

St
Martin
in
the
Fields

Saturday 22 January

at

7.30pm

MOZART REQUIEM

By Candlelight

VIVALDI - Gloria in D

HANDEL - Zadok The Priest

HANDEL - The King Shall Rejoice

HANDEL - Arrival of the Queen of Sheba

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Lucie Spickova
Tenor - Richard Rowntree Bass - Philip Tebb

Tickets : £8, £14, £20, £24, £28

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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



St
Martin
in
the
Fields

Saturday 22 January at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Lucie Spickova

Tenor - Richard Rowntree Bass - Philip Tebb

Handel - Arrival of the Queen of Sheba

Handel - The King Shall Rejoice

Vivaldi - Gloria in D

- INTERVAL OF 20 MINUTES -

Handel - Zadok the Priest

Mozart - Requiem

Smoking and the consumption of food and drink are not allowed in the Church. Kindly switch off mobile phones and alarms on digital watches. Flash photography and audio or video recording are not permitted. The interval lasts 20 minutes. A bell will be rung 5 minutes and 2 minutes before the end of the interval.

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

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

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1158
For more information about St Martin's please visit our website: www.smif.org

PROGRAMME £1.50

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 – Coronation Anthem 'The King Shall Rejoice'

The King Shall Rejoice – Exceeding glad shall he be – Glory and Worship
Thou hast prevented - Alleluia

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

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

The choice of texts was well established, and had been first used at the Coronation of Charles I, one hundred years earlier.

'Let thy hand be Strengthened' seems to have been for the early 'recognition' part of the service and is taken from Psalm 89. 'My heart is inditing' was written for the Queen's Coronation and 'The King shall Rejoice' (Psalm 21) for the King's Coronation itself.

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

Later on Handel incorporated nearly all the music from the Anthems into his oratorios 'Deborah' and 'Esther', which brought them before a wider public, and in descent performances

Vivaldi (1678 – 1741) – Gloria in D RV 589
Gloria in excelsis Deo - Et in terra pax - Laudamus te - Gratias agimus
Propter Magnam - Domine Deus - Domine Fili - Domine Deus
Qui tollis peccata mundi - Qui sedes - Quoniam tu solus
Cum Sancto Spiritu

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

Such an interregnum began in mid 1713, when Francesco Gasparini, choirmaster since 1701, departed on sick leave from which he never returned. No new choirmaster was appointed until 1719, and Vivaldi, together with his colleague, the singing master Pietro Scarpari, took over the task of composing for the singers of the 'coro'.

It appears that Vivaldi continued to act as a substitute choirmaster until he left Venice for Mantua towards the end of 1717. A further opportunity to supply the Pieta with vocal music occurred between 1737 and 1739 after the departure of Giovanni Porta. On this occasion Vivaldi was no longer in the Pieta's service and was able to sell his works to the establishment on a purely commercial basis.

Nearly 30 of Vivaldi's sacred vocal compositions appear to date from the intervening two decades. They are unlikely to have been written for the Pieta - for one thing, several are obviously for male voices (the Pieta's choir was all female). It has been proposed that several were written for performance not in Venice but in Rome, where Cardinal Pietro Ottoboni was an important patron of Vivaldi's.

The Gloria in D RV.589 was one of the first sacred vocal works that Vivaldi wrote. The paper and stave-rulings of the autograph score match those found in the score of the Opera 'Ottone in Villa', performed at Vicenza in May 1713. This setting doubtless forms part of a 'Mass' cited by the Pieta's governors in a resolution of June 1715 awarding Vivaldi the special emolument of 50 ducats customarily paid annually to the 'maestro di coro'.

This work is on a grand scale, being divided into twelve sections well contrasted among themselves in tempo, key, scoring and musical style. Its conspicuous use of winds (trumpet and oboe) as obbligato instruments and its allocation of solo vocal parts exclusively to high voices are typical of the Pieta's repertory.

Handel – Coronation Anthem 'Zadok the Priest'

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

The text of this anthem 'Zadok the Priest' refers to the coronation of King Solomon, famed for his wisdom – a highly flattering comparison for the new monarch; this anthem was intended for the Anointing. 'Zadok the Priest' has been sung at every English Coronation since its original appearance in 1727.

Mozart (1756 – 1791) – Requiem

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

It is generally thought that by July 1791 Mozart had sunk irretrievably into the abyss of poverty and despair. In fact, that summer found him busy and happy. His usually troubled finances were relatively stable and opera commissions were coming in as fast as he could handle them. His old friend Emanuel Schickaneder had recently engaged him for 'Die Zauberflöte' and some time around the middle of July a commission came from Prague, for what became 'La Clemenza di Tito' for festivities at the coronation in September of Leopold II of Bohemia.

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

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

At the time of Mozart's death on 5th December 1791, only the Introit was fully orchestrated. The Kyrie was essentially complete, except for some minor scoring. Five of the six sections of the Sequentia and both of the Offertorium has been outlined - all

vocal parts were written out, and there was a detailed figured bass and scattered indications of instrumentation. Of the final part of the *Sequentia* - the *Lacrymosa*, the emotional and structural crux of the whole work, Mozart had set down only the first 8 bars.

Before his death Mozart had certainly discussed the work with 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.

Originally from California, **Elizabeth Weisberg (Soprano)** studied at Stanford University and the Royal Academy of Music in London where she received the Dip.RAM, the Academy's highest award for performance.

On the concert platform Elizabeth has appeared in the Chichester, Winchester, Aldeburgh, and Three Choirs Festivals and with conductors including Sir Charles Mackerras, Sir Mark Elder, Sir Roger Norrington, Iván Fischer, Emmanuelle Haim, Trevor Pinnock, Harry Bicket, Nicholas Kraemer, Christopher Robinson, Nicholas Cleobury, David Hill and John Rutter. She has given recitals in The Oxford Lieder Festival, The National Portrait Gallery and London's Handel House Museum, and frequently appears in concerts at St. Martin-in-the-Fields with the Trafalgar Sinfonia and the Belmont Ensemble.

Recent engagements have included Haydn Creation in Poissy with Sir Mark Elder and the Orchestra of the Age of Enlightenment, Mendelssohn Elijah in the Royal Albert Hall with the RPO, Galatea (*Acis and Galatea*) for Sir Charles Mackerras in Aldeburgh and also with Belmont Ensemble at St Martin-in-the-Fields, Bach St. Matthew Passion with the Manchester Camerata in the Bridgewater Hall with Kraemer, scenes from Purcell *Fairy Queen* with Harry Bicket and The English Concert at Cadogan Hall, Bach B Minor Mass in the Three Choirs Festival, the title role in Handel *Theodora* in concert for The Belmont Ensemble, Haydn Creation Mass for Paul McCreesh in Wroclaw, Poland, Bach St. Matthew Passion with Fischer and the Orchestra of the Age of Enlightenment at the QEH, Bach B Minor Mass for the Three Choirs Festival in Tewkesbury Abbey, Brahms Requiem in Southwark Cathedral, and *Dafne* (*Apollo e Dafne*) with the International Baroque Orchestra in Oxford and London. Elizabeth has recently recorded a disc of Vivaldi with the New London Soloists and Ivor Setterfield.

Recent opera work includes *Venus and Adonis* for Transition Opera at Wilton's Music Hall, *First Witch* in Purcell *Dido and Aeneas* for the Temple Festival, and Monteverdi *Orfeo* with Emmanuelle Haim at Opéra de Lille, Théâtre du Châtelet and Opéra National du Rhin. Forthcoming engagements include Handel *Messiah* in St. Thomas, Fifth Avenue, New York and several concerts at St Martin-in-the-Fields.

Lucie Špicková (Mezzo-Soprano) was born in Prague to Anglo-Czech parents, Lucie studied the clarinet and piano at the Purcell School of Music before going on to read Modern Languages (German and Italian) at Oriol College, Oxford, graduating with a

First Class Honors degree. She is currently in her final year on the Royal Academy of Music Opera Course, where she studies under Elizabeth Ritchie and Jonathan Papp.

A keen oratorio performer, Lucie's repertoire includes Bach's *Magnificat*, *St Matthew Passion*, *St John Passion* and *B minor Mass* as part of the Prague Spring Festival, Vivaldi's *Gloria* in St Martin-in-the-Fields and Mozart's *Mass in C Minor* in St James's Piccadilly, the *Messiah*, Mozart's *Requiem*, *Solemn Vespers* and *Coronation Mass*, Rossini's *Stabat Mater* and *Petite Messe Solennelle*, Charpentier's *Messe de minuit* and *Te Deum*, Dvořák's *Mass in D* and Britten's *Rejoice in the Lamb*, Haydn's *Paukenmesse*, J. J. Ryba's Czech Christmas Mass with the Southbank Sinfonia in Cadogan Hall, Handel's *Ode for the birthday of Queen Anne*, *Israel in Egypt* and Handel's cantata *Splenda l'alba in oriente*, HWV 166, for the London Handel Festival under Laurence Cummings. Forthcoming performances include Handel's *Dettingen Te Deum*, Bach's *St John Passion* and Beethoven's 9th Symphony.

As a recitalist Lucie has performed in the Wigmore Hall with Graham Johnson, Toby Spence and Wendy Dawn Thompson in Janáček's *The Diary of One Who Disappeared*, broadcast on BBC Radio 3, and in venues in France, Germany, Austria and in the Czech Republic. In October 2008 she will be performing at the Oxford Lieder Festival with a programme of Czech and German songs.

She has made a recording for Dutton Epoch of David Matthew's *A Congress of Passions* under George Vass and also appeared in the Bafta-winning Channel 4 programme, *The Choir!*

While at the Royal Academy of Music, Lucie won the prestigious Elena Gerhardt Lieder Prize and has participated in masterclasses with Barbara Bonney, Sally Burgess, Rudolf Jensen, Phillip Langridge, Dennis O'Neil, Ian Partridge and Robert Tear. Lucie's studies are supported by the Wilson S&M Eyres Scholarship, the Patricia Kris Wolfe prize and she also gratefully acknowledges the support of the Arts and Humanities Research Council and the Josephine Baker Trust.

Richard Rowntree (Tenor) studied voice, viola and piano at Trinity College of Music, London. On leaving college, Richard became a tenor Vicar Choral at Wells Cathedral, a post he held from 1999 – 2007. Richard now sings in the choir of the London Oratory and combines this with a flourishing freelance career. Richard is greatly in demand as a soloist and consort singer and regularly appears with some of the country's leading groups including The Monteverdi Choir under Sir John Eliot Gardiner, The Gabrieli under Paul McCreesh, The King's Consort under Robert King and Matthew Halls, The Early Opera Company under Christian Curnyn, The London Handel Festival under Laurence Cummings and The Philharmonia Voices under Richard Hickox and Christoph von Dohnanyi. Richard has also sung on numerous recordings for labels including Deutsche Grammophon, Hyperion, Chandos, Naxos, Regent and has also broadcast regularly on BBC Radio 3 and 4.

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

Recent performances include solos in Monteverdi's *Vespers 1610* with The King's Consort in the Nuremberg International Festival which was broadcast live on German radio, the role of the Player's Boy in Britten's *Death in Venice* at the Queen Elizabeth Hall with the Philharmonia and concerts in Switzerland, Spain, Poland and Italy with the Gabrieli Consort including a performance of works by Gabrieli and De Rore in Basilica de San Marco in Venice. In August 2008 Richard made his Proms debut with the Orchestra and Choir of the Age of Enlightenment under Sir Charles Mackerras performing Handel's *Belshazzar*.

Other recent engagements have included Bach's *Christmas Oratorio* with The Monteverdi Choir and Sir John Eliot Gardiner, Handel's *Jephtha* with The Gabrieli Consort in late Spring 2009 and Haydn's *Creation* at the Proms in July 2009. Tours in 2009 included a European and North American tour with The Monteverdi Choir, Spain and Poland with Choir of the Age of Enlightenment and trips to Poland, Spain, Germany and France with The Gabrieli Consort.

Philip Tebb (Baritone) studied Music at Durham University, where he was a Choral Scholar at the Cathedral, and at the Royal College of Music on the Benjamin Britten International Opera School with Russell Smythe. His studies at RCM were generously supported by the Anne Clayton Award, Stanley Picker Trust Award, the Audrey Sacher Award and the Josephine Baker Trust. At RCM he appeared in masterclasses with Valerie Masterson, James Oxley, Graham Johnson, Patrica McMahon and Petra Lang. Philip sang the roles of Demetrius in Britten *A Midsummer Night's Dream*; Harasta in Janacek *The Cunning Little Vixen*; Nicandro in Handel *Atalanta* (as part of the London Handel Festival); Father Trulove in Stravinsky *The Rake's Progress* and Antonio in Mozart *Le Nozze di Figaro*, and in scenes: Silvio, Leoncavallo *Pagliacci*; Zurga, Bizet *Les Pecheurs de Perles*; Don Alfonso, Mozart *Così fan tutte* and Demetrius Britten *A Midsummer Night's Dream*. Professional opera work includes chorus with ENO, Salzburg Festival, Garsington Opera and Grange Park Opera. He sang the role of Schaunard in Puccini *La Bohème* with Wedmore Opera. Philip performed Mahler *Kindertotenlieder* with the RCM Symphony Orchestra conducted by Sir Roger Norrington at St John's Smith Square.

Philip is in great demand as an oratorio soloist with many choral societies. Appearances last year included: Handel *Messiah* with St David's Cathedral Choir, St Edmundsbury Cathedral Choir, Hart Voices and Danesborough Chorus; Haydn *Nelson Mass* & Handel *Dixit Dominus* with Lancashire Sinfonietta & Manchester Chamber Choir and Lewisham Choral Society; Delius *Sea Drift* with Watford Philharmonic Society; Bach *Cantatas 140 & 147* with Lymington Choral Society; Mozart *Requiem* with Belmont Ensemble and Aeneas in Purcell *Dido & Aeneas* with Barts Chamber Choir and Trafalgar Sinfonia.

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

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 500 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

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

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

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

He has conducted at London's premier venues including St Martin-in-the-Fields, St John's Smith Square, St James's Piccadilly, The Banqueting House, Royal Festival Hall, Queen Elizabeth Hall, Purcell Room and has broadcast on BBC Radio and TV, ITV, Channel 4 TV, Channel Five TV and Classic FM.

Peter has worked in concert with artists including David Campbell, Jill Gomez, Sir Edward Heath, John Lill, Benjamin Luxon, Annela Rice, John Craven, Nicola Loud, Alan Brind, Sam Haywood, Ashley Wass, Ruth Rogers, Benjamin Nabarro and Helena Wood. Peter won the Havant Symphony Orchestra Conducting Competition, was runner-up at the British Reserve Insurance NAYO Conducting Competition, and was a finalist in the BFYC Choral Conducting Competition.

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

The Belmont Ensemble was the pioneering force in establishing the famous series of baroque concerts at St Martin-in-the-Fields in the early 1990s.

They have now given over 500 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

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

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

The Orchestra has recently appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly. As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

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

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

The Belmont Ensemble is a highly flexible group with a dedicated core of string players for baroque music; it can adapt to encompass forces for large romantic concertos and choral works, to contemporary commissions. All across the country's musical spectrum, former Belmont Ensemble players can be found: Past Leaders now play with the LSO, and Royal Opera House, and former continuo players are now working with ENO and the BBC Symphony, Philharmonic, and Concert Orchestras.

Current members of the Ensemble also play with leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, Hanover Band, English

Concert and OAE. Soloists with the orchestra have included former winners of the BBC Young Musician of the Year competitions and many outstanding international artists.

Belmont Ensemble of London
020 8293 3298
belmontensemble@gmail.com
www.belmontensemble.com

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

It has sung in all the main halls in the South Bank Centre, at the Royal Albert Hall, the Barbican, St John's, Smith Square, and Cadogan Hall. It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes in several other London venues. Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland.

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Levi which have sold many million of copies in Europe and South America.

Since 1974 the Choir has sung regularly for prog-rock legend Rick Wakeman, most recently at Hampton Court in the revival of 'Six Wives of Henry VIII' and at Cadogan Hall as part of Chelsea Festival in his 'unplugged' piano and orchestra programme 'P'n'O'.

The Choir has, over the years, developed a special interest in music from the Eastern Christian tradition. Its CD of music inspired by the Byzantine Abbess Kassiani (the first woman composer whose works have survived and been handed down to us) is due for release on Naxos early next year and the album 'The Byzantine Legacy' – originally available from Sony Classics Greece from 2000-2007 has now been re-issued in a limited archive edition. Both these albums, plus the Choir's popular signature album 'EcleCtiCa' will also be available for download in early 2011.

English Chamber Choir
020 7286 3944
ecc.protheroe@btinternet.com
www.englishchamberchoir.com

**Belmont Ensemble
Concerts by Candlelight**

Thursday 10 February

Bach - Concerto for Two Violins, Concerto for Oboe and Violin
Handel - Oboe Concerto in G Minor, Vivaldi - Summer, Concerto 'Tempesta di Mare'

Friday 25 February

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

Friday 4 March

Mozart - Requiem : With The English Chamber Choir
Mozart - Ave Verum Corpus, Handel - Gloria, Purcell - 'Fairy Queen' Suite

Tuesday 22 March

Vivaldi - Gloria : With The English Chamber Choir
Faure - Requiem, Pavane, Cantique de Jean Racine, Mozart - Solemn Vespers

Thursday 24 March

Vivaldi - Spring and Summer from 'The Four Seasons'
Bach - Brandenburg Concerto No 3, Concerto for Oboe and Violin

Easter Monday 25 April

Handel - Messiah : With The English Chamber Choir

Thursday 28 April

Handel - Theodora : With The English Chamber Choir

Saturday 30 April

Vivaldi - Gloria : With The Syred Consort
Handel - Royal Fireworks Music, Zadok the Priest, The King Shall Rejoice

Saturday 7 May

Mozart - Requiem : With The English Chamber Choir
Mozart - Ave Verum Corpus, Handel - Gloria, Purcell - 'Fairy Queen' Suite

Friday 13 May

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

Full details at : www.belmontensemble.com

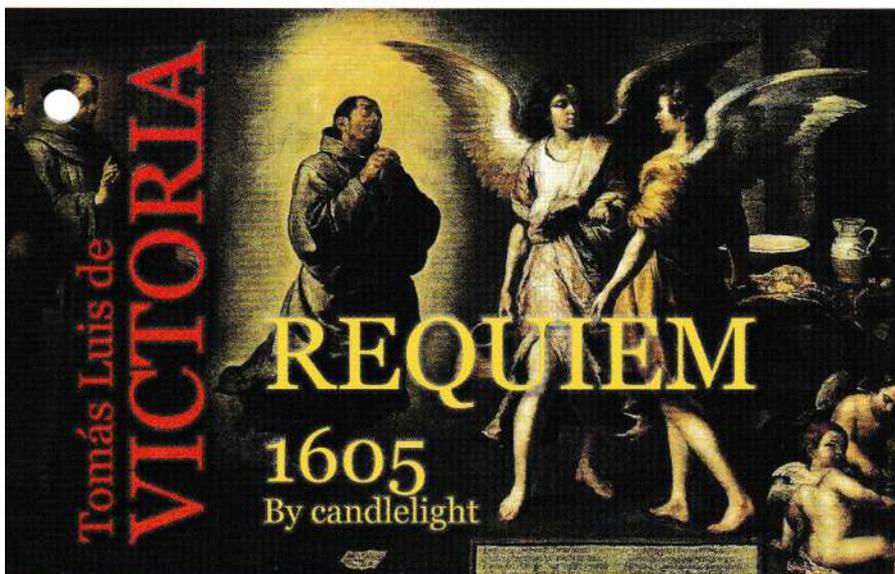
St Martin-in-the-Fields
Trafalgar Square London WC2N 4JJ
Box Office: 020 7766 1100 Online: www.smitf.org

St
Martin
in
the
Fields

English Chamber Choir
Guy Protheroe *conductor*
Ian Curror *organ continuo*

Friday 25 February 10pm

Tickets: £19 to include a complimentary glass of
wine from the Café in the Crypt before the concert

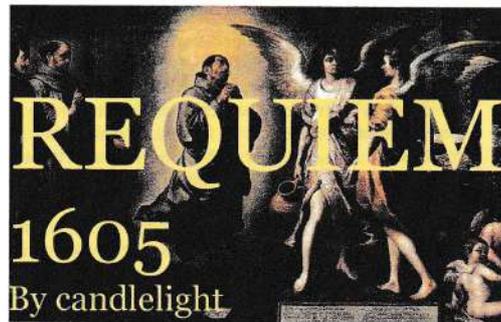


St Martin-in-the-Fields
Trafalgar Square London WC2N 4JJ
Box Office: 020 7766 1100 Online: www.smitf.org

St
Martin
in
the
Fields

English Chamber Choir
Guy Protheroe *conductor*
Ian Curror *organ continuo*

Tomás Luis de
VICTORIA



Friday 25 February 10pm

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

Tomas Luis de Victoria was born near Avila (north-west of Madrid), and began his musical education as a boy chorister at Avila Cathedral. His talents were acknowledged in 1565 by King Philip II of Spain, who awarded him a scholarship to study in Rome. Victoria enrolled at the Collegium Germanicum, established a few years earlier by St Ignatius Loyola, founder of the Society of Jesus (Jesuits) and also worked at the Collegio Romano, another prominent Jesuit institution. Consequently, he was immersed in the Counter-Reformation movement which followed the Council of Trent (concluded in 1563), and found himself working in Rome at a time when the city was attracting eminent singers, musicians and clerics from all over Europe. It is indicative of this cosmopolitan community that of the three greatest composers to emerge from it during this period only one, Palestrina, was Italian; the others were Victoria and Orlandus Lassus, who came from Flanders to become Maestro di Cappella at the Church of St John Lateran (effectively the parish church of the Vatican) at the age of only 21. And only Palestrina remained in Rome, Lassus moving on to spend his later career in Munich and Victoria returning to Spain.

Victoria was ordained priest in 1575 and by 1578 had added to his professional duties the role of chaplain at the Church of San Girolamo where he worked with St Philip Neri. Neri was famed throughout the city for his charitable works and his charismatic teaching, and together they drew large congregations, many of whom had either converted or returned to their native Roman faith. Victoria, however, was beginning to tire of his fairly frenzied Roman existence and when in 1583 he dedicated a book of masses to his original patron, Philip II, he expressed the wish to return to Spain and to find a quieter lifestyle, more in keeping with his priestly vocation. Philip duly obliged by introducing him to the service of the Dowager Empress Maria of Austria (Philip's sister), who had retired to the *Monasterio de las Descalzas Reales de S Clara* (Convent of the barefoot nuns of St Clare) in Madrid with her daughter a few years earlier. Victoria returned to Madrid in 1587 and remained at the Monastery for the rest of his life. It was certainly a quieter existence, but also a comfortable one. His post as Maestro di Cappella was endowed by absentee livings which resulted in a considerably higher income than he would have earned as a cathedral organist. He served the Dowager Empress until her death in 1603; she endowed a chaplaincy which he held until his own death, and during that time he remained as organist to the convent's chapel. He was also able to work on terms which enabled him to make frequent visits abroad, including a two-year trip to Rome in 1593-4, in the course of which he attended Palestrina's funeral. It is widely surmised that he was a pupil of Palestrina's during his early years in Rome, although there are no records confirming any formal relationship. Whether taught by the Italian master or not, he would certainly have come under his influence and been familiar with both his music and the code of compositional practice which he embraced.

Victoria had included a four-part *Missa pro defunctis* (Mass for the Dead) in the 1583 volume of Masses dedicated to Philip II. Following the death of his revered patron, he set about composing a more extended *Requiem* (*Officium defunctorum*) scored for six voices which he published in Madrid in 1605. Its frontispiece was the coat of arms of the Empress and he described it to Princess Margaret, her surviving daughter and herself a nun at the convent, as "for the obsequies of your most reverend mother".

This *Requiem* has come to be regarded by many as Victoria's finest masterpiece. Masterpiece it may certainly be, but part of the reason why it occupies such a prominent position in his oeuvre is due to it being his largest-scale, self-contained work, lasting just under 45 minutes. To the liturgical sequence of the Requiem Mass itself Victoria added three additional movements: a setting of the lesson from Matins which is a rather grim passage from the Book of Job, and which prefaces the Mass; there is an additional extra-liturgical motet *Versa est in luctum* which follows the Communion, and finally a setting of the absolution *Libera me* which, although not part of the Requiem, will no doubt be familiar to many as it is often included in musical settings. However, Victoria is also familiar to many as the composer of small but perfectly-formed motets, and in tonight's performance we are including two of these by way of introduction to the 'main work'. The first is *O quam gloriosum*, the antiphon at Vespers on All Saints' Day. The second, *Beata es Virgo*, as its name suggests, is a motet in praise of the Blessed Virgin Mary and like the *Requiem* it is scored in six voice parts. Both motets date from Victoria's time in Rome.

In terms of his musical language, Victoria could be described as standing at a crossroads of musical styles. Geographically, he brings an element of Iberian passion to the intensely pure Italian musical language cultivated by Palestrina. He does not observe all the latter's grammatical rules regarding non-use of dissonance and uncommon intervals (especially where such devices enhance the meaning and spirit of the text), and he also writes some passages where all the parts move together in the same rhythm as opposed to intertwining in a web of contrasting voices which follow and imitate each other. (It comes as no surprise that one of the composers whom Victoria particularly admired during his time in Italy was Luca Marenzio, whose madrigals were the precursors of the form later made famous by Monteverdi.) He does, however, follow the time-honoured tradition of presenting the original plainsong melody in intonations and verses and then including it in longer note-values within the full six-voice texture. In the *Requiem* this *cantus firmus* (the longer notes) is set in the second soprano line, with the exception of the Offertory, where it appears in the altos. And Victoria himself writes the intonations out at the higher soprano pitch, indicating that they should be sung by boys (or these days women) as opposed to the more normal habit of giving the plainsong to the men's voices.

The use of instrumental accompaniment in liturgical music was much more common in 16th century Spain than it was in Italy. Although there is no separate part for organ, the inclusion of the instrument to support the voices and add weight to the bass line is a practice that would have been entirely usual. The use of this instrumental support is also a pointer towards the direction in which music across Europe was developing in the course of Victoria's own lifetime. While Victoria is frequently referred to as a 'Renaissance' composer, it is worth bearing in mind that he lived, and continued to compose, until his death 400 years ago in 1611. As those who follow anniversaries may remember, last year saw numerous performances of Monteverdi's famous *Vespers* – which had appeared 400 years ago in 1610. While Monteverdi is often conveniently regarded as the first major 'Baroque' composer, the styles and idioms which he so firmly established and are so recognisable to today's audiences did not appear out of the blue – their roots can be found in the work of many progressive minds of the 16th century, of whom Victoria is a prime example.

O quam gloriosum

O quam gloriosum est regnum, in quo cum Christo gaudent omnes Sancti. Amicti stolis albis, sequuntur Agnum, quocumque ierit.

Beata es Virgo

Beata es virgo Maria quae Dominum portasti. Creatorem mundi genuisti qui te fecit et in aeternum permanes Virgo.

Officium Defunctorum**Lectio II ad Matutinum****(Job 10: 1-7)**

Taedet animam meam vitae meae, dimittam adversum me eloquium meum, loquar in amaritudine animae meae. Dicam Deo: Noli me condemnare; iudica mihi, cur me ita iudices. Numquid bonum tibi videtur, si calumneris, et opprimas me, opus manuum tuarum, et consilium impiorum adiuves? Numquid oculi carnei tibi sunt; aut, sicut videt homo, et tu vides? Numquid sicut dies hominis dies tui, et anni tui sicut humana sunt tempora, ut quaeras iniquitatem meam, et peccatum meum scruteris? Et scias, quia nihil impium fecerim, cum sit nemo, qui de manu tua possit eruere.

Introitus

Requiem aeternam dona eis Domine: et lux perpetua luceat eis. Te decet hymnus Deus in Sion, et tibi reddetur votum in Ierusalem: exaudi orationem meam, ad te omnis caro veniet.

O how glorious

O how glorious is the kingdom in which all the saints rejoice with Christ! Clad in robes of white they follow the Lamb wherever he goes.

Blessed are you, O Virgin Mary

Blessed are you, O Virgin Mary, who bore the Lord, the Creator of all things. You brought forth Him who made you, and remain for ever a virgin

The Office of the Dead**The Second Lesson of Matins****(Job 10: 1-7)**

My soul is weary of my life, I will let go my speech against myself, I will speak in the bitterness of my soul. I will say to God: tell me why Thou judgest me so. Doth it seem good to Thee that Thou shouldst calumniate me, and oppress me, the work of Thy own hands, and help the counsel of the wicked? Hast thou eyes of flesh; or shalt Thou see as man seeth? Are Thy days as the days of man, and are Thy years as the times of men, that Thou shouldst inquire after my iniquity, and search after my sin? And shouldst know that I have done no wicked thing, whereas there is no man that can deliver out of Thy hand.

Introit

Eternal rest give unto them, O Lord: and let perpetual light shine upon them. A hymn, O God, becometh Thee in Sion; and a vow shall be paid to Thee in Jerusalem. O hear my prayer, all flesh shall come to Thee.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Graduale

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis. In memoria
aeterna erit iustus: ab auditione mala
non timebit.

Offertorium

Domine Iesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni, et de
profundo lacu: libera eas de ore
leonis, ne absorbeat eas tartarus, ne
cadant in obscurum: sed signifier
sanctus Michael, repraesentet eas in
lucem sanctam: Quam olim Abrahae
promisisti, et semini ejus.

Hostias et preces tibi, Domine, laudis
offerimus: tu suscipe pro animabus
illis, quarum hodie memoriam
facimus: fac eas, Domine, de morte
transpire ad vitam. Quam olim
Abrahae...

Sanctus et Benedictus

Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth. Pleni sunt caeli et terra
gloria tua. Osanna in excelsis.
Benedictus qui venit in nomine
Domini. Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Kyrie

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gradual

Eternal rest give to them, O Lord: and
let perpetual light shine upon them.
The just shall be in everlasting
remembrance, he shall not fear the
evil hearing.

Offertory

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell and
from the deep pit: deliver them from
the lion's mouth, that hell may not
swallow them up, and may they not
fall into darkness but may the holy
standard-bearer, Michael, lead them
into the holy light: which Thou didst
promise to Abraham and to his seed.
Sacrifices and prayers we offer to
Thee, O Lord: receive them for those
souls for whom we make memorial
this day; let them, O Lord, pass from
death unto life. Which Thou didst
promise to Abraham...

Sanctus and Benedictus

Holy, Holy, Holy. Lord God of Hosts,
Heaven and Earth are full of Thy
glory. Hosanna in the highest.
Blessed is he who comes in the name
of the Lord. Hosanna in the highest.

Agnus Dei

Lamb of God, who takest away the
sins of the world, grant them rest.
Lamb of God, who takest away the
sins of the world, grant them rest.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takest away the
sins of the world, grant them eternal
rest.

Communio

Lux aeterna luceat eis, Domine: Cum
sanctis tuis in aeternum quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis. Cum
Sanctis tuis in aeternum, quia pius es.
Requiescant in pace. Amen

Communion

May light eternal shine upon them, O
Lord. With Thy Saints for ever, for
Thou art merciful. Eternal rest give to
them, O Lord: and let perpetual light
shine upon them. With Thy Saints
forever, for Thou art merciful. May
they rest in peace. Amen.

Motectum

Versa est in luctum cithara mea, et
organum meum in vocem flentium.
Parce mihi, Domine, nihil enim sunt
dies mei.

Funeral Motet

My harp is turned to mourning and
my music into the voice of those that
weep. Spare me, Lord, for my days
are nothing.

Absolutio

Libera me, Domine, de morte aeterna,
in die illa tremenda: Quando caeli
movendi sunt et terra: Dum veneris
iudicare saeculum per ignem.

Absolution

Deliver me, O Lord, from eternal
death in that awful day: When the
heavens and the earth shall be moved
When Thou shalt come to judge the
world by fire.

Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura
ira. Quando caeli movendi sunt et
terra.

Dread and trembling have laid hold
on me, and I fear exceedingly because
of the judgment and the wrath to
come. When the heavens and the
earth shall be shaken.

Dies illa, dies irae, calamitatis et
miseriae, dies magna et amara valde.
Dum veneris iudicare saeculum per
ignem.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

O that day, that day of wrath, of sore
distress, and of all wretchedness, that
great and exceeding bitter day. When
Thou shalt come to judge the world
by fire. Eternal rest grant upon them,
O Lord, and let perpetual light shine
upon them.

Libera me...

Deliver me...

Kyrie eleison...

Lord, have mercy upon us...

The English Chamber Choir is one of the best-known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet *Spem in Alium* at the Mansion House. It has sung in all the main halls in the South Bank Centre and the Barbican, and at Cadogan Hall and St John's Smith Square. It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes here and in several other London venues, including St James Piccadilly and St Andrew-by-the-Wardrobe. Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland. While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and recent television appearances with Gordon Ramsay and Stephen Fry. The CD *The Byzantine Legacy* originally issued by Sony in Greece, has recently been re-issued in the UK and is available for download from 21 March, and an album of music inspired by the Byzantine Abbess Kassiani will shortly be available for digital download from Naxos. The ECC was formed in 1972; it has recently commissioned a new work from Ivan Moody which it will perform alongside a revival of another great Iberian work, the *Te Deum* by Teixeira, as part of its 40th anniversary celebrations

Guy Protheroe became director of the ECC shortly after its foundation, and the Choir's eclectic musical interests stem from his own varied career. He introduced the Choir to the musical tradition of the Eastern Churches, and he has conducted and recorded music of many Eastern Orthodox traditions in several countries (most recently with Cappella Romana, based on the USA's north-west coast). With his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others), and conducted avant-garde music in Europe and the USA, including being guest conductor for several years of the Xenakis Ensemble (Holland). He has always worked extensively in commercial music, often involving the Choir, working with, amongst many others, The Who (*Tommy*), Black Sabbath, George Martin, Dave Stewart and David Arnold. He was musical director and arranger for Vangelis over many years, in concerts, recordings and films. He was musical director, lyricist, arranger and vocal soloist on the French smash-hit comedy film *Les Visiteurs* with Eric Lévi, and has continued this collaboration on all five of the subsequent *Era* of albums, which have sold many millions especially in French-speaking territories and South America. He has collaborated with the rock artist Rick Wakeman over the last 35 years, recently as conductor and arranger for prog rock concerts and recordings in the UK, Bulgaria, Switzerland, Poland and Chile.

Ian Curror has, since 1974, been Organist of the Royal Hospital Chelsea, home of the famous Chelsea Pensioners. He is only the fourteenth to hold the post since the Hospital's foundation in 1693, and the first man to be appointed since 1823. His most famous predecessors are Charles Wesley and the music historian Charles Burney (father of the diarist Fanny Burney). Together with his duties at the Royal Hospital, Ian Curror pursues a busy career as an international recitalist, accompanist and teacher. He has recorded for EMI and Guild Music and is also active as a conductor, examiner and adjudicator. As a professor at three of London's conservatoires he does much to promote organ playing, both as a soloist and accompanist, and the development of keyboard and style-related skills. He is a Fellow and former Council member of the Royal College of Organists and Chairman of the Church Music Society. In October 2004 Ian Curror was named "Maitre de Chapelle Honoraire du Val-de-Grâce, Paris" for his contribution to musical exchanges with the Royal Hospital Chelsea

Soprano 1:
Deborah Bowen
Christine Coleman
Claire Craig
Ann Manly
Karin Rosenkranz
Kate Ross*
Zoe Triggs*

Soprano 2:
Nicky Archer
Karen Bloomfield*
Anne-Marie Curror*
Esmé Gaussen*
Jocey Hurndall
Deborah O'Connor*

Alto:
Margaret Driver
Peggy Hannington*
Emma Scott-Smith*
Julia Singer
Jay Venn
Naomi Warman*
David Wheeler*

Tenor:
Peter Adderley
Francois Boucard
Margaret Jackson-
Roberts
Peter Kerswell

Baritone:
Simon Archer
David Jordan
Robert Moffat
Rob Scales
Chris Turner

Bass:
Hugh Joslin
Nick Landauer
David Lowe
Neil Thornton
Ken Wharfe

**plainsong group*

Cantors: Naomi Warman, David Wheeler, Peter Kerswell

Solos in Christe eleison and Dies illa:

Zoe Triggs, Karen Bloomfield, Emma Scott-Smith, Simon Archer

Solos in Tremens factus sum ego:

David Wheeler, Peter Kerswell, Neil Thornton

Programme notes by Ann Manly

The English Chamber Choir is a charity No: 269245

www.englishchamberchoir.com or follow us on Facebook



Our thanks to:

The Iberian and Latin American Music
Society for their assistance in publicising
tonight's performance www.ilams.org.uk



Ian Davies of Jillian Music for his edition of *Beata es Virgo*

Smoking and the consumption of food and drink are not allowed in the church.

Kindly switch off mobile phones and alarms on digital watches.

Flash photography and audio or video recording are not permitted.

The Café-in-the-Crypt can be hired for private functions. Tel: 020 7766 1165.

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

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

St
Martin
in
the
Fields

Friday 4 March

at

7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Gloria

MOZART - Ave Verum Corpus

MOZART - Salzburg Symphony No 1

PURCELL - 'Fairy Queen' Suite

PURCELL - When I am laid in earth

Belmont Ensemble of London English Chamber Choir

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick
Tenor - Richard Rowntree Bass - Philip Tebb

Tickets : £8, £12, £18, £22, £25

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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



St
Martin
in
the
Fields

Tuesday 22 March

at

7.30pm

VIVALDI GLORIA

By Candlelight

FAURÉ - REQUIEM

FAURÉ - Pavane

FAURÉ - Cantique de Jean Racine

MOZART - Solemn Vespers (Excerpts)

MOZART - Church Sonata in D

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Philippa Hyde Mezzo-Soprano - Ciara Hendrick Bass - Philip Tebb

Tickets: £10, £16, £22

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



English Chamber Choir
Concerts and Services - April - July

~~2010~~
2011

April 10 – Sunday – 10.30am

St James's Garlickhythe - Passion Sunday – Choral eucharist - music tba

April 21 – Thursday – 6.30pm

St Andrew-by-the-Wardrobe Maundy Thursday – Choral Eucharist of the last supper, procession and stripping of the altar – Mass – Mozart Coronation Mass

April 22 – Friday – 6.30pm

St Marylebone – Cond. Stephen Grahl Stainer – The Crucifixion

April 25 – Monday – 7.30pm

St Martin in the Fields - with the Belmont Ensemble - Cond. Peter G Dyson Handel – Messiah

April 28 – Thursday – 7.30pm

St Martin in the Fields - with the Belmont Ensemble - Cond. Peter G Dyson Handel – Theodora

May 7 - Saturday - 7.30pm

St Martin in the Fields - with the Belmont Ensemble - Cond. Peter G Dyson

Mozart - Requiem / Ave Verum Corpus / Salzburg Symphony No 1

Handel - Gloria Purcell - When I am laid in earth (Dido's Lament) / 'Fairy Queen' Suite

May 22 – Sunday – 10.30am

St James's Garlickhythe - Easter 4 – Choral Eucharist - music tba

May 28 – Saturday - time tbc

Four Churches Festival, Brockdish, Norfolk, With Rick Wakeman

June 2 – Thursday – 6.30pm

St Andrew-by-the-Wardrobe - Ascension Day – Choral Eucharist - music tba

June 4 – Saturday – 7.30pm

St Martin in the Fields - with the Belmont Ensemble - Cond. Peter G Dyson

Mozart - *Requiem / Coronation Mass* Handel - *Zadok the Priest / The King Shall Rejoice*

June 23 – Thursday – 6.30pm

St Andrew-by-the-Wardrobe - Corpus Christie - Choral Eucharist, Procession and Benediction –

June 26 – Sunday – 10.30am

St James's Garlickhythe - Trinity 1 – Choral Eucharist- music tba

July 7 - Thursday – 7.30

St James's Piccadilly – MERRIE ENGLAND - with Rick Wakeman

July 14 – Thursday – 6.30pm

St Andrew-by-the-Wardrobe - - With St Andrew's girls choir

Choral Eucharist to celebrate the 50th anniversary of the rehallowing of the church after restoration.

July 24 – Sunday – 10.30am

St James's Garlickhythe – Trinity 5 – music tba

~~2011~~
2011

**THE PARISH & WARD CHURCH OF
ST ANDREW-BY-THE-WARDROBE
WITH ST ANN BLACKFRIARS
www.standrewbythewardrobe.net**



Maundy Thursday

*Eucharist of the Last Supper,
Washing of Feet,
Procession to the Altar of Repose
and Watch*

RITE: THE BOOK OF COMMON PRAYER AND THE ANGLICAN MISSAL

CELEBRANT: THE REVD CANON DR JAMES ROSENTHAL

**THE ENGLISH CHAMBER CHOIR
DIRECTOR: GUY PROTHEROE**

SETTING: CORONATION MASS – MOZART

6.30 PM

MAUNDY THURSDAY

Maundy Thursday marks the end of Lent and the beginning of the "Triduum Sacrum" or the Sacred Three Days. Each of the three days presents a different aspect of the great mystery of Jesus' passion, death and resurrection. No one aspect is complete or sufficient in itself. Rather, each day must be viewed in terms of the others.

The word 'Maundy' comes from the Latin word *mandatum* meaning commandment, and comes from the phrase Christ used after he had washed the feet of his disciples: 'A new commandment I give you, that you love one another.'

On the evening of Maundy Thursday we celebrate the Eucharist of the Last Supper, recalling the institution of the Eucharist by our Lord on the night before he died. On this night, Jesus explicitly dedicated himself to his death the next day, which would forever unite him at one and the same time both with his people in his humanity and with his Father in his divinity. He gave his disciples the sacrament of unity – Holy Communion – as the concrete expression of his promise to be with us always.

The Maundy Thursday Eucharist is a unique blend of joy and sadness: there is joy because it is an annual remembrance of the institution of the Blessed Sacrament; and there is sadness also because this was a farewell meal, overshadowed by the treachery of Judas and the knowledge that suffering and death were waiting for Jesus.

At the end of the Eucharist as the Blessed Sacrament is solemnly carried in procession to the Altar of Repose, the congregation follows Our Lord from the Upper Room, across the Kidron Valley and into the Garden of Gethsemane, which the Altar represents, where he prayed and was arrested.

Another ceremony follows the procession: the stripping of the altar – symbolic of the stripping of Christ before his crucifixion – during which Psalm 22 is read: 'They part my garments among them : and cast lots upon my vesture.' The scene becomes one of dereliction: the altar is utterly bare without cloths, candles or cross to commemorate the tragedy of the Cross on Good Friday and Christ's triumph over suffering and death.

The watch before the Sacrament recalls Christ's agony in the Garden of Gethsemane whilst praying for the world for which he died.

ORGAN VOLUNTARY

MS

INTROIT HYMN

Sweet Sacrament divine,
Hid in thine earthly home;
Lo! round thy lowly shrine,
With suppliant hearts we come;
Jesus, to thee our voice we raise
In songs of love and heartfelt praise
Sweet Sacrament divine,
Sweet Sacrament divine.

Sweet Sacrament of peace,
Dear home of every heart,
Where restless yearnings cease,
And sorrows all depart.
There in thine ear, all trustfully,
We tell our tale of misery,
Sweet Sacrament of peace,
Sweet Sacrament of peace.

Sweet Sacrament of rest,
Ark from the ocean's roar,
Within thy shelter blest
Soon may we reach the shore;
Save us, for still the tempest raves,
Save, lest we sink beneath the waves:
Sweet Sacrament of rest,
Sweet Sacrament of rest.

Sweet Sacrament divine,
Earth's light and jubilee,
In thy far depths doth shine
The Godhead's majesty;
Sweet light, so shine on us, we pray
That earthly joys may fade away:
Sweet Sacrament divine.
Sweet Sacrament divine.

THE COLLECT FOR PURITY

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

KYRIE AND GLORIA

Sung by the choir

Kyrie eleison, Christe eleison, Kyrie eleison.

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



Bells are rung throughout the Gloria in honour of the institution of the Eucharist and then remain silent until the First Mass of Easter, as we enter the Sacred Triduum of the Passion

Gloria in excelsis Deo;

et in terra pax hominibus bonæ voluntatis.

Laudamus te; benedicimus te; adoramus te; glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam,

Domine Deus, Rex cœlestis, Deus Pater omnipotens.

Domine Fili unigenite Jesu Christe; Domine Deus,

Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis;

qui tollis peccata mundi, suscipe deprecationem nostram:

qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus: tu solus Dominus: tu solus altissimus,

Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God on high,

and in earth peace, good will towards men.

We praise thee, we bless thee, we worship thee, we glorify thee,

we give thanks to thee for thy great glory,

O Lord God, heavenly King, God the Father almighty.

O Lord, the only-begotten Son, Jesus Christ:

O Lord God, Lamb of God, Son of the Father,

that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of God the Father,

have mercy upon us.

For thou only art holy; thou only art the Lord;

thou only, O Christ, with the Holy Ghost, art the Most High,

in the glory of God the Father. Amen.

COLLECT FOR MAUNDY THURSDAY

Priest Almighty Father, whose dear Son, on the night before he suffered, instituted the Sacrament of his Body and Blood: Mercifully grant that we may receive it thankfully in remembrance of Jesus Christ our Lord, who in these holy mysteries gives us a pledge of eternal life; and who now lives and reigns with you and the Holy Spirit, one God, for ever and ever. Amen.

NEW TESTAMENT

1 Corinthians 11. 17-34

GRADUAL

Choir: Ubi Caritas (*Durufle*)

* MS

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso iucundemur.
Timeamus, et amemus Deum vivum.

Where there is charity and loving kindness there the Lord is.
The love of Christ unites us as our brotherhood.
Let us fear and love the Living Lord.

The congregation stands.

GOSPEL

S. John 13. 1-15

The Lord washes the apostles' feet and gives them a new commandment, to love one another "just as I have loved you".

The Lord be with you

All **and with thy spirit.**

A reading from the Gospel of our Lord Jesus Christ according to John.

All **Glory be to thee, O Lord.**

At the end the reader says

This is the Gospel of the Lord.

All **Praise be to thee, O Christ.**

The congregation sits.

SERMON

by Canon James Rosenthal

**THE MANDATUM
(WASHING OF FEET)**

during which will be sung Miserere (Ps 51) by Allegri

Miserere mei, Deus: secundum magnam misericordiam tuam.
Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.
Amplius lava me ab iniquitate mea: et a peccato meo munda me.

Have mercy upon me, O God, after thy great goodness. According to the multitude of thy mercies, do away mine offences. Wash me thoroughly from my wickedness: and cleanse me from my sin.

The congregation sits or kneels.

PRAYERS

CONFESSION

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

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

ABSOLUTION

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

COMFORTABLE WORDS

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

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

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

The congregation stands.

THE PEACE

Priest The peace of the Lord be always with you.

All And with thy spirit.

OFFERTORY HYMN

(tune: Unde et Memores)

*during which a collection will be received
for the church and for the work of the St Nicholas Society in the Holy Land*

And now, O Father, mindful of the love
That bought us, once for all, on Calvary's Tree,
And having with us him that pleads above,
We here present, we here spread forth to thee
That only Offering perfect in thine eyes,
The one true, pure, immortal Sacrifice.

* MS

Look, Father, look on his anointed face,
And only look on us as found in him;
Look not on our misusings of thy grace,
Our prayer so languid, and our faith so dim:
For lo! between our sins and their reward
We set the Passion of thy Son our Lord.

And then for those, our dearest and our best,
By this prevailing presence we appeal;
O fold them closer to thy mercy's breast,
O do thine utmost for their souls' true weal:
From tainting mischief keep them white and clear,
And crown thy gifts with strength to persevere.

**And so we come; O draw us to thy feet,
Most patient Saviour, who canst love us still;
And by this Food, so awful and so sweet,
Deliver us from every touch of ill:
In thine own service make us glad and free,
And grant us never more to part with thee.**

EUCCHARISTIC PRAYER

Priest The Lord be with you

All **and with thy spirit.**

Priest Lift up your hearts.

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

Priest Let us give thanks unto our Lord God.

All **It is meet and right so to do.**

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

Proper preface

Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious name, evermore praising thee, and saying:

CHOIR

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth, *

Pleni sunt caeli et terra gloria tua,

Hosanna in excelsis.

Benedictus qui venit in nomine Domini,

Hosanna in excelsis.

Holy, Holy, Holy, Lord God of hosts,
Heaven and earth are full of thy glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

THE PRAYER OF HUMBLE ACCESS

All **We do not presume to come to this thy Table, O merciful Lord, trusting in our own righteousness, but in thy manifold and great mercies. We are not worthy so much as to gather up the crumbs under thy Table. But thou art the same Lord, whose property is always to have mercy.**

Grant us therefore, gracious Lord, so to eat the flesh of thy dear Son Jesus Christ, and to drink his blood, that our sinful bodies may be made clean by his body, and our souls washed through his most precious blood, and that we may evermore dwell in him and he in us. Amen.

CONSECRATION

Priest Almighty God, our heavenly Father, who of thy tender mercy didst give thine only Son Jesus Christ to suffer death upon the cross for our redemption; who made there (by his one oblation of himself once offered) a full, perfect and sufficient sacrifice, oblation and satisfaction for the sins of the whole world; and did institute, and in his holy Gospel command us to continue, a perpetual memory of that his precious death, until his coming again: Hear us, O merciful Father, we most humbly beseech thee; and grant that we receiving these thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's holy institution, in remembrance of his death and passion, may be partakers of his most blessed Body and Blood: who, in the same night that he was betrayed, took bread; and, when he had given thanks, he brake it, and gave it to his disciples, saying, Take, eat, this is my Body which is given for you: do this in remembrance of me. Likewise after supper he took the Cup; and, when he had given thanks, he gave it to them, saying, Drink ye all of this; for this is my Blood of the New Testament, which is shed for you and for many for the remission of sins: do this, as oft as ye shall drink it, in remembrance of me.

COMMUNION

All baptised and communicant members of their own denomination are invited to receive the Sacrament, or you may come forward for a blessing.

AGNUS DEI



Agnus Dei, qui tollis
peccata mundi
miserere nobis.

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

Agnus Dei, qui tollis
peccata mundi
miserere nobis.

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

Agnus Dei, qui tollis
peccata mundi
dona nobis pacem.

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

COMMUNION ANTHEM

Choir: Ave verum (*Mozart*)



Ave, verum corpus natum de Maria Virgine,
Vere passum immolatum in Cruce pro homine,
Cujus latus perforatum unda fluxit et sanguine,
Esto nobis praegustatum in mortis examine.
O dulcis, O pie, O Jesu Fili Mariae,
Miserere mei. Amen

Hail, true Body, born of the Virgin Mary,
truly suffered, sacrificed on the cross for us,
whose pierced side flowed with water and blood:
May it be for us a foretaste [of the Heavenly banquet] in the trial of death.
O sweet, O holy, O Jesus, Son of Mary,
have mercy on me. Amen.

The congregation kneels.

THE LORD'S PRAYER

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

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

POST-COMMUNION PRAYER

Priest O Lord and heavenly Father, we thy humble servants entirely desire thy fatherly goodness mercifully to accept this our sacrifice of praise and thanksgiving; most humbly beseeching thee to grant that, by the merits and death of thy Son Jesus Christ, and through faith in his blood, we and all thy whole Church may obtain remission of our sins, and all other benefits of his passion. And here we offer and present unto thee, O Lord, ourselves, our souls and bodies, to be a reasonable, holy, and lively sacrifice unto thee;

The procession returns to the sanctuary. The congregation is asked to remain seated in silence as the altar is stripped, and to maintain complete silence until they have left the church.

The choir will sing Psalm 22 during the stripping of the altar.

PSALM 22

* MS

My God, my God, look upon me; why hast thou forsaken me : and art so far from my health, and from the words of my complaint?

O my God, I cry in the day-time, but thou hearest not: and in the night-season also I take no rest.

And thou continuest holy : O thou worship of Israel.

Our fathers hoped in thee : they trusted in thee, and thou didst deliver them. They called upon thee, and were holpen : they put their trust in thee, and were not confounded.

But as for me, I am a worm, and no man : a very scorn of men, and the outcast of the people.

All they that see me laugh me to scorn : they shoot out their lips, and shake their heads, saying,

He trusted in God, that he would deliver him : let him deliver him, if he will have him.

But thou art he that took me out of my mother's womb : thou wast my hope, when I hanged yet upon my mother's breasts.

I have been left unto thee ever since I was born : thou art my God even from my mother's womb.

O go not from me, for trouble is hard at hand : and there is none to help me.

Many oxen are come about me : fat bulls of Basan close me in on every side.

They gape upon me with their mouths : as it were a ramping and a roaring lion.

I am poured out like water, and all my bones are out of joint : my heart also in the midst of my body is even like melting wax.

My strength is dried up like a potsherd, and my tongue cleaveth to my gums : and thou shalt bring me into the dust of death.

For many dogs are come about me : and the council of the wicked layeth siege against me.

They pierced my hands and my feet; I may tell all my bones : they stand staring and looking upon me.

They part my garments among them : and cast lots upon my vesture.

But be not thou far from me, O Lord : thou art my succour, haste thee to help me.

Deliver my soul from the sword : my darling from the power of the dog.

Save me from the lion's mouth : thou hast heard me also from among the horns of the unicorns.

I will declare thy Name unto my brethren : in the midst of the congregation will I praise thee.

O praise the Lord, ye that fear him : magnify him, all ye of the seed of Jacob, and fear him, all ye seed of Israel;

For he hath not despised, nor abhorred, the low estate of the poor : he hath not hid his face from him, but when he called unto him he heard him.

My praise is of thee in the great congregation : my vows will I perform in the sight of them that fear him.

The poor shall eat, and be satisfied : they that seek after the Lord shall praise him; your heart shall live for ever.

All the ends of the world shall remember themselves, and be turned unto the Lord : and all the kindreds of the nations shall worship before him.

For the kingdom is the Lord's : and he is the Governor among the people.

All such as be fat upon earth : have eaten, and worshipped.

All they that go down into the dust shall kneel before him : and no man hath quickened his own soul.

My seed shall serve him : they shall be counted unto the Lord for a generation.

They shall come, and the heavens shall declare his righteousness : unto a people that shall be born, whom the Lord hath made.

The priest says

And the disciples scattered.

The people depart in confusion.

WATCH

Please take part if you can until appx 8.00 pm

All leave in silence

Saturday 14 May at 12 noon
in the Chapel of St Peter ad Vincula at the Tower of London
Annual Service of the St Nicholas Society (www.stnicholassociety.com).
Contact Fr Jim Rosenthal at nicholasmrbari@gmail.com
for essential rsvp for free entry. All welcome.



The Crucifixion

Music by

SIR JOHN STAINER
(1840-1901)

Words by

THE REVD W J SPARROW-SIMPSON, MA

GOOD FRIDAY

at 6.30pm on 22nd April 2011

Today, Good Friday, 22nd April, 2011, marks the 125th annual performance in St Marylebone Parish Church of *The Crucifixion*, dedicated to the choir of this church by Sir John Stainer in 1887.

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

Stainer would have known the St Marylebone choir as a large, voluntary choir of men and boys. Now a professional mixed-voice choir sings at the Sunday Eucharist and monthly Choral Healing Service as well as at a number of special services throughout the year. The maintenance of our fine Rieger organ, support of our evening recital series and sustenance of our musical tradition is very costly (over £50,000 in 2010).

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, *Organist & Director of Music*

The Revd Stephen Evans, *Rector*

SOLOISTS

Robin Bailey	Tenor
Andrew Davies	Bass
Gavin Roberts	Organist
Steven Grahl	Conductor

with

The English Chamber Choir

Musical Director, Guy Protheroe

Forthcoming Concerts at St Marylebone

Wednesdays at 7pm, free admission.

April 27th

Organ Concert - Steven Grahl
Including music by J.S.Bach, N de Grigny, F Liszt

May 4th

Organ Concert - Richard Brasier
Including music by J Alain, J.S.Bach, F Liszt, L Vierne

May 11th

Organ Concert - Steven Grahl
Including music by W.A. Mozart, Andre Isoir

ON SALE AFTER THE SERVICE

CD of Stainer's 'The Crucifixion'

Recorded live here on Good Friday 1999

These are offered at a reduced price of £5

Other St. Marylebone recordings are also on sale at £5.00

Easter Day

8.30 am Holy Eucharist

**11.00 am Choral Eucharist
and Easter Ceremonies**

Music:

Vierne, Messe Solennelle
Vaughan Williams, Easter
Trad. arr. Wood, This joyful Eastertide
Byrd, Haec Dies
Rutter, Variations on an Easter theme

St
Martin
in
the
Fields

Easter Monday 25 April
at
7.30pm

HANDEL MESSIAH

BY CANDLELIGHT

Belmont Ensemble of London

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

www.belmontensemble.com

English Chamber Choir

'An Inspiring Performance' Daily Telegraph

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick
Tenor - Richard Rowntree Bass - Philip Tebb

Tickets: £8, £14, £20, £24, £28

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



St
Martin
in
the
Fields

Thursday 28 April

at

7.30pm

HANDEL THEODORA BY CANDLELIGHT

A Rare Performance of Handel's Last Great Oratorio

Belmont Ensemble of London

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

www.belmontensemble.com

English Chamber Choir

'An Inspiring Performance' Daily Telegraph

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick

Countertenor - Ivor Setterfield

Tenor - Richard Rowntree Bass - Philip Tebb

Tickets: £8, £12, £18, £22, £25

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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



St
Martin
in
the
Fields

Saturday 7 May
at
7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Gloria

MOZART - Ave Verum Corpus

MOZART - Salzburg Symphony No 1

PURCELL - 'Fairy Queen' Suite

PURCELL - When I am laid in earth

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick
Tenor - David Webb Bass - Alexander Ashworth

Tickets : £8, £14, £20, £24, £28

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



THE PARISH & WARD CHURCH OF
ST ANDREW-BY-THE-WARDROBE
ST ANDREW'S HILL & QUEEN VICTORIA STREET EC4V 5DE
www.standrewbythewardrobe.net

*A celebration of
the Eucharist
for the
Feast of the Ascension
of our Lord Jesus Christ*



CELEBRANT AND PREACHER: THE REVD Bill WILSON
THE ENGLISH CHAMBER CHOIR
DIRECTOR: GUY PROTHEROE
SETTING: MISSA CHE FA HOGGI IL MIO SOLE – GREGORIO ALLEGRI

THURSDAY 2 JUNE 2011

AT 6.30 PM

The service will be followed by light refreshments in the parish room

ORGAN VOLUNTARY

INTROIT

Coelos ascendit hodie – C V Stanford

HYMN

(tune: St Helen)

**Lord, enthroned in heavenly splendour,
First-begotten from the dead,
Thou alone, our strong defender,
Liftest up thy people's head.**

**Alleluya, alleluya,
Jesu, true and living Bread!**

**Though the lowliest form doth veil thee
As of old in Bethlehem,
Here as there thine angels hail thee,
Branch and Flower of Jesse's stem.**

**Alleluya, alleluya,
We in worship join with them.**

**Paschal Lamb, thine Offering, finished
Once for all when thou wast slain,
In its fullness undiminished
Shall for evermore remain,
Alleluya, alleluya,
Cleansing souls from every stain.**

**Life-imparting heavenly Manna,
Stricken Rock with streaming side,
Heaven and earth with loud hosanna
Worship thee, the Lamb who died,
Alleluya, alleluya,
Risen, ascended, glorified!**

The congregation sits or kneels.

THE LORD'S PRAYER

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

THE COLLECT FOR PURITY

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

KYRIE

Sung by the choir

Kyrie eleison, Christe eleison, Kyrie eleison.
Lord have mercy, Christ have mercy, Lord have mercy.

COLLECT FOR THE QUEEN AND COLLECT OF THE DAY

The congregation sits.

FOR THE EPISTLE

Acts 1. 1-11

GRADUAL

Ascendit Deus – Peter Phillips

The congregation stands.

GOSPEL

S. Luke 24. 44-end

Priest The Lord be with you

All and with thy spirit.

Priest A reading from the Gospel according to Luke.

All Glory be to thee, O Lord.

At the end the reader says

This is the Gospel of the Lord.

All Praise be to thee, O Christ.

The congregation sits.

HOMILY

The congregation stands for the Offertory Hymn, during which a collection will be received.

OFFERTORY HYMN

(tune: Walbrook)

In 2007 the former Archdeacon of London, the Ven Peter Delaney, commissioned Carolyn Gower to write the words and music for an Ascension Day hymn. It was written for the congregation of Wren's magnificent church St Stephen Walbrook, in the City of London, where the Ven Peter Delaney is the Rector.

**Great King of all the earth,
Who lived here as our friend
A life so full of worth,
Whose peace will never end.
We see you rise,
Our Lord of love,
Who reigns above
Those heavenly skies.**

**Great Saviour of the World,
In purple robe reviled,
Such cruel insults hurled,
You stay serene and mild.
We see you die.
You take our shame,
Though have no blame.
We crucify.**

**Great Resurrection Lord,
Who burst death's deadly door,
We hear again your words:
"Go preach, enrich the poor".
We feel you shine
In darkest times,
Your good news chimes,
Our Lord Divine.**

**Great Flame from God's Own Heart,
Our souls light with your fire.
Help us to play our part,
Our daily lives inspire.
We see your power
Through all our life,
In joy and strife,
In every hour.**

**Almighty God and King,
Whose kingdom never ends,
With angel choirs we sing.
We follow as your friends,
Till time shall end.
Then trumpet call
Our hearts enthral,
To you ascend.**

The congregation sits or kneels.

PRAYERS FOR THE CHURCH

CONFESSION

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

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

ABSOLUTION

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

EUCCHARISTIC PRAYER

Priest The Lord be with you

All **and with thy spirit.**

Priest Lift up your hearts.

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

Priest Let us give thanks unto our Lord God.

All **It is meet and right so to do.**

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

Proper preface

Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious name, evermore praising thee, and saying:

SANCTUS AND BENEDICTUS

Sung by the choir

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth,
Pleni sunt caeli et terra gloria tua, Hosanna in excelsis.

Holy, Holy, Holy Lord God of power and might,
Heaven and earth are full of thy glory. Hosanna in the highest.

Benedictus qui venit in nomine Domini, Hosanna in excelsis.
Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

THE PRAYER OF HUMBLE ACCESS

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

THE CONSECRATION

Priest Almighty God, our heavenly Father, who of thy tender mercy didst give thine only Son Jesus Christ to suffer death upon the cross for our redemption; who made there (by his one oblation of

himself once offered) a full, perfect and sufficient sacrifice, oblation and satisfaction for the sins of the whole world; and did institute, and in his holy Gospel command us to continue, a perpetual memory of that his precious death, until his coming again: Hear us, O merciful Father, we most humbly beseech thee; and grant that we receiving these thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's holy institution, in remembrance of his death and passion, may be partakers of his most blessed Body and Blood: who, in the same night that he was betrayed, took bread; and, when he had given thanks, he brake it, and gave it to his disciples, saying, Take, eat, this is my Body which is given for you: do this in remembrance of me. Likewise after supper he took the Cup; and, when he had given thanks, he gave it to them, saying, Drink ye all of this; for this is my Blood of the New Testament, which is shed for you and for many for the remission of sins: do this, as oft as ye shall drink it, in remembrance of me.

COMMUNION

AGNUS DEI

Sung by the choir

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

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

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

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

COMMUNION HYMN

(tune: Anima Christi)

**Soul of my Saviour, sanctify my breast,
Body of Christ, be thou my saving guest,
Blood of my Saviour, bathe me in thy tide,
Wash me with water flowing from thy side.**

**Strength and protection may thy passion be,
O blessèd Jesu, hear and answer me;
Deep in thy wounds, Lord, hide and shelter me,
So shall I never, never part from thee.**

**Guard and defend me from the foe malign,
In death's dread moments make me only thine;
Call me and bid me come to thee on high
Where I may praise thee with thy saints for ay.**

The congregation kneels.

THE LORD'S PRAYER

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

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

POST-COMMUNION PRAYER

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

The congregation stands.

GLORIA

Sung by the choir

Gloria in excelsis Deo; et in terra pax hominibus bonæ voluntatis.
Laudamus te; benedicimus te; adoramus te; glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex cœlestis, Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe; Domine Deus,
Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi, suscipe deprecationem nostram:
qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus: tu solus Dominus: tu solus altissimus,
Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

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

THE BLESSING

The congregation remains standing to sing the Regina Cæli.

REGINA CAELI

(tune: Easter Hymn)

Joy to thee, O Queen of Heaven. Alleluya!
He whom thou wast meet to bear. Alleluya!
As He promised hath arisen. Alleluya!
Pour for us to God thy prayer. Alleluya!

Priest Rejoice and be glad, O Virgin Mary, Alleluya.

R. For the Lord is risen indeed, Alleluya.

Priest O God, who through the resurrection of thy Son our Lord Jesus Christ didst vouchsafe to give joy to the world: grant, we beseech thee, that through the intercession of the Virgin Mary, His Mother, we may obtain the joys of everlasting life. Through the same Jesus Christ our Lord. **Amen.**

ST ANDREW-BY-THE-WARDROBE

²³
THURSDAY 3 JUNE AT 6.30 PM

Corpus et Sanguis Christi

*Choral Eucharist
Procession and Benediction
for the
Feast of Corpus Christi*



*The Day of Thanksgiving for the
Sacrament of Holy Communion*

WITH THE ENGLISH CHAMBER CHOIR

St
Martin
in
the
Fields

Saturday 4 June

at

7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Zadok the Priest

MOZART - 'Coronation' Mass

HANDEL - The King Shall Rejoice

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Vanessa Heine
Tenor - Richard Rowntree Bass - Philip Tebb

Tickets : £8, £14, £20, £24, £28

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



THE AWARENESS FOUNDATION

The Launch of the
Awareness Sunday Initiative
8 June 2011, 11 a.m.

MERCERS' HALL
CITY OF LONDON



To mark:

9/11

The 10th Anniversary

11 September 2011

ABOUT Awareness Sunday

On Sunday 11th September 2011, churches and groups all over the world, led by a service of remembrance and reconciliation in Westminster Abbey at 6.30 p.m, will be drawn together to create a better understanding of faith and culture and to learn to engage with neighbours and colleagues without compromising their own faith.

The atrocities of 9/11 affected people all over the world. Those acts of terrorism carried out in the name of religion created a culture of fear and suspicion that remains with us to this day. The present times afford a unique opportunity for people of all faiths and worldviews to come together in a global movement of peace, forgiveness and reconciliation. The attacks were made in the name of religion. Ten years later it is essential that all religions play their proper role by spreading a message of love and awareness. We must confront terrorism's culture of fear and death and replace it with a culture of trust and life

'Awareness Sunday...is acknowledging, through education, the urgent need to dispel ignorance and to help each one of us to build a path to peace in our diverse, ever-changing world.'

The Most Revd and Rt Hon Dr

Rowan Williams
Archbishop of Canterbury
Patron, Awareness Foundation

AN AWARENESS LITURGY

*To mark the Launch of the Awareness Sunday
Initiative - 9/11 2011*

*Three candles representing the Abrahamic faiths are placed in sight of the
gathering*

A Hymn: Cwm Rhonnda

God of grace and God of glory,
On Thy people pour Thy power.
Crown Thine ancient church's story,
Bring her bud to glorious flower.
Grant us wisdom, grant us courage,
For the facing of this hour,
For the facing of this hour.

MS

Lo! the hosts of evil 'round us,
Scorn Thy Christ, assail His ways.
From the fears that long have bound us,
Free our hearts to faith and praise.
Grant us wisdom, grant us courage,
For the living of these days,
For the living of these days.

Cure Thy children's warring madness,
Bend our pride to Thy control.
Shame our wanton selfish gladness,
Rich in things and poor in soul.
Grant us wisdom, grant us courage,
Lest we miss Thy kingdom's goal,
Lest we miss Thy kingdom's goal.

Save us from weak resignation,
To the evils we deplore.
Let the search for Thy salvation,
Be our glory evermore.
Grant us wisdom, grant us courage,
Serving Thee Whom we adore,
Serving Thee Whom we adore (Harry Emerson Fosdick)

Bishop Marshall says:

In the name of the Father, and of the Son and of the Holy Spirit

AMEN

Peace be with you

AND ALSO WITH YOU

Gracious Father, hear our prayer. Enliven us with the Spirit of Christ the Servant, that we may serve and honour You by serving and honouring one another; inspire us with the wonder of a child, that we may seek with gratitude the simple and humble ways of your justice and peace. We ask these things in the name of Your Son, our Lord Jesus Christ

All: **AMEN.**

All sit:

Welcome –

Michael Mates, *Chairman of the Awareness Sunday
Committee for the Awareness Foundation*

Remain Seated:



Psalm 27 *Anglican Chant*

The LORD is my light and my salvation; whom shall I fear? The LORD is the stronghold of my life; of whom shall I be afraid?

- 7 Hear, O LORD, when I cry aloud, be gracious to me and answer me!
- 8 Thou hast said, "Seek ye my face." My heart says to thee, "Thy face, LORD, do I seek."
- 9 Hide not thy face from me. Turn not thy servant away in anger, thou who hast been my help. Cast me not off, forsake me not, O God of my salvation!
- 13 I believe that I shall see the goodness of the LORD in the land of the living!
- 14 Wait for the LORD; be strong, and let your heart take courage; yea, wait for the LORD!

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

A reading from I John:

Reader: Lady Sue Reardon Smith

We declare to you what was from the beginning, what we have heard, what we have seen with our eyes, what we have looked at and touched with our hands, concerning the word of life— this life was revealed, and we have seen it and testify to it, and declare to you the eternal life that was with the Father and was revealed to us— we declare to you what we have seen and heard so that you also may have fellowship with us; and truly our fellowship is with the Father and with his Son Jesus Christ. We are writing these things so that our joy may be complete.

This is the message we have heard from him and proclaim to you, that God is light and in him there is no darkness at all. If we say that we have fellowship with him while we are walking in darkness, we lie and do not do what is true; but if we walk in the light as he himself is in the light, we have fellowship

with one another, and the blood of Jesus his Son cleanses us from all sin. If we say that we have no sin, we deceive ourselves, and the truth is not in us. If we confess our sins, he who is faithful and just will forgive us our sins and cleanse us from all unrighteousness. If we say that we have not sinned, we make him a liar, and his word is not in us.

V: Hear what the spirit is saying to the church

R: **Thanks be to God**

The choir sings the Orthodox Chant for *THE BEATITUDES* ✱

Homily – Father Nadim Nassar, Director

A short organ interlude follows

The Prayers (*sit or kneel*)

Russ Parker says:

Let us pray,

Free us from all fear and worry
that, trusting in your goodness,
we may always praise your mighty deeds
and give you thanks for the bounty of your gifts.
We make our prayer through Jesus Christ our Lord. **Amen.**

Chris Williams says:

Generous God,
you brought us into the abundance of our inheritance.
Grant us the faith to be people
blossoming with honour and truth,
so that we may produce bountifully
the first-fruits of justice and compassion,
which are pleasing in your sight. **Amen.**

Huda Nassar says,

Creator of the universe,
you made the world in beauty,
and restore all things in glory
through the victory of Jesus Christ.

We pray that, wherever your image is still disfigured
by poverty, sickness, selfishness, war, and greed,
the new creation in Jesus Christ may appear in justice, love, and
peace, to the glory of your name. **Amen.**

The candles are lit as we all say in our native language:

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,
and the power, and the glory,
for ever and ever. Amen.

We stand to sing: Hymn of Faith: Ebenezer (James Lowell Mason)



MS

Once to every man and nation, comes the moment to decide,
In the strife of truth with falsehood, for the good or evil side;
Some great cause, some great decision, offering each the bloom or
blight,
And the choice goes by forever, 'twixt that darkness and that light.

Then to side with truth is noble, when we share her wretched
crust,
Ere her cause bring fame and profit, and 'tis prosperous to be just;
Then it is the brave man chooses while the coward stands aside,
Till the multitude make virtue of the faith they had denied.

By the light of burning martyrs, Christ, Thy bleeding feet we track,
Toiling up new Calv'ries ever with the cross that turns not back;
New occasions teach new duties, time makes ancient good
uncouth,
They must upward still and onward, who would keep abreast of
truth.

Though the cause of evil prosper, yet the truth alone is strong;
Though her portion be the scaffold, and upon the throne be wrong;
Yet that scaffold sways the future, and behind the dim unknown,
Standeth God within the shadow, keeping watch above His own.

All sit, Michael Mates and the Committee stand before the Bishop:

The Commissioning of the Committee

Charles Longbottom presents the committee to the Bishop

Charles says:

I present these persons to be commissioned as the Awareness
Sunday Committee of the Awareness Foundation

Bishop Michael: (individually)

Do you believe you are called to this special task and
responsibility in Christ's name?

Committee: I believe I am so called

Bishop: May Jesus our Saviour, Son of God most high,
Grant you the courage to follow Him fully,
and the strength to proclaim the Good News
for the sake of God's reign and for the good of all

The committee is sprinkled with Holy water as the choir sings:

Aaronic Benediction from the Book of Numbers sung by the choir

The LORD bless you and keep you; the LORD make His face shine
upon you and be gracious to you; the LORD lift up His
countenance upon you and give you peace.

Setting by John Rutter



Notices may be given here

All stand to sing:

Hymn

Forth in thy Name, O Lord, I go,
my daily labour to pursue;
thee, only thee, resolved to know
in all I think or speak or do.



MS

The task thy wisdom hath assigned,
O let me cheerfully fulfil;
in all my works thy presence find,
and prove thy good and perfect will.

Thee may I set at my right hand,
whose eyes mine inmost substance see,
and labour on at thy command,
and offer all my works to thee.

For thee delightfully employ
whate'er thy bounteous grace hath given;
and run my course with even joy,
and closely walk with thee to heav'n. (Charles Wesley)

The Bishop gives the final blessing, *all standing*.

The God of peace, who brought again from the dead our Lord Jesus Christ, the great Shepherd of the sheep, through the blood of the everlasting covenant: Make you perfect in every good work to do his will, working in you that which is well-pleasing in his sight; through Jesus Christ, to whom be glory for ever and ever. And the blessing of God Almighty..... and remain with you always. Amen

Fr Nadim then says:

Go in the peace of the Risen Christ, alleluia, alleluia
THANKS BE TO GOD, ALLELUIA, ALLELUIA

All are most welcome to remain for wine and canapes

NOTICES:

Posters and Postcards are available for your use. See our display.

Our thanks to the Master, Chaplain of the Mercers and our friends of the Company for their generosity and support. Thanks also to members of the English Chamber Choir.

AWARENESS SUNDAY will be marked by a special service in WESTMINSTER ABBEY on 11 September 2011 at 6.30 p.m. All are welcome. Groups should notify us at admin@awareness-foundation.com.

SEPTEMBER 2 - ON-LINE NINE DAYS OF PRAYER

A Prayer Book to be used in anticipation of 9/11 Awareness Sunday is available as our information packs on the website. Please see Communications Director Canon Rosenthal at the reception.

TO HELP WITH AWARENESS SUNDAY contact Helen Carey on 0207 730 8830. Pledge Cards for prayer, financial and in kind support can be obtained from Huda Nassar, Middle East Director, at the reception.

THE AWARENESS COURSE

Details on the course will be available from St John Wright, Education Director, during the reception. Why not sponsor a parish at the small cost of £99.

WEBSITE: www.awareness-foundation.com

DATES TO NOTE NOW: To benefit the Awareness Foundation
Thursday, 20 October – Bishop Michael Marshall in concert with Michael Mates

Tuesday, 13 December – Awareness Carols
Both at Holy Trinity Sloane Street, SW1-Find details on our website!

The Committee

Michael Mates, Charles Longbottom
Michael Marshall, Nadim Nassar
Chris Williams (North London Community Church)
Russ Parker (Accorn Trust)
Chris Chivers (John Keble Church, London)
Alan Gyle (St Paul's Knightsbridge)
Charles Pitt (Holy Trinity Sloane Square)
James Rosenthal, Helen Carey

PEACE PRAYER

For peace in our countries
For the victims of violence everywhere
For those struggling for peace and justice
For churches in conflict situations
For a world without war and violence

Lead me from death to life,
from falsehood to truth,
Lead me from despair to hope,
from fear to trust.
Lead me from hate to love,
from war to peace,
Let peace fill our beings, our world
and our universe

ST JAMES CHURCH, 197 PICCADILLY, LONDON W1J 9LL

THURSDAY 7 JULY 2011 AT 7.30PM

MERRIE ENGLAND

AN
ECLECTIC EVENING OF ENGLISH MUSIC
SUNG BY THE

ENGLISH CHAMBER CHOIR

WITH SPECIAL GUEST ARTIST

RICK WAKEMAN

AT THE PIANO

GUY PROTHEROE

CONDUCTOR

IAN CURROR

ORGAN

FEATURING MUSIC BY

ELGAR, PARRY,
PERCY GRAINGER, EDWARD GERMAN, JOHN GARDNER,
PAUL READE AND, OF COURSE, RICK WAKEMAN

TICKETS: £25, £20, £17.50 (RESERVED), £15, £12 (UNRESERVED)
FROM ST MARTIN-IN-THE-FIELDS BOX OFFICE TEL: 020 7766 1100
OR ONLINE AT WWW.SMIF.ORG

PROGRAMME

HUBERT PARRY I WAS GLAD
PAUL READE SEASCAPES
RICK WAKEMAN NOAH
PERCY GRAINGER BRIGG FAIR
I'M SEVENTEEN COME SUNDAY
EDWARD ELGAR THERE IS SWEET MUSIC
JOHN GARDNER 5 PHILANDERS
EDWARD GERMAN EXCERPTS FROM MERRIE ENGLAND
AND A FEW SURPRISE ITEMS TOO!

THE ENGLISH CHAMBER CHOIR WILL BE CELEBRATING ITS FORTIETH ANNIVERSARY NEXT SEASON, AND IN ANTICIPATION THIS ANNUAL PROGRAMME OF ENGLISH MUSIC HAS A STRONG 'REVIVAL' ELEMENT - TWO WORKS ORIGINALLY COMMISSIONED BY THE CHOIR ARE JOINED BY A THIRD WHICH HAS ALSO NOT BEEN HEARD SINCE ITS FIRST PERFORMANCE IN 1975.



*RICK (WITH HIS SONS ADAM AND OLIVER AND DAUGHTER GEMMA)
AND MEMBERS OF THE ECC TAKE A BOW AT MARLBOROUGH COLLEGE*

THE ECC AND GUY PROTHEROE HAVE WORKED WITH RICK WAKEMAN FOR OVER 30 YEARS. RICK COMPOSED *NOAH* FOR THE CHOIR'S 25TH ANNIVERSARY IN 1997: A GRUMPY OLD MAN'S DISTINCTLY MERRIE TAKE ON THE STORY OF THE FLOOD. *SEASCAPES* BY PAUL READE INCLUDES *ST BRENDAN AND THE FISHES*, ORIGINALLY WRITTEN FOR THE ECC, PAUL ACHIEVED CONSIDERABLE SUCCESS WITH HIS BALLET SCORES FOR DAVID BINTLEY AND THE BIRMINGHAM ROYAL BALLET - NOTABLY *HOBSON'S CHOICE*, BUT HE WAS BETTER KNOWN FOR HIS MANY TELEVISION SCORES - INCLUDING THE SIGNATURE TUNE TO THE BBC'S *PLAY SCHOOL* PROGRAMME, WHICH ENTERTAINED CHILDREN FOR DECADES! WHEN PERFORMING WITH RICK AT HAMPTON COURT A COUPLE OF YEARS AGO, THE CHOIR INCLUDED A SET OF A CAPPELLA PIECES WHICH INCLUDED A SMALL GEM CALLED *REJECTION* BY JOHN GARDNER. THIS WAS ONE OF A SET CALLED *5 PHILANDERS*; IT PROVED SO POPULAR THAT THE CHOIR SET ABOUT FINDING THE OTHER 4 NUMBERS. ALSO FEATURED IS THE MUSIC OF PERCY GRAINGER (HE OF *COUNTRY GARDENS* FAME). GRAINGER WAS KNOWN AS "THE JOGGING PIANIST" FOR HIS HABIT OF RACING THROUGH STREETS TO A CONCERT, WHERE HE WOULD BOUND ON STAGE AT THE LAST MINUTE - A BIT LIKE RICK REALLY! THESE NAUTICAL AND PASTORAL ASPECTS OF ENGLAND ARE COMPLEMENTED BY A MORE 'PATRIOTIC' STRAND, REPRESENTED BY ELGAR, PARRY AND, LAST BUT BY NO MEANS LEAST, EDWARD GERMAN, WHOSE ROBUST CHORUSES FROM HIS OPERETTA *MERRIE ENGLAND* BROUGHT THE HOUSE DOWN AT THE CONCLUSION OF LAST YEAR'S ST GEORGE'S DAY CONCERT AT ST JAMES'.

FOR MORE INFORMATION PLEASE VISIT
WWW.ENGLISHCHAMBERCHOIR.COM AND WWW.RWCC.COM

ST JAMES CHURCH, 197 PICCADILLY, LONDON W1J 9LL

THURSDAY 7 JULY 2011 AT 7.30PM

MERRIE ENGLAND

AN
ECLECTIC EVENING OF ENGLISH MUSIC
SUNG BY THE

ENGLISH CHAMBER CHOIR

WITH SPECIAL GUEST ARTIST

RICK WAKEMAN

AT THE PIANO

GUY PROTHEROE

CONDUCTOR

IAN CURROR

ORGAN

FEATURING MUSIC BY

ELGAR, PARRY, PERCY GRAINGER,
EDWARD GERMAN, JOHN GARDNER, PAUL READE
AND, OF COURSE, RICK WAKEMAN

WWW.ENGLISHCHAMBERCHOIR.COM

PROGRAMME

Sir Hubert Parry (1848-1918) · I was glad when they said unto me

Paul Reade (1943-1997) · Seascapes

1. Gaze North-East
2. On Some Island
3. The Vikings
4. St Brendan and the Fishes

Zoe Triggs *soprano* Rob Scales *tenor*

Rick Wakeman (b.1949) · Noah

Roger Carpenter *tenor*

INTERVAL

Sir Edward Elgar (1857-1934) · There is sweet music

John Gardner (b.1917) · 5 Philanders

1. Rejection
2. Parting
3. Falsehood
4. Contentment
5. Fulfilment

Percy Grainger (1882-1961) · Brigg Fair; I'm seventeen come Sunday

Michael Roskell *tenor*

Rick Wakeman · A tribute to Percy Grainger

Edward German (1862-1936) · Long Live Elizabeth; The Yeomen of England
(Merrie England)

Ken Wharfe *baritone*

after the performance Ian Curror will play as you leave

Percy Whitlock (1903-1946) · March for the 'Phoebe'

The English Chamber Choir will celebrate its 40th anniversary in 2012, and its 40th season will begin this October. Although the Choir was originally named in anticipation of performing with the English Chamber Orchestra (a partnership which, for better or worse, has never come to fruition) it has also been an encouragement over the years to seek out less familiar English composers and works to perform, alongside its core repertoire of music from across Europe and across the centuries. Tonight's programme includes revivals of two works written for the Choir, a third work re-discovered recently from the 1970s, three pieces in celebration of a composer who died 50 years ago this year, and a few more familiar favourites.

Hubert Parry is currently enjoying a revival at the hands the Royal Family – not only being included in the Royal wedding service but also in new television portrait of the composer's life and work Presented by the Prince of Wales. The son of a painter and art collector, Parry went to Eton and Oxford, where he read law and history rather than music, and began his career as a Lloyds underwriter. Whilst still working in insurance he wanted to study in Germany with Brahms; unable to take on teaching commitments himself, Brahms referred Parry to the pianist Edward Dannreuther, who in turn introduced the young Englishman to the music of Wagner. Parry's first major success was the ode *Blest Pair of Sirens* (affectionately known throughout the choral world as 'Best pair of nylons' and performed at the recent wedding) which he wrote in 1887. Meanwhile he had also come to the attention of Sir George Grove (founder of Grove's Dictionary of Music) for whom he wrote 123 articles and who then appointed him professor of composition and musical history at the Royal College of Music. Parry later succeeded Grove as the College's Director in 1895 and in 1900 he also succeeded Sir John Stainer as Professor of Music at Oxford University (later receiving an honorary doctorate from the University of Cambridge as well). He pursued his academic career alongside his composing achievements throughout the rest of his life, causing one obituarist to comment on his death "A composer who counts is rare enough anywhere, any time. Do not try to use him as a mixture of university don, cabinet minister, city magnate, useful hack, or a dozen other things besides." *I was glad* was written for the coronation of King Edward VII in 1902 and has been performed at every subsequent coronation ceremony. The words come from Psalm 122, which largely consists of a prayer for the peace and prosperity of the city of Jerusalem. The parallel between Jerusalem and the United Kingdom is one which Blake had already drawn in his poem *Jerusalem*, which Parry went on to set to music in 1916, and which today is probably his most widely-known work (closely followed by the hymn-tune *Repton*, sung to the words 'Dear Lord and Father of Mankind...') However, as the Prince of Wales pointed out, there is a lot more music by Parry still to be discovered, in particular some very fine orchestral pieces.

Paul Reade pursued a successful career as a composer for television, possibly his best-known signature tune being that to the BBC children's series *Play School* which was broadcast daily for over 20 years! Paul enjoyed a broader association with music for younger listeners; in addition to music for *The Flumps* and arrangements of Beethoven for the cartoon series *Ludwig*, he also composed two very successful pieces for narrator and ensemble (in the *Peter and the Wolf* mode): *The Midas Touch* and *Cinderella*. His instrumental works include the theme tune to the BBC's *The Victorian Kitchen Garden* which was played extensively by Emma Johnson (and apparently is still alive and well as a clarinet test piece for Associated Board music exams) and a flute concerto, which was first performed by Philippa Davies, whom he later married. He also forged a fruitful relationship with The Sadlers Wells Royal Ballet and the choreographer David Bintley which led to two popular ballet scores – *Hobson's Choice* and *Far from the Madding Crowd*. Shortly after the success of these scores brought him increased recognition as a composer of 'live' works in addition to his television credits, he succumbed to cancer and died at the early age of 54.

The English Chamber Choir commissioned *St Brendan and the Fishes* for the performance at the Hampstead Festival (Paul lived in Hampstead for most of his adult life) in October 1986. The ECC gave several further performances and the piece was also taken up by the Joyful Company of Singers, for who Paul subsequently wrote three 'prequels' (first performed between 1990 and 1995), thus creating the *Seascapes* cycle.

St Brendan and the Fishes sets a poem by Ian Serraillier (with whom Paul collaborated on a number of occasions). It's based on a chapter in *Navigatio Sancti Brendani Abbatis*, the mediaeval manuscript of the fantastic Voyage of St Brendan: "Once on these travels, on the Feast of Saints Peter and Paul, they found themselves sailing in sea water so clear that they could see the different kinds of fish lying on the sand, like herds at pasture. They lay in rings, head to tail, and when St Brendan sang, they swam up in a great shoal around the curragh as far as the monks could see. When Mass ended, the fish swam away as if fleeing."

It is echoed in modern times by Tim Severin's description of his own replica of that voyage, made in 1975: "... day after day Brendan was visited by whales, if the weather was gentle and the sea calm. It was uncanny. Looking down into the water, we could see the extraordinary pattern of large, moving, shadows changing places as they rose and fell, in a strange marine ballet... Hiss, ripple... Puff, a mist of spray and steam leapt into the air... Whoosh! The great black fin came sliding up out of the water." The first three pieces set Medieval Irish texts transcribed by John Montague. They are shorter and, as in *St Brendan*, onomatopoeic effects create images of the waves, the sea creatures and the vagaries of the weather!

The English Chamber Choir and Rick Wakeman first worked together in 1973, taking part in live shows of the rock-opera *Tommy* with The Who at the Rainbow Theatre in Finsbury Park. Rick was one of the additional keyboard players situated alongside the Choir on the risers at the back of the platform, and the spirit of camaraderie which developed between players and singers during those evenings continues to this day! Rick invited the Choir to perform and record *Journey to the Centre of the Earth* in 1974, at first in the Royal Festival Hall but also subsequently at Crystal Palace Concert Bowl, where we were treated to the spectacle of inflatable monsters rearing up out of the lake (a bit like St Brendan's whales). Such theatrical gestures were continued with *King Arthur on Ice* at the Wembley Arena, which has gone down in music folklore as possibly the most extravagant musical spectacle ever. When the combination of recession and punk put paid to such lavish productions, the Choir continued to collaborate with Rick both on recordings and live performances including *The Wizard and the Forest of All Dreams* and *The New Gospels*. In recent years there has been something of a revival of 'prog rock' in all its glory, and in May 2009 Rick achieved a long-cherished ambition – playing his first solo album *Six Wives of Henry VIII* live in front of Hampton Court Palace. The ECC were there, along with a symphony orchestra, rock band, and a glittering array of capes for the keyboard wizard once described as the 'Caped Crusader' (nowadays more familiarly and affectionately referred to as 'grumpy old man!').

When the Choir celebrated its 25th anniversary in 1997, it set out to devise a concert which would embrace the various facets of its performing existence. Past members joined in performances of English choral classics like Bax's *Mater ora filium* and the spirituals from Tippett's *A Child of Our Time* while the current membership decided to show off by performing Handel's *Dixit Dominus* and a new work especially written for the occasion by Rick Wakeman. Now Handel and Rick have certain characteristics in common – they both write a lot of notes (and on occasion words too) and both make virtuosic demands of their instrumentalists, in particular string players. The Choir has a long tradition of performing baroque and classical repertoire with its own orchestra, the English Players, using 'authentic' instruments of the period; on this occasion the string players needed for the Handel were chosen from amongst those who were known to play both modern and period instruments on a regular basis.

The brief given to Rick was for a 15-20 minute work for the choir (including solos from within if required), himself on a keyboard set-up of his own choosing, and optional string parts. In the event, Rick ended up sketching out the string parts on a plane journey from Tenerife; whether he was affected by the altitude or what, the viola parts in particular turned out to be pretty stratospheric!

Although this probably wasn't intended as yet another viola joke, the assembled musicians at the rehearsal were treated to the spectacle of a handful of eminent baroque viola players ruefully scraping the dust from the top section of their fingerboards, with which they probably hadn't been acquainted since they left college! But it all came together in a great and exciting performance.

The Choir, however, gives many concerts in smaller venues where both string bands and large keyboard set-ups are just not economically or spatially viable. So Rick made us our first 'Karaoke' track, incorporating elements of himself and the strings on a digital tape, and we gave several more performances in that format. There is a solo line, sung by a member of the Choir, which represents the voice of God. Now in all other pieces of music where God is heard (or Jesus in the case of, say, the Bach Passions) the composer invariably writes for a bass voice. Not so for Rick - God is a tenor! (Rick himself mentioned this on Classic fm last week and invited any listeners who knew of other examples to write in - so far no-one has challenged him so this is probably the only instance where God is lifted up from his bass domain.)

In recent years Rick has increasingly appeared in concert playing a grand piano rather than a bank of keyboards and synthesizers. Over the past three years or so he has devised (together with Guy Protheroe as his MD) a programme of numbers for solo piano, orchestra and chorus (known affectionately as "p 'n' o" - piano and orchestra) which they have performed together in Europe and South America (and also here in London, with ECC, at Cadogan Hall). Out of this format came the idea of reviving *Noah*, using the original karaoke track but with Rick embellishing the whole work with a live piano part - rather like a baroque *obbligato*. Tonight's performance is the first in this new configuration, and, Rick points out, as he hasn't performed this piece with us since its premiere this is a very special occasion for him as he had to get the music out... and learn it! Meanwhile, he is writing something for next year's anniversary concert (with apparently even more notes and words!). The score follows the traditional biblical story which we presume everybody knows (and if you don't you can always follow the words...).

Sir Edward Elgar, like Parry, is commemorated annually at the Last Night of the Proms, where *Land of Hope and Glory* and *Jerusalem* make up this peculiarly British rite of patriotic passage, as a result of which everyone knows at least one 'tune' by arguably England's greatest composer. What is probably less widely realised is that one of the reasons why Elgar achieved the international recognition which has eluded some others of his countrymen is that much of his music is written in a melodic and harmonic language which shares much in common with his European contemporaries - Parry may have attempted to study with Brahms, but Elgar sometimes actually composes like Brahms and his late Romantic successors.

There is sweet music inhabits this harmonic world, but with an unusual twist – it is written in two keys simultaneously: the tenors and basses are in G major (with one sharp) and the sopranos and altos are in A flat major (with four flats). Such 'bitonality' (as it's officially described) is not unusual in early twentieth century music (another composer who comes to mind as using similar techniques is Debussy) but in Elgar's case the effect is not so much to have two keys going on at once as to explore the bounds of 'enharmonics' – the grey area where notes can be written either as sharps or flats, which is particularly common in music written in keys which use several 'black notes' (literally the black notes on a piano keyboard). Why, one may ask, do composers persist in writing in keys like D flat major (which with five flats uses all the black notes) when one could just as easily write the same thing in C major and use all the white ones? There are many learned tomes devoted to the subject and the psychological effects of tonality, but if you ask many composers who write at the keyboard they will tell you that the notes fall under your hands more comfortably when they are positioned over the black keys – for some it appears to be as simple as that. Singers, confronted with some of Elgar's more perverse notation resulting from persisting in using two keys at once, may beg to differ. *There is sweet music* sets words by Tennyson: this is music "that gentler on the spirit lies... that brings sweet sleep down from the blissful skies..."

John Gardner, now aged 94, claims that he is Britain's oldest [living] composer. He has certainly been around a while, and has contributed works in just about every genre. Although he first came to prominence with a symphony which was premiered to great acclaim at Cheltenham Festival under the baton of Sir John Barbirolli back in 1951, he is also a master of smaller, more intimate, forces, with many works for varied ensembles of both singers and instrumentalists. Probably his most familiar work is his setting of the Christmas carol *Tomorrow shall be my dancing day*. When the ECC appeared at Hampton Court for *Six Wives* in 2009, it was invited to perform an 'a cappella' set in the first part of the show. We looked around for pieces either connected with Henry VIII, his wives, or just Tudor England in general. We stumbled across a piece called *Rejection* in one of the choral anthologies we own, which appeared to fit the bill – not necessarily Tudor, but a nice insight into English pastoral romance! A footnote said that this was one of a set of '5 Philanders' composed by John Gardner in 1975. The piece proved so popular with choir members and audience alike that we were soon inundated with requests as to what the other 4 Philanders might be like. It turned out that the set had been composed for a festival in Cork in 1975 and had been preserved in the hire library of Oxford University Press ever since – with the exception of course, of *Rejection*, whose publication in a popular anthology ensured a number of performances. We believe that this evening's performance is probably the first of the whole set since they were premiered in Ireland in over thirty years ago!

Rejection sets Gardner's own words and *Parting* uses his own translation of a German poem. *Falsehood* sets a poem by William Blake (he of Parry's *Jerusalem*). From here on things go downhill – *Cotentment* is listed as a 'Nottingham Broadside', while *Fulfilment* is a Robert Burns poem (adapted) which follows in the best tradition of dubious lyrics so well exploited by Henry Purcell in his catches. If you don't manage to catch all the words in this performance, don't worry – you will simply be spared a few thinly-clad obscenities! Something to do with insatiable appetites!

Percy Grainger was born in Melbourne, Australia, to a British father and Australian mother. He became something of a child prodigy as a pianist and at the age of 13 came with his mother, Rose, to Europe, where he spent some years studying at the Musikhochschule in Frankfurt. At that time there were also a number of English composers studying there, including Balfour Gardiner, Roger Quilter and Cyril Scott, and together with Grainger they formed the 'Frankfurt Group', a loose association of minds who felt that the musical traditions of Britain and Scandinavia were subject to undue influence from those of Central Europe. In 1901 Grainger, together with Rose, moved to London, where his talent, good looks and charm quickly attracted the patronage of Queen Alexandra and he became the darling of Society drawing rooms, giving private concerts for wealthy patrons. It was at this time that he also began collecting folk songs – many of which he recorded on Edison cylinders and then transcribed. The pieces in tonight's programme date from this time. After the outbreak of war in 1914 Grainger emigrated to the USA – ostensibly for the sake of his mother's health, although he later observed on more than one occasion that "he wanted to emerge as Australia's first composer of worth, and to have laid himself open to the possibility of being killed would have rendered his goal unattainable". When the USA joined in the war he became a military bandsman. He took American citizenship in 1918 and in 1921 bought a large house in White Plains, New York, where he lived for the rest of his life. He continued to visit Europe, in particular Britain and Scandinavia, where he maintained many connections (in his Frankfurt years he had got to know Grieg and championed his music, and he also stayed at Delius's holiday home in Norway). He was also proud of his Australian heritage and returned there on many occasions – also founding a Grainger Museum in Melbourne. He was always interested in means of 'freeing-up' the process of making music, inventing various machines for the selection of pitches and rhythms, and departing from the usual Italianate vocabulary of musical expression ('crescendo', for example, is replaced by 'louden lots!') *Brigg Fair* and *I'm seventeen come Sunday* were collected early in Grainger's career. The melody of *Country Gardens* was given to him by another great folk-song collector, Cecil Sharp, in 1908, but it was another decade before Grainger did anything with it.

While Grainger was busy playing the piano and collecting folk-songs, Edward German was busy continuing the tradition of comic opera established by Gilbert and Sullivan in the 1870s and '80s. He had worked on completing Sullivan's score for *The Emerald Isle*, and indeed the first production of *Merrie England* was at the Savoy Theatre (home of G & S) in 1902. It became deservedly popular, and in 1953 over five hundred amateur operatic societies performed *Merrie England* in celebration of Queen Elizabeth II's coronation year. It has received few full-length productions since but many individual numbers from the score remain hugely popular in concert performances. *Yeoman of England* was performed at Queen Elizabeth II's jubilee celebrations in 2002. You are invited to join in the final chorus:

And Nations to Eastward, And Nations to Westward,
As foemen may curse them, The Yeoman of England!
No other land can nurse them, But their motherland old England,
And on her broad bosom, Shall they ever thrive.

Programme notes © Ann Manly 2011

ENGLISH CHAMBER CHOIR

The English Chamber Choir is one of the best-known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet *Spem in Alium* at the Mansion House. It has sung in all the main halls in the South Bank Centre and the Barbican, and at Cadogan Hall and St John's Smith Square. It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes there and in several other London venues, including here at St James Piccadilly and St Andrew-by-the-Wardrobe. Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland. While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and recent television appearances with Gordon Ramsay and Stephen Fry. The CD *The Byzantine Legacy* originally issued by Sony in Greece, has recently been re-issued in the UK and is available for download, and an album of music inspired by the Byzantine Abbess Kassiani is now available for download from Naxos.

GUY PROTHEROE

Guy Protheroe became director of the ECC shortly after its foundation, and the Choir's eclectic musical interests stem from his own varied career. He introduced the Choir to the musical tradition of the Eastern Churches, and he has conducted and recorded music of many Eastern Orthodox traditions in several countries (most recently with Cappella Romana, based on the USA's north-west coast). With his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others), and conducted avant-garde music in Europe and the USA, including being guest conductor for several years of the Xenakis Ensemble (Holland). He has always worked extensively in commercial music, often involving the Choir, working with, amongst many others, The Who (*Tommy*), Black Sabbath, George Martin, Dave Stewart and David Arnold. He was musical director and arranger for Vangelis over many years, in concerts, recordings and films. He was musical director, lyricist, arranger and vocal soloist on the French smash-hit comedy film *Les Visiteurs* with Eric Lévi, and has continued this collaboration on all five of the subsequent *Era* of albums, which have sold many millions especially in French-speaking territories and South America. He has recently worked with Rick Wakeman as conductor and orchestrator for prog rock concerts and recordings in the UK, Bulgaria, Switzerland, Poland and Chile.



Rick Wakeman and Guy Protheroe on tour in Chile

RICK WAKEMAN

Rick Wakeman's career can only be described as extremely wide-ranging and colourful. He is a regular face on our television screens in programmes such as *Grumpy Old Men*, *Have I Got News For You* and *Watchdog*, to name but a few. He is regularly heard on the radio on *Just a Minute* and is in constant demand for voiceovers on documentaries. He is though, best known for being a musician and composer both as a solo artist and also with YES and The Strawbs. Having had a full musical education, finishing at The Royal College of Music, he entered the world of sessions and worked on more than 2,000 records in the 1960s and early 1970s. The roster is wide ranging and includes Cat Stevens (*Morning Has Broken*), David Bowie (*Space Oddity* and *Life on Mars*), Black Sabbath, Lou Reed, Harry Nilsson, Cilla Black, Clive Dunn, Mary Hopkin and even des O'Connor! His solo career started with the album *Six Wives of Henry VIII*, followed by *Journey to the Centre of the Earth*, *King Arthur* and many, many more (at the last count there were over 140 albums in the catalogue). Last year he toured a duo show with vocalist Jon Anderson and there are plans for further concerts, and also for a further tour of the "p 'n' o" programme in South America, both later in the year.

IAN CURROR

Ian Curror has, since 1974, been Organist of the Royal Hospital Chelsea, home of the famous Chelsea Pensioners. He is only the fourteenth to hold the post since the Hospital's foundation in 1693, and the first man to be appointed since 1823. His most famous predecessors are Charles Wesley and the music historian Charles Burney (father of the diarist Fanny Burney). Together with his duties at the Royal Hospital, Ian Curror pursues a busy career as an international recitalist, accompanist and teacher. He has recorded for EMI and Guild Music and is also active as a conductor, examiner and adjudicator. As a professor at three of London's conservatoires he does much to promote organ playing, both as a soloist and accompanist, and the development of keyboard and style-related skills. He is a Fellow and former Council member of the Royal College of Organists and Chairman of the Church Music Society. In October 2004 Ian Curror was named "Maitre de Chapelle Honoraire du Val-de-Grâce, Paris" for his contribution to musical exchanges with the Royal Hospital, Chelsea.





Photo: Simon Weir

Sopranos

Nicky Archer
 Marianne Aston
 Deborah Bowen
 Christine Coleman
 Claire Craig
 Anne-Marie Curror
 Esme Gaussen
 Jocey Hurndall
 Ann Manly
 Debbie O'Connor
 Kate Ross
 Zoe Triggs

Altos

Karen Bloomfield
 Margaret Driver
 Peggy Hannington
 Emma Scott-Smith
 Jay Venn
 Naomi Warman
 David Wheeler

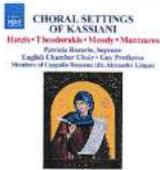
Tenors

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

Basses

Simon Archer
 Tim Johns
 Hugh Joslin
 Chris Ladkin
 Nick Landauer
 David Lowe
 Neil Thornton
 Chris Turner
 Ken Wharfe

LISTEN TO THE ENGLISH CHAMBER CHOIR



You can download tracks from ECC albums from all the usual outlets (Amazon iTunes etc)

JUST RELEASED

Choral Settings of Kassiani (Naxos)

AVAILABLE TO TAKE HOME THIS EVENING

Eclectica · The Byzantine Legacy

The English Chamber Choir is a registered charity no: 269245

THE PARISH & WARD CHURCH OF
ST ANDREW-BY-THE-WARDROBE
WITH ST ANN'S BLACKFRIARS
ST ANDREW'S HILL & QUEEN VICTORIA STREET LONDON EC4V 5DE
www.standrewbythewardrobe.net

A celebration of the Eucharist
on the
50th Anniversary
of the re-hallowing of the church
following restoration after war damage

CELEBRANT AND PREACHER: THE REVD BILL WILSON

THE ENGLISH CHAMBER CHOIR
DIRECTOR: GUY PROTHEROE

&

THE ST ANDREW-BY-THE-WARDROBE GIRLS' CHOIR
DIRECTOR: BEN SAUL

SETTING: "NELSON MASS" – HAYDN

A RECEPTION FOLLOWS THE SERVICE

THURSDAY 14 JULY 2011

AT 6.30 PM

*"Let thy Holy Spirit descend upon this place in the fullness of sevenfold grace,
to the glory of thy holy name, in honour of thy son, our Saviour, Jesus Christ,
who hath vouchsafed to redeem us on the holy cross,
and in remembrance of thy servants Saint Andrew and Saint Ann."*

Words from the Act of Consecration in the order of service for the re-hallowing

ST. ANDREW-BY-THE-WARDROBE

AT BLACKFRIARS IN THE CITY OF LONDON

RE-HALLOWING

by the Rt. Rev. and Rt. Hon.

THE LORD BISHOP OF LONDON

Henry Colville Montgomery Campbell

M.C., D.D.

At noon on

Friday, 14th July, 1961

*Si calix opus arserit, detrimendum potius est:
ipse autem solvus erit: sic tamen quasi per ignem*

Handing to the Bishop the petition to re-consecrate the building a Churchwarden shall say:

REVEREND Father in God, we pray you to re-consecrate this church, raised by the genius of Sir Christopher Wren on the site of a church destroyed in the Great Fire of London, itself severely damaged by enemy action in the Second World War, and now repaired for the Worship of God and the ministry of the Word and the Sacraments.

To which the Bishop shall reply:

I AM ready to proceed to the re-consecration.

O BLESSED majesty of God, filling, containing, and ordering the whole world:

O BLESSED and holy hand of God, sanctifying, blessing, and replenishing all things:

O HOLY King of Saints, builder, upholder and defender of the Universal Church:

WE MOST HUMBLY BESEECH THEE TO BLESS, HALLOW AND SANCTIFY THIS ALTAR, AND TO BLESS, HALLOW, AND CONSECRATE THIS WHOLE BUILDING WITH THE EVERLASTING FULNESS OF THY SANCTIFYING POWER:

HERE THE BISHOP, DIPPING HIS THUMB IN HOLY OIL, SHALL TRACE THE SIGN OF THE CROSS AT THE FOUR CORNERS AND IN THE CENTRE OF THE ALTAR.

WHO LIVEST AND REIGNEST, EVER ONE GOD, WORLD WITHOUT END. *Amen.*

The altar shall be veiled and the ornaments and vessels placed thereon, and the Bishop shall say:

GRANT, O Lord, that these gifts, which are here dedicated to thee by our office and ministry, may be hallowed for thy service, and for ever set apart from all common and profane uses; through thy mercy, O blessed Lord God, who dost govern all things, world without end. *Amen.*

ORGAN VOLUNTARY

“Voluntary II in D minor, Opus 5” – John Stanley (1712 -1786)

Played on the Snetzler Chamber Organ, dating from 1769, which is the only representative of unaltered eighteenth-century tone in the City of London and is one of its most valuable musical treasures.

INTROIT

“Risen Lord” – Barry Rose

Sung by the St Andrew-by-the-Wardrobe Girls' Choir

The congregation stands.

PROCESSIONAL HYMN

(tune: Old Hundredth)

This hymn was sung at the re-hallowing service. The harmony for the choir was written by the Elizabethan lutenist John Dowland, who is buried in St Ann's Churchyard and to whom there is a memorial in this church.

All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with fear, his praise forth tell,
Come ye before him, and rejoice.

The Lord, ye know, is God indeed,
Without our aid he did us make;
We are his folk, he doth us feed,
And for his sheep he doth us take.

O enter then his gates with praise,
Approach with joy his courts unto;
Praise, laud, and bless his name always,
For it is seemly so to do.

For why? the Lord our God is good;
His mercy is for ever sure;
His truth at all times firmly stood,
And shall from age to age endure.

The congregation sits or kneels.

THE LORD'S PRAYER

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

THE COLLECT FOR PURITY

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

KYRIE

Sung by the combined choirs

Kyrie eleison, Christe eleison, Kyrie eleison.
Lord have mercy, Christ have mercy, Lord have mercy.

PRAYER FOR THE QUEEN

THE COLLECT

O God, by whose providence we celebrate the 50th anniversary of the reconsecration of this church: send down upon us, we beseech thee, thy heavenly blessing; and, because holiness becometh thine house for ever, make us living temples, holy and acceptable unto thee; through Jesus Christ our Lord. Amen.

The congregation sits.

FOR THE EPISTLE

Revelation 21. 2-5

This Lesson and the Gospel reading were read on Sunday 16 July 1961 at the first celebration of the Holy Eucharist following the re-hallowing.

PSALM

"I was glad" (Psalm 122 1-3, 6-7) – C Hubert Parry

Sung by the combined choirs

Psalm 122 – Laetatus sum – was sung at the re-hallowing service.

I was glad when they said unto me : We will go into the house of the Lord.
Our feet shall stand in thy gates : O Jerusalem.
Jerusalem is built as a city : that is at unity in itself.
O pray for the peace of Jerusalem : they shall prosper that love thee.
Peace be within thy walls : and plenteousness within thy palaces.

The congregation stands.

GOSPEL

S. Matthew 21. 10-16

Priest The Lord be with you

All **and with thy spirit.**

Priest A reading from the Gospel according to Matthew.

All **Glory be to thee, O Lord.**

At the end the reader says

This is the Gospel of the Lord.

All **Praise be to thee, O Christ.**

The congregation sits.

HOMILY

ANTHEM

“Come, Holy Ghost, our souls inspire” – Thomas Attwood

Sung by the English Chamber Choir

The hymn “Come, Holy Ghost, our souls inspire” was sung at the re-hallowing service.

The congregation stands for the Offertory Hymn, during which a collection will be received.

OFFERTORY HYMN

(tune: Abbot's Leigh)

In 2002 the Bishop of London launched “The London Challenge”, a new initiative aimed at refreshing the Church's vision so that the churches of the Diocese can help shape the London of the future, with God's help.

A competition was initiated for a new hymn to be written for the launch, the lyrics of which were to be set to a well-known tune. “Praise the Lord in this Great City” won the competition and Carolyn Gower set her words to Cyril Taylor's tune “Abbot's Leigh”.

This hymn was sung as the processional hymn at the service to launch the London Challenge in St Paul's Cathedral.

**Praise the Lord in this great city!
Sing good news for all to hear.
Fire our souls' imagination,
Holy Spirit ever near.
Jesus, may we live your story
Every day your vision see.
As your friends, renew your calling,
“Take the challenge. Follow me.”**

Thank the Lord in this strong city,
World success, prosperity,
For the years of help and guidance,
Leading through adversity.
All our ventures are as nothing,
If your hand we fail to see.
May we share what you have given,
Live your challenge: "Follow me".

Serve the Lord within this city,
Use each gift God gives to you,
Stand as one in peace together,
Reaching out, your love to prove.
Jesus grant us humble insight,
Bring your hope to those in need,
Kindle our imagination,
Through your challenge: "Follow me".

Love the Lord in this world city,
Celebrate diversity,
Cheer the lonely, feed the hungry,
One in Christ's humility.
Smile, rejoice with those who prosper,
Share your tears with those in grief.
Fan the flame of hope in darkness,
Light your challenge: "Follow Me".

Help us, Lord, in this your city,
Faced with fears, but not dismayed,
Always here to feel your presence,
In our lives your power displayed.
May this city shine, a beacon,
Sign of all that God can do.
May we always live your challenge,
Now and ever follow you.

The congregation sits or kneels.

PRAYERS FOR THE CHURCH

CONFESSION

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

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

ABSOLUTION

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

EUCCHARISTIC PRAYER

Priest The Lord be with you

All **and with thy spirit.**

Priest Lift up your hearts.

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

Priest Let us give thanks unto our Lord God.

All **It is meet and right so to do.**

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

Proper preface

Who though the heaven of heavens cannot contain thee and thy glory is in all the world: dost deign to hallow places for thy worship and in them dost pour forth gifts of grace upon thy faithful people.

Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious name, evermore praising thee, and saying:

SANCTUS AND BENEDICTUS

Sung by the combined choirs

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth,
Pleni sunt caeli et terra gloria tua, Hosanna in excelsis.

Holy, Holy, Holy Lord God of power and might,
Heaven and earth are full of thy glory. Hosanna in the highest.

Benedictus qui venit in nomine Domini, Hosanna in excelsis.
Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

THE PRAYER OF HUMBLE ACCESS

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

THE CONSECRATION

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

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

COMMUNION

All baptised Christians may receive the Blessed Sacrament or you may come for a blessing.

AGNUS DEI

Sung by the English Chamber Choir

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

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

The congregation kneels.

THE LORD'S PRAYER

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

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

POST-COMMUNION PRAYER

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

The congregation stands.

GLORIA

Sung by the English Chamber Choir

Gloria in excelsis Deo; et in terra pax hominibus bonæ voluntatis.
Laudamus te; benedicimus te; adoramus te; glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex cœlestis, Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe; Domine Deus,
Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi, suscipe deprecationem nostram:
qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus: tu solus Dominus: tu solus altissimus,
Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

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

THE BLESSING

Priest The Lord bless you and keep you. The Lord be with you in your going out and in your coming in, from this time forth and for evermore. And the blessing of God Almighty, the Father, the Son, and the Holy Ghost, be amongst you and remain with you always. **Amen.**

RECESSIONAL HYMN

(tune: Marching)

This hymn was written by the Revd William Goode, Rector of this church 1795-1819. It was published in 1811. We thank Michelle Fitzgerald, who lives in Canberra and who is a descendant of the Revd William Goode, for providing us with the words of this hymn.

Crown His head with endless blessing,
Who, in God the Father's Name,
With compassions never ceasing,
Comes salvation to proclaim.

Hail, ye saints, who know His favour,
Who within His gates are found,
Hail, ye saints, th'exalted Saviour,
Let His courts with praise resound.

Lo, Jehovah, we adore Thee;
Thee our Saviour! Thee our God!
From His throne His beams of glory
Shine through all the world around.

In His Word His light arises,
Brightest beams of truth and grace;
Bind, O bind your sacrifices,
In His courts your offerings place.

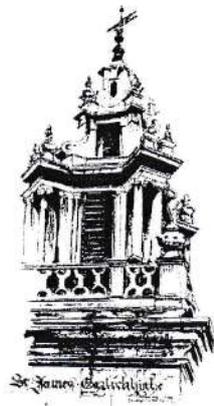
Jesus, Thee our Saviour hailing,
Thee our God in praise we own,
Highest honours, never failing,
Rise eternal round Thy throne.

Now, ye saints, His pow'r confessing,
In your grateful strains adore;
For His mercy never ceasing,
Flows, and flows forevermore.

VOLUNTARY

Played on our new Makin electronic (digital) organ with a 3-manual drawstop console.

ST JAMES GARLICKHYTHE



SUNG EUCHARIST

24 JULY 2011

THE FIFTH SUNDAY AFTER TRINITY

10.30 AM

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. Amen.

Choir: English Chamber Choir
Organist: Alderman Dr Andrew Parmley
Setting: Mass in G – Schubert

Voluntary
Voluntary IX in A Minor (*William Boyce*)

THE EUCHARIST

MINISTRY OF THE WORD

Introit Hymn No. 14
Glory, to thee, my God, this night (*Tallis's Canon*)

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

Lord's Prayer *BCP p.237*
Collect for Purity
Kyrie
Collect for the Queen *BCP p.239*
Collect of the day *BCP p.163*
The Epistle: 1 S. Peter 3. 8 *BCP p.164*

Gradual
Kvalitye Ghospoda (*Tchaikovsky*)

Gospel: S. Luke 5. 1

Creed *BCP p.240*

NOTICES AND SERMON

MINISTRY OF THE SACRAMENT

Offertory Sentence

Offertory Hymn No. 375
Amazing grace! How sweet the sound (*Crimond*)

Prayer for the Church *BCP p.244*
Invitation & Confession *BCP p.251*
Absolution Comfortable Words *BCP p.252*

THE EUCHARISTIC PRAYER

Priest: The Lord be with you.

R: And with thy spirit.

Sursum Corda *BCP p.252*

Sanctus & Benedictus *BCP p.253*

Prayer of Humble Access *BCP p.255*

CONSECRATION

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

R: And with thy spirit.

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

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

Motet

Beati quorum via (*Stanford*)

Agnus Dei

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

Lord's Prayer *BCP p.257*

OBLATION

Gloria and Blessing *BCP p.259*

Final Hymn No. 311

Lord, enthroned in heavenly splendour (*St Helen*)

Voluntary

Pomp & Circumstance No. 4 (*Elgar*)

NOTICES

IN THE EVENT OF FIRE THE CONGREGATION WILL BE ASKED TO EVACUATE THE BUILDING EITHER VIA THE WESTERN END OR THROUGH THE PARISH ROOM AND VESTRY TOWARDS THE EASTERN END. THE CHURCHWARDENS WILL ACT AS FIRE WARDENS AND WILL DIRECT AND ASSIST AS NECESSARY. THE ASSEMBLY POINT IS OUTSIDE THE CHURCH IN THE PIAZZA AT THE WESTERN END.

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

The sick: Please pray for Fr David Hitchcock, Eileen Matthew, Gillian Ford, Susan Webb, Elizabeth Graham, Marie-Thérèse Barber, the Revd Maurice Hewett, the Revd John Clausen and Lady Julia Singer.

Services and events this week:

Monday 25: Weavers' Company service 11.30 am (SJG)

Tuesday 26 – Feast of St Ann: Joiners & Ceilers' Company service 6.00 pm (SJG); Open-Air Sung Eucharist 6.30 pm (St Ann's Churchyard)

Thursday 28: Said Eucharist 6.30 pm (SAW)

Saturday 30: Wedding 2.30 pm (SJG)

Sunday 31: Patronal Festival 10.30 am (SJG)

ST JAMES GARLICKHYTHE
Patronal Festival
Next Sunday
10.30 am Festival Eucharist
followed by a delicious cold buffet

ST ANDREW-BY-THE-WARDROBE WITH ST ANN BLACKFRIARS

TUESDAY 26 JULY AT 6.30 PM

OPEN-AIR SUNG EUCHARIST
FOR THE FEAST OF ST ANN

IN ST ANN'S CHURCHYARD, IRELAND YARD, OFF ST ANDREW'S HILL

WITH THE ENGLISH CHAMBER CHOIR

THERE WILL BE NO SERVICES AT ST JAMES GARLICKHYTHE
OR ST ANDREW-BY-THE-WARDROBE DURING AUGUST

THE PARISH & WARD CHURCH OF
ST ANDREW-BY-THE-WARDROBE
WITH ST ANN BLACKFRIARS
www.standrewbythewardrobe.net

TUESDAY 26 JULY 2011

AT 6.30 PM

**IN
ST ANN'S CHURCHYARD**

**OPEN-AIR
SUNG EUCHARIST**

**FOR THE FEAST OF
ST ANN
MOTHER OF THE BLESSED VIRGIN MARY**

The Church of St Ann Blackfriars was destroyed in 1666 and not rebuilt.
In 1670 the parish was united with St Andrew-by-the-Wardrobe.
The chapel of St Ann at St Andrew-by-the-Wardrobe is open 10.00 am-4.00 pm Monday-Friday
for private prayer. The Blessed Sacrament is reserved in the chapel.

**MASS SETTING – ALLEGRI
WITH THE ENGLISH CHAMBER CHOIR**



THE EUCHARIST

MINISTRY OF THE WORD

Introit

Priest: The Lord be with you.

R: **And with thy spirit.**

Priest: Let us pray.

Lord's Prayer

Collect for Purity

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

Kyrie

Collect for St Ann's Day

The Epistle

Gradual Motet

O quam gloriosum (*Victoria*)

Gospel

MINISTRY OF THE SACRAMENT

Offertory Sentence

Offertory Hymn

Ye who own the faith of Jesus
Sing the wonders that were done,
When the love of God the Father
O'er our sin the victory won,
When he made the Virgin Mary
Mother of his only Son.

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

Let us weave our supplications,
She with us and we with her,
For the advancement of the faithful,
For each faithful worshipper,
For the doubting, for the sinful,
For each heedless wanderer.

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

For the sick and for the aged,
For our dear ones far away,
For the hearts that mourn in secret,
All who need our prayers today,
For the faithful gone before us,
May the holy Virgin pray.

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

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

(Tune: Daily, Daily)

Prayer for the Church

Invitation

Confession

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

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

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

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

All baptised communicant Christians are welcome to receive Holy Communion at this service.

Agnus Dei

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

Lord's Prayer

OBLATION

Gloria & Blessing

Hymn

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

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

(Tune: Grafton)



St
Martin
in
the
Fields

Tuesday 23 August

at

7.30pm

FAURÉ REQUIEM

By Candlelight

MOZART - Ave Verum Corpus

MOZART - Salzburg Symphony No 2

FAURÉ - Cantique de Jean Racine

PURCELL - 'Fairy Queen' Suite

PURCELL - Chaconne

FAURÉ - Pavane

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson Baritone - Philip Tebb

Tickets: £10, £16, £22

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



St
Martin
in
the
fields

Tuesday 23 August at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductor - Peter G Dyson

Soprano - Zoe Triggs Baritone - Philip Tebb Organ - Michael Higgins

Faure - Cantique de Jean Racine

Mozart - Salzburg Symphony No 2

Purcell - Chaconne

Mozart - Church Sonata in D

Purcell - 'Fairy Queen' Suite

- INTERVAL OF 20 MINUTES -

Mozart - Ave Verum Corpus

Faure - Pavane

Faure - Requiem

Smoking and the consumption of food and drink are not allowed in the Church. Kindly switch off mobile phones and alarms on digital watches. Flash photography and audio or video recording are not permitted. The interval lasts 20 minutes. A bell will be rung 5 minutes and 2 minutes before the end of the interval.

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

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

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1158
For more information about St Martin's please visit our website: www.smitf.org

PROGRAMME £1.50

www.belmontensemble.com

Fauré (1845 – 1924) – Cantique de Jean Racine

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

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

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

Mozart (1756 – 1791) – Salzburg Symphony No 2 in Bb Allegro - Andante – Allegro

Wolfgang Amadeus Mozart, the Austrian composer, violinist, organist and conductor was born in Salzburg in 1756, the son of the Kapellmeister to the Prince Archbishop of Salzburg. Mozart showed exceptional musical talent as a child, playing the klavier at three and composing by the age of five. This symphony, or divertimento comes from a set of three written in early 1772 in Salzburg, originally for string quartet.

Purcell (1659 – 1695) – Chacony in G Minor

Purcell began his musical upbringing as a boy chorister at the Chapel Royal, probably around 1668 when he was eight or nine. By the time his voice broke at

what was an unusually early age of fourteen, he was clearly thought of as a highly gifted musician. He studied as a pupil of John Blow and succeeded him as organist of Westminster Abbey in 1679.

Taken from French Opera, the Chaconne was often used as an elaborate dance, written in triple time it consists of variations on a recurring pattern and succession of basic chords. Although the periodic pattern disciplines the music's expressive quality, in his Chacony (of 1680) Purcell takes the conventional repeating bass theme and treats the form with typical imagination.

Mozart – Church Sonata in D (Allegro)

The *Church Sonatas*, which Mozart refers to in a 1776 letter to his Italian champion Padre Martini, were played as part of the Mass between the reading (or chanting) of the Epistle and the Gospel in services at Salzburg Cathedral, although similar sorts of pieces occasionally occurred at other venues in Catholic Europe. None of the subsequent organists or composers at Salzburg Cathedral cultivated the genre. In 1783, a few years after Mozart had left for Vienna, Archbishop Hieronymus of Salzburg decreed that the *Church Sonatas* be replaced by vocal *Gradualia* and a new output of choral composition took the place of the *Sonatas*.

Purcell – 'Fairy Queen' Suite

Prelude – Rondeau – Jig – Hornpipe – Dance of the Fairies – Chaconne

Purcell was responsible for adding the magnetic power of many post-Restoration plays, and a selection of his incidental music was published after his death by his widow as 'A collection of Ayres, Composed for the Theatre, and upon other Occasions'

The 'Act-Music' for string orchestra provided punctuation in the dramas. The theatres demanded preliminary music 'First and Second Music' before the Overture and each act was usually rounded off with a short 'Act Tune'.

The first performance of 'The Fairy Queen' took place at the Dorset Gardens Theatre, London, in April 1692. The result is a remarkably spontaneous English composition based on the subject of Shakespeare's "A Midsummer Nights Dream".

Mozart – Ave Verum Corpus

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

Fauré – Pavane

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

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

Fauré – Requiem

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

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

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

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

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

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

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

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

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

Philip Tebb (Baritone) studied Music at Durham University, where he was a Choral Scholar at the Cathedral, and at the Royal College of Music on the Benjamin Britten International Opera School with Russell Smythe. His studies at RCM were generously supported by the Anne Clayton Award, Stanley Picker Trust Award, the Audrey Sacher Award and the Josephine Baker Trust. At RCM he appeared in masterclasses with Valerie Masterson, James Oxley, Graham Johnson, Patricia McMahon and Petra Lang. Philip sang the roles of Demetrius in Britten *A Midsummer Night's Dream*; Harasta in Janacek *The Cunning Little Vixen*; Nicandro in Handel *Atalanta* (as part of the London Handel Festival); Father Trulove in Stravinsky *The Rake's Progress* and Antonio in Mozart *Le Nozze di Figaro*, and in scenes: Silvio, Leoncavallo *Pagliacci*; Zurga, Bizet *Les Pecheurs de Perles*; Don Alfonso, Mozart *Così fan tutte* and Demetrius Britten *A Midsummer Night's Dream*. Professional opera work includes chorus with ENO, Salzburg Festival, Garsington Opera and Grange Park Opera. He sang the role of Schaunard in Puccini *La Bohème* with Wedmore Opera. Philip performed Mahler *Kindertotenlieder* with the RCM Symphony Orchestra conducted by Sir Roger Norrington at St John's Smith Square.

Philip is in great demand as an oratorio soloist with many choral societies. Appearances last year included: Handel *Messiah* with St David's Cathedral Choir, St Edmundsbury Cathedral Choir, Hart Voices and Danesborough Chorus; Haydn *Nelson Mass* & Handel *Dixit Dominus* with Lancashire Sinfonietta & Manchester Chamber Choir and Lewisham Choral Society; Delius *Sea Drift* with

Watford Philharmonic Society; Bach *Cantatas 140 & 147* with Lymington Choral Society; Mozart *Requiem* with Belmont Ensemble and Aeneas in Purcell *Dido & Aeneas* with Barts Chamber Choir and Trafalgar Sinfonia.

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

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 500 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

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

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

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

He has conducted at London's premier venues including St Martin-in-the-Fields, St John's Smith Square, St James's Piccadilly, The Banqueting House, Royal Festival Hall, Queen Elizabeth Hall, Purcell Room and has broadcast on BBC Radio and TV, ITV, Channel 4 TV, Channel Five TV and Classic FM.

Peter has worked in concert with artists including David Campbell, Jill Gomez, Sir Edward Heath, John Lill, Benjamin Luxon, Annela Rice, John Craven, Nicola Loud, Alan Brind, Sam Haywood, Ashley Wass, Ruth Rogers, Benjamin Nabarro and Helena Wood. Peter won the Havant Symphony Orchestra Conducting Competition, was runner-up at the British Reserve Insurance NAYO Conducting Competition, and was a finalist in the BFYC Choral Conducting Competition.

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

The Belmont Ensemble was the pioneering force in establishing the famous series of baroque concerts at St Martin-in-the-Fields in the early 1990s.

They have now given over 500 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

The Orchestra was originally established to enable exceptional music graduates the opportunity to bridge the gap between leaving conservatoire and finding full-time employment, within a professional environment.

Now a seasoned fixture on the London musical scene, the orchestra receives no subsidies or sponsorship, relying purely on enterprising programming and box office receipts.

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

The Orchestra has recently appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly. As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

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

In 1994 The Orchestra recorded Walton's Façade, and other works incorporating the poetry of John Betjeman and Roald Dahl, narrated by Benjamin Luxon CBE. This received critical acclaim in the USA "The orchestra's playing is light, playful and precise". Belmont Recordings was quickly established, releasing more CDs including Vivaldi's Four Seasons and Mozart's two Sinfonia Concertante.

The Ensemble also appeared in a Channel 4 TV documentary, as well as the recent Channel Five TV series about St Martin-in-the-Fields.

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

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

Current members of the Ensemble also play with leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, Hanover Band, English Concert and OAE.

Soloists with the orchestra have included former winners of the BBC Young Musician of the Year competitions and many outstanding international artists.

**www.belmontensemble.com
belmontensemble@gmail.com**

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

It has sung in all the main halls in the South Bank Centre, at the Royal Albert Hall, the Barbican, St John's, Smith Square, and Cadogan Hall. It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes in several other London venues. Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland.

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Levi which have sold many million of copies in Europe and South America.

Since 1974 the Choir has sung regularly for prog-rock legend Rick Wakeman, most recently at Hampton Court in the revival of 'Six Wives of Henry VIII' and at Cadogan Hall as part of Chelsea Festival in his 'unplugged' piano and orchestra programme 'P'n'O'.

The Choir has, over the years, developed a special interest in music from the Eastern Christian tradition. Its CD of music inspired by the Byzantine Abbess Kassiani (the first woman composer whose works have survived and been handed down to us) is due for release on Naxos early next year and the album 'The Byzantine Legacy' – originally available from Sony Classics Greece from 2000-2007 has now been re-issued in a limited archive edition. Both these albums, plus the Choir's popular signature album 'EcleCtiCa' will also be available for download.

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

St
Martin
in
the
Fields

Saturday 27 August
at
7.30pm

BAROQUE FESTIVAL

By Candlelight

VIVALDI - Spring and Summer from
The Four Seasons

PACHELBEL - Canon

BACH - Air on the G String

VIVALDI - Concerto for Two Violins

BACH - Brandenburg Concerto No 3

MOZART - Salzburg Symphony No 3

HANDEL - Arrival of the Queen of Sheba

VIVALDI - Violin Concerto 'Tempesta di Mare'

VIVALDI - Sinfonia 'Alla Rustica'

Belmont Ensemble of London

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

www.belmontensemble.com

Conductor - Peter G Dyson Violins - Helena Wood and Helen Davies

Tickets: £8, £12, £18, £22, £26

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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



**Belmont Ensemble
Concerts by Candlelight**

Saturday 27 August

Vivaldi - Spring and Summer, Concerto for Two Violins
Vivaldi - Concerto 'La Tempesta di Mare', Bach - Brandenburg Concerto No 3

Thursday 1 September

Mozart - Eine Kleine Nachtmusik, Symphony No 29, Exsultate Jubilate
Handel - Water Music Suite, Opera Arias

Saturday 3 September

Vivaldi - The Four Seasons
Vivaldi - Concerto for Two Violins, Purcell - 'Fairy Queen' Suite, Pachelbel - Canon

Friday 23 September

Mozart - Symphony No 40, Eine Kleine Nachtmusik, Symphony No 10
Handel - Water Music Suite, Arrival of the Queen Sheba, 'Theodora' Overture and Dances

Saturday 15 October

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

Friday 21 October

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

Saturday 5 November

Handel - Royal Fireworks Music
Handel - Zadok the Priest, The King Shall Rejoice, Vivaldi - Gloria in D

Saturday 12 November

Mozart - Requiem : With The English Chamber Choir
Handel - Zadok the Priest, Mozart - Laudate Dominum

Thursday 17 November

Mozart - Eine Kleine Nachtmusik, Symphony No 29, Exsultate Jubilate
Handel - Water Music Suite, Opera Arias

Thursday 22 and Friday 23 December

Handel - Messiah : With The English Chamber Choir

Full details at : www.belmontensemble.com

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



THE PARISHES OF
ST ANDREW-BY-THE-WARDROBE
AND
ST JAMES GARLICKHYTHE



Feast of St James the Apostle, 2011

Dear Friend,

St Andrew-by-the-Wardrobe and St James Garlickhythe are the parish churches for much of the southern part of the City of London and have been so since the 12th and 13th centuries. Over the centuries, the churches have sought to support local residents and workers, and shared with them in worship, prayer, learning, and their various hopes, joys and pains. We continue to do so today. No matter what happens by way of political, social or economic upheaval, the Church will be here in 10, 50, 100 years (and more). We are absolutely committed to this place and people.

In September we welcome our new parish priest, the Reverend Guy Treweek. Guy knows the City well, having been born, schooled, lived and worked all within the Square Mile. He comes to us from the parish of St Peter's Black Lion Lane in Hammersmith and, we know, is very much looking forward to meeting you.

His licensing and installation will take place at 6.00 pm on Tuesday 20th September. The service will start at St James Garlickhythe and process to St Andrew-by-the-Wardrobe, the two churches being only a short distance apart (map overleaf). A reception will follow. We, our fellow churchwardens, and Guy, would be delighted if you could join us.

Yours sincerely,

Lynette Stone CBE
Warden
St James Garlickhythe

David Wheeler MVO
Warden
St Andrew-by-the-Wardrobe

Licensing & Installation
within a service of Evening Prayer
of The Rev. Guy Treweek as Priest-in-Charge of
St James Garlickhythe
with St Michael Queenhithe and Holy Trinity-the-Less
and of St Andrew-by-the-Wardrobe
with St Ann, Blackfriars
by the Bishop of London,
The Rt Rev. and Rt Hon. Richard Chartres KCVO DD FSA



Faithful is he that calleth you, who also will do it.

1 Thessalonians 5.24

St Andrew-by-the Wardrobe

The history of St Andrew's dates back to the thirteenth century when it was associated with Baynard's Castle, a royal residence that has long since disappeared. When King Edward III moved his state robes and other effects from the Tower of London to a large building close by, St Andrew's became better known for its connection with the Great Wardrobe. The name stayed to specify its location although the King's store room is now only remembered in Wardrobe Place.

St James Garlickhythe

St James Garlickhythe church, which possibly dates back to the late Saxon period, stands in the Ward of Vintry. The church is dedicated to the apostle St James, known as 'the Great', although the dedication in the fourteenth century seems to have been jointly with his brother St John. The first known mention of the church was in a will dated around 1100.

Special thanks are due to the patrons of the two parishes for their faithful and steadfast support: the Mercers' Company (St Andrew-by-the-Wardrobe), and the Dean & Chapter of St Paul's Cathedral (St James Garlickhythe).



There will be a retiring collection taken at St Andrew-by-the-Wardrobe for the Bishop of London's Discretionary Fund.

HYMN: O for a thousand tongues to sing

O for a thousand tongues to sing
My great Redeemer's praise,
The glories of my God and King,
The triumphs of His grace!

Jesus - the name that charms our fears,
That bids our sorrows cease;
'Tis music in the sinner's ears,
'Tis life, and health, and peace.

He speaks, and, listening to His voice,
New life the dead receive,
The mournful, broken hearts rejoice,
The humble poor believe.

Hear Him, ye deaf; His praise, ye dumb,
Your loosened tongues employ;
Ye blind, behold your Saviour come,
And leap, ye lame, for joy.

My gracious Master and my God,
Assist me to proclaim,
And spread through all the earth abroad,
The honours of Thy name.

During which the bishop, clergy, readers and patrons of the parishes will process into the church and take their seats.

Bishop. DEARLY beloved brethren, the Scripture moveth us in sundry places to acknowledge and confess our manifold sins and wickedness; and that we should not dissemble nor cloke them before the face of Almighty God our heavenly Father; but confess them with an humble, lowly, penitent, and obedient heart; to the end that we may obtain forgiveness of the same, by his infinite goodness and mercy. And although we ought at all times humbly to acknowledge our sins before God; yet ought we most chiefly so to do, when we assemble and meet together to render thanks for the

great benefits that we have received at his hands, to set forth his most worthy praise, to hear his most holy Word, and to ask those things which are requisite and necessary, as well for the body as the soul. Wherefore I pray and beseech you, as many as are here present, to accompany me with a pure heart and humble voice unto the throne of the heavenly grace, saying after me:

Kneel or sit for the Confession

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

The Absolution

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

O Lord, open thou our lips.
And our mouth shall shew forth thy praise.

X

O God, make speed to save us.

● **Lord, make haste to help us.**

Stand.

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

Praise ye the Lord.

The Lord's Name be praised.

Sit as the St James' Choir and Stellae Cantores sing the psalm.

Psalm 42

LIKE as the hart desireth the water-brooks : so longeth my soul
after thee, O God.

2 My soul is athirst for God, yea, even for the living God : when
shall I come to appear before the presence of God?

3 My tears have been my meat day and night : while they daily say
unto me, Where is now thy God?

4 Now when I think thereupon, I pour out my heart by myself : for I
went with the multitude, and brought them forth into the house of
God;

5 In the voice of praise and thanksgiving : among such as keep
holy-day.

6 Why art thou so full of heaviness, O my soul : and why art thou so
disquieted within me?

7 Put thy trust in God : for I will yet give him thanks for the help of
his countenance.

8 My God, my soul is vexed within me : therefore will I remember
thee concerning the land of Jordan, and the little hill of Hermon.

9 One deep calleth another, because of the noise of the water-pipes :
all thy waves and storms are gone over me.

10 The Lord hath granted his loving-kindness in the day-time : and
in the night-season did I sing of him, and made my prayer unto the
God of my life.

11 I will say unto the God of my strength, Why hast thou forgotten
me : why go I thus heavily, while the enemy oppresseth me?

● ^{s.}
X

12 My bones are smitten asunder as with a sword : while mine enemies that trouble me cast me in the teeth;

13 Namely, while they say daily unto me : Where is now thy God?

14 Why art thou so vexed, O my soul : and why art thou so disquieted within me?

15 O put thy trust in God : for I will yet thank him, which is the help of my countenance, and my God.

Stand.

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

Translated by Miles Coverdale

Set by Samuel Wesley

Sit.

Old Testament Lesson read by Miss Lypette Stone CBE, Churchwarden of St James Garlickhythe

Isaiah 6.1-8

In the year that king Uzziah died I saw also the LORD sitting upon a throne, high and lifted up, and his train filled the temple. Above it stood the seraphims: each one had six wings; with twain he covered his face, and with twain he covered his feet, and with twain he did fly. And one cried unto another, and said, Holy, holy, holy, is the LORD of hosts: the whole earth is full of his glory. And the posts of the door moved at the voice of him that cried, and the house was filled with smoke. Then said I, Woe is me! for I am undone; because I am a man of unclean lips, and I dwell in the midst of a people of unclean lips: for mine eyes have seen the King, the LORD of hosts. Then flew one of the seraphims unto me, having a live coal in his hand, which he had taken with the tongs from off the altar: And he laid it upon my mouth, and said, Lo, this hath touched thy lips; and thine iniquity is taken away, and thy sin purged. Also I heard the voice of the Lord, saying, Whom shall I send, and who will go for us? Then said I, Here am I; send me.

X

New Testament Lesson read by Dr Laura Wright, Churchwarden of St Andrew-by-the-Wardrobe

St John 10.11-18

I am the good shepherd: the good shepherd giveth his life for the sheep. But he that is an hireling, and not the shepherd, whose own the sheep are not, seeth the wolf coming, and leaveth the sheep, and fleeth: and the wolf catcheth them, and scattereth the sheep. The hireling fleeth, because he is an hireling, and careth not for the sheep. I am the good shepherd, and know my sheep, and am known of mine. As the Father knoweth me, even so know I the Father: and I lay down my life for the sheep. And other sheep I have, which are not of this fold: them also I must bring, and they shall hear my voice; and there shall be one fold, and one shepherd. Therefore doth my Father love me, because I lay down my life, that I might take it again. No man taketh it from me, but I lay it down of myself. I have power to lay it down, and I have power to take it again. This commandment have I received of my Father.

THE LICENSING

The Presentation of the New Parish Priest

The Churchwardens of St James Garlickhythe accompanied by the Patron (D & C of St Paul's Cathedral) present the Priest to the Bishop, saying

Right Reverend Father in God, we present to you *Guy Matthew Treweek* to be admitted to the Cure of Souls in this parish.

A representative of the new priest's previous parish commends the Priest using appropriate words.

The Declaration and the Oaths

The Bishop says to the Priest. The Church of England is part of the One, Holy, Catholic and Apostolic Church, worshipping the one true God, Father, Son and Holy Spirit. It professes the faith uniquely revealed in the Holy Scriptures and set forth in the Catholic Creeds, which faith the Church is called upon to proclaim

afresh in each generation. Led by the Holy Spirit, it has borne witness to Christian truth in its historic formularies - the Thirty Nine Articles of Religion, the Book of Common Prayer, and the ordering of Bishops, Priests and Deacons. In the declaration you are about to make, will you affirm your loyalty to this inheritance of faith as your inspiration and guidance under God in bringing the grace and truth of Christ to this generation and making him known to those in your care?

The Declaration of Assent

I, *Guy Matthew Treweek*, do so affirm and accordingly declare my belief in the faith which is revealed in the Holy Scriptures and set forth in the Catholic creeds and to which the historic formularies of the Church of England bear witness, and in public prayer and administration of the sacraments will use only the forms of service which are authorised or allowed by Canon.

The Priest takes the oaths, holding the New Testament in his right hand.

The Priest faces the congregation for:

The Oath of Allegiance

I, *Guy Matthew Treweek*, do swear by Almighty God that I will be faithful and bear true allegiance to Her Majesty Queen Elizabeth II, her heirs and successors, according to law : So help me God.

The Priest faces the Bishop for:

The Oath of Canonical Obedience

I, *Guy Matthew Treweek*, do swear by Almighty God that I will pay true and canonical obedience to the Lord Bishop of London and his successors, in all things lawful and honest : So help me God.

The Bishop introduces a period of prayer concluding with the Collect

God our Father, Lord of all the world, through your Son you have called us into the fellowship of your Universal Church: hear our prayer for your faithful people that in their vocation and ministry each may be an instrument of your love, and give to your servant



Guy now to be licensed the needful gifts of grace; through our Lord and Saviour Jesus Christ, who is alive and reigns with you, in the unity of the Holy Spirit, one God, now and for ever. Amen

The minister kneels before the Bishop who reads the appropriate part of the licence and then hands it to the minister with these words.

Guy, receive this cure of souls which is both mine and thine. May God grant you the grace to fulfil this ministry faithfully in the name of the Father and of the Son and of the Holy Spirit.

Priest. Amen.

The Bishop blesses the Parish Priest.

THE INSTALLATION

Bishop. I now ask the Archdeacon of London to install Guy as the Priest of this parish.

The Archdeacon escorts the Priest to a seat designated for him and says

I install you as the Priest of this parish. The Lord shall preserve thy going out, and thy coming in from this time forth for evermore. Amen.

The Archdeacon then places into the hands of the Priest the keys of the church and says

Guy, you are now the Priest of this Parish.

The Priest then goes to the Church Bell and tolls it as a sign of the start of his ministry in the Parish.

Short prayers and notices by the Reverend Guy Treweek.

Stand.

*HYMN: Magnificat
(St Luke 1.46-55)*

Tell out, my soul, the greatness of the Lord!
Unnumbered blessings give my spirit voice;
tender to me the promise of his word;
in God my Saviour shall my heart rejoice.



Tell out, my soul, the greatness of his Name!
Make known his might, the deeds his arm has done;
his mercy sure, from age to age to same;
his holy Name, the Lord, the Mighty One.

Tell out, my soul, the greatness of his might!
Powers and dominions lay their glory by.
Proud hearts and stubborn wills are put to flight,
the hungry fed, the humble lifted high.

Tell out, my soul, the glories of his word!
Firm is his promise, and his mercy sure.
Tell out, my soul, the greatness of the Lord
to children's children and for evermore!

Please follow the Sidesmen's guidance as we process out of the church.

PROCESSION

Organ music as the procession enters the St Andrew-by-the-Wardrobe and people take seats.

The English Chamber Choir and the St Andrew's Girls' Choir sing 'Let the people praise thee, O God' by William Mathias. The anthem is a setting of Psalm 67, the Deus Misereatur, a traditional canticle for Evening Prayer.

Let the people praise thee, O God; yea, let all the people praise thee.
O let the nations rejoice and be glad, for thou shalt judge the folk
righteously, and govern the nations upon earth. Then shall the earth
bring forth her increase, and God, even our own God, shall give us
his blessing. God shall bless us, and all the ends of the world shall
fear him. God be merciful unto us, and bless us: and show us the
light of his countenance, and be merciful unto us. That thy way
may be known upon earth, thy saving health among all nations.

Stand.

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

Bishop. **The Lord be with you.**

All. **And with thy spirit.**

Sit.

The Bishop welcomes those joining us at St Andrew's.

THE LICENSING

The Presentation of the New Parish Priest

The Churchwardens of St Andrew-by-the-Wardrobe accompanied by their Co-Patrons (the Mercers' Company) present the Priest to the Bishop, saying

Right Reverend Father in God, we present to you *Guy Matthew Treweek* to be admitted to the Cure of Souls in this parish.

Bishop. Dearly beloved in the Lord, the Declarations of Assent, the Oaths of Allegiance to Her Majesty The Queen, and the Oaths of Canonical Obedience to the Bishop having previously been taken and subscribed before us as the law requires: we propose now in the name of God and in the presence of this congregation, to license to the benefice of St Andrew-by-the-Wardrobe, our well-beloved in Christ, *Guy Matthew Treweek*, and we ask you to join together with us in prayer to Almighty God, that he would grant to his servant grace to perform his solemn duties aright.

The minister kneels before the Bishop who reads the appropriate part of the licence and then hands it to the minister with these words.

Bishop. *Guy*, receive this cure of souls, this ministry which is both mine and thine. May God grant you the grace to fulfil this ministry faithfully in the name of the Father and of the Son and of the Holy Spirit.

Priest. Amen.

The Bishop blesses the Parish Priest.

The Installation

Bishop: I now ask the Archdeacon of London to install *Guy* as the Priest of this parish.

The Archdeacon escorts the Priest to a seat designated for him and says

I install you as the Priest of this parish. The Lord shall preserve thy going out, and thy coming in from this time forth for evermore. Amen.

The Archdeacon then places into the hands of the Priest the keys of the church and says

Guy, you are now the Priest of this Parish.

The Priest then goes to the Church Bell and tolls it as a sign of the start of his ministry in the Parish.

Priest. Let us pray.

Kneel or sit

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

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

O Lord, shew thy mercy upon us.

And grant us thy salvation.

O Lord, save the Queen.

And mercifully hear us when we call upon thee.

Endue thy Ministers with righteousness.

And make thy chosen people joyful.

O Lord, save thy people.

And bless thine inheritance.

Give peace in our time, O Lord.

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

O God, make clean our hearts within us.

And take not thy Holy Spirit from us.

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

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

Stand.

HYMN: Come down O love divine

Come down, O love divine, seek Thou this soul of mine,
And visit it with Thine own ardour glowing.
O Comforter, draw near, within my heart appear,
And kindle it, Thy holy flame bestowing.

O let it freely burn, till earthly passions turn
To dust and ashes in its heat consuming;
And let Thy glorious light shine ever on my sight,
And clothe me round, the while my path illuming.

Let holy charity mine outward vesture be,
And lowliness become mine inner clothing;
True lowliness of heart, which takes the humbler part,
And o'er its own shortcomings weeps with loathing.

And so the yearning strong, with which the soul will long,
Shall far outpass the power of human telling;
For none can guess its grace, till he become the place
Wherein the Holy Spirit makes His dwelling.

Sit.

THE SERMON

Preacher: The Bishop of London



*Kneel or sit for prayers led by the new Parish Priest, concluding with
The General Thanksgiving*

All. Almighty God, Father of all mercies, we thine unworthy servants give thee most humble and hearty thanks for all thy goodness and loving-kindness to us and to all men. We bless thee for our creation, preservation, and all the blessings of this life; but above all for thine inestimable love in the redemption of the world by our Lord Jesus Christ, for the means of grace, and for the hope of glory. And we beseech thee, give us that due sense of all thy mercies, that our hearts may be unfeignedly thankful, and that we shew forth thy praise, not only with our lips, but in our lives; by giving up ourselves to thy service, and by walking before thee in holiness and righteousness all our days; through Jesus Christ our Lord, to whom with thee and the Holy Ghost be all honour and glory, world without end. Amen

The new Parish Priest gives the notices.

Stand.

HYMN: Be thou my vision

Be thou my vision, O Lord of my heart,
be all else but naught to me, save that thou art;
be thou my best thought in the day and the night,
both waking and sleeping, thy presence my light.

Be thou my wisdom, be thou my true word,
be thou ever with me, and I with thee Lord;
be thou my great Father, and I thy true son;
be thou in me dwelling, and I with thee one.

Be thou my breastplate, my sword for the fight;
be thou my whole armour, be thou my true might;
be thou my soul's shelter, be thou my strong tower:
O raise thou me heavenward, great Power of my power.

Riches I heed not, nor man's empty praise:
be thou mine inheritance now and always;
be thou and thou only the first in my heart;
O Sovereign of heaven, my treasure thou art.

High King of heaven, thou heaven's bright sun,
O grant me its joys after vict'ry is won;
Great Heart of my own heart, whatever befall,
still be thou my vision, O Ruler of all.

THE BLESSING AND DISMISSAL

Bishop. The Lord be with you.

All. **And with thy Spirit.**

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

A retiring collection will be taken for the Bishop of London's Discretionary Fund.

Organ music during which the bishop, clergy, readers and patrons of the parishes will process out of the church.

The congregation move to the reception to greet the new Priest-in-Charge. All are welcome.

Rights in The Book of Common Prayer are vested in the Crown. Reproduced in the United Kingdom by permission of the Crown's patentee, Cambridge University Press.



THE RECEPTION

Directions:

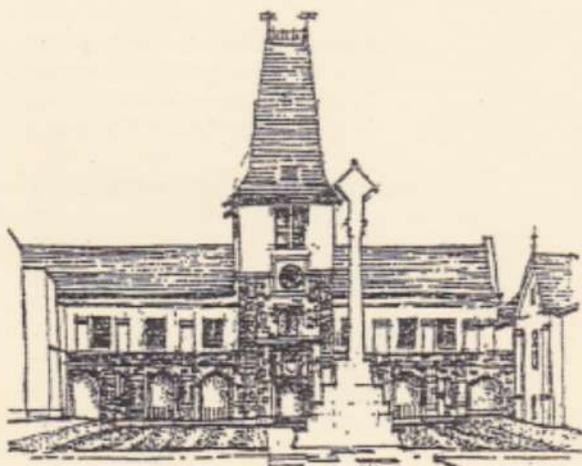
Go past *The Cockpit* to the top of St Andrew's Hill. Turn right into Carter Lane. After 150 yards turn right into Godliman Street. The main hotel entrance is on the right after 25 yards. The reception is being held in the atrium.



Grange St Paul's Hotel
10 Godliman Street, EC4V 5AJ

Hospitality this evening is most generously provided by Grange Hotels.

Christ's Chapel of Alleyn's College of God's Gift at Dulwich



*The Marriage Service of
Anna Flannagan and Andrew Trinick*

Saturday 24 September 2011 at 1pm

Music for the entry of the bride

Prince of Denmark's March - Jeremiah Clarke

Opening prayer

Hymn

Tell out, my soul, the greatness of the Lord!
Unnumbered blessings give my spirit voice;
tender to me the promise of his word;
in God my Savior shall my heart rejoice.

Tell out, my soul, the greatness of his Name!
Make known his might, the deeds his arm has done;
his mercy sure, from age to age to same;
his holy Name—the Lord, the Mighty One.

Tell out, my soul, the greatness of his might!
Powers and dominions lay their glory by.
Proud hearts and stubborn wills are put to flight,
the hungry fed, the humble lifted high.

Tell out, my soul, the glories of his word!
Firm is his promise, and his mercy sure.
Tell out, my soul, the greatness of the Lord
to children's children and for evermore!

Words: Timothy Dudley-Smith

Preface and Declarations

When Anna and Andrew have made their declarations Anthony asks this question of the congregation:

Will you, the families and friends of Anna and Andrew support and uphold them in their marriage now and in all the years to come?

All

We will.

Prayer

Readings

I Corinthians 13: 4-13 read by Anthony Trinick

Dove Poem read by Thomas Flanagan

Two doves meeting in the sky
Two loves hand in hand eye to eye
Two parts of a loving whole
Two hearts and a single soul

Two stars shining big and bright
Two fires bringing warmth and light
Two songs played in perfect tune
Two flowers growing into bloom

Two Doves gliding in the air
Two loves free without a care
Two parts of a loving whole
Two hearts and a single soul

Author Unknown

Address

Hymn

Lord of all hopefulness, Lord of all joy,
Whose trust, ever child-like, 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.

Jan Struther (1901-1953)

The Marriage

Vows and exchange of rings

Blessing of the Marriage

The signing of the Registers

Music sung by English Chamber Choir and friends
My little Welsh home - Gwynn Williams
Let's do it - Cole Porter arr. Blackwell

Prayers

During the prayers this response will be used:
Lord of life and love

Anthony
All

Hear our prayer

The Lord's Prayer

All

**Our Father, which art in heaven,
hallowed be thy name,
thy kingdom come, thy will be done,
in earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
as we forgive them that trespass against us.
And lead us not into temptation
but deliver us from evil.
For thine is the kingdom,
the power, and the glory
for ever and ever.
Amen.**

Hymn

I danced in the morning when the world was begun,
and I danced in the moon and the stars and the sun,
and I came down from heaven and I danced on earth,
at Bethlehem I had my birth.

*Dance, then, wherever you may be;
I am the Lord of the Dance, said he,
and I'll lead you all wherever you may be,
and I'll lead you all in the dance, said he.*

I danced for the scribe and the Pharisee,
but they would not dance and they would not follow me;
I danced for the fishermen, for James and John;
they came to me and the dance went on:

I danced on the Sabbath when I cured the lame,
the holy people said it was a shame;
they whipped and they stripped and they hung me high;
and they left me there on a cross to die:

I danced on a Friday and the sky turned black;
it's hard to dance with the devil on your back;
they buried my body and they thought I'd gone,
but I am the dance and I still go on:

They cut me down and I leapt up high,
I am the life that'll never, never die;
I'll live in you if you'll live in me;
I am the Lord of the Dance, said he.

Sydney Carter (1915-2004)

Please remain standing

Blessing and Dismissal

Recessional Music

Toccata (from Symphonie V) - Widor

Become a Friend

You are invited to subscribe to the work and indeed life of the English Chamber Choir. Membership is £150 per annum, for which you will have access to:

- Free 'Friends' concerts and recitals (up to 6 a year)
- Reduced price tickets for own-promoted concerts including our forthcoming major London concert at Cadogan Hall (typically 20%, although special offers may carry further reductions)
- Reductions on purchase of CDs, DVDs and other merchandise
- 'Friends' newsletter

You can always find out more about the Choir and its current activities at

www.englishchamberchoir.com

Or contact any of us via the details below. We'll be happy to hear from you

Chairman: David Jordan
Vice-Chairman: Tim Johns
Treasurer: Francois Boucard
Secretary: Julia Slinger
Librarian: Robert Moffat
Committee members: Marianne Aston,
Karen Bloomfield, David Lowe
Musical Director: Guy Protheroe
Associate director/accompanist: Ian Curror
Manager: Ann Manly
Vocal Coach: Carol Hall

8 Alma Square, London NW8 9QD
Tel: 020 7286 3944 Mob: 07976 961612
e-mail: manager@englishchamberchoir.com



40th
Anniversary

40 years on...

The English Chamber Choir will be forty years old in February 2012. The old adage 'Life begins at 40' indeed holds true for our unique company of singers who continue to go from strength to strength, appearing around 50 times a year in everything from classical concerts and rock spectacles to tv idents and acclaimed cd recordings.

The Choir's fortieth season will include major concert performances including a rare performance of Antonio Teixeira's *Te Deum* written in 1734 for eight soloists and five four-part choirs and instrumental ensemble (scheduled for a major British Festival and at Cadogan Hall in London) and a 'reunion' concert and recording involving Choir members past and present. This is in addition to our usual busy schedule appearing with the Belmont Ensemble at St Martin-in-the-Fields. The Choir's recording of works inspired by the 9th century Byzantine Abbess Kassiani has recently been released on Naxos and further recordings are planned for early in the New Year.

To help and support all this activity, we are launching a 'Friends of the ECC' scheme, with two informal concerts at our home base of St Andrew-by-the-Wardrobe in the City of London.

Admission is free. Of course we hope that you may choose to become a Friend and support the work of the Choir to whatever extent you may afford, but we don't just want your money. Over these forty years the Choir's membership has grown into its own community, offering friendship and support amongst its members. We now want to encourage other music-lovers to enjoy our live performances, listen to our recordings and become part of a wider ECC community.

Concerts for Friends

Our 'Friends' concerts are held on Thursdays and begin at 7.30pm. The music lasts around 45 minutes and is followed by wine and finger buffet food.

St Andrew-by-the-Wardrobe
Queen Victoria Street
London EC4V 5DE
(nearest stations: Blackfriars or St Paul's)

Thursday 13 October

Handel Dixit Dominus

with the English Players

performing on period instruments

Guy Protheroe conductor

soloists from the Choir include

Ann Manly, Michael Roskell,

Kate Ross, Rob Scales, Zoe Triggs

Ken Wharfe, David Wheeler

Thursday 17 November

Victoria Requiem

Guy Protheroe conductor

Ian Curror organ

Further 'Friends' Concerts are planned for 2012, with the Tchaikovsky *Liturgy of St John Chrysostom* a favoured choice for the New Year

Our 40th anniversary appeal

In addition to launching the Friends scheme, we are also seeking to raise funds to enable us to carry out longer-term initiatives. These include:

- Staging two major concerts to celebrate the anniversary and our series of free concerts at St Andrews
- Making a new 40th anniversary recording of English music
- Re-housing and re-cataloguing the Choir's extensive library of performing material to make this resource readily available on loan to other organisations
- Providing bursaries for training younger singers and those on benefits and enabling all members to participate equally in opportunities to perform concerts abroad.

Donations towards these projects will be acknowledged throughout the season on all printed material and of course on our web-site (and any associated sites where we are able to place our own material). Donations will be acknowledged on the following scale:

- Platinum members: £1,000 or above
- Gold members: £500 - £1,000
- Silver members £150 - £500
- Friends of the ECC - £150

The English Chamber Choir is a charity so all donations can qualify for Gift Aid. If you come to one of our Friends concerts forms will be available; otherwise we can send the relevant forms to you by post or e-mail.



40th
Anniversary

40 years on...

The English Chamber Choir turned forty years old on 8 February 2012. The old adage 'Life begins at 40' indeed holds true for our unique company of singers who continue to go from strength to strength, appearing around 50 times a year in everything from classical concerts and rock spectacles to tv idents and acclaimed cd recordings.

The Choir's fortieth season will include major concert performances including a rare performance of Antonio Teixeira's *Te Deum* written in 1734 for eight soloists and five four-part choirs and instrumental ensemble (scheduled for a major British Festival) and a 'reunion' concert and recording involving Choir members past and present. This is in addition to our usual busy schedule appearing with the Belmont Ensemble at St Martin-in-the-Fields. The Choir's recording of works inspired by the 9th century Byzantine Abbess Kassiani has recently been released on Naxos and further recordings are planned for early in 2012.

To help and support all this activity, we launched a 'Friends of the ECC' scheme, with two informal concerts at our home base of St Andrew-by-the-Wardrobe in the City of London. Following on the success of those performances in October and November 2011 (and other Friends events in December and January) we have a further performance coming up in March.

Admission is free. Of course we hope that you may choose to become a Friend and support the work of the Choir to whatever extent you may afford, but we don't just want your money. Over these forty years the Choir's membership has grown into its own community, offering friendship and support amongst its members. We now want to encourage other music-lovers to enjoy our live performances, listen to our recordings and become part of a wider ECC community.

You can always find out more about the Choir and its current activities at

www.englishchamberchoir.com

Or contact any of us via the details below. We'll be happy to hear from you

Chairman: David Jordan CBE
Vice-Chairman: Tim Johns
Treasurer: Francois Boucard
Librarian: Robert Moffat
Committee members: Marianne Aston, Karen Bloomfield, David Lowe, Zoe Triggs, Nicky Archer, Simon Archer
Musical Director: Guy Protheroe
Associate director/accompanist: Ian Currie
Vocal Coach: Carol Hall
Manager: Ann Manly

Concerts for Friends

Our 'Friends' concerts are held on Thursdays and begin at 7.30pm. The music lasts around 45 minutes and is followed by wine and finger buffet food. Admission is free (donations towards the refreshments are much encouraged!)

St Andrew-by-the-Wardrobe
Queen Victoria Street
London EC4V 5DE
(nearest stations: Blackfriars or St Paul's)

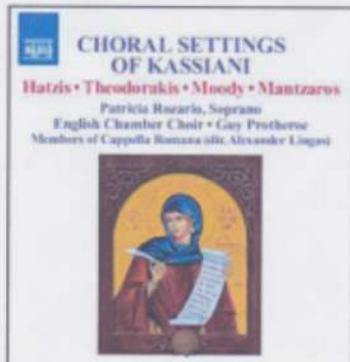
Thursday 8 March

Tchaikovsky Liturgy of St John Chrysostom

with additional motets

Ivan Moody Funeral Trisagion

Guy Protheroe conductor
The Choir are delighted to welcome
Fr Ivan Moody to this performance, in which
he will sing the chants
which would be sung by the celebrant in a
liturgical context.



Our latest CD is now available for download from Naxos and all the usual sites - iTunes, Amazon etc. To buy a 'hard' copy visit our website.

Become a Friend

You are invited to subscribe to the work and indeed life of the English Chamber Choir. Membership is £150 per annum, for which you will have access to:

- Free 'Friends' concerts and recitals (up to 6 a year)
- Reduced price tickets for own-promoted concerts including our forthcoming major London concert at Cadogan Hall (typically 20%, although special offers may carry further reductions)
- Reductions on purchase of CDs, DVDs and other merchandise
- 'Friends' newsletter

Our 40th anniversary appeal

In addition to launching the Friends scheme, we are also seeking to raise funds to enable us to carry out longer-term initiatives. These include:

- Staging two major concerts to celebrate the anniversary and our series of free concerts at St Andrews
- Making a new 40th anniversary recording of English music
- Re-housing and re-cataloguing the Choir's extensive library of performing material to make this resource readily available on loan to other organisations
- Providing bursaries for training younger singers and those on benefits and enabling all members to participate equally in opportunities to perform concerts abroad.

Donations towards these projects will be acknowledged throughout the season on all printed material and of course on our website (and any associated sites where we are able to place our own material). Donations will be acknowledged on the following scale:

- Platinum members: £1,000 or above
- Gold members: £500 - £1,000
- Silver members: £150 - £500
- Friends of the ECC - £150

The English Chamber Choir is a charity so all donations can qualify for Gift Aid. If you come to one of our Friends concerts forms will be available; otherwise we can send the relevant forms to you by post or e-mail.

Reg Charity No: 269245

eC
c

40th
Anniversary



English Chamber Choir
Concerts for Friends

St Andrew-by-the-Wardrobe, London EC4
Thursday 13 October 2011

Handel Dixit Dominus

As a young man Handel spent several fruitful years in Italy, studying and learning to write in the Italian style. He composed several pieces of Latin church music, including this setting of *Dixit Dominus* (Psalm 110), completed in Rome in April 1707, which stands as an early masterpiece in his output.

The choral writing reflects Handel's German background, but the style of writing in five parts throughout, for both voices and instruments, follows the tradition of earlier Italian masters such as Carissimi and Legrenzi. Also Italianate is the vivid word setting, involving many chromatic harmonies and dramatic effects, and the new, very directional, harmonic writing. But the most prominent feature to emerge from the music is the sheer exuberance of the young composer, delighting in his virtuosity and inspiration.

Soli and Chorus

Ann Manly *soprano*, Jay Venn *alto*, Rob Scales *tenor*

Dixit Dominus Domino meo, Sede a dextris meis,
donec ponam inimicos tuos scabellum pedum tuorum.

*The Lord said unto my Lord, Sit thou at my right hand,
until I make thine enemies thy footstool.*

Solo

Rebecca Willows *mezzo-soprano*

Virgam virtutis tua emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

*The Lord shall send the rod of thy strength out of Zion:
rule thou in the midst of thine enemies.*

Solo

Kate Ross *soprano*

Tecum principium in die virtutis tuae, in splendoribus sanctorum; ex utero ante luciferum genui te.

Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of morning: thou hast the dew of thy youth.

Chorus

Juravit Dominus, et non poenitebit eum; Tu es sacerdos in aeternum secundum ordinem Melchisedech.

The Lord hath sworn, and will not repent; Thou art a priest for ever after the order of Melchizedek.

Soli and chorus

Zoe Triggs, Ann Manly *sopranos*, David Wheeler *counter-tenor*
Michael Roskell *tenor*, Ken Wharfe *bass*

Dominus a dextris tuis: confregit in die irae suae reges. Judicabit in nationibus; implevit ruinas, conquassabit capita in terra multorum.

The Lord at thy right hand shall strike through kings in the day of his wrath. He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries.

Soli and chorus

Zoe Triggs, Ann Manly *sopranos*

De torrente in via bibet; propterea exaltabit caput.

He shall drink of the brook in the way: therefore shall he lift up the head.

Soli and chorus

Zoe Triggs, Ann Manly *sopranos*
Rob Scales *tenor*

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in saecula saeculorum, Amen.

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

English Chamber Choir

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
Nicky Archer	Karen Bloomfield	Peter Adderley	Simon Archer
Marianne Aston	Jess Daggers	Roger Carpenter	Tim Johns
Christine Coleman	Peggy Hannington	Martin Douglas	David Jordan
Anne-Marie Curror	Jay Venn	Margaret	Hugh Joslin
Helen Huckstable	David Wheeler	Jackson-Roberts	Nick Landauer
Ann Manly	Rebecca Willows	Robert Moffat	Chris Turner
Michelle Newton		Michael Roskell	Ken Wharfe
Kate Ross		Rob Scales	
Katie Thorpe			
Zoe Triggs			

Tonight's soloists: the Choir prides itself on attracting singers who are capable of 'stepping out front' as it were, and taking solo roles. You will see from our 40th anniversary funding objectives that we offer tuition and coaching to our members, and over the years several of our former members have gone on to forge successful careers as professional singers, whilst others have chosen to become high achievers in other professions but nevertheless continue to develop their musical potential.

English Players

<i>Violins</i>	<i>Violas</i>	<i>Cello</i>	<i>Organ</i>
Roderick Skeaping <i>leader</i>	Emma Alter David Brooker	Sebastian Comberti	Ian Curror
Kirsten Klingels		<i>Double bass</i>	
Stephen Pedder		Jacqui Dossor	
Naomi Burrell			

English Chamber Choir

The English Chamber Choir is one of the best-known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet Spem in Alium at the Mansion House. It has sung in all the main halls in the South Bank Centre and the Barbican, and at Cadogan Hall and St John's Smith Square. It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes there and in several other London venues, including St James Piccadilly and here at St Andrew-by-the-Wardrobe.

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



Photo: Simon Weir

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and recent television appearances with Gordon Ramsay and Stephen Fry. The Choir featured on Rick Wakeman's *Journey to the Centre of the Earth* in 1974, and one of many subsequent collaborations included the rock shows *Henry VIII and his Six Wives* at Hampton Court Palace in 2009, with the performance released on DVD. The CD *The Byzantine Legacy*, originally issued by Sony in Greece, has recently been re-issued in the UK and is available for download, and an album of music inspired by the Byzantine Abbess Kassiani is now available for download from Naxos, or CD from The Choir's website.

The Choir celebrates its 40th anniversary this season. In 2012 it will perform the *Te Deum* by the Portuguese composer Antonio Teixeira (a neglected baroque masterpiece using spatial distribution of choirs, instrumental ensembles and soloists) alongside a newly-commissioned work by Ivan Moody, *Sub tuum praesidium*, for which the Choir has received a BBC Performing Arts Trust Award. There will also be new recordings of English music and a 'reunion' concert which, it is hoped, will bring together dozens of singers who have graced the Choir's membership over the decades.

English Players

The English Players was formed to accompany the English Chamber Choir soon after the latter's inception, and over the years its members have comprised many of London's leading freelance musicians, playing on both modern and period instruments. The group has also performed purely orchestral repertoire – in particular a Mozart series in Switzerland – and has varied in size from tonight's configuration for *Dixit Dominus* up to a full symphony orchestra for Elgar's *Dream of Gerontius* and Brahms' *German Requiem*.

Guy Protheroe

Guy Protheroe became director of the ECC shortly after its foundation, and the Choir's eclectic musical interests stem from his own varied career. He introduced the Choir to the musical tradition of the Eastern Churches, and he has conducted and recorded music of many Eastern Orthodox traditions in several countries (most recently with Cappella Romana, based on the USA's north-west coast). With his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others), and conducted avant-garde music in Europe and the USA, including being guest conductor for several years of the Xenakis Ensemble (Holland). He has always worked extensively in commercial music, often involving the Choir, working with, amongst many others, The Who (*Tommy*), Black Sabbath, George Martin, Dave Stewart and David Arnold. He was musical director, arranger, lyricist and vocal soloist for Vangelis over very many years, in concerts, recordings and films, and performed the same roles on the French smash-hit comedy film *Les Visiteurs* (1993) with Eric Lévi. He has continued this collaboration with Eric Lévi on all six of the subsequent Era series of albums, which have sold many millions especially in French-speaking territories and South America. He has worked with prog rock keyboard star Rick Wakeman continually since the original recording of the album *Journey to the Centre of the Earth* in the 1970s, and more recently as conductor and orchestrator for concerts and recordings in the UK, Bulgaria, Switzerland, Poland and Chile, as well as the *Henry VIII* rock concerts at Hampton Court Palace. He will be returning to South America with Rick next month for concerts in Argentina and Chile.



Become a Friend

The English Chamber Choir will be forty years old in February 2012. The old adage 'Life begins at 40' indeed holds true for our unique company of singers who continue to go from strength to strength, appearing around 50 times a year in everything from classical concerts and rock spectaculars to tv idents and acclaimed cd recordings.

To help and support all this activity, we are launching a 'Friends of the ECC' scheme, with two informal concerts at our home base of St Andrew-by-the-Wardrobe in the City of London – one tonight and one on 17 November. Admission to these concerts is free. Of course we hope that you may choose to become a Friend and support the work of the Choir to whatever extent you may afford, but we don't just want your money. Over these forty years the Choir's membership has grown into its own community, offering friendship and support amongst its members. We now want to encourage other music-lovers to enjoy our live performances, listen to our recordings and become part of a wider ECC community.

Membership is £150 per annum, for which you will have access to:

- Free 'Friends' concerts and recitals (up to 6 a year)
- Reduced price tickets for own-promoted concerts including our forthcoming major London concert at Cadogan Hall (typically 20%, although special offers may carry further reductions)
- Reductions on purchase of CDs, DVDs and other merchandise
- 'Friends' newsletter.

In addition to launching the Friends scheme, we are also seeking to raise funds to enable us to carry out longer-term initiatives. You can find out more from the brochures at the back of the Church or on our website. The English Chamber Choir is a charity (No 269245) so all donations can qualify for Gift Aid. To join simply fill in a form, available at the back of the Church.

www.englishchamberchoir.com

St
Martin
in
the
Fields

Saturday 15 October
at
7.30pm

MOZART REQUIEM

By Candlelight

VIVALDI - Gloria in D

HANDEL - Zadok the Priest

MOZART - Ave Verum Corpus

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick
Tenor - Richard Rowntree Bass - Philip Tebb

Tickets : £8, £14, £20, £24, £28

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



ST JAMES GARLICKHYTHE



CHORAL HOLY COMMUNION

30 OCTOBER 2011

All Saints' Sunday

10.30 AM

COLLECT

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

*Celebrant and preacher: The Revd Guy Treweek
Choir: English Chamber Choir
Choir Director: Nick Landauer
Organist: Robert Smith
Setting: Dvorak in D*

THE EUCHARIST

MINISTRY OF THE WORD

Introit

~~○ taste and see (Vaughan Williams)~~
Enter this house of love and prayer (Landauer)

Hymn No. 555

Praise, my soul, the King of heaven (*Praise my soul*)

Priest: The Lord be with you.

R: And with thy spirit.

Priest: Let us pray.

Lord's Prayer *BCP p.237*

Collect for Purity

Kyrie

Collect for the Queen *BCP p.239*

Collect of the day *BCP p.233*

For the Epistle: Revelation 7. 2

Gradual

God is gone up (*Finzi*)

Gospel: S. Matthew 5. 1 *BCP p.235*

Creed *BCP p.240*

NOTICES AND SERMON

MINISTRY OF THE SACRAMENT

Offertory Sentence

Offertory Hymn No. 372

All praise to thee, for thou (*Engelberg*)

Prayer for the Church *BCP p.244*

Invitation & Confession *BCP p.251*

Absolution & Comfortable Words *BCP p.252*

THE EUCHARISTIC PRAYER

Priest: The Lord be with you.

R: And with thy spirit.

Sursum Corda *BCP p.252*

Sanctus & Benedictus *BCP p.253*

Prayer of Humble Access *BCP p.255*

CONSECRATION

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

R: And with thy spirit.

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

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

Agnus Dei

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

Lord's Prayer *BCP p.257*

OBLATION

Gloria and Blessing *BCP p.259*

Final Hymn No. 232

For all the Saints (*Sine Nomine, arr. Ley*)

Voluntary

NOTICES

IN THE EVENT OF FIRE THE CONGREGATION WILL BE ASKED TO EVACUATE THE BUILDING EITHER VIA THE WESTERN END OR THROUGH THE PARISH ROOM AND VESTRY TOWARDS THE EASTERN END. THE CHURCHWARDENS WILL ACT AS FIRE WARDENS AND WILL DIRECT AND ASSIST AS NECESSARY. THE ASSEMBLY POINT IS OUTSIDE THE CHURCH IN THE PIAZZA AT THE WESTERN END.

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

The sick: Please pray for Fr David Hitchcock, Eileen Matthew, Gillian Ford, Susan Webb, Elizabeth Graham, Marie-Thérèse Barber, the Revd Maurice Hewett, the Revd John Clausen, Lady Julia Singer, Alison Cook, John Hitch and George Wright.

Services and events this week:

Monday 31: Morning Prayer 8.20 am (SAW); Evening Prayer 5.15 pm (SJG)

Tuesday 1: Morning Prayer 8.20 am (SAW); Evening Prayer 5.15 pm (SJG)

Wednesday 2: Morning Prayer 8.20 am (SAW); Evening Prayer 5.15 pm (SJG)

Thursday 3: Evening Prayer 5.15 pm (SJG); Holy Communion 6.30 pm (SAW)

Friday 4: Morning Prayer 8.20 am (SAW)

Sunday 6: Choral Holy Communion 10.30 am (SJG)

Remembrance Sunday



REMEMBRANCE SUNDAY ~ 13 NOVEMBER

Remembrance of past sacrifice in the cause of freedom

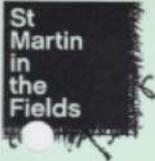
10.30 am at St James Garlickhythe
Choral Holy Communion and Act of Remembrance
with Intelligence Corps ceremony and wreath laying

Donate to the Poppy Appeal at St James Garlickhythe
to help serving and ex-service personnel and their families.

Congratulations to the Royal British Legion on serving men and women for 90 years.

The sister parishes of:

St James Garlickhythe Parish Church, Garlick Hill, London EC4V 2AL
St Andrew-by-the-Wardrobe Parish Church, St Andrew's Hill, London EC4V 5DE
The Revd Guy Treweek – email: guy.treweek@london.anglican.org



Saturday 12 November
at
7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Zadok the Priest

MOZART - Laudate Dominum

PURCELL - Music for the Funeral of Queen Mary

PURCELL - When I am laid in earth (Dido's lament)

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick
Tenor - Richard Rowntree Bass - Philip Tebb

Tickets : £8, £14, £20, £24, £28

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



ST. ANDREW-BY-THE-WARDROBE

THURSDAY 17 NOVEMBER

7.30PM

VICTORIA

REQUIEM 1605

ENGLISH CHAMBER CHOIR

GUY PROTHEROE CONDUCTOR

RICHARD MOORE ORGAN CONTINUO

**A CELEBRATION OF THE 400TH ANNIVERSARY
OF THE DEATH OF TOMÁS LUIS DE VICTORIA**

ADMISSION FREE



40th
Anniversary



English Chamber Choir Concerts for Friends

St Andrew-by-the-Wardrobe, London EC4
Thursday 17 November 2011



Julia Singer

died 5 November 2011

Music played a major part in Julia's life. Once describing herself as someone who 'sang soprano and played the flute at school and therefore doesn't even read the bass clef', she was an avid listener as well as a committed performer, and over her lifetime she built up a knowledge of repertoire and artists which would be the envy of many. She worked hard on her singing, taking regular lessons, learning her music, and also improving her sight-reading skills (she eventually mastered at least a passing acquaintance with that bass clef!).

Julia joined the English Chamber Choir in 1991. Prior to then, she had sung locally with the Barnsbury Singers and it was when they were disbanded that she and several Barnsbury colleagues auditioned for us. This Choir has a long tradition of following some of its choral performances with late-evening informal cabaret, and it wasn't long before Julia's natural talents in this direction also came to the fore. While the first memory this will evoke for most of us is her rendering of Edith Piaf, and in particular *Je ne regrette rien*, she also came up with less familiar but equally apposite offerings including Juliette Greco's *Deshabillez-moi!* Julia's deep singing voice was matched by her equally resonant speaking voice, which came into its own when readers were required for Christmas carol services and concerts.

Julia's contribution to the Choir was by no means limited to her musical talents: food, flowers, finding an audience... were just a few of the peripheral areas in which she was always ready to get involved. She served tirelessly for many years on the Choir's committee, and also on the Parish Council here at St Andrew's, where she unofficially represented the Choir's interests. When she wasn't singing she loved to travel and also to spend time in her cottage in Wales and apartment in Paris. Julia was loved by many, many people - we who sang with her were a small but hopefully significant part of a wide circle of friends and for all of us her death is a sad and tragic loss. We will treasure the many memories we have of her in happier times.

This Evening

For some years we had discussed having 'Friends of the ECC'. Everyone agreed it was a good idea, but somehow other projects always intervened. With our 40th birthday coming up, it was decided last year to launch such a scheme as part of the celebrations, and Julia offered to lead it. So tonight's concert was originally conceived as part of an unashamed fund-raising initiative. The choice of the Victoria Requiem was largely governed by it being a piece we wanted to sing, and it being the quatercentenary of the composer's death, something we had already celebrated with a performance of the same work in St Martin-in-the-Fields last February. That performance happened to take place the day that Julia was finally told she was suffering from terminal cancer. Being the trooper she was, she turned up, sang, and only a couple of days later told us all how ill she was.

Several of you have come this evening to remember Julia, and we are delighted to welcome you. It's also very probable that you would have been cajoled by her into becoming a Choir 'Friend', of course we would be delighted if you would like to subscribe; but we also recognise that the personal connection to us which Julia provided is no longer there. You may prefer to make a one-off donation in her memory, either way, please use the envelopes and forms provided at the back of the Church as they will ensure that donations, where eligible, are subject to gift aid. We intend to apply donations given in Julia's memory to a specific project which she would have wanted us to support. We also realise that there are others here this evening who have either come as friends of other choir members or simply members of the public who enjoy good choral music. Of course we hope some of you will want to come and hear us regularly and maybe join the Friends scheme. If, however, that is not an appropriate option, we do also welcome smaller donations towards the refreshments and other costs of these evenings.

Finally, this has to be an evening for Julia, and it marks the first occasion that we know of when a member of the Choir has died whilst still very much amongst us. We know former members have passed away but have not been in close contact with them at the time. There is one recent exception: Peter Kerswell was not a regular member of the Choir, but a close colleague of Guy and also Ian Curror as a member of the Choir of the Royal Hospital, Chelsea. He lived latterly in Devon, but quite often joined us as an 'extra' if he happened to be up in London. Coincidentally, he also sang in the Victoria Requiem performance last February and it turned out to be his last concert with us, as he died suddenly of a heart attack a few weeks later. We remember him fondly this evening too.

Ivan Moody Funeral Trisagion

Ivan Moody is probably the nearest thing the English Chamber Choir has to a 'house composer'. A former private pupil of John Tavener, he now lives in Lisbon where he is also the Greek Orthodox Priest for the Parish of Estoril. He has written several works for the ECC, the most recent of which, *Sub tuum praesidium*, will be premiered and recorded next year. The Choir has also performed and recorded several other pieces of his, and he has also collaborated with us on performances of the Tchaikovsky Liturgy of St John Chrysostom and is an adviser for the current Teixeira project.

This short setting of the Orthodox Funeral Trisagion was originally composed in memory of another singer – a member of the US-based vocal group Cappella Romana. Cappella, Guy and the ECC have also performed and recorded together; Julia knew Ivan well, and also some of the Cappella singers who have spent time in London. We know that Ivan shares in our sadness and, although unable to be here this evening, is pleased to be represented by this short but very beautiful piece of music.

Holy God, Holy Nighty, Holy Immortal, have mercy upon us.

Victoria Requiem (1605)

Tomas Luis de Victoria was born near Avila (north-west of Madrid), and began his musical education as a boy chorister at Avila Cathedral. His talents were acknowledged in 1565 by King Philip II of Spain, who awarded him a scholarship to study in Rome. Victoria enrolled at the Collegium Germanicum, established a few years earlier by St Ignatius Loyola, founder of the Society of Jesus (Jesuits) and also worked at the Collegio Romano, another prominent Jesuit institution. Consequently, he was immersed in the Counter-Reformation movement which followed the Council of Trent (concluded in 1563), and found himself working in Rome at a time when the city was attracting eminent singers, musicians and clerics from all over Europe. It is indicative of this cosmopolitan community that of the three greatest composers to emerge from it during this period only one, Palestrina, was Italian; the others were Victoria and Orlandus Lassus, who came from Flanders to become Maestro di Cappella at the Church of St John Lateran

Officium Defunctorum

Lectio II ad Matutinum (Job 10: 1-7)

Taedet animam meam vitae meae, dimit-
tam adversum me eloquium meum, lo-
quar in amaritudine animae meae. Dicam
Deo: Noli me condemnare; iudica mihi,
cur me ita iudices. Numquid bonum
tibi videtur, si calumneris, et opprimas
me, opus manuum tuarum, et consilium
impiorum adiuves? Numquid oculi
carnei tibi sunt; aut, sicut videt homo, et
tu vides? Numquid sicut dies hominis
dies tui, et anni tui sicut humana sunt
tempora, ut quaeras iniquitatem meam,
et peccatum meum scruteris? Et scias,
quia nihil impium fecerim, cum sit nemo,
qui de manu tua possit eruere.

Introitus

Requiem aeternam dona eis Domine: et
lux perpetua luceat eis. Te decet hymnus
Deus in Sion, et tibi reddetur votum in
Ierusalem: exaudi orationem meam, ad te
omnis caro veniet.

Kyrie

Kyrie eleison,
Christe eleison
Kyrie eleison

Graduale

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis. In memoria
aeterna erit iustus: ab auditione mala non
timebit.

Offertorium

Domine Iesu Christe, Rex gloriae, libera
animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu:
libera eas de ore leonis, ne absorbeat eas
tartarus, ne cadant in obscurum: sed sig-
nificet sanctus Michael, repraesentet eas
in locum sanctum: Quam olim Abrahae
promisisti, et semini eius.

Hostias et preces tibi, Domine, laudis
offerimus: tu suscipe pro animabus il-
lis, quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad
vitam. Quam olim Abrahae...

The Office of the Dead

Second Lesson of Matins (Job 10: 1-7)

My soul is weary of my life, I will let go
my speech against myself, I will speak
in the bitterness of my soul. I will say to
God: tell me why Thou judgest me so.
Doth it seem good to Thee that Thou
shouldst calumniate me, and oppress me,
the work of Thy own hands, and help the
counsel of the wicked? Hast thou eyes
of flesh; or shalt Thou see as man seeth?
Are Thy days as the days of man, and
are Thy years as the times of men, that
Thou shouldst inquire after my iniquity,
and search after my sin? And shouldst
know that I have done no wicked thing,
whereas there is no man that can deliver
out of Thy hand.

Introit

Eternal rest give unto them, O Lord: and
let perpetual light shine upon them. A
hymn, O God, becometh Thee in Sion;
and a vow shall be paid to Thee in Jeru-
salem. O hear my prayer, all flesh shall
come to Thee.

Kyrie

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gradual

Eternal rest give to them, O Lord: and let
perpetual light shine upon them. The just
shall be in everlasting remembrance, he
shall not fear the evil hearing.

Offertory

O Lord Jesus Christ, King of glory, de-
liver the souls of all the faithful departed
from the pains of hell and from the deep
pit: deliver them from the lion's mouth,
that hell may not swallow them up, and
may they not fall into darkness but may
the holy standard-bearer, Michael, lead
them into the holy light: which Thou
didst promise to Abraham and to his
seed.

Sacrifices and prayers we offer to Thee,
O Lord: receive them for those souls for
whom we make memorial this day; let
them, O Lord, pass from death unto life.
Which Thou didst promise to Abraham

Sanctus et Benedictus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Communio

Lux aeterna luceat eis, Domine: Cum sanctis tuis in aeternum quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Cum Sanctis tuis in aeternum, quia pius es. Requiescant in pace. Amen

Motectum

Versa est in luctum cithara mea, et organum meum in vocem flentium. Parce mihi, Domine, nihil enim sunt dies mei.

Absolutio

Libera me, Domine, de morte aeterna, in die illa tremenda: Quando caeli movendi sunt et terra: Dum veneris iudicare saeculum per ignem.

Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira. Quando caeli movendi sunt et terra.

Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde. Dum veneris iudicare saeculum per ignem. Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

Libera me...

Kyrie eleison...

Sanctus and Benedictus

Holy, Holy, Holy. Lord God of Hosts, Heaven and Earth are full of Thy glory. Hosanna in the highest.
Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei

Lamb of God, who takest away the sins of the world, grant them rest.
Lamb of God, who takest away the sins of the world, grant them rest.
Lamb of God, who takest away the sins of the world, grant them eternal rest.

Communion

May light eternal shine upon them, O Lord. With Thy Saints for ever, for Thou art merciful. Eternal rest give to them, O Lord: and let perpetual light shine upon them. With Thy Saints forever, for Thou art merciful. May they rest in peace. Amen.

Funeral Motet

My harp is turned to mourning and my music into the voice of those that weep. Spare me, Lord, for my days are nothing.

Absolution

Deliver me, O Lord, from eternal death in that awful day: When the heavens and the earth shall be moved: When Thou shalt come to judge the world by fire. Dread and trembling have laid hold on me, and I fear exceedingly because of the judgment and the wrath to come. When the heavens and the earth shall be shaken.

O that day, that day of wrath, of sore distress, and of all wretchedness, that great and exceeding bitter day. When Thou shalt come to judge the world by fire. Eternal rest grant upon them, O Lord, and let perpetual light shine upon them.

Deliver me...

Lord, have mercy upon us...

(effectively the parish church of the Vatican) at the age of only 21. And only Palestrina remained in Rome, Lassus moving on to spend his later career in Munich and Victoria returning to Spain.

Victoria was ordained priest in 1575 and by 1578 had added to his professional duties the role of chaplain at the Church of San Girolamo where he worked with St Philip Neri. Neri was famed throughout the city for his charitable works and his charismatic teaching, and together they drew large congregations, many of whom had either converted or returned to their native Roman faith. Victoria, however, was beginning to tire of his fairly frenzied Roman existence and when in 1583 he dedicated a book of masses to his original patron, Philip II, he expressed the wish to return to Spain and to find a quieter lifestyle, more in keeping with his priestly vocation. Philip duly obliged by introducing him to the service of the Dowager Empress Maria of Austria (Philip's sister), who had retired to the Monasterio de las Descalzas Reales de S Clara (Convent of the barefoot nuns of St Clare) in Madrid with her daughter a few years earlier. Victoria returned to Madrid in 1587 and remained at the Monastery for the rest of his life. It was certainly a quieter existence, but also a comfortable one. His post as Maestro di Cappella was endowed by absentee livings which resulted in a considerably higher income than he would have earned as a cathedral organist. He served the Dowager Empress until her death in 1603; she endowed a chaplaincy which he held until his own death, and during that time he remained as organist to the convent's chapel. He was also able to work on terms which enabled him to make frequent visits abroad, including a two-year trip to Rome in 1593-4, in the course of which he attended Palestrina's funeral. It is widely surmised that he was a pupil of Palestrina's during his early years in Rome, although there are no records confirming any formal relationship. Whether taught by the Italian master or not, he would certainly have come under his influence and been familiar with both his music and the code of compositional practice which he embraced. Victoria had included a four-part *Missa pro defunctis* (Mass for the Dead) in the 1583 volume of Masses dedicated to Philip II. Following the death of his revered patron, he set about composing a more extended Requiem (*Officium defunctorum*) scored for six voices which he published in Madrid in 1605. This Requiem has come to be regarded by many as Victoria's finest masterpiece. Masterpiece it may certainly be, but part of the reason why it occupies such a prominent position in his oeuvre is due to it being his largest-scale, self-contained work, lasting just under 45 minutes. To the liturgical sequence of the Requiem Mass itself Victoria added three additional movements: a setting of the lesson from Matins which is a rather grim passage from the Book of Job, and which prefaces the Mass; there is an additional extra-liturgical

motet *Versa est in luctum* which follows the Communion, and finally a setting of the absolution *Libera me* which, although not part of the Requiem, will no doubt be familiar to many as it is often included in musical settings.

In terms of his musical language, Victoria could be described as standing at a crossroads of musical styles. Geographically, he brings an element of Iberian passion to the intensely pure Italian musical language cultivated by Palestrina. He does not observe all the latter's grammatical rules regarding non-use of dissonance and uncommon intervals (especially where such devices enhance the meaning and spirit of the text), and he also writes some passages where all the parts move together in the same rhythm as opposed to intertwining in a web of contrasting voices which follow and imitate each other. (It comes as no surprise that one of the composers whom Victoria particularly admired during his time in Italy was Luca Marenzio, whose madrigals were the precursors of the form later made famous by Monteverdi.) He does, however, follow the time-honoured tradition of presenting the original plainsong melody in intonations and verses and then including it in longer note-values within the full six-voice texture. In the Requiem this cantus firmus (the longer notes) is set in the second soprano line, with the exception of the Offertory, where it appears in the altos. And Victoria himself writes the intonations out at the higher soprano pitch, indicating that they should be sung by boys (or these days women) as opposed to the more normal habit of giving the plainsong to the men's voices.

The use of instrumental accompaniment in liturgical music was much more common in 16th century Spain than it was in Italy. Although there is no separate part for organ, the inclusion of the instrument to support the voices and add weight to the bass line is a practice that would have been entirely usual. The use of this instrumental support is also a pointer towards the direction in which music across Europe was developing in the course of Victoria's own lifetime. While Victoria is frequently referred to as a 'Renaissance' composer, it is worth bearing in mind that he lived, and continued to compose, until his death 400 years ago in 1611. As those who follow anniversaries may remember, last year saw numerous performances of Monteverdi's famous Vespers - which had appeared 400 years ago in 1610. While Monteverdi is often conveniently regarded as the first major 'Baroque' composer, the styles and idioms which he so firmly established and are so recognisable to today's audiences did not appear out of the blue - their roots can be found in the work of many progressive minds of the 16th century, of whom Victoria is a prime example.

Programme notes by Ann Manly

English Chamber Choir

Soprano

Kate Bank
Deborah Bowen
Christine Coleman
Claire Craig
Ann Manly
Kate Ross
Zoe Triggs

Mezzo-Soprano

Nicky Archer
Karen Bloomfield
Jocey Hurndall
Deborah O'Connor
Katie Thorpe

Alto

Jess Daggers
Margaret Driver
Emma Scott-Smith
Jay Vern
David Wheeler
Rebecca Willows

Tenor

Peter Adderley
Francois Boucard
Roger Carpenter
Margaret Jackson-
Roberts
Michael Roskell

Baritone

Simon Archer
David Jordan
Robert Moffat
Rob Scales
Chris Turner

Bass

Tim Johns
Hugh Joslin
Nick Landauer
David Lowe
Neil Thornton
Ken Wharfe

Cantors Deborah O'Connor, David Wheeler, Roger Carpenter

Solos in Christe eleison and Dies illa

Zoe Triggs, Karen Bloomfield, Emma Scott-Smith, Simon Archer

Solos in Tremens factus sum ego

David Wheeler, Michael Roskell, Neil Thornton

The English Chamber Choir is one of the best-known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in St Paul's Cathedral and Tallis' 40-part motet *Spem in Alium* at the Mansion House. It has sung in all the main halls in the South Bank Centre and the Barbican, and at Cadogan Hall and St John's Smith Square. It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes there and in several other London venues, including St James Piccadilly and here at St Andrew-by-the-Wardrobe.

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

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and recent television appearances with Gordon Ramsay and Stephen Fry. The Choir featured on Rick Wakeman's *Journey to the Centre of the Earth* in 1974, and one of many subsequent collaborations included the rock shows *Henry VIII and his Six Wives* at Hampton Court Palace in 2009, with the performance released on DVD. The CD *The Byzantine Legacy*, originally issued by Sony in Greece, has recently been re-issued in the UK and is available for download, and an album of music inspired by the Byzantine Abbess Kassiani is now available for download from Naxos, or on CD from The Choir's website.

The Choir celebrates its 40th anniversary this season. In 2012 it will perform the *Te Deum* by the Portuguese composer Antonio Teixeira (a neglected baroque masterpiece using spatial distribution of choirs, instrumental ensembles and soloists) alongside a newly-commissioned work by Ivan Moody, *Sub tuum praesidium*, for which the Choir has received a BBC Performing Arts Trust Award. There will also be new recordings of English music and a 'reunion' concert which, it is hoped, will bring together dozens of singers who have graced the Choir's membership over the decades.

Richard Moore

Richard Moore began his organ studies in Portsmouth, where he was organ scholar at the Anglican Cathedral. He moved to Southwell Minster, also as organ scholar, and read music at St John's College Oxford. In addition to holding the organ scholarship at St John's, he was also for a time assistant organist at Exeter College. He has taken part in masterclasses with Gillian Weir, Wolfgang Zerer and Jacques van Oortmerseen. Richard is currently organ scholar at the Royal Hospital Chelsea, and is studying for a Master's degree at the Royal College of Music, receiving organ tuition from David Graham and Peter van Dijk.

Guy Protheroe

Guy Protheroe became director of the ECC shortly after its foundation, and the Choir's eclectic musical interests stem from his own varied career. He introduced the Choir to the musical tradition of the Eastern Churches, and he has conducted and recorded music of many Eastern Orthodox traditions in several countries (most recently with Cappella Romana, based on the USA's north-west coast). With his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others), and conducted avant-garde music in Europe and the USA, including being guest conductor for several years of the Xenakis Ensemble (Holland). He has always worked extensively in commercial music, often involving the Choir, working with, amongst many others, The Who (*Tommy*), Black Sabbath, George Martin, Dave Stewart and David Arnold. He was musical director, arranger, lyricist and vocal soloist for Vangelis over very many years, in concerts, recordings and films, and performed the same roles on the French smash-hit comedy film *Les Visiteurs* (1993) with Eric Lévi. He has continued this collaboration with Eric Lévi on all six of the subsequent Era series of albums, which have sold many millions especially in French-speaking territories and South America. He has worked with prog rock keyboard star Rick Wakeman continually since the original recording of the album *Journey to the Centre of the Earth* in the 1970s, and more recently as conductor and orchestrator for concerts and recordings in the UK, Bulgaria, Switzerland, Poland and Chile, as well as the *Henry VIII* rock concerts at Hampton Court Palace. He will be returning to South America with Rick next month for concerts in Argentina.



Become a Friend

The English Chamber Choir will be forty years old in February 2012. The old adage 'Life begins at 40' indeed holds true for our unique company of singers who continue to go from strength to strength, appearing around 50 times a year in everything from classical concerts and rock spectaculars to tv idents and acclaimed CD recordings.

To help and support all this activity, we are launching a 'Friends of the ECC' scheme, with two informal concerts at our home base of St Andrew-by-the-Wardrobe in the City of London - the first took place on 13 October and tonight's is the second. Admission to these concerts is free. Of course we hope that you may choose to become a Friend and support the work of the Choir to whatever extent you may afford, but we don't just want your money. Over these forty years the Choir's membership has grown into its own community, offering friendship and support amongst its members. We now want to encourage other music-lovers to enjoy our live performances, listen to our recordings and become part of a wider ECC community.

Membership is £150 per annum, for which you will have access to:

- Free 'Friends' concerts and recitals (up to 6 a year)
- Reduced price tickets for own-promoted concerts including our forthcoming major London concert at Cadogan Hall (typically 20%, although special offers may carry further reductions)
- Reductions on purchase of CDs, DVDs and other merchandise
- 'Friends' newsletter.

In addition to launching the Friends scheme, we are also seeking to raise funds to enable us to carry out longer-term initiatives. You can find out more from the brochures at the back of the Church or on our website. The English Chamber Choir is a charity (No 269245) so all donations can qualify for Gift Aid. To join simply fill in a form, available at the back of the Church.

www.englishchamberchoir.com

Julia Mary Singer

23 August 1943 – 5 November 2011

St Andrew by the Wardrobe, City

18 November 2011

Organ
Ian Curror

Song for Athene, John Tavener
Thou Kindest Lord, the Secrets of Our Hearts, Henry Purcell
English Chamber Choir

HYMN

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

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

Come, Almighty to deliver,
Let us all thy life receive;
Suddenly return, and never,
Never more thy temples leave.

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

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

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



Julia with her dear childhood friends Louis and Martin Sherwood

READING

Ecclesiastes 3: 1-8
Maggie Coornley

To every thing there is a season, and a time to every purpose under the heaven:
A time to be born, and a time to die; a time to plant, and a time to pluck up that
which is planted;
A time to kill, and a time to heal; a time to break down, and a time to build up;
A time to weep, and a time to laugh; a time to mourn, and a time to dance;
A time to cast away stones, and a time to gather stones together; a time to
embrace, and a time to refrain from embracing;
A time to get, and a time to lose; a time to keep, and a time to cast away;
A time to rend, and a time to sew; a time to keep silence, and a time to speak;
A time to love, and a time to hate; a time of war, and a time of peace.

PSALM

I Was Glad, Hubert Parry
Choir

ADDRESS
Laura Singer

Pity the living whom the dead now mourn.
We poor survivors think that on us rests
The burden of their immortality;
But no. The unnumbered army of the dead
Out of their wisdom bear the brunt
Of our mortality, until at last,
Fitted by life's ordeal to enter death,
We are accepted and we pass within.

Yet still earth mourns that triumph, and her years
Gash from the living rock.

Eric White

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

Joyce Grenfell

Chanson des Roses Dirait-on, Morten Lauridsen

Choir

ADDRESS
Andrew Dobbin

HYMN

And did those feet in ancient time
Walk upon England's mountains green:
And was the holy Lamb of God,
On England's pleasant pastures seen!
And did the Countenance Divine,
Shine forth upon our clouded hills?
And was Jerusalem builded here,
Among these dark Satanic Mills?
Bring me my Bow of burning gold;
Bring me my Arrows of desire;
Bring me my Spear: O clouds unfold!
Bring me my Chariot of fire!
I will not cease from Mental Fight,
Nor shall my Sword sleep in my hand:
Till we have built Jerusalem,
In England's green & pleasant Land.

HOMILY
The Rev. Guy Treweek

THE PRAYERS

and

COMMENDATION

HYMN

God be in my head,
And in my understanding;

God be in my eyes,
And in my looking;

God be in my mouth,
And in my speaking;

God be in my heart,
And in my thinking;

God be at my end,
And at my departing.

THE BLESSING
The Rev. Guy Treweek

Name Dimittis, Charles Villiers Stanford
Agnus Dei, Samuel Barber
Choir

Laura and Luke hope that you will join them for drinks
in the Garden Room at the Barbican

— • —

A private cremation will take place on Monday

— • —

The retiring collection will be for church funds

Date: Tuesday, 22 November 2011, 16:57

[Attachment(s) from English Chamber Choir included below]

Here is the latest run-down of Christmas events, plus a form which I would be grateful if you could fill in and return asap (Thanks to those who have already sent me their thoughts on next week)

Some general comments:

PLEASE BRING FOLDERS

I am still awaiting responses regarding music for Awareness, the Parish Carols and Tyndales. These will overlap to some extent with what we have already. Once I have all the running orders I will do an excel sheet

We need two teams for 13 December. Some of you have already indicated your preference, and for some it's pretty much a geographical 'given'. It would be helpful to have an indication of which you would prefer, all other considerations being equal.

The Castle Baynard Ward Club are combining with the Parish for a joint service, and it is also an appropriate occasion to invite along any potential ECC 'Friends'. It's free, in St Andrew's, and therefore follows the pattern established this term of a monthly free concert. Now of course some of you will be at Holy Trinity Sloane Street, where it is also possible to invite friends – but they will have to pay £20! You might just like to bear all this in mind when weighing up which venue would be preferable for you.

MONDAY 28 NOVEMBER - RED CROSS CAROLS AT THE GUILDHALL

Guildhall, Aldermanbury, London, EC2V 7HH

7.30-8.15 in the gallery of the Old Library, 8.30-9pm in the Great Hall. Lists of carol 'sets' will be provided. Please bring 100 Carols, Follow that star, Noel, and any other individual items that have been given out for this year.

Also please bring folders.

Dress: smart daytime – the guests will be coming from work, probably in suits etc.

TUESDAY 29 NOVEMBER REHEARSAL AT ST ANDREW'S

I know we are on four evenings running next week, but please bear in mind we have very little rehearsal time for the later events – especially as we have services on Tuesday 13 December.

WEDNESDAY 30 NOVEMBER – CAROLS AT THE QUEEN'S GALLERY SHOP

Buckingham Palace 13 Buckingham Palace Rd , Westminster , London SW1A 1AA

Meet at 6pm, over by 8pm. (If you can't get there at 6, or have to leave early, do let me know as it is possible on this one to have a slightly different team for two slots)

Music and dress as for Guildhall above.

THURSDAY 1 DECEMBER – ST ANDREW'S

Patronal Festival Service. Rehearsal 5.30 (for those who can make it) Service 6.30

Haydn: St Nicolas Mass

Harwood: O how glorious is the kingdom

Dress: Smart daytime – again most people coming from work but we will be in gallery.

SATURDAY 10 DECEMBER – ST JAMES' PICCADILLY

197 Piccadilly, London W1J 9LL

Christmas concert with the Belmont Ensemble

Rehearsal 4-6pm Concert 7.30

Dress: DJs/black with red touches

Handel: Christmas choruses from Messiah

Berlioz: Shepherd's Farewell

Mathias: Sir Christemas

Poulenc: Hodie Christus natus est

Adam: O Holy Night

Willcocks: Il est né

Willcocks: Angelus ad virginem

Rutter: Star Carol

Arr Allwood: Jingle Bells (this is the one in Noel – not 100 Carols)

TUESDAY 13 DECEMBER – HOLY TRINITY SLOANE STREET

London SW1X 9BZ

'Awareness Christmas'

Rehearsal 6pm (tb finally c): Service: 7pm

Dress: DJs/long black touches of red

Music list to follow

ALSO TUESDAY 13 DECEMBER – ST ANDREWS

CASTLE BAYNARD WARD CLUB AND PARISH CAROL SERVICE

Rehearsal: 5.30 (for those who can make it) Service 6.30

Dress: smart daytime

Music list to follow

WEDNESDAY 14 DECEMBER – ST MARY ABCHURCH

Abchurch Lane, London EC4N 7BA

Tyndale Society Carol Service

Rehearsal: 11.45 (for those who can make it) Service: 12.30

Dress: Smart daytime

Music list to follow

SATURDAY 17 DECEMBER – ST VEDAST ALIAS FOSTER

Foster Lane, London EC2V 6HH

Wedding of Sophie Morrison and Nic Reid

Rehearsal: 12 noon Service: 1pm

Dress: Up! (bear in mind we will be singing outdoors afterwards so smart coats might be a good idea!)

Vivaldi: Gloria (opening chorus only!)

Handel: My heart is inditing (just first chorus)

Parry: I was glad

Rutter: Gaelic Blessing

Plus carols outdoors in the courtyard afterwards.

THURSDAY 22 DECEMBER – ST MARTIN'S

Handel: Messiah

Rehearsal: 5-6pm Performance: 7.30pm

Dress: DJs/long black with red touches

FRIDAY 23 DECEMBER – ST MARTIN'S

CAROLS WITH THE ECC

Rehearsal 2.30-4pm Performance 4.30pm

Dress: DJs/long black with red touches

Willcocks: Angelus ad virginem

Landauer: First noel

Mathias: Sir Christémas

Willcocks: Il est né

Berlioz: The Shepherds' Farwell

Adam: O Holy Night

Gruber: Stille Nacht (original version)

Arr Carter: The Twelve Days of Christmas (Noel)

Gritton: Santa Claus is coming to town

Berlin: White Christmas

That's all for now – except you can watch some of us strutting our stuff on Chris Moyle's Quiz Night Christmas Special!

All best

Ann

Attachment(s) from English Chamber Choir

1 of 1 File(s)

 Availability form Christmas 2011.xls

Reply to sender | Reply to group | Reply via web post | Start a New Topic

Messages in this topic (1)

RECENT ACTIVITY:

Visit Your Group

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

MARKETPLACE

1.12.11

Choral Holy Communion for our Parish Birthday
at St Andrew-by-the-Wardrobe
St Andrew's Day 2011



St Andrew & St Francis by El Greco, 1595.

Except the LORD build the house, they labour in vain that build it.

Psalm 127.1

*ALL ARE INVITED TO SHARE A TIME OF STILLNESS AND
QUIET BEFORE THE HOLY COMMUNION SERVICE BEGINS*

Welcome to Andrew-by-the-Wardrobe

Services at St Andrew-by-the-Wardrobe are drawn from the Book of Common Prayer. The present version dates from 1662, and draws heavily on the first English Prayer Books of 1549 and 1552, under King Edward VI. In common with many churches, the order includes variations which date from the first books, the proposed reforms of 1928, and other times in the Church of England's history since 1662. The order is consistent with the Church of England's Common Worship 2000. This booklet is available so that you can follow the service as it is conducted in this church.

In this order of service, words printed in bold standard type are to be said by all present.

Directions about posture - sitting, kneeling, standing - are given in red italics. It is a good practice to remind ourselves that we are in the presence of our Maker by adopting them. However, they are not intended to cause pain, or discomfort, to anyone for whom these changes of position might be physically difficult.

Music

Our music this evening comes from Haydn's St Nicholas Mass, Pitorni and Charles Wood. We are very fortunate to have two excellent choir's singing for us: The English Chamber Choir and the St Andrew-by-the-Wardrobe Girls Choir (both conducted by Ben Saul this evening). Our organist is Michael Cayton. We very much hope you enjoy the music.

When the choir sings, we suggest that you use the time to reflect on God's great generosity to us and all people, and our hearts' deepest longing to draw closer to Him. Such is the purpose of this music. Or as another composer, Johann Sebastian Bach, wrote on each of his finished manuscripts: *Ad Maiorem Dei Gloriam*, Latin for "To the Greater Glory of God."

Please stand as the crucifer, readers, churchwardens and clergy process into the church whilst the choir sings an introit: Cantate Domino, by Pitorui.

Opening Hymn

All

Christ is made the sure foundation,
Christ the head and cornerstone,
chosen of the Lord, and precious,
binding all the Church in one;
holy Sion's help for ever,
and her confidence alone.

To this temple, where we call thee,
come, O Lord of Hosts, today;
with thy wonted loving-kindness,
hear thy servants as they pray;
and thy fullest benediction
shed within its walls alway.

Here vouchsafe to all thy servants
what they ask of thee of gain;
what they gain from thee, for ever
with the blessed to retain,
and hereafter in thy glory
evermore with thee to reign.

Laud and honour to the Father,
laud and honour to the Son,
laud and honour to the Spirit,
ever Three, and ever One,
consubstantial, co-eternal,
while unending ages run.

The Lord's Prayer

The people kneeling.

Our Father, which art in heaven,
hallowed be thy name;
thy kingdom come;

thy will be done,
in earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
as we forgive them that trespass against us.
And lead us not into temptation;
but deliver us from evil. Amen.

A Collect, for Purity of Heart

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

Kyrie eleison

The Kyrie eleison is sung by the choir.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

State Prayer

Almighty God, whose kingdom is everlasting, and power infinite:
Have mercy upon the whole Church; and so rule the heart of thy
chosen servant ELIZABETH, our Queen and Governor, that she
(knowing whose minister she is) may above all things seek thy
honour and glory: and that we and all her subjects (duly considering
whose authority she hath) may faithfully serve, honour, and humbly
obey her, in thee, and for thee, according to thy blessed Word and

ordinance; through Jesus Christ our Lord, who with thee and the Holy Ghost liveth and reigneth, ever one God, world without end.

All **Amen.**

The Collect for St Andrew's Day

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

All **Amen.**

Sit.

Epistle

Romans 10.9

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

But Esaias is very bold, and saith, I was found of them that sought me not; I was made manifest unto them that asked not after me. But to Israel he saith, All day long I have stretched forth my hands unto a disobedient and gainsaying people.

Remain seated while the choir sings a gradual: 'O thou the central orb' by Charles Wood.

Stand.

Gospel

St Matthew 4.18

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

The Creed

Remain standing.

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

And in one Lord Jesus Christ,
the only-begotten Son of God,
begotten of his Father before all worlds,
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by whom all things were made;
who for us men and for our salvation

came down from heaven,
and was incarnate by the Holy Ghost of the Virgin Mary,
and was made man,
and was crucified also for us under Pontius Pilate.
He suffered and was buried,
and the third day he rose again according to the Scriptures,
and ascended into heaven,
and sitteth on the right hand of the Father.
And he shall come again with glory
to judge both the quick and the dead:
whose kingdom shall have no end.

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

Sit.

Notices

Sermon

by the Priest-in-Charge, The Reverend Guy Treweek.

Offertory

The following or another sentence of Scripture is used

He that soweth little shall reap little; and he that soweth plenteously shall reap plenteously. Let every man do according as he is disposed in his heart, not grudging, or of necessity; for God loveth a cheerful giver.

2 Corinthians 9

The offertory hymn is now sung during which a collection is taken and presented. The priest places the bread and wine upon the table.

Offertory Hymn

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

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

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

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

Intercession

Kneel or sit. Brief bidding prayers may be given, followed by

Let us pray for the whole state of Christ's Church militant here in earth.

Almighty and ever-living God, who by thy holy apostle hast taught us to make prayers and supplications, and to give thanks, for all men: we humbly beseech thee most mercifully to accept our alms and oblations, and to receive these our prayers, which we offer unto thy divine majesty; beseeching thee to inspire continually the universal Church with the spirit of truth, unity, and concord: and grant, that all they that do confess thy holy name may agree in the truth of thy holy word, and live in unity and godly love.

We beseech thee also to save and defend all Christian kings, princes and governors; and specially thy servant *Elizabeth our Queen*, that under her we may be godly and quietly governed: and grant unto her whole Council, and to all that are put in authority under her, that they may truly and impartially minister justice, to the punishment of wickedness and vice, and to the maintenance of thy true religion and virtue.

Give grace, O heavenly Father, to all Bishops and Curates, that they may both by their life and doctrine set forth thy true and lively word, and rightly and duly administer thy holy sacraments: and to all thy people give thy heavenly grace; and specially to this congregation here present; that, with meek heart and due reverence, they may hear and receive thy holy word; truly serving thee in holiness and righteousness all the days of their life.

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

And we also bless thy holy name for all thy servants departed this life in thy faith and fear; beseeching thee to give us grace so to follow their good examples, that with them we may be partakers of thy heavenly kingdom.

Grant this, O Father, for Jesus Christ's sake, our only mediator and advocate.

All **Amen.**

Invitation to Confession

Ye that do truly and earnestly repent you of your sins, and are in love and charity with your neighbours, and intend to lead a new life, following the commandments of God, and walking from henceforth in his holy ways: draw near with faith, and take this holy sacrament to your comfort; and make your humble confession to almighty God, meekly kneeling upon your knees.

Confession

The priest and all the people kneeling.

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

The priest stands up, turns to the people, and says

Absolution

Almighty God, our heavenly Father,
who of his great mercy
hath promised forgiveness of sins
to all them that with hearty repentance and true faith
turn unto him:
have mercy upon you;
pardon and deliver you from all your sins;

confirm and strengthen you in all goodness;
and bring you to everlasting life;
through Jesus Christ our Lord.

All **Amen.**

The Comfortable Words

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

Come unto me, all that travail and are heavy laden, and I will refresh
you.

Matthew 11.28

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

John 3.16

Hear also what Saint Paul saith:

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

1 Timothy 1.15

Hear also what Saint John saith:

If any man sin, we have an advocate with the Father,
Jesus Christ the righteous; and he is the propitiation for our sins.

1 John 2.1, 2

Preface

The Lord be with you
All **and with thy spirit.**

Lift up your hearts.

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

Let us give thanks unto our Lord God.

All **It is meet and right so to do.**

The Priest turns to the Lord's Table and says

It is very meet, right and our bounden duty,
that we should at all times, and in all places, give thanks unto thee, O
Lord, Holy Father, almighty, everlasting God.
Therefore with angels and archangels,
and with all the company of heaven,
we laud and magnify thy glorious name,
evermore praising thee, and saying:

The choir sings the Sanctus, Latin for "Holy", the first word of the canticle.

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

Prayer of Humble Access

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

The Prayer of Consecration

The Priest, standing at the Table, says

Almighty God, our heavenly Father, who of thy tender mercy didst
give thine only Son Jesus Christ to suffer death upon the cross for our
redemption; who made there (by his one oblation of himself once

offered) a full, perfect and sufficient sacrifice, oblation and satisfaction for the sins of the whole world; and did institute, and in his holy gospel command us to continue, a perpetual memory of that his precious death, until his coming again:

Hear us, O merciful Father, we most humbly beseech thee; and grant that we receiving these thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's holy institution, in remembrance of his death and passion, may be partakers of his most blessed body and blood:

who, in the same night that he was betrayed, took bread; and, when he had given thanks, he brake it, and gave it to his disciples, saying, Take, eat; this is my body which is given for you: do this in remembrance of me.

Likewise after supper he took the cup; and, when he had given thanks, he gave it to them, saying, Drink ye all of this; for this is my blood of the new testament, which is shed for you and for many for the remission of sins:

do this, as oft as ye shall drink it, in remembrance of me.

All Amen.

Giving of Communion

The Minister and people receive communion, during which the choir will sing an anthem.

The Lord's Prayer

The people kneel.

**All Our Father, which art in heaven,
hallowed be thy name;
thy kingdom come;
thy will be done,
in earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
as we forgive them that trespass against us.**

And lead us not into temptation;
but deliver us from evil.
For thine is the kingdom, the power, and the glory,
For ever and ever.
Amen.

Prayer of Oblation

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

Gloria in Excelsis

Stand as the choir sing the Gloria, an ancient hymn of praise.

*Glory be to God on high,
and in earth peace, good will towards men.
We praise thee, we bless thee, we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father almighty,
O Lord, the only-begotten Son Jesu Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world, have mercy upon us.*

*Thou that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of God the Father, have mercy upon us.*

*For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost, art most high
in the glory of God the Father. Amen.*

Kneel or sit.

The Blessing

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

All **Amen.**

Stand.

Recessional Hymn

All

For all the saints who from their labours rest,
who thee by faith before the world confessed,
thy name, O Jesu, be for ever blest.
Alleluia, alleluia.

Thou wast their rock, their fortress, and their might;
thou, Lord, their Captain in the well-fought fight;
thou, in the darkness, still their one true Light.
Alleluia, alleluia.

O may thy soldiers, faithful, true, and bold,
fight as the saints who nobly fought of old,
and win, with them, the victor's crown of gold.
Alleluia, alleluia.

O blest communion, fellowship divine!
we feebly struggle, they in glory shine;
yet all are one in thee, for all are thine.
Alleluia, alleluia.

But lo, there breaks a yet more glorious day;
the saints triumphant rise in bright array;
the King of glory passes on his way.
Alleluia, alleluia.

From earth's wide bounds, from ocean's farthest coast,
through gates of pearl streams in the countless host,
singing to Father, Son, and Holy Ghost
Alleluia, alleluia



**YOU ARE WARMLY INVITED TO STAY FOR
REFRESHMENTS AFTER THE SERVICE.**

Rights in The Book of Common Prayer are vested in the Crown. Reproduced in the United Kingdom by permission of the Crown's patentee, Cambridge University Press.



St James's Church
197 Piccadilly, London W1



Saturday 10 December at 7.30pm

CHRISTMAS CELEBRATION

By Candlelight

HANDEL - Christmas Music from *Messiah*

VIVALDI - Winter from *Four Seasons*

VIVALDI - Christmas Violin Concerto

CORELLI - Christmas Concerto

PACHELBEL - Canon in D

HANDEL - Arrival of the Queen of Sheba

Christmas Carols for Choir, Organ,
Orchestra and Audience

**Belmont Ensemble of London
English Chamber Choir**

Conductors - Peter G Dyson and Guy Protheroe Violin - Helen Davies Organ - Michael Higgins

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

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

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

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

On the day of the concert - from 5.30pm - at St James's Church, 197 Piccadilly



St James's Church
197 Piccadilly, London W1

Saturday 10 December at 7.30pm

CHRISTMAS CELEBRATION

By Candlelight



**Belmont Ensemble of London
English Chamber Choir**

Conductors - Peter G Dyson and Guy Protheroe
Violins - Helen Davies and Pippa Harris
Organ - Michael Higgins

Solo:
Once in Royal David's City
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed,
Mary was that mother mild,
Jesus Christ her little child.

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

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

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

Reading : St. Luke tells of the birth of Jesus
St. Luke Chapter 2

Orchestra : 'Messiah' Overture (Handel)

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

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

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

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

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

Choir : The Shepherds' Farewell - Berlioz

Orchestra : Canon in D (Pachelbel)

Pachelbel, an organist from Nuremberg was said to have been an influence on Bach. He travelled a great deal around Germany and Austria as an organist and much of his music is composed for the keyboard. The canon in D is scored for three violins and continuo, but as the original is lost it can not be certain whether the piece is actually by Pachelbel at all. However his style, with its distinctive north German texture, is accurately reflected.

Choir : Angelus ad Virginem - arr. Willcocks

Orchestra : Pastoral Symphony (Handel - Messiah)

Choir : Six Christmas - William Mathias

-- Interval of 20 Minutes --

All:

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem.

Come and behold him

Born the king of angels:

O come let us adore him

O come let us adore him

O come let us adore him, Christ the Lord.

God of God,
Light of Light,
Lo! he abhors not the Virgin's womb:
Very God,
Begotten not created: O come...

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

Choir : Hodie Christus natus est – Poulenc

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

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

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

Choir : O Holy Night – Adam

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

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

Choir : Il est n  – arr Willcocks

Orchestra : Arrival of the Queen of Sheba (Handel)

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

Choir : Star Carol – John Rutter

Choir : Hallelujah Chorus (Handel - Messiah)

All:

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

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

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

Hark the herald angels sing

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

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

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

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

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

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

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

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 500 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

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

He has conducted the New Queens Hall Orchestra in London, including a live broadcast on BBC Radio 3. He has appeared with the Latvian Philharmonic Orchestra in Riga, the Guatemala National Symphony Orchestra in Guatemala

City, the Macedonian Philharmonic Orchestra in Skopje, the Filharmonie Ceske Budjedovice, Filharmonie Hradek Kralove, South Bohemian Chamber Orchestra (Czech Republic) and the Midlands Sinfonia. He has also conducted the Michigan University Symphony Orchestra at the Mozarteum in Salzburg.

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

He has conducted at London's premier venues including St Martin-in-the-Fields, St John's Smith Square, St James's Piccadilly, The Banqueting House, Royal Festival Hall, Queen Elizabeth Hall, Purcell Room and has broadcast on BBC Radio and TV, ITV, Channel 4 TV, Channel Five TV and Classic FM.

Peter has worked in concert with artists including David Campbell, Jill Gomez, Sir Edward Heath, John Lill, Benjamin Luxon, Annela Rice, John Craven, Nicola Loud, Alan Brind, Sam Haywood, Ashley Wass, Ruth Rogers, Benjamin Nabarro and Helena Wood. Peter won the Havant Symphony Orchestra Conducting Competition, was runner-up at the British Reserve Insurance NAYO Conducting Competition, and was a finalist in the BFYC Choral Conducting Competition.

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

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

In 2005, Michael made a successful return visit to Auckland to lead workshops for choral accompanists by invitation of the New Zealand Choral Federation. As a composer, he has answered a number of commissions, including songs for a set of educational books published in Singapore, and many of his choral and organ works are published worldwide by Kevin Mayhew Publishers.

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

Helen Davies (Leader/Violin) began studying the violin at the age of five with her father Adrian. She attended the East Sussex Preparatory Course in Music between 1990 and 1992, performing Mozart's Violin Concerto No.5 and the Beethoven Violin Concerto, both in this country and in France.

In 1992 she won an exhibition scholarship to study at the Royal Academy of Music with Erich Gruenberg. On completing her degree course she was awarded the Mary Graham Scholarship and the Poulett Scholarship towards postgraduate studies at the RAM. She graduated in July 1997, attaining her Certificate of Advanced Studies with Merit. Helen also attended the Fifth and Sixth International Chamber Music courses in Keszthely, Hungary, studying with professors Joseph Seiger, Nelly Soregi-Wunderlich and Gerard Mantel.

She was awarded a prestigious Winston Churchill Travelling Fellowship which enabled her to spend two months in New York, studying with eminent violin professors and observing and researching their teaching methods, particularly with regard to children. Helen has recently recorded 'Winter' from 'Four Seasons' with the Corelli Ensemble for the MBR label. She continues to work as a freelance soloist and chamber musician, and is a principal member of the Trafalgar Sinfonia and Corelli Ensemble as well as her duo partnership with pianist Daniel Smith.

She is founder member of the Guillami String Quartet who are this year's recipients of the Bulldog Scholarship from Trinity College of Music, and she also tutors violin and viola at Trinity School, Croydon.

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

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

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

The Belmont Ensemble was the pioneering force in establishing the famous series of baroque concerts at St Martin-in-the-Fields in the early 1990s.

Friday 23 December

They have now given over 500 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

The Orchestra was originally established to enable exceptional music graduates the opportunity to bridge the gap between leaving conservatoire and finding full-time employment, within a professional environment.

Now a seasoned fixture on the London musical scene, the orchestra receives no subsidies or sponsorship, relying purely on enterprising programming and box office receipts.

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

The Orchestra has recently appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly. As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

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

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

The Belmont Ensemble is a highly flexible group with a dedicated core of string players for baroque music; it can adapt to encompass forces for large romantic concertos and choral works, to contemporary commissions. All across the country's musical spectrum, former Belmont Ensemble players can be found: Past Leaders now play with the LSO, and Royal Opera House, and former continuo players are now working with ENO and the BBC Symphony, Philharmonic, and Concert Orchestras.

belmontensemble@gmail.com
www.belmontensemble.com

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

It has sung in all the main halls in the South Bank Centre, at the Royal Albert Hall, the Barbican, St John's, Smith Square, and Cadogan Hall. It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes in several other London venues.

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

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Levi which have sold many million of copies in Europe and South America.

Since 1974 the Choir has sung regularly for prog-rock legend Rick Wakeman, most recently at Hampton Court in the revival of 'Six Wives of Henry VIII' and at Cadogan Hall as part of Chelsea Festival in his 'unplugged' piano and orchestra programme 'P'n'O'.

The Choir has, over the years, developed a special interest in music from the Eastern Christian tradition. Its CD of music inspired by the Byzantine Abbess Kassiani (the first woman composer whose works have survived and been handed down to us) is due for release on Naxos early next year and the album 'The Byzantine Legacy' – originally available from Sony Classics Greece from 2000-2007 has now been re-issued in a limited archive edition.

Both these albums, plus the Choir's popular signature album 'EcleCtiCa' are now available for download (see englishchamberchoir.com)

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



Wishing you peace and joy at Christmas

Awareness Christmas

Tuesday, 13 December, 2011

Welcome to our Celebration!

A lone young woman appears at the west door and leads the procession. She wears the traditional Swedish Crown of Candles, marking today's Feast of Santa Lucia, the Advent Saint of Light.

Matins Responsory

Sung by the choir; please remain seated until the 3rd verse of the hymn.

Soloist:

Come, Thou Redeemer of the earth,
and manifest Thy virgin birth:
let every age adoring fall;
such birth befits the God of all.

Choir:

Begotten of no human will,
but of the Spirit, Thou art still
the Word of God in flesh arrayed,
the promised fruit to us displayed.

The people stand and join in, singing:

Thy cradle here shall glitter bright,
and darkness breathe a newer light,
where endless faith shall shine serene,
and twilight never intervene.

All laud to God the Father be,
all praise, eternal Son, to Thee;
all glory, as is ever meet,
to God the Holy Paraclete.

The people sit as they are bidden to pray

The Bidding Prayer

Our Father *(Said in our native languages)*

Ascription of Glory

Santa Lucia:

Glory to God in the highest, and on earth peace, goodwill to all.

All: Amen.

Remain seated

Anthem: O Holy Night Adam

Reading: Isaiah 7: 10 – 15

Marwan Francis, First Secretary, Lebanese Embassy

Remain seated

Sung by all, quietly

Silent night, holy night
All is calm, all is bright
Round yon Virgin Mother and Child
Holy Infant so tender and mild
Sleep in heavenly peace
Sleep in heavenly peace

Silent night, holy night
Son of God, love's pure light
Radiant beams from Thy holy face
With the dawn of redeeming grace
Jesus, Lord, at Thy birth
Jesus, Lord, at Thy birth

A Reflection

by The Revd Nadim Nassar, Director of the Awareness Foundation

Stand to sing

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!"

1002107

Hail the heav'n-born Prince of Peace!
Hail the Son of Righteousness!
Light and life to all He brings
Ris'n with healing in His wings
Mild He lays His glory by
Born that man no more may die
Born to raise the sons of earth
Born to give them second birth
Hark! The herald angels sing
"Glory to the newborn King!"

Reading: Luke 1:26-38

Charles Longbottom, Chair of Trustees, Awareness Foundation

Stand to sing

O little town of Bethlehem 100C 234
How still we see thee lie
Above thy deep and dreamless sleep
The silent stars go by
Yet in thy dark streets shineth
The everlasting Light
The hopes and fears of all the years
Are met in thee tonight

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

Anthem: Il est né le divin enfant French Carol 100C 148

Reading: Zephaniah 3: 14-20

The Revd Dr Andrew Prasad, Moderator, URC Thames North Synod

Anthem: Carol of the Bells (Ukrainian)

Stand to sing

God rest ye merry, gentlemen
Let nothing you dismay
Remember, Christ, our Saviour
Was born on Christmas day
To save us all from Satan's power
When we were gone astray
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

100c 83

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,
Comfort and joy
O tidings of comfort and joy

Men only

"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,
Comfort and joy
O tidings of comfort and joy

Women only

And when they came to Bethlehem
Where our dear Saviour lay,
They found Him in a manger,

Where oxen feed on hay;
His Mother Mary kneeling down,
Unto the Lord did pray.
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

All sing

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 other doth deface.
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

A Reading from the Gospel: Luke 2:8-14

H.E. Prof Manuel Hassassian, Palestinian Ambassador

The Solemn Magnificat: The Song of Mary

Setting: Standford in Bb



Two children, Dashiell and Syrie Nason, read

The Gospel of the Incarnation - John 1

All sit for

O Magnum Mysterium - Lauridsen

Noel 129

O great mystery, and wonderful sacrament, that animals should see the newborn Lord, lying in a manger! Blessed is the Virgin whose womb was worthy to bear Christ the Lord. Alleluia!

Remain seated

The Collect for Christmas

The Blessing

All stand to sing Adeste fideles, sung in Latin and English

Adeste fideles laeti triumphantes,
Venite, venite in Bethlehem.
Natum videte Regem angelorum.
Venite adoremus,
Venite adoremus,
Venite adoremus,
Dominum.

1000

O come, all ye faithful,
Joyful and triumphant!
Oh, come ye, oh, come ye to Bethlehem;
Come and behold him
Born the king of angels:
Oh, come, let us adore him,
Oh, come, let us adore him,
Oh, come, let us adore him,
Christ the Lord.

A Reading from Cultivation of Christmas Trees by T S Eliot
Bill Glen-Doepel

Arrival of St Nicholas, the true Santa Claus

The true and real saint of the season leads the children to receive their gifts and begins the party

Choir sings Sir Christémas William Mathias

1000 213

RAFFLE: we shall be selling Raffle Tickets this evening; all funds help the work of the Awareness Foundation. Thanks to all who donated the lovely prizes on offer.

Our thanks to Holy Trinity Church for their co-operation with this evening's service. We welcome back Guy Protheroe and the English Chamber Choir. The Parish Organist Oliver Lallemand is playing the service. St Nicholas appears courtesy of the St Nicholas Society (Dr James Rosenthal, President. www.sintnicolas.weebly.com) Our thanks to all who made this year's Awareness Christmas Celebration possible - Charles Pitt, Chairman, Charles Longbottom, Anthony Shillington, Carolyn Hallett, Huda Nassar the Stewards and the Volunteers.

The food at the reception comes from our friends at NOURA.

Awareness Foundation

a path to peace

Suite 3 Liscartan House
127 Sloane Street London SW1X 9AS
www.awareness-foundation.com
The Revd Nadim Nassar, Director
Registered Charity No:1099873



Noura Belgravia

16 Hobart Place, Belgravia, London, SW1W 0HH, Tel: 020 7235 9444

Noura Piccadilly

122 Jermyn Street, Piccadilly, London SW1Y 4UJ, Tel: 020 7839 2020

Noura Delicatessen

12 William Street, Knightsbridge, London, SW1X 9HL, Tel: 020 7235 5900

Noura Mayfair

16 Curzon Street, Mayfair, London, W1J 5HP, Tel: 020 7495 1050

Noura Lounge

17 Hobart Place, Belgravia, London, SW1W 0HH, Tel: 020 7235 9696

Add the flavour of the Middle East to your next event!
We cater for all occasions; book in advance and celebrate your parties,

CALL OR ORDER ONLINE

020 7235 9444
www.noura.co.uk

St
Martin
in
the
Fields

Friday 23 December

at

4.30pm

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 : £7, £12 - including concert programme

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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



**Belmont Ensemble
Concerts by Candlelight**

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

Friday 23 December at 4.30pm
Christmas With The English Chamber Choir

Monday 26 December
Boxing Day Baroque
Vivaldi - Autumn and Winter, Corelli - Christmas Concerto, Pachelbel - Canon
Vivaldi - Christmas Violin Concerto, Mozart - Eine Kleine Nachtmusik

Thursday 12 January
Mozart - Eine Kleine Nachtmusik, Salzburg Symphony No 1, Serenata Notturna
Handel - Water Music Suite in G, Vivaldi - Flute Concerto 'La Notte'

Saturday 14 January
Vivaldi - The Four Seasons
Vivaldi - Concerto for Two Violins, Bach - Brandenburg Concerto No 3
Pachelbel - Canon, Purcell - 'Fairy Queen' Suite

Saturday 21 January
Mozart - Requiem : With The English Chamber Choir
Handel - Zadok the Priest, Vivaldi - Gloria in D

Thursday 1 March
Mozart - Eine Kleine Nachtmusik, Symphony No 29, Exsultate Jubilate
Handel - Water Music Suite, Opera Arias

Friday 16 March
Bach - Brandenburg Concerto No 3, Concerto for Two Violins
Handel - Overture and Dances from 'Theodora', Vivaldi - Spring and Summer

Easter Monday 9 April
Handel - Messiah : With The English Chamber Choir

Thursday 12 April
Handel - Dixit Dominus, Dettingen Te Deum, My Heart is Inditing
With The English Chamber Choir

Full details at : www.belmontensemble.com

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

Parish & Ward Carol Service Advent 2011

St Andrew-by-the-Wardrobe, Queen Victoria Street EC4



Animals All, by Eric Gill, 1929

So they went with haste and found Mary and Joseph, and the
child lying in the manger.

Luke 2.16

Processional Carol: Come, Thou Redeemer of the earth

Girls Come, Thou Redeemer of the earth,
And manifest Thy virgin birth:
Let every age adoring fall;
Such birth befits the God of all.

Choirs Begotten of no human will,
But of the Spirit, Thou art still
The Word of God in flesh arrayed,
The promised Fruit to man displayed.

All **From God the Father He proceeds,
To God the Father back He speeds;
His course He runs to death and hell,
Returning on God's throne to dwell.**

**O equal to the Father, Thou!
Gird on Thy fleshly mantle now;
The weakness of our mortal state
With deathless might invigorate.**

**Thy cradle here shall glitter bright,
And darkness breathe a newer light,
Where endless faith shall shine serene,
And twilight never intervene.**

**All laud to God the Father be,
All praise, eternal Son, to Thee;
All glory, as is ever meet,
To God the Holy Paraclete.**

Welcome & Prayer at the Crib

The Priest-in-Charge, The Reverend Guy Treweek

Choir

Manger Carol (Ivan Moody)

The Bidding Prayer

Led by the Priest-in-Charge, The Reverend Guy Treweek, and concluding with

All **Our Father, who art in heaven,
hallowed be thy name;
thy kingdom come;
thy will be done;
on earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
as we forgive those who trespass against us.
And lead us not into temptation;
but deliver us from evil.
For thine is the kingdom,
the power and the glory,
for ever and ever.
Amen.**

Carol: Once in Royal David's City

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

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

All **And through all his wondrous childhood
He would honour and obey,
Love and watch the lowly maiden,
In whose gentle arms he lay:**

Christian children all must be
Mild, obedient, good as he.

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

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.

First Lesson

Genesis 3.8-15

'The estrangement of God and humanity' read by Alderman Ian Luder

Choirs

Sir Christemas (Mathias)

Second Lesson

Isaiah 9.2-7

'The people that walked in darkness have seen a great light' read by Maurice de Silva

Carol: It came upon the midnight clear

All
It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold.



'Peace on the earth, goodwill to men,
From heav'n's all-gracious King!
The world in solemn stillness lay
To hear the angels sing.

Still through the cloven skies they come,
With peaceful wings unfurled;
And still their heav'nly music floats
O'er all the weary world.
Above its sad and lowly plains,
they bend on hov'ring wing;
And ever o'er its Babel sounds
The blessed angels sing

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!

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,
An the whole world give back the song
Which now the angels sing.

Third Lesson

Luke 1.26-38

'The Annunciation to Mary' read by Michael Gilham, Ward Club Chairman



Choirs

Il est né, le divin enfant (traditional French Christmas carol)

Past three o'clock (Woodward)

Fourth Lesson

Matthew 1.18-23

'The birth of Emmanuel' read by James Kelly, Master Upholder

Carol: The Holly and the Ivy

Choir The holly and the ivy, when they are both full grown;
Of all the trees that are in the wood, the holly bears the crown.

All **O the rising of the sun and the running of the deer,
The playing of the merry organ, sweet singing in the choir.**

Choir The holly bears a blossom, as white as lily flower
And Mary bore sweet Jesus Christ to be our sweet saviour.

All **O the rising of the sun...**

Choir The holly bears a berry as red as any blood;
And Mary bore sweet Jesus Christ to do poor sinners good.

All **O the rising of the sun...**

Choir The holly bears a prickle as sharp as any thorn.
And Mary bore sweet Jesus Christ on Christmas Day in the morn.

All **O the rising of the sun...**

Choir The holly bears a bark as bitter as any gall;
And Mary bore sweet Jesus Christ for to redeem us all

All **O the rising of the sun...**



Fifth Lesson

Luke 2.8-12

'The adoration of the Shepherds' read by Ray Catt CC

Choirs

Calypso Carol

The Shepherds' Fairwell (Berlioz)

Sixth Lesson

Matthew 2.1-11

'The magi are led by the star to Jesus' read by Deputy Catherine McGuinness

Offertory Carol: The First Nowell

During the hymn a collection will be taken. If you are a UK taxpayer, please use the Gift Aid envelopes in each pew and complete the front section.

All

**The first Nowell 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.**

*Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel.*

**They lookèd 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.**

Nowell, etc.

**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.**

Nowell, etc.

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.

Nowell, etc.

Then entered in those Wise Men three,
Full reverently upon their knee,
And offered there, in His presence,
their gold and myrrh and frankincense.

Nowell, etc.

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 hath bought.

*Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel.*

Seventh Lesson

John 1.1-14

'The Eternal Word' read by the Priest-in-Charge, The Reverend Guy Treweek

Choir

Star Carol (Rutter)

Carol: O Come All Ye Faithful

All O come all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him
Born, the king of angels:

*O come let us adore him, O come let us adore him,
O come let us adore him,
Christ the Lord!*



God of God,
Light of Light,
Lo, he abhors not the Virgin's womb;
Very God,
Begotten, not created:

O come let us adore him...

See how the shepherds,
Summoned to his cradle
Leaving their flocks, draw nigh with lowly fear;
We too will thither
Bend our joyful footsteps.

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...

The Prayers

Please kneel or sit

Carol: Hark the Herald Angels Sing

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 th'angelic host proclaim,
"Christ is born in Bethlehem!"

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

Christ, by highest Heav'n adored;
Christ the everlasting Lord;
Late in time, behold Him come,
Offspring of a virgin's womb.
Veiled in flesh the Godhead see;
Hail th'incarnate Deity,
Pleased as man with man to dwell,
Jesus our Emmanuel.

Hark! the herald, etc.

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

Hark! the herald, etc.

The Dismissal

May the eagerness of the shepherds,
The joy of the angels,
The perseverance of the wise men,
The obedience of Joseph and Mary,
and the peace of the Christ-child
be yours this Christmas.
And the blessing of God Almighty;
the Father, the Son and the Holy Spirit,
be with you now and always.

All

Amen.

Postlude Organ Music

Liturgy: Copyright © The Archbishops' Council of the Church of England, 2000-2006.

**FOLLOWING THE SERVICE THERE WILL BE WINE,
MINCE PIES ETC IN THE PARISH ROOM.
PLEASE STAY AND JOIN US.**



40th Anniversary eC c

MERRY CHRISTMAS!



Christmas Services

near St Andrew-by-the-Wardrobe

www.standrewbythewardrobe.net

The Fourth Sunday of Advent: 18th December 2011

10.30 a.m. Parish Carol Service at St James Garlickhythe,
followed by wine and mince pies

Christmas Eve

4.00 p.m. Carol Service at St Paul's Cathedral

11.30 p.m. Midnight Mass at Cathedral

Christmas Day: The Nativity of Our Lord

10.30 a.m. Parish Communion for Christmas at St James Garlickhythe

3.15 p.m. Festal Evensong at the Cathedral

Lunchtime Communion: Wednesday 28th December 2011

12.15 p.m. Said Holy Communion at St Andrew-by-the-Wardrobe

The First Sunday of Christmas: 1st January 2012

10.30 a.m. Parish Communion at St James Garlickhythe
followed by drinks at the Rectory



St Mary Abchurch & The Tyndale Society 14 December 2011

Hymn **Once in Royal David's City**
(first verse solo, second verse choir)

Bidding Prayer

Choir A Virgin most pure (Traditional)

1st. Lesson Gen. 3. 8-15 Robin Thomas

Hymn **It Came Upon the Midnight Clear**

2nd. Lesson Isaiah 11

Choir I sing of a Maiden (Lennox Berkeley)

3rd. Lesson Luke 1, 26-33

Choir Adam lay ybounden (Boris Ord) (1)

4th. Lesson Matthew 1, 18-21

Choir The Angel Gabriel from Heaven Came

5th. Lesson Luke 2, 8-20 Revd Ralph Werrell

Choir Ding Dong Merrily on High

6th. Lesson Matthew 2 8-12

Hymn **While Shepherds Watched their Flocks by Night**

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

Offertory Hymn **Oh Come All Ye Faithful**

Blessing

Hymn **Hark the Herald Angels Sing**

St
Martin
in
the
Fields

Friday 23 December
at
4.30pm

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 : £7, £12 - including concert programme

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



St
Martin
in
the
Fields

Friday 23 December
at
4.30pm

CHRISTMAS

With The

ENGLISH CHAMBER CHOIR

By Candlelight

Conductor - Guy Protheroe Organ - Ian Curror



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

Once the concert starts admittance will only be between pieces.

The Cafe-in-the-Crypt is open after the concert

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

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

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

Solo:

Once in Royal David's City
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed.
Mary was that mother mild,
Jesus Christ her little child.

Choir:

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

All:

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

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

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

Choir: Angelus ad Virginem (14th century Irish Carol arr. David Willcocks)

Reading: The Annunciation
from the Gospel according to St Luke, translated by William Tyndale
Read by Margaret Jackson-Roberts

Choir: The First Noel (Nick Landauer)

Choir: Sir Christemas (William Mathias)

Reading: 'Nativity plays'
from 'Head over Heels in the Dales' by Gervase Phinn
Read by Deborah Bowen

Choir: Il est né le divin enfant (French traditional. arr Wilcocks)

Choir: The Shepherds' Farewell (Berlioz)

Reading: 'Pan and the Star'
from Brother Dusty-feet by Rosemary Sutcliff
Read by Jay Ven

All:
O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem,
Come and behold him,
Born the king of angels:
O come let us adore him
O come let us adore him
O come let us adore him, Christ the Lord..

God of God,
Light of Light,
Lo! he abhors not the Virgin's womb:
Very God,
Begotten not created: O come...

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

Choir: O Holy Night (Adam)

Choir: Stille Nacht (Gruber)

Reading: 'Card Index'
from 'Chocolate and Cuckoo Clocks' – the Essential Alan Coren
read by Nick Landauer

Choir: The Twelve Days of Christmas (arr. Andrew Carter)

Choir: Santa Claus is coming to Town (Gillespie/Coot arr. Peter Gritton)

All: White Christmas (Irving Berlin)

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

All:

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

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

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

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

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

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

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

Ian Curror (Organist) has, since 1874, been Organist of the Royal Hospital Chelsea, home of the famous Chelsea Pensioners. He is only the fourteenth to hold the post since 1693, and the first man to be appointed since 1823. Among his famous predecessors are the composer, Charles Wesley and the music historian, Charles Burney (father of the diarist Fanny Burney). The Royal Hospital maintains a professional Chapel Choir which performs a wide variety of church music within a liturgical setting and has become one of London's leading church choirs.

Together with his duties at the Royal Hospital, Ian Curror pursues a busy career as an international recitalist, accompanist and teacher. He has served on the jury of the Gedike Organ Competition at the Moscow Conservatoire. He has recorded for EMI and Guild Music and is also active as a conductor, ABRSM examiner and adjudicator. As a professor at three of London's conservatoires he does much to promote organ playing, both as a soloist and accompanist, and the development of keyboard and style-related skills. He is a Fellow, Examiner and former Council member of the Royal College of Organists and Chairman of the Church Music Society.

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

It has sung in all the main halls in the South Bank Centre, at the Royal Albert Hall, the Barbican, St John's, Smith Square, and Cadogan Hall. It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes in several other London venues.

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

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Levi which have sold many million of copies in Europe and South America.

Since 1974 the Choir has sung regularly for prog-rock legend Rick Wakeman, most recently at Hampton Court in the revival of 'Six Wives of Henry VIII' and at Cadogan Hall as part of Chelsea Festival in his 'unplugged' piano and orchestra programme 'P'n'O'.

The Choir has, over the years, developed a special interest in music from the Eastern Christian tradition. Its CD of music inspired by the Byzantine Abbess Kassiani (the first woman composer whose works have survived and been handed down to us) is due for release on Naxos early next year and the album 'The Byzantine Legacy' – originally available from Sony Classics Greece from 2000-2007 has now been re-issued in a limited archive edition.

Both these albums, plus the Choir's popular signature album 'EcleCtiCa' are now available for download (see englishchamberchoir.com)

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

St
Martin
in
the
Fields

Tuesday 17 January
at
6.30pm

FAURÉ REQUIEM

By Candlelight

FAURÉ - Cantique de Jean Racine

SAINT-SAENS - Deux Chansons

FRANCK - Panis Angelicus

FAURÉ - Tantum Ergo

English Chamber Choir

Conductor - Guy Protheroe Organ - Ian Curror Harp - Rebecca Willows

Tickets : £16 - Concert only

£26 - Concert and Dinner in the Cafe in the Crypt

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



St
Martin
in
the
Fields

Saturday 21 January
at
7.30pm

MOZART REQUIEM

By Candlelight

VIVALDI - Gloria in D

HANDEL - Zadok the Priest

HANDEL - The King Shall Rejoice

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick
Tenor - David Webb Bass - Philip Tebb

Tickets : £8, £14, £20, £24, £28

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



Date: Thursday, 29 December 2011, 13:45

[Attachment(s) from English Chamber Choir included below]

First of all, thank you all for your splendid contribution to all the pre-Christmas events. There were the usual inevitable stress moments, but overall I think we put on a really good show. And we had great exposure on Classic FM, Radio 4 and Channel 4, which is all good for our profile! (For those who didn't, or probably didn't choose to, watch Chris Moyle on Boxing Day evening, the relevant clips will be available for viewing shortly!)

I trust most of you got our Christmas card – apologies to those who escaped on Friday afternoon without one. The dreaded 'Protheroe News' is attached here for those who like that sort of thing. For those who don't, it can be deleted at the touch of a button!

PLEASE NOTE

Due to popular request, we will now be rehearsing NEXT TUESDAY, that's 3 January. If you can't make it because you are still away, don't worry. But as our Fauré performance is on 17 Jan, and we have new soloists and also a new Fauré piece in which Rebecca will be playing her harp, it will be useful to have two Tuesdays to get everything up and running. If you have own copies of the Fauré Requiem, ESM and/or the Saint-Saens chansons, please bring them to the rehearsal.

I will do a detailed schedule for the next few months shortly (I'm trying not to spend too much time at my desk this week, catching up with other things) but meanwhile you should have the following dates in your diaries.

TUESDAY 17 JANUARY – Fauré at St Martin 's. Please note this is a 'rush-hour' concert so starts at 6.30pm. We will sort out a rehearsal time when we have established who can get there when – but it will be sometime after 4pm.

SATURDAY 21 JANUARY – Mozart Requiem etc at St Martin 's. Rehearsal 3-6, concert 7.30. Please note this programme includes Handel's 'The King shall Rejoice' so if you have your own copy please bring it to the next two rehearsals.

SATURDAY 18 FEBRUARY - Recording for Eric Levi at Abbey Road – exact times tbc but please pencil in 10-6 (hopefully it will be shorter, and we definitely won't be using the evening).

THURSDAY 8 MARCH – Friends' concert at St Andrew's with Tchaikovsky Liturgy (and Ivan Moody as psaltis) 7.30 performance

SATURDAY 10 MARCH – Recording of Ivan Moody's 'Sub tuum praesidium' (that's the new commission) at St Alban's Holborn. Again, final timing tbc but we won't start before 10.30am and should finish by latest

Print

<http://uk.mg.bt.mail.yahoo.com/neo/launch?.partner=bt-1&.r...>

5pm (unless we're so crap it takes longer!). Again, we do not intend to record in the evening.

Don't yet have confirmation of the Crucifixion, but other Easter dates are Messiah on Easter Monday, Dixit on the following Thursday and more Handel on the Saturday two days later. More about all of those later.

Finally, we are still heavily pencilled for Brighton on Friday 11 May. This should be firmed up by end of January.

A very Happy New Year to you all

Ann