY 2006

SPONSORED BY



RICK WAKEMAN



Born May 18th 1949 to Mildred and Cyril Wakeman at Perivale Maternity Hospital in Middlesex.

Musical Education

Commenced piano lessons with Dorothy Symes, (a highly respected piano teacher in the South of England), in 1954.

Completed all 8 grades of the Associated Board of Music examinations in both practical and theory. All eight grades passed with distinction.

Competed in over eighty festival competitions, winning more than fifty of them and only failing to come in the top three in two.

Eight years of clarinet tuition.

Six years of church organ tuition.

Was offered a place in all five of the leading music colleges and academies in London and chose the Royal College of Music which he entered in 1967 where he studied piano, clarinet, modern music and composition. He left after two years without completing his course although he had passed every examination up until that point. He left after taking advice from his clarinet teacher Basil Tchaikof. It took a further thirty-one years before Rick's appearance on "This is Your Life", before Rick finally learned why Basil Tchaikof gave the advice he did.

Brief Potted Musical History

Between 1962 and 1969 Rick played with a several semi-professional outfits. These included

The Concord Quartet, The Atlantic Blues, The James Royal Set, The Ronnie Smith Band, The Tony Dee Showband, The Green Dolphin Trio and two bands of his own: - Brother Wakeman and the Clergyman, (a trad jazz band) and Curdled Milk, (a blues band).

In 1967 he started performing on sessions and by 1972 had played on over 2000 records and numerous hits. Artists he performed with include such diversity as Black Sabbath, Cat Stevens, (including the legendary Morning Has Broken), David Bowie, (including Space Oddity and Life on Mars), Cilla Black, Lou Reed, Dana, Mary Hopkin, Karl Douglas, Ozzy Osbourne and even Clive Dunn!

He joined Strawbs in April 1970 leaving in July 1971 to join YES.

He left YES in May 1974 to pursue an already successful solo career but rejoined in November 1976.

He left YES for a second time in January 1980 and reformed Anderson Bruford Wakeman and Howe in 1989 who eventually merged with YES in 1991 for the record breaking UNION tour. He left again in 1992 rejoining briefly in 1997 for a year to record and perform the Keys To Ascension projects and rejoined YES for a major world tour which commenced in July 2002 and is still ongoing!

His major solo albums, (there are 116 to date), have been The Six Wives of Henry VIII, Journey To The Centre of the Earth, The Myths and Legends of King Arthur and the Knights of the Round Table, White Rock, Criminal Record, 1984, Out There and Return to the Centre of the Earth.

He owns two record labels: - Music Fusion and Hope Records, the latter being a Christian cross-over label which was formed especially to compliment Rick's recordings in this area as he is a committed Christian. His Oratorio "The New Gospels" has been acclaimed as a modern day classic and has been performed to sell out audiences in Cathedrals in both the UK and America.

His hundreds of television appearances over recent years have included hosting his own comedy show, Live at Jongleurs, (now in its sixth year), and as a team captain on Bygones for BBC 1.

Other major
This is Your Life, Un
He Says She Says.

He is a regular pres

His almost constant a
ages and with the
and indoor

Rick and his journal

.....the story of his
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Graham Long, the m
Reformed Church in
door of Rick Wakem
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putting together a p
proposed concert.

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Ramon Ramedios wh
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went for a meal at w
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Gospels. A recording
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with the Haifa Symp
supporting cast! It w
Easter with a report
excess of 8 million.

Numerous performa
next two years in ca
using many differen
narrators that includ
Lavender and Garfiel
Some years later in
call from his great fr

Other major appearances over the last few years have included Through The Keyhole: This is Your Life, Under Offer, Never Mind The Buzzcocks, Inside Out, Countdown, Grumpy Old Men, He Says She Says, Can't Cook Won't Cook, The Reluctant Chef, Heaven and Earth, Songs of Praise and The Generation Game.

He is a regular presenter for Radio 2, BBC Digital Radio and the BBC World Service and has his own programme world-wide on the digital station Planet Rock.

His almost constant association with radio and television have moved him into celebrity status for all ages and with the current revival of the 70's is enjoying something of a swansong filling theatres and indoor arenas with both his one man show and with his progressive rock band, The New English Rock Ensemble.

Rick and his journalist fiancée Rachel recently moved to Norfolk with their two rescue cats and are very honoured to be involved with the Four Churches Festival.

The New Gospels

.....the story of how it all began:-

It all started one sunny afternoon in 1988 when Graham Long, the minister from the United Reformed Church in Camberley, knocked on the door of Rick Wakeman to ask if he would do a concert to help with the fundraising for the new organ that the church was about to have installed. Rick readily agreed and set about putting together a programme for the proposed concert.

After giving much thought to the event Rick decided that the concert merited some new music and set about writing 4 pieces based on each of the 4 Gospels. After completing them it became clear that a classical tenor would be needed to perform the new compositions and so Rick made contact with the highly acclaimed Ramon Ramedios whom he had met in London at a recital a few weeks earlier.

After the sell out performance, Ramon and Rick went for a meal at which Ramon asked Rick if he intended to record the new music. Rick explained that the four pieces only totalled 20 minutes in length which was not enough for a recording. Ramon simply replied....."Well you'd better write some more then"

.....and that's exactly what he did!

Rick decided to use the 4 new compositions as the basis for a modern oratorio and achieved this by writing 3 further pieces for each of the Gospels. A recording was made with the Eton College Choir and narration by Robert Powell. The Gospels was born and a premier was held at a sold out Royal Albert Hall in London. At the performance was the then head of religious broadcasting for Central Television and within a year The Gospels was being performed in Israel with the Haifa Symphony orchestra and full supporting cast! It was televised the following Easter with a reported viewing audience in excess of 8 million.

Numerous performances took place over the next two years in cathedrals all over the UK using many different choirs and guest narrators that included Tom Browne, Ian Lavender and Garfield Morgan.

Some years later in 1994, Rick took a telephone call from his great friend Roy Castle who asked

him if he would do a performance of The Gospels for him at Liverpool Cathedral in aid of his lung cancer charity. Rick explained that he didn't perform it anymore and gave him the reasons why as well. "It needs re-writing completely", Rick recalls saying, "at least three months of solid work and I simply don't have the time"Roy simply replied "You don't have the time? I won't even be alive to be able to be at the performance".....Rick cancelled everything for the next three months and completely rewrote every part.

Roy died in the September of the same year.

The concert at the Liverpool Cathedral was an amazing affair. The concert was sold out weeks in advance of the performance but on the night, at least another thousand people turned up, without tickets and somehow they were squeezed in standing wherever there was a space.

The New Gospels was born.

Performances followed in more British cathedrals and a tour of America was undertaken which played to audiences of more than 8,000.

The media, both secular and Christian, have hailed the concert performance as a total moving experience and one that will live with whoever witnesses it for ever.....

It is after all, the greatest story ever told.



RAMON RAMEDIOS



Ramon Ramedios studied at the Guildhall School of Music and Drama, the National Opera School and the London Opera Centre.

He quickly became one of Europe's leading tenors and has sung with the English National Opera, the Welsh National Opera, the Scottish Opera, the Royal Opera House, Covent Garden, Opera For All and many of the major European opera houses including Cologne, Frankfurt, Marseille and Monte Carlo. His many roles have included Pinkerton in Madame Butterfly, Don Jose in Carmen, Rudolpho in La Boheme, Alfredo in La Traviata, Lensky in Eugene Onegin and Paris in La Belle Helene.

His numerous television appearances include the highly acclaimed American productions of the Barber of Seville and La Fille du Regiment with Dame Joan Sutherland and Richard Bonyng.

He reached 15,000,000 viewers just two days before Christmas 1996 when he sang "Welcome A Star" on the national lottery show and for his performance received a standing ovation by the studio audience, which is something normally just reserved for the big winners! The host, Anthea Turner, completed a memorable occasion by saying on air that the words Ramon had sung were truly what Christmas was really all about.

Ramon has also performed with Rick on two other memorable television specials. The first was The Word, an hour long special recorded live in Israel that captured almost 9,000,000 viewers during the Easter period of 1988. More recently Border television produced a one hour special taken from The New Gospels which was nationally networked over the Christmas period of 1996 and has since become a best selling video.

Ramon has also become a regular performer on radio encompassing the entire European network and has virtually become the "people's choice" on Radio 2 in the UK when it comes to tenors.

His recordings are too numerous to mention, but amongst those that have been highly acclaimed and award winners are Kalman's Countess Maritza with the New Sadlers Wells Opera, A Suite of Gods and the modern oratorio The New Gospels.

Amongst his busy recording and broadcasting schedule he still finds time to perform "live" which will always be his great love. Whenever and wherever possible Ramon can be found singing varied programmes and oratorios on the concert platform all over the world.

Ramon really came to prominence in the mid nineties when he starred in the West End for three years in Phantom of the Opera taking the roll of Piangi. He then took the same part in Holland for a further two years before deciding to reject a new contract back in the West End so that he could concentrate on more varied work, which included a West Coast tour of America with The New Gospels.

A comedian, cabaret an

He first came to the TV series C three years on T such as Mouth Squares, hos

More recent Radio has playe Britain and Ke on The Pres

Presenting seem glamoro the studio, b just slumped int under your e right to smile

Presenting 'C studio howeve around the w celebrations in location was a Atomic B

Don hin devout m

Don's auto

This has be

THE ENGLISH CHAMBER CHOIR



GUY PROTHEROE

The English Chamber Choir is one of the busiest of London's chamber choirs. Based in London, where it sings regularly in all the major venues, it also visits festivals and concert societies throughout Britain and abroad - it recently visited Belgium to celebrate the Purcell centenary in the 16th century Abbey of Our Lady of Lombeek.

The Choir, together with its conductor, Guy Protheroe, who is among Britain's most versatile musicians, prides itself on its varied repertoire and concert schedule. It has worked frequently in the sphere of commercial music; for many years with Vangelis, Rick Wakeman and more recently with Barrington Pheloung and the French composer Eric Levi.

Recent credits include the soundtracks of 1492, Les Visiteurs and Nostradamus. In the concert hall the Choir promotes its own season each year. Following on a recent series of Bach's major works (both Passions and the B minor Mass) the Choir performed Handel's Messiah at St John's Smith Square in March and Elgar's Dream of Gerontius as part of the Chelsea Festival.

The Choir is equally at home in a capella programmes, recently singing Purcell coronation anthems and Britten's early song cycle AMDG. It also performs regularly for other promoters, in works ranging from Carmina Burana to the favourites of Inspector Morse, not forgetting the occasional Grand March from Aida along the way.

The Choir rehearses regularly in the Church of St-Andrew-by-the-Wardrobe, near Blackfriars, and from time to time sings services there and at the sister church in the parish, St James Garlickhythe.



lan Lavender (born
lan is best known

Born in Birmingham
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THE NORMAN RIVERS IAN LAVENDER THE OPEN CHURCHES PROJECT



Ian Lavender (born 16 February 1946) is truly a national treasure. A film and television actor, Ian is best known for his role as Private Frank Pike in the BBC comedy series *Dad's Army*.

Born in Birmingham, England, Ian went straight from school to the Bristol Old Vic Drama School, with the assistance of a grant from the City of Birmingham. He quickly made his mark as a talented young actor and following his graduation in 1967 appeared on stage in *Canterbury*. His first television appearance was as the lead in an ATV play entitled "Flowers at my Feet" in 1968.

Shortly afterwards, he was cast as Private Pike, the youngest member and 'stupid boy' of the platoon in *Dad's Army*. This made him a household name and gave him the great advantage of working alongside a number of experienced and distinguished actors during his formative years, helping him to hone his acting skills. He appeared in the entire run of the series and in the spinoff film, made in 1971. He still takes part in occasional fan conventions and cast reunions.

Since *Dad's Army*, Ian has spent most of his career in the theatre, most notably in a production of Shakespeare's *The Merchant of Venice* alongside Dustin Hoffman. Between 1971 and 1973 Ian joined *Dad's Army* castmate Arthur Lowe on the BBC radio comedy *Parsley Sidings*. He also appeared in films and television series, one of which featured him starring alongside Peter Jones. During the 1970's he appeared in a number of British "farce" films, including one *Carry On* film - *Carry On Behind* (1975). He was also reunited with the *Dad's Army* scriptwriters David Croft and Jeremy Lloyd in 1977 for the television series *Come Back Mrs Noah*.

In 1978's a recreation of the characters from the popular *Take It From Here* radio series was reborn as *The Glums* which proved to be very successful, having been written by its original writers Frank Muir and Denis Norden. He also appeared in Granada Television's 1990 television game show *Cluedo*, based on the eponymous board game.

Ian has since appeared in several other comedy shows including two episodes of *Yes Minister*, as Dr Richard Cartwright, and *The Hello Goodbye Man*, as the inept salesman Denis Ailing. He went on to play Derek Harkinson for some years in the BBC soap opera *EastEnders*, and also as a burglar alarm salesman in the BBC sitcom *Keeping Up Appearances*.

Ian is not only one of the few actors who has actually achieved the status of that of becoming a household name, but has also managed to make Private Pike a household name at the same time! No mean feat by any standards for someone Captain Mainwaring was always proclaiming to the world as "You Stupid Boy"!

THE EN ADAM WAKEMAN CHOR



After leaving school in 1992 (at the age of 18), Adam had completed his musical apprenticeship by playing over 200 gigs with an Isle of Man based band and obtaining the 8 classical piano grades. He then teamed up with father Rick Wakeman to record their first album together entitled Wakeman with Wakeman, which accompanied a 2 month UK tour. By the end of the year, Adam had also recorded his first solo album Soliloquy and played guitar with his father and his band for a performance for MTV at the White Nights Festival in Russia.

1993 saw the second Wakeman with Wakeman album, No Expense Spared which was released a few weeks before the 5 piece band took off for another tour that encompassed the UK, Europe, North America, South America and several festivals in Paraguay and Japan.

A classical piano album Romance of the Victorian Age was recorded with Wakeman senior in early 1994 to support the Alone at Last UK Tour and Adam's second solo album 100 Years Overtime helped him to win the title of Best New Talent in the American Keyboard Magazine.

The Official Bootleg double CD was released at the beginning of 1995, which was taken from a stadium concert performed in Brazil during the tour with his father in 1993. Within the first few months of the year, Adam had joined up with guitarist and writing partner Fraser T-Smith to create the funk rock band Jeronimo Road. The band's version of Starship Trooper was featured on the Tales From Yesterday YES tribute album.

Adam was musical director and keyboard player with the human extravaganza Cirque Surreal which toured the country during the summer of 1995. A follow up to the 1994 classical piano album was recorded in 1995 entitled Tapestries and in 1996 supposedly their final joint album Vignettes was released. A three CD keyboard based instrument trilogy was released late in 1997 entitled The Real World Trilogy.

Since 2000 Adam has toured with Jools Holland in 2001, Atomic Kitten in 2002, Annie Lennox on her solo tour of 2003. He joined Black Sabbath for their Ozzfest Tour of 2004.

While still working with Travis, this summer will see him on tour with Ozzy Osbourne.

Adam Wakeman is now widely regarded around the world as one of the finest young musicians that the UK has produced and is in constant demand by other bands and solo artists for his expertise. He has worked with icons as Annie Lennox, chart successes Atomic Kitten and for the last three years, (amongst trying to find time for his own solo recordings and performances), has been working with both Travis and Black Sabbath touring all over the world.

A great keyboard player and guitar player, he is also blessed with a great voice and his solo albums have sold all over the world making him a highly respected International artist in his own right.

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CHURCHES FESTIVAL LINE OF EVENTS.

St Leonard's Billingford.

Jimmy Cricket.

Thursday, 25 May.

Billingford plays host to a complete nutcase. Jimmy Cricket will be creating verbal havoc and an evening which is guaranteed to have the audience rolling in the aisles!!

Tickets £12, £10, £5

performance starts at 7.30pm

St Andrew's Scole.

Syd Little and Chris Gidney.

Friday, 26 May.

The legendary Syd Little in conversation with Chris Gidney.

Listen to Syd relate his life experiences which makes compelling listening, rounding off the evening with him performing a medley of Buddy Holly songs.

Tickets £12.50, £10, £5

performance starts at 7.30pm

Kindly sponsored by A Waterfield & Sons Ltd.

St Peter and St Paul Brockdish.

The New Gospels.

Saturday, 27 May.

The Grand Finale of the Festival. The New Gospels with

Rick Wakeman, son Adam, Ramon Remedios,

The English Chamber Choir under the direction of

Guy Protheroe and narrated by Ian Lavender.

A unique opportunity to enjoy this ambitious oratorio.

Tickets £15, £12.50, £7.50

First performance at 6.00pm. Second performance 8.15pm



THE NEW GOSPELS

CHORUS SCORE

Part	No.	Title	Page
1	1	Galilee	3
	2	The Word	4
	3	Power	5
2	4	The Gift	8
	5	The Magnificat	10
3	6	The Welcoming	14
	7	Welcome a Star	18
4	8	The Way	22
	9	The Baptism	24
5	10	Tempt Him	27
6	11	The Sermon On The Mount	30
7	12	The Lord's Prayer	35
8	13	The Road to Jerusalem	37
9	14	Trial and Error	42
10	15	Await the Hour	46
11	16	The Cross	52
12	17	Children of Mine	54
	18	The Last Verse	63

Rick Wakeman



at
Rochester
Cathedral

The New Gospels

Charity fundraising concert on behalf of
HANDS & Gillingham Volunteer Bureau
and Rochester Cathedral music department

Souvenir Programme

9th June 2006

The New Gospels

..... *the story of how it all began*

It all started one sunny afternoon in 1988 when Graham Long, the minister from the United Reformed Church in Camberley, knocked on the door of Rick Wakeman to ask if he would do a concert to help with the fundraising for the new organ that the church was about to have installed. Rick readily agreed and set about putting together a programme for the proposed concert.

After giving much thought to the event Rick decided that the concert merited some new music and set about writing four pieces based on each of the four Gospels. After completing them, it became clear that a classical tenor would be needed to perform the new compositions and so Rick made contact with the highly acclaimed Ramon Remedios, whom he had met in London at a recital a few weeks earlier.

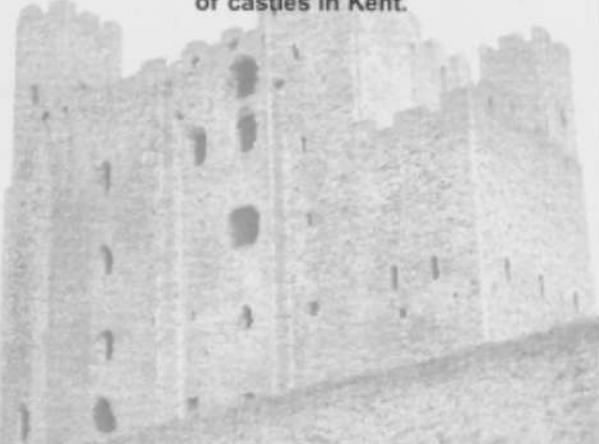
After the sell out performance, Ramon and Rick went for a meal at which Ramon asked Rick if he intended to record the new music. Rick explained that the four pieces only totalled 20 minutes in length which was not enough for a recording.

Historian and Writer John Guy

is pleased to announce the forthcoming publication of a major new colour edition of his classic book

Kent Castles

Originally published in 1980 the book has long been regarded as the definitive history of castles in Kent.



John Guy is the author of over 50 titles. He is currently putting the finishing touches to a novel centred around events of the 1215 siege of Rochester Castle.

Ramon simply replied..."Well you'd better write some more then"!

....and that's exactly what he did!

Rick decided to use the four new compositions as the basis for a modern oratorio and achieved this by writing three further pieces for each of the Gospels. A recording was made with the Eton College Choir, with narration by Robert Powell. The Gospels was born and a premier was held at a sold out Royal Albert Hall in London.

At the performance was the then head of religious broadcasting for Central Television and within a year The Gospels was being performed in Israel with the Haifa Symphony orchestra and full supporting cast! It was televised the following Easter with a reported viewing audience in excess of eight million.

Numerous performances took place over the next two years in cathedrals all over the UK

using many different choirs and guest narrators that included Tom Browne, Ian Lavender and Garfield Morgan.

Strangely enough though, in spite of the fact that everywhere it was performed it was met with critical acclaim, Rick was not happy. He felt the work was confusing because the oratorio was performed with each of the Gospels in order, there was no chronology and also he felt it needed considerably more narrative and choral work, plus a new piece to bring enlightenment to the crucifixion. Eventually Rick decided to cease performances until such time as it had been completely rewritten.

Some years later in 1994, Rick took a telephone call from his great friend Roy Castle who asked him if he would do a performance of The Gospels for him at Liverpool Cathedral in aid of his lung cancer charity. Rick explained that he didn't perform it anymore. "It needs re-writing completely", Rick recalls saying, "at least three months of solid work and I simply don't have the time".....

Roy simply replied...."You don't have the time? I won't even be alive to be able to be at the performance".....

Rick cancelled everything for the next three months and completely rewrote every part.

Roy died in the September of the same year.

The concert at the Liverpool Cathedral was an amazing affair. The concert was sold out weeks in advance of the performance but on the night, at least another thousand people turned up, without tickets, and somehow they were squeezed in standing wherever there was a space.

The New Gospels was born.

Performances followed in more British cathedrals and a tour of America was undertaken which played to audiences of more than 8,000.

A new recording was made for a Border Television production which was networked on British and American television. The piece 'Welcome a Star' was the major Christmas feature on the Lottery show and was acclaimed by the presenters as the true meaning of Christmas.

Despite more than fifty requests to perform the New Gospels, due to Rick's pressure of work, no performances have taken place since the Millennium, but after almost a ten year absence, the call to perform The New Gospels has been too strong and so arrangements are being made to make them a much more regular occurrence.

The media, both secular and Christian, have hailed the concert performance as a totally moving experience and one that will live with whoever witnesses it forever.....

It is after all, the greatest story ever told.

Rick Wakeman



Born into a very musical family in West London, on the 18th of May 1949, Rick studied classical piano from the age of five with the late Dorothy Symes (one of the most highly respected tutors in Southern England) and completed all eight

examination grades of both theory and practical with distinction before gaining a scholarship at the Royal College of Music in 1967.

Prior to entering the College (where, as additional studies, Rick also took orchestration, clarinet and modern music) he also spent eight years studying the techniques of both the church organ and harpsichord as well as having seven years of private music history tuition.

From 1957 until 1966 Rick was entered for more than 100 classical piano competitions and festivals throughout England, gaining first place in more than 70 of them and only three times failing to finish in the top three.

Encouraged to explore all genres of music by his father, himself an accomplished piano player, Rick formed his first band at school in 1960 at age 11. It was a traditional jazz band and they called themselves Brother Wakeman and the Clergymen.

At the age of 14, he joined a local rock band, The Atlantic Blues and for the next four years continued his 'live music apprenticeship' by playing with numerous dance bands, show-bands, rock and blues bands in pubs and clubs throughout southern England, as well as performing at all sorts of private functions, playing the organ at both weddings and funerals

and earning extra 'pin money' by playing the piano in restaurants, hotels and even strip clubs. (He does however own up to perhaps playing the odd wrong note whilst working in the strip clubs due to some on stage distractions!)

Since his early teens Rick had his eye on a career as a concert pianist, but his wide reaching musical adventures throughout the 1960's soon changed that and Rick left the Royal College of Music college as doors began to open for him in the fast growing studio world as a session player. This opened up even more of the musical world and working with so many different producers and artists certainly added the final touches to his very lengthy musical apprenticeship course.

By his late teens, Rick was already an established session man, and between 1969 and 1972, his name began appearing on the credits of albums by such artists as Al Stewart, Elton John, Lou Reed, John Williams, Cat Stevens (including the classic piano on Morning Has Broken), Marc Bolan, Marsha Hunt, Mary Hopkin, Black Sabbath, and David Bowie (which included the classic piano work on the Hunky Dory album and the Mellotron on Space Oddity. Overall Rick performed on over 2000 sessions and played on more than 100 hits around the world which established him with producers world wide as the most sought after keyboard player to have work with them.

He joined Strawbs in April 1970, leaving in July 1971 to join YES. He left YES in May 1974 to pursue an already successful solo career but rejoined in November 1976. He left YES for a second time in January 1980 and reformed Anderson Bruford Wakeman and Howe in 1989 who eventually merged with YES in 1991 for the record breaking UNION tour. He left again in 1992 rejoining briefly in 1997 for a year to record and perform the Keys To Ascension projects and rejoined YES for a major world tour which commenced in July 2002 and is still ongoing !

His major solo albums (there are 116 to date) have been 'The Six Wives of Henry VIII', 'Journey To The Centre of the Earth', 'The Myths and Legends of King Arthur and the Knights of the Round Table', 'White Rock', 'Criminal Record', '1984', 'Out There' and 'Return to the Centre of the Earth'.

To date he has sold in excess of 50,000,000 albums and CDs worldwide and of the 130 recordings he has done with YES, Strawbs and as a solo artist, only four are currently unavailable.

He owns two record labels - Music Fusion and Hope Records, the latter being a Christian cross-over label which was formed especially to compliment Rick's recordings in this area as he is a committed Christian. His Oratorio 'The New Gospels' has been acclaimed as a modern day

classic and has been performed to sell out audiences in Cathedrals in both the UK and America.

His hundreds of television appearances over recent years have included hosting his own comedy show, 'Live at Jongleurs', 'Bygones', 'Top Gear', 'Through The Keyhole', 'This is Your Life', 'Never Mind The Buzzcocks', 'Countdown' and 'Grumpy Old Men'.

With the 70's enjoying something of a revival, Rick regularly fills theatres and indoor arenas with both his one man show and with his progressive rock band, The New English Rock Ensemble.

Rick and his journalist fiancée Rachel recently moved to Norfolk with their two rescue cats, Scrabble and Teaser.





Front cover from The New Gospels CD

The New Gospels

*A modern oratorio
by Rick Wakeman*

featuring

*Rick Wakeman (orchestral keyboards)
Adam Wakeman (orchestral keyboards)
Simon Merry (percussion)
Phil Laughlin (bass)
Ramon Remedios (tenor)
Garfield Morgan (narrator)*

with

*The English Chamber Choir
conducted by Guy Protheroe*

*Lighting supplied by STS
Lighting Director Veronica Holden
PA supplied by SRD
Sound Engineer Ian Barfoot
Keyboard and Stage Technician Erik Jordan*

Part One

Galilee
The Word
Power

Part Two

The Gift
The Magnificent

Part Three

The Welcoming
Welcome A Star

Part Four

The Way
The Baptism

Part Five

Tempt Him

Part Six

The Sermon On The Mount

Part Seven

The Lord's Prayer

Part Eight

The Road To Jerusalem

Part Nine

Trial and Error

Part Ten

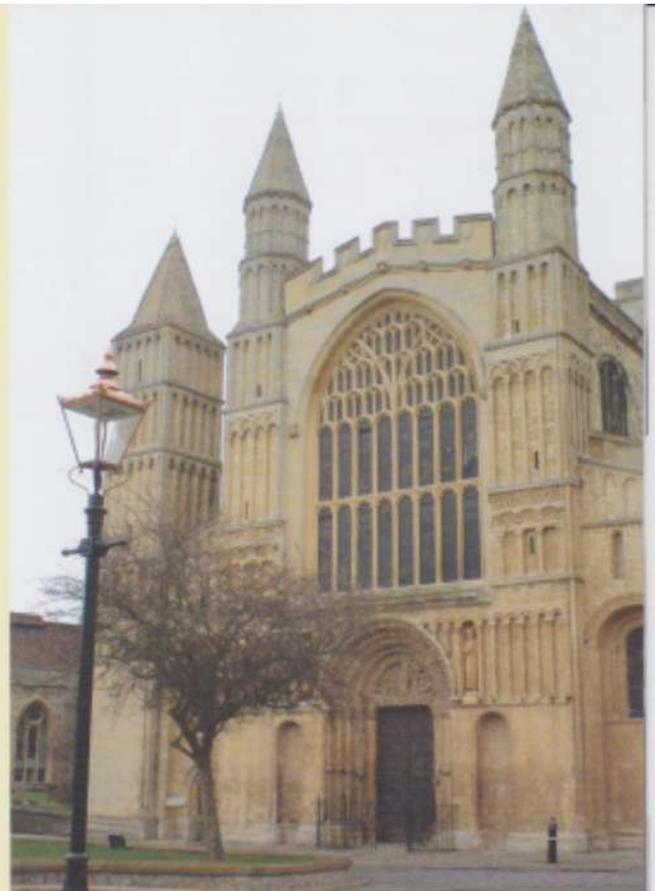
Await The Hour

Part Eleven

The Cross

Part Twelve

Children of Mine
The Last Verse



Performed as a charity fundraising concert on behalf of HANDS & Gillingham Volunteer Bureau and Rochester Cathedral music department.

Please note, the performance runs for two hours, without an intermission. A 'Meet the Performers Reception' will be held after the concert.



The Story of HANDS & Gillingham Volunteer Bureau

In 1969 Revd. Peter Absolon set up a good neighbours scheme from the front room of his house in Strood, which became known to everyone throughout Medway as 'Hands'. In 1973 Gillingham Hands was set up which, in 1985, was registered as a charity, becoming known as 'Hands and Gillingham Volunteer Bureau'. The main duties covered volunteer recruitment and placement, volunteer drivers, shopping, minor decorating and other similar services for those unable to carry out such tasks themselves.

An important area of support is in providing a community transport scheme, operated by volunteer drivers who use their own cars to take clients, for example, to medical appointments, day-care centres, shopping, visiting friends or relatives. HANDS also works closely with the statutory bodies, such as Social Services, local Health Authorities and Medway Council, as well as other local and national charities, in order to provide a wide range of services to the community.

Another very important part of our work is our community gardening service. For many elderly and disabled people the sight of their overgrown garden, which once they carefully tended, can be depressing. It can also be a sign that a vulnerable person lives in the house. Our team of volunteer gardeners undertake simple tasks to ensure their gardens are tidy. The clients not only benefit from the practical help but also enjoy the company of a friendly volunteer.

The Community Friendship project was set up to help those living alone and in isolation from the community. The scheme helps to fill the gap between simple befriending and statutory authority care. The need for the scheme was identified by the many everyday difficulties experienced by clients who already used other services offered by the Bureau. A key part of the scheme is to maintain regular contact between clients and befrienders to establish a strong bond and encourage participation in group or community activities. This greatly assists in helping people attain their personal goals, whatever they might be.

The scheme runs regular groups throughout the area offering a wide range of activities to encompass as many interests as possible. Guest speakers are invited to address the groups on a variety of subjects. Coach outings to places of interest are always well attended and actively encourage clients to meet other people and become involved in community activities.

The kind of people who have already benefited from the scheme include the recently bereaved or those who are suffering from depression or low self-esteem, but is open to anyone who feels isolated or alone in the community. Many members regain their confidence and self-esteem and go on to join other activities within the community. Some of them become volunteers themselves, while others go on to find employment.



Through our offices in the Sunlight Centre in Gillingham, requests for help from individual clients and community groups needing volunteers are matched with our volunteers, all of whom have been interviewed and assessed by the Bureau.

We are a non-profit making organisation and rely primarily on grants and donations to cover our running costs. Raising funds is always a challenge, but one way or another the organisation continues.

Fund raising is probably the biggest single problem for many charities, all chasing an ever dwindling pot of money. It was for this reason that this year we thought we would try something different and hopefully raise both our profile and our funds by offering those who support us something in return - a truly spectacular concert by world class performers - rather than simply ask for money. We feel this approach has been a resounding success and we hope you do too.



Small charities such as ours are often little heard of, except by those who for one reason or another have asked for our help. By your generosity we are able to continue our valuable work in the community.

The Performers



The English Chamber Choir Directed by Guy Protheroe

The English Chamber Choir is one of the busiest in England. Based in London, where it sings regularly at major venues and festivals, it regularly performs throughout Britain and abroad.

Under the skilful direction of Guy Protheroe (left) they pride themselves in the diversity of both its repertoire and of the type of engagements it undertakes. The choir has no religious affiliations, but understandably often performs religious works, including this production of *The New Gospels*, and has worked with Rick Wakeman on many occasions.

Ramon Remedios

Ramon Remedios studied at the Guildhall School of Music and Drama, the National Opera School and the London Opera Centre. He quickly became one of Europe's leading tenors and has sung with the English National Opera, the Welsh National Opera, the Scottish Opera, the Royal Opera House, Covent Garden and many major European opera houses.

He has made numerous television appearances, including in 1996 when he sang before 15,000,000 viewers on the national lottery show. Ramon has also performed with Rick on two other memorable television specials. The first was 'The Word', recorded live in Israel, that captured almost 9,000,000 viewers in 1988. More recently Border television produced a one hour special taken from 'The New Gospels' which was nationally networked over the Christmas period of 1996 and has since become a best selling video.

His recordings are too numerous to mention, but amongst those that have been highly acclaimed and award winners are Katman's 'Countess Maritza' with the New Sadlers Wells Opera and 'The New Gospels'. Amongst his busy recording and broadcasting schedule he still finds time to perform live, which will always be his great love. Whenever, and wherever possible, Ramon can be found singing varied programmes and oratorios on the concert platform all over the world.

Ramon really came to prominence in the mid nineties when he starred in the West End for three years in 'Phantom of the Opera' taking the roll of Piangi. Since then he has concentrated on more varied work, including a West Coast tour of America with 'The New Gospels'.



Garfield Morgan



Though best known as an actor, Garfield Morgan also works as a director, including as Director of Productions at the Marlowe Theatre, Canterbury. He has also directed many touring productions. Theatre work as an actor includes 'Who's Afraid of Virginia Wolff' at the Haymarket in Leicester and 'Ross' at the Old Vic in London. He has also toured nationally with 'The Diary of Anne Frank' and many more.

His many film credits include 'The Odessa File', 'Henry VIII and his Six Wives', 'George and Mildred' and 'The Englishman Who Went Up a Hill But Came Down a Mountain'. He has also worked extensively in television and is perhaps best known as Haskins in 'The Sweeney'. He has also appeared in 'Softly, Softly', 'Shelley', 'Minder', 'Heartbeat', 'Bad Girls' and 'Holby City'. Garfield regularly performs with Rick Wakeman as narrator in 'The New Gospels'.

ST. JAMES GARLICKHYTHE



SUNG EUCHARIST

FIRST SUNDAY AFTER TRINITY 18TH JUNE 2006

THE COLLECT

O God, the strength of all them that put their trust in thee, mercifully accept our prayers ; and because through the weakness of our mortal nature we can do no good thing without thee, grant us the help of thy grace, that in keeping of thy commandments we may please thee both in will and deed; through Jesus Christ our Lord. *Amen.*

Celebrant & Preacher
Organist
Choir

The Rector
Ald. Dr Andrew Parmley
English Chamber Choir

MINISTRY OF THE WORD

Introit Hymn

444 - God is working his purpose out (Benson)

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

Gradual

157	Gospel: St Luke 16.19
240	Creed

NOTICES The Rector

SERMON The Rector

MINISTRY OF THE SACRAMENT

Offertory Hymn

384 - Be still, my soul (Finlandia)

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

THE EUCHARISTIC PRAYER

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

CONSECRATION

Priest The Peace of the Lord be always with you.
R: And with thy spirit.
(Deacon) Draw near and receive the body of our Lord Jesus Christ which was given for you, and his blood which was shed for you. Take this in remembrance that Christ died for you, and feed on him in your hearts, by faith, with thanksgiving.

COMMUNION

Motet:

Agnus Dei

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

257

Lord's Prayer

257

OBLATION

259

Gloria

259

Blessing

Post Communion Hymn

557 - Praise to the holiest in the height (Richmond 424)

Voluntary

Choral Prelude on 'St Anne' (C H H Parry)

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

Next Sunday 25th June

TRINITY 3

10.30 Sung Eucharist

Celebrant & Preacher: The Rector

Choir: Stellae Cantores

Organist: Andrew Parmley

NOTICES

- Please remain for a chat and refreshments if you have time after the service. If any visitor or regular member of the congregation would like to form a lunch party please talk to the Rector during refreshments.
- **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.
- Please pray for the sick:~ especially the Revd Eric Griffiths, Elizabeth Lovibond, Joanne warrand

Sunday 18 th	10.30	Sung Eucharist (Father's Day)	SJ
Tuesday 20 th	12.35	Holy Communion	SA
	1.05	Legal & General Concert	SJ
Wednesday 21 st	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
	6.00	Deanery Synod at St Botolph's	
Thursday 22 nd ST ALBAN	6.30	'Sunday on Thursday' Service. Evensong with the Gallery Choir for St Alban's Day	SA
Sunday 25 th	10.30	Sung Eucharist	SJ
Tuesday 27 th	12.35	Holy Communion	SA
Wednesday 28 th	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
Sunday 2 nd July	10.30	Sung Eucharist with Intelligence Corps Ceremony & Sunday School	SJ
Monday 3 rd	6.00	City of London Festival Concert	SA



Saturday 15th July 2006

English Chamber Choir

Guy Protheroe conductor

Ian Curror organ/piano

St Mary's, Charminster, 7pm

Chansons des Roses

Music in the French language by
Bizet, Delibes, Fauré, Franck, Gounod,
Lauridsen, Poulenc, Rossini,
Saint-Saëns & Sweelinck

Admission to the Church is Free
Donations Welcome!

Wolfeton Farm, Charminster, 8.30pm

From Piaf to Phantom

Cabaret and refreshments

Admission by ticket: £10

For reservations/tickets please call
01305 262477 by 6pm on Thursday 13th July

NB: If rain after 10am, this event
will be held in the Church

For its third visit to Charminster, The English Chamber Choir has chosen to explore all things French: French composers (sometimes setting words in Latin), settings of the French language by composers from other countries, and songs from popular shows set in Paris but with English lyrics. The evening begins in the Church with two exultant motets: Poulenc's *Exultate Deo* and Sweelinck's setting of Psalm 33 in its Genevan Psalter French translation. There are then three favourites from the 19th-century Parisian organ-loft: César Franck's *Paris Angelicus*, Fauré's *Cantique de Jean Racine* and Gounod's famous re-working of Bach's C major Prelude as *Ave Maria*. Gounod was better known during his lifetime as an operatic composer, and it is to the world of opera that we turn next. Rossini lived and worked in Paris for many years and produced many operas with French libretti, including *Moïse* (Moses) from which comes a delightful *Prière* chorus. Then there are two popular numbers from *Carmen* and the *Flower Duet* from Delibes' *Lakmé* (now familiar in numerous re-incarnations as the jingle music for British Airways!). We stay with the theme of flowers for two atmospheric part-songs by Camille Saint-Saëns and also for the cycle of poems by Rilke which have been more recently set by the American composer Morton Lauridsen and from which our programme takes its title: *Les Chansons des Roses*. These conclude the first part of the evening in St Mary's. We then move on to Wolfeton Farm where everyone can enjoy refreshments and music in a lighter vein. This will take the form of a cabaret, with solo songs and ensembles 'From Piaf to Phantom'. There will be French chansons and popular songs together with numbers from musicals set in Paris - *Les Misérables*, *Gigi*, *Phantom of the Opera* - and possible a few more impromptu items.

The English Chamber Choir, under its conductor Guy Protheroe and with its accompanist Ian Curror, is one of the busiest of London's leading Chamber Choirs. It has enjoyed a busy season of very varied engagements, recently singing with Rick Wakeman in Rochester Cathedral, recording with Patricia Rozario in London, performing Mozart's *Requiem* and Handel's *Messiah* with the Belmont Ensemble at St Martin-in-the-Fields, and giving concerts in London, Norfolk and Wiltshire. The Choir will also take part in the service at St Mary's on the morning of Sunday 16th July.

For further information please contact The Revd Janet Smith on 01305 262477 or the ECC office on 020 726 3944. Or visit www.englishchamberchoir.com.



Saturday 15th July 2006

English Chamber Choir

Guy Protheroe conductor

Ian Curror organ/piano

St Mary's, Charminster, 7pm

Chansons des Roses

*Music in the French language by
Bizet, Delibes, Fauré, Franck, Gounod,
Lauridsen, Poulenc, Rossini,
Saint-Saëns & Sweelinck*

*Admission to the Church is Free
Donations Welcome!*

Wolfeton Farm, Charminster, 8.30pm

From Piaf to Phantom

Cabaret and refreshments

Admission by ticket: £10

For reservations/tickets please call

01305 262477 by 6pm on Thursday 13th July

NB: If rain after 10am, this event will be held in the Church

ST JAMES GARLICKHYTHE



SUNG EUCHARIST

FIFTH SUNDAY AFTER TRINITY 16TH JULY 2006

THE COLLECT

Grant, O Lord, we beseech thee, that the course of this world, may be so peaceably ordered by thy governance, that thy Church may joyfully serve thee in all godly quietness; through Jesus Christ our Lord our Lord. *Amen.*

Celebrant & Preacher

The Rector

Organist

Ald. Dr Andrew Parmley

Choir

English Chamber Choir

S. Anna. Janet

A. Carol

T. Michael. Peter

B. David L.

Setting: SCHUBERT: Mass in G major

MINISTRY OF THE WORD

Introit Hymn

478 - In heavenly love abiding (Penlan)

	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
	163	Collect of the day
	164	The Epistle : 1 St Peter 3.8

Gradual

FRANCK: *Panis angelicus*

164	Gospel: St Luke 5.1
240	Creed

NOTICES The Rector

SERMON The Rector

MINISTRY OF THE SACRAMENT

Offertory Hymn

628 - Ye that know the Lord is gracious (Hyfrydol)

<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

Motet:

Agnus Dei

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

257	Lord's Prayer
257	OBLATION
259	Gloria
259	Blessing

Post Communion Hymn

571 - Soldiers of Christ, arise (St Ethelwald)

Voluntary

Litanies (Jehan Alain)

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

Next Sunday 23rd July TRINITY 6

10.30 Sung Eucharist

Celebrant & Preacher: The Rector

Choir: Stellae Cantores

Organist: Andrew Parmley

**HAVE YOU BOOKED YOUR LUNCH FOR THE PATRONAL
FESTIVAL YET?**

BOOKING FORMS AVAILABLE FROM THE RECTOR

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 form a lunch party please talk to the Rector during refreshments.
- **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.
- Please pray for the sick:~ especially the Revd Eric Griffiths

Sunday 16 th	10.30 3.00	Sung Eucharist Holy Baptism	SJ SA
Tuesday 18 th	12.35	Holy Communion	SA
Wednesday 19 th	12.35 1.15	Holy Communion Holy Communion	SA SJ
Thursday 20 th	6.30	'Sunday on Thursday' Service	SA
Sunday 23 rd	10.30	Sung Eucharist	SJ
Tuesday 25 th	12.35	Holy Communion	SA
ST JAMES	6.00	Joiners & Ceilers Service	SJ
Wednesday 26 th	12.35 1.15	Sung Eucharist in St Ann's Churchyard Holy Communion	SJ SJ
ST ANN			
Thursday 27 th	6.30	'Sunday on Thursday' Service	SA
Sunday 30 th	10.30	PATRONAL FESTIVAL SONG EUCCHARIST followed by Parish Lunch in Church. Preacher: The Revd George Bush, Rector, St Mary-le-Bow	SJ
ST JAMES			
<u>SERVICES RESUME AT ST JAMES GARLICKHYTHE AND ST ANDREW BY THE WARDROBE ON SUNDAY 3rd SEPTEMBER</u>			
Sunday September	3 rd 10.30	Sung Eucharist with the Intelligence Corps Ceremony and Sunday School	SJ
Tuesday Sept	5 th 12.35	Holy Communion (BCP)	SA

Why not visit the Church Website?
www.stjamesgarlickhythe.org.uk



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

Saturday 22 July at 7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Dixit Dominus

MOZART - Ave Verum Corpus

HANDEL - Arrival of the Queen of Sheba

Belmont Ensemble of London
English Chamber Choir

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Rachel Lindop
Tenor - Andrew Staples Baritone - James Lawrence

Tickets: £6, £10, £14, £18, £22 from the Box Office in the Crypt
020-7839 8362 www.smitf.org



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



Saturday 22 July at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Rachel Lindop

Tenor - Andrew Staples Baritone - James Lawrence

Handel - Arrival of the Queen of Sheba

Handel - Dixit Dominus

- Interval of 20 Minutes -

Mozart - Ave Verum Corpus

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 : 020-7766 1158. www.smtf.org

PROGRAMME £1.50

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

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

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

Handel - Dixit Dominus

Dixit Dominus - Chorus and soloists
Virgam virtutis - Contralto solo
Tercum principium - Soprano Solo
Juravit Dominus - Chorus
Tu es sacerdos - Chorus
Dominus a dextris tuis - Quintet & Chorus
Judicabit in nationibus - Chorus
De torrente in via bibet - Soprano Soli & Chorus
Gloria - Chorus

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

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

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

Mozart (1756 - 1791) - Ave Verum Corpus

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

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

Mozart - Requiem

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

It is generally thought that by July 1791 Mozart had sunk irretrievably into the abyss of poverty and despair. In fact, that summer found him busy and happy. His usually troubled finances were relatively stable and opera commissions were coming in as fast as he could handle them. His old friend Emanuel 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.

Originally from California, **Elizabeth Weisberg (Soprano)** received her B.A. in Music from Stanford University and graduated in 2004 from the Royal Academy of Music where she received the Dip.RAM, the Academy's highest award for performance, and the Clifton Singing Prize for her final recital. At the RAM she won numerous competitions, including the Major Van Someren-Godfrey Prize for English Song, the Hilda Anderson Dean Prize for Historical Performance, and the Helen Eames Prize for Early Music. Elizabeth has also been educated at the Britten-Pears School for Advanced Musical Studies. She learns with Elizabeth Ritchie and Ashley Stafford.

On the concert platform Elizabeth has appeared in the Winchester, Aldeburgh, and Gloucester Three Choirs Festivals and with conductors including Sir Roger Norrington, Emmanuelle Haim, Trevor Pinnock, Christopher Robinson, and Nicholas Cleobury. She has given recitals in The Oxford Lieder Festival, The National Portrait Gallery, and the Fitzwilliam Museum, Cambridge. Elizabeth recently made her Royal Albert Hall debut with the Royal Philharmonic Orchestra singing Poulenc Gloria and Mahler 2nd Symphony.

Other recent engagements include Bach Cantata No. 52 and Vivaldi Gloria with the Lancashire Sinfonietta, Mozart Requiem in Paphos, Cyprus, a tour of Charpentier David et Jonathas and Schütz Musikalisches Exequien with The Orchestra of the Age of Enlightenment, Mozart 'Ch'io mi scordi di te' with Pinnock, Handel Gloria in St. John's, Smith Square, Bach B Minor Mass in Manchester Cathedral, Mozart Requiem in St. Martin-in-the-Fields, Mozart C Minor Mass in Christ Church Cathedral, Mendelssohn Elijah for Corsley Festival Choir, and the role of Melanto in Monteverdi's Il Ritorno d'Ulisse in Patria for Snape Proms which subsequently toured to the London Globe Theatre.

Unfortunately Andrew Staples (Tenor) is unable to perform this evening, however we are very pleased that Jeremy Budd will be joining us for this concert.

The English tenor, **Jeremy Budd**, is a former Head Chorister of St Paul's Cathedral. As a treble soloist he performed extensively, both at home and abroad, including appearances with the London Symphony Orchestra and at the Royal Opera House, Covent Garden. He recorded a CD entitled 'Hear my Prayer' during that time. He was the boy soloist at the premiere performance of Paul McCartney's *Liverpool Oratorio*, which he also recorded.

Jeremy Budd is currently in his final year at the Royal Academy of Music, where he studies under David Lowe. He is a member of the choir of St Bride's, Fleet Street and of European Voices, and also sings regularly at St Paul's Cathedral. Recent engagements include Mozart *Requiem*, Dvorak *Mass in D*, Händel *Dixit Dominus*, Schubert *Mass in C*, Bach's *St Matthew Passion* and Stainer *Crucifixion*, Pilade in Händel *Oreste* at the Linbury Studio Theatre at Covent Garden and Pilatus in *Passio* by Avro Part at Westminster Cathedral. He has worked on many projects with Richard Hickox.

Until December 2001, Jeremy Budd was a member of Cantabile, one of the UK's leading a cappella groups. They have appeared in a huge variety of venues and with them he has toured extensively from Australia and New Zealand to Singapore, Malaysia and the Bahamas, and performed on a recent world cruise on the QEII.

Jeremy Budd performed Bach *Matthäus Passion* in spring 2005 as a member of the Monteverdi Choir. In December 2005 he toured with the Monteverdi Choir and John Eliot Gardiner through Europe with the Bach *Magnificat* and Christmas Cantatas as soloist. In 2006 he toured with Gardiner, the Monteverdi Choir and the English Baroque Soloists through USA and Europe performing Mozart's *Requiem* and the *Missa in C minor*. In April 2006 he performed *Johannes-Passion* with Gürzenich-Orchester Köln under the baton of Markus Stenz.

Other operatic performances include *Belinda* (Dido and Aeneas), *Sandman* and *Dwarfairy* (Hansel and Gretel), *First Lady* (The Magic Flute), and scenes from *L'incoronazione di Poppea*, *Gluck Orfeo*, *The Marriage of Figaro*, *The Rake's Progress*, *The Turn of the Screw*, *Don Giovanni* and *Handel Riccardo Primo*.

Rachel Lindop (Mezzo Soprano). Oratorio performances include *Handel's Messiah* and *Bach's B Minor Mass* for Anthony Rolfe-Johnson, *Bach's St John Passion*, *Bach's Magnificat* for Canticum Novum, *Mendelssohn's Elijah*, *Vivaldi's Gloria* for the Presteigne Festival, *Mozart's Requiem* at St John Smith Square and St Martin in the Fields, *Debussy's La Damoiselle Elue* for New London Sinfonia, *Rossini's Stabat Mater* at Tewkesbury Abbey. Recent work with Steven Devine and the Linden Baroque includes *Handel's La Lucrezia*, *Tra Le Fiamme*, and *Hercules*. She has also toured Europe several times with Marc Minkowski and Les Musiciens du Louvre.

Rachel's operatic career includes work with the Finchcock Baroque Players in their production of *Gluck's Orfeo*, Classical Opera Company's production of *Mozart's first opera Apollo et Hyacinthus*, *D'Oyly Carte*, *Carl Rosa Opera Company* and the *Masquerade Theatre Company* in Malta where she performed the role of *Miss Anna* in *The King & I*.

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

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

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

Andrew's recent solo engagements have included a live broadcast on Radio 3 of Leighton's Cantata for Tenor and Choir Crucifixus, concert performances of Stravinsky's Les Noces in King's, Haydn's Creation in Bury St Edmunds, Mozart's Requiem in St Martin in the Fields with the Brandenburg Sinfonia, Handel's Messiah conducted by Sir David Willcox, Britten's St Nicholas in Cambridge and London and Bach's St John Passion in Canterbury Cathedral, as well as giving recitals in Cambridge at Kettle's Yard and in St John's and King's Colleges. He has sung the operatic roles of Ferrando in *Così fan tutte* and Schoolmaster in Janacek's *The Cunning little Vixen* for Opera East Productions and most recently, Aret in Haydn's *Philemon und Baucis* for the 2003 Haydn Festival at the Schloß 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 (Baritone) 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 9th 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. They recorded Vangelis' Hymn for the 2002 World Cup, and last year recorded an album of Vangelis songs with the young Italian soprano Gioaria. Other recent recordings include a new album *The Wizard and the Forest of All Dreams*, with another long-time collaborator, keyboard wizard Rick Wakeman, which has just been released.

The ECC will be performing next at St.Martin-in-the-Fields on Friday 22 and Saturday 23 December at 7.30pm performing Handel's 'Messiah', as well giving as a concert of Christmas Carols on afternoon of Saturday 23 December at 4pm.

If you would like to join the ECC's mailing list please send your details to :

Ann Manly
ECC
8 Alma Square
London
NW8 9QD.
Tel: 020 7286 3944
Fax: 020 7269 9081
e-mail: ecc.protheroe@btinternet.com



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

Saturday 12 August

Vivaldi - The Four Seasons

Bach - Brandenburg Concerto No 3, Pachelbel - Canon
Vivaldi - Concerto for Two Violins in A Minor

Thursday 24 August

Bach - Brandenburg Concerto No 3, Concerto for Two Violins

Vivaldi - Summer, Pachelbel - Canon, Bach - Air

Thursday 26 August

Vivaldi - The Four Seasons

Vivaldi - Concerto for Two Violins, Mozart - Salzburg Symphony No 2
Purcell - Chaconne, Mozart - Serenata Notturna

Thursday 31 August

Mozart - Eine Kleine Nachtmusik

Mozart - Symphony No 29, Piano Concerto No 12
Handel - Water Music Suite in F

Saturday 16 September

Vivaldi - The Four Seasons, Gloria in D

Bach - Concerto for Two Violins

Friday 22 September

Bach - Brandenburg Concerto No 3, Concerto for Oboe and Violin

Bach - Concerto for Two Violins, Vivaldi - Summer

Thursday 28 September

Mozart - Eine Kleine Nachtmusik

Handel - Water Music Suite in G, Vivaldi - Flute Concerto 'La Notte'

Tickets from only £6 available from the Box Office in the Crypt

020-7839 8362 (10am - 5pm) www.smitf.org

Full details at : www.belmontensemble.com

St. Andrew by the Wardrobe

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



Thursday 26th July 2006

Celebrant The Rector
Choir English Chamber Choir

MINISTRY OF THE WORD

Introit

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

Lord's Prayer
(BCP p.294)

Collect for purity

Kyrie

Collect for St Ann's Day

The Epistle

Gradual Motet

Gospel

Notices

MINISTRY OF THE SACRAMENT

Offertory Sentence

(Tune 568)

Offertory Hymn

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

(u)

Hail Mary, hail Mary, hail Mary, full of grace.

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

(H)

Hail Mary, hail Mary, hail Mary, full of grace.

(H)

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

(u)

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

(Tune: Daily, Daily)

Prayer for the Church - (BCP p. 301)

Invitation & Confession - (BCP p.308)

Absolution & Comfortable Words

THE EUCHARISTIC PRAYER

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

Sanctus & Benedictus

Prayer of Humble Access

CONSECRATION

Priest The Peace of the Lord be always with you.
R. And with thy spirit.
Priest Draw near and receive the body of our Lord Jesus
Christ which was given for you, and his blood which
was shed for you. Take this in remembrance that
Christ died for you, and feed on him in your hearts, by
faith, with thanksgiving.

COMMUNION

Agnus Dei

Communion Motet

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

Lord's Prayer (BCP p. 315)

OBLATION

Gloria

Blessing

Hymn

(Tune 33)

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

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

(Tune: Grafton)

SUNDAY on THURSDAY at the WARDROBE
Thursday is the new Sunday!

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

St Andrew-by-the-Wardrobe

Our Sister Parish of St JAMES GARLICKHYTHE

Patronal Festival - Sunday 30th July at 10.30am

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

I enclose £ _____ Name _____

21st International Byzantine Congress

M. 21.8.06

Logan Hall, Institute of Education

EGON WELLESZ:

Festival Prelude on a Byzantine Magnificat. Op. 100

JOHN TAVENEE: O Thou Gentle Light

Th. 24.8.06

Kings College Chapel (London)

IAN MOODY: The Prophecy of Symeon

TONIN TARNAKU: Anastasis

Music for Byzantium

August 24th 2006

The Chapel, King's College London

Cappella Romana, director Alexander Lingas

English Chamber Choir, director Guy Protheroe

PROGRAMME

PART I: *Cappella Romana: Medieval & Post-Byzantine Chant and Polyphony*

Kasia: Two Stichera for St Christina

MS Ambrosianus A 139 sup.

Anon. from the Psaltikon: Prokeimenon for St Basil

MS Ashburnhamensis 64 (1289)

Manuel Gazes the Lampadarios (early 15th c.): Compline Hymn

MS Athens 2401

Post-Byzantine verses of the Marian Polyeleos Logon agathon (Psalm 44)

From works by Nicholas Docheiarites, Petros Bereketis, Petros Peloponnesios, George of Crete and Theodore Phokaeus

PART II *Cappella Romana and English Chamber Choir*

Tonin Tarnaku: Anastasis First British performance

The piece draws on the Greek Orthodox rite of the Albanian communities in Sicily.

PART III *English Chamber Choir*

Ivan Moody: Prophecy of Symeon

We are very grateful to the Schilizzi Foundation, and Judge Christopher Young, for making this concert possible

ST JAMES GARLICKHYTHE



SUNG EUCHARIST FOURTEENTH SUNDAY AFTER TRINITY

17TH SEPTEMBER 2006

THE COLLECT

Almighty and everlasting God, give unto us the increase of faith, hope, and charity; and, that we may obtain that which thou dost promise, make us to love that which thou dost command; through Jesus Christ our Lord. *Amen.*

Celebrant

Preacher

*Organist**

Choir

Setting: LEONTARITIS: Missa "Lactatus Sum"

The Rector

Mr Maurice de Silva

~~Ald. Dr Andrew Parmley~~ Ann Manly

English Chamber Choir

* Electronic organ. Organ dismantled for renovation

MINISTRY OF THE WORD

Introit Hymn

467 - How sweet the name of Jesus sounds (St Peter)

	Priest:	The Lord be with you
	R:	And with thy spirit
	Priest:	Let us pray.
B.C.P	237	Lord's Prayer
	237	Collect for purity
		Kyrie (sung by the choir)
	240	Collect for the Queen
	179	Collect of the day
	179	The Epistle : Gal 5.16

Gradual

	TALIS: O Nata Lux
	179 Gospel: St Luke 17.11
	240 Creed

NOTICES The Rector

SERMON Mr Maurice de Silva

MINISTRY OF THE SACRAMENT

Offertory Hymn

609 - To god be the glory! (To God be the glory)

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

ST JAMES THE CONSECRATION

Priest The Peace of the Lord be always with you.
And with thy spirit.
(Deacon) Draw near and receive the body of our Lord Jesus Christ which was given for you, and his blood which was shed for you. Take this in remembrance that Christ died for you, and feed on him in your hearts, by faith, with thanksgiving.

COMMUNION

Motet: ~~Agnus Dei~~ MOZART: Ave Verum
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
497 - Let all the world in every corner sing (Luckington)

Voluntary BY CHOIR
~~Toccata (Georgi Muschel)~~
RACHMANINOV: Bogoroditsye

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

Next Sunday 24th September
15th SUNDAY AFTER TRINITY
10.30 Sung Eucharist & Holy Baptism
Celebrant & Preacher: The Rector
Choir: Stellae Cantores
Organist: Andrew Parmley

Cantor: The Rector
Preacher: Mr Michael de Silva
Organist: Mr Andrew Parmley
Choir: English Chamber Choir
Singing: Stella Cantores

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 form a lunch party please talk to the Rector during refreshments.
- **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 17 th	10.30	Sung Eucharist OPEN HOUSE WEEKEND – BOTH CHURCHES OPEN	SJ
Monday 18 th	7.30	PCC	SA
Tuesday 19 th	12.35	Holy Communion	SA
Wednesday	12.35	Holy Communion	SA
20 th	1.15	Holy Communion	SJ
Thursday 21 st	6.30	'Sunday on Thursday' Service. Sung Eucharist for the Feast of St Matthew the Apostle	SA
Sunday 24 th	10.30	Sung Eucharist, with the Baptism of Albert, Son of Merope and Ben Beddard	SJ

Why not visit the Church Website?
www.stjamesgarlickhythe.org.uk

Dear all,

First, thanks to those who sang at St James' yesterday.

Secondly, Guy and myself are involved with a series of recordings which are 'tied' and, unfortunately, one session has now been scheduled for tomorrow evening. So Peter Broadbent will be taking the rehearsal. Feedback from the last time he depped for Guy was very positive so please give him the same attention and support that you would to Guy. If the other session ends early, we will come along anyway but it's impossible to predict at this stage.

We have asked Peter to give priority to the longer movements of the Leontaritis (Gloria, Credo, Agnus) and the Theodorakis, but hopefully he will have time to run through the other pieces as well.

We have drawn up a list of proposed soloists for the Leontaritis, based on those who volunteered plus a few whom we've volunteered! If we have missed out anyone who volunteered it is entirely accidental and we will be happy to try and re-jig it, so please just let me know. Because of the ranges etc some people have ended up with more than one slot and there are a couple of people whose availability on the night is still in question, so there may be amendments but this will at least serve as a framework. We have suggested to Peter Broadbent that he omits these sections tomorrow so that those involved can have time to learn their parts, but if any there are any sections where all those involved are at the rehearsal, you may like to get together and sing it through during the break or at the end.

Christe eleison:

Soprano: Janet
Alto: David
Tenor 1: Michael R
Tenor : Peter A
Bass: Ken

Domine fili:
Soprano 1: Veronique
Soprano 2: Anna J
Alto 1: Julia
Alto 2: David

Crucifixus:
Soprano: Miriam
Alto: David
Tenor: Rob
Baritone: Peter B

Et resurrexit:
Alto: Jay
Tenor 1: Michael R
Tenor 2: Francois
Bass: Hugh

Pleni sunt caeli
Alto: David
Tenor: Michael
Bass: David L

Benedictus
Alto: Peggy

Tenor: Joe
Baritone: David J
Bass: David L

We need items for the post-supper cabaret which need to have some relevance to the Mediterranean, if not to the islands (Anyone fancy 'Just one cornetto.....'? Please do give this some thought, I will do some research and see what I can come up with.

I will send around separately a pdf and e-mail version of the leaflet for the concert (this may be later this evening as I need to experiment with the e-mail version a bit more). I will of course send it round the Choir mailing list but please can you also send it on to your friends and, if you have access to a printer, do print some out and put them anywhere where you think they might attract attention (like your local library etc).

Many thanks,

All best,

Ann

----- from the members.announce mailing list at www.englishchamberchoir.com

http://englishchamberchoir.com/mailman/listinfo/members.announce_englishchamberchoir.com

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- David L
- David M
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- David T
- David U
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THE ENGLISH CHAMBER CHOIR

PRESENTS



Music of the Islands

SATURDAY 14TH OCTOBER 2006

ST ANDREW-BY-THE-WARDROBE, LONDON EC4

PROGRAMME

7.30pm · Drinks in the Narthex

8.00pm · Concert in the Church

Franghiskos Leontaritis · Missa Laetatus Sum
interspersed with
Ivan Moody · The Prophecy of Simeon
Tonin Tarnaku · Anastasis
Mikis Theodorakis · Kassiani's Hymn
and other works including
Traditional Songs from Malta and Sardinia

9.15pm · Supper

Supper will embrace the many flavours of the Mediterranean, as in Italian *antipasto* and Greek *meze*, with a mouth-watering selection of fruits and pastries to follow. Vegetarians will be particularly well catered-for with this menu!

9.45pm · Mediterranean Cabaret

English Chamber Choir
Guy Protheroe *conductor*
Alexander Lingas *psaltis*

Tickets: £25 (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. The ECC is a Registered Charity No: 269245. Unfortunately the ECC does not currently have the facility to accept bookings by credit card. Tickets may also be reserved by e-mail:

ecc.protheroe@btinternet.com www.englishchamberchoir.com

Spaces are limited. Please book early to avoid disappointment!

[To book tickets for the Rachmaninov performance on 21st November (see next page) please visit www.stmartin-in-the-fields.org]

This year, the English Chamber Choir's annual concert with supper moves forward a month, from mid-November to mid-October. This is because the Choir will be performing at St Martin-in-the-Fields on Tuesday 21st November. Both programmes share a common thread – music of the Eastern Church – a rich vein of repertoire for which the Choir has built a special reputation. The concert at St Martin's in November features the Rachmaninov *Vespers*, while the supper concert embarks on a journey of discovery around the Islands of the Mediterranean.

The Choir recently sang at the 21st International Byzantine Congress, held here in London. It performed Ivan Moody's *Prophecy of Simeon*, John Tavener's *O Thou Gentle Light* and *Anastasis (Resurrection)* by Tonin Tarnaku, a composer from one of the Albanian communities who fled Ottoman domination in the 15th century and settled in Sicily. As admission to the performances was restricted to the some 1,000 conference delegates, who gave the Choir a wonderfully enthusiastic reception, it was not possible to invite our own regular audience. So on 14th October there is an opportunity to share these excellent composers with a wider public.

Another similar vein of programming has explored the relationship between the music of the Eastern and Western Churches. In doing so the Choir encountered the music of Franghiskos Leontaritis, who grew up in Crete in the early 16th century and then sought his fortune further afield, first in Venice and then in Munich. His *Missa Laetatus Sum* is a sumptuous and sonorous work in 8 and then 12 parts; his music has been re-visited and re-appraised enthusiastically by scholars in recent years, but performances of his compositions are still rare in this country.

One of the more recent highlights of the Choir's busy schedule has been the performance and recording of the *Troparion of Kassiani* by Christos Hatzis (The CD is due for release early next year). Kassiani was the Eastern Church's equivalent of Hildegard of Bingen; she lived during the 9th century and created the earliest surviving music written by a woman – a *Troparion* (hymn) which is still performed on the Tuesday of Holy Week. The *Troparion* has provided a rich source of inspiration to many subsequent composers, among them one of the icons of 20th Century Greek music, Mikis Theodorakis. Probably best known in the UK for his score to the film *Zorba the Greek*, the *Troparion* is an earlier piece which has also recently been revisited. The programme will be completed by traditional items from Malta and Sardinia, and possibly a couple of surprise items.

After the concert, patrons will receive a complimentary copy of our latest sampler CD: *Celebration, Veneration, Lamentation*, which was produced for the Byzantine Congress. (Please note that as stocks are limited, this offer may be restricted to one copy per household.)

THE ENGLISH CHAMBER CHOIR

PRESENTS



Music of the Islands

SATURDAY 14TH OCTOBER 2006

ST ANDREW-BY-THE-WARDROBE, LONDON EC4

CONCERT PROGRAMME

Anonimo Sarda (*ed. Moody*) · Processione Sarda;
Deus ti salvet, Maria

Franghiskos Leontaritis · Missa laetatus sum
Kyrie and Gloria

Janet Adderley, Jay Venn, Michael Roskell
Peter Adderley, Ken Wharfe
Veronique Mizgailo, Anna Jeffries, Julia Singer, Peggy Hannington

Ivan Moody · The Prophecy of Simeon
Ann Manly

Leontaritis · Credo

Miriam Ahamat, David Wheeler, Rob Scales, Peter Best
Jay Venn, David Wheeler, Francois Boucard, Hugh Joslin

Mikis Theodorakis · Kassiani's Hymn
Ann Manly, Jay Venn, Michael Roskell, Peter Best

Leontaritis · Sanctus and Benedictus

David Wheeler, Michael Roskell, David Lowe
Peggy Hannington, Peter Kerswell, Rob Scales, David Lowe

Zakynthos chant (*ed. Lingas*) · Apolykion of the Resurrection

Tonio Tarnaku · Anastasis

Alexander Lingas, Peter Best, Guy Protheroe

Leontaritis · Agnus Dei

John Tavener · Song for Athene

English Chamber Choir
Guy Protheroe *conductor*
Alexander Lingas *psaltis*

Tonight we embark on a musical journey around some of the islands strewn across the Mediterranean Sea. We begin in Sardinia, with a traditional popular procession the name of Mary, Jesus and Saint Michael the Archangel'. This is followed by a hymn to the virgin *Deus ti salvet, Maria*, which is also traditional (therefore anonymous) although this arrangement was made sometime in the 17th century. Like so much music from the Italian coastline and surrounding islands, it makes substantial use of melodies sung in thirds.

Our first featured composer Franghiskos Leontaritis (c.1518-c.1572) was born in Crete, the son of a Roman Catholic priest and a Greek Orthodox mother. His musical talent was recognised at an early age and he developed an extremely fine voice, resulting in his being sent to Rome for musical tuition while still in his teens. In 1549 he was appointed a singer in the Choir of St Marks, Venice, which was at that time enjoying something of a 'golden era' under its *maestro di cappella* Adrian Willaert. Leontaritis became one of the most sought-after musicians in the city, famed for his voice and musical dexterity. In 1562 he moved to another famous musical establishment, that of the Duke of Bavaria in Munich, where he worked alongside Orlando di Lasso. He was only there for five years, but most of his compositions date from that time. He then moved back to Venice, spent a short time in Cremona and, having encountered financial difficulties, attempted to return to Munich but there was no longer a position available to him there. Eventually he returned to Crete, where he was at least out of reach of his creditors; his mother was still alive and he was able to sell off some of his father's property to pay his debts. He had been ordained while in Rome but his priesthood was subsequently forfeited in 1552 (presumably due to some Venetian political intrigue); back in Chania he was restored to holy orders and made a canon of St Titus Cathedral, where he spent his remaining years as organist and music teacher, passing on to his Cretan pupils the wealth of experience gained during his international career. His compositions - three masses and several motets - had been neglected for centuries until recent scholarship brought them to light. The *Missa lactatus sum* is in eight parts, expanding to twelve for the *Agnus Dei*. In style it is indeed reminiscent of Lasso, and contrasts sonorous full sections with more ornamental passages for groups of soloists.

The Choir recently performed a number of pieces to delegates of the 21st International Byzantine Congress which was held in London in August. These included Ivan Moody's *The Prophecy of Simeon* and Tarnaku's *Anastasis*. Unfortunately we cannot establish a direct connection between *The Prophecy of Simeon* and any Mediterranean island, but as the work proved so popular with the audience at the Congress, we wanted to take the opportunity to perform it again! Ivan Moody (b.1964) is a former pupil of John Tavener, currently lives in Lisbon,

and has on occasion composed other works while staying on various Greek islands! He is also one of a group of English-speaking composers who are currently creating original music inspired by, and incorporating elements of, Byzantine chant – which of course still forms the basis of musical worship in the Orthodox Churches which surround the Eastern Mediterranean. The composer writes: *'The Prophecy of Symeon is an attempt to "visualize" musically the prophetic words of Symeon at the presentation of Christ in the temple. I chose two texts from the Gospels (of St John and St Luke). The first describes the vision of Symeon, in which he understands the divinity of Christ and foresees not only great events in the House of Israel, but the sword which will pierce the soul of Mary, the Mother of God. With the second text, we jump forward, to the moment of the Crucifixion: the sword has already pierced the soul of the Virgin. Between these texts, I have used the opening of the Megalyrnarion of Theophany, from the Greek Orthodox liturgy, as a refrain.'*

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

Kassiani's Hymn is an early work, written in 1942. Kassiani herself was the Eastern Church's equivalent of Hildegard of Bingen; she lived during the 9th century and created the earliest surviving music written by a woman – a *Troparion* (hymn) which is still performed on the Tuesday of Holy Week, and which has provided a rich source of inspiration to many subsequent composers. Her *Troparion* is based on

the words of the Magdalen when she anoints Christ's feet and wipes them with her hair, while asking mercy for the multitude of her sins.

Zakynthos is one of the Ionian Islands, situated on the West side of Greece and subject over the centuries to much influence from their Italian neighbours. Like the Sardinian music earlier, this traditional chant makes considerable use of the melody being sung in thirds. It comes from the anthology edited and transcribed by Markos Dragoumis.

With the Ottoman domination of the Balkans which followed the fall of Constantinople in 1453, many Christian communities sought a new life elsewhere (although generally the Ottomans did not actively persecute those of other faiths – Christians and Jews). A number of Albanian groups made their way to Sicily (itself for many centuries part of the Byzantine Empire); their traditional liturgy was in Greek, although their Church answered to the Pope in Rome rather than the Patriarch in Constantinople. Consequently, when Vatican II was implemented in 1965 they were instructed to worship in their native language – which for them meant Albanian rather than Italian! Alexander Lingas visited Sicily earlier this year with his own US-based choir, Cappella Romana, and they encountered this lively piece by Tonin Tarnaku, who is himself descended from the 16th century Albanian settlers. *Anastasis* means resurrection, and you will no doubt recognise the words 'Alleluia' and 'Osanna' which are common to virtually all liturgies. The text sung by the Choir is in the traditional Greek, but in the middle there is a verse in which a small group intone a traditional chant with Albanian words. At the recent Byzantine Congress this work was performed in good European style – with the English Chamber Choir singing in Greek and Alex and two of his fellow Greek-born singers from Cappella singing in Albanian! For tonight's performance Alex is joined by two members of the Choir.

Sir John Tavener spends part of his time composing in his house on the island of Evia. *Song for Athene* however, is best known to London audiences for a very British occasion – the funeral of Diana, Princess of Wales – after which it became one of his best-known shorter works. Its text combines phrases from Shakespeare's *Hamlet* and the Orthodox Funeral Service.

Programme notes by Ann Manly

For three decades, the English Chamber Choir, and its conductor Guy Protheroe, have been at the forefront of the English choral tradition and London's musical life. One of the best known and busiest groups of its size, the Choir prides itself on the variety of its repertoire and the diversity of its engagements. The Choir appears frequently in the major London venues performing a repertoire that ranges from world and European premières of leading composers such as John Tavener, Ivan Moody and Christos Hatzis to choral works spanning the last five centuries. The Choir has sung Mozart's *Requiem* and *Mass in C minor* in Zurich and Basle, and Poulenc, Mozart and Bach in Brussels and Antwerp. Over recent seasons it has enjoyed a particularly fruitful collaboration with the Byzantine Festival in London, singing music from the Orthodox tradition in St Paul's Cathedral, the Greek Cathedral of St. Sophia, the Queen Elizabeth Hall, and further afield in Plovdiv, Bulgaria, and at Megaron, The Athens Concert Hall. The Choir has recently recorded Christos Hatzis' *Troparion of Kassiani* which was written for them with Patricia Rozario. The Choir has also enjoyed a long and fruitful association with popular music, working with groups and composers as diverse as The Who, Barrington Pheloung (of Inspector Morse fame) and, for many years, Vangelis. It has recently appeared with another long-time collaborator, keyboard wizard Rick Wakeman, in performances of his *New Gospels* in Norfolk and in Rochester Cathedral. The Choir are frequent visitors to the Church of St Martin-in-the-Fields where they perform with the Belmont Ensemble. Recent appearances have included Handel's *Messiah* at the Queen Elizabeth Hall and a visit to Windsor Castle singing carols for H.M. The Queen.

Sopranos: Janet Adderley, Miriam Ahamat, Christine Coleman, Deborah Hinton, Anna Jeffries, Maud Maestracci, Ann Manly, Veronique Mizgailo, Sara Roden, Katie Thorpe

Altos: Margaret Driver, Peggy Hannington, Julia Singer, Jay Venn, David Wheeler

Tenors: Peter Adderley, François Boucard, Peter Kerswell, Michael Roskell, Rob Scales

Basses: Peter Best, Hugh Joslin, David Lowe, Neil Thornton, Ken Wharfe

If you would like to be kept informed of future ECC events, please contact Ann Manly on 020 7286 3944, 8 Alma Square, London NW8 9QD, or e-mail to ecc.protheroe@btinternet.com. Our website - www.englishchamberchoir.com - is currently undergoing reconstruction but should be up and running in its new form very soon. Our next concert is at St Martin-in-the-Fields on Tuesday 21st November at 6.30pm, when we will be performing Rachmaninov's *Vespers* conducted by Guy Protheroe.

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

Alexander Lingas is currently Lecturer in Music at City University in London and a Fellow of the University of Oxford's European Humanities Research Centre. He has received many awards and scholarships enabling him to study in Greece (with Lycourgos Angelopoulos), the USA (at Princeton and Dumbarton Oaks) and Oxford, where he was British Academy Postdoctoral Research Fellow at St Peter's College. He is founder and Musical Director of Cappella Romana, a chamber choir based in Portland, Oregon, which specialises in music of the Byzantine era and its more contemporary developments.

Supper Menu

Parma ham with melon and peppered figs
Keftedakia (traditional Greek meat-balls)
Pickled Tiger Prawns
Salad of tomatoes and mozzarella
Spanakopita (cheese and spinach pie)
Toasted pitta bread
Tzatziki (cucumber and yoghurt relish)
Baklava and Kataifi

ST JAMES GARLICKHYTHE



SUNG EUCHARIST

EIGHTEENTH SUNDAY AFTER TRINITY

**(WITH BURMA STAR COMMEMORATION & LIVERY
PAST MASTERS 1997-8 IN ATTENDANCE)**

15TH OCTOBER 2006

THE COLLECT

Grant to us, Lord, we beseech thee, the spirit to think and do always such things as be rightful; that we, who cannot do any thing that is good without thee, may by thee be enabled to live according to thy will; through Jesus Christ our Lord our Lord. *Amen.*

Celebrant & Preacher

Organist

Choir

The Rector

Ald. Dr Andrew Parmley

English Chamber Choir

BURMA STAR COMMEMORATION

THE EUCHARIST

MINISTRY OF THE WORD

Introit Hymn

563 - Rejoice! The Lord is King (Gospel)

	Priest:	The Lord be with you
	R:	And with thy spirit
	Priest:	Let us pray.
B.C.P	237	Lord's Prayer
	237	Collect for purity
		Kyrie (sung by the choir)
	240	Collect for the Queen
	185	Collect of the day
	185	The Epistle : 1 Cor 1.4

Gradual

	185	Gospel: St Matthew 22.34
	240	Creed

NOTICES & SERMON The Rector

MINISTRY OF THE SACRAMENT

Offertory Hymn

626 - Ye holy angels bright (Darwell's 148th)

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

THE EUCHARISTIC PRAYER

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

252 Sursum Corda -
Sanctus & Benedictus
255 Prayer of Humble Access

CONSECRATION

Priest The Peace of the Lord be always with you.
R: And with thy spirit.
(Deacon) Draw near and receive the body of our Lord Jesus Christ
which was given for you, and his blood which was shed for
you. Take this in remembrance that Christ died for you, and
feed on him in your hearts, by faith, with thanksgiving.

COMMUNION

Motet:

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

257 Lord's Prayer
257 **OBLATION**
259 Gloria
259 Blessing

Post Communion Hymn

557 - Praise to the holiest in the height (Gerontius)

Voluntary

Benedictus (Max Reger)

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

Next Sunday 22nd October
19th SUNDAY AFTER TRINITY

10.30 Sung Eucharist
Celebrant & Preacher: The Rector
Soloist: Cheryl Ennever
Organist: Andrew Parmley

NOTICES

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

Sunday 15 th	10.30	Sung Eucharist – BURMA STAR COMMEMORATION ALSO 1997-98 LIVERY PAST MASTERS ASSOCIATION	SJ
Tuesday 19 th	12.35	Holy Communion	SA
Wednesday 18 th	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
	2.15	Painter Stainers Service	SJ
Thursday 19 th	6.30	'Sunday on Thursday' Service.	SA
	7.15	Concert of Renaissance Choral Music by the London Renaissance Singers	SA
Sunday 22 nd	10.30	Sung Eucharist	SJ
Tuesday 24 th	12.35	Holy Communion	SA
Wednesday 25 th	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
Thursday 26 th	6.30	'Sunday on Thursday' Service	SA
Sunday 29 th	10.30	Sung Eucharist – SUMMER TIME ENDS TODAY	SJ
Tuesday 31 st	12.35	Holy Communion	SA

Why not visit the Church Website?
www.stjamesgarlickhythe.org.uk

ST JAMES GARLICKHYTHE



SUNG EUCHARIST TWENTY-THIRD SUNDAY AFTER TRINITY

19TH NOVEMBER 2006

THE COLLECT

O God, our refuge and strength, who art the author of all godliness; Be ready, we beseech thee, to hear the devout prayers of thy Church; and grant that those things which we ask faithfully we may obtain effectually; through Jesus Christ our Lord. Amen.

Celebrant & Preacher

Organist

Choir

The Rector

Ald. Dr Andrew Parmley

English Chamber Choir

THE EUCHARIST

MINISTRY OF THE WORD

Introit Hymn

515 - Lord, thy word abideth (Ravenshaw)

	Priest:	The Lord be with you
	R:	And with thy spirit
	Priest:	Let us pray.
B.C.P	237	Lord's Prayer
	237	Collect for purity
		Kyrie (sung by the choir)
	240	Collect for the Queen
	194	Collect of the day
	194	The Epistle : Phil 3.17

Gradual

195	Gospel: St Matt 22.15
240	Creed

NOTICES & SERMON The Rector

MINISTRY OF THE SACRAMENT

Offertory Hymn

546 - O worship the King (Hanover)

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

THE EUCHARISTIC PRAYER

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

CONSECRATION

Priest The Peace of the Lord be always with you.
R: And with thy spirit.
(Deacon) Draw near and receive the body of our Lord Jesus Christ
 which was given for you, and his blood which was shed for
 you. Take this in remembrance that Christ died for you, and
 feed on him in your hearts, by faith, with thanksgiving.

COMMUNION

 Motet: Ave Verum Corpus (William Byrd)
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

267 – Thou, whose almighty word (Moscow)

Voluntary

Voluntary III In C Major (William Boyce)

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

Next Sunday 26th November
SUNDAY NEXT BEFORE ADVENT
10.30 Sung Eucharist
Celebrant & Preacher: The Rector
Choir: Stellae Cantores
Organist: Andrew Parmley

NOTICES

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- **ELECTORAL ROLL**. Anyone who has not yet completed an Electoral Roll application form is encouraged to do so. Forms are available from Mr. Geoffrey Brown and also at the back of the church.
- Please pray for the sick: Revd David Hitchcock & for Thora Hobbs.
- R.I.P Staff Sergeant Sharron Elliott of the Intelligence Corps

Sunday 19 th	10.30	Sung Eucharist	SJ
Tuesday 21 st	12.35	Holy Communion	SA
	6.00	Special Meeting of the PCC	SJ
Wednesday 22 nd	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
Thursday 23 rd	6.30	'Sunday on Thursday' Service	SA
Saturday 25 th	4.00	Templar Investiture	SA
Sunday 26 th	10.30	Sung Eucharist	SJ

Why not visit the Church Website?

www.stjamesgarlickhythe.org.uk



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

Tuesday 21 November at 6.30pm

Rush-Hour Concert

RACHMANINOV VESPERS

By Candlelight

ENGLISH CHAMBER CHOIR

'An Inspiring Performance' Daily Telegraph

Conductor - Guy Protheroe

Tickets: £10 - Concert only

£17 - Concert followed by dinner in Crypt Cafe
from the Box Office in the Crypt

020-7839 8362 www.smitf.org



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

Rush-Hour Concert

Tuesday 21 November at 6.30pm

**ENGLISH
CHAMBER CHOIR**

Conductor - Guy Protheroe

**Rachmaninov
Vespers**

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

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

Flash Photography, audio and video recording is Not permitted.

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

The Cafe-in-the-Crypt can be hired for Private Functions Tel : 020-7839 4342

- 1 PRIIDITE, POKLONIMSYA - Come, Let us worship
- 2 BLAGOSLOVI, DUSHE MOYA, GOSPODA - Bless the Lord, O my soul
- 3 BLAZHEN MUZH - Blessed is the man
- 4 SVETE TIKHYI - Gladsome light
- 5 NYNE OTPUSHCHAYESHI - Lord, now lettest thou
- 6 BOGORODITSE DEVO - Rejoice O Virgin
- 7 HESTOPSALMIYE - The six psalms
- 8 KHVALITE IMYA GOSPODNE - Praise the name of the Lord
- 9 BLAGOSLOVEN ESI, GOSPODI - Blessed are thou O Lord
- 10 VOSKRESENIYE KHRISTOVO VIDEVSHE - Having beheld the
resurrection of Christ
- 11 VELICHIT DUSHA MOYA GOSPODA - My soul magnifies the Lord
- 12 SLAVOSLOVIE VELIKOYE - The great doxology
- 13 DNES SPASENIYE - Today salvation has come
- 14 VOSKRES IZ GROBA - Thou didst rise from the tomb
- 15 VZBRANNOY VOYEVODE - To Thee the victorious leader
- 16 Tebe poyem - We praise thee

Soloists - Jay Venn (Alto) and David Knight (Tenor)

According to the chronicles, it was the beauty of the liturgy which attracted the attention of the emissaries of Prince Vladimir of Kiev to Constantinople in the 10th century. "We did not know whether we were in Heaven or on Earth", they said after attending a celebration at Aghia Sophia.

Liturgical art in Orthodoxy is an expression of prayer, which in turn is a means of living eschatologically, ever conscious of the revelation (*Apokálypsis* in Greek): the transfiguration of our everyday lives in order to prepare the coming of the heavenly Kingdom. Without bearing this in mind, it is impossible to understand the essence of Eastern Orthodox art and why it is different from Western liturgical art, and why their visit to Constantinople made such an impact on the two Russians that in 988 the Grand Duke of Kiev, Vladimir, chose to be baptized into the Orthodox Church.

The acceptance by Russia of the Orthodox faith from Byzantium meant that initially liturgical practice was Greek, but church singing rapidly took on a Russian style, with a peculiarly Russian kind of neumatic chant, called *znamenny* (the word *znamia* means sign or neume). Over the course of the centuries, *znamenny* was refined and a series of further chant repertoires appeared.

The 15th Century saw a great expansion and tremendous creativity in the field of liturgical singing in Russia. Moscow grew while Kiev declined, and the desire for independence from the Ecumenical Patriarchate at Constantinople increased, the Russians seeing themselves as the natural successors to Byzantium. The Russian Church was now autocephalous (and Russia was the only nation able to take on the role of leader in Eastern Christendom, most of Bulgaria, Serbia and Romania being under Turkish rule), and a liturgical and artistic expansion took place,

beginning with the great flourishing of musicians in Novgorod between about 1480 and 1564, and continuing at the Imperial Court when Ivan IV (The Terrible) brought these singers to Moscow.

The most surprising development within the *znamenny* tradition was the appearance of polyphony – *strochnoie penie* (line singing), initially very wayward indeed in European harmonic terms. Subsequent political events in the 17th century brought a strong influx of foreign influence. Orthodox composers began to copy Polish-style Catholic polyphonic music, and the resulting change in aesthetic direction was significant: whereas in *znamenny*, and, indeed in any repertoire of sacred chant, the artistic end is the objective expression of the word (the incarnation of the *logos*), the text of the prayer, in western sacred music at least from the Late Renaissance onwards it is the subjective approach which prevails. A parallel may be made between the discipline of icon painting and post-Renaissance western sacred art.

The accession of Mikhail Romanov to the throne in 1613 meant increased westernization of Russian culture. Much music came from Poland across her borders with the Ukraine, and by the end of the 17th century both the court and the patriarchal singers were performing a largely polyphonic repertoire, sometimes in many parts. From the 1750s onwards, the Imperial Court began to look more towards Italy for inspiration in cultural matters; subsequently, Germany became the dominant influence. The return to Russia's liturgical and musical heritage was begun by Prince Vladimir Feodorovich Odoievsky (1804-1869), a founder member of the Russian Musical Society. Around him he gathered musicians interested in studying chant. This return to sources was deeply influential on many later composers, including Tchaikovsky and Rachmaninov.

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

In this concert there are three settings from the *Liturgy of St John Chrysostom*. The first is *Khvalitye Gospoda*, the Communion Hymn "O praise the Lord, praise him in Heaven above." *Dostoyno yest* sets the words "We bless thy name, for thou art worthy of praise". Finally the *Cherubic Hymn* is sung at the Great Entrance of the Liturgy: the equivalent in the Western liturgy perhaps to the Offertory Procession "Let us represent the cherubim in mystic harmony".

The history of Ukrainian music is interlinked in many respects with that of Russia: it is represented in this concert by the Cherubic Hymn by Pavlovsky, sung in Ukrainian, with a parallel text to the Tchaikovsky.

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

The ECC will be performing next at St.Martin-in-the-Fields on Friday 22 and Saturday 23 December at 7.30pm performing Handel's 'Messiah', as well giving as a concert of Christmas Carols on afternoon of Saturday 23 December at 4pm.

If you would like to join the ECC's mailing list please send your details to :

Ann Manly

ECC

8 Alma Square

London, NW8 9QD.

Tel: 020 7286 3944 Fax: 020 7289 9081 e-mail: ecc.protheroe@btinternet.com

Guy Protheroe (Conductor) 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. Last December 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 has been musical director, composer, arranger and lyricist on many film scores and television and radio commercials; 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*. He also works extensively in Greek music and culture, and is Artistic Director of the Byzantine Festival In London.

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

Many of the items performed in tonight's programme are available on the Choir's CD 'The Byzantine Legacy' issued by Sony Greece. Sadly this recording is not available through retail outlets in the UK but may be ordered from the ECC via the contact details listed above.

ENGLISH CHAMBER CHOIR
CHRISTMAS 2006

Please note:

Many of these dates are early evenings. I know not everyone can escape from their desks for late afternoon rehearsals, but for those who can it enables us to sort out logistics etc. and then others can join us for the show. So please just do your best to get there as soon as you can.

For the services at St Andrews and St James there isn't a formal dress code but do bear in mind that we do mingle with the congregation at the various receptions etc, so please no gardening clothes (or trainers)!

THURSDAY 30 NOVEMBER
ST ANDREW'S-BY-THE-WARDROBE
PATRONAL FESTIVAL SERVICE
Rehearsal 6.15 for 7pm service
Reception afterwards

SATURDAY 2 DECEMBER
SOUTH BANK
SHELTER SOUND-STAGE
This is situated to the East of the National Theatre, near Gabriel's Wharf
(map to follow)
Please note starting time has been moved to 3.30 (not 3.45) This is now going to be very tight for Guy and myself as we are both coming on from other things, but if everyone else can gather a few minutes beforehand, we will just rush in and join you. It's outdoors so wrap up well. Winter coats with perhaps a bright scarf would be good.
We expect to be finished by 4.30 (unless plans change again!)

TUESDAY 5 DECEMBER
ST ANDREW'S
REHEARSAL AS USUAL

WEDNESDAY 6 DECEMBER
ST ANDREW'S
PARISH CLERKS SERVICE
Gather at 6.15 for 6.30 Service

THURSDAY 7 DECEMBER
CAROLS AT KILWORTH

A luxury minibus is picking us up and bringing us back. It is proposed to start from around Baker Street at 3.30, with a couple of pick-up points as it heads north (Finchley Road, Mill Hill, South Mimms Services?). It will bring us back again afterwards. We are singing round the Christmas Tree as guests come in, between 7 and 7.30, and then doing a main 'slot' in the dining room at about 8.45. There will be sarnies etc on arrival and dinner afterwards. We need to co-ordinate transport individually as by the time we get back to London it may be too late for tubes and trains.
Dress: DJs and posh frocks (girls, we should discuss this amongst ourselves. As there are only a few of us we might be able to co-ordinate something other than black!)

SUNDAY 10 DECEMBER
ST JAMES MORNING SERVICE
9.30 FOR 10.30 AS USUAL

TUESDAY 12 DECEMBER
ST ANDREW'S
CASTLE BAYNARD WARD CLUB CAROL SERVICE
Rehearsal 5.30 Service 6.30 Reception afterwards

THURSDAY 14 DECEMBER
ST PETER'S EATON SQUARE
BLUE CROSS CAROLS
Rehearsal 5pm. Service 7pm
DJs and black with red

SATURDAY 16 DECEMBER
ST MARY'S BRYANSTON SQUARE
PRESTIGE PROMOTIONS
Rehearsal 6pm, then four slots during the evening. Refreshments provided.
DJs and black with red.

MONDAY 18 DECEMBER

CHARING CROSS STATION

BRITISH HEART FOUNDATION CAROLS

From 5pm, finishing about 7.30. We can do this one in relays so please advise as to when you can be there. Winter woollies recommended. Mulled wine etc provided at the end.

THURSDAY 21 DECEMBER

THE WHITE HART, WHITECHAPEL ROAD

CAROLS FOR OLLIE

Time for this is to be confirmed but as far as I know it's from 9pm. Black shirts and black with red, but it can be informal.

FRIDAY 22 DECEMBER

ST MARTIN'S-IN-THE-FIELDS

MESSIAH

Rehearsal 4.30-6pm Performance 7.30

Black shirts and black with red

SATURDAY 23 DECEMBER

ST MARTIN'S

CAROL CONCERT

Rehearsal 3pm, Performance 4pm (ends about 5)

(readers please to rehearse from 2.30)

Black shirts and black with red

MESSIAH

Performance at 7.30 (no rehearsal beforehand)

Black shirts and black with red

And then its.....

MERRY CHRISTMAS TO YOU ALL

AM/30.11.06

ENGLISH CHAMBER CHOIR

MUSIC LIST - CHRISTMAS 2006

Please note that some programmes are still awaiting confirmation by promoters so there may be some tinkering here and there, but there is very unlikely to be any unfamiliar additions.

100C = 100 Carols for Choirs, FS = Follow that Star, Noel = Noel!

THURSDAY 30 NOVEMBER
ST ANDREW'S DAY SERVICE

Bruckner: Locus iste
Haydn: St Nicholas Mass
Bach/Gounod: Ave Maria

SATURDAY 2 DECEMBER
SHELTER AT THE SOUTH BANK

Ding Dong Merrily (100C 82 or Noel 25)
Santa Claus is coming to town (FS 29)
Deck the hall (100C 72)
Away in a manger (100C 61)
Mary's Boy Child (FS 40)
We wish you a merry Christmas (100C 164)
White Christmas
Have yourself a merry little Christmas (FS 3)
(If we have enough people we will add When
you wish upon a star and Over the rainbow)

WEDNESDAY 6 DECEMBER
PARISH CLERKS SERVICE

Howells: A spotless rose (100C 26)
Haydn: St Nicholas Mass
Moody: Manger Carol

THURSDAY 7 DECEMBER
KILWORTH

Carols around the Christmas Tree

Ding dong merrily (110C 82 or Noel 25)
The angel Gabriel from Heaven came (Noel 1)
A virgin most pure (100C 30)
The holly and the ivy (100C 328)
Away in a manger (100C 61)
Silent Night (Noel 185)
Deck the Hall (100C 72)

Main programme:

Jingle Bells (100C 73)
Mary's Boy Child (FS 40)
I sing of a Maiden (Noel 49)
Shepherd's Pipe Carol (100C 86)
In the bleak midwinter (100C 174)
Follow that Star (FS 18)
When you wish upon a star
Chestnuts roasting on an open fire (FS 56)
Santa Claus is coming to town (FS 29)
12 Days of Christmas (Noel 231)
Medley consisting of first verses of:
Once in Royal (100C 260)
O little town (100C 234)
Away in a manger (100C 61)
O come all ye faithful 100C 226)
Hark the herald (100C 107)
White Christmas
Have yourself a merry little Christmas (FS 3)

SUNDAY 10 DECEMBER
ST JAMES GARLICKHYTHE

Haydn: St Nicholas Mass
Aday lay ybounden (Noel 2)
Bethlehem Down (Noel 12)

TUESDAY 12 DECEMBER
CASTLE BAYNARD WARD SERVICE

This is still being finalised but will probably
include:

Bouznigac: Noe, Noe
I sing of a Maiden (Noel 49)
In dulci jubilo (100C 182)
Jesus Child (100C 110)

THURSDAY 14 DECEMBER
BLUE CROSS CAROLS

Once in Royal David's City (Noel 165)
The angel Gabriel (Noel 1)
The first Nowell (100C 323)
In dulci júbilo (Scheidt)
Bouznac: Noe, Noe
While Shepherds Watched (100C 378)
Winter Wonderland (FS 6)
The Three Kings (100C 346)
O come all ye faithful (100C 226)
Hark the Herald (100C 107)

SATURDAY 16 DECEMBER
PRESTIGE PROMOTIONS

Once in Royal (100C 260)
Shepherd's Pipe Carol (100C 86)
I sing of a maiden (Noel 49)
In dulci júbilo (Scheidt)
O Holy Night)

Winter Wonderland (FS 6)
Santa Claus is coming to town (29)
Chestnuts Roasting (FS 56)
Mary's Boy Child (FS 40)
White Christmas
Ding Dong merrily (100C 82)
Hark the Herald (100C 107)
O come all ye faithful (100C 226)
We wish you a merry Christmas (100C 164)
Have yourself a merry little Christmas (FS 3)

MONDAY 18 DECEMBER
BRITISH HEART FOUNDATION

These are outdoor carols on a station platform so will be all the usual 4-part harmony items. Please bring 100 Carols, Noel and FS and I will do an approximate running order nearer the time.

SATURDAY 23 DECEMBER
ST MARTIN-IN-THE-FIELDS

Once in Royal (Noel 165)
A spotless Rose (100C 26)
The Angel Gabriel (Noel 1)
Deck the Hall (100C 72)
Chestnuts Roasting FS 56)

Santa Claus is Coming to Town FS 29)
O little town of Bethlehem (Noel 126)
Mary's Boy Child (FS 40)
Away in a manger (100C 61)
Bouznac: Noe, Noe
Shepherd's Pipe Carol (100C 86)
Follow that Star (FS 18)
Hark the Herald (100C 107)
12 Days of Christmas (Noel 231)
When you wish upon a star
Over the Rainbow
White Christmas
O Come all ye faithful 100C 226)
Have yourself a merry little Christmas (FS 3)

There will also be some readings by Choir members. Volunteers please contact Ann or Guy.



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

Friday 22 and Saturday 23 December
at 7.30pm

HANDEL MESSIAH

BY CANDLELIGHT

Belmont Ensemble of London

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

www.belmontensemble.com

English Chamber Choir

'An Inspiring Performance' Daily Telegraph

Conductor - Peter G Dyson

Soprano - Rebecca Ryan Countertenor - David Clegg
Tenor - Andrew Staples Bass - James Lawrence

Tickets: £6, £14, £18, £22, £25 from the Box Office in the Crypt
020-7839 8362 www.smitf.org



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

Saturday 23 December at 4pm

CHRISTMAS

With The

ENGLISH CHAMBER CHOIR

By Candlelight

Conductor - Guy Protheroe

The acclaimed English Chamber Choir presents a seasonal feast of your favourite Christmas Carols for Choir, Organ and Audience, including Once in Royal David's City, Hark the Herald Angels Sing, O Come all Ye Faithful and best-loved recent carols and arrangements by John Rutter, David Willcocks, Bob Chilcott and many others

'An Inspiring Performance' Daily Telegraph

Tickets: £10

from the Box Office in the Crypt
020-7839 8362 www.smitf.org

ST JAMES GARLICKHYTHE



SUNG EUCHARIST

SECOND SUNDAY IN ADVENT 10TH DECEMBER 2006

THE COLLECT

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

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

SETTING: HAYDN: ST NICHOLAS MASS

THE EUCHARIST

Lighting of the Second Advent Candle

MINISTRY OF THE WORD

Introit Hymn

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

B.C.P

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

Gradual

WARLOCK: BETHLEHEM DOWN

50 Gospel: St Luke 21.25
240 Creed

NOTICES & SERMON The Rector

MINISTRY OF THE SACRAMENT

Offertory Hymn

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

B.C.P

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

THE EUCHARISTIC PRAYER

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

252	Sursum Corda - Sanctus & Benedictus
255	Prayer of Humble Access

CONSECRATION

Priest The Peace of the Lord be always with you.
 R: And with thy spirit.
 (Deacon) Draw near and receive the body of our Lord Jesus Christ
 which was given for you, and his blood which was shed for
 you. Take this in remembrance that Christ died for you, and
 feed on him in your hearts, by faith, with thanksgiving.

COMMUNION

Motet:

Priest As our Saviour Christ hath commanded and taught us we
 are bold to say.
 257 Lord's Prayer
 257 **OBLATION**
 259 Gloria
 259 Blessing

Post Communion Hymn

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

Voluntary

Prelude & Fugue in G minor (Dietrich Buxtehude)

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

Next Sunday 17th December
ADVENT 3
 10.30 Said Eucharist
 Celebrant & Preacher: The Rector
 Organist: Andrew Parmley

NOTICES

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

Sunday 10 th	10.30	Sung Eucharist	SJ
Monday 11 th	6.00	Eversheds Carols	SJ
Tuesday 12 th	12.35	Holy Communion	SA
	1.15	Mellon Building Carols	SA
	6.00	Horners Carols	SJ
	6.30	Castle Baynard Carols	SA
Wednesday 13 th	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
	5.30	Queenhithe Carols	SJ
Thursday 14 th	6.00	Coachmakers Carols	SJ
	6.30	'Sunday on Thursday' Service.	SA
Friday 15 th	6.00	Blacksmiths Carols	SJ
Sunday 17 th	10.30	Sung Eucharist	SJ
	3.00	Parish Carols	SJ
Monday 18 th	6.30	Apothecaries Carols	SA
	6.30	Vintners Carols	SJ
Tuesday 19 th	12.35	Holy Communion	SA
	6.00	Joiners & Ceillers Carols	SJ
Wednesday 20 th	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
	6.00	Stephenson Harwood Carols	SA
Thursday 21 st	6.00	College of Arms Carols at St Benet's	SJ
	6.30	'Sunday on Thursday' Service	SA
Sunday 24 th	10.30	Sung Eucharist	SJ
Monday 25 th CHRISTMAS DAY	10.30	Festival Sung Eucharist	SJ
Sunday 31 st December	10.30	Sung Eucharist for New Year's Eve	SJ

Why not visit the Church Website?
www.stjamesgarlickhythe.org.uk



CASTLE BAYNARD WARD CLUB

CAROL SERVICE

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

12th December 2006 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

Adam lay ybounden

Boris Ord

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 (1821 - 1895)

1st Lesson

Genesis III: 15-18

(Sit)

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

Read by a Past Chairman

Choir

In Dulci Jubilo

R.L. Pearsall

2nd Lesson

Isaiah IX: 2-7

Christ's birth and kingdom are foretold by

Isaiah

Read by the President

Choir

O Magnum Mysterium

Morton Lauridsen

323

Hymn (Stand)

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)

Bethlehem Down

Peter Warlock

3rd Lesson

Micah V: 2-4

The prophet Micah foretells the glory of
Little Bethlehem

Read by the Deputy Chairman

352

Hymn (Stand)

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

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

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

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

Bp. Phillips Brooks (1835-93)

4th Lesson
(Sit)

St. Luke I: 26-38

The Angel Gabriel Salutes the Virgin Mary

Read by the Master of the
Worshipful Company of Upholders

Choir

A Virgin Most Pure

Trad.

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)

5th Lesson

St. Matthew I: 18-23

St. Matthew tells of the birth of Jesus
Read by the Immediate Past Chairman

Hymn (Stand)

83
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.*

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,

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,

'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,

6th Lesson
(Sit)

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

Choir

Noe, noe

Bouznac

Hymn (Stand)

6¹
Away in a manger, no crib for a bed.
The little Lord Jesus laid down his sweet head.
The stars in the bright sky looked down where He lay
The little Lord Jesus asleep on the hay.

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

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

7th Lesson
(Sit)

St. Matthew II: 1-11
The Wise Men are led by the Star to Jesus
Read by the Chairman

Hymn (Stand)

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

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,
18th cent. Tr F. OAKLEY (1802 - 1830)

Choir
(Sit)

Star Carol

John Rutter

(Stand)

8th 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

Hymn (Stand)

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

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

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

C. WESLEY (1707 - 1788) and Others

Organ Voluntary

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

*For pre-paid ticket holders, refreshments will be served after the service in the
 Parish Room. Please feel free to 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.*



THE BLUE CROSS

Britain's pet charity

Celebration of Christmas Carol Concert 2006





THE BLUE CROSS

Animals per charity



Readers

- Mr Anthony Head
- Mr Ian Hogg
- Ms Angela Rippon OBE
- Ms Jenny Seagrove
- Ms Jess Gower – Blue Cross

Choir

- The English Chamber Choir
- Mr Guy Protheroe – Director of Music
- Ms Ann Manly – Manager
- Mr Michael Mizgailo-Cayton – Organist

Trumpeters

- The Band of The Blues & Royals
- Director of Music: Captain Tim J Cooper
- By permission of Colonel P J Tabor MVO*
- Commander Household Cavalry*

Sponsored by
The Grosvenor Estate

Supported by
Waitrose Motcomb Street, Belgravia
The International Wine and Spirit Competition

One Hundred Years of Care

On Tuesday, 15 May 1906, The Blue Cross animal hospital in Victoria, London, opened its doors to the capital's needy pets for the first time.

Today one hundred years later, we celebrate the long and proud history of a London landmark; a building that has stood through many changes of the past century, and a symbol of the compassion and care upon which it was founded. Throughout the most turbulent of times, the hospital has never once closed its doors on those in need.

Over time, the hospital has developed to meet the needs of the capital's animals, adapting to mirror London's changing social conditions. The Blue Cross, originally known as Our Dumb Friends League, has also changed, and today's rebuilt state-of-the-art hospital, opened by Her Majesty The Queen in 2001, bears little resemblance to the original building.

But behind the hospital's doors is the real reason we celebrate today. For one hundred years, teams of dedicated veterinary surgeons, nurses and other support staff worked 24 hours of every day to ensure The Blue Cross animal hospital, Victoria, remains a lifeline for London's animals. Today we celebrate the history – and the future – of what is believed to be the oldest charitable animal hospital of its kind in the UK.

But, most of all, we celebrate the fact that, through public support, we have been able to help more than a million animals in the last century. With your support we hope to continue this extraordinary work for many years to come. It therefore gives me great pleasure to welcome you all to the Blue Cross Christmas Carol Concert. I hope you all thoroughly enjoy the evening.

Thank you

John Rutter
Chief Executive, The Blue Cross



Victoria Animal Hospital – A Brief History

Helping working animals

A short walk from the bustle of Victoria Station stands The Blue Cross animal hospital. On the site of the Duke of Westminster's stables, the original buildings were well suited to our early equine work, when many businesses depended on the health of their horses for survival.

Up until the late 1940s there were wards for horses, donkeys, dogs, cats and other small animals. In our first year of opening we treated 10,957 animals – including 1,226 horses and donkeys, 3,750 cats and 4,436 dogs.

The war years

During World War Two (1939–1945), the biggest challenge faced by our Victoria animal hospital was staying open as bombs rained down on London, night after night. Injured animals often had to be treated by candlelight after explosions cut the power supply. Despite these difficulties, our doors never closed.

The hospital witnessed many happy moments when owners on leave were temporarily reunited with their pets. By 1942, 582 dogs and 803 cats belonging to overseas personnel were being cared for by The Blue Cross. In fact many animals owed their lives to the hospital – in 1940 alone, we rescued 43,923 dogs, 106,392 cats, 592 horses and 1,013 other animals.

Present day

Look behind the modern façade of today's busy hospital and you'll find a cobbled courtyard that was once an open-air waiting room. In 2006, pet owners have the luxury of a spacious indoor reception area, but their concern for a much-loved dog or cat is the same as those clients one hundred years ago. One of the joys for our staff at Victoria is seeing the variety of people and animals that come to our hospital for care. In the past, we helped many owners of working animals; today our clients are a diverse range of young and old pet owners on means-tested benefits and low incomes. Without the help of our Victoria animal hospital many of these people would be unable to own a pet – something many of us take for granted.

Order of Service

6.15pm	Complimentary mince pies and wine
7pm	Carol Once in Royal David's City
	Welcome By Mr Anthony Head
	Carol The Angel Gabriel from Heaven Came
	Reading St Luke 1:26 Read by Mr Ian Hogg
	Carol The First Noel
	Carol In Dulci Jubilo
	Reading Nativity Read by Ms Angela Rippon OBE
	Carol Noe, Noe
	Carol While Shepherds Watched
	Reading 12 Days of Christmas Read by Ms Jenny Seagrove
	Carol Winter Wonderland
	Reading Pringle's Story Read by Ms Jess Gower
	Carol We Three Kings
	Carol O Come All Ye Faithful
	Thank You By Mr John Rutter
	Carol Hark the Herald Angels Sing
8.30pm	End

Once in Royal David's City

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

Solo

Once in royal David's city,
Stood a lowly cattle shed,

Where a mother laid her Baby,

In a manger for His bed:

Mary was that mother mild,

Jesus Christ, her little Child.

Choir

He came down to earth from heaven,
Who is God and Lord of all,

And His shelter was a stable,

And His cradle was a stall:

With the poor, and mean, and lowly,

Lived on earth our Saviour holy.

All

And through all his wonderful childhood;
Day by day, like us, He grew;

He was little, weak, and helpless,

Tears and smiles, like us He knew;

And He cares when we are sad,

And he shares when we are glad.

All

And our eyes at last shall see Him,
Through His own redeeming love;

For that Child so dear and gentle,
Is our Lord in heaven above:

And He leads His children on,

To the place where He is gone.

Choir Carol

The Angel Gabriel From Heaven Came

Sabine Baring-Gould (1834-1924)

St Luke 1:26

Read by Mr Ian Hogg

In the sixth month, God sent the angel Gabriel to Nazareth, a town in Galilee, to a virgin pledged to be married to a man named Joseph, a descendant of David. The virgin's name was Mary. The angel went to her and said, "Greetings, you who are highly favoured! The Lord is with you."

Mary was greatly troubled at his words and wondered what kind of greeting this might be. But the angel said to her, "Do not be afraid, Mary, you have found favour with God. You will be with child and give birth to a son, and you are to give him the name Jesus. He will be great and will be called the Son of the Most High. The Lord God will give him the throne of his father David, and he will reign over the house of Jacob forever; his kingdom will never end."

"How will this be," Mary asked the angel, "since I am a virgin?"

The angel answered, "The Holy Spirit will come upon you, and the power of the Most High will overshadow you. So the holy one to be born will be called the Son of God. Even Elizabeth your relative is going to have a child in her old age, and she who was said to be barren is in her sixth month. For nothing is impossible with God."

"I am the Lord's servant," Mary answered. "May it be to me as you have said." Then the angel left her.

All Stand

The First Noel

All The First Noel, the Angels 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!

All They looked up and saw a star

Shining in the East beyond them far

And to the earth it gave great light

And so it continued both day and night.

All And by the light of that same star

Three Wise men came from country far

To seek for a King was their intent

And to follow the star wherever it went.

All This star drew nigh to the northwest

O'er Bethlehem it took its rest

And there it did both Stop and stay

Right over the place where Jesus lay.

All Then entered in those Wise men three

Full reverently upon their knee

And offered there in His presence

Their gold and myrrh and frankincense.

All Then let us all with one accord

Sing praises to our heavenly Lord

That hath made Heaven and earth of naught

And with his blood mankind has bought.

Choir Carol

In Dulci Jubilo

Samuel Scheidt (1587-1654)

Nativity

Via Sackville-West

Read by Ms Angela Rippon OBE

It was right, it was suitable
That all should be
Of the utmost simplicity.
Stable and star.
These deeply are
The things we know.
The raftered barn and the usual sky;
England or Palestine, both the same
But for the name;
And the child's first cry.
Jesus a baby; the gentle cow
Looking on, ready to give
Her milk if the Virgin's should fail.
And then, as now
Ready to give, that Messiah should live,
Her milk for St. Joseph to squirt in the pail.
Truths surrounding Him at His birth
When He first drew breath;
Such plain and pastoral truths of the barn
And the earth.

They stood for the cycle of life, though His
End was death,

As the end of us all is death.

And their nostrils gently blew,

Smoking on winter air;

Nostrils of velvet, udders of silk,

Looking over the wall

That divided stall from stall.

They blew soft scent of pasture and herbs and milk

At the child, as at one of their calves.

No incense or myrrh.

Great St. Peter and great St. Paul

Travelled far from the stable stall

Cathedrals, cardinals, all the state,

All the dogma and all the weight,

All the structure of Church and creed.

When Christ in His greater simplicity

Had already given us all we need.

It was right, it was suitable,

That all should be

Of the utmost simplicity

At that Nativity.

Choir Carol

Noë, Noë

Guillaume Bouzignac (1590-1643)

All Stand

While Shepherds Watched

Nahum Tate (1652-1715)

All While shepherds watched
Their flocks by night
All seated on the ground
The angel of the Lord came down
And *glory shone* around

All "Fear not," he said,
For mighty dread
Had seized their troubled minds
"Glad tidings of great joy I bring
To you and all mankind."

All "To you in David's
Town this day
Is born of David's line
The Saviour who is Christ the Lord
And *this shall be the sign.*"

All "The heavenly Babe
You there shall find
To human view displayed
And meantly wrapped
In swathing bands
And *in a manger laid.*"

All Thus spake the seraph,
And forthwith

Appeared a shining throng
Of angels praising God, who thus
Addressed their *joyful* song

All "All glory be to God on high
And to the earth be peace;
Goodwill henceforth
From heaven to men
Begin and never cease!"

12 Days of Christmas

John Julius Norwich

Read by Ms Jenny Seagrove

My dearest darling Edward, Dec 25

What a wonderful surprise has just greeted me! That sweet partridge, in that lovely little pear-tree; what an enchanting, romantic, poetic present! Bless you and thank you. Your deeply loving Emily.

Beloved Edward, Dec 26

The two turtle-doves arrived this morning, and are cooling away in the pear-tree as I write. I'm so touched and grateful! With undying love, as always, Emily.

My darling Edward, Dec 27

You do think of the most original presents! Who ever thought of sending anybody three French hens? Do they really come all the way from France? It's a pity we have no chicken coops, but I expect we'll find some. Anyway, thank you so much; they're lovely.

Your devoted Emily.

Dearest Edward, Dec 28

What a surprise! Four calling birds arrived this morning. They are very sweet, even if they do call rather loudly – they make telephoning almost impossible – but I expect they'll calm down when they get used to their new home. Anyway, I'm very grateful, of course I am.

Love from Emily.

Dearest Edward, Dec 29

The mailman has just delivered five most beautiful gold rings, one for each finger, and all fitting perfectly! A really lovely present! Loveller, in a way, than birds, which do take rather a lot of looking after. The four that arrived yesterday are still making a terrible row, and I'm afraid none of us got much sleep last night. Mother says she wants to use the rings to "wring" their necks. Mother has such a sense of humour. This time she's only joking, I think, but I do know what she means. Still, I love the rings.

Bless you, Emily.

Dear Edward, Dec 30

Whatever I expected to find when I opened the front door this morning, it certainly wasn't six socking great geese laying eggs all over the porch. Frankly, I rather hoped that you had stopped sending me birds. We have no room for them, and they've already ruined the croquet lawn. I know you meant well, but let's call a halt, shall we?

Love, Emily.

Edward, Dec 31

I thought I said NO MORE BIRDS. This morning I woke up to find no more than seven swans, all trying to get into our tiny goldfish pond. I'd rather not think what's happened to the goldfish. The whole house seems to be full of birds, to say nothing of what they leave behind them, so please, please, STOP!

STOP!

Your Emily.

Jan 1

Frankly, I prefer the birds. What am I to do with eight milkmaids? And their cows! Is this some kind of a joke? If so, I'm afraid I don't find it very amusing.

Emily.

Jan 2

Look here, Edward, This has gone far enough. You say you're sending me nine ladies dancing. All I can say is, judging from the way they dance, they're certainly not ladies. The village just isn't accustomed to seeing a regiment of shameless viragos, with nothing on but their lipstick, caworting round the green, and it's Mother and I who get the blame. If you value our friendship, which I do (less and less), kindly stop this ridiculous behaviour at once!

Emily.

Jan 3

As I write this letter, ten disgusting old men are prancing up and down all over what used to be the garden, before the geese and the swans and the cows got at it. And several of them, I have just noticed, are taking inexcusable liberties with the milkmaids. Meanwhile the neighbours are trying to have us evicted. I shall never speak to you again.

Emily.

Jan 4

This is the last straw! You know I detest bagpipes! The place has now become something between a menagerie and a madhouse, and a man from the council has just declared it unfit for habitation. At least Mother has been spared this last outrage: they took her away yesterday afternoon in an ambulance. I hope you're satisfied.

Jan 5

Sir, Our client, Miss Emily Wilbraham, instructs me to inform you that with the arrival on her premises at 7:30 this morning of the entire percussion section of the Boston Symphony Orchestra, and several of their friends, she has no course left open to her but to seek an injunction to prevent you importuning her further. I am making arrangements for the return of much assorted livestock. I am, Sir, yours faithfully,
Dewey, Cheatum & Howe, Attorneys at law.

Choir Carol

Winter Wonderland

Richard B. Smith (1901-1935)

Pringle's Story

Read by Ms Jess Gover, Chief Veterinary Surgeon

Pringle arrived at The Blue Cross after being involved in a road traffic accident. She was in a bad way when she was found by a member of the public and brought to us. Unfortunately, the extent of Pringle's injury resulted in her losing one of her back legs. Pringle's run of bad luck continued when she was beginning to find her paws again; a lump was discovered on her tummy. This needed to be removed and required further treatment.

Sadly, even when Pringle had recovered and was in good health, she wasn't attracting any real interest at the adoption centre where she was staying. However, The Blue Cross then became aware of a potential new owner and arranged for the lady to visit Pringle. Happily Mrs Purves was immediately taken with Pringle. She said: "Pringle made such a fuss, she was lovely." They've been together ever since.

Pringle has settled wonderfully into her new home and has found in Mrs Purves someone who understands exactly what she has been through.

"Pringle is very affectionate and loving, exactly the companion I was looking for", says her new owner, to whom Pringle has become very attached.

Pringle may not be quite as nimble as she used to be, but she gets around perfectly well and enjoys spending time in her new back garden, although she doesn't venture too far. Despite being a mature lady, Pringle still loves to play with her toys and chase her tail although, as cats do, she also enjoys sleeping quite a bit during the day. Most of all, Pringle loves to sit and be fussed over. It has been a difficult journey for Pringle, but she has found a wonderful caring new owner who loves her just the way she is.



Choir Carol

The Three Kings

Peter Cornelius (1824–1874)

All Stand

O Come All Ye Faithful

Frederick Oakeley (1802–1880)

All O Come All Ye Faithful
Joyful and triumphant,
O come ye, O come ye to
Bethlehem,
Come and behold Him,
Born the King of Angels;
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

All God of God,
Light of Light,

Lo! He abhors not the virgin's
womb;

very God, begotten, not created

All Child, for us sinners

Poor and in the manger,
fain we embrace thee, with awe
and love;

Who would not love thee, loving
us so dearly?

All O Sing, choirs of angels,

Sing in exultation,
Sing all that hear in heaven God's
holy word.

Give to our Father glory in the
Highest:

Thank You

By Mr John Rutter, Chief Executive

All Stand

Hark the Herald Angels Sing

Charles Wesley, 1739

All Hark the herald angels sing
"Glory to the newborn King!
Peace on earth and mercy mild
God and sinners reconciled"
Joyful, all ye nations rise
Join the triumph of the skies
With the angelic host proclaim:
"Christ is born in Bethlehem!"
*Hark! The herald angels sing
"Glory to the newborn King!"*

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

All Hail the heav'n-born Prince of Peace!

Hail the Son of Righteousness!
Light and life to all He brings
Ris'n with healing in His wings
Mild He lays His glory by
Born that man no more may die
Born to raise the sons of earth
Born to give them second birth



Anthony Head

Anthony, with some fellow students from the London Academy of Music and Dramatic Art, talked his way into an audition with Cameron Mackintosh for a national tour of *Godspell*, and landed his first job. He was subsequently asked to play Jesus when the show transferred to the Shaftesbury Theatre in the West End.

Since then his career has been a heady (if you'll excuse the expression) and eclectic mix of musicals like *The Rocky Horror Show* and *Chess*; television, including *Little Britain Series I, II and III*, *Buffy the Vampire Slayer*, *Manchild*, *Spooks* and recently *Doctor Who*; theatre, such as *Danton's Death* and Peter Shaffer's *Yonadab* at the Royal National Theatre, *A Patriot for Me* in Chichester and Los Angeles, *Rope* in Chichester and at Wyndhams and recently *Otherwise Engaged* at the Criterion Theatre (for which he won the Theatregoers Choice Award for best supporting actor); and film – most recently *Imagine Me and You*, *Fat Slags* and *I'll Be There*. He is currently appearing in *Little Britain Live* at the Hammersmith Apollo, recently finished filming *Persuasion* for ITV, and co-stars with Bob Hoskins and Stockard Channing in *Sparkle* to be released early next year.

Tony is a supporter of many animal charities both in the UK and abroad. He raises funds through the generosity of his supporters for several welfare organisations including the Thoroughbred Rehabilitation Centre, the Gambia Horse and Donkey Trust, and the Safe Haven for Donkeys in the Holy Land. Tony lives near Bath and shares his life with his partner Sarah Fisher, their two daughters Emily and Daisy, eight horses, three dogs, three donkeys, two cats, eight rabbits and one 23 year old gold fish!



Ian Hogg

Ian trained at Central School of Speech and Drama Centre, London 1961–1964. He joined the Royal Shakespeare Company in 1964 and has played fifteen seasons with the Company in London and Stratford and New York, playing leading roles in 25 of Shakespeare's 37 plays, such as *Coriolanus*, Cardinal Wolsey in *Henry VIII*, and *Julius Caesar* and many others. He has done four seasons at The Royal National Theatre, and played a dozen major roles in London's West End.

He has played many leading roles on television, being best known for his creation of the part of Detective Sergeant Alan Rockliffe in *Rockliffe's Babies* and its follow-up *Rockliffe's Folly*. Recently he has made guest appearances in *Waking The Dead*, *Foyle's War*, *Midsomer Murders*, and *Dr Who*, where he played the evil Josiah Samuel Smith and is still pursued by ardent *Dr Who* fans.

Ian has also played leading roles in many radio dramas, and read short stories and serialised novels, the notorious *Lady Chatterley's Lover* being one of them and more numinously *The Book of Judges* in The BBC's presentation of *The Bible*. Most recently, on BBC Radio Four he has played Don Camillo in the serialised *Little World of Don Camillo*.

He fell in love with horses in 1970 and moved away from London to the heart of Lincolnshire. He has kept and ridden three lovely horses in the thirty years he and his wife Thea have lived there, as well as keeping sheep, goats and pigs, chickens, dogs and cats. One could say he has a passion for animals and a great concern for their welfare.

Ian was born in Newcastle on Tyne and brought up in the North East – The Kingdom of Northumbria as he calls it.



Angela Rippon OBE

Angela Rippon has one of the best-known faces and voices in British Broadcasting. Since her very first television broadcast for BBC Plymouth on 5 September 1966, the career of this award-winning journalist has embraced an impressive variety of programmes on radio and television for both commercial and BBC stations, in Britain and America. The scope and quality of her work has been recognised by the Royal Television Society who have entered her on their Roll of Honour.

Until September 2005 Angela presented her own Saturday and Sunday morning show on the ITV News Channel, *Live with Angela Rippon*. She has also recently fronted special reports for ITV's *Tonight with Trevor McDonald* and for Channel 5 News and she was one of the anchors for ITV News' coverage of the war in Iraq. While her work has mainly been centred on her first love of news and current affairs, Angela is equally at home presenting programmes in a lighter vein ranging from the arts to quiz programmes. She is currently filming a new series of *Sun, Sea & Bargain Spotting* for BBC2 which is due for transmission in spring 2006.

In August 2000, Angela was appointed Chairman of the English National Ballet. She was named European Woman of Achievement 2002 and in June 2004 she was awarded the OBE for services to broadcasting, the arts and charity.



Jenny Seagrove

Jenny first found fame in the early eighties, when she starred in *Woman in White* and *Diana* for BBC and then became known internationally for the film *Local Hero* and the TV mini-series *A Woman of Substance*, which achieved Channel 4's highest ever viewing figures of 13.8 million. Prior to that, her film debut was *A Shocking Accident*, which won an Oscar for best short. Some of her other movie roles include *Appointment With Death*, *A Chorus Of Disapproval*, *The Guardian*, and *Don't Go Breaking My Heart* with ER's Anthony Edwards.

Jenny took a break from TV to concentrate more on theatre and film until her return to the small screen as Jo Mills in the pilot episode of *Judge John Deed*, broadcast in January 2001. She's now a regular in the series. On TV she's also appeared in *Hold The Dream*, a follow up to a *A Woman of Substance* and starred in many other TV dramas for American and British TV.

As well as TV and film, Jenny's an accomplished stage actress, whose recent credits include *Brief Encounter* with *Judge John Deed* co-star Christopher Cazenove, *The Constant Wife*, and *The Night of the Iguana* with Woody Harrelson.

Jenny was born in Malaysia of British parents. She trained at the Bristol Old Vic Theatre School in London. She is a vegetarian and animal rights campaigner, a huge fan of Everton Football Club and lives with theatre impresario and Everton Football Club director Bill Kenwright in North London.

The English Chamber Choir

The English Chamber Choir, together with its musical director Guy Protheroe, is one of the capital's busiest chamber choirs. Based in London, where it sings regularly in all the major venues, it also visits festivals and concert societies throughout Britain and abroad. The Choir is also familiar to many through its long association with commercial music, with many recordings, and television credits to its name.

The English Chamber Choir, 8 Alma Square, London NW8 9QD
Tel: 020 7286 3944 www.englishchamberchoir.com

The Band of The Blues & Royals

The main role of The Blues and Royals Band is to provide musical support for the Army and to carry out Ceremonial duties, for example Trooping the Colour, and Changing the Guard at Windsor Castle. However, the life of a musician in the Band of The Blues and Royals is far more varied. In recent years it has completed tours of USA, Canada and also visited Portugal, Germany, Bosnia and France. Many major sporting events have also been regular engagements, including the FA Cup Final, Royal Ascot, Henley Regatta and Goodwood Festival of Speed.

The Band's location changes every four years between Combermere Barracks in Windsor and Hyde Park Barracks in Knightsbridge, London. This is an exchange between the Band of The Life Guards and ensures that the Mounted Regiment in London, and the Armoured Reconnaissance Regiment in Windsor has the support of both Household Cavalry Bands over a period of time.

Band Secretary, The Band of The Blues and Royals,
Combermere Barracks, Windsor, Berkshire SL4 3DN
Tel: 01753 755209 Email: rhgdband@tinyworld.co.uk



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OX18 4PF

Tel: 01993 822651

**Blue Cross
communications and
fundraising office**

The Blue Cross
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St Martin-in-the-Fields
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at 7.30pm

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Tenor - Andrew Staples Bass - James Lawrence

Tickets: £6, £14, £18, £22, £25 from the Box Office in the Crypt
020-7839 8362 www.smitf.org



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'An Inspiring Performance' Daily Telegraph

Tickets: £10

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020-7839 8362 www.smitf.org

"BROADCASTING HOUSE" 24th DEC. 2006
(ATV CENTRE, WHITE CITY)

(No breaks when oo'ing)

✓ [Good King Tony Blair looked out, on the feast of Stevens,
In the know, and sound about all the odds and evens;
Brightly shone the moon that night, tho' the frost was cruel,
Suspect claims had come to light, for the tabloids fuel

oo ("Hither, ~~Tone~~ and stand by me, if thou know'st, telling, Sops (oo)
I must have an inquiry. There's something dodgy smelling."

oo ("Lord, you've done the Premier League, only you were able; Andrew & Rob (oo)
Transfers with the lure of bungs - underneath the table."

oo ("Bring me fresh ones, give me time, whether, where and whither: Andrew & Rob (o)
Tell the French 'Ello 'Ello; dates and facts come hither."

✓ [Lord and lame duck, forth they went, forth they went together;
Through Al Fayed's wild complaint, and Daily Express blether,
oo ("Sire, the work is weirder now, I wish I was much stronger; } Sops (oo)
Fails my heart, I know not how, we can't go on much longer."

oo ("Nonsense man! Be strong my page, you're coming over meekly: } A&R (oo)
I'm the man for inquires -- in fact I like twice weekly."

✓ [In his master's steps he trod, where the snow lay dinted;
All the claims were widely known - they'd been so often printed.
Therefore, Britons be assured, that theories conspiring,
Surely will be put to rest, cos Stephens is inqui-i-ring

"BROADCASTING HOUSE" 24/12/06

Wet Christmas

The glass is falling

The winds are west

A cyclone is in Biscay

It's just a December day

All over the damn U.K.

But ~~it's~~ the morning of Christmas Eve

And here's a forecast you can believe

I'll prophesy a wet Christmas

It's fairly typically green

There is fog in Hexham

And mist in Wrexham

And every blessed thing between

I guarantee a dull morning

Grey afternoon and rainy night

If you feel like betting, alright

But it's less than ten-to-one on white

repeated

copyright Jay Venn
December 2006