

*A close shav*

Celebrity Recital Series

THE  
**DEMON BARBERS**

Wednesday 17 January 2001

7.30pm

THE EDWARD LATYMER THEATRE



## ***PROGRAMME***

*The First Half*

*The Interval*

*The Second Half*

*The End*

*The Encore (possibly)*

*NB: Programme subject to alteration*

### **The Demon Barbers**

Described some years ago as 'a cross between the King's Singers and Desperate Dan' and more latterly compared with the Marx Brothers and The Tallis Scholars (yes, really!), The Demon Barbers was founded in 1976 during a lock-in at a pub on Wimbledon Common. After years in the cultural desert, the group eventually decided to learn how to perform to audiences and went professional in 1982 without telling anybody! Since then, a constant round of coffee mornings has been periodically interrupted by international travel, some concerts and even fewer rehearsals.

Amazingly, the group has survived largely intact, the members having emerging unscathed from nearly 25 years on the road and, believe it or not, still entertaining and amusing with their very own mix of vocal music and humour.

We ask that audiences applaud generously during the group's performances in order that these five elderly gentlemen might, in the end, feel justified in selling their professional souls to The Demon Barbers!

**The Demon Barbers** are widely known for their concerts and cabarets at music festivals and clubs, theatres, arts centres and company dinners and are the only professional group to have made their South Bank debut in British Rail's prestigious Waterloo and City Line tunnel. The group has performed extensively on BBC and Commercial Radio and Television, appearing on programmes such as TVS's 'No.73', Jonathan Ross' 'Last Resort', the BBC2 'DEF II House Party' with Normsky, Brian Matthew's 'Round Midnight' and Esther Rantzen's 'That's Life'.

The Demon Barbers have made two commercial recordings (well three really, but you can't buy the Rugby Songs!), *A Cut Above* released in 1990 and *A Close Shave* completed in 1994 and on general release world-wide. (Try your local store first!). The Demon Barbers continue to sing their razor-sharp barbershop, 90° proof spirituals, full-flavoured folk songs, special arrangements of pop classics from the 30s to the 90s and humorous original songs.

**Jeremy Birchall** (Bass, ARCO ARCM) is one of this country's lowest forms of life. He sings oratorio and has been regularly abused by such groups as the above mentioned Tallis Scholars and the Groupe Vocale de France. In *this* group he spends most of his time imitating bass guitars and drum kits. With the advent of electronic aids and computer generated music, Jeremy has recently had to learn how to sing words and tunes - in itself a tremendous feat of re-education for one whose frequency response lies between 20Hz - 80Hz.

**Andrew Phillips** (Brakspear, ARCM) is the new member of the group - he has been on the team since unexpectedly buying a round in 1983. With little to recommend him as a gardener, he took up

music thinking that it would be an easy way to fame and fortune. He is still with The Demon Barbers! There is now little chance of his leaving the group as most of the repertoire is informed by reference to his ample presence. And anyway, who else would do it?

**Anthony Scales** (Watneys Red Barrel, ARCM) was born. Since giving up the teaching of Divinity to Liverpool soccer fans, he has earned his crust by recounting to anyone who will listen an unfortunate episode with a zipper and by flaunting the evidence of the subsequent hospital trip on the pages of sex education manuals. Being sacked after only one performance, his debut in the West End as a corpse was sadly short-lived. Never mind though, he still sings with The Demon Barbers.

**Robert Scales** (Fullers, ....) is the only member who carries all related qualifications and experience to be a singer with this group. His many years of training on the terraces of Wimbledon's Plough Lane have left him ideally suited to life with The Demon Barbers - a fact which could have been little appreciated by his contemporaries during his early days at Oxford. A fanatical sausage handler, Rob continues to benefit the group with his many virtuosic skills and his command of the spoken language.

**Paul Thompson** (Youngs, KCAT) has been singing for as long as anyone can remember (see photo at Kingston Parish Church) and in this group spends most of his time trying to appear normal and sound ridiculous! (Or was it the other way round?) His experience as a debt collector has been a particular bonus for The Demon Barbers who benefit not only from his extraordinary vocal production but also by his wholly professional attitude to the group's work - he likes getting paid for it! At least, I think that was what he meant!

Some amazingly nice things people have said about *The Demon Barbers*.

‘One of the most entertaining programmes of this year’s event’  
Margam Festival (*South Wales Evening Post*)

‘A cross between The King’s Singers and Desperate Dan’  
(*Kingston Borough News*)

‘The funniest thing I have ever seen’  
(*Rowan Atkinson*)

‘Clever, polished singing ... lightness, brightness and entertainment’  
(*The Scotsman*)

‘The Demon Barbers are to male voice *a capella* what Victor Borge was to the piano ... a show that seemed unrestrained in technique and invention ... they entertain in gloriously deadpan style while never reneging on the most important concern, which is to sing songs and to sing them well’  
(*Lincolnshire Standard*)

‘A near capacity audience was amused, entertained and impressed ... the presentation was relaxed, slick and professional’  
(*Banbury Guardian*)

‘Short back and side-splitting’  
(*Falmouth Observer*)

‘Melodious, inventive, harmonious, anarchic’  
(*Hertford Mercury*)

‘... the Marx Brothers, Morecombe and Wise and The Tallis Scholars all rolled into five ...’  
(*Petersfield Herald*)

‘A night to make you laugh and cry’  
(*Melrose Monocle*)

‘What am I doing here?’  
(*The Demon Barbers*)

**S. James Garlickhythe E.C.**  
Quinquagesima Sunday  
25<sup>th</sup> February 2001



**THE COLLECT**

**O** LORD, who hast taught us that all our doings without charity are nothing worth: Send thy Holy Ghost, and pour into our hearts that most excellent gift of charity, the very bond of peace and of all virtues, without which whosoever liveth is counted dead before thee: Grant this for thine only Son Jesus Christ's sake. *Amen.*

Quinquagesima Sunday

25<sup>th</sup> February 2001

## SUNG EUCHARIST

*Theme* Love in Christian Service  
*Hymn Book:* Ancient & Modern Revised  
*Choir* English Chamber Choir  
*Director* Guy Protheroe  
*Organist:* Dr. Andrew Parmley  
*SETTING:* MOZART: Mass in C minor

+++++

*Introit Hymn:* 205 Love Divine  
(tune: Love Divine)

## MINISTRY OF THE WORD

*B.C.P.:* 237 Collect for purity  
Kyrie  
239 Collect for the Queen  
82 Collect for the day  
82 The Epistle: I Cor. 13.1  
*Gradual (Choir)* VIADANA: Exsultate justi  
83 The Gospel: S. Luke 18.31  
240 The Creed  
*Sermon* Revd Mark Kiddle  
*Offertory* 267 Lord, her watch thy Church ...  
*Hymn* (tune: Everton)  
*Intercessions*

## MINISTRY OF THE SACRAMENT

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

## THE GREAT EUCHARISTIC PRAYER

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

## CONSECRATION

~~Agnus Dei~~

## COMMUNION OF THE PEOPLE

~~Motet: BENEDICTUS~~

- 257 The Lord's Prayer  
257 Prayer of Oblation (said by all)  
258 Prayer of Thanksgiving  
259 Gloria  
259 The Blessing (all kneel in silence)

*Post Communion* 329 O Thou who camest from above  
*Hymn* (tune: Hereford)  
*Voluntary* Fanfare *Kenneth Leighton*

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

An observation of ten minutes' silence before the  
service will add greatly to the sanctity of worship.

Please remain for a chat and refreshments  
if you have time after the service.

## NOTICES

**This Wednesday** Ash Wednesday. Holy Communion  
1.15pm

**Next Sunday** Lent I: Sung Eucharist 10.30, The Ven. Robin  
Turner, C.B., Choir: S. James' Choir (Ladies only)



GREECE  
IN BRITAIN

# Byzantine Inspirations

## John Tavener

# The Last Discourse

**Michael Adamis**  
*Photonymon*

**Christos Hatzis**  
*Everlasting Light*  
*UK premiere*

**Ivan Moody**  
*Lament for Christ*  
*World premiere*

**Patricia Rozario**  
soprano

**Jeremy Birchall**  
baritone

**Barry Guy**  
double bass

**Lycourgos Angelopoulos**  
psaltis

**William Purefoy**  
countertenor

**Paul Badley**  
tenor

**Leandros Taliotis**  
baritone

**Dimitris Desyllas**  
marimba

English Chamber Choir  
conductor Guy Protheroe

Thursday 8 March 2001 7.45pm

Queen Elizabeth Hall, South Bank, SE1 - £20, £15, £11, £7 conc £2 off.

Royal Festival Hall  
Queen Elizabeth Hall  
Purcell Room

Box office +44 (0)20 7960 4242  
Book online [www.sbc.org.uk](http://www.sbc.org.uk)  
Minicom +44 (0)20 7921 0921



March 2001 Events at the • Royal Festival Hall  
• Hayward Gallery • Queen Elizabeth Hall • Purcell Room

COMPLETE  
LISTINGS p22

# southbank

magazine

## Primal scream

Nigel Charnock's  
new musical, Asylum

## Joshua Bell

'When I get on stage  
I'm ready to pop'

## The new networkers

What makes music  
'contemporary' today?

# Force of nature

Revolutionary composer  
Hans Werner Henze  
still mesmerises at 75

[www.rfh.org.uk](http://www.rfh.org.uk)

Music

Sonata in G dates from 1895 and combines nobility, grandeur and lyricism. Bach's large-scale Prelude and Fugue in E minor is known as *The Wedge* on account of the unusual shape of its fugue subject. This 'concerto of a prelude' is peerless and is matched by a fugue which stands unique in Bach's output, combining intricate chromatic counterpoint with the features of the Baroque concerto. Franck's Third Choral was the composer's last work – an encounter between darkness and light. Which shall triumph?

All tickets £8. Concessions: £6

RFH at 6.15pm: Composer Roxanna Panufnik and SBC's Organ Curator William McVicker discuss some of the features that make the RFH instrument so special. To illustrate the talk, concert organist Sarah Baldock performs new pieces written by A-level pupils working with Roxanna Panufnik as part of a joint project between the Royal College of Organists and the Royal Festival Hall. Admission free by concert ticket \*SBC

**Purcell Room 7.30pm**

**Badinage**

A Festival of Baroque Concertos  
Paul Carroll *Baroque flute, oboe, bassoon*

Petronella Dittmer *Baroque violin*  
Qin Tan *Baroque violin*  
Roddy Skeaping *Baroque viola*  
Sally Cival *Baroque cello*  
Johannes Boer *violine*  
Kazimierz Michalak *theorbo, Baroque guitar*  
David Rowland *harpsichord*

*JS Bach* Brandenburg Concerto No.5; *Vivaldi* Bassoon Concerto in A minor, RV.498; Recorder Concerto in F, RV.442; Oboe Concerto in C, RV.452; Flute Concerto in D, RV.429; *Fasch* Concerto in G minor for oboe, strings and continuo; *Vivaldi* Concerto in G minor for strings, RV.157; Bassoon Concerto in C, RV.477

£14(b) £11(c) £7(a)

Music Management (UK) Ltd

**Queen Elizabeth Hall 7.45pm**

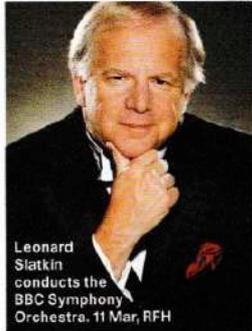
**Byzantine Inspirations**

English Chamber Choir  
Guy Protheroe *conductor*  
Patricia Rozario *soprano*  
Jeremy Birchall *baritone*  
Barry Guy *double bass*  
Lycourgos Angelopoulos *psaltis*  
William Parefoy *counter-tenor*  
Paul Badley *tenor*  
Leandros Taliotis *baritone*

**Greece In Britain**

*Tavener* The Last Discourse;  
*Hatzis* Everlasting Light (1st UK performance)

Byzantium has inspired generations of painters, scholars and composers. Patricia Rozario leads a team of distinguished soloists in this exploration of music written today but based on the haunting sounds of Byzantine chant. As well as the Tavener, the programme includes the



Leonard Slatkin conducts the BBC Symphony Orchestra, 11 Mar, RFH

UK premiere of *Everlasting Light* by Christos Hatzis. Born in Greece but now settled in Toronto, Hatzis is acknowledged as one of the rising stars of his generation in North America and is becoming increasingly popular in Europe.

£20(cd) £15(bc) £11(f) £7(g)  
Concessions: £2 off

\*English Chamber Choir Society

Concert supported by the Hellenic Foundation for Culture, the A G Leventis Foundation and the Michael Marks Charitable Trust.

**Fri 9 & Fri 16**

**Royal Festival Hall 7.30pm**

**London Philharmonic Orchestra**

Resident at the Royal Festival Hall

Leon Botstein *conductor*  
Paul Lewis *piano*

**Friday Series – Classics for Pleasure**

*Brabms* Variations on a Theme by Haydn (St Anthony); *Schubert/Liszt* Wandererfantasie for piano and orchestra; *Elgar* Enigma Variations; Item by audience request; *JS Bach/Stokowski* Passacaglia in C minor, BWV.582 or *Ives/W. Schuman* Variations on America

Audience request: Select one of the two items listed above to be performed. Voting details are sent with the tickets.

£22(bcde) £14(fghjlmstuv) £6(aknor)  
Groups: 20% off

Series Offer: see page 20

\*London Philharmonic Orchestra

**Fri 9**

**Purcell Room 7.30pm**

**Martin Feinstein flute**  
Sam Haywood *piano*

*JS Bach* Flute Sonata in E, BWV.1035; *Reinecke* Flute Sonata in E minor, Op.167 (Undine); *Jolivet* Five Incantations for solo flute; *Messiaen* Le merle noir; *Poulenc* Flute Sonata

£13(b) £10(c) £7(a)

Series Offer: see page 20

PAN

**Queen Elizabeth Hall 7.45pm**

**Britten Sinfonia and Richard Rodney Bennett**

Britten Sinfonia  
Nicholas Cleobury *conductor*  
Sir Richard Rodney Bennett *piano/voice*  
Nicholas Daniel *oboe*

*Richard Rodney Bennett Inspired Purcell* Suite from The Fairy Queen; Seven Part In Nomine; Fantasia No.7; *Bennett* Nocturnes; Partita; *Debussy/Kernis* Etudes; *Bennett* Seven Country Dances (1st London performance); The Other Side of RRB; jazz and film arrangements

Jazz pianist and composer Richard Rodney Bennett is probably best known for his film and television music, most notably *Murder on the Orient Express*, *Four Weddings and a Funeral* and the recent BBC series *Gormenghast*. This rare appearance with the acclaimed Britten Sinfonia contrasts some of RR Bennett's own musical influences with a selection of jazz and film arrangements.

£15(de) £12.50(cf) £10(g) £8(b)  
Concessions: £2 off

Classic FM Member Offer:  
£12.50 tickets for £10

\*Britten Sinfonia

**Sat 10**

**Royal Festival Hall 3.30pm**

**KIDS Stilgoe Saturday Concert for families and schools**

For children and all the family

Richard Stilgoe *presenter*  
Trinity College of Music Symphony Orchestra  
Peter Stark *conductor*  
John Winter *organ*  
Louisa Duggan *harp*

The Queen of Sheba has arrived, borne in by Trinity College of Music Symphony Orchestra, and followed by Saint-Saëns' *Organ* Symphony (the extract from *Babe*), Falla's *Three-Cornered Hat* and other goodies.

£10(bedest) £7(fghlmnpuv) £4.50(jkor)

\*Westland Associates Limited

Supported by \*Orpheus Trust

**Purcell Room 4pm**

**Mark Padmore tenor**  
Andrew West *piano*

**Voices: Henze at 75**

*Henze*: Six Songs from the Arabian This exotic and sensuous song cycle created enormous excitement at its premiere in London in 1999. Henze himself wrote five out of the six texts, creating poems about love and adversity as if translated from an imaginary Arabian language. The sixth song, the ecstatic *Das Paradies* is set to a text by Rückert translated from the Arabic poet Hafiz. A ravishing opening to the *Voices* festival.

All tickets £6  
Series Offer: see page 20

2pm: Hans Werner Henze in conversation with Norman Rosenthal.

\*SBC

**Royal Festival Hall 7.30pm**

**London Philharmonic Orchestra**

Resident at the Royal Festival Hall

Kurt Masur *conductor*  
Stephen Kovacevich *piano*

**International Series**

*Beethoven* Piano Concerto No.5 (Emperor); *Shostakovich* Symphony No.5

£32(cdest) £25(fg) £18(bhlu) £15(mv) £10(j) £6(aknor)

Groups: 20% off

Series Offer: see page 20

10am-1pm: Open rehearsal. Come and see a performance in the making. Join the London Philharmonic Orchestra at the rehearsal for this concert. Free admission by ticket booked in advance, subject to availability. Ring 020 7840 4242. Part of the Association of British Orchestras' National Orchestra Week, 10-18 March.

6.15pm: *Links between 19th-century German music and art*, discussed by Kurt Masur and Neil MacGregor, Director of the National Gallery. Admission free.

\*London Philharmonic Orchestra

Concert sponsored by OSI



Jazz from the all-star line up of Great Spirit. 11 Mar, PR

Mark Owen/Peter Norris

# Byzantine Inspirations

Soprano Patricia Rozario and the great Greek Orthodox Cantor, Lycourgos Angelopoulos, lead a team of distinguished soloists and the English Chamber Choir in this exploration of music written today but inspired by the haunting sounds of Byzantine Chant.

The Byzantine civilisation dates from the early days of Christianity and unlike the Western liturgy its music has remained largely untouched by outside influences. Byzantine Chant never explored other parameters - like harmony or counterpoint - but created a great melodic wealth and complex musical forms which remain unique. Guy Protheroe has devised a programme which includes works by four acclaimed modern composers.

Sir John Tavener's use of Orthodox chant has done much to stimulate interest in the form and there is no better example than *The Last Discourse* which was commissioned for the Byzantine Festival in London in 1998. The soloists are Patricia Rozario, Jeremy Birchall and double bass virtuoso Barry Guy.

John Tavener's pupil Ivan Moody is represented by the world premiere of his *Lament for Christ* a setting of an extended Greek poem dating from the early 15th century. In imagery it suggests the *Lamentations* sung on Holy Friday in the Orthodox Church. The soloist will be Patricia Rozario.

The leading Greek composer Michael Adamis is represented by his work *Photonymon* which was commissioned by the English Bach Festival in 1973 and features the voice of Lycourgos Angelopoulos.

Canadian / Greek composer Christos Hatzis' unique musical voice has already won him a large following in North America but his music remains little known in Britain. *Everlasting Light* here receives its British premiere. The soloists are William Purefoy, Paul Badley, Leandros Taliotis, Lycourgos Angelopoulos and Dimitris Desyllas.

## MEET THE COMPOSERS

Wednesday 7 March 7.30pm The Hellenic Centre, 16-18 Paddington Street, W1

Composer Christos Hatzis music is obsessed with the idea of spiritual and cultural convergence. He will give an illustrated talk entitled *Ritual Versus Performance: the Future of Classical Music* which will be followed by a discussion led by Ivan Moody. Admission Free, Enquiries 020 8883 1724.

Illustration: The 12th century Icon of The Elkomenos, (Christ at the Foot of the Cross), Church of the Holy Cross, Pelendri, Cyprus.

*Byzantine Inspirations* is promoted by the English Chamber Choir Society with assistance from the A.G. Leventis Foundation, the Hellenic Foundation for Culture and the Michael Marks Charitable Trust.

*Greece in Britain* is an ongoing series of events illustrating the wealth and diversity of contemporary Greek Culture. For details of other events please send a post card to Hellenic Foundation for Culture, 1a Holland Park, London W11 3TP

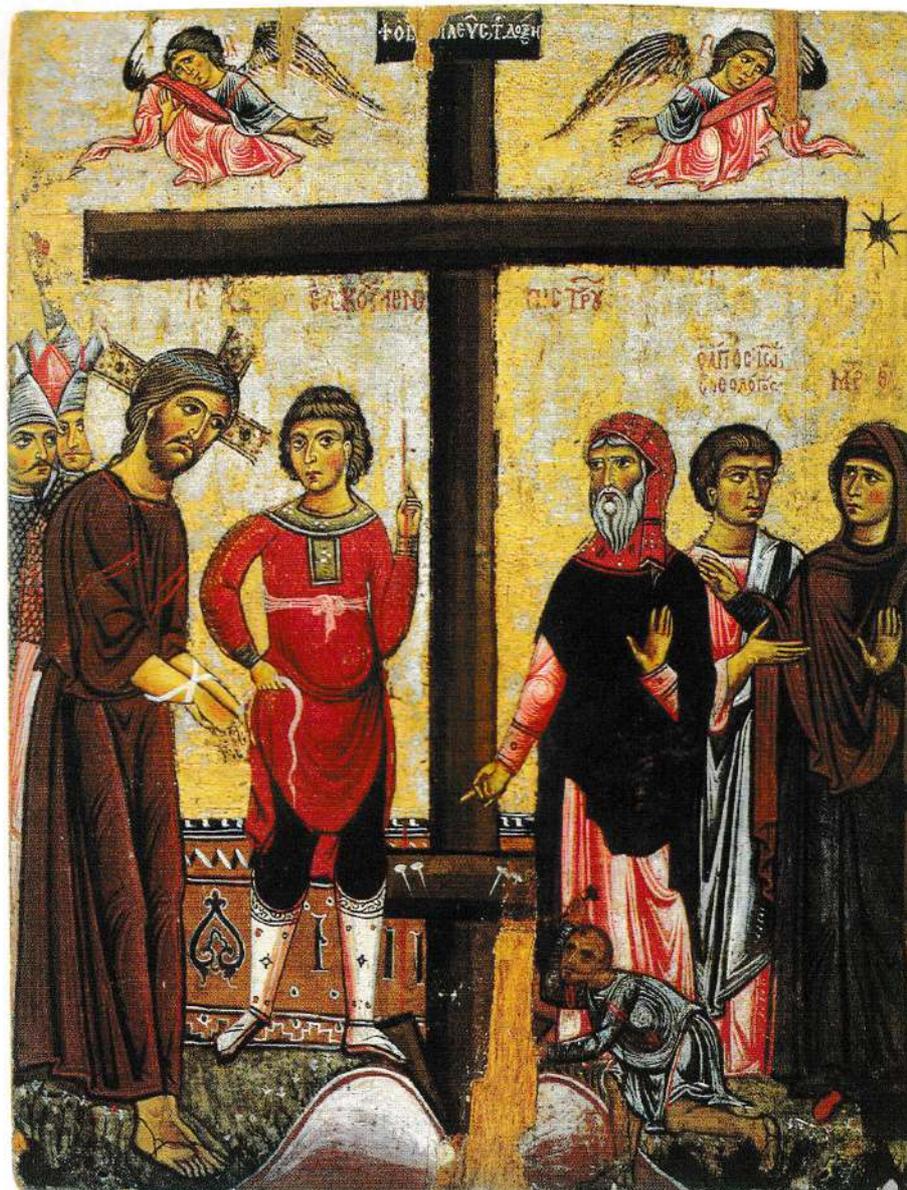


The English Chamber Choir Society is a Registered Charity.



ENGLISH CHAMBER CHOIR

# Byzantine Inspirations



**Thursday 8 March 2001**  
**Queen Elizabeth Hall**

Programme £2

Royal Festival Hall  
Queen Elizabeth Hall  
Purcell Room



## WELCOME TO TONIGHT'S CONCERT BY THE ENGLISH CHAMBER CHOIR

Three years ago, in March 1998, the English Chamber Choir gave a concert entitled *The Byzantine Legacy* in the Greek Orthodox Cathedral of St Sophia which included works by Christos Hatzis, Ivan Moody and John Tavener. The concert formed part of the Byzantine Festival in London, a week-long Festival which also included the first performance, in St Paul's Cathedral, of John Tavener's *The Last Discourse*, commissioned with funds provided by The Michael Marks Charitable Trust. The Festival, under the artistic direction of Guy Protheroe and Athanasios Angelou, was a huge success and, subsequently, the Festival was invited to present excerpts from its programme in Plovdiv, Bulgaria and at the Megaron Concert Hall in Athens. The English Chamber Choir participated in both these European programmes and to co-incide with the Athens performance, Sony Greece released a CD recording of *The Byzantine Legacy*, featuring the music of the 1998 concert at St Sophia.

The Athens programme introduced two new works, the European première of Christos Hatzis's *Everlasting Light* and Michael Adamis's *Photonymon*, as well as the Greek première of *The Last Discourse*. Such was the enthusiasm for these pieces that the Choir, with the support of the Byzantine Festival in London, decided to feature them in their own concert season. The opportunity to give the world première of a new work by Ivan Moody was an added bonus. We are especially pleased that tonight we have the same team of soloists who took part in the Athens concert.

The Choir would to extend a special welcome to the composers who have travelled from as far as Athens, Lisbon and Toronto to be here.

Tonight's concert would not have been possible without the help of our benefactors - The A G Leventis Foundation, The Michael Marks Charitable Trust, The Hellenic Foundation for Culture, easyJet and Philips Electronics to whom we extend our grateful thanks.



**PHILIPS**

*Let's make things better*

**Patricia Rozario has invited UNICEF, the United Nations Children's Fund, to take a retiring collection at the end of the concert in support of their emergency work following the terrible earthquake in Gujarat.**

**Any help will be appreciated.**

**Thank you.**

# Byzantine Inspirations

QUEEN ELIZABETH HALL  
THURSDAY 8 MARCH 2001

Programme

*Byzantine Chant for Holy Week*

*Lament for Christ* - Ivan Moody

World première

Patricia Rozario *soprano* Jeremy Birchall *bass*

*The Last Discourse* - John Tavener

Patricia Rozario *soprano* Jeremy Birchall *bass*

Barry Guy *double bass*

INTERVAL - 15 MINUTES

*Photonymon* - Michael Adamis

Lycourgos Angelopoulos *psaltis* Dimitris Desyllas *percussion*

*Everlasting Light* - Christos Hatzis

UK première

Dimitris Desyllas *marimba*

William Purefoy *countertenor* Paul Badley *tenor*

Leandros Taliotis *baritone* Lycourgos Angelopoulos *psaltis*

ENGLISH CHAMBER CHOIR

GUY PROTHEROE

*conductor*

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*BYZANTINE CHANT FOR HOLY WEEK*

Tonight's concert of music inspired by Byzantine Chant begins with chant attributed to Gregorius the Protopsaltis (d1821). It has been transcribed into Western notation by Dr Alexander Lingas.

*Behold the Bridegroom comes in the middle of the night, and blessed is that servant whom he finds watching : but unworthy  
be one whom he finds slothful. Take care then, my soul, not to be overcome with sleep, lest you be given up to death, and  
be shut out of the kingdom; but rouse yourself and cry: Holy, holy holy are you, O God; through the Mother of God, have  
mercy on us.*

Translation, Archimandrite Ephrem

# LAMENT FOR CHRIST

IVAN MOODY

World première

Patricia Rozario *soprano* Jeremy Birchall *bass*

*Lament for Christ* sets an extended Greek poem dating probably from the early 15th century. In imagery it suggests the *Lamentations* sung on Holy Friday in the Orthodox Church, combining the lamentation of the Theotókos, the Mother of God, over her Son with prescience of the Resurrection - "Rise, Compassionate One, and raise us from the pit of Hades." The message is uncompromising, and made more so by the dramatic contrasts of images, which take us straight to the scene of the Crucifixion. The poem ends with the arrival of the myrrh-bearing women at the empty tomb and a prayer for peace and salvation.

*Lament for Christ* was written on the windswept, sunlit island of Angistri, near Aegina, while on honeymoon, and is dedicated to my wife, Susana.

Ivan Moody, Estoril, January, 2001

bass *Lying on your back she saw you, Word of God, the most pure one in motherly words lamented:*

soprano- *"Oh my sweet springtime, my sweetest child,*  
solo *where has your beauty gone?"*

tenor *She began a lamentation, your immaculate mother, you, Word of God, overcome by death. Women with myrrh, with fragrance came to anoint you, Christ, the Sacred Myrrh. Death through death you destroyed, my God, with your godly power.*

full *The deceiver of men was deceived, the deceived set free from deception by your wisdom, my God. To the depths of Hades he was driven, the traitor, into the pit of destruction.*

tenor/  
bass *Thorns and snares are the paths of the thrice-wretched insane Judas. All perish, those who crucified you, Word of God, son of God, king of the universe. Corrupt in the bottomless pit all perish, the men of blood.*

full *Son of God, king of the universe, my God, my creator, how did you condescend to suffer?*

soprano/  
alto *The heifer as she saw the calf hanging on the cross wailed in grief.*

bass *Joseph buries the life-bearing body helped by Nicodemus.*

tenor *She cried out, the virgin, wept scalding tears, pierced to the heart:*

soprano- *"Oh light of my eyes, my sweetest child, how is it*  
solo *that a tomb now hides you?"*

bass- *"For Adam and Eve to set free, Mother, do not*  
solo *lament, I endure these sufferings."*

soprano- *"I glorify you, my son, the supreme compassion,*  
solo *through whose grace you suffer these things."*

tenor/  
bass *They gave you vinegar to drink, and gall, compassionate Lord, to free us from that sinful taste of old.*

altos/  
tenor/  
bass *You were nailed to the scaffold, you who in ancient times protected your people with a pillar of cloud.*

soprano/  
tenor *Women bearing ointment, Oh Saviour, came to your tomb, bringing you myrrh.*

soprano- *Rise again, Lord of Mercy, us from the utmost*  
solo/tutti *depths of Hades raise up.*

full *"Rise, giver of life," the mother that bore you sobbing cries.*

tenor/  
bass *Make haste to rise again, free from sorrow, O Word of God, her who bore you in purity.*

full *The heavenly powers were out of their minds in terror looking down upon you dead.*

tenor *To those who in yearning and awe honour your suffering grant forgiveness of sins.*

bass *Oh terrible and strange sight, Word of God, how can the earth cover you?*

full *He carried you once in flight, Saviour, one Joseph, and now another carries you to burial. She weeps and laments, your most pure mother, my Saviour, lying dead.*

tenor *The heavenly spirits shudder at your strange and horrifying burial, creator of all.*

soprano/  
bass *To sprinkle the tomb the myrrh-bearing women with sweet fragrance come very early in the morning.*

tenor *Peace to the church, salvation to your people, by your resurrection may you grant.*

Translation, Diana Maynard

**IVAN MOODY** is a distinguished scholar of Byzantine music as well as a composer. Born in 1964, he studied composition at London University and privately with John Tavener. In 1990 he won the Arts for the Earth Festival Prize for *Prayer for the Forests*, which was subsequently premiered by the renowned Tapiola Choir in Finland. His largest work to date is *Passion and Resurrection*, which is available on CD (Hyperion). His cello concerto *Epitaphios* was premiered by Raphael Wallfisch in Athens and he has also written works for the German Ensemble Singer Pur, Fretwork and the Composers Ensemble. His music has been featured on television, both in this country and in Finland.

In 1994 Ivan Moody was composer-in-residence at the Hilliard Summer Festival (which finished with the premiere of *Hymn to the Light*), and in 1996 was composer-in-residence for the 3rd International Festival of Viols and Voices in Evia, Greece, which culminated in the first performance of the cantata *John in the Desert*, to a text by the poet Yannis Ifantis.

# THE LAST DISCOURSE

JOHN TAVENER

Patricia Rozario *soprano* Jeremy Birchall *bass*

Barry Guy *double bass*

"He loved them unto the end."

John Tavener writes: The Last Discourse of Christ with the disciples after the Last Supper is one of the most disturbing and at the same time comforting meetings of Heaven and earth. It is also a basis of the Christian faith, and the account in St John's gospel spans well over three chapters. It comforts, it warns, and it is couched in a language of extraordinary beauty and mystery. "Do not let your heart be troubled... there are many rooms in my Father's house... I am going there to prepare a place for you... I am the way, the truth and the life... No one comes to the Father except through me." Because of the vast length of this extraordinary valedictory and eschatological discourse, I have only attempted to hint at it and in any case the voice of Christ always remains a mystery for us. He was directing the apostles, and they (represented by the chorus) interpret for us, with the voice of the Holy Wisdom (Sofia), singing above, heightening the transcendent. There are seven divisions, envisaged as an eternity circle.

I conceived The Last Discourse for performance under the dome of St Paul's Cathedral, with the chorus positioned at ground level, directly below Christ (solo bass) and double bass, and with the soprano voice of Sofia singing from the Whispering Gallery. This is the ideal situation, but of course with this as a basis, the same spatial arrangement could be adapted for other buildings.

The writing for the bass voice is derived from the Druped, an ancient and traditional style of Indian sacred singing, in which microtones are set against a constant drone (on A natural) sung by a small group of bass voices. The soprano voice is all-encompassing, coming from a great distance, but not dominating.

Christ *New love...way*

Chorus: *In my Father's house are many mansions: I go to prepare a place for you. I am the Way, the Truth, the Life.*

Christ *My words... my peace... heart... way*

Chorus: *If a man love me, he will keep my Words. My peace I give unto you. Let not your heart be troubled.*

Christ *True vine he purgeth more*

Chorus: *I am the vine - ye are the branches: ye can do nothing without me. Herein is my Father glorified.*

Christ *Greater love my friends... chosen... ordained... world,, hate... persecute*

Chorus: *Greater love hath no man, Than he lay down his life for his friends. The servant is not greater than his Lord. If they have persecuted me, they will also persecute you.*

Christ: *The comforter!... Weep... Rejoice...*

Chorus: *Again I leave the world, And I go to the Father. I have overcome the World.*

Christ: *The hour! The work! Mine ... thine ...*

Chorus: *All mine are thine ... And I am glorified in them, For they are thine. He loved them unto the end.*

Christ: *Neither pray I for these alone, but for them also Which shall believe on me ... That they all may be one.*

Chorus: *That they all may be one.*

The soprano solo texts (sung in Greek) are taken from the First Gospel from the Great Thursday Evening Service of Easter

**SIR JOHN TAVENER** studied at the Royal Academy of Music with Sir Lennox Berkeley and David

Lumsdaine. In 1968 his dramatic cantata *The Whale*, given in the debut concert of the London Sinfonietta, took its audience by storm and led to Tavener's music being recorded on The Beatles' *Apple* Label. Since that time Tavener has continued to show an originality of concept and an intensely personal idiom making his a voice quite separate from those of his contemporaries.

Over the years the contemplative side of his nature has led him in more spiritual directions and his commitment to the Russian Orthodox Church, which he joined in 1977, is now evident in all his work. Recent major pieces include a setting of the complete Orthodox Vigil Service, the *Akathist of Thanksgiving*, *The Protecting Veil* for cello and strings, recorded by Steven Isserlis for Virgin Classics and winner of a 1992 Gramophone Award, the large-scale choral and orchestral work, *Resurrection*; and an opera for the 1992 Aldeburgh Festival, *Mary of Egypt*.

The enormous popularity of Tavener's music during recent years is sustained well beyond his 50th birthday year, 1994, marked by a major BBC Festival devoted to his music. Recent commissions include *Suyati* (1995) for Steven Isserlis and the Kiev Chamber Choir at the Cricklade Festival; *Innocence* (1994), written to commemorate the victims of World War II, and premièred in October 1995 by the Westminster Abbey Choir, *Agraphon* for soprano Patricia Rozario and string orchestra, commissioned to form the centrepiece of a Tavener Festival in Athens, November 1995; *Prayer to the Holy Trinity* (1995) commissioned by Cambridge Taverner Choir; *Vlepondas* (1996) commissioned by the European Cultural Centre of Delphi; *The Hidden Face* (1996) commissioned by the City of London Sinfonia. Last autumn the South Bank staged a major Festival of his work and earlier this year Tavener was a featured composer at the Perth Festival, Australia. There are many CD recordings of John Tavener's music available. The latest recording release entitled *Suyati* was nominated for a Mercury Music Prize.

# PHOTONYMON

## MICHAEL ADAMIS

*Lycourgos Angelopoulos psaltis*  
*Dimitris Desyllas percussion*

*Photonymon* was commissioned by Lina Lalandi and premièred in London at the 1973 English Bach Festival. It is based on texts from the New Testament and the Orthodox Hymnology, using excerpts, phrases and single words. The piece is scored for a twenty-part mixed choir and psaltis with talandra, simandra, little bells and chimes. The musical instruments have a characteristic sound associated with the ceremonial rites of the Greek Orthodox tradition. Byzantine chant, the Orthodox hymnography and traditional symbolism have been a source of inspiration. The musical structure aims to express the meeting and creative development of elements from East and West.

### Part 1

The work starts with a lament as the myrrh-bearing women approach the empty tomb of Christ, asking who will roll away the stone from the door. Their lament grows into anguish and reaches a peak of despair, as they see the stone rolled away from the door of the sepulchre and ask who has stolen their hope, who has stolen the naked man anointed with myrrh. The light of the world, the Lord, has been taken out of the sepulchre.

*Who shall roll away the stone from the door of the sepulchre?  
Who stole our hope? Who took a dead naked man anointed  
with myrrh?*

*Oh my Saviour, King of All. How hast thou been stolen?*

*Oh my Divine Son, Oh, Light of the world.*

*They have taken away the Lord out of the sepulchre.*

### Part 2

The chorus of men enter singing the joyous invitation to receive light from the unwaning Light and glorify Christ who has risen from the dead. Each lights a candle for one of the women choristers; light shines in the darkness. Instead of myrrh they can arise in the dawn and offer a hymn to the Master, and they can see Christ, the Sun of Righteousness, the Saviour shining upon those in darkness. The central idea here is the Pascha, the "passage" or transition towards the Light - a "new creation". A sacred Pascha is revealed, a new and holy Pascha, a mystic Pascha, an all venerable Pascha which has opened the gates of Paradise - Light.

*Come ye and receive light from the unwaning Light and  
glorify Christ, who has risen from the dead.*

*Now are ye light in the Lord.*

*In Him was life and the life was the light of men and the  
light shines in the darkness; and the darkness grasped it not.  
Let us in the dawn arise, and, instead of myrrh, offer a  
hymn to the Master and we shall see Christ the Son of  
Righteousness.*

*Behold, the Light is made manifest; behold, atonement is  
evidenced; Behold, the Saviour stands above all, shining  
upon those in obscurity.*

*Light from Light has shone upon the world.*

*Shine, shine O New Jerusalem! For the glory of the Lord  
has risen upon thee.*

*A sacred Pascha has today been today shown forth to us. A  
new and holy Pascha, a mystic Pascha. An all venerable  
Pascha, a great Pascha. A Pascha which has opened to us  
the gates of Paradise.*

*Light.*

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

Born in Piraeus, Greece, in 1929, he completed in Athens his studies in both Western and Byzantine music, graduated in Theology from the University of Athens and pursued advanced studies in Composition, Electroacoustic music and Byzantine music paleography at Brandeis University in Boston USA. Mainly active as a composer, also as a Choral Director and as a researcher of Byzantine musicology. He is repeatedly commissioned by major International Festivals and Cultural Organisations and widely performed and broadcast in Europe, the USA, Latin America and Asia. Among his musicological works are his transcription and reconstruction of the Office of the *Three Youths in the Furnace*, and his discovery and transcription of the oldest two-part Byzantine chant, the *Aineite* by Manuel Gazis.

He has directed several choral groups - the Greek Royal Palace Chapel Boys Chorus 1950-67, the Athens Chamber Choir 1958-61, the choir at the Orthodox Theological College "the Holy Cross" in Boston 1961-63, the Choir at Pierce College in Athens 1968-99. He was President of the Greek Society for Contemporary Music 1978-88, of the Greek Ministry of Culture Committee for Choral Development 1981-84, and a member of the Board of Directors of the Ionian University 1990-94. In 1965 he founded the first electronic music studio in Athens. In 1999 the Ionian University conferred upon him an honorary doctorate.

# EVERLASTING LIGHT CHRISTOS HATZIS

UK première

Dimitris Desyllas *marimba*

William Purefoy *countertenor*

Paul Badley *tenor* Leandros Taliotis *baritone*

Lycourgos Angelopoulos *psaltis*

*Everlasting Light is dedicated to the memory of the distinguished Canadian conductor - Elmer Eseler*

This work, commissioned by Music Canada 2000 for the Elmer Iseler Singers and Beverley Johnston, received its world première in Toronto on April 8th and its European première later that month in Athens when the performers were the same as this evening. Much of Hatzis's recent work has been influenced by religious and spiritual themes, and by both the Orthodox and the Western Church. *Everlasting Light* was written in memory of Elmer Iseler, the group's distinguished founder and conductor. It is a setting of the Greek Orthodox Funeral *Trisagion*, sung by three solo voices, and of the first two lines of the Roman Catholic *Requiem Mass*, sung by the choir. In addition to the voices four crystal glasses and a five-octave marimba are played. A 'chord of nature' is produced by the choir, the marimba and the crystal glasses, the composer explains, which is the musical equivalent of what Hellenic texts describe as 'a place full of light, a green pasture full of refreshment, from which pain and sorrow are absent.'

Choir - throughout

*Eternal peace grant him O Lord, and immerse him in everlasting light.*

Soloists

*Among spirits of righteousness and perfection let the soul of your servant rest, Saviour ... in the blissful life in your presence.*

*In your resting place, Lord, where all your saints rest, let the soul of your servant rest too, for only you are immortal.*

*Glory be to the Father and to the Son and to the Holy Ghost. You are our God, who descended into Hades and delivered from suffering those bound in Hell. Let the soul of your servant rest our Saviour.*

*Now and ever and in the ages of ages. Amen.*

*Only the pure and immaculate Virgin, who conceived God in a manner words cannot describe, can intercede for the salvation of your servant's soul.*

*God of spirits and of all flesh, who overcame death and silenced the evil one, and has granted life to your world, O Lord, grant rest to the soul of your departed servant in a place full of light, a green pasture full of refreshment, from which pain and sorrow are absent. Forgive every sin committed by him in speech or act or thought, for you are a God of goodness and love. For there is no man who shall live and shall not sin: You alone are without sin; your justice is eternal and your law is truth.*

*For you are the resurrection and the life and the peace of your departed servant, Christ our God, and to you we offer glory and to your Father who has no beginning and to your most holy and benevolent and life-giving spirit, now and ever and in the ages of ages. Amen.*

Psaltis

*Glory be to you, our God, our hope, glory be to you.*

*Let Christ, our true God, who has power over the dead and the living as an immortal king who has risen from the dead, listen to the intercessions of his immaculate holy mother and of the holy, glorious and highly regarded apostles, of our saintly and god-bearing fathers, of our holy and glorious forefathers Abraham, Isaac and Jacob, of the holy and resurrected Lazarus and of all the saints. May he let the soul of his departed servant abide in the tents of the righteous, and rest in the presence of Abraham, and may he count him among the righteous. Also may he have mercy upon us for he is a good and loving and merciful God.*

*May your memory be everlasting, our blessed and unforgettable brother.*

soloists

*May the memory be everlasting.*

## CHRISTOS HATZIS

was born in Volos, Greece in 1953. He studied music at the Hellenic Conservatory, the Eastman School of Music in Rochester, New York and in 1982 received his Ph.D. from SUNY in Buffalo. Hatzis became a Canadian citizen in 1985. His music has represented Canada and Greece at important gatherings such as the International Rostrum of Electroacoustic Music in Stockholm in 1988 and the ISCM World Music Days in Oslo in 1990. In 1996 he received the Prix Italia Special Prize for *Footprints in New Snow* and the Jules Léger Prize for *Erotikos Logos*. His music has been featured in many international festivals, is broad-cast regularly and is performed worldwide.

Hatzis' compositional language has undergone several radical changes over the years: his early experimentations with graphic notation were abandoned in the late seventies for the sake of applying principles of fractal geometry to music (*Aztlan*, *Cain*, *Erevos*, and others) and developing pervasive systems of musical structure wherein the intervallic relations from within a single sound are transferred to the realms of harmony, rhythm and form. Since the early eighties, he has stylistically gravitated towards eclecticism, eventually developing his own unique post-modern aesthetic influenced by the music of the third world (*The Temptation of St Anthony*, *Nadir*, *Pavillons En l'Air* and *Byzantium*), jazz (*On Cerebral Dominance*), the music of J.S Bach (*Equivoque*, *Stylus*) and the music of other Baroque composers (*Burial Ground*). His most recent music is influenced by religious and/or spiritual themes and New Age ideas (*Heirmos*, *Tetragrammaton*, *Kyrie*).



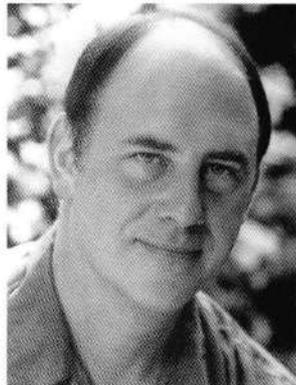
## PATRICIA ROZARIO

was born in Bombay. She studied at the Guildhall School of Music and the National Opera Studio with Walther Gruner and Vera Rozsa and overseas with Hans Hotter and Pierre Bernac. Her wide concert and opera repertoire ranges from baroque to contemporary, including Monteverdi's *Il*

*Combattimento* at English National Opera and Tavener's *The Apocalypse* at the Proms. Operatic appearances in the United Kingdom include the Aldeburgh and Almeida Festivals, English National Opera, Garsington, Glyndebourne and Opera North, and abroad in Aix-en-Provence, Frankfurt, Innsbruck, Lyons and Stuttgart. Concert and Festival appearances include Aldeburgh, Athens, Bath, Berlin, Cheltenham, Cologne, Edinburgh, Halle, Harrogate, Hereford Three Choirs, Hong Kong, Jerusalem, Lichfield, London, Madrid, Paris, Rouen, Strasbourg, Stuttgart, Vienna and Zurich. Her recordings include major works by Britten, Canteloube, Cascken, Handel, Haydn, Respighi, Satie, Tavener and Vaughan Williams. Recent engagements include performances of a new work written especially for her by the Estonian composer, Arvo Pärt and the world première of John Tavener's *Fall and Resurrection*. Future engagements include concerts in Amsterdam and Zurich and opera in Stuttgart. Patricia Rozario was awarded the OBE in the New Year's Honours List 2001 for her services to music.

## JEREMY BIRCHALL

was a choirboy at Oxford, won a music scholarship to Radley College and subsequently graduated in music at Durham University. After a period working for BBC Radio, he left to study singing with Lyndon Vanderpump. Since then, he has had a most wide-ranging career, both in the UK and abroad.

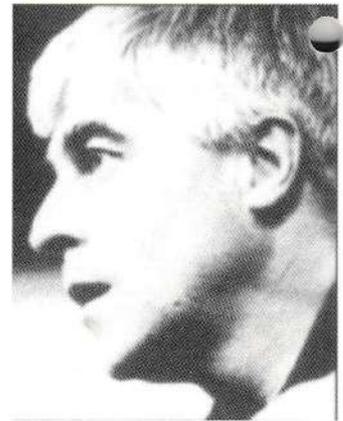


His regular concert appearances encompass all the main bass repertoire from the Baroque through to this century. He made his debut in the Proms in 1985 with a televised performance of Janacek's *Rikadla*. His unusually low voice has been used in concert and on record in many John Tavener pieces: In 1994 he recorded and produced a multi-track tape, consisting entirely of his voice, for *Theophany*, a piece for orchestra and tape premiered by the Bournemouth Symphony Orchestra under Richard Hickox. He also sang a prominent role in Tavener's *The Apocalypse* at the Proms and at The Megaron, Athens.

Jeremy Birchall's TV and film career includes two pieces by Orlando Gough. He sang the lead male role in his Channel 4 opera *The Empress* and took a prominent part in his ballet score *Duets with Automobiles* for BBC2. He also appeared in Channel 4's *1589 Florentine Intermed.* Recent opera appearances include *The Flying Dutchman* with ENO, *Billy Budd*, *Boris Godunov* and *Un Ballo In Maschera* with WNO and Orlando Gough's *Shouting Fence* at the RFH and the Bath Festival. Last year he performed the role of The Officer in Richard Chew's *Mary Seacole* at The Linbury Theatre, Covent Garden and plans include the role of Devdatta in Jenny Roditi's new opera *Spirit Child*.

He also works in jazz and light music; he currently works with the new crossover group, "The Shout", and for many years he has directed and sung Basso Profundo in one of England's most successful and unusual a cappella harmony groups, "The Demon Barbers".

**BARRY GUY** is an innovative double bass player and composer, whose creative diversity in the fields of jazz improvisation, solo recitals, chamber and orchestral performance, is the outcome both of an unusually varied training and a zest for experimentation, underpinned by a dedication to the double bass and the ideal of musical communication.



He is founder and artistic director of the London Jazz Composers Orchestra for which he has written several works; recent recordings by the Orchestra include *Portraits* and *Three Pieces for Orchestra*. His latest release on the Intakt label is *Barry Guy New Orchestra*. His concert works have been widely performed and his skillful and inventive writing has resulted in an exceptional series of compositions: *Flagwalk*, *The Eye of Silence*, *Look Up!* and *After the Rain*. *Look Up!* received a Royal Philharmonic Society Award for Chamber-scale Composition 1991-1992.

Barry Guy continues to give solo recitals throughout Europe and the USA as well as performing with many small group formations, among the latest of which is the sextet ELSIEJO with Evan Parker, Irene Schweizer, Barre Phillips, Conrad Bauer and Paul Lytton. Current composing commissions are for the Nova Scotia Festival and the International Composers and Improvisers Forum, Munich. He has recorded over 90 albums; recent releases include *After the Rain* with the City of London Sinfonia conducted by Richard Hickox on the NMC label, *Ceremony* (violin and tape) and *Celebration* (solo violin) on ECM.



## LYCOURGOS ANGELOPOULOS

is well known as Protopsaltis at the Church of St Irene in Athens, director of the Greek Byzantine Choir and the Children's Byzantine Choir of the Archdiocese of Athens, and Professor of Byzantine Music in Athens. He has participated in contemporary music,

especially that inspired by the Byzantine tradition. He has appeared as a soloist in compositions by Michael Adamis, Dimitri Terzakis and Kyriakos Sfetsas, and as a member of the research team of Marcel Pérès, he has studied Old Roman chant and its relationship to Byzantine chant. In France he has recorded Byzantine, Old Roman and Ambrosian chant.

In 1977 he founded The Greek Byzantine Choir with the aim of preserving the Byzantine tradition. The Choir has taken part in concerts, liturgies, vigils and international festivals in Europe and the US. Besides Byzantine music the Choir has performed fragments of ancient Greek music, Old Roman chant and contemporary music.



## DIMITRIS DESYLLAS

was born in Corfu in 1974. He took his first percussion lessons at the Philharmonic Society of Corfu and later continued at the School of Percussion under the tuition of Nikos Koratzinos at the Athens School of Music. He finished his first degree course

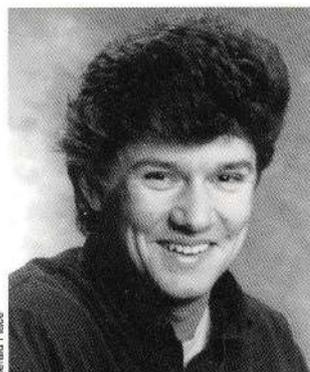
in 1992 to high acclaim. With an 'Alexandra Trianti' bursary from the Society of the Friends of Music he continued his studies for a Master's degree in New York under Roland Kohlof and Raymond des Roches, and in Berlin under Rainer Seegers. From 1992 he performed regularly with the Camerata Orchestra of Friends of Music.

He taught percussion at the Music Department of Ionian University during the academic year 1993 - 94. From 1993 he held the position of timpanist with the Symphony Orchestra of ERT and the Percussion Orchestra.

He has appeared as soloist with the KOA, the orchestra of the University of the State of New York, the Orchestra of Colours and the Contemporary Music Ensemble of Theodore Antoniou. He has been involved in première performances of various works for solo timpani and percussion, including *Dmaathen* by Iannis Xenakis for solo oboe and solo percussion, and the Concerto for Marimba, Harp and Orchestra by Theodore Antoniou. He is co-founder of the Seistron Percussion Ensemble.

## WILLIAM PUREFOY

was a choral scholar at Magdalen College Oxford, and subsequently studied at the Guildhall School of Music and Drama, where he received the John Clifford Pettican Award and was a finalist in the Gold Medal Competition. He was also a finalist in the Kathleen Ferrier Awards and a winner of the NFMS Young Concert Artists Award.



He has since pursued a busy concert career, working frequently with prominent period ensembles including the New London Consort, the Orchestra of the Age of Enlightenment, I Fagiolini and the King's Consort, and giving recitals including appearances at the Wigmore Hall, the Purcell Room and the Globe Theatre (in programmes of Shakespearian settings). He made his BBC Proms debut in the world première of John Tavener's *The Apocalypse* under Richard Hickox and more recently appeared there in John Harle's new opera *Angel Magick*. Other operatic appearances include *The Return of Ulysses* with Opera North, David Freeman's production of Monteverdi's *Orfeo* with English National Opera and Haydn's *Il Mondo della Luna* with Garsington Opera. He has also sung extensively in Europe, including a live television broadcast of Bernstein's *Chichester Psalms* from the Concertgebouw, Amsterdam, and a series of duet concerts in Germany with Christopher Robson. His recordings include John Harle's *Terror and Magnificence* for Argo and music by Boyce with the Hanover Band.



## PAUL BADLEY

trained at the Royal Northern College of Music. Highlights of his concert work include Purcell with Robert King, Bach with Trevor Pinnock and Britten with Berjii Ozlam.

Recordings include Beethoven's 9th Symphony for BBC Radio 3 and *Kismet* for BBC Radio 2. Paul created the role of Ben in Ken Robert's *Mr Butterfly* at its world première in Hong Kong and has also recorded the role on CD.

Last year Paul sang the role of Lindoro, *L'Italiana in Algeri*, at Les Azuriales Opera Festival; Giacomo, *La Donna del lago*, at St. John's Smith Square and also played the role of Alfredo in *La Traviata*. This year's other engagements include Liszt's Psalm 13 in Norwich, the role of Ernesto, *Don Pasquale*, in France and Ottavio, *Don Giovanni*, in Switzerland.



## LEANDROS TALIOTIS

was born and raised in London. He was a choral scholar at Gonville and Caius College, Cambridge where he read Music before winning a Senior Exhibition to study at the Royal College of Music with Margaret Kingsley. He is the winner of an A. G. Leventis Foundation

scholarship and currently studies with Roderick Earle.

Recent projects have included Antonio in the London Royal Schools' Opera production of Mozart's *Le Nozze di Figaro*, conducted by Sir Colin Davis, and Polyphonus in Richard Strauss' *The Donkey's Shadow* for English National Opera at the 1999 Covent Garden Festival. In January 2000, he was a soloist in the highly acclaimed first fully staged performance of Xenakis' *Oresteia* at the Linbury Studio Theatre (ROH). In April he stood in at the last minute as baritone soloist in the world première of Will Todd's *A Song of Creation* in Derby. He has a very busy oratorio schedule throughout the UK and abroad, encompassing all the major works. Recent highlights have included Handel *Messiah* in Lichfield Cathedral, Rossini *Stabat Mater* in Tewkesbury Abbey, Brahms *Requiem* at St. Sulpice in Paris, the world premiere of Alexandra Sakalis *Liturgie Beneath the Acropolis* and a filmed performance of Bach *St. Matthew Passion*. Future plans include Papageno, *The Magic Flute*, on tour in Wales and at the Cannizaro Park Festival this summer, Handel *Judas Maccabeus* in Nuremberg, Janacek *Mass in Eflat* in Warwick and a recital at London's Hellenic Centre.



## GUY PROTHEROE

began his musical career as a chorister at Canterbury Cathedral, read music as a scholar at Magdalen College, Oxford and undertook postgraduate studies at the Guildhall School of Music and Drama. Early in his career he founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, and for which he has received several international recording awards. In January 2000 year he appeared with Spectrum directing four staged performances of Xenakis' *Oresteia* in the newly-opened Linbury Studio Theatre at the Royal Opera House, Covent Garden for the English Bach Festival Trust.

He became conductor of the English Chamber Choir 1972, and has appeared as guest conductor with a wide variety of orchestras, choruses and ensembles and has worked with many distinguished soloists. He is equally at home in the sphere of commercial music, with numerous credits as musical director, composer and arranger for film, television, radio, recordings and live concerts with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung, Larry Adler and Vangelis. He collaborated with the French composer Erik Levi on music for *Les Visiteurs* and the albums *Era* and *Era II*. Among larger-scale events he has conducted are a Docklands concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage.

He has also directed and originated a number of artistic projects and series, the most recent being the *Byzantine Festival in London 1998*, events from which have since been presented in Bulgaria and Athens.

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## THE ENGLISH CHAMBER CHOIR

For a quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. The heart of the Choir's repertoire is music from the last five centuries, with or without instruments.

The Choir's long association with commercial music-making dates back to the 1970s, when it formed long-term working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. In recent years it has also worked extensively with the French composer Eric Levi, and with many British writers and arrangers including Barrington Pheloung, Dave Stewart and Simon May. The Choir has featured on many CDs, film sound-tracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus 1492: *Conquest of Paradise* to television commercials for Smirnoff, Ford and Citroën. The Choir is currently featured on the album *Era*, created by Eric Levi, which has now sold over five million copies.

Recent concert engagements have included Mozart's *C minor Mass* in Switzerland and at the Old Library of London's Guildhall, two performances of *Gloria* by John Baird at St John's Smith Square and at St Bartholomew-the-Great (the latter performance in the presence of HRH the Duke of Gloucester), Handel's *Solomon* in Switzerland and at St John's, Smith Square, Tallis' forty-part motet *Spem in alium* in Wimborne Minster and the Byzantine Legacy programme in Plovdiv, Bulgaria and the Megaron Concert Hall in Athens. A CD of *The Byzantine Legacy* has been released by Sony Greece.

**Sopranos:** Eleanor Adams\*, Janet Adderley\*, Marianne Aston, Fiona Charman, Christine Coleman, Anne-Marie Curror, Elizabeth Evans\*, Rachel Haywood\*, Jacey Hurndall, Ann Manly, Sharon Parr, Ruth Stevenson\*, Tami Tal\*.

**Altos:** Miriam Ahamat\*, Karen Bloomfield\*, Margaret Driver, Emma Grundy\*, Ann Howeson, Peggy Hannington\*, Julia Singer\*, Jay Venn, Katie Thorpe\*, David Wheeler.

**Tenors:** Peter Adderley, Françoise Boucard\*, Roger Carpenter\*, Margaret Jackson-Roberts, David Knight\*, Robert Moffat, Rob Scales\*.

**Basses:** Peter Best\*, David Jordan, Hugh Joslin\*, Martin Knight, David Lowe\*, Mark Nall, Neil Thornton\*, Adrian Toutoungi, Andrew Trinick, Ken Wharfe.

\* Singers in *Photonymon*

**For details of forthcoming concerts visit our website  
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Church of the Holy Cross, Pelendri, Cyprus.

Banners designed and painted by Christine Coleman.

The English Chamber Choir Society is a Registered Charity

### PLEASE NOTE

#### NO SMOKING IN THE AUDITORIUM

Members of the public are reminded that the use of tape recorders or any other similar device is strictly prohibited. It is illegal to record any performance, or part thereof, unless prior arrangements have been made with the hall management and the concert promoter concerned.

If you do not need to use your hearing aid during the concert, please turn it off.

Would patrons with mobile phones ensure that they are switched off before the performance commences.

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

THE INDUCTION  
OF THE REVEREND  
ALAN HOWARD FOSTER GRIFFIN  
M.A., PH.D.

AS  
RECTOR OF THE PARISH



THURSDAY, 15<sup>TH</sup> MARCH, 2001  
6.00PM

## ABOUT THIS SERVICE

Admission of a priest to a benefice in the Church of England falls into two parts called Institution and Induction.

Institution is the legal process by which a priest is authorised to take spiritual responsibility for the part of the diocesan Bishop's Episcopal care for his whole diocese and so to become Rector or Vicar of a particular part or parish. Induction is the legal process whereby that Rector or Vicar receives the legal charge of the buildings and property.

On 7<sup>th</sup> March last, at our sister church of St James Garlickhythe, the Reverend Alan Howard Foster Griffin, MA PhD, was duly instituted to the benefices of both St Andrew-by-the-Wardrobe and St James Garlickhythe, which he holds in plurality. The two benefices (or 'offices') are held by one priest but the two parishes remain separate and distinct.

Tonight the Archdeacon of London (the Ven. Peter A Delaney) assisted by the Area Dean (the Revd. David Paton), who have already inducted Dr Griffin into the church of St James, come to St Andrew's to complete the whole process by inducting him as our Rector here. Induction must take place in the actual church concerned.

This Induction will take place within a sung celebration of the Holy Eucharist according to the Prayer Book Order. Music will be provided by the English Chamber Choir under the direction of Guy Prothero. The setting will be Mozart's Mass in C minor, K.47 (omitting the Gloria because of the Lenten season).

Everyone, however, has a part to play. Please use the time before the service to pray for our new Rector and for all who work with him here. Remember, too, the Archdeacon and Area Dean and all engaged in the conduct of this service. Finally, let us not forget to pray for all who live and work in this parish and in this City of London and for ourselves, that our own commitment to the service of Christ and His Church may be resolute and unflagging.

## ORDER OF SERVICE

### All stand

*Civic representatives, visiting clergy, churchwardens, Rector, Area Dean and Archdeacon take their places.*

### *Processional hymn*

Ye holy angels bright,  
Who wait at God's right hand,  
Or through the realms of light  
Fly at your Lord's command,  
Assist our song,  
For else the theme  
Too high doth seem  
For mortal tongue.

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

Ye blessed souls at rest,  
Who ran this earthly race  
And now, from sin released,  
Behold the Saviour's face,  
His praises sound,  
As in his light  
With sweet delight  
Ye do abound.

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

*Words: R.H. Baxter & J.H. Gurney;  
Music: Darwall's 148<sup>th</sup>, J. Darwall*

### Greeting by the Archdeacon

In the Name of the Father, and of the Son, and of the Holy Spirit.  
**Amen.**

Peace be with you;  
And with thy spirit.

Let us pray.

### Kneel

### Preparation

*The Archdeacon will say*

The Lord's Prayer

*Following which all will join in saying this Collect*

**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.**

*The Archdeacon will rehearse*

The Summary of the Law

*And all will respond*      **Lord, have mercy upon us,  
and write all these thy laws in our hearts,  
we beseech thee.**

*The Choir will sing*

Kyrie Eleison  
Christe Eleison  
Kyrie Eleison

*The Archdeacon continues with the Collects for The Queen and the Second Sunday in Lent and this prayer:*

Almighty and everlasting God, by whose Spirit the whole body of the Church is governed and sanctified : Receive our supplications and prayers, which we offer before thee for all estates of men in thy holy Church, that every member of the same, in his vocation and ministry, may truly and godly serve thee; and to thy servant ALAN, now to be inducted to this parish, grant, we beseech thee, all the manifold and needful gifts of thy grace :  
Through Jesus Christ, Thy Son our Lord, who liveth and reigneth with Thee and the Holy Ghost, one God, world without end. **Amen.**

Sit

Epistle  
Ephesians 4 : 1-12

*Mr Richard Cunis, Master of the Worshipful Company of Mercers,  
who, with the Parochial Church Council, are the joint Patrons of the benefice of  
St Andrew-by-the-Wardrobe.*

**Remain seated**

**Gradual**

*The Choir will sing 'Lift thine eyes' (Mendelssohn), a version of Psalm 121  
Levavi Oculos 'I will lift up mine eyes'*

**All stand**

**Gospel**

St John 10 : 7-18

*The Area Dean (the Revd. David Paton) as deacon.*

**Sit**

**Sermon**

*The Archdeacon of London (the Ven. Peter A. Delaney).*

**Remain seated**

**Induction**

*The Area Dean presents the Rector to the Archdeacon and stands alongside him as the Bishop's Mandate of Induction is read. Thereafter, preceded by a vergers, crucifer, churchwardens and the Rector, the Area Dean processes to the door of the church.*

**All stand and face west**

*The Area Dean places the Rector's hand upon the handle of the door saying:  
By virtue of this Mandate I do induct you into the real, actual and corporal possession of the Parish church of St Andrew-by-the-Wardrobe with St Ann Blackfriars, with all the rights, dignities and appurtenances thereto belonging.*

*The Rector then tolls the bell to signify his taking possession of the Parish.*

**All turn to face east**

**Installation**

*The procession returns to the chancel where the Area Dean, taking the Rector by the hand, places him in his stall. The Rector kneels and the Area Dean says:*

The Lord himself is thy keeper,  
The Lord is the defence upon thy right hand,  
The Lord preserve thee from all evil,  
It is even he that shall keep thy soul,  
The Lord preserve thy going out and thy coming in,  
From this time forth forever more.

**Amen.**

*The Rector prays for the Parish, following which he gives the Notices and then joins the Archdeacon in leading the congregation in an affirmation of the Nicene Creed as follows:*

**I believe in one God the Father Almighty,  
Maker of heaven and earth, And of all things visible and invisible:  
And in one Lord Jesus Christ, the only-begotten son of God, Begotten of his  
Father before all worlds, God of God, Light of Light, Very God of very God,  
Begotten, not made, Being of one substance with the Father, By whom all  
things were made:**

**Who for us men, and for our salvation came down from heaven, And was  
incarnate by the Holy Ghost of the Virgin Mary, And was made man, And  
was crucified also for us under Pontius Pilate. He suffered and was buried,  
And the third day he rose again according to the Scriptures, And ascended  
into heaven, And sitteth on the right hand of the Father. And he shall come  
again with glory to judge both the quick and dead: Whose kingdom shall  
have no end.**

**And I believe in the Holy Ghost, The Lord and giver of life, Who proceedeth  
from the Father and the Son, Who with the Father and the Son together is  
worshipped and glorified, Who spake by the Prophets.**

**And I believe one Catholick and Apostolick Church. I acknowledge one  
Baptism for the remission of sins. And I look for the Resurrection of the  
dead, And the life of the world to come. Amen.**

Offertory

*An Offertory Sentence is said.*

*During the singing of the following hymn a collection will be taken for the  
Bishop's Discretionary Fund.*

*Hymn*

**O what their joy and their glory must be,  
Those endless sabbaths the blessèd ones see!  
Crown for the valiant, to weary ones rest;  
God shall be all, and in all ever blest.**

**What are the Monarch, his court and his throne?  
What are the peace and the joy that they own?  
O that the blest ones, who in it have share,  
All that they feel could as fully declare!**

Truly Jerusalem name we that shore,  
'Vision of peace,' that brings joy evermore!  
Wish and fulfilment can severed be ne'er,  
Nor the thing prayed for come short of the prayer.

There, where no troubles distraction can bring,  
We the sweet anthems of Sion shall sing,  
While for thy grace, Lord, their voices of praise,  
Thy blessèd people eternally raise.

There dawns no sabbath, no sabbath is o'er,  
Those sabbath-keepers have one evermore;  
One and unending is that triumph-song  
Which to the angels and us shall belong.

Now in the meanwhile, with hearts raised on high,  
We for that country must yearn and must sigh;  
Seeking Jerusalem, dear native land,  
Through our long exile on Babylon's strand.

Low before him with our praises we fall,  
Of whom, and in whom, and through whom are all;  
Of whom, the Father; and in whom, the Son;  
Through whom, the Spirit, with them ever One.

*Words : Peter Abelard*

*Music : O Quanta Qualia (Regnator Orbis) from La Feillée. Méthode, 1808*

**All kneel**

Intercession

*The Archdeacon will say the Prayer for the Church Militant, to which the congregation will respond, Amen.*

Confession

*The Reverend David Hitchcock as Sub-Deacon will then say the prayer of invitation, following which this General Confession shall be made by 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

*The Archdeacon will pronounce the Absolution, followed by the Comfortable Words.*

Thanksgiving

*The Archdeacon will continue:*

The Lord be with you  
And with thy Spirit.  
Lift up your hearts.  
**We lift them up unto the Lord.**  
Let us give thanks unto our Lord God.  
**It is meet and right so to do.**

*The Archdeacon will continue with the Preface, the Choir thereafter singing Sanctus and Benedictus qui venit, following which, led by the Sub-Deacon, all will pray:*

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

*The Archdeacon will say the Prayer of Consecration, the congregation responding audibly. Amen.*

*The Choir will sing Agnus Dei.*

Communion

*Members of the congregation are asked to follow the directions of the churchwardens and sidesmen in moving to receive Communion and in returning to their places.*

Kneel or sit

*During the Communion of the People the following may be sung:*

Mozart : Ave Verum Corpus

*Hymn*

**Jesu, gentlest Saviour,  
Thou art in us now:  
Fill us with thy goodness,  
Till our hearts o'erflow.**

**Multiply our graces,  
Chiefly love and fear,  
And, dear Lord, the chiefest,  
Grace to persevere.**

**Nature cannot hold thee,  
Heaven is all too strait  
For thine endless glory  
And thy royal state.**

**Yet the hearts of children  
Hold what words cannot,  
And the God of wonders  
Loves the lowly spot.**

**O how can we thank thee  
For a gift like this,  
Gift that truly maketh  
Heaven's eternal bliss?**

**Ah, when wilt thou always  
Make our hearts thy home?  
We must wait for heaven;  
Then the day will come.**

*Words : F.W.Faber*

*Music : St Bartholomew, W.H.V. Barry*

Tallis : If ye love me

*Hymn*

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 gushing from thy side.

Strength and protection may thy passion be,  
O blessed 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.

*Words: Latin, fourteenth century; Trans. anonymous  
Music: Anima Christi (W. Maher)*

**Kneel**

**Post-communion**

*When all have communicated the Archdeacon and the congregation will say together the Lord's Prayer*

**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.**

*The Archdeacon will continue with the Prayer of Oblation and the Collect for Ash Wednesday, concluding with the Blessing.— GIBSONS AMEN*

*When the Ablutions have been completed, the Area Dean as Deacon will give the Dismissal:*

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

**Stand**

*Recessional Hymn*

*Recessional Hymn*

**All for Jesus! all for Jesus!  
This our song shall ever be;  
For we have no hope, nor Saviour,  
If we have not hope in thee.**

**All for Jesus! thou hast loved us;  
All for Jesus! thou hast died;  
All for Jesus! thou art with us;  
All for Jesus, glorified!**

**All for Jesus! thou wilt give us  
Strength to serve thee, hour by hour:  
None can move us from thy presence,  
While we trust thy love and power.**

**All for Jesus! all for Jesus!  
This the Church's song must be;  
Till, at last, her sons are gathered  
One in love and one in thee.**

**All for Jesus! at thine altar  
Thou dost give us sweet content;  
There, dear Saviour, we receive thee  
In thy holy sacrament.**

*Words: W. J. Sparrow Simpson  
Music: All for Jesus, Sir John Stainer*

*During the singing of this hymn the sacred ministers, followed by the visiting clergy, the civic representatives, the churchwardens and the Rector, will depart.*



Following the Service light refreshments will be available in the Parish Room for all those who are able to stay. Please enter by way of the door behind the pulpit and taking your food and drink with you move through the Parish Room into the Narthex, the Galleries or, if necessary, back into the body of the church.

## ANCIENT AND MODERN

The boundaries of the modern parish of St Andrew-by-the-Wardrobe include within them the whole of the ancient parishes of :-

St Andrew-by-the-Wardrobe

St Ann Blackfriars

St Nicholas Cole Abbey

St Mary Mounthaw

St Nicholas Olave

St Mary Somerset

St Mary Magdalen Old Fish Street

St Peter Paul's Wharf

St Benet Paul's Wharf

And a substantial part of the ancient parish of St Gregory-by-St Paul's.

Parish Clerks continue to be appointed for each of these ancient parishes.

## ABOUT THIS CHURCH AND PARISH

Overshadowed in turn by a Norman Castle Baynard, a Dominican House of Blackfriars, a Plantagenet Royal Wardrobe, a Yorkist College of Arms – to say nothing of the endless rebuilding of more recent centuries – St Andrew's church has clung for more than 750 years to its site on St Andrew's Hill, itself so named in London's earliest known map. Few of its rectors have known great fame; they have got on with the parochial job, proclaiming the historic faith and order of the Church in and to this City.

The landing places and hithes of the parish were the source of much of the City's mediaeval prosperity. Wolsey and More, Shakespeare and Dowland, Van Dyck and Wren were active in our midst. Barely two hundred yards from the church, the Reformation Parliament sat from 1529, a critical element in a lengthy and tumultuous process wondrously preserving "the very articles of the Catholick faith of Christendom" but rigorously excising all non-Scriptural aberrations.

Notwithstanding plagues and fires, civil and world wars, it is that same faith, Catholic and Scripturally Reformed, which this proudly traditionalist church seeks to set before today's Londoners. From the church tower the Angelus still rings to proclaim Christ's Incarnation and the flag of St George flies to display the blood-red of His Cross and Passion against the spotless whiteness of His innocence.

As with Faith so with the Mission. Our ministry is inclusive in its outreach - to office workers surging from Blackfriars station no less than to residents, shopkeepers, Ward club members, Apothecaries and pubs. We aim to be in every sense the Church of England parish church of Blackfriars.

And the Church of England is not to be side-lined into some Faith Zone or subsumed within a Department of Social Services! It is not an optional "add on" like "Spirituality", "Stained Glass" or "Special Effects". It is embedded at the heart of this City.

Within the Square Mile of the City there are four ancient parishes dedicated to St Andrew, Christ's first disciple, but there is only one ST ANDREW-BY-THE-WARDROBE. Welcome, most warmly, to it tonight - and whenever you and your family are in this part of the City.

# S. James Garlickhythe E.C.

Fourth Sunday in Lent

Mothering Sunday

25<sup>th</sup> March 2001



## THE COLLECTS

### Fourth Sunday in Lent

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

### Ash Wednesday

**A**LMIGHTY and everlasting God, who hast nothing that thou hast made, and dost forgive the sins of all them that are penitent : Create and make in us new and contrite hearts, that we worthily lamenting our sins, and acknowledging our wretchedness, may obtain of thee, the God of all mercy, perfect remission and forgiveness; through Jesus Christ our Lord. *Amen*

Fourth Sunday in Lent

25<sup>th</sup> March 2001

# Mothering Sunday

## SUNG EUCHARIST

An observation of ten minutes' silence before the service will add greatly to the sanctity of worship.

*Celebrant and Preacher*

The Rector

*Choir*

**English Chamber Choir**

*Director*

**Guy Protheroe**

*Organist:*

**Dr. Andrew Parmley**

*Setting:*

PALESTRINA: Missa Aeterna Christi Mueri

+++++

*Introit Hymn:*

459 O God, accept my heart this day  
(tune: St. Peter)

### MINISTRY OF THE WORD

*B.C.P.:*

- 237 Collect for purity
- 237 The Ten Commandments
- 239 Collect for the Queen
- 91, 84 Collect for the day
- 92 The Epistle: Gal. 4.21

*Gradual (Choir)*

- ALLEGRO: Misereere
- 92 The Gospel: S. John 6.1.

*Sermon*

- 240 The Creed
- The Rector

*Offertory*

- 442 All things bright and beautiful

*Hymn*

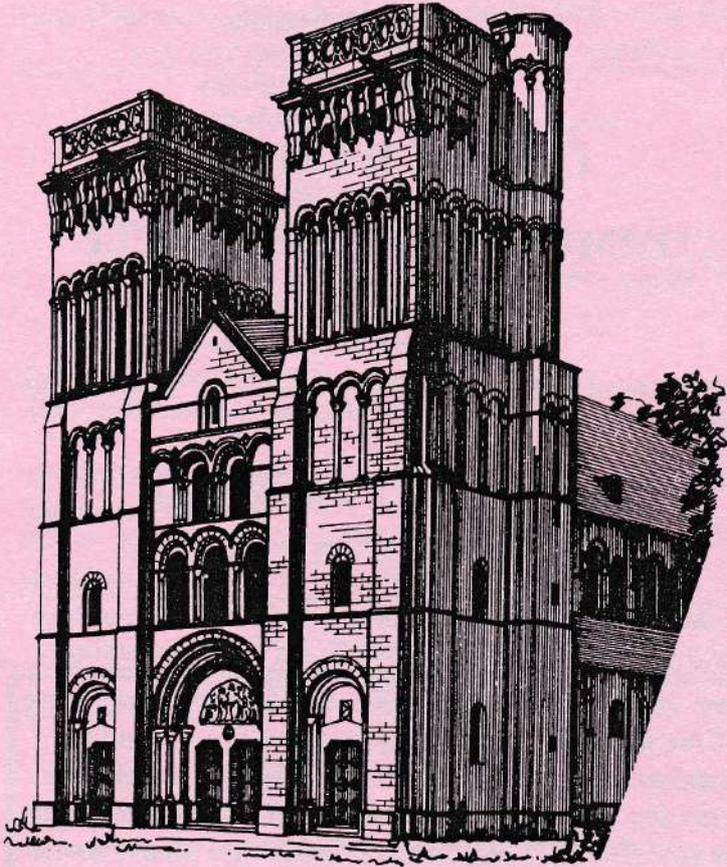
(tune: All things bright and beautiful)

*Intercessions*



## NOTICES

Next Sunday, 1<sup>st</sup> April Lent V (Passion Sunday),  
10.30 Sung Eucharist, S. James' Choir



**ST MARYLEBONE PARISH CHURCH**  
Marylebone Road, London NW1



# **“THE CRUCIFIXION”**

Music by

**JOHN STAINER**

with

**THE ENGLISH CHAMBER CHOIR**

and

**Andrew Carwood (tenor)     Mark Chaundy (baritone)**

**Steven Grahl (organ)**

marking the 115th annual performance  
in St Marylebone Parish Church  
of “The Crucifixion”, dedicated to the choir  
of this church by Dr John Stainer in 1887, and  
commemorating the 100th anniversary of his death

**GOOD FRIDAY**

**13 April 2001**

**6.30 pm**

**ST MARYLEBONE PARISH CHURCH**



***“THE CRUCIFIXION”***

**Music by**

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

**Words by**

**The Revd W J SPARROW-SIMPSON, M A**

**GOOD FRIDAY**

**13 April 2001**

**6.30 pm**

Today, Good Friday, 13 April 2001, marks the 115th annual performance in St Marylebone Parish Church of "The Crucifixion", dedicated to the Choir of this church by Dr John Stainer in 1887. This year we also commemorate the 100th anniversary of Stainer's death.

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

Stainer would have known the St Marylebone choir as a large, voluntary choir of men and boys. Now a professional mixed choir sings the Sunday Eucharist and this, together with the maintenance of our splendid new Rieger organ and the sustenance of a musical tradition, is very costly. The choir also collaborates with the Sacred Music course at the Royal Academy of Music opposite. It is vital to our musical welfare that this link is nourished.

The 1999 performance of "The Crucifixion" was recorded live for a compact disc, which is on sale after this performance (price £10).

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.

**Peter Barley - Director of Music**

**The Revd Christopher Gower - Rector**

SOLOISTS

Andrew Carwood	Tenor
Mark Chaundy	Baritone
Steven Grahl	Organist
Peter Barley	Director

---

with

The English Chamber Choir  
Musical Director: Guy Protheroe

## **EASTER SERVICES**

### **HOLY SATURDAY**

**7.00 pm Easter Vigil**

at St Cyprian Clarence Gate, Glentworth St. NW1

### **EASTER DAY**

**8.30 am Holy Communion**

**11.00 am**

**Choral Eucharist and Easter Ceremonies**

Preacher: The Rector

### **SUNDAY AFTER EASTER**

**22 APRIL**

**8.30 am Holy Communion**

**11.00 am**

**Choral Eucharist**

with the choir of St Catherine's College, Cambridge

### **CDs**

CDs of our choir are on sale in the foyer afterwards:

Stainer's "Crucifixion", recorded here last Good Friday, £10

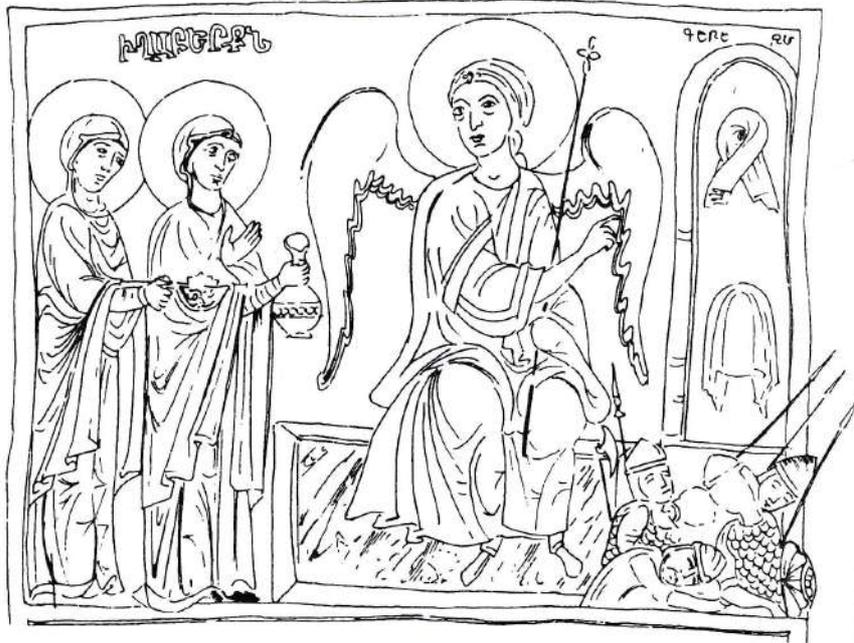
"The King of Glory", a CD of special commissions, £12.50

"Hope Soars Above", a CD of popular anthems, £10

# S. James Garlickhythe E.C.

Second Sunday after Easter

29<sup>th</sup> April 2001



## THE COLLECT

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





## **NOTICES**

At noon today we shall be baptising Maximilian Callcott. We welcome Maximilian into Christ's family and pray for his parent, Victoria and Anthony, and for his godparents. Anyone who can stay on for the baptism is welcome to do so. The Rector will be going on to the Globe for lunch, as usual, after the Baptism.

**Next Sunday, 6<sup>th</sup> May** Easter III  
10.30 Sung Eucharist  
Celebrant: The Rector  
Preacher: The Rev'd David Hitchcock  
Choir: S. James' Choir

### **Glastonbury Pilgrimage**

Please sign the sheet near the font if you are interested in going on this year's Glastonbury Pilgrimage on Saturday 7<sup>th</sup> July. If there is sufficient interest a coach will be organised.

*...There  
was no sound  
to prepare us,  
no noise of  
miracle,  
no trumpet  
announcing  
the death  
of death,  
-or was it  
what we call  
life?  
We did not  
understand  
and we ran*

*from the  
empty tomb  
and then  
he came to us  
in silence.  
He did not  
explain  
and at last  
I knew  
that only in  
silence  
is the Word.*

MADALENE L'ENGLE

**Subject: Library Copies**

Dear Choir Member

A Happy Easter!

I am writing to everyone to check that you have all the music you need. For the Cloudesley Concert on 12th May all/some of you need:

Davy:	Salve Regina
Cornysh:	Woefully Arrayed
Lambe:	Stella Caeli
Dunstable:	O Rosa Bella
Leontaritis:	Agnus Dei a 12 Lactatus Sum
Tomkins:	When David Heard (Tudor Book of Anthems)
Arr. Robertson:	De Battle ob Jerico
Arr. Tate	Dry Bones
	Sister Mary (male voices) to be issued when available
Lunghu	Pre Tine Laudam (in repertoire, copies available)
Tippett:	Five Negro Spirituals (interspersed) more copies to be issued when available

We are not doing Browne Salve Regina.

For the June service at St James' Garlickhythe we are doing Leontaritis Mass in 12 Parts Laetatus Sum (to be issued) and this is also to be sung at San Marco Venice on Thursday 4th October 2001.

The rehearsal on Tuesday 1st May is at Air Studios, Lyndhurst Road, Belsize Park, initially with Eric Levi

<http://inbox.excite.co.uk/ExciteMail/message/rs=17221;aff=E5363ED1;ck=17.../1162.htm> 18/04/01

doing a demo tape.

If you need any music to learn over Easter and will not be seeing me, just let me know, with the appropriate address for sending.

With love  
Diana Maynard, Choir Librarian

*[Faint, illegible text, likely bleed-through from the reverse side of the page]*

Subject: ...

Re: ...

Hi ...

Have a good ...

- From: ...
- To: ...
- Subject: ...
- Date: ...
- Message-ID: ...
- Organization: ...
- Content-Type: ...
- Content-Transfer-Encoding: ...

The ...  
For the ...  
The ...

## ECC: Running order for Cloudesley and summer schedule

### 1. ECC Concert 12 May 2001 St Mary's Islington for Cloudesley Trust

#### Running order with solo details

Note from Guy: nearly all the details of solos listed below have been notified to the individuals concerned, but not every one. All these solo allocations are subject to these combinations working properly in rehearsal, with regard to balance and blend, etc.

Please read this document very carefully. Anyone with any worries please contact me immediately!

#### 1. Tippett *Steal Away* (5 Spirituals No.1)

Soprano: Ann Manly

Tenor: Rob Scales

#### 2. Dunstable *O rosa bella*

Soloists only (no chorus)

Top line: Katie Thorpe

Second line: ~~David Watson~~ Mark

<http://inbox.excite.co.uk/ExciteMail/message/rs=22808;aff=E5363ED1;ck=20325.../1168.htm> 24/04/01

Third line: Peter Best

Fourth line: David Lowe (= ?contratenor secundus?)



Notes: Sing all the printed notes: if no words printed, sing to relevant vowel sound (? O? from opening). The bottom three printed staves marked ?Concordantiae? are omitted in this performance.

### 3. *Lambe Stella coeli*

This will now be performed with solo and full sections ? i.e. different from how it has been so far rehearsed. It will be full except for the solo sections as follows ? the change from solo to chorus is obvious at the change of word/phrase in the relevant bars.

Bars 1 ? 8: Treble: Karen Bloomfield

Mean: Emma Grundy

Tenor: Rob Scales

Bass: Peter Best

(Chorus enters in bars 7 ? 8 on ?Exstirpavit?)

Bars 33 ? 42: Treble: Karen Bloomfield

Mean: Jay Venn

Tenor: Margaret Jackson-Roberts

Bass: Adrian Toutoungi

(Chorus enters in bar 43 on ?Quorum?)

Bars 57 ? 64: Treble: Eleanor Adams

Mean: David Wheeler

Bars 64 ? 70 Mean: Peggy Hannington

Tenor: Peter Adderley *PA*

Bass: Peter Best

(Chorus enters in bar 70 on ?Audi nos?, then full to end.)

4. Tippett *Nobody knows* (5 Spirituals No.2)

Soprano: Ann Manly

Tenor: Rob Scales

5. Davy *Salve Regina*

Bars 19 ? 43: Counter-tenor: Margaret Jackson-Roberts

Tenor: Mark Nall

Bass: Richard Whitehouse

(Chorus enters in bars 42 ? 43 on ?Eia ergo?)

Bars 69 ? 87: Treble 1: Rachel Haywood

Treble 2: Marianne Aston

Mean: Miriam Ahamat

Bars 96 ? 139: Counter-tenor: Roger Carpenter

Tenor: Peter Best

Bass: Richard Whitehouse

Bars 149 ? 175: Treble: Eleanor Adams

Tenor: Adrian Toutoungi

Bass: David Lowe

(Then full to end.)

6. Cornyshe *Ah Robin*

Soloists only

- 1. Rob Scales
- 2. PeterB est
- 3. DavidW heeler

4. </SPAN>David Millington

Roger  
(Break)

7. Cornyshe *Woefully arrayed*

Full throughout

8. Tippett *Go down, Moses* (5 Spirituals No.3)

Baritone solo: Ken Wharfe

9. **Leontaritis *Agnus Dei*** (*Missa Laetatus sum*)

Full throughout

(Break)

10. **Tomkins *When David heard***

Full throughout (Oxford Book of Tudor Church Anthems p.332)

11. **Tippett *By and by*** (5 Spirituals No.4)

Soprano solo: Ann Manly

12. **arr. Phyllis Tate *Dry Bones***

Full throughout

13. **arr. Bartholomew *Sister Mary wore three lengths of chain***

RogerC arpentier, Rob Scales, Guy Protheroe, Adrian Toutoungi, Neil Thornton (sub.David Lowe)

*Peter Best*

~~✗~~

14. **arr. Hugh Robertson *De Battle ob Jerico***

Full throughout

# rehearsal as usual at St Andrews

Monday 27 April

Rehearsal at St James's including the Vigil Piece

## 15. Tippett *Deep River* (5 Spirituals No.5)

Soprano: Ann Manly

Alto: Peggy Hannington

Tenor: François Boucard

Bass: David Lowe



### ENCORE (IF DEMANDED!)

Tuesday 8 May

Rehearsal at St Andrew's as usual

## 16. LUNGHU *Pre tunc te laudam*

Rehearsal, probably at St Mary's, Upper Street, Islington



Full throughout

Rehearsal at St Mary's (unless otherwise advised)

Location:

7.30pm St Mary's, Upper Street, Islington

Then regular Tuesday rehearsals as usual

Thursday 12 July

Final rehearsal at St John's Wood Church, London NW4

(Rehearsal probably Tuesday 11 July 7.30pm unless otherwise advised)

### CURRENT SCHEDULE

**Tuesday 24 April: rehearsal as usual at St Andrews**

**Sunday 29 April:** Sung Eucharist at St James's including the Verdi *Pater Noster* as Gradual (mass to be announced)

**Tuesday 1 May:** recording session at Air Studios 7pm - 10pm. This is not, as I know some people have inferred from Diana's e-mail, simply a rehearsal with a demo for Eric Levi in advance. It is extremely important that it is understood that this is a highly prestigious and important recording session for the Choir - a demo for the title music for the 2002 World Cup in Korea/Japan - which could be a major coup for the Choir. There is an orchestra recording the main part of the track in the afternoon. So this is a 3-line whip for the Choir - anything less than A1 performance will lose the ECC the chance of this association, and there are plenty of people out there eager for the chance! UIf there is any time spare at the end of the session, we will do some rehearsal for the 12 May concert, so please bring the concert music with you.

**Tuesday 8 May Rehearsal at St Andrew's as usual**

**Thursday 10 May** Extra rehearsal, probably at St Mary's, Upper Street, Islington tbc.

**Saturday 12 May** Rehearsal: 3pm (unless otherwise advised)

Concert: 7.30pm St Mary's, Upper Street, Islington

Then regular Tuesday rehearsals until:

**Thursday 12 July** Probable concert at St John's Wood Church, Lord's Roundabout, NW8. (Otherwise possibly Tuesday 17 July - same venue, but date to be confirmed.)

# Richard Cloudesley's Charity

12TH MAY 2001

7.00 PM

MUSIC FROM CLOUDESLEY'S TIME

ENGLISH CHAMBER CHOIR

CONDUCTOR: GUY PROTHEROE

REPETITEUR: IAN CURROR

1 "Steal away" - Tippett

2 Rosa Bella - Dunstable

Dunstable was known to have flourished around 1470 although not much is known of his life. This is a setting by him of some Italian versus.

3 Stella Coeli - Lambe

Water Lambe was born in 1452 in Salisbury. He won a Kings Scholarship to Eton at 15 and at 27 became a chorister at St George's Windsor. After leaving St George's for some years he was "head hunted" back with a special inducement of 15 shillings and 4 pence.

4 "No Body Knows" - Tippett

5 Salve Regina - Davy

Davy was educated at Magdalen College Oxford and became Chaplin to Sir William Boleyn in 1501: and later to his son Sir Thomas Boleyn.

At the same time he was Master of the Choristers at Eton, ending up at a salary of £3 6 shillings and 8 pence a year.

6 Ay Robin - Cornysh

The Cornysh family - there are various spellings of the name - numbered three known musicians, John, William Senior and William Junior. The latter is reckoned to have

composed this piece. He was a Gentleman of the Chapel Royal, i.e. a member of the best professional choir of the time, from 1501, and became Master of the Chapel Royal in 1509. In 1520 he took this choir to add further lustre to the Field of the Cloth of Gold when Henry VIII and the French King tried to court each other in an atmosphere of artificial friendliness, masking deep mutual suspicion. The choir was allowed 10 pence a day for the food for its members at this event: there was no Musicians Union then.

A later holder of the post of Master of the Gentlemen of the Chapel Royal was England's premier composer Purcell.

#### ADDRESS

*By the Right Rev Dr John Sentamu, Bishop for Stepney.*

7 Woefully Arrayed - Cornysh

8 "Go down, Moses" - Tippett

9 Agnus Dei a' 12 - Leontaritis

We can be absolutely confident that no one in the audience will have heard this work before. Franghiskos Leontaritis (1518-1572) was born in Crete in the year of Richard Cloudesley's death. His talents as a singer and musician were recognised early in his life and being catholic by faith but Greek-speaking, he mixed easily with members of both the Roman Catholic and Orthodox communities both in his native Crete and further afield in Rome, Venice and Munich. He spent several years as a member of the celebrated Choir of St Mark's, Venice (then under the direction of the famous Flemish composer Adrian Willaert) and later became a member of the Choir of the Bavarian Court in Munich, considered one of the finest ensembles of its kind, largely due to its equally Northern director, Orlando di Lasso. He spent the last few years of his life back in Crete, where he died around 1572, and his music vanished from sight for the next 400 years. His works have recently been re-discovered and transcribed by the English musicologist Graham Dixon and the English Chamber Choir has been invited to perform one of his masses in St Mark's Venice later this year. Tonight's performance is by way of an introduction to the music of this talented but little-known composer.

#### BESTOWING OF GIFTS

*Richard Cloudesley's charity makes regular grants to 1000 individuals and 80 welfare and church causes a year in Islington. The Chairman of the charity, John Durdin, will make a presentation of some of the of grants to a small number of representative beneficiaries.*

10 When David Heard - Tomkins

Tomkins was slightly later than Cloudesley and composed some of the most haunting Tudor anthems. This lamentation of David for his son Absalom is a wonderful example.

11 "By and by" - Tippett

12 "Dry Bones" - arranged by Tate

13 "Sister Mary" - Yale Song Book

14 "Joshua Fit the Battle of Jerico" - Hugh Robinson

15 "Deep River" - Tippett

16 "Pre Tine Laudam - Lunghu

This short musical prayer by the Romanian composer Nikolai Lunghu brings our concert to an end. It is featured on the English Chamber Choir's recently released CD SK89281.

The five Tippett spirituals are taken from his oratorio *A Child of Our Time*, written in 1940. Tippett himself was always an ardent pacifist and on several occasions expressed his philosophies in his works, setting texts of his own to music. *A Child of Our Time* deals with oppression and persecution in the context of historical events at the time of its composition, and Tippett interspersed these settings of negro spirituals throughout the oratorio as a timeless symbol of the suffering of oppressed peoples. The rich and yet traditional treatment of the spirituals is very different from the uncompromising music of the rest of the work, and these settings have become very popular as an independent set of concert pieces. In traditional style, up to four solo singers act as 'leaders', at times ornamenting the melody and at others declaiming the words to a wordless accompaniment from the rest of the choir.

### 1517 OR 1518??

The Islington history books say Richard Cloudesley died on 13th January 1517. The Charity now says he died on 13th January 1518. Who's right?

Both. It all depends on when you count the New Year from. From the 7th to the 13th Century England changed its New Year on Christmas Day, not the beginning of January. Then the Church decided to change New Year to "Lady Day" (Annunciation of the Blessed Virgin) on 25th March and the rest of the community followed its lead.

So the dates in late March went, say, 23rd March 1510, 24th March 1510, 25th March 1511.... and a death in January was recorded in what, to our thinking, would be the previous year.

Pope Gregory reformed the Calendar in 1582. He moved from the Julian Calendar which started in 45BC and was now 10 days out. The Scots changed their New Year to 1st January in

1600 but England held on to the old basis until 1752. So may be we should follow medieval historians in how we write the day of Cloudesley's death and put 1517/8.

### **AT "SCALA COELI" AT THE SAVOY CHURCH?**

As well as leaving land and money in Islington, Richard Cloudesley left a large number of legacies to churches and other causes around London. One of these provisions is a bit of a puzzle but we may be able to point to a solution tonight.

In his Will Cloudesley said "Also I will a Priest sing for me at Scala Celi at the Savoy for the space of one year after my decease and he to have for his salary £6 16 shillings and 8 pence". The Savoy Chapel is still there, just down the hill between the Savoy Hotel and the Thames. It is on the site of John of Gaunt's palace which was forfeited earlier to the Crown. The chapel is one of the few churches which is the personal property of the Queen, known as a "royal peculiar".

#### **THEORY I**

"Scala Coeli" is Latin for the stairway to heaven (Jacob's vision of a stairway is in Genesis) and the Carthusian monks named a number of their monasteries Scala Coeli. But there seems no evidence of a Scala Coeli at the Savoy. There had been steps down Savoy Hill from the Strand to the Thames from Norman times (still called the Savoy Stairs today) so the idea of this being some punning local reference to a (heavenly) stairway may not be completely fanciful.

#### **THEORY II**

However, scribes can make mistakes and if you leave out the "at" it may begin to make sense. The priest was intended to sing "Scala Coeli" at the Savoy. But the flaw with this theory is that there is no known Catholic antiphon (or sung portion of a service) of this name. There are, though, two similarly named antiphons that could fit the bill.

#### **THEORY III - STELLA COELI**

The closest is Stella Coeli - the star of heaven, a reference to the Virgin Mary.

It was a critical part of the faith of Cloudesley and English Christians of his time, first, that prayers had to be constantly offered for the souls of the dead and, second, that the Virgin Mary (and the Saints) were the pathway through which prayers would reach God. (Ironically it was this facet of faith which encouraged the Reformation. Those who became known as Protestants were offended by the notion of having to have the Virgin Mary or a Saint to intercede on their behalf. (They prayed direct God)

We hear in tonight's concert one of the three surviving "Stella Coeli" antiphons that Richard Cloudesley would have known.

#### **THEORY IV - SALVE REGINA**

An even more popular antiphon of the time was "Salve Regina" - Hail, Queen, (meaning the Virgin Mary). This was the "Big Issue" of its day. When licensing beggars, town authorities would permit them to sing Salve Regina to passers by. Those so favoured would add the

performance to the tally of invocations made on their behalf for their eventual entry to heaven and, hopefully, reward the beggar appropriately.

Over 20 Salve Reginas are known from around Richard Cloudesley's time and the Choir performs one tonight.

So you can take your choice. Did Cloudesley intend the priest to sing "at" Scala Coeli or to sing Stella Coeli or Salve Regina. The jury is out...

But for all the earnest intentions of Richard Cloudesley, history overtook him. Henry VIII suppressed monasteries and even confiscated the money Cloudesley had left for the annual singing of an "obite" at Islington Parish Church. Only a small portion of his legacy could be saved to become the present day Charity.

Obites and antiphons were prohibited. Royal Commissioners descended on colleges and schools to forbid the evening offerings of Stella Coeli and Salve Regina which had been written into their foundation statutes for the previous 200 years.

At Eton, they bound the music up and tucked it away in the Library where it rested unopened until 1890. Finally in the 1950s the "Eton Choir Book" was printed in Musica Britannica.

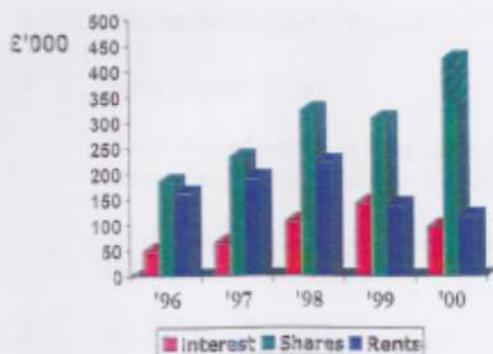
Thus, after many years, with sensitive interpretation and dedicated singers we can get some feel for how, penitently, every evening attentive choristers sought the intercession of the Virgin Mary for the repose of the souls of Christian patrons like Richard Cloudesley.

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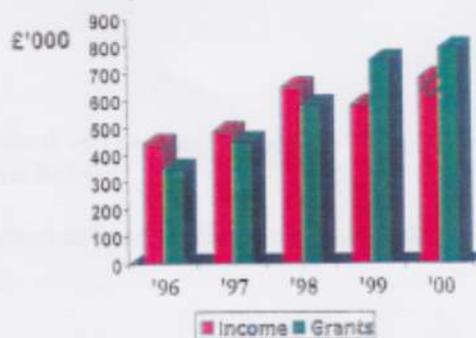
Enjoy the Concert and linger on afterwards.

The Cloudesley Trustees will want to know of the good work you're doing in Islington

Income Sources



Income and Grants

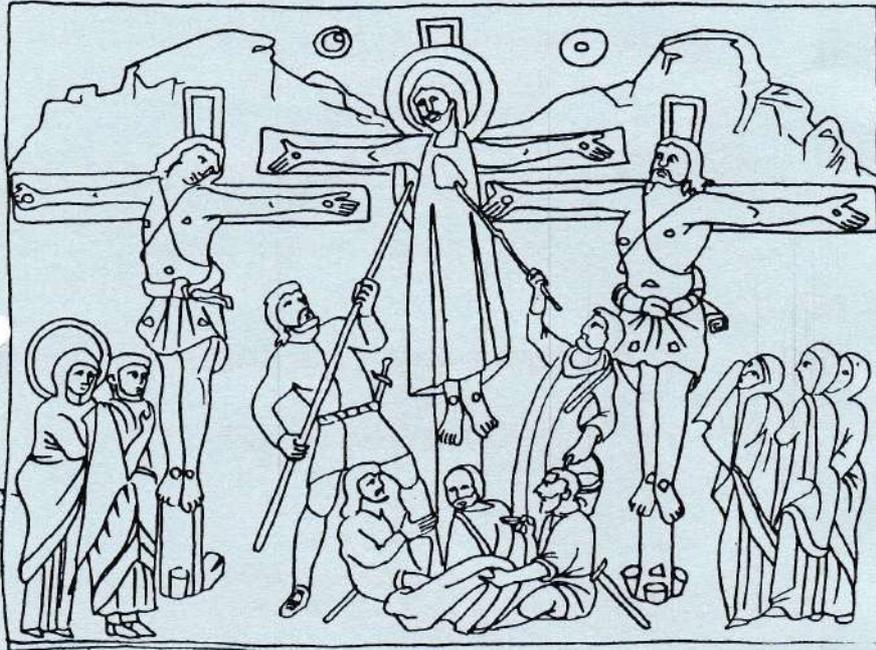


A steadily growing source of support to Islington causes.

# S. James Garlickhythe E.C.

Fifth Sunday after Easter

20<sup>th</sup> May 2001



## THE COLLECT

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

Fifth Sunday after Easter

20<sup>th</sup> May 2001

## Sung EUCHARIST

An observation of ten minutes' silence before the service  
will add greatly to the sanctity of worship.

*Celebrant* The Rector  
*Preacher* Mr Maurice De Silva

*Choir* English Chamber Choir  
*Director* Guy Protheroe  
*Organist:* Dr Andrew Parmley  
*Setting:* MOZART: *Mass in C (Coronation)*

+++++

*Introit Hymn:* 582 Rejoice, O Land, in God  
(tune: Wareham)

### MINISTRY OF THE WORD

*B.C.P.:* 237 Lord's Prayer  
237 Collect for purity  
Kyrie  
239 Collect for the Queen  
142 Collect for the day  
142 The Epistle: S. James 1.22  
*Gradual (Choir)* FAURE: *Cantique de Jean Racine*  
143 The Gospel: S. John 16.23  
240 The Creed  
*Sermon* Mr Maurice De Silva  
*Offertory* 166 All people that on earth do dwell  
*Hymn* (tune: Old 100<sup>th</sup>)



## NOTICES

### Next Sunday, 27<sup>th</sup> May

Sunday after Ascension Day

10.30 Holy Eucharist

Celebrant & Preacher: The Rector

11.45 Glass Sellers Service

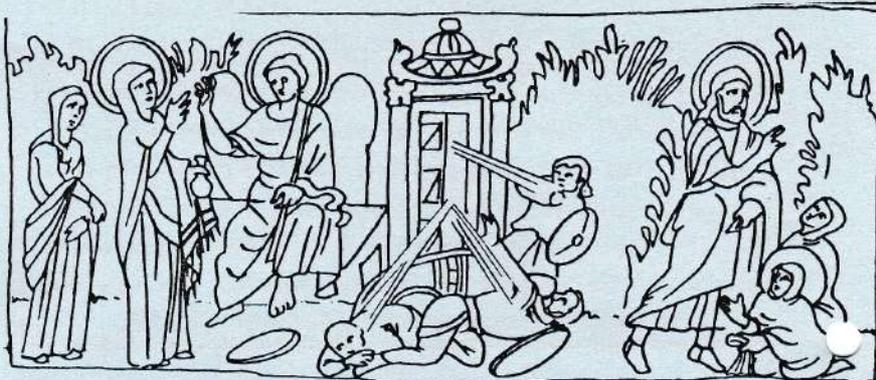
(Rector will not be able to go to the Globe  
next Sunday)

### **Special Services and Events next week**

**Thursday** ASCENSION DAY. Choral Eucharist, S. Andrew-  
**24<sup>th</sup> May** by-the-Wardrobe, 12.30pm. S. Andrew's Singers

### **Glastonbury Pilgrimage**

Please sign the sheet near the font if you are interested in going on this year's Glastonbury Pilgrimage on Saturday 7<sup>th</sup> July. If there is sufficient interest a coach will be organised.



**S. James Garlickhythe E.C.**  
**SAINT JOHN BAPTIST'S DAY**  
**24<sup>th</sup> June 2001**



**THE COLLECT**

**A**LMIGHTY God, by whose providence thy servant John Baptist was wonderfully born, and sent to prepare the way of thy Son our Saviour, by preaching of repentance: Make us so to follow his doctrine and holy life, that we may truly repent according to his preaching, and after his example constantly speak the truth, boldly rebuke vice, and patiently suffer for the truth's sake; through Jesus Christ our Lord. *Amen.*

SAINT JOHN BAPTIST'S DAY

24<sup>th</sup> June 2001

## SUNG EUCHARIST

An observation of ten minutes silence before the service will add greatly to the sanctity of worship.

*Celebrant & Preacher:* The Rector  
*Choir:* English Chamber Choir  
*Director:* Guy Protheroe  
*Organist:* Dr Andrew Parmley  
*Setting:* CLUCAS: Missa Brevis

+++++

*Introit Hymn:* 50 On Jordan's bank the baptist's cry  
(tune: Winchester New)

### MINISTRY OF THE WORD

*B.C.P.* 237 Lord's Prayer  
 237 Collect for purity  
 Kyrie  
 239 Collect for the Queen  
 217 Collect for the day  
 218 For The Epistle: Isaiah 40.1  
*Gradual (Choir)* BAIRSTOW: Blessed City, Heavenly Salem  
 219 Gospel: S. Luke 1.57.  
 240 Creed  
 The Rector

*Sermon*

*Offertory Hymn* 400 Lord enthroned in heavenly splendour  
(tune: St Helen)

## MINISTRY OF THE SACRAMENT

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

## THE GREAT EUCHARISTIC PRAYER

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

## CONSECRATION

Agnus Dei

## COMMUNION OF THE PEOPLE

*Motet*

- 257 Lord's Prayer  
257 Prayer of Oblation  
or 258 Prayer of Thanksgiving  
259 Gloria  
259 Blessing

- Post Communion* 167 O Worship the King  
*Hymn* (tune: Hanover)  
*Voluntary* The War March of the Priests  
*Mendelssohn*

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

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

# NOTICES

**Next Sunday, 1<sup>st</sup> July**  
Trinity III  
10.30 Sung Eucharist  
Celebrant & Preacher: The Rector

## Services and events this week

26 <sup>th</sup>	<b>Tuesday</b>	12.35	Holy Communion	SA
27 <sup>th</sup>	<b>Wednesday</b>	12.35	Holy Communion	SA
		1.15	Holy Communion	SJ
28 <sup>th</sup>	<b>Thursday</b>	11.00	Baptism rehearsal	SJ
29 <sup>th</sup>	<b>S. Peter's Day</b>	12.35	Holy Communion	SA
30 <sup>th</sup>	<b>Saturday</b>	11.00	Templars Meeting	SA

## **Glastonbury**

The Glastonbury trip is off, I'm afraid. It's just too expensive to hire a 12-seater coach for the ten of us who put our names down for the round journey. A coach with driver would cost £380 and, if I drove the coach, it would still cost £220 plus fuel. I hope nobody is too disappointed.



A.G.

THE ENGLISH CHAMBER CHOIR  
*sing*  
English Choral Classics

FINZI

*Lo, the full and final sacrifice*

PARRY      Bax      WALTON

*I was Glad    Mater ora filium    The Twelve*

STANFORD

*Latin Magnificat*

HOLST

*Nunc dimittis*

*and other works*

ST. JOHN'S WOOD CHURCH

LORD'S ROUNDABOUT, NW8

THURSDAY 12 JULY 7.30PM

Ian CURROR, organ

Guy PROTHEROE, conductor

*Tickets £12 conc £8 (inc glass of wine)*

Tel 020 7286 3944 or on the door  
or visit [www.englishchamberchoir.com](http://www.englishchamberchoir.com)

PROGRAMME

7.30pm

The Choir will sing in the Church

PARRY I was glad when they said unto me

STANFORD Latin Magnificat

HOLST Nunc dimittis

FINZI Lo, the full and final sacrifice

HOWELLS Rhapsody for organ in C sharp minor

BAIRSTOW Blessed city, heavenly Salem

BAX Mater ora filium

WALTON The Twelve

ENGLISH CHAMBER CHOIR

GUY PROTHEROE

*conductor*

IAN CURROR

*organ*

After the performance wine and soft drinks will be served in the courtyard if fine or the foyer if wet.

As its name implies, the English Chamber Choir enjoys a particular affinity with English music across the centuries, and this season has seen several performances of English music from the 15th and 16th centuries, including Tallis's 40-part motet *Spem in alium*, as well as major works by the contemporary composers Sir John Tavener and Ivan Moody. The Choir rounds off its 2000-2001 concert series with a further English programme, focusing now on the Romantic choral tradition of the late 19th and early 20th centuries. Many of the pieces are written for double choir using at least 8 voice-parts. Some are stately, perhaps majestic (Parry's *I was glad* was written for Edward VII's coronation) others more reflective at least in part, but all share some element of celebration. One such celebration this year is that of the centenary of the birth of Gerald Finzi, whose *Lo, the full and final sacrifice* forms the centrepiece of the programme. Bax's wonderful extended medieval carol *Mater ora filium* has long been a favourite of the ECC's repertoire; Walton's *The Twelve* (to words by W.H.Auden) will, on the other hand, be being sung by the Choir for the first time.

The choice of St John's Wood Church for this splendid array of music was prompted partly by the success of last summer's *Music for a Summer Birthday* in the same venue, but especially by the opportunity to use the Church's fine Walker organ. Following damage by enemy action in the 1940s, the organ was re-built and enlarged substantially in 1956 and in the late 1980s its registration capabilities were further enhanced by the installation of digital technology to complement the existing pipework. This enables changes of registration to be pre-programmed and later executed instantaneously – at the touch of a button! Several of the works in this programme have substantial and colourful organ accompaniments, and in addition the instrument's rich sounds can be heard solo in the Rhapsody in C sharp minor by Herbert Howells. The organ is played by Ian Curror, currently Organist of the Royal Hospital Chelsea, home of the Chelsea pensioners.

After the performance the audience is invited to join members of the Choir for a glass of wine in the sheltered and sunny courtyard alongside the Church. To ensure your seats for this splendid summer evening please complete and return the booking form below.

---

To: English Chamber Choir Society, 8 Alma Square, London NW8 9QD  
Tel: 020 7286 3944 · Fax: 020 7289 9081 · E-mail: ecc.protheroe@btinternet.com

Please send me \_\_\_\_\_ tickets @ £12 and/or \_\_\_\_\_ tickets @ £8 (concession) for the concert at St John's Wood Church on 12th July 2001. I enclose sae and cheque for £\_\_\_\_\_ payable to the English Chamber Choir Society

Name \_\_\_\_\_

Address \_\_\_\_\_

Tel: \_\_\_\_\_

THE ENGLISH CHAMBER CHOIR  
*sing*  
English Choral Classics

FINZI

*Lo, the full and final sacrifice*

PARRY      Bax      WALTON

*I was Glad    Mater ora filium    The Twelve*

STANFORD

*Latin Magnificat*

HOLST

*Nunc dimittis*

*and other works*

ST. JOHN'S WOOD CHURCH

LORD'S ROUNDABOUT, NW8

THURSDAY 12 JULY 7.30PM

Ian CURROR, organ

Guy PROTHEROE, conductor

---

PROGRAMME

PARRY I was glad when they said unto me

STANFORD Latin Magnificat

HOLST Nunc dimittis

FINZI Lo, the full and final sacrifice

Eleanor Adams *soprano*  
Robin Whitehouse *tenor* Peter Best *baritone*

HOWELLS Rhapsody for organ in C sharp minor

BAIRSTOW Blessed city, heavenly Salem

Rachel Heywood *soprano*

BAX Mater ora filium

WALTON The Twelve

Ann Manly *soprano* · Katie Thorpe *alto*  
Andrew Trinick *baritone*

ENGLISH CHAMBER CHOIR

GUY PROTHEROE

*conductor*

IAN CURROR

*organ*

After the performance wine and soft drinks will be served in the  
courtyard if fine or the foyer if wet.

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As its name implies, the English Chamber Choir enjoys a particular affinity with English music across the centuries, and this season has seen several performances of English music from the 15th and 16th centuries, including Tallis's 40-part motet *Spem in alium*, as well as major works by the contemporary composers Sir John Tavener and Ivan Moody. Tonight's English programme focusses on the Romantic choral tradition of the late 19th and early 20th centuries. Many of the pieces are written for double choir using at least 8 voice-parts. Some are stately, perhaps majestic, others more reflective at least in part, but all share some element of celebration.

We begin in majestic mood with the anthem Parry composed for the coronation of Edward VII, and which has been heard at every coronation since. Beginning with the words 'I was glad when they said unto me, I will go into the house of the Lord' (Psalm 122) it is also a popular choice for both weddings and memorial services. The original coronation version incorporates the shouts of 'Vivat, Rex (or, more recently, Regina)!' which are traditionally given by the Queen's scholars of Westminster School. For other performances Parry provided an optional cut, with a short organ interlude leading to a more reflective setting of the words 'O pray for the peace of Jerusalem'. The music gradually gathers momentum again, leading to a grand finale, polished off in some style by an organ postlude. In 1993 the ECC recorded this piece for the CD accompanying the BBC Television series *Days of Majesty*.

Parry's most illustrious contemporary, and close friend, was the Irish-born composer Charles Villiers Stanford. Both composers were professors at the Royal College of Music following its foundation in 1883 and both were also university professors, Parry at Oxford and Stanford at Cambridge. Stanford wrote a number of settings of the canticles for both matins and evensong, often with large orchestral forces and designed for large-scale occasions such as the annual service for the Sons of Clergy at St Paul's Cathedral and services at the larger music festivals beloved of Victorian England such as the Three Choirs and Birmingham festivals. Sung to an organ reduction of the orchestral accompaniment, these canticles continue to form the backbone of the repertoire of numerous parish choirs throughout Britain. It was

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more unusual, however, for English composers of that era to be setting Latin texts (although Stanford did of course contribute a series of three Latin motets which are also still widely performed). This Latin setting of the Magnificat was written in 1918, shortly after Stanford and Parry had unfortunately fallen out with each other. The *Magnificat* was intended as a peace offering, but sadly Parry died before receiving it. The score is inscribed: 'This work, which death prevented me from giving Charles Hubert Hastings Parry in life, I dedicate to his name in grief, C.V.S.' Although unaccompanied, it is conceived on a large scale, for eight voices and with a wide variance of style and tempo for each verse of the canticle. It is also a tribute to Bach, quoting the opening of his *Magnificat* and returning to it later in the work.

Gustav Holst is perhaps today best-known for his orchestral suite *The Planets*, from which the *Jupiter* movement has also become familiar as the national hymn 'I vow to thee my country' (popularised in recent years as the theme tune of the Rugby World Cup). This setting of the *Nunc dimittis* is also scored for double choir and was an early work, composed in 1915 and thus pre-dating Stanford's *Magnificat*. Following its performance it lay forgotten for many years until revived by his daughter, Imogen, in 1974. Written again in Latin for 8-part chorus, and exploiting antiphonal effects, it is similar in style to Stanford's double-choir works and makes an excellent companion piece to his Latin *Magnificat*.

This year marks the centenary of the birth of Gerald Finzi. He wrote *Lo, the full and final sacrifice* in response to a commission from St Matthew's Church Northampton, for its patronal festival celebrations in 1946 and is thus his first post-war work. The rector of St Matthew's for many years was one Walter Hussey, who was a remarkable patron of the arts and responsible for a long list of commissions, one of the most familiar of which is Britten's cantata *Rejoice in the Lamb*. For his text, Finzi turned to the *Hymn of the Blessed Sacrament*, a translation of St Thomas Aquinas' Latin hymns *Adoro te* and *Lauda Sion* by the 17th-century metaphysical poet Richard Crashaw. The choice of verses enacts the liturgical drama of the Eucharist, but Finzi was possibly more inspired by the intense imagery of the language than by its liturgical connotations. Born into a Sephardic Jewish family of Italian descent, he became an agnostic, while

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stylistically he was a musical miniaturist. Although this anthem has the overall form of an arch, it can also be listened to as a succession of delicately-crafted vignettes, such as the poignant duet 'O soft self-wounding pelican' and the serenely beautiful concluding 'Amen'. The anthem as a whole reveals the subtle felicity with which Finzi set the English language, a gift which made him such a successful song composer.

Herbert Howells was a pupil of Stanford's at the Royal College of Music; both he and Holst later taught for many years at the St Paul's Schools in West London, Holst at the Girls' School and Howells at the Boys'. After the Second World War Howells concentrated his energies almost exclusively on music for the Anglican Church, with canticle settings such as *Collegium Regale* (written for King's College, Cambridge) and popular anthems such as 'Like as the hart desireth the waterbrooks'. The Rhapsody in C sharp minor for organ is an early work, composed during a Zeppelin raid in 1914.

A year earlier, in 1913, Edward Bairstow was appointed organist of York Minster, a post which he held until his death in 1946. In addition to making his mark in the Cathedral music scene, he exerted considerable influence as a conductor and teacher throughout Northern England, and indeed numbered the young Finzi among his composition pupils, although the relationship was not always a happy one. (Coincidentally, the Finzi anthem heard tonight was written in the year of Bairstow's death.) Much of Bairstow's output is characterised by expressive melodies and a romantic richness of harmony in both the choral textures and the organ accompaniments, and in addition it shows a deference to York Minster's resonant acoustics.

*Mater ora filium* is not only the greatest of Bax's choral works but a masterpiece of the twentieth century choral repertoire. The prime inspiration behind Bax's choral music was an experience he had shortly before writing this piece – attending a 'serenade' evening at Harriet Cohen's, at which the Tudor Singers performed Byrd's Five-part Mass. He was captivated by this music – austerely spiritual, yet at the same time ornate and rich in expression. Bax's orchestral music had always been strong in counterpoint and the weaving of melodic lines: now with

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the example of the Elizabethans, he began to develop these features in his choral works.

*Mater ora filium* is a medieval English carol telling the Christmas story; the Latin refrain is a prayer to the Virgin to intercede with us for her Son. Bax's setting is for two four-part choirs, with the individual voice-parts themselves often sub-divided. Through the four verses of the poem the music builds from a hushed opening through to a series of colossal and triumphant final Amens – ending on a chord of G major which is spread over nearly three-and-a-half octaves. The English Chamber Choir first performed *Mater ora filium* in the 1970s and it has remained a firm favourite within its repertoire – its last outing was at the 25th anniversary concert of the Choir in Southwark Cathedral in 1999.

William Walton was a chorister at Christ Church Oxford and later returned there as a undergraduate, although he failed to complete a degree course and instead got himself adopted by the Sitwell family – a course of action which rapidly led to his establishment as an iconoclastic yet very witty composer with the first performance in 1922 of *Facade*, a recitation of Edith Sitwell's poems to a musical accompaniment scored for instrumental sextet and pitched somewhere between Stravinsky, *Les Six* and a jazz cafe. He went on to write a number of larger-scale works, among them a Viola Concerto, the oratorio *Belshazzar's Feast*, and a handful of Shakespearean film-scores (*Hamlet*, *Richard III* and *Henry V*) which are still regarded as amongst the most finely-crafted and skilful scores ever conceived for the cinema. In his later years he produced a small number of excellently-crafted smaller choral works, of which *The Twelve* is deservedly one of the most popular. A setting of words by W.H.Auden, it was written in 1965 for his old College, Christ Church Oxford, and first performed there, in its original version for choir and organ. An orchestral version followed almost immediately and received its first performance in Westminster Abbey a year later, in 1966, with the composer conducting the London Philharmonic Orchestra. The joyful concluding fugue forms a suitably exultant end to this evening of English choral classics.

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## THE ENGLISH CHAMBER CHOIR

For over a quarter of a century, the English Chamber Choir has been the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. The heart of the Choir's repertoire is music from the last five centuries, with or without instruments.

The Choir's long association with commercial music-making dates back to the 1970s, when it formed long-term working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. In recent years it has also worked extensively with the French composer Eric Levi, and with many British writers and arrangers including Barrington Pheloung, Dave Stewart and Simon May. The Choir has featured on many CDs, film sound-tracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus 1492: *Conquest of Paradise* to television commercials for Smirnoff, Ford and Citroën. The Choir is currently featured on the album *Era*, created by Eric Levi, which has now sold over five million copies.

Recent concert engagements have included Mozart's C minor Mass in Switzerland and at the Old Library of London's Guildhall, carols at the Guards' Chapel in the presence of H.M. The Queen, Handel's *Solomon* in Switzerland and at St John's, Smith Square, Tallis' forty-part motet *Spem in alium* in Wimborne Minster and the *Byzantine Legacy* programme in Plovdiv, Bulgaria and the Megaron Concert Hall in Athens. A CD of *The Byzantine Legacy* has been released by Sony Greece and a further programme of Orthodox music under the title *Byzantine Inspirations* was sung in the Queen Elizabeth Hall in March. Future plans currently include concerts in Venice in October.

The English Chamber Choir is a Registered Charity No: 269245. If you would like to be kept informed about future events, or would like to know more about the Choir, please contact the Administrator, Ann Manly, at 8 Alma Square, London NW8 9QD. Tel: 020 7286 3944 Fax: 020 7289 9081. E-mail: [ecc.protheroe@btinternet.com](mailto:ecc.protheroe@btinternet.com)

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## GUY PROTHEROE

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, read music as a scholar at Magdalen College, Oxford and undertook postgraduate studies at the Guildhall School of Music and Drama. Early in his career he founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, and for which he has received international recording awards. In January 2000 he appeared with Spectrum directing four staged performances of Xenakis' *Oresteia* in the newly-opened Linbury Theatre Studio at the Royal Opera House, Covent Garden.

He became conductor of the English Chamber Choir in 1972, and has appeared as guest conductor with a wide variety of orchestras, choruses, ensembles and distinguished soloists. He is equally at home in the sphere of commercial music, with numerous credits as musical director, composer and arranger for film, television, radio, recordings and live concerts with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung, Larry Adler and Vangelis. He collaborated with the French composer Eric Levi on music for *Les Visiteurs* and the albums *Era* and *Era II*. Among larger-scale events he has conducted are a Docklands concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage. He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London 1998, events from which have since been presented in Bulgaria, and Athens. Future engagements include recordings with the Royal Philharmonic Orchestra and with Spectrum, the latter featuring music by the American composer James Sellars.

## IAN CURROR

Ian Curror is accompanist and associate conductor of the English Chamber Choir. He is also organist of the Royal Hospital Chelsea, where he runs one of London's leading professional chapel choirs; he is only the 14th person to hold the post since it began in 1693, and the first male since 1823! He is a Professor at the Royal College of Music and a Fellow and Council member of the Royal College of Organists.

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ENGLISH CHAMBER CHOIR

*Soprano*

Eleanor Adams  
Janet Adderley  
Marianne Aston  
Fiona Charman  
Christine Coleman  
Anne-Marie Curror  
Rachel Haywood  
Jocey Hurndall  
Bella Image  
Ann Manly  
Sharon Parr  
Jackie Whitehouse

*Tenor*

Peter Adderley  
Francois Boucard  
Roger Carpenter  
Margaret Jackson-Roberts  
David Millington  
Bob Moffat  
Rob Scales  
Robin Whitehouse

*Alto*

Karen Bloomfield  
Margaret Driver  
Peggy Hannington  
Julia Singer  
Katie Thorpe  
Jay Venn  
David Wheeler

*Bass*

Peter Best  
Keith Geaney  
David Jordan  
Hugh Joslin  
David Lowe  
Mark Nall  
Neil Thornton  
Adrian Toutoungi  
Andrew Trinick  
Ken Wharfe  
Richard Whitehouse

ECC soprano Elly Adams is travelling to Romania later this month to work as a volunteer in an orphanage and care and respite centre. She is collecting funds towards essential building renovations and it has been agreed that a retiring collection be taken after tonight's concert. We realise that everyone here tonight has already paid to attend the concert and that not everyone may be in a position to give further, but for those who would like to do so, your help will be very much appreciated. If you would like to know more about the project, please ask any member of the choir to direct you to Elly herself and she will be pleased to supply further information.



SUNDAY 15TH JULY 2001

SERENADES  
*IN THE*  
SQUARE

THE ALMA WIND ENSEMBLE  
*WILL PLAY MUSIC INCLUDING*  
MOZART'S SERENADE FOR 13  
WIND INSTRUMENTS K.361  
*IN*  
ALMA SQUARE GARDEN  
*FROM ABOUT 3PM*

RESIDENTS OF THE SQUARE ARE CORDIALLY  
INVITED TO LISTEN FROM THEIR WINDOWS,  
PATIOS, OR OF COURSE IN THE GARDEN.  
BRING YOUR OWN RUGS, STRAWBERRIES,  
BUBBLY ETC.

*SERENADES IN THE SQUARE IS SUPPORTED BY THE  
ALMA SQUARE GARDEN COMMITTEE AND ORGANISED BY  
ANN AND GUY PROTHEROE (NO.8), TEL: 020 7286 3944*

**S. James Garlickhythe**  
**FIFTEENTH SUNDAY AFTER TRINITY**  
**23<sup>rd</sup> September 2001**



**THE COLLECT**

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

TRINITY XV

23<sup>rd</sup> September 2001

## SUNG EUCHARIST at 10.30

*Celebrant* The Rector  
*Preacher* Mr Eric Griffiths  
*Choir* English Chamber Choir  
*Conductor* Guy Protheroe  
*Organist:* Dr Andrew Parmley  
*Setting:* PALESTRINA: Missa Aeterna Christi Munera

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*Introit Hymn:* 365 Praise my soul  
(tune: Praise my soul)

### MINISTRY OF THE WORD

*B.C.P.* 237 Lord's Prayer  
237 Collect for purity  
Kyrie  
239 Collect for the Queen  
180 Collect for the day  
180 Epistle: Gal. 6.11  
*Gradual (Choir)* JOAQUIN DESPREZ: Ave Maria  
181 Gospel: S. Matthew 6.24.  
240 Creed

*Sermon* Mr Eric Griffiths

### MINISTRY OF THE SACRAMENT

*Offertory* 371 Ye holy angels bright  
*Hymn* (tune: Darwell's 148<sup>th</sup>)  
*B.C.P.* 244 Prayer for the Church  
251 Invitation & Confession  
252 Absolution and Comfortable Words

## THE EUCHARISTIC PRAYER

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

## CONSECRATION

Agnus Dei

## COMMUNION

*Motet*

- 257 Lord's Prayer  
257 **Prayer of Oblation**  
or 258 Prayer of Thanksgiving  
259 Gloria  
259 Blessing

- Post Communion* 379 Now thank we all our God  
*Hymn* (tune: Nun Danket)  
*Voluntary* Recessional *William Mathias*

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

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

# NOTICES

## Next Sunday, 30<sup>th</sup> September

Trinity XVI

10.30 Sung Eucharist

Celebrant: The Rector

Preacher: Canon John Thurmer, D.D.

## Services and events this week

Tuesday 25 <sup>th</sup>	12.35	Holy Communion	SA
Wednesday 26 <sup>th</sup>	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
	2.30	Deanery Clergy Chapter	SA
Thursday 27 <sup>th</sup>	12.35	Holy Communion	SA
Friday 28 <sup>th</sup>	12.30	Confirmation Class	SA

## Advanced Sunday School

Dr John Thurmer, Canon Emeritus of Exeter Cathedral, will continue his series of informal talks about important 20<sup>th</sup> Century lay apologists for Christianity. This afternoons talk will be given at S. Andrew-by-the-Wardrobe after tea at 4pm. Evensong will follow the talk.

### **TODAY**

Sunday 30<sup>th</sup> September

Sunday 7<sup>th</sup> October

### **T.S.Eliot**

C.S.Lewis

Dorothy Sayers

## **For your prayers ...**

### **The sick**

Kay & Basil Holliday recovering after a serious car accident

Elizabeth Lovibond

The Rev'd John Paul

### **The departed**

Geoff Grey of the Lord Mayor's own Scout Troop

# S. James Garlickhythe

TWENTIETH SUNDAY AFTER TRINITY  
SAINT SIMON AND SAINT JUDE, APOSTLES

28<sup>th</sup> October 2001



## THE COLLECT

**O** ALMIGHTY God, who hast built thy Church upon the foundation of the Apostles and Prophets, Jesus Christ himself being the head corner-stone : Grant us so to be joined together in unity of spirit by their doctrine, that we may be made an holy temple acceptable unto thee; through Jesus Christ our Lord. *Amen.*

TRINITY XX

28<sup>th</sup> October 2001

SAINT SIMON AND SAINT JUDE, APOSTLES

## SUNG EUCHARIST at 10.30

*Celebrant* The Rector  
*Preacher* Mr Robin Sherlock  
*Choir* English Chamber Choir (small ladies group)  
*Choirmaster* Guy Protheroe  
*Organist:* Dr Andrew Parmley

Setting:  
FAURE:  
Messe-Basse

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### MINISTRY OF THE WORD

*Introit Hymn:* 568 Thou who sentest thine apostles  
(tune: Rhuddlan (556))

*B.C.P.* 237 Lord's Prayer  
237 Collect for purity  
Kyrie  
240 Collect for the Queen  
231 Collect for the day  
231 Epistle: S. Jude 1  
*Gradual (Choir)* MENDELSSOHN: Lift thine eyes  
232 Gospel: S. John 15.17  
240 Creed  
*Sermon* Mr Robin Sherlock

### MINISTRY OF THE SACRAMENT

*Offertory* 363 Thou didst leave thy throne  
*Hymn* (tune: Margaret)  
*B.C.P.* 244 Prayer for the Church  
251 Invitation & Confession  
252 Absolution and Comfortable Words

### THE EUCHARISTIC PRAYER

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

## CONSECRATION

Agnus Dei

## COMMUNION

~~Motet:-~~

257 Lord's Prayer

257 **Prayer of Oblation**

or 258 Prayer of Thanksgiving

259 Gloria

259 Blessing

*Post Communion* 336 Forth in thy name

*Hymn* (tune: Song 34)

*Voluntary* Festival Toccata *Percy Fletcher*

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

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

### Baptism

Sophia Welch will be baptised this afternoon at St. Andrew-by-the-Wardrobe at 3pm. Please remember her and her parents in your prayers. The family resides in the parish.

## NOTICES

### Next Sunday, 4<sup>th</sup> November 2001

Trinity XXI

10.30 Sung Eucharist

Celebrant: The Rector

Preacher: Mr Eric Griffiths

12.00 Holy Baptism

## **Services and events this week**

Tuesday 30 <sup>th</sup>	12.35	Holy Communion	SA
Wednesday 31 <sup>st</sup>	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
<b>NOVEMBER</b>			
Thursday 1 <sup>st</sup> ALL SAINTS DAY	12.30	Choral Eucharist	SA
	1.30	S. Andrew's PCC Meeting	
	6.00	Baptism Rehearsal	SJ
Friday 2 <sup>nd</sup> All Souls Day	12.35	Requiem Eucharist	SA
Sunday 4 <sup>th</sup> TRINITY XIX	10.30	Sung Eucharist Choir: S. James	SJ

### **For your prayers ...**

#### **The sick:**

Maurice De Silva  
 Kay & Basil Holliday  
 Elizabeth Lovibond  
 The Rev'd John Paul

#### **The departed**

Joan Crampton

### **Confirmation**

An adult confirmation class is in progress at the Rectory in preparation for confirmation at St Andrew-by-the-Wardrobe on Thursday 29<sup>th</sup> November. The Bishop of London will confirm the candidates at 5.30pm during a service which will also be S. Andrew's Patronal Festival. Please put the date in your diary.

We hope it will be a very special occasion and well supported by both parishes.

### **All Souls Day**

There is a form at the back of the church for the names of anyone you would like commemorated at the Requiem Eucharist to be held at 12.35pm on Friday 2<sup>nd</sup> November at St. Andrew-by-the-Wardrobe

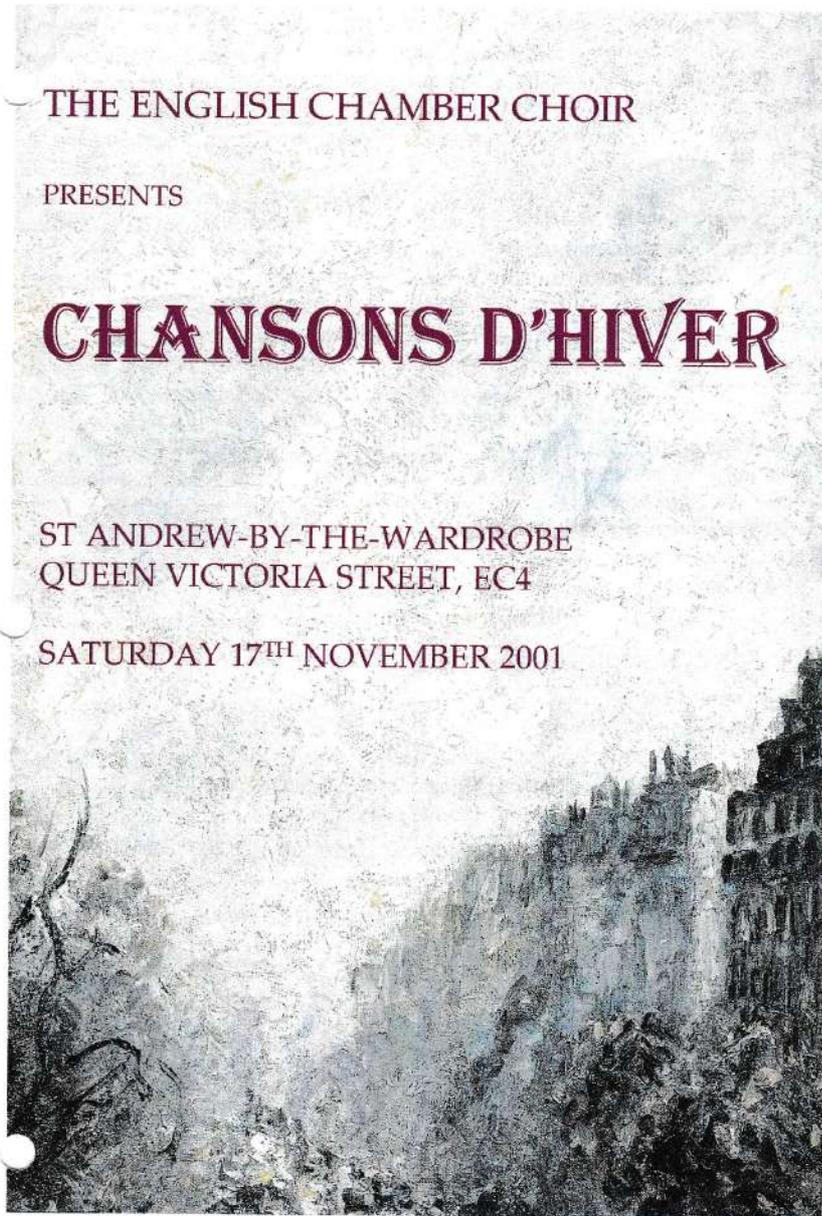
THE ENGLISH CHAMBER CHOIR

PRESENTS

# CHANSONS D'HIVER

ST ANDREW-BY-THE-WARDROBE  
QUEEN VICTORIA STREET, EC4

SATURDAY 17<sup>TH</sup> NOVEMBER 2001



PROGRAMME

7pm

Drinks will be served in the Gallery

7.30pm

The Choir will sing in the Church

DEBUSSY Trois chansons de Charles d'Orléans

FINZI I praise the tender flower · I have loved flowers that fade

MILHAUD La naissance de Vénus

FINZI My spirit sang all day · Clear and gentle stream

SAINT-SAENS Les fleurs et les arbres · Calme de nuits

FINZI Nightingales · Haste on, my joys

POULENC Un soir de neige

FINZI Wherefore tonight so full of care

RAVEL Trois chansons·

English Chamber Choir · Guy Protheroe *conductor*

SUPPER

will be served after the performance,  
followed by musical entertainment in the Gallery

This season's annual concert with supper revisits the Gallic theme, but this time exploring collections of miniatures written for performance in intimate surroundings. Five sets of French songs are interspersed with the seven settings of Robert Bridges' poems by the English composer Gerald Finzi, born 100 years ago. Through this sequence of some 23 pieces runs a number of interweaving threads: images of autumn and winter, fading flowers and darkness contrast with those of dawn, birth and regeneration. These are played out against a pastoral landscape, peopled on occasion by an array of nymphs, shepherds, fairies and hobgoblins. The two sets of three *chansons* apiece by Debussy and Ravel are familiar to audiences and singers alike. Debussy conducted a choir in Paris for a time during the 1890s and most likely wrote these settings for performance under his own baton (although all three songs were not performed together as a set until 1909, they are believed to have had earlier outings individually). The ECC, like many chamber choirs, has a special affinity with Poulenc's music, having performed many of his works over the years. For this programme the Choir adds *Un soir de neige*, settings of poems by Paul Eluard, to its repertoire. Milhaud's short cantata describing the birth of Venus was 'discovered' by the ECC back in 1984, when it gave what is thought to have been its first British performance in the Queen Elizabeth Hall. Written in 1949, Milhaud's songs were the latest of this evening's settings to be composed. The earliest, back in 1882, were the *Deux Choeurs* by Saint-Saens, settings of anonymous texts, which display all the charm and elegance of mid-19th century Parisian taste.

A hot supper will be provided, featuring the robust cuisine of rural France and seasonal produce. There will of course be vegetarian options. A glass of wine or soft drink before the concert and a glass of wine or soft drink with supper are included in the ticket price, and additional glasses can be obtained during the evening.. For reasons of space, tickets for this evening are limited, so to avoid disappointment please complete and return the booking form below.

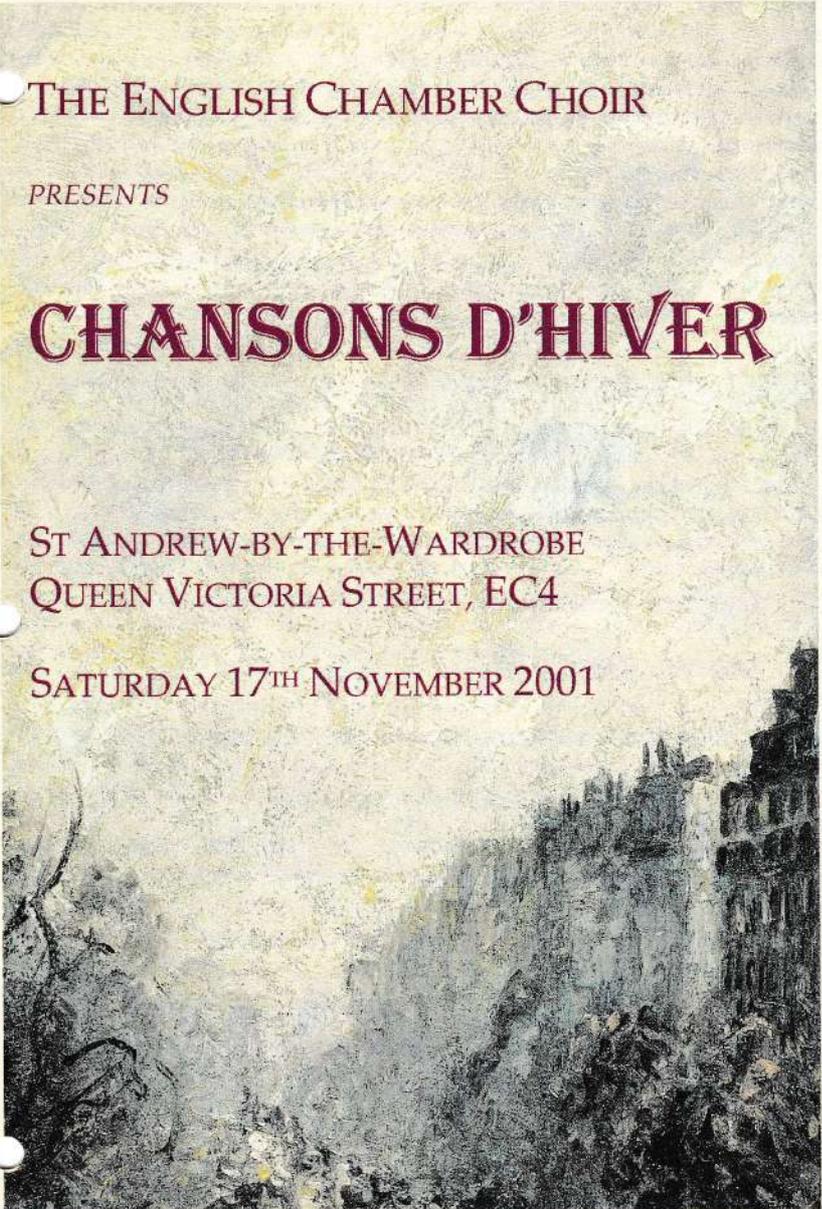
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To: English Chamber Choir Society, 8 Alma Square, London NW8 9QD  
Tel: 020 7286 3944 · Fax: 020 7289 9081 · E-mail: ecc.protheroe@btinternet.com

Please send me \_\_\_\_\_ tickets @ £20/£12.50 (concession) (includes \_\_\_\_\_ vegetarians) for the concert at St Andrew-by-the-Wardrobe on 17 November 2001. I enclose sae and cheque for £\_\_\_\_\_ payable to the English Chamber Choir Society

Name \_\_\_\_\_

Address \_\_\_\_\_

An impressionistic painting of a street scene, likely a narrow alleyway in a city. The style is characterized by visible brushstrokes and a muted color palette of greys, browns, and yellows. The scene shows buildings on either side of a street, with a church spire visible in the distance. The overall atmosphere is somewhat somber and historical.

THE ENGLISH CHAMBER CHOIR

PRESENTS

# CHANSONS D'HIVER

ST ANDREW-BY-THE-WARDROBE  
QUEEN VICTORIA STREET, EC4

SATURDAY 17<sup>TH</sup> NOVEMBER 2001

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PROGRAMME

DEBUSSY Trois chansons de Charles d'Orléans

I – Dieu! qu'il la fait bon regarder!

II – Quant j'ai ouy le tabourin  
Elizabeth Ling *mezzo-soprano*

III – Yver, vous n'êtes qu'un villain  
Ann Manly *soprano* Katie Thorpe *alto*  
François Boucard *tenor* Peter Best *bass*

FINZI I praise the tender flower · I have loved flowers that fade

MILHAUD La naissance de Vénus

I – Les heures II – Vénus III – Le vent IV – Les heures  
Rachel Butler, Elizabeth Ling, Rachel Marston, Peggy Hannington  
Roger Carpenter, Peter Adderley, Peter Best, David Lowe

FINZI My spirit sang all day · Clear and gentle stream

SAINT-SAENS Les fleurs et les arbres · Calme de nuits

FINZI Nightingales · Haste on, my joys

POULENC Un soir de neige

I – De grandes cuillers de neige II – La bonne neige  
III – Bois meurtri IV – La nuit, le froid, la solitude

FINZI Wherefore tonight so full of care

RAVEL Trois chansons

I – Nicolette

II – Trois beaux oiseaux du Paradis  
Rachel Heywood *soprano* Rachel Marston *alto*  
Roger Carpenter *tenor* Andrew Trinick *bass*

III – Ronde

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This season's annual concert with supper revisits the Gallic theme, but this time exploring collections of miniatures written for performance in intimate surroundings. Five sets of French songs are interspersed with the seven settings of Robert Bridges' poems by the English composer Gerald Finzi, born 100 years ago. Through this sequence of some 23 pieces runs a number of interweaving threads: images of autumn and winter, fading flowers and darkness contrast with those of dawn, birth and regeneration. These are played out against a pastoral landscape, peopled on occasion by an array of nymphs, shepherds, fairies and hobgoblins. And at this time of year, following closely on the Remembrance ceremonies of last weekend, it is also appropriate that several of the poems were written, and indeed set to music, in response to the horrific conditions endured during the winters of Two World Wars.

The two sets of three *chansons* apiece by Debussy and Ravel are familiar to audiences and singers alike. **Debussy** (1862-1918) conducted a choir in Paris for a time during the 1890s and most likely wrote these settings for performance under his own baton. (Although all three songs were not performed together as a set until 1909, they are believed to have had earlier outings individually). At the first performance of the set, at the Concerts Colonne in Paris, the songs received a rapturous reception from the audience but a hostile response from critics who were suspicious of Debussy's contrapuntal archaisms combined with novel harmonies. There is a wealth of intricate detail, much of which stems directly from the inflexions of the French language.

Charles d'Orléans (1394-1465) was a Prince of the House of Valois, nephew of Charles VI; unfortunately such connections caused him to be treated as a pawn in the 100 Years' War between France and England and, following Henry V's victory at Agincourt in 1415, Charles was effectively held captive in England until 1440. Fortunately his captivity took the form of the medieval equivalent of house arrest rather than prison, and he spent his time in England as the guest of many noble and cultured families. On his return to France he set about rebuilding his life and family, taking a new wife with whom, in the last years of his life, he had three children, one of whom went on to become King Louis XII of France.

Debussy's use of imitative phrases and quasi-modal harmonies provides an excellent foil to the grace and charm of this noble poet. In the first song, *Dieu! qu'il la fait bon regarder*, the poet calls on God to admire the fairness, beauty and constancy of his beloved, who surpasses every other maiden and of whom he dreams so happily. In *Quant j'ai ouy le tabourin*, the youth admits his laziness as he prefers to ignore the drum which summons girls and boys to celebrate the May in favour of staying snugly tucked up in bed!

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*Yver, vous n'êtes qu'un villain* contrasts the cold and cruel fiend, Winter, with its opposite number, Summer, when morning's fair and evening's fine. Winter brings snowstorms, wind, rain, ice and hail, but never fear, it will be vanquished.

Gerald Finzi (1901-1956) led a very lonely and unhappy childhood: his father died when he was young, followed by his three elder brothers. He remained intensely shy, his chief companionship being reading, and he developed a profound knowledge of English poetry. This knowledge was to underlay much of his finest music: he made a notable contribution to English song, especially in his many settings of Thomas Hardy, where his literary sensitivity is demonstrated acutely, with every nuance in the text being reflected in the songs. His finest choral settings are of these Seven Poems by Robert Bridges, written in the 1930s. Robert Bridges lived from 1844 to 1930, and was appointed poet laureate in 1913. He is best remembered for his great philosophical poem written in 'loose Alexandrines', *The Testament of Beauty*, completed the year before his death. He was the author of many beautiful lyrics and a remarkable metrist, but perhaps too subtle and severe a poet to appeal to a very wide public.

Darius Milhaud (1892-1974) wrote *La naissance de Vénus* in 1949 for Marcel Couraud and his Vocal Ensemble. It tells the legend of Venus being born from the waves, as seen in Botticelli's famous painting, using four poems by Jules Supervielle. In the first, the Hours describe the sea and Venus rising from the water; in the second (for women's voices), Venus herself greets the world, as a full-grown woman never to know the delights of childhood; then the men's voices describe her journey to the shore, her seashell blown by the wind, where destiny awaits her; finally, the Hours describe her greeting by living kind: to show their love for her the sparrow turns into a swan, the swan into an angel and the dove - into a dove.

Camille Saint-Saëns (1835-1921) is today best remembered for his orchestral music. Although he wrote a moderately successful opera, *Samson and Delilah*, and oratorios including one for the Birmingham Festival (where he was presented to Queen Victoria), he was most at home writing smaller-scale, witty pieces - the best-known of which is of course his *Carnival of the Animals*. *Les fleurs et les arbres* and *Calme des nuits* are another good example: charming, evocative miniatures, setting anonymous poems. 'O eternal nature, your supernal powers assuage our fears; and art is overwhelming, its brightness illumining our smiles and our tears.' 'Evening calm, refreshing night, enlighten thoughtful souls. Sunlight and gaiety attract the thoughtless, but the poet alone is inspired by perfect calmness.'

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Poulenc's (1899-1963) considerable output of choral works forms one of the most distinctive and attractive contributions to the genre during the 20th century. Like Schubert, he possessed a special affinity with the poetry he set, often enjoying personal friendships with the poets concerned. Poulenc met Paul Eluard in 1916 in a Parisian bookshop, when he was just 17, and their lifelong friendship inspired several choral works. *Un soir de neige* sets poems which Eluard wrote in response to his experiences in the trenches during the First World War and Poulenc's setting was written during Christmas 1944, in response to the deprivations caused by another bitter wartime winter. Both poet and composer use the changes brought about by nature as a metaphor for the war, misery and constant death that was all around them.

*De grandes cuillers de neige* sets the scene: 'Great scoops of snow shovel up our frozen feet'; in *La bonne neige* the image of war is ever-present, the poem ending 'And it is always the last left alive that is stalked by the full weight of death.' Similarly *Bois meurt* (the slaughtered wood) ends in death: 'I acknowledge my life, my death, the rest of the world.' In the final song, *La nuit, le froid, le solitude*, the poet writes of the intense cold and loneliness: 'Night, cold, solitude, closed carefully in upon me.'

Ravel's (1875-1937) *Trois Chansons* date from 1915. His reaction to the horrors of war which surrounded him was to turn to musical styles of the past. The immediate inspiration for these songs was the writing of Rabelais and his contemporaries, but Ravel wrote his own poems, underlying their naive folk-like simplicity with a touch of irony. Although the central song deals with the grief of a young girl for the death of her lover in the war, the outer ones are rather more bucolic and provide an up-beat conclusion to tonight's programme. Nicolette wanders the fields in the evening; she turns down the advances of first a friendly wolf and then a youthful page; but when an ugly, elderly, but very rich nobleman comes along, she is only too willing to rush into his arms! The Three Birds from Paradise visit a young girl whose love has gone to fight in the war. The first is blue, bringing a glimpse of azur, the second is white, bringing a kiss to her pure white brow, and the third is crimson, bringing her lover's bleeding heart. 'Take mine too,' she says. In the final song the old women warn the young girls not to visit the woods of Ormond, because they are full of all kinds of satyrs, goblins and other undesirable creatures. Similarly the old men warn the young boys not to go there because they will be seduced by a variety of she-devils. But the young of both sexes cannot be bothered to go there anyway; there are no interesting supernatural creatures left - the old people have frightened them all away!

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## THE ENGLISH CHAMBER CHOIR

For over a quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. The heart of the Choir's repertoire is music from the last five centuries, with or without instruments.

The Choir's long association with commercial music-making dates back to the 1970s, when it formed long-term working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. In recent years it has also worked extensively with the French composer Eric Levi, and with many British writers and arrangers including Barrington Pheloung, Dave Stewart and Simon May. The Choir has featured on many CDs, film sound-tracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus *1492: Conquest of Paradise* to television commercials for Smirnoff, Ford and Citroën. Members of the Choir can currently be heard on the titles of the Tom Hanks/Stephen Spielberg television production *Band of Brothers*.

Recent concert engagements have included Mozart's C minor Mass in Switzerland and at the Old Library of London's Guildhall, carols at the Guards' Chapel in the presence of H.M. The Queen, Handel's *Solomon* in Switzerland and at St John's, Smith Square, Tallis' forty-part motet *Spem in alium* in Wimborne Minster and the *Byzantine Legacy* programme in Plovdiv, Bulgaria and the Megaron Concert Hall in Athens. A CD of *The Byzantine Legacy* has been released by Sony Greece and a further programme of Orthodox music under the title *Byzantine Inspirations* was sung in the Queen Elizabeth Hall in March. The Choir returns to the Queen Elizabeth Hall on 29th January 2002, this time to sing popular music from Greece, in a programme of three works by the composer Ilias Andriopoulos, which set poems by Seferis, Elytis and others, along with the great Greek singer, Maria Farandouri. The Choir is currently recording a new album with Rick Wakeman, for voices and solo piano, and a series of concert performances in National Trust properties is planned for next summer.

The English Chamber Choir is a Registered Charity No: 269245. If you would like to be kept informed about future events, or would like to know more about the Choir, please contact the Administrator, Ann Manly, at 8 Alma Square, London NW8 9QD. Tel: 020 7286 3944 Fax: 020 7289 9081.  
E-mail: [ecc.protheroe@btinternet.com](mailto:ecc.protheroe@btinternet.com)  
- or visit our website at: [www.englishchamberchoir.com](http://www.englishchamberchoir.com)

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## GUY PROTHEROE

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, read music as a scholar at Magdalen College, Oxford and undertook postgraduate studies at the Guildhall School of Music and Drama. Early in his career he founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, and for which he has received international recording awards. In January 2000 he appeared with Spectrum directing four staged performances of Xenakis' *Oresteia* in the newly-opened Linbury Theatre Studio at the Royal Opera House, Covent Garden.

He became conductor of the English Chamber Choir in 1972, and has appeared as guest conductor with a wide variety of orchestras, choruses, ensembles and distinguished soloists. He is equally at home in the sphere of commercial music, with numerous credits as musical director, composer and arranger for film, television, radio, recordings and live concerts with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung, Larry Adler and Vangelis. He collaborated with the French composer Eric Levi on music for *Les Visiteurs* and the albums *Era* and *Era II*. Among larger-scale events he has conducted are a Docklands concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage. He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London, events from which have since been presented in Bulgaria, and Athens.

A busy recording schedule has recently included music for strings by Dvorak, Elgar, Mozart and Parry with the Royal Philharmonic Orchestra and American composer James Sellars' *Return of the Comet* with Spectrum. Work on the album *Era III* is now in progress and will be recorded over the next few weeks.

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DEBUSSY. Trois chansons

1. Dieu!
2. Quant
3. Yver

FINZI

1. I praise the tender flower
2. I have loved flowers that fade

MILHAUD. La naissance de Venus

1. Les heures
2. Venus
3. Le vent
4. Les heures

FINZI

3. My spirit sang all day
4. Clear and gentle stream

SAINT-SAËNS

Les fleurs et les arbres

1. Calme de nuit

FINZI

5. Nightingales
6. Hasten, My joys

POULENC. Un soir de neige

1. Des grandes cuillers de neige
2. La bonne neige
3. Bois meurtri
4. La nuit le froid la solitude

FINZI

7. Wherefore tonight so full of care

RAVEL. Trois chansons

1. Nicolette
2. Trois beaux oiseaux du Paradis
3. Ronde

**Saint Andrew-by-the-Wardrobe**

**Patronal Festival 2001**

**Sung Eucharist and Confirmation**



**Celebrant & Preacher**

**The Lord Bishop of London**

**Choir: English Chamber Choir**

**Setting: Jugendmesse *Haydn***

**Thursday 29<sup>th</sup> November 2001**

**5.30pm**

Please remember in your prayers those to be confirmed at this service.

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Kevin CRAMPTON (St. Andrew-by-the-Wardrobe)  
Oliver HYLTON (St. Andrew-by-the-Wardrobe)  
Coral FLANAGAN (St. Clement Danes)  
Joe CURTIS (St. Mark's, Regent's Park)  
Jesse RUTHERFORD (St. Mark's, Regent's Park)

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**D**EFEND, O Lord, these thy servants with thy heavenly grace,  
that they may continue thine for ever; and daily increase in  
thy Holy Spirit, more and more, until they come unto thy  
everlasting kingdom. Amen.



(No. ~~5~~) (Tune)

Processional Hymn (during which the Bishop will cense the statue of St. Andrew)

1

Jesus calls us! o'er the tumult,  
Of our life's wild restless sea  
Day by day his sweet voice soundeth,  
Saying, 'Christian, follow me;'

3

Jesus calls us from the worship,  
Of the vain world's golden store,  
From each idol that would keep us,  
Saying, 'Christian, love me more.'

2

As of old Saint Andrew heard it  
By the Galilean lake,  
Turned from home and toil and kindred,  
Leaving all for his dear sake.

4

In our joys and in our sorrows,  
Days of toil and hours of ease,  
Still he calls, in cares and pleasures,  
That we love him more than these.

5

Jesus calls us! by thy mercies,  
Saviour, make us hear thy call,  
Give our hearts to thine obedience,  
Serve and love thee best of all.

MRS C. F. ALEXANDER (1823 - 95)

#### MINISTRY OF THE WORD

*Bishop.* Peace be with you

*Answer.* And with thy spirit

*Bishop.* Let us pray.

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

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

Choir: Kyrie eleison      Christe eleison      Kyrie eleison  
         Lord have mercy    Christ have mercy    Lord have mercy

Bishop. Let us pray.

**A**LMIGHTY and everlasting God, we are taught by thy holy Word, that the hearts of Kings are in thy rule and governance, and that thou dost dispose and turn them as it seemeth best to thy godly wisdom: We humbly beseech thee so to dispose and govern the heart of *Elizabeth* thy servant, our Queen and Governor, that in all her thoughts, words, and works, she may ever seek thy honour and glory, and study to preserve thy people committed to her charge, in wealth, peace and godliness: Grant this, O merciful Father, for thy dear Son's sake, Jesus Christ our Lord. *Amen.*

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

THE EPISTLE. Rom. 10. 9 (read by a churchwarden)

**I**F 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 end 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.

*Gradual (Choir): If ye love me Tallis*

THE GOSPEL. S. Matth. 4. 18 (read by the Rector)

*All. Glory be to thee O Lord.*

**J**ESUS, 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 from thence he saw two other 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.

*Rector. This is the Gospel of Christ.*

*All. Praise be to thee O Christ.*

Sermon: The Bishop of London

THE CONFIRMATION

*The congregation remains seated while the candidates stand before the Bishop*

*The Bishop (or some other minister appointed by him) shall say*

**D**EARLY beloved in the Lord, in ministering Confirmation the Church doth follow the example of the Apostles of Christ. For in the eighth chapter of the Acts of the Apostles we thus read:—

They therefore that were scattered abroad went about preaching the word. And Philip went down to the city of Samaria, and proclaimed unto them the Christ. When they believed Philip preaching good tidings concerning the kingdom of God and the name of Jesus Christ, they were baptized, both men and women. Now when the apostles which were at Jerusalem heard that Samaria had received the word of God, they sent unto them Peter and John: who, when they were come down, prayed for them, that they might receive the Holy Ghost: for as yet he was fallen upon none of them: only they had been baptized into the name of the Lord Jesus. Then laid they their hands on them, and they received the Holy Ghost.

The Scripture here teacheth us that a special gift of the Holy Spirit is bestowed through laying on of hands with prayer. And forasmuch as this gift cometh from God alone, let us who are here present pray to Almighty God, that he will strengthen with his Holy Spirit in Confirmation those who in Baptism were made his children.

You, then, who are to be confirmed must now declare before this congregation that you are stedfastly purposed, with the help of this gift, to lead your life in the faith of Christ and in obedience to God's will and commandments; and must openly acknowledge yourselves bound to fulfil the Christian duties to which your Baptism hath pledged you.

*Then shall the Bishop say,*

DO you here, in the presence of God and of this Congregation, renew and confirm the solemn promise and vow of your Baptism?

*Answer.* I do.

*Bishop:* Do you believe in God the Father Almighty, Maker of heaven and earth?

And in Jesus Christ his only Son our Lord? And that he was conceived by the Holy Ghost, born of the Virgin Mary; that he suffered under Pontius Pilate, was crucified, dead, and buried; that he descended into hell, and the third day rose again from the dead; that he ascended into heaven, and sitteth at the right hand of God the Father Almighty; and from thence shall come to judge the quick and the dead?

And do you believe in the Holy Ghost; the holy Catholick Church; the Communion of Saints; the Forgiveness of sins; the Resurrection of the body; and the life everlasting?

*Answer.* All this I stedfastly believe.

*Bishop.* WILL you then obediently keep God's holy will and Commandments, and walk in the same all the days of your life?

*Answer.* I will, by God's help.

*Bishop.* OUR help is in the Name of the Lord;

*Answer.* Who hath made heaven and earth.

*Bishop.* Blessed be the Name of the Lord;

*Answer.* Henceforth world without end.

*Bishop.* Lord, hear our prayers

*Answer.* And let our cry come unto thee.

*Bishop.* ALMIGHTY and everliving God, who hast vouchsafed to regenerate these thy servants by Water and the Holy Ghost, and hast given unto them forgiveness of all their sins; Strengthen them, we beseech thee, O Lord, with the Holy Ghost the Comforter, and daily increase in them thy manifold gifts of grace; the spirit of wisdom and understanding; the spirit of counsel and ghostly strength; the spirit of knowledge and true godliness; and fill them, O Lord, with the spirit of thy holy fear, now and for ever. *Amen.*

*Then all of them in order kneeling before the Bishop, he shall lay his hand upon the head of every one severally, saying,*

*N.* I sign thee with the sign of the cross, and lay my hand upon thee. In the name of the Father, and the Son, and the Holy Ghost. *Amen.*

DEFEND, O Lord, this thy servant with thy heavenly grace, that *he* may continue thine for ever; and daily increase in thy Holy Spirit, more and more, until *he* come unto thy everlasting kingdom. Amen.

ALMIGHTY and everliving God, who makest us both to will and to do those things that be good and acceptable unto thy divine Majesty; We make our humble supplications unto thee for these thy servants, upon whom (after the example of thy holy Apostles) we have now laid our hands, to certify them (by this sign) of thy favour and gracious goodness towards them. Let thy fatherly hand, we beseech thee, ever be over them; let thy Holy Spirit ever be with them; and so lead them in the knowledge and obedience of thy Word, that in the end they may obtain everlasting life; through our Lord Jesus Christ, who with thee and the Holy Ghost liveth and reigneth, ever one God, world without end. Amen

#### MINISTRY OF THE SACRAMENT

*The Bishop shall say the Offertory sentence and then return to the Altar.*

LET your light so shine before men, that they may see your good works, and glorify your Father which is in heaven. S. *Math. 5.*

#### OFFERTORY HYMN

*Discendi, Amor santo*

(No. 152)

1

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.

2

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.

3

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.

4

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.

BIANCO DA SIENA (d. 1434)  
Tr. R. F. Littledale (1833 - 90)

*Bishop.* Let us pray for the whole state of Christ's Church militant here in earth.

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

*A Reader shall say*

**Y**E that do truly and earnestly repent you of your sins, and are in love and charity with your neighbours, and intend to lead a new life, following the commandments of God, and walking from henceforth in his holy ways: Draw near with faith, and take this holy Sacrament to your comfort; and make your humble confession to Almighty God, meekly kneeling upon your knees.

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

*Bishop.* 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.*

*Bishop.* 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. Matth. 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*

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 Tim. 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 S. John 2.1*

### THE EUCHARISTIC PRAYER

*Bishop.* The Lord be with you.

*Answer.* And with thy spirit.

*Bishop.* Lift up your hearts.

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

*Bishop.* Let us give thanks unto our Lord God.

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

**I**T 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.

**W**ho in the righteousness of thy Saints hast given us an ensample of godly living, and in their blessedness a glorious pledge of the hope of our calling: That, being compassed about with so great a cloud of witnesses, we may run with patience the race that is set before us: And with them receive the crown of glory that fadeth not away.

**T**HEREFORE with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious Name; evermore praising thee, and saying:

*The Sanctus and Benedictus shall be sung by the Choir*

*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

*Bishop.* 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.

*Bishop.* The Peace of the Lord be always with you

*Answer.* And with thy spirit

*Rector.* 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

*Then shall the Minister first receive the Communion in both kinds himself, and then proceed to deliver the same to the Bishops, Priests, and Deacons, in like manner, (if any be present,) and after that to the people also in order, into their hands, all meekly kneeling. And, when he delivereth the Bread to any one, he shall say,*

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

*And the Minister that delivereth the Cup to any one shall say,*

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

*Agnus Dei shall be sung by the Choir*

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

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

#### OBLATION

*Bishop.* 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.*

*Then the Gloria in excelsis Deo shall be sung by the choir*

**G**LORY 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.*

*Then the Bishop shall let them depart with this Blessing.*

**G**O forth into the world in peace; be of good courage; hold fast that which is good; render to no man evil for evil; strengthen the fainthearted; support the weak; help the afflicted; honour all men; love and serve the Lord, rejoicing in the power of the Holy Spirit.

And the blessing of God Almighty, the Father, the Son, and the Holy Ghost, be upon you, and remain with you for ever. *Amen.*

**Processional Hymn**

(No. 196)

For all the saints who from their labours rest,  
Who thee by faith before the world confessed,  
The name, O Jesu, be for ever blest.

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!

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!

O blest communion, fellowship divine!  
We feebly struggle, they in glory shine;  
Yet all are one in thee, for all are thine.

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!

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!

BISHOP W. WALSHAM HOW (1823 - 97)

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Refreshments will be served after the service in the Parish Room. All are welcome.

**Welcome to  
St Andrew-by-the-Wardrobe**  
(Tube: Blackfriars)

**St James Garlickhythe**  
(Tube: Mansion House)

**Sunday Services**

**St James Garlickhythe**

**Sung Eucharist** (professional choir) with Sermon at 10.30am every Sunday. All welcome to lunch afterwards at the Globe Theatre Café

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

**Advanced Sunday School** and Evensong (professional choir) on 3, 10 and 17 March 2002, starting with tea at 4pm. Canon Philip Buckler of St Paul's will be talking about the Cathedral's art works.

**Weekday Services**

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

**Holy Communion** on Tuesday, Wednesday and Thursday at 12.35pm and on Holy days as announced.

**The Thursday celebration from February 2002 onwards will take the form of a quiet service of Evening Prayer, meditation and Holy Communion beginning at 6.15pm. People can come and go as they like and all are welcome to join the Rector for a meal together at a local restaurant.**

**St James Garlickhythe**

**Holy Communion** every Wednesday at 1.15pm.

**Baptisms, Marriages, Confirmation and Confessions** by arrangement with the Rector.

The Rev'd Dr Alan Griffin  
Rectory: 020 7248 7546 Office: 020 7329 3632

2001

~~2007~~  
~~2012~~

CAROLS FOR THE SW1 CLUB – THURSDAY 6 DECEMBER

Choir: Ding dong merrily

Introduction/Welcome

All: O Come all ye faithful

Choir: Bogoroditse Dievo

Reading: Something Spanish

Choir: Riu, riu chiu

All: Hark the Herald angels sing

Choir: Shepherds' Pipe Carol

Interval

Choir: Mary's Boy Child

Reading: something about SW1 (? A A Milne)

Choir: Christmas Waites

All: Good King Wenceslas

Choir: Silent Night; O Holy Night; Chestnuts roasting

All: White Christmas

Encore: Have yourself a merry little Christmas

**S. James Garlickhythe**  
**SECOND SUNDAY IN ADVENT**  
**9<sup>th</sup> December 2001**



**THE COLLECTS**

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

**A**LMIGHTY God, give us grace that we may cast away the works of darkness, and put upon us the armour of light, now in the time of this mortal life, in which thy Son Jesus Christ came to visit us in great humility; that in the last day, when he shall come again in his glorious Majesty, to judge both the quick and the dead, we may rise to the life immortal; through him who liveth and reigneth with thee and the Holy Ghost, now and ever. *Amen.*

Second Sunday in Advent

9<sup>th</sup> December 2001

## SUNG EUCHARIST at 10.30

*Celebrant and Preacher* The Rector  
*Choir* English Chamber Choir  
*Conductor* Guy Protheroe  
*Organist* Dr Andrew Parmley  
*SETTING: HAYDN: St Nicholas Mass*  
+++++

### MINISTRY OF THE WORD

*Introit Hymn:* 52 The Lord will come and not be slow  
(tune: St Stephen)

Lighting of the second Advent Candle

*B.C.P.* 237 Lord's Prayer  
237 Collect for purity  
Summary of the Law

People: Lord, have mercy upon us, and incline our hearts to keep this law

240 Collect for the Queen  
49 Collect of the day  
49 Epistle: Rom 15.4

*Gradual (Choir)* *WELLES: Hosanna to the Son of David*

50 Gospel: S. Luke 21.25  
240 Creed

*Sermon* The Rector

### MINISTRY OF THE SACRAMENT

*Offertory* 55 Sleepers, awake!  
*Hymn* (tune: Wachtet auf)  
*B.C.P.* 244 Prayer for the Church  
251 Invitation & Confession  
252 Absolution and Comfortable Words

## THE EUCHARISTIC PRAYER

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

## CONSECRATION

~~Agnus Dei Benedictus~~

## COMMUNION

~~Motet~~

- 257 Lord's Prayer  
257 **Prayer of Oblation**  
259 Blessing  
*Post Communion* 53 Hark the glad sound  
*Hymn* (tune: Bristol)  
*Voluntary* Wachet auf *J S Bach*

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

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

## NOTICES

Next Sunday, 9<sup>th</sup> December 2001

Advent II

10.30 Sung Eucharist

## Services and events this week

Monday 10 <sup>th</sup>	6.30	Society of Apothecaries Carols	SA
Tuesday 11 <sup>th</sup>	12.35	Holy Communion	SA
	5.30	Rabo Bank	SJ
	6.00	Stephenson Harwood Carols	SA
Wednesday 12 <sup>th</sup>	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
	3.00	Vintry & Dowgate Ward Mote	SJ
	6.00	Horners Carols	SJ
	6.00	Castle Baynard Ward Club Carols	SA
Thursday 13 <sup>th</sup>	12.35	Holy Communion	SA
	6.30	Joiners and Ceilers Carols	SJ
Friday 14 <sup>th</sup>	10.00	Baptism Rehearsal	
	12.30	Confirmation Class	
	6.00	Blacksmiths Carols	SA
Sunday 16 <sup>th</sup>	10.30	Sung Eucharist Choir: Stellae Cantores	SJ
	12.00	Holy Baptism	SJ
	3.00	Parish Carols	SJ
	6.00	Slovene Concert	SA

### **For your prayers ...**

**The sick:**

Maurice De Silva  
 Kay & Basil Holliday  
 Elizabeth Lovibond  
 The Rev'd John Paul  
 The Rev'd Donald Mossman  
 Adrian Poole  
 Jimmy Marr



PA

## CASTLE BAYNARD WARD CLUB

### CAROL SERVICE

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

12<sup>th</sup> December 2001 at 6.30pm

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

## ORDER OF SERVICE

Entrance

Organ

### THE BLESSING OF THE CRIB

Let us pray

O GOD the Son, highest and holiest, who didst humble thyself to share our birth and our death: Bring us with the shepherds and the wise men to kneel before thy lowly cradle, that we may come to sing, with thine angels thy glorious praises in heaven; where with the Father and the Holy Spirit thou livest and reignest God world without end. Amen.

IN THE FAITH OF CHRIST AND IN THY NAME, O GOD MOST HOLY, do we bless and hallow this Crib of Christmas; to set before the eyes of thy children and servants the great love and great humility of Jesus Christ thine only Son; Who for us men and for our salvation came down as at this time from heaven, and was incarnate by the Holy Ghost of the Virgin Mary his Mother, and was made man; to whom with thee and the same Spirit be all honour, majesty, glory, and worship, now and world without end. Amen.

LORD JESUS, Child of Bethlehem, for love of men made man; Create in us love so pure and perfect that whatsoever our heart loveth may be after thy will, in thy Name, and for thy sake; who now livest and reignest in the glory of the Eternal Trinity, God for ever and ever. Amen.

\* Ding dong merrily on high (Choir only)

### Bidding Prayer

#### Solo

\* Once in royal David's city  
Stood a lowly cattle shed,  
Where a mother laid her baby  
In a manger for his bed:  
Mary was that Mother mild,  
Jesus Christ her little Child.

#### Choir only

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

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

For he is our childhood's pattern,  
Day by day like us he grew,  
He was little, weak, and helpless,  
Tears and smiles like us he knew;  
And he feeleth for our sadness,  
And he shareth in our gladness.

And our eyes at last shall see him,  
Through his own redeeming love,  
For that child so dear and gentle  
Is our Lord in heaven above;  
And he leads his children on  
To the place where he is gone.

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

MRS. C. F. ALEXANDER (1823 - 95)

1<sup>st</sup> Lesson

Isaiah 9:2,6&7

Sit

Christ's birth and kingdom are foretold by

Isaiah

Read by a Past Chairman

\* Carol

Make ready, Bethlehem

Ivan Moody

2<sup>nd</sup> Lesson

Isaiah 11:1,2,4,6-9

The Peace that Christ will bring is  
foreshown

Read by the immediate Past Chairman

\* Carol

I wonder as I wander

Trad. Arr.  
Protheroe

Hymn (Stand)

\* Carol

O little town of Bethlehem,  
How still we see thee lie!

Above thy deep and dreamless sleep  
The silent stars go by:

Yet in thy dark streets shineth  
The everlasting Light;

The hopes and fears of all the years  
Are met in thee to-night.

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

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

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

3<sup>rd</sup> Lesson                      St. Luke 1, 26-35&38  
Sit                      The Angel Gabriel Salutes the Virgin Mary  
                                    Read by the Hon. Secretary

\* Carol                      O Holy Night                      Adolphe Adam

Hymn (Stand)

\* It came upon the midnight clear,  
That glorious song of old,  
From angels bending near the earth  
To touch their harps of gold:  
'Peace on the earth, good will to  
men,  
From heaven's all-gracious King!'  
The world in solemn stillness lay  
To hear the angels sing.

Still through the cloven skies they  
come,  
With peaceful wings unfurled;  
And still their heavenly music floats  
Or all the weary world:  
Above its sad and lowly plains  
They bend on hovering 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.

And ye, beneath life's crushing load,  
Whose forms are bending low,  
Who toil along the climbing way  
With painful steps and slow,  
Look, now! for glad and golden  
hours  
Come swiftly on the wing;  
O rest beside the weary road,  
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,  
And the whole world give back the song  
Which now the angels sing.

E. H. SEARS (1810 - 76)

4<sup>th</sup> Lesson  
Sit

St. Luke 2:8-16  
The Shepherds go to the Manger  
Read by the immediate Past Master of the  
Company of Upholders

\* Carol

Hodie Christus natus est

Francis Poulenc

5<sup>th</sup> Lesson

St. Matthew 2:1-11  
The Wise Men are led by the Star to Jesus  
Read by the President

Hymn (Stand)

\*

Hark! the herald-angels sing  
Glory to the new-born King,  
Peace on earth, and mercy mild,  
God and sinners reconciled.  
Joyful, all ye nations, rise,

Join the triumph of the skies;  
With the angelic host proclaim,  
'Christ is born in Bethlehem.'  
Hark! the herald-angels sing  
Glory to the new-born King.



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, etc...

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, etc...

18th cent. Tr F. Oakeley (1802 - 80)

#### Organ Voluntary

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Please remain for refreshments after the service.

Drinks will be served in the Narthex.

Food will be served in the Parish Room.

Please make use of the galleries after receiving food and drink, as this will avoid congestion.

Our thanks again to Penny Ide-Smith and 'Occasional Cuisine' for organising the catering.

Our sincere thanks also to Guy Protheroe and the English Chamber Choir for their continued support for this annual act of Worship.



# English Chamber Choir NEWSLETTER

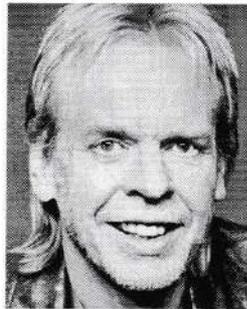
Autumn 2001

## UK PREMIERE OF ILIAS ANDRIOPOULOS *GREEK TRILOGY*

The Choir return to the Queen Elizabeth Hall on Monday 28 January 2002 for a programme of Greek music. Together with the English Players, and acclaimed soloists Maria Farandouri and Manolis Mitsias, they will perform the UK premiere of *The Greek Trilogy* by Ilias Andriopoulos, one of Greece's most popular composers. See page 2.

## RECORDING RICK WAKEMAN'S NEW PROJECT

The English Chamber Choir are back in the recording studio with long time collaborator **Rick Wakeman**. To find out just what the former "wild man of rock" is up to, see the back page.



## BYZANTINE INSPIRATIONS REVIEWED BY TOP AMERICAN CRITIC

The Choir's last South Bank concert included four major works by living composers - Michael Adamis, Christos Hatzis, Ivan Moody and John Tavener - all inspired by the heritage of Byzantium. The evening was generously supported by the **A G Leventis Foundation**, the **Michael Marks Charitable Trust**, the **Hellenic Foundation for Culture**, **Philips Electronics (UK)** and **Easyjet**, and drew a wide and diverse audience, among them **Kyle Gann**, one of the most celebrated of New York's music critics. Mr Gann's review can be found on page 2.

## CAROLS AT ST. CLEMENT'S

On Tuesday 4th December the Choir will be participating in a Carol Service in St. Clement Danes' (the Church of the Royal Air Force) in aid of **The Wishbone Trust**, the only national charity to raise funds for research into the whole range of musculo-skeletal disorders. This year, the Trust celebrates its tenth anniversary, but its history dates back a few years earlier. An appeal was launched by the British Orthopaedic Association to raise urgently needed funds for orthopaedic surgery research in 1987. It proved so successful that the Trust was formed in 1991, since which time it has supported hundreds of projects - small and large-scale - in hospitals, medical centres and universities throughout the UK.

Although an increasing number of companies and trusts contribute to Wishbone's mission, much of the Trust's support comes from individuals, those thousands of former patients who wish to thank their surgeons and help patients of the future.

As usual on such occasions, the ECC will be joined by a star-studded cast, this time including leading operatic soprano **Marie McLaughlin** together with her accompanist **Gerald Martin Moore**.

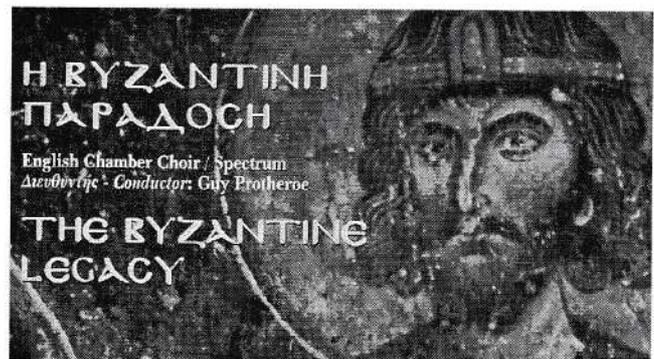
**TUESDAY 4TH DECEMBER 2001, 6.30PM**  
**ST. CLEMENT DANES, STRAND, WC2**

(Underground, Temple)

For details please contact the ECC office 020 7286 3944

## ECC MAKE DEBUT ON CBC - SELL OUT CD ON SALE AGAIN

ECC makes its broadcasting debut on CBC (Canadian Broadcasting Corporation) on Sunday 28 October when its recording of *Heirmos* is broadcast as part of a programme devoted to the work of Greek / Canadian composer **Christos Hatzis**. We are also delighted to announce that Sony Greece have reissued the Choir's acclaimed recording *The Byzantine Legacy* on which the work features. Page 2



**English Chamber Choir - Guy Protheroe conductor**  
For more information visit our website: [www.englishchamberchoir.com](http://www.englishchamberchoir.com)

## A LIVING LEGEND COMES TO THE SOUTH BANK



The distinguished and internationally-renowned Greek mezzo-soprano **Maria Farandouri** will be travelling to London to sing with the choir at the Queen Elizabeth Hall on 28 January.

Acknowledged as the most authentic interpreter of New Greek Song, Miss Farandouri will be joined by another popular Greek singer, tenor **Manolis Mitsias** and by readers **Ioulita Iliopoulou** and **Michael Pennington**.

**Ilias Andriopoulos** (1950-) is one of Greece's most popular composers. His music is characterised by its tuneful melodies and by its deeply Greek sound. *The Greek Trilogy* sets poems by Kalvos, Gatsos and the Nobel laureates Seferis and Elytis. The three works are entitled *Prosanatolismoi - Orientations* with poetry by Odysseus Elytis; *Argonaftes - Argonauts* poetry by George Seferis and Nikos Gatsos and *Odes* with poetry by Andreas Kalvos.

The event is presented by the Hellenic Foundation for Culture and forms part of **Greece in Britain**, the ongoing series of events illustrating the wealth and diversity of contemporary Greek culture. The Choir and the English Players who, in addition to the normal orchestral line up will include mandolins, cembalon and a wealth of percussion, will be conducted by **Guy Protheroe** who says:

"Andriopoulos is a successor to Hadjidakis and Theodorakis, who revised Greek popular song using the words of the new Greek poets in a style very close to folk tradition - producing memorable, tuneful music."

**TICKETS £8 - £20 FROM THE ROYAL FESTIVAL HALL BOX OFFICE 020 7960 4242 OR BOOK ONLINE AT [www.rfh.org.uk](http://www.rfh.org.uk)**

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## BYZANTINE LEGACY BACK ON SALE

Released by Sony Greece this fascinating CD was recorded in summer 1998 in the Greek Orthodox Cathedral of St. Sophia in London. The CD includes well known music by **Rachmaninov**- *Voskresenie Khristovo*, *Bogoroditse Dievo*, *Khvalitye inya Gospodne*; and **Tchaikovsky** *Dostoyno yest*,

*Cherubic Hymn*, *Khvalitye Gospoda*; contrasted with works by two little known composers - the Romanian composer **Nicolae Lunghu** whose *Pre tine te laudam* is the most requested item in the choir's repertoire and the Ukrainian **Pavlovsky** here represented by his *Cherubic Hymn*. There are three works by living composers - all influenced by the Orthodox tradition - **Ivan Moody's** *Arkhangelos*, **John Tavener's** haunting *Song for Athene* and for the final work the Choir are joined by the ensemble *Spectrum* for **Christos Hatzis Heirmos**.

An ideal Christmas present *Byzantine Legacy* costs **£16 inc p&p** - to order a copy please write to Ann Manly, 8 Alma Square London NW8 9QD enclosing a cheque payable to **Byzantine Festival in London**. (Not ECC) Enquiries Tel: 020 7286 3944

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## QUITE BY CHANTS BY KYLE GANN

The following is extracted from an article which appeared in the New York publication *Village Voice*.

LONDON—

.... "But I did find newer music at a type of concert that would be unthinkable in the States. On March 8, at Queen Elizabeth Hall, conductor Guy Protheroe led the robust English Chamber Choir in a concert of avant-garde choral works all inspired by, and/or based on, the chants of the Byzantine church. In America, this last fact would have ensured that the music was conservative, but it was not. In America, no chorus would have had the slightest interest in assembling a whole evening of living composers. In America, no conductor could have located four interesting choral works by living local composers. Out of the entire Western world, perhaps only England has never suffered a divorce between its composers and its indigenous choral tradition, as evidenced, for instance, by an impressive amount of contemporary repertoire among the recordings sold as souvenirs from Saint Paul's Cathedral. **The English Chamber Choir's concert was something without counterpart in American music, and rewarding to boot.**

There was one world premiere, a *Lament for Christ*, by 37-year-old Ivan Moody: tonal, nonmodulating, simple in its counterpoint, and a little bland despite well-wrought solos by soprano Patricia Rozario and Jeremy Birchall. There was one older work by an older composer, Michael Adam's *Photonymon* of 1973. This was surprising. On the surface it was full of the gimmicks that make the early '70s a musico-historical embarrassment: the singers rattling jingle bells, jumbles of vocal phrases sung in free rhythm. The work started with only women, and the men entered from backstage in mid-work, carrying candles, a theatrical effect handled with taste. Moreover, the evocative use of chimes, Balkan-style singing, and percussive echoes by singers occasionally hitting boards lifted *Photonymon* far above the platitudes of its era.

Continued .....

The piece that deepened my sense of the English musical situation, however, was *The Last Discourse* by John Tavener. I had been aware of Tavener since his George Crumb-like cantata *The Whale* of 1968, and knew that, after a rather dramatic 1977 conversion to the Russian Orthodox Church, he had reemerged as a composer of slow, portentously spiritual works somewhat in the Arvo Pärt line.

None of this prepared me, however, for the *The Last Discourse's* radical originality. First of all, Rozario sang solos against the choir with a striking reversal of foreground and background: While they moved in active counterpoint, she often merely alternated between two notes, hovering above the chorus with gorgeous - and indeed, spiritual - effect. Even more interesting, Birchall's bass interruptions, representing the voice of Christ, were doubled in unison with an upright string bass, though the lines - slow glissandos, fast flurries of melody - were impossible to really keep in unison, the imprecision producing a fascinating shadow effect.

The concert ended with the lushly romantic *Everlasting Light*, by a Greek composer in his forties, Christos Hatzis, enlivened by a powerful male trio and almost Brahmsian harmonies tuned on a marimba". ...

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## A WARM WINTER EVENING

I suspect that there are many seasoned concert-goers who, like myself, have memories of turning out on freezing, blustery evenings in November and early December to support friends and relations giving concerts in some large Victorian church. The singers, having experienced the sub-zero temperatures of the previous evening's final rehearsal, would at least have had the foresight to don Damart long-johns under their long black.

The unsuspecting audience, however, would be left to huddle in a few of the front pews and marvel at the wisps of white mist which curled upwards from the singers' mouths as their breath vaporised in the chill of the chancel steps. Afterwards the local publicans would note a heavy increase in the assumption of port and brandy as performers and audience alike crowded into the warmth of the saloon bar to renew acquaintance with numb fingers and soothe hoarse throats.

Fortunately, audiences to the English Chamber Choir's annual November concerts are spared such rigours. Conveniently placed on the third Saturday in the month, roughly equidistant from the combined distractions of half-term, Halloween and Guy Fawkes beforehand and the flurry of pre-Christmas socialising that follows, this is an evening well worth stepping out for. Thanks to the sterling efforts of Choir members doubling as talented chefs, experienced maitre d's, or more simply a dab hand with a corkscrew (not to mention rehearsing and singing an hour's music plus tailor-made cabaret items), we aim to keep prices within the range of as many people as possible. After all, where else can you get an aperitif, a concert, a square meal and a cabaret for £20?

This year's concert features five sets of French songs which are interspersed with the seven settings of Robert Bridges' poems by the English composer **Gerald Finzi**, born 100 years ago. In addition to the Finzi there are two sets of three chansons apiece by **Debussy** and **Ravel** and the *Deux Choeurs* by **Saint-Saëns**. For this programme the Choir adds

**Poulenc's *Un soir de neige***, settings of poems by Paul Eluard, to its repertoire. Completing the programme will be **Milhaud's** short cantata describing the birth of Venus which was 'discovered' by the ECC back in 1984, when it gave its first British performance in the Queen Elizabeth Hall.

*Ann Manly*

**TICKETS £20 (12.50 conc) - INCLUDING CONCERT, SUPPER AND CABARET FROM 020 7286 3944**

## OUT AND ABOUT

First of all may we take this opportunity to welcome the new Rector - **The Reverend Dr Alan Griffin** - to St Andrew's and St James's. Dr Griffin comes to London after many years as a lecturer and chaplain at Exeter University.

We are also very sorry to learn of the illness of the former Rector, **John Paul**, who is undergoing surgery. Our best wishes go to him and his wife Lynette at this time.

It is with great sadness that we record the death in June this year of **John Toll**, described by *The Guardian* as 'one of the best continuo keyboard players in the world'. A contemporary of Guy Protheroe and Ann Manly at Oxford (and responsible for introducing them to each other), he frequently appeared with the ECC playing organ or harpsichord continuo, most notably in its Smith Square performances of the Bach Passions during the 1990s. His widow Vivienne (nee Oldroyd) is a former ECC soprano and our thoughts go to her and their children, Rosie and James.

**Congratulations to -**

**Beth Evans** and husband Patrick Talbot on the birth of Caspar, brother to Theo, we hope Beth will be back singing soon.

**Anne Howeson** and **Sasha Herriman** on their marriages. Incidentally how good it is to see Sasha reading the news on ITN 24 hours - definitely worth getting digital TV for - nearly as good as her cabaret show!

Following Sasha into the Canal Cafe Theatre is another cabaret artist - **Sophia Koutsaki** who's one woman show *Rushing in where angels wouldn't* plays on Sundays 28 Oct, and 4, 11, and 18 Nov at 7pm. (Box Office 020 7289 6054) Sophia is already known to many ECC people and will soon be known to all as she will be language coach for the 28th January concert.

And talking of cabaret don't miss the 25th anniversary performance by the famous **Demon Barbers** - Purcel Room, South Bank, Monday 10 December featuring not only ECC tenor **Rob Scales** but his twin **Ant** - who has also sung with the Choir on many occasions and not forgetting Tavener soloist **Jeremy Birchall** - its **UNMISSABLE** Box Office 020 7960 4242

May we also take this opportunity to extend a welcome too to **Carol Hall**, who joins the music team as its vocal coach. Carol, who has sung with many leading professional groups including the famous Swingles offers individual tuition to Choir members. Needless to say, her services are proving extremely popular!

Finally, welcome to the new Rachels - yes we have two new Rachels to add to the one we have already. **Rachel Butler** sings soprano and **Rachel Marston** sings contralto - they join other recent members **Bella Image**, soprano and **Keith Geaney**, baritone.

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# RICK WAKEMAN

One of rock's most charismatic figures, Rick Wakeman's career spans some thirty five years. He has record sales in excess of 100 million units both as a solo artist and as a member of superstar group YES. Wakeman has led a chequered lifestyle - a classically trained musician he was the ultimate "wild man of rock" during the Seventies until he was given less than three months to live unless he stopped drinking. In recent years, his highly diversified career has also encompassed Christian recordings, numerous game and chat show appearances and the hosting of the contemporary comedy series *Live at Jongleurs*. In 1997 the Choir, accompanied by Rick and the English Players gave the first performance of his cantata *Noah*.

Rick writes

"For over twenty seven years I have been really proud to have been associated with Guy and Ann and everybody who has ever sung with the English Chamber Choir. I have had the privilege of working with many choirs around the world but I have yet to find one that matches the enthusiasm, talent and drinking capacity of the ECC! (Amazing to think that I no longer drink, but leave it entirely to the choir these days).

We have done many projects together, some large and some small. Some have sold pretty well and others.....well let's just say I'm still paying for them ! You can't win them all ! One thing I learned from writing and performing *Noah* with the choir at Southwark Cathedral, was that virtually everything I had written with the choir in mind, was not able to be performed either without me, or without a huge line up of musicians or orchestra. Over the last year I started compiling

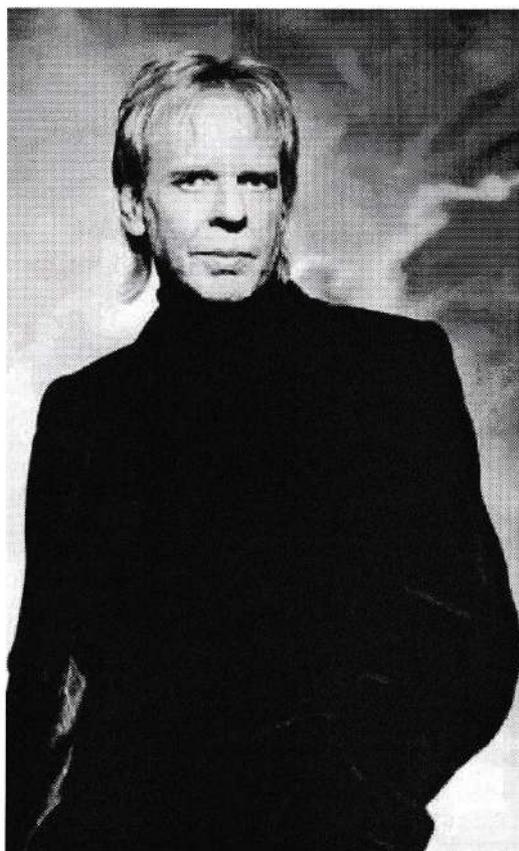
ideas that would rectify this and have written a suite of six pieces that are specifically for piano and choir. It's working title is *Voices* and may well end up with the same title at the end of the day. It will be released by President Records some time in the New Year and it is proposed to do some concerts together in some selected Stately Homes in the summer. The National Trust are very keen on the idea and a representative will also be attending one of the recording sessions in London.

The sessions will also be filmed for a forthcoming DVD. Classic Pictures at Shepperton Studios want to film one of the concerts and add footage from the recording sessions as well.

The piano has already been recorded and the choir parts will be completed during the week leading up to the recording. As usual everything is last minute and parts will be faxed to Guy and Ann from my music room in Tenerife where I lock myself away and they will then curse me for the late arrival of the music, clogging up their fax machine and writing parts that are often unusable !!!!!

I am really looking forward to meeting up again in the studio. It's almost like a family gathering, the only difference being we all get on...unlike most families."

ECC's last collaboration with Rick was on his epic project *Return to the Centre of the Earth* which also featured the London Symphony Orchestra, Star Trek's Patrick Stewart as narrator, Ozzy Osbourne, Justin Hayward (Moody Blues), Trevor Rabin (Yes) and Bonnie Tyler.



**Saturday 17 November 7.30pm**

St Andrew's by the Wardrobe, Queen Victoria Street, EC4  
*Chansons d'Hiver*  
Guy Protheroe conductor

**Tuesday 4 December 6.30pm**

St Clement Danes, Strand WC2  
*Carols for the Wishbone Trust*  
Guy Protheroe conductor, Ian Curror, organ

**Wednesday 12 December 6.30pm**

St Andrew's by the Wardrobe, Queen Victoria Street, EC4  
*Carols for the Castle Baynard Ward Club*  
Guy Protheroe conductor, Ian Curror, organ

**Monday 28 January 2001 7.45pm**

Queen Elizabeth Hall, South Bank, SE1  
*Ilias Andriopoulos - The Greek Trilogy*  
Maria Farandouri and Manolis Mitsias  
English Players - Guy Protheroe conductor

**Next concert March 2001 date tbc**

The Great Hall, City of London Boy's School  
*A programme of works for choir and organ*  
*in aid of the*  
*St James' Garlickhythe Organ Appeal*

**The Choir also sings Morning Service (Holy Communion) 10.30am at St James', Garlickhythe**  
Sunday 28 October, Sunday 9 December, Sunday 27 January