



Under the auspices of the Greek Ministry of Culture
The Hellenic Foundation for Culture
presents

Ilias Andriopoulos
**THE
GREEK
TRILOGY**

UK Premiere



Spyros Sakkas, baritone **Manolis Mitsias**, tenor
Ioanna Forti, soprano **Sophia Koutsaki**, mezzo-soprano
Thodoris Economou, piano
Ioulita Iliopoulou and Michael Pennington, readers

English Chamber Choir English Players
leader Levine Andrade

Guy Protheroe, conductor

Queen Elizabeth Hall Monday 28 January 2002 7.45pm

Tickets £20, £17.50, £15, £12.50, £10, concessions £2 off

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Ilias Andriopoulos (1950–) is one of Greece's most popular composers working in the characteristic Greek melodic and harmonic tradition. This concert features the UK premiere of his *Greek Trilogy* which sets poems by Kalvos, Gatsos and the Nobel laureates Seferis and Elytis.

Taking part will be **Spyros Sakkas**, ever-popular with UK audiences, leading Greek singer **Manolis Mitsias**, two young interpreters of New Greek Song **Ioanna Forti** and **Sophia Koutsaki**, the **English Chamber Choir** and the **English Players** who, in addition to the normal orchestral line up, will add mandolins, cembalon and a wealth of percussion.

The three parts of the trilogy are: *Prosanatolismoi – Orientations* with poetry by Odysseus Elytis; *Argonaftes – Argonauts* with poetry by George Seferis and Nikos Gatsos; and *Odes* with poetry by Andreas Kalvos. The performance will be interspersed with readings of the poems in Greek and English by Ioulita Iliopoulou and Michael Pennington.

The Greek Trilogy will be conducted by Greek music expert 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.'

Describing the work, Ilias Andriopoulos writes: 'There is a close kindred spirit linking the work of Elytis, Seferis and Kalvos, given that all three were innovators even though quite different as poets. This is why I have included them in a single musical work, *The Greek Trilogy*. In this work, the music moves on different levels of expression and tone, taking into account the poetic texts as a whole but also the particular characteristics of each one individually. It does not confine itself to a musical reading of the poetry, but extends into areas that are hidden and unexplored, filled with song, love and lyricism.'

The event is presented by the **Hellenic Foundation for Culture**, under the auspices of the **Greek Ministry of Culture**. It is part of **Greece in Britain**, the ongoing series of events illustrating the wealth and diversity of contemporary Greek culture. The continued support of **easyJet** and the **Commercial Bank of Greece** is gratefully acknowledged.

Lecture in Oxford

On Tuesday 29 January 2002, Ilias Andriopoulos and Dr David Connolly will speak about 'Lyric Poetry as Poetic Lyrics: Contemporary Greek Poetry and Popular Greek Song' at the University of Oxford, Basement Lecture Room, 47 Wellington Square, Oxford, 5pm. The lecture will be in Greek.

Greece in Britain future events

If you wish to be kept informed of future events in this series, please return this coupon or send a postcard to: The Hellenic Foundation for Culture, 1a Holland Park, London W11 3TP e-mail: vsh@mcmail.com

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For Greeks, song is not just another means of expression. It is, apart from anything else, another means of measuring time, of recording our experiences, of celebrating our joys and of sharing our sorrows. It is a process that takes place in the soul and that results from the age-old association of poetry and music.

Through his long and productive career in the service of the Greek song, Ilias Andriopoulos has left his own characteristic imprint on the music scene in Greece. A composer of sophisticated and genuinely popular songs, he approaches the work of our major poets with respect, knowledge and an awareness of the risk involved for every composer in such an undertaking. If the work of these major poets has found its place in the hearts and on the lips of the Greek people, this is, of course, also due to the talent and inspiration of our composers.

The universal language of music particularly lends itself to the cultural contact between different peoples, which is one of the fundamental aims of the Cultural Olympiad 2001–2004, as evidenced by its basic slogan 'For a Culture of Cultures'. This evening's concert by Ilias Andriopoulos in one of London's most prestigious cultural venues will substantially contribute to this contact.

Evangelos Venizelos
Minister of Culture
Greece

I would like to extend my heartfelt thanks to the Minister of Culture who has agreed to place this concert under his aegis. Also, thanks are due to our sponsors **easyJet** and the **Commercial Bank of Greece**, my friend David Connolly and the indefatigable Cultural Counsellor of the Greek Embassy, Dr Victoria Solomonidis, for her invaluable contribution in the realisation of this project.

Ilias Andriopoulos, January 2002



Greece in Britain 2002

Now in its fifth season, **Greece in Britain** continues the successful series of cultural events begun in January 1998 in celebration of the UK Presidency of the European Union. Dates for 2002 include events in Edinburgh, Glasgow and London's South Bank, Royal National Theatre, Riverside Studios and the Barbican Centre.



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Introduction

**Mikis
Theodorakis**

Ilias Andriopoulos' music is for me linked with the Greek landscape. It must have been 1974 or 1975 when, driving to my summer home in Vrachati, I first heard his songs (from a makeshift cassette on which he played and sang himself), before he had released his first record. I was immediately struck by his innate talent for melody as the songs blended with the azure sea, the isle of Aigina and the Peloponnese in the distance – a unique harmony of shapes and colours and music.

When, earlier this year, we were together in ancient Olympia, his birth-place, I noticed how the cypresses, the pines and the green plains blended even more with his music. Perhaps because radiating behind the sounds were the verses of Greek poets.

Andriopoulos has remained simple, direct and lyrical. His music flows like the pure water of a spring. This is why he has deservedly earned a special place among the small group of song-writers who have as the source of their inspiration the popular art song of the sixties.

True to the tradition of those years, he is not indifferent to the course taken by his country. Which means that he sees his work as a contribution to the more general struggles of the Greek people for a better life. He has aligned himself with these struggles with modesty and consistency, thereby consummating his relationship with his age and with his people.

For all the above reasons I find Ilias Andriopoulos impressive and endearing. Our joint concert in ancient Olympia constitutes the tangible proof of my admiration, given that I have never before shared the podium with a younger composer.

I wish him every success.

**Ilias
Andriopoulos
and the Living
Tradition**

David Connolly

The tradition in Greece of setting poetry to music has existed from antiquity and finds expression in ancient lyric poetry, in Byzantine hymnography and in the popular folk song, where poet and melodist were usually one and the same person. This practice, however, acquired unprecedented importance during the sixties and seventies with the setting of contemporary poetry to popular music. The work of major poets, including Greece's two Nobel laureates, George Seferis and Odysseus Elytis, set to music by composers such as Mikis Theodorakis and Yannis Markopoulos, gave rise to a new musical form known as the 'art song', which enjoyed a wide audience and which played an important role, both socially and culturally, in Greece during this period.

Ilias Andriopoulos, whose musical works began to appear in the late seventies, belongs to the younger generation of Greek composers who continued this practice and further developed the art song. He is one of the most talented of his generation and one of the few with the ability to create authentic and exquisite melodies which, at the same time, respect the integrity of the poetic text. His music never intrudes, never overshadows the poetic text, but rather enhances it with his sensitive musical interpretation. As the gifted melodist that he is, Ilias Andriopoulos may be justifiably regarded as a contemporary exponent of the ancient tradition and as a leading exponent of the more recent tradition of the art song.

Ilias Andriopoulos has appeared twice before in the UK (1998 and 2001) with concerts in which he presented his musical settings of poetry by Odysseus Elytis and George Seferis. It is perhaps fitting that his third visit should be to present his musical settings of the *Odes* of Andreas Kalvos, a Greek poet who spent the last years of his life in England. This work completes a cycle of music and poetry which, in its new and composite form, constitutes a truly remarkable 'Greek Trilogy'.

The composer

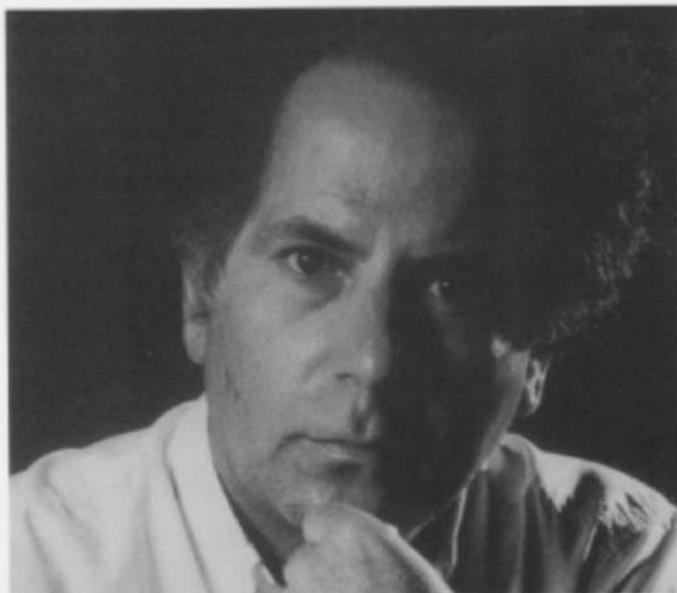
Ilias Andriopoulos

Ilias Andriopoulos was born in 1950 in a small village close to ancient Olympia. It was here that he spent his childhood and attended school before going on to complete his musical studies at the Greek Conservatoire in Athens.

Andriopoulos made his debut on the Greek music scene in 1976 with his *Seferis Cycle*. Before long he had established himself as a talented composer with a large following amongst the listening public, especially the young. His music is characterised by tuneful melodies and a deeply Greek sound, which goes back to the roots of Greek antiquity. In addition to *The Greek Trilogy* Andriopoulos has set poetry by other leading Greek poets and foreign poets such as T.S. Eliot, Charles Baudelaire and Rainer-Maria Rilke. His compositions include popular song cycles, music for the cinema and theatre, two concertos – for Santouri and Orchestra and for Cello and Orchestra, and his symphonic poems *Reflections* and *Greek Summer*.

To date there are 18 LPs and CDs of Andriopoulos's work and his compositions have been presented repeatedly at all the major festivals in Greece – the concert he gave jointly with Mikis Theodorakis in ancient Olympia in 1996 being attended by over 15,000 people. He has also had his music performed at the Alter Oper Frankfurt, the Auditorium Saint Germain and the Casino de Paris, at the theatre of Swedish Radio-Television in Stockholm, at the concert hall of the WDR Television Station in Cologne and at the University of East Anglia in Norwich.

Andriopoulos was Artistic Director of the Contemporary Symphonic Orchestra of ERT from 1994 to 1998 and Artistic Director of the Patras International Festival from 1997 to 1999.



The poets

Andreas Kalvos
(1792–1869)

Andreas Kalvos was a key figure in the development of modern Greek literature. He was born on the Greek island of Zakynthos, at the time part of the Venetian Republic, and he lived most of his life in Italy and England. While in Italy (1812–17) Kalvos was secretary to one of the greatest figures of European Romanticism, the Italian poet and patriot Ugo Foscolo, who was also from Zakynthos. Kalvos was influenced by his work and was also a great admirer of Byron, to whom he dedicated one of his Odes: 'O Byron, hapless friend of Hellas'. His work was neoclassical in tone and patriotic in its subject matter. Like Byron, through his verses he advanced the cause of Greek nationalism throughout Europe and worked for the liberation of his homeland.

A great romantic poet, Kalvos made his living by translating, teaching the great classics and lecturing on Modern Greece. Had it not been for the tragic death of his first English wife and child in 1820, it is likely he would have made Britain his permanent home. Following this personal tragedy, he travelled widely in Europe and settled in Corfu for the next 25 years. But such was the attraction of Britain, which he so admired, that in 1852 he returned, to marry another English woman and, with her, set up a school for young ladies in London's Maida Vale from 1857 to 1865. A few years later, he died and was buried in Louth, Lincolnshire.

His early works, which include two tragedies, were in Italian but Kalvos made his name with patriotic poems celebrating the Greek War of Independence (1821–7). He is best known for his work *Odes*, which consists of 20 poems and was published in two parts: *The Lyre*, Geneva 1824 and *New Odes*, Paris 1826.



George Seferis
(1900–71)

Seferis was born in Smyrna, the son of a lawyer-poet. In 1914, with the outbreak of the First World War, his family moved to Athens. He studied Law at the University of Paris (1918–24) and in 1926 joined the Greek Ministry of Foreign Affairs, serving in numerous diplomatic postings including that of Ambassador to the United Kingdom (1957–62), after which he retired and settled in Athens. He was awarded numerous honorary degrees and won many prizes, most notably the Nobel Prize for Poetry (1963). He translated T.S. Eliot's *The Wasteland* and *Murder in the Cathedral*, as well as other English and French poetry.

Seferis is a poet of evocative symbols and metaphysical distinctions. All of his mature poetry is written in a free verse of great sinuousness, rhythmical yet modulated, which never rises in tone or diction beyond the 'conversation between intellectual men' as Ezra Pound put it. He has often attempted to define what Greece is as a 'state of being'. Yet, in the centre of each of his poems is the poet himself, looking back into the mythological past of his country and her symbols, retracing her history, and telling a story which has the independent validity of imaginative fiction. In 1971, his funeral in Athens was attended by many thousands of mourners, despite the active disapproval of the military regime.



Nikos Gatsos
(1911–92)

Born in Arcadia, Peloponnese, Gatsos moved with his family to Athens when he was sixteen. He studied classics, philosophy and history at the University of Athens. After graduation, he worked for the Greek Radio and translated numerous plays into Greek for radio, television and theatre productions, including works by Tennessee Williams, Strindberg, Genet and Lorca.

He is best known as a poet whose work has been set to music by Greece's most popular composers, notably Hadjidakis, Theodorakis and Xarhakos. His most important work *Amorgos* has had a strong influence on writers of his generation. Surrealism, the rhythms of the Bible and the traditions of Greek folk ballads are combined in a strange, arresting and elegiac manner. Profoundly influenced by the Ionian philosopher Heraklitos, Gatsos believed that the essence of life and art is to be found in nothing static, but in an eternal flux.



Odysseus Elytis
(1911–96)

Elytis (real name Odyseas Alepoudelis) was born in Crete and lived in Athens from 1914 until he moved to France, where he studied literature at the Sorbonne from 1948 to 1951, associating closely with the poets and painters of the Parisian school. He was greatly influenced by the French surrealist Paul Eluard and, along with Seferis, was largely responsible for introducing surrealism into Greek poetry, particularly through his first and longest collection *Prosanatolismoi* (Orientations). His experiences on the Albanian front during the 1940–41 campaign against the invading Italian forces had a great impact on his poetry.

His most famous work *Axion Esti* (Dignum Est), 1959, is a long, ecstatic work inspired by the Byzantine Divine Liturgy, from which it takes its title, and draws upon sources as varied as the biblical story of the Creation and the history of modern Greece. Of the work Elytis said 'I personify Greece in my poems all the beautiful and bitter moments under the sky of Attica.' The poet became extremely popular with the young people of Greece following the musical setting of this work by Theodorakis who described the epic as a 'bible for the Greek people'.

Elytis won many prizes in his own country and abroad. In awarding him the Nobel Prize in 1979, the Swedish Academy said of his poetry: 'Against the background of Greek tradition, it depicts with sensuous strength and intellectual clear-sightedness modern man's struggle for freedom and creativity.' In the Nobel Prize citation, *Axion Esti* is described as 'one of 20th-century literature's most concentrated and richly faceted poems'.

The performers

Spyros Sakkas
baritone

Born in Athens in 1938, he studied at the Athens Conservatoire with Kimon Triantafyllou and Marika Kalphopoulos, graduating with first prize in 1964. He continued his studies at the Mozarteum in Salzburg with Max Lorenz and Paul von Schilhawsky and began his career at the Braunschweig Opera House in Germany. Since then he has appeared in most European and USA opera houses, performing at the opening of the Opera Bastille in 1990, and is a regular participant in international festivals. Spyros Sakkas performs all genres of vocal music and has given the world premieres of works by Cage, Crumb, Kounadis, Xenakis, Tavener, Ligeti, Hadjidakis, Theodorakis and others. One of his latest projects is the presentation of the many forms of Greek vocal music from antiquity to present. He has taught at the Catholic University of Washington DC and the Philadelphia College of Performing Arts and, since 1992, has been on the staff of the Faculty of Theatre and Music at the Aristotelian University of Thessaloniki. In 1985 he created the Studio of Visual Arts in Athens which conducts research on both the physical and spiritual aspects of singing.

Manolis Mitsias
tenor

Born in Halkidiki, Macedonia, from an early age he showed an interest in Byzantine music, the folk songs of his homeland coupled with the popular songs of the 1950s and 1960s when he discovered the music of Manos Hadjidakis and Mikis Theodorakis, who were to become such an influence on his development in the world of music. Later, Manolis continued his musical education in Thessaloniki, where he became a member of an important local choir. During the same period he started the first 'boite' (small club), which gave impetus to a whole new cultural movement in the city. In 1968, he was encouraged by a record producer to go to Athens, where he met composer Dimos Moutsis and recorded his first hit LP which was released in 1969. From then on Mitsias has enjoyed a long successful career, working with popular composers and making numerous hit recordings. He has appeared in concerts all over the world, including Carnegie Hall in New York, the Royal Albert Hall in London and Megaron, the Athens Concert Hall.

Ioanna Forti
soprano

Born in Athens in 1974, she studied music, majoring in performance (piano and voice). Her singing career started in 1993 as a choir member, initially with the Hellenic Radio Choir and later at the National Opera of Greece, where she eventually became a soloist. In June 2000 Ioanna debuted at New York's Carnegie Hall as Klytemnistra in Mikis Theodorakis' opera *Electra*. Her collaboration with Mikis Theodorakis continued with performances of *Zorba* in Germany and *March of the Spirit* at the Herod Atticus Theatre and Epidaurus. During the same year, she participated in numerous concerts, performing works by a wide range of composers, from Manos Hadjidakis to Bizet and Offenbach. In April 2002 she will perform the part of Kelonike in the world premiere of Mikis Theodorakis' new opera *Lysistrata*. This is her first collaboration with Ilias Andriopoulos.

Programme

A Greek Trilogy

**Odysseus Elytis – Andreas Kalvos – George Seferis
and a poem by Nikos Gatsos dedicated to George
Seferis**

Part One* Odysseus Elytis – *Orientalisms

Soloist Ioanna Forti

Readings by Aria Sandis and Michael Pennington

1. Introduction – Song of the Aegean
2. Wind of the Virgin
3. Dreams and Dreams
4. Birds
5. The Hour Forgot Itself
6. Time is a Quick Shadow
7. All the Cypresses
8. Unguarded Night
9. This Grape
10. Sea Surf Kiss
11. Of the Aegean

Interval

Part Two Andreas Kalvos – Odes: The Lyre
(UK Premiere)

Soloist Spyros Sakkas
Piano Theodore Economou
Readings by Aria Sandis and Michael Pennington

1. Introduction
2. First Ode *The Patriot*: O, beloved land
3. First Ode *The Patriot*: Yet, in bliss or woe
4. Third Ode *To Death*: In this chapel
5. Third Ode *To Death*: O voice, o mother!
6. Twelfth Ode *The Ocean*: Earth, ward of the Gods
7. First Ode *The Patriot*: Grape bearing roots
8. First Ode *The Patriot*: And when the evening star

George Seferis – Argonauts

Soloist Manolis Mitsias
Readings by Aria Sandis and Michael Pennington
Orchestrated by Yannis Samprovalakis

1. Introduction – Santorini
2. When will you speak again?
3. Dream
4. Old-fashioned ballad (on a poem by Nikos Gatsos)
5. Helen
6. Santorini

Theodore Economou
piano

Born in Athens in 1973, he began his musical studies at a young age. He studied initially at the Athens Conservatory under Aliko Vatikioti and later at the Royal College of Music in London, where he completed his post-graduate studies under Irina Zaritskaya. Since his return to Greece in 1998 he has worked as a pianist and orchestrator with Yannis Markopoulos and Ilias Andriopoulos, performing in concerts in Greece, Germany, Britain, Belgium and the USA. In January 2000 he began his collaboration with the tenor Marios Frangoulis, leading to a series of recitals for piano and cello and of concerts with a number of orchestras under his direction. In the summer of 2001 he performed in concerts by Mikis Theodorakis in Thessaloniki and in the ancient theatre of Epidauros along with the National Radio and Television Orchestra, under the direction of the composer himself. In December 2001 he released his first CD, with ten songs under the title *Don Quixote*.

Michael Pennington
reader

Michael Pennington's recent West End appearances include the title role in *Timon of Athens* for the RSC, Oscar Wilde in *Gross Indecency*, Major Arnold in Ronald Harwood's *Taking Sides* and the title role in *The Misanthrope*. He has also appeared as Domenico in *Filumena* and Edward Damson in Peter Shaffer's *Gift of the Gorgon* (both opposite Judi Dench). In 1996-7 he played Archie Rice in *The Entertainer* at the Hampstead Theatre and, for Peter Hall's Company at the Old Vic, Henry Trebell in *Waste*, Trigorin in *The Seagull* and Sir John Brute in *The Provok'd Wife*. In 1986 he co-founded the English Shakespeare Company with Michael Bogdanov and was its joint Artistic Director until 1991, in that period playing Richard II and Henry V in the award-winning *Wars of the Roses*, the title roles in *Macbeth* and *Coriolanus* and Leontes in *The Winter's Tale*; he also directed *Twelfth Night* for the ESC, and subsequently for the Haiyuza Company Tokyo and for the Chicago Shakespeare Theatre.

In 1983 he played Raskolnikov in Yuri Lyubimov's English-speaking version of *Crime and Punishment*. His one man show *Anton Chekhov*, premiered at the National Theatre in 1984, has since toured extensively in the UK and abroad and been the subject of an Omnibus documentary on BBC Television. Recent television appearances include *Hong Kong Cracker*, *Kavanagh QC* and *Dalziel and Pascoe*. Films include Tony Richardson's production of *Hamlet* (1969) and *Return of The Jedi* (1980). Current audio cassette work includes *Jude the Obscure*, *Kings and Chronicles*, *Eco's The Name of The Rose*, Wilkie Collin's *The Moonstone*, Dickens's *Hard Times*, Conrad's *Victory* and *Nostromo* and John Mortimer's *Felix in the Underworld*. Published writing includes *Rossya - A Journey Through Siberia*, *The English Shakespeare Company: The Story of The Roses* (with Michael Bogdanov), *Twelfth Night: A User's Guide* and *Hamlet: A User's Guide*.

Aria Sandis
reader

After graduating in Classics from Royal Holloway she spent a year at the American Academy of Dramatic Arts in New York and returned to England to study under a three-year Onassis Foundation Scholarship at The Oxford School of Drama. Her recent professional credits include *Carmen* (*Lessons from Louise*), *Titania* (*The Fairy Queen*), *Serena* (*The Red Manuscript*), *The Narrator* (*Pegasus and Mendios*). Aria is also currently running a theatre and film production company, Sandis Productions Ltd.

Guy Protheroe Guy Protheroe has been involved in the music of Greece for over 30 years, as conductor, writer and promoter.

One composer featuring throughout his career has been Iannis Xenakis: Guy gave the British premiere of his *Anaktoria* in 1971 with his contemporary music ensemble Spectrum. Since that time he has performed most of the ensemble repertoire of Xenakis, mainly with Spectrum, the Xenakis Ensemble (Holland, of which he was guest conductor for many years) and with the Philip Jones Brass Ensemble, in concerts and recordings and on tour throughout Europe. His CD of Xenakis ensemble music for Wergo won the Preis der Deutschen Schallplattenkritik. Recently he conducted Spectrum (singers and players) in a highly-acclaimed series of performances of the first fully staged and dramatised version of Xenakis's *Oresteia* at the Linbury Theatre of the Royal Opera House, Covent Garden. He has also conducted the music of many other contemporary Greek composers, ranging from Skalkottas to Adamis, Antoniou, Couroupos and Hatzis.

Guy has also worked with a number of leading Greek popular musicians, in particular for many years with Vangelis Papathanassiou, for whom he has been conductor, arranger and vocal soloist, on many albums, film scores, and in concerts including the Royal Albert Hall and Royal Festival Hall in London, a Docklands concert in Rotterdam and in the Herod Atticus Theatre on the Acropolis in Athens. In December 2001 he was chorus master for Vangelis's Anthem for the 2002 Football World Cup.

These various interests in Greek music led to Guy directing, in 1989, The Greek Festival In London, a major festival of Greek culture based at the South Bank Centre and including music, dance, drama, film, talks and exhibitions of photography and architecture. In 1998 Guy was co-director of The Byzantine Festival In London, a major survey of Byzantine culture and civilisation, from chant to cuisine. The highlight of the Festival was a concert in St Paul's Cathedral.

English Chamber Choir For nearly three decades, the English Chamber Choir has been at the forefront of the English choral tradition and London's musical life. One of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements.

The Choir appears frequently in the major London venues performing a repertoire that ranges from world and European premieres of leading composers such as John Tavener, Ivan Moody and Christos Hatzis to choral works spanning the last five centuries. The Choir has sung Mozart's *Requiem* and *Mass in C minor* in Zurich and Basle, and Poulenc, Mozart and Bach in Brussels and Flanders. Over the past three seasons it has enjoyed a particularly fruitful collaboration with the Byzantine Festival in London, singing music from the Orthodox tradition in the Greek Cathedral of St. Sophia, the Queen Elizabeth Hall, and further afield in Plovdiv, Bulgaria, and at Megaron, the Athens Concert Hall.

The Choir has also enjoyed a long and fruitful association with popular music, working with groups and composers as diverse as The Who, Barrington Pheloung (of Inspector Morse fame) and, for many years, Vangelis. Only a few weeks ago it recorded Vangelis's Anthem for the 2002 World Cup.

Other recent recordings include a new album *Voices*, with another long-time collaborator, keyboard wizard Rick Wakeman, to be released in the Spring of 2002 and which will be followed by live performances at a number of National Trust properties during the summer. Other future plans include a visit to Antwerp in August this year. For further information please visit the ECC web site www.englishchamberchoir.com.

English Chamber Choir: Conductor Guy Protheroe; Accompanist and Assistant Conductor Ian Curror; Greek Language Coach Aria Sandis.

**The English
Players**

Formed in 1976 and composed of some of the finest freelance orchestral players in London, the English Players perform regularly in the major London concert halls. The Players recently appeared at the Mozart Festival in Arlesheim, Switzerland where in addition to accompanying the *Requiem*, they also performed symphonies and concertos; additional performances of the *Requiem* were also given in Basle and Zurich. London concerts have included Brahms' *Second Piano Concerto*, Poulenc's *Aubade*, Mozart's *Sinfonia Concertante for violin and viola*, Dvorak's *Wind Serenade* and Vaughan Williams' *Flos Campi*. With The English Chamber Choir the Players recently gave an acclaimed performance of Elgar's *Dream of Gerontius* at the Chelsea Festival. In 1997 the composer Rick Wakeman wrote his cantata *Noah* for the Choir and the strings of the English Players.

The poems

Orientations

Poetry: Odysseus Elytis
(Translations: Jeffrey Carson and Nikos Sarris)

Wind of the Virgin

In a handspread of sea you tasted the bitter
pebbles
At two in the morning sauntering on desolate
August
You saw the moon's light walking with you
A lost step. Or if the heart was not in its place
It was earth's memory with the beautiful woman
The wish that yearned in basil's bosom
For the wind of the Virgin to blow at it!

Dreams and Dreams

Dreams and dreams came
To the birthday of jasmine
Nights and nights to the white
Sleeplessness of swans

The dew is born in leaves
As clear feeling
In the boundless sky.

Birds

Birds in enthusiasm's
Thousand colours
Lightweight summers
Roofs just barely
Touching the sky

We shall empty the water jug
We shall become glaucous
Donors of the sea.

The Hour Forgot Itself

The hour forgot itself as evening came on
Without memory
With its speechless tree
Facing the sea
It forgot itself as evening came on
Without flutter
With its immobile face
Facing the sea
As evening came on
Without Eros
With its unyielding mouth
Facing the sea

And I – amid the Serenity I enticed.

Time is a Quick Shadow

Time is a quick shadow of birds
My eyes wide open amid its images

All the Cypresses

All the cypresses point to midnight
All the fingers
Silence

Outside the dream's open window
The confession
Slowly unwinds
And like a glance it swerves toward the stars!

Unguarded Night

Unguarded night was seized by memories
Mauve
Red
Yellow

Her open arms were filled by sleep
Her relaxed hair by wind
Her eyes by silence.

This Grape

This grape for which the soul thirsted
Filled with persevering wind
The service of summer
In the pines and waves
A love white and glaucous
With naked hours
That hold existence by the fingers
Wavering
Leafless
Free
As light
In white intimate chambers.

Sea Surf Kiss

Sea surf kiss on its caressed sand – Eros
The gull gives the horizon
Its blue liberty
Waves go come
Foaming answering in the ears of shells

Who took the blond sunburnt girl?
The sea breeze with its transparent blowing
Tilts the sail of dream
Far out
Eros murmurs its promise – Sea surf.

Of the Aegean

Eros
The archipelago
And the prow of its foams
And the gulls of its dreams
On its highest mast the sailor waves
A song

Eros
Its song
And the horizons of its voyage
And the echo of its nostalgia
On her wettest rock the betrothed awaits
A ship

Eros
Its ship
And the nonchalance of its summer winds
And the jib of its hope
On its lightest undulation an island cradles
The coming.

Odes

Poetry: Andreas Kalvos
(Translations: George Dandoulakis)

The Patriot

O, beloved land,
o, wondrous isle,
Zante, you who gave me
life, and Apollo's
golden gifts!

Hear this hymn.
The immortals abhor the souls
and thunder
upon the heads
of the ungrateful.

I never forgot,
never. Though fortune
led my footsteps far from you.
For a fifth of the century
I wander in foreign lands.

Yet, in bliss or woe,
when light bathed
mount and wave,
you never slipped
out of sight.

When night covers
the heavenly roses
with its blackest veil,
you remain the sole joy
of my dreams.

Hail, Ausonian land, hail!
And you, o Albion, be happy!
And you, o renowned Paris!
But only you, gracious Zante
overwhelms me!
...

And when the heavens light
the evening star,
wooden barges sail
filling the air with love
and youthful lyrics,

the same wave still kisses
and the same Zephyrs
caress the body and breasts
of exquisite Zakynthian girls,
flower of virgins.

Delicious is your air,
o beloved homeland,
enriching the sea
with the scent
of golden citrons.

The king of immortals
has given you
grape-bearing roots
and bright, clear,
diaphanous clouds.

Eternal light
bathes your fruit
by day, and on you
night's tears
weep lilies.

Delicious is your air,
o beloved homeland,
enriching the sea
with the scent
of golden citrons.

To Death

How came I
and knelt here
in this chapel
of early Christians,
a very old one?

The huge, dark,
quiet, frozen wings
of deep night
cover the whole
of Earth.

Be silent, here!
Relics of saints
are sleeping.
Be silent; do not disturb
the sacred rest of the dead!

I hear the force
of the raging wind.
It strikes with violence
and tears
the chapel windows open!

From the vault,
where the black-winged clouds
sail along,
the moon sheds
her cold silver glow.

O voice, o mother!
Sole consolation
of my early years,
eyes shedding sweet tears
upon my face!

And mouth
I've kissed so many times,
with such passion,
how infinite an abyss
keeps us apart.

Argonauts

George Seferis

(Translation: Edmund Keeley and Philip Sherrard)

When Will You Speak Again?

When will you speak again?
Our words are the children of many people.
They are sown, are born like infants,
take root, are nourished with blood.
As pine trees
hold the wind's imprint
after the wind has gone, is no longer there,
so words
retain a man's imprint
after the man has gone, is no longer there.
Perhaps the stars are trying to speak,
those that stamped your great nakedness one
night —
the Swan, the Archer, the Scorpion —
perhaps those.
But where will you be the moment
the light comes, here, to this theatre?

Dream

I sleep and my heart stays awake;
it gazes at the stars, the sky and the helm,
and at how the water blossoms on the rudder.

Helen

I've lived my life hearing names I've never heard
before:

new countries, new idiocies of men
or of the gods;

my fate, which wavers
between the last sword of some Ajax
and another Salamis,
brought me here, to this shore.

Great suffering had desolated Greece.
So many bodies thrown
into the jaws of the sea, the jaws of the earth
so many souls
fed to the millstones like grain.
And the rivers swelling, blood in their silt,
all for a linen undulation, a filmy cloud,
a butterfly's flicker, a wisp of swan's down,
an empty tunic — all for a Helen.
And my brother?

Nightingale nightingale nightingale,
what is a god? What is not a god? And what is
there in between them?

Santorini

Bend if you can to the dark sea forgetting
the sound of a flute on naked feet
that trod your sleep in the other, the sunken life.

Write if you can on your last shell
the day the name the place
and fling it into the sea so that it sinks.

Poetry: Nikos Gatsos
(Translation: Kimon Friar)

Old-Fashioned Ballad

To George Seferis

Time flows into time and year on year
till the world's river dulls and dims
but on dream's balcony I walk
to watch you stooped over your clay
embroidering your ships and swallows.

The sea is bitter our earth but little
and precious is water in the clouds
nakedness wraps each cypress tree
grass burns its ashes silently
and the sun's hunt goes on forever.

Then you came by and carved a fountain
for the old shipwrecked sailing man
who vanished though his memory stays
a brilliant shell on the Aegean
and a salt pebble in Santorini.

From waterdrops that swayed on fern
I've taken a pomegranate's tear
that I too in this ledger may
spell out the heart's deep anguish there
with the first star of every fable.

But now that Holy Tuesday's here
and Resurrection is long in coming
set forth for Mani and for Crete
take there for everlasting friend
the wolf the eagle and the asp.

But if on your forehead you should see
a fallen star of old times shining
with a gentle glittering secretly
rise up and once more bring to life
the spring that lurks in your own rock.

Time flows into time and year on year
till the world's river dulls and dims
but on dream's balcony I walk
to watch you stooped over your clay
embroidering your ships and swallows.

Translations selected and compiled by David Connolly
Sources:

The Collected Poems of Odysseus Elytis, by Jeffrey Carson
and Nikos Sarris, Baltimore and London: Johns Hopkins
University Press, 1997.

Modern Greek Poetry. From Cavafis to Elytis, by Kimon
Friar, New York: Simon and Schuster, 1973.

George Seferis, Complete Poems, by Edmund Keeley and
Philip Sherrard, London: Anvil Press, 1995.

Andreas Kalvos, Odes, by George Dandoulakis,
Nottingham: Shoestring Press, 1998.



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- *The taking of photographs is strictly prohibited.*
- *Members of the public are reminded that no tape recorder or other type of recording apparatus may be brought into the auditorium. It is illegal to record any performance, or part thereof, unless prior arrangements have been made with SBC management and the concert promoter concerned.*
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Name

Address

S. James Garlickhythe
SUNDAY NEXT BEFORE EASTER
PALM SUNDAY
24th March 2002



THE COLLECTS

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

Lent Collect

ALMIGHTY and everlasting God, who hatest 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*

Sunday next before Easter

24th March 2002

Palm Sunday

SUNG EUCHARIST at 10.30am

Celebrant & Preacher The Rector

Choir English Chamber Choir

Director Guy Protheroe

Organist Alderman Dr Andrew Parmley

Setting: BYRD: 4-part Mass

+++++

MINISTRY OF THE WORD

Introit Hymn: 96 The royal banners forward go
tune: Gonfalon Royal (EH 141)

Priest: The Lord be with you.

R. And with thy spirit.

Priest: Let us pray.

B.C.P. 237 Lord's Prayer

237 Collect for purity

Summary of the Law

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

240 Collect for the Queen

95, 84 Collect for the day

96 Epistle: Philip. 2.5.

Gradual (Choir) WEEKS: Hosanna to the Son of David

48 Gospel: S. Matthew 21.1

240 Creed

Sermon

The Rector

MINISTRY OF THE SACRAMENT

- Offertory* 573 Jesus, Lord of our salvation
Hymn tune: Regent Square
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

- V. The peace of the Lord be always with you
R. And with thy spirit
Agnus Dei

COMMUNION

- Motet *STAINER: God so Loved the World*
257 Lord's Prayer
257 **OBLATION**
259 Blessing
Post Communion 99 Ride on! Ride on in majesty!
Hymn tune: Winchester New (50)
Voluntary Processional *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
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, 31st March 2002

EASTER DAY

10.30 Sung Eucharist

Celebrant: The Rector

Preacher: Canon Professor J.R.Porter

Easter Lilies

Penny Fraser has kindly offered to arrange the lilies this year.

Please see her or Bill after the service if interested.

Services and Events this week

Tuesday 26 th	12.35	Holy Communion	SA
	6.30	SJ PCC Meeting	SJ
Wednesday 27 th	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
MAUNDY THURSDAY 28 th	10.30	Maundy Thursday eucharist at St. Paul's Cathedral	SA
	6.15	Evening Prayer, Meditation and Holy Communion (followed by a meal)	
GOOD FRIDAY 29 th	10.30	A Good Friday Meditation	SJ

For your prayers ...

The sick:

Maurice De Silva

Kay & Basil Holliday

The Rev'd John Paul

The Rev'd Donald Mossman

ST MARYLEBONE PARISH CHURCH



‘The Crucifixion’

Music by

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

Words by

The Revd W J SPARROW-SIMPSON, MA

GOOD FRIDAY

29 March 2002

6.30 pm



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

Easter Monday 1 April at 7.30pm

HANDEL MESSIAH

BY CANDLELIGHT

Belmont Ensemble of London

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

English Chamber Choir

Conductor - Peter Gilbert-Dyson

Soprano - Philippa Hyde Contralto - Rebekah Gilbert-Dyson
Tenor - Matthew Beale Bass - James Lawrence

Tickets: £6, £8, £12, £16, £20 from the Box Office in the Crypt
020-7839 8362

www.stmartin-in-the-fields.org

St. James Garlickhythe
4th SUNDAY after Easter

28th April 2002



THE COLLECT
Fourth Sunday after Easter

O Almighty God, who alone canst order the unruly wills and affections of sinful men: Grant unto thy people, that they may love the thing which thou commandest, and desire that which thou dost promise; that so, among the sundry and manifold changes of the world our hearts may surely there be fixed, where true joys are to be found; through Jesus Christ our Lord. *Amen.*

FOURTH SUNDAY AFTER EASTER
28th April 2002

SUNG EUCHARIST at 10.30am

<i>Celebrant & Preacher</i>	The Rector
<i>Choir</i>	English Chamber Choir
<i>Setting</i>	Folk Mass - Martin Shaw
<i>Organist</i>	Ald. Dr Andrew Parmley
<i>Setting</i>	MOZART: Missa Solemnis in C. K. 337

+++++

MINISTRY OF THE WORD

<i>Introit Hymn</i>	293	Who would true valour see - Monks Gate
	Priest:	The Lord be with you
	R:	And with thy spirit
	Priest:	Let us pray.
<i>B.C.P</i>	237	Lord's Prayer
	237	Collect for purity <i>Kyrie</i>
	240	Collect for the Queen
	141	Collect of the day
	141	Epistle: St James 1.17
<i>Gradual</i>		<i>WALTON: Set me as a seal</i>
	141	Gospel: St. John 16.5
	240	Creed
<i>Sermon</i>		The Rector

MINISTRY OF THE SACRAMENT

Offertory	137	Alleluia! Alleluia!
Hymn		
B.C.P.	244	Prayer for the Church
	251	Invitation & Confession
	252	Absolution & Comfortable Words

THE EUCHARISTIC PRAYER

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

CONSECRATION

Agnus Dei

COMMUNIONMotet *Gloria*

	257	Lord's Prayer
	257	OBLATION
	259	Blessing
Post Communion	258	City of God - Richmond
Hymn		
Voluntary		Carillon de Westminster - Louis Vierne

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 5th May 2002 (Rogation Sunday)
 5th Sunday after Easter
 10.30 Sung Eucharist
 Celebrant and Preacher: The Revd. David Hitchcock

- The Annual Parochial Church Meeting of St James's takes place immediately after the Eucharist.
- The 'Housing the Homeless' Annual Service of Thanksgiving will take place on Wednesday 1 May at 6pm at St Andrew's. The Bishop of London is preaching and all are welcome.
- The Beating of the Bounds of the Parish of St Andrew's will take place at 6pm on the 7th May. All welcome to join in starting from the Church.

Services and Events this week

Tuesday 30 th	12.35 1.10	Holy Communion Lunchtime Concert	SA SJ
Wednesday 1 st May	12.35 1.15	Holy Communion Holy Communion	SA SJ
Thursday 2 nd	6.15	Evening Prayer, Meditation and Holy Communion (followed by a meal)	SA
Saturday 4 th	All Day	Filming of Nicholas Nickleby	SA
Sunday 5 th	10.30	Sung Eucharist	SJ

For your prayers...*The sick:*

Maurice De Silva
 Kay & Basil Holliday
 The Revd. John Paul
 The Revd. Donald Mossman
 Sarah Davies



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

The ceremony of
✠ Beating the Bounds ✠
at Rogationtide 2002

Tuesday 7th May 2002
Starting at 6pm

Assemble seated in St. Andrew's Church

"What we celebrate is ancient and stands for deep continuities and rituals without which people become disorientated" (from a recent address by our most distinguished parishioner, the Lord Bishop of London)

Beating the Bounds

For 1,200 and more years, at this season of the year, Rogation's, parishes in this land have been re-affirming their boundaries by a festive procession, stopping at each boundary mark, while the parish priest offers prayers for the crops and for all who live and work locally.

In mediaeval days these were fun occasions with music and communal eating and drinking but they had, too, a serious purpose. Boundaries had to be clarified and publicised, disputes had to be resolved and local harmony restored. Our predecessors were practised people who knew the significance of 'place' and of 'belonging'; they knew, too, that good boundaries make for good neighbours.

To-day we shall beat the boundaries of the modern parish of St. Andrew with St. Ann which encompasses no less than nine ancient parishes :-

St. Andrew-by-the-Wardrobe
St. Nicholas Cole Abbey
St. Mary Somerset
St. Benet Paul's Wharf

St. Ann Blackfriars
St. Nicholas Olave
St. Mary Mounthaw
St. Peter Paul's Wharf

St. Gregory-by-St. Paul's

Our progress through parts of Castle Baynard, Queenhithe and Faringdon Within wards will also include Halts at various places of parochial interest.

Taking part with our Rector will be the four churchwardens, the Alderman and Common Councilmen of Castle Baynard Ward (of which St. Andrew's is the Ward Church), the Masters and members of City Companies and Guilds associated with the parish, parish clerks (wearing their white surplices as they have been ordered to do since 1312) and many other friends and parishioners. We welcome them all.

So, in the Year of Our Lord 2002, let us once more
BEAT THE BOUNDS

Order of Proceedings

In St. Andrew's Church

- 6pm INTROIT Sung by the English Chamber Choir
- WELCOME by the RECTOR (the Rev. Dr. Alan
H.F. GRIFFIN)
- GREETINGS by the Rev. Stephen Ayres (Rector,
the Old North Church, Boston,
Massachussetts, USA)
- INTRO. "What we are doing – and why"
(Oswald Clark, Parish Clerk, St.
Andrew-by-the-Wardrobe)
- HYMN *Praise my soul, the King of Heaven;
To His feet thy tribute bring.
Ransomed healed restored forgiven,
Who like thee His praise should sing
Praise Him! Praise Him!
Praise the everlasting King.*

(Led by the Cross, all leave church by North Door and reassemble outside the Rectory according to the Order of Procession)

BEADLE *Oyez! Oyez!...*

ALDERMAN of the Ward of Castle Baynard (Mr. Richard Agutter) will read the PROCLAMATION

RECTOR *Let us proceed in peace*

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

(Cross leads whole company in Procession)

Boundary Marks & Halts

At each Boundary Mark (but NOT at the Halts) the procedure will be :-

A READER Brief history

RECTOR A prayer

HYMN One verse is sung (see below)

ALDERMAN or
CHURCHWARDEN Now let this boundary...

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

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

Halt at :-

APOTHECARIES HALL COURTYARD
where the English Chamber Choir will sing a piece by John
Dowland, 16th century parishioner of this parish

Halt at :-

PLAYHOUSE YARD
where players from Shakespeare's Globe Theatre will
perform on the original site of the Blackfriars Playhouse

The procession will then move to the

CHURCHYARD OF ST. ANN BLACKFRIARS

Parish Clerk, St. Ann Blackfriars – Brief history
Hymn – V.4 of "Praise my Soul" repeated
Rector :- Final prayer and Blessing

*The company then proceeds to the RISING SUN in
CARTER LANE where, after a performance of old English
sword dancing the City Ale Conner will test the ale of the
parish. After sampling the ale, the ALDERMAN will present
a LAUREL WREATH to Sheila Dickson, mine host and
Landlady of the Parish.*

FINIS

Our Sincere Thanks go to...

THE UNIQUE PUB COMPANY

(proprietors of the Rising Sun)

for their kind presentation of £1,000 to Barnados

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(HONOURABLE ARTILLERY COMPANY)

THE PEARLY KINGS AND QUEENS

MR. PIP WRIGHT (ALECONNER)

EAST SAXON SWORD

THE CITY OF LONDON POLICE

*And all others who have put time and effort into keeping
alive this small piece of London history*

5TH BOUNDARY MARK

The Blackfriar Public House/ New Bridge Street (under
which flows the ancient River Fleet)

Carmen Clericorum

*Now to Heaven our thoughts we raise
Elevate mentem
Sing we loud our song of praise
Ad omnipotentem
Voice and organ now conspire
Deum te laudamus
Priest and people, clerk and choir
Laauete gaudeamus.*

*Praise Him for our Company
Digne veneratus
Happy may our Master be
Salve coronatus
Now for every clerk we pray
Nominus honesti
In this City here today
Celebremus festi*

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

Halts

Halts will be made at :-

KNIGHTRIDER COURT

where notes will be read by Mr. Ellis Charles Pike, gent.

KNIGHTRIDER STREET

where notes will be read by
Professor W. Ian MacDonald
of the Royal College of Physicians

THE COLLEGE OF ARMS

where a greeting will be read by
Mr. William Hunt, Windsor Herald of Arms

SITE OF THE DOCTORS' COMMONS

Where notes will be read by
The Worshipful Nigel Seed Q.C.,
Chancellor & Vicar General of the Diocese of London and
Official Principal of the Lord Bishop of London

1ST BOUNDARY MARK

St. Paul's Churchyard

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

*(At this point the Rector, Alderman and Churchwardens will cross the
road to welcome representatives of St. Paul's Cathedral at the South
Door who will join the procession)*

2ND BOUNDARY MARK

Cleary Gardens/Huggin Hill (Lane

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

3rd BOUNDARY MARK

Broken Wharf/Thames Walkway

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

4TH BOUNDARY MARK

Millennium Bridge/River Thames

Prayer & Beating only

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presents



Greece in Britain

at
MEDFEST 2002

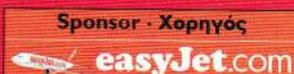
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Saturday 15 June
St Giles Cripplegate

The Sacred and the Profane

A special two-part concert featuring two
exceptional and contrasting
styles of Greek music.

Part One 2pm

The English Chamber Choir
and **Lycourgos Angelopoulos**
(cantor) in a programme of
Byzantine hymns and psalms
interspersed with motets by
the 16th-century Cretan
composer Leontaritis. The
programme also includes the
European premiere of 'De
Angelis' by Christos Hatzis and
'O Thou Gentle Light' by John
Tavener.

Conductor **Guy Protheroe**.



Part Two 4.30pm

Christos Mitrentzis and his seven-piece band
from Thessaloniki, in a programme of
traditional *rembetiko* songs, the steamy saucy
soul of the Greek 'urban blues'.

Tickets £8 each part or £12 if attending both
parts



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SAT 15 JUNE SPECIAL EVENTS

St Giles Cripplegate

Level 0 (across the Barbican Lake)

Sacred and Profane

English Chamber Choir and Lyeourgos Angelopoulos

2pm Tickets £8

A programme of music from the tradition of the Greek Orthodox Church, alongside contemporary compositions influenced by the Byzantine mode. Also features mezzo soloist Catherine Denley.

CHRISTOS MITRENDZIS

4.30pm Tickets £8

Traditional rebetiko songs - the steamy saucy soul of the Greek 'urban blues'. Christos Mitrendzis is probably the finest bouzouki player in Greece today and has performed with many great names including Mikis Theodorakis. For this performance he brings his superb band from Thessaloniki.

Buy tickets for both the above concerts for £12

presented by the Hellenic Foundation for Culture in association with the Barbican as part of the 'Greece in Britain' series. With generous support from easyJet.



The Pit

Level -2 Tickets £15

LAYTE MARTIN BELEN MAYA

See Sunday 16 June, page 13 for details



Illustrated Talks

5pm-6pm Redgrave Room level 4 Tickets £3

Ancient Music of Rome

Walter Maioli is one of Italy's leading ethnomusicologists and Synaulia (St Giles 16th June - see pg 13) is one of his main research projects. Here, he explores the music of Ancient Rome and the immense influence the Romans have had on Mediterranean and European music.

3-4pm Redgrave Room level 4 Tickets £3

Flamenco Dance

Belen Maya - arguably the finest female flamenco dancer today, Belen gives an illustrated talk about her art, its origins, and contemporary developments, before her show in The Pit Theatre at 8pm.

FestivalStage

from 4pm, Level 0 **FREE**

MAHMOUD FADL + SPECIAL GUESTS TBA

Mahmoud Fadl, famed Nubian master drummer from the Nile, is the acknowledged ambassador of 'Cairo cool'. Steeped in the Griot culture of the Battikol people, accompanied by the exceptional singer Salwa Abou Greisha and members of the Cairo Opera, he demonstrates why his Tribal House project United Nubians is such a regular fixture on the Berlin club scene.

ClubStage

level -1 immediately following the evening concert in the Hall **FREE**

HUBBLE BUBBLE present OOJAMI

Hubble Bubble present experimental sounds of the urban Middle Eastern dancefloor - from Turkey, the Balkans, the Middle East to North Africa. Fused with 21st century Western house, trance and drum & bass, the club's crazy blend of dervish-spinning dance beats stretches traditional musical boundaries. Live performances from one of the most thrilling acts around - Oojami.

CINEMA
See page 9



FOOD & DRINK AT THE BARBICAN

Come and sample a wide selection of Mediterranean dishes, wines and beers available throughout the festival from the Waterside (level 0) and at the food point in the Foyer.



Proud Associate Sponsor of MedFest 2002, Orangina is the perfect refreshment as you relax, unwind, and enjoy the divine Mediterranean feel of the festival.

With free sampling in the foyers and special promotions in the bars and Waterside Café, why not also try the new Orangina Rouge, made from blood oranges with a hint of guarana?

Shake the bottle. Wake the Taste!

TICKET PRICES AND ON-LINE BOOKING

See inside the brochure for details and ticket prices.

A BarbicanCard discount of 20% off all main concerts applies (limited availability)

Online booking www.barbican.org.uk

Tickets to all MedFest events can be booked 24 hours a day with the Barbican secure ticketing system.

Online booking fee £1 per transaction, telephone booking fee £1.65 per transaction

Box Office 020 7638 8891 (lkg fee)
www.barbican.org.uk/medfest

Leaflet notes by Andy Morgan, Apartment 22 andy:morgan@apartment22.com

Cover image by Ray Lubrano raylubrano@wannadoo.fr

All information correct at time of going to press. Artists subject to change

For updates and news on MedFest please join the

festival email list. Simply send a message to

medfest@barbican.org.uk quoting MedFest

news in the subject box, or visit the web site.

For regular information about Barbican world music events join the new free email list:

join-worldmusic@barbicantst.org.uk



MEDFEST 2002



What does the Mediterranean mean to you? Blue sea framed by white walls? The smell of olives and herbs waiting on an evening breeze? The echo of a scooter down a dark canyon street? A Baroque church slowly peeling in a salty sirocco wind? Visions of warm spice-scented bliss have seduced northern Europeans for centuries and yet these holiday brochure charms have often all but obscured the Mediterranean's own deeper soul.

For many millennia, 'Mare Nostrum' or 'our sea', as the Med was known by the Romans, who colonised every inch of its shore, was the principle autobahn of people, goods, religions, cultures and ideas in the western hemisphere. Egyptians, Phoenicians, Greeks, Romans, Arabs, Venetians, Catalonians, Genoese and Ottomans all traded and fought bitter wars for domination of these golden blue trade routes. By this bittersweet process they created one of the most culturally diverse and enthralling regions on earth.

MedFest 2002 is produced by the Barbican in association with Pablo Farba

Medfest 2002 goes behind the façade of 'sun, sea and sand' to find the living breathing heart of the Mediterranean and explore both its dazzling cultural diversity and its surprising musical unity. From sublime traditional Syrian maqamat in the east to the funkier Moroccan electronica in the west, from wild Macedonian gypsy brass music in the North to even wilder gypsy Saiyidi beats from Egypt in the south, MedFest will bring musicians who are veritable icons in their own cultural spheres and not just on the main stage either – most Barbican spaces will join the Med excitement as a series of unforgettable concerts are complemented with plenty of free music, a film season, talks, workshops, a family day, and special food and drink.

So it's time to leave your deck chairs and poolside bars, and take a walk on the wildside to experience the living and pulsating heart of the modern Mediterranean.



TICKETS | £10 | £13.50 | £17.50 | £20

SAT 8 JUNE 7.30PM

IDIR + NASS EL GHUWANE + PEPPE BARRA

Stop any North African and tell them you're off to see Nass El Ghwane AND singer Idir on the same bill, and they'll turn green. In terms of popularity and regional cultural significance, they live up to their monikers as the Rolling Stones and Bob Dylan of North Africa. With their roots in traditional Berber music and alternative theatre, Nass El

These two giants from the Maghreb share a stage with one of the godfathers of southern Italian traditional music, Peppe Barra, member of the original radical Nuova Compagnia di Canto Popolare, whose voice embodies the unbridled colours and complex cultural roots of that most Mediterranean of cities, Naples.



PHOTO

SAT 8 JUNE SPECIAL EVENTS

St Giles Cripplegate

3pm level 0 (across the Barbican Lake)
Tickets £12.50

SAVINA YANNATOU

Savina Yannatou is one of the great divas of the Mediterranean. Her passion for the music of the Sephardic Jews and tireless exploration of renaissance, baroque and jazz music, combined with breathtaking vocals skills have propelled Yannatou's fame far beyond the borders of her native Greece. She performs with her group, Primavera en Salonico.

Presented by the Hellenic Foundation for Culture in association with the Barbican as part of the 'Greece in Britain' series. With generous support from easyJet.

The Pit

8pm level -2 Tickets £12.50

ANOUAR BRAHEM

Anouar Brahem is a virtuoso player of the oud or Arabic lute and one of the most prolific musicians ever to have come out of Tunisia. He has collaborated with the likes of Jan Gabarek, Manu Dibango, Dave Holland and Richard Galliano. Tonight he appears with the great Turkish clarinetist Barbaros Erkoze and Lassad Hosni on percussion, creating a mesmerising purity of sound and simplicity that has reaped praise and awards around the globe.



PHOTO: JAMES SPENCER

Workshop

2-3pm Redgrave Room level 4 Tickets £3

North African Drumming

Algerian master and undisputed king of the darbouka Rabah Khalfa and master drummer Abdelkader Saadoun illustrate traditional instruments used in Algerian music. Please bring your own darboukas, djembes, bendirs, karkabous and other hand drums to join in. Suitable for adults and children from 7yrs upwards (all children must be accompanied by an adult and every body needs a ticket!)

FestivalStage

from 4pm level 0 FREE

ABDELKADER SAADOUN + DAMASK

Abdelkader Saadoun is the ace face of London's rai scene. He delivers all the essential ingredients of Algerian rai, the soaring vocals and the sinuous driving beats, in a raw and rousing metropolitan fashion. DAMASK brings a new and exotic Middle Eastern sound to London's World Music scene. Formed by the Syrian singer Ahmad Mohammed (known to London's clubbers as Front man with Oulmani) the band combines traditional Arab instruments such as oud, qanun and bouzouk with a powerful bass and percussion mix, giving a 21st century rhythmic punch to the evocative traditional sounds of Middle Eastern music.

ClubStage

level -1 immediately following the evening concert in the Hall FREE

CAFÉ ORAN:

Marsellais Sound System

featuring members from

Marsellia Sound System, Kreòle

Konexyon, Gacha Empega + U-COFF

Café Oran is a divine mixture of club and exotic cabaret— tonight they present their Neon Lit Casbah Nights and Salaamih! Beats with Moroccan born DJ U-Coff from London. Wrap up a day of musical radicalism with a heady mix of music from the most Mediterranean of cities Marseille, featuring a titanic mix of tralalzing beats and raggaonic ritual of the Marsellia Sound System and the music of the Indian Ocean from the Kreòle Konexyon band.



SUN 9 JUNE 7.30PM

ENRIQUE MORENTE + EUGENIO BENNATO

with Taranta Power.

When the great guitarist Paco Peña was asked which flamenco singer should be up in lights at Medfest, he answered, 'It's got to be Enrique Morente. We've all learned something from him.' Morente, a native of Granada, and arguably the finest voice in flamenco today, is a fearless experimenter who has collaborated with the Chekkara Orchestra of Teitan, thrash metal band Lagartija Nick, and Le Mystère des Voix Bulgares among others. Tonight, he performs with his traditional 8-piece flamenco band, and special guest, Paco Peña.

Morente's oft-stated dictum that 'this is a live music, not a museum music' could equally well be shared by Eugenio Bennato, founder of the Nuova Compagnia di Canto Popolare, and one of Italy's most important champions of traditional music. Brother of rock star Edoardo, Eugenio Bennato has recently founded Taranta Power, a multi-arts movement dedicated to pushing the boundaries of the Tarantella and other Southern Italian folk traditions.

SUN 9 JUNE SPECIAL EVENTS

St Giles Cripplegate

2pm level 0 (across the Barbican Lake)
Tickets: £15

ELENA LEDDA + I MUVRINI

Sardinia and Corsica offer some of the most enticing and exceptional music in the Mediterranean. Elena Ledda has researched the music of her native island for years and has become Sardinia's most successful and prolific singer, replacing the legendary Maria Carta in her role as Sardinia's vocal standard bearer. Her powerful vocal style mixes local lyrical tradition and global jazzical innovation. Another Mediterranean diva to watch.

I Muvrini are one of the most successful groups ever to come out of Corsica. Their vocal support for Corsican self-determination and skilful modernisation of Corsica's musical treasury have made them veritable heroes in their own land and beyond. I Muvrini have been known to attract over 80,000 people, or almost one third of the Corsica's inhabitants, to their concerts.

The Pit

8pm level -2 Tickets: £15

MARINO DE ROSAS + BUSTAN ABRAHAM

Marino de Rosas is a virtuoso guitarist from Oltia, in the north of Sardinia, his technique borrows from both flamenco and blues but still delves deep into the riches of Sardinian musical tradition. Bustan Abraham or 'Abraham's Garden' is a group comprising Israel's finest musicians, both Arabic and Jewish, who set out to integrate eastern and western cultures in a way that none had managed before, although many tried. Strands of Arabic, Persian, Indian, flamenco, jazz and American folk are woven into a dazzling and delicate tapestry of music in which each colour or tradition is both respected and enlivened.

FestivalStage

from 4pm level 0 FREE

MOMO

+ RADIODERVISH

Radiodervish burst onto the Italian scene in the late 80s. Formed by charismatic Palestinian singer, Nabil Salameh and Italian guitarist Michele Lobaccaro, they chart a musical journey from East to West, creating an evocative, atmospheric soundscape. MoMo are the dons of Dar Music, a punchy hybrid of traditional Moroccan music with house, breakbeat, garage and all those other funky London dance flavours. The band are busy refining the Dar style with a view to producing the definite sound of the modern day Maghreb. Imagine what the Prodigy would sound like if they came from Essaouira rather than Essex.



RADIODERVISH



MOMO

CINEMA
See page 9

TICKETS | £10 | £13.50 | £17.50 | £20

Presented by the Hellenic Foundation for Culture in association with the Barbican as part of the Greece In Britain series. With generous support from easyJet.

Eleftheria Arvanitaki is a star of 'new rebbetiko', a modern revival of the Greek blues which had its heyday in the demimonde of Constantinople, Piraeus and Thessalonica between the wars. She exploits Greece's pivotal position at the cusp of Europe and Asia to fuse all manner of eastern and western sounds in her very own innovative musical recipe and purports to hero-worship Bob Dylan and the great rebbetika Markos Vamvakaris in equal measure. This is Greek music at its most modern and yet most real.

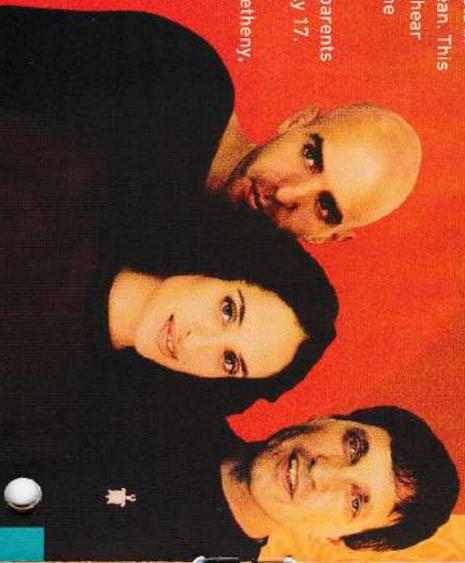
Out now on Verve



NOA MON 10 JUNE 7.30PM + ELEFTHERIA ARVANITAKI

Women have always played a crucial role in the musical culture of the Mediterranean. This concert offers a unique opportunity to hear two pre-eminent female voices from the eastern Mediterranean.

Noa was born in New York to Jewish parents but moved to Israel when she was only 17. Through persistence and revelatory collaborations with Gil Dor and Pat Metheny, Noa developed a unique style which blended jazz, American rock and Middle Eastern sounds. Her debut album Noa made her famous throughout the world. Tonight she is joined by very special guests - Radiodervish, featuring the stunning vocals of Palestinian singer Nabil Salameh. Radiodervish also perform on 9 June - see page 71.



NOA

MEDJEST FILM PROGRAMME

A season of films, focusing on two strands - the cinema of North Africa, and the music of the Mediterranean region.

SAT 8 JUNE 2PM

LA SAISON DES HOMMES (19)

Tunisia/France 2001 Dir. Moufida Tlatli 122 min

Moufida Tlatli's acclaimed follow up to her award-winning first film. The Silence of the Palaces. A family whose father works away in Tunis for eleven months of the year, starts to crumble when the mother insists on joining her husband in the capital. Father than him returning to their village. Stunning performances and beautiful imagery enhance the compassionate story of a Tunisian woman's oppression and attempted emancipation.

SAT 8 JUNE 4.15PM

FRANCES (El Hal) (9)

Morocco 1981 Dir. Ahmed El Maanani 87 min

Nass El Ghilwane, the legendary Moroccan group playing tonight in Barbican Hall, star in this compelling documentary. The film explores the rich musical traditions of their homeland, and is laden with anecdotes, jokes and their mesmerising, trance-inducing music.

SAT 9 JUNE 2PM

ALI ZAOUA, priñtee de la rue (18)

Morocco/France 2000 Dir. Nabil Ayouch 95 min

A beguiling insight into the daily life of three young boys on the streets of Casablanca. When their friend Ali Zaoua dies in a fight with another gang, they decide to bury him like a prince. With comedy and pathos, director Nabil Ayouch captures both the brazen worldliness and pitiful innocence of street kids living on the edge in the famous Moroccan port.

SUN 9 JUNE 4PM

FLAMENCO (10)

Spain 1995 Dir. Carlos Saura 100 min

Legendary flamenco singer Enrique Morente, who performs in the Barbican Hall this evening, features in Carlos Saura's dazzling flamenco spectacle. The film includes over three hundred dancers, singers and musicians, with acclaimed cinematographer Vittorio Storaro's magical camerawork capturing the amazing diversity and vitality of the flamenco tradition. Also starring Paco de Lucía, Joaquín Cortés, José Mercé, Mariolo Sanlúcar and Belén Maya (who appears in The Pit on 15 & 16 June).

SAT 15 JUNE 1.30PM

THE BATTLE OF ALGIERS (15)

Algeria/Italy 1965 Dir. Gillo Pontecorvo 120 min

A rare chance to see Gillo Pontecorvo's milestone in political cinema. Focusing on the Algerian guerrilla struggle against French colonialism in the 1950s, Pontecorvo refuses to caricature the French or glamorise the Algerians. [Time Out] Capped by Ennio Morricone's dramatic score.

SAT 15 JUNE 3.45PM

HEBBETIKO (10)

Greece 1983 Dir. Costas Ferris 120 min

Through the story of Marika Ninou, one of the most famous rebbetiko singers of her generation, Costa Ferris' film traces the explosion of rebbetiko music, and its origins in poor urban areas and the shanty towns around Athens in the 1920s.

SUN 16 JUNE 2PM

FATMA (11)

Tunisia/France 2002 Dir. Khalid Ghannat 124 min

Seventeen year old Fatma is forced into sex by her visiting cousin, but in a paternalistic society where men will marry only virgins, she decides to slay silent. Years later, after graduating from college and becoming a schoolteacher, she is forced to confront her decision. Khalid Ghannat's heart-wrenching film casts a wide net, revealing both the pligh and strength of women in Tunisian society.

SUN 16 JUNE 4.15PM

LATCHO DROM (Safe Journey) (10)

France 1993 Dir. Tony Gatlif 109 min

Tony Gatlif's mesmerising celebration of Gypsy music takes us on a journey from India, through Egypt, Turkey and the Mediterranean region to southern France and Spain. Using only music, Gatlif's film dramatizes the Romany's nomadic culture and rich musical legacy. With ravishing location photography Latcho Drom is a dream-like odyssey and sensory feast of vibrant costumes, vivacious dancers and emotive songs - a beguiling testament to resilience against persecution and to the ties that bind Gypsy life and culture.

Ticket prices £6 (£4.50 concs)

Multi-ticket offer: 2 or more films £3 each

[*] Certificate to be announced

TICKETS | £10 | £13.50 | £17.50 | £20

SAT 15 JUNE 7.30PM

SEZEN AKSU

+ KOÇANI ORCHESTRA

Sezen Aksu is the queen and godmother of modern Turkish music. A trained classical singer, she collaborated for years with her partner, the famous Armenian composer Orno Tunçboyacıyan who incorporated western soul and jazz with Turkish urban music to great acclaim. Each of Sezen's CD releases in recent years has been a huge media event, bolstered by her image as an ardent activist and champion of the environment and the oppressed. Sezen appears at Medfest with her thirty-five piece Oriental orchestra in a spectacular, not-to-be-missed show.

The Koçani Orchestra are one of the most famous, accomplished and musically enthralling Gypsy brass bands in the Balkans. All band members are Rom from the Macedonian town of Koçani where they imbibed the centuries-old Gypsy traditions with their mother's milk. Koçani's music has been called 'speed' folk and you definitely need an iron constitution and butterfly feet to keep up with it.

SAT 15 JUNE SPECIAL EVENTS

It Giles CrippleGate

level 0 (across the Barbican Lake)
Sacred and Profane
English Chamber Choir
and Lycourgos Angelopoulos
 2pm Tickets £8

A programme of music from the tradition of the Greek Orthodox Church, alongside contemporary compositions influenced by the Byzantine mode. Also features mezzo soloist Catherine Denley.

CHRISTOS MITRENDZIS

4.30pm Tickets £8

Traditional rembetiko songs - the steamy saucy soul of the Greek 'urban blues'. Christos Mitrendzis is probably the finest bouzouki player in Greece today and has performed with many great names including Mikis Theodorakis. For this performance he brings his superb band from Thessaloniki.

Buy tickets for both the above concerts for £12 Presented by the Hellenic Foundation for Culture in association with the Barbican as part of the 'Greece in Britain' series. With generous support from easyJet.

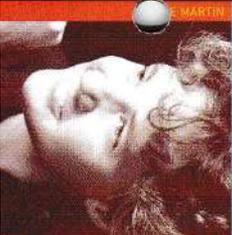


MITRENDZIS

The Pit

8pm level -2 Tickets £15
MAATTE MARTIN
+ BELEN MAYA

(see Sunday 16 June, page 13 for details)



E. MARTIN

Illustrated Talks

5pm-6pm Redgrave Room level 4 Tickets £3
Ancient Music of Rome
 Walter Maioli is one of Italy's leading ethnomusicologists and Synaulia (St Giles 16th June - see pg 12) is one of his main research projects. Here, he explores the music of Ancient Rome and the immense influence the Romans have had on Mediterranean and European music.

3-4pm Redgrave Room level 4 Tickets £3

Flamenco Dance

Belen Maya - arguably the finest female flamenco dancer today, Belen gives an illustrated talk about her art, its origins, and contemporary developments, before her show in The Pit Theatre at 8pm.

FestivalStage

from 4pm, level 0 **FREE**

MAHMOUD FADL + SPECIAL GUESTS TRBA

Mahmoud Fadl, famed Nubian master drummer from the Nile, is the acknowledged ambassador of 'Cairo cool'. Steeped in the Griot culture of the Battikoi people, accompanied by the exceptional singer Salwa Abou Greisha and members of the Cairo Opera, he demonstrates why his Tribal House project United Nubians is such a regular fixture on the Berlin club scene.

ClubStage

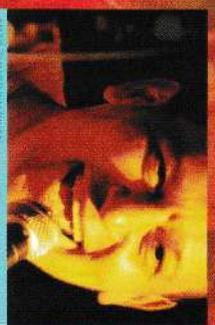
level -1 immediately following the evening concert in the Hall **FREE**
HUBBLE BUBBLE present
OJAJMI

Hubble Bubble present experimental sounds of the urban Middle Eastern dancefloor - from Turkey, the Balkans, the Middle East to North Africa. Fused with 21st century Western house, trance and drum & bass, the club's crazy blend of dervish-spinning dance beats stretches traditional musical boundaries. Live performances from one of the most thrilling acts around - Ojajmi.

CINEMA
 See page 9

SUN 16 JUNE 7.30PM
KETAMA
+ ARTO TUNÇBOYACIYAN
With the Armenian Navy Band

In the early 1980s a new generation rescued flamenco from its self-parodying 'Viva España' doldrums and injected it with new blood in the form of rock, jazz and salsa influences. Ketama were at the very apex of 'Nuevo Flamenco' and along with the likes of Pata Negra and Camaron de la Isla, they became the very embodiment of flamenco cool. Their role in the groundbreaking 'Songhai' CD project has been justly acclaimed. Ketama's music is the soundtrack of modern Spain: gutsy, passionate, open-minded, highly skilled and yet rooted firmly in the fertile soil of flamenco's past.



Arto Tunçboyacıyan is one of the world's great percussionists and all-round musicians. Born into an Armenian family living near Istanbul, Arto moved to New York two decades ago where he has collaborated with the likes of Joe Zawinul, Al Di Meola, Wayne Shorter and Don Cherry, to name but a few. Arto's ears are constantly open and attuned to new sounds, from wherever they might hail, and he incorporates this restless fascination into his own work with his cheekily named Armenian Navy Band, comprising the finest traditional and jazz musicians in Yerevan, capital of land-locked Armenia.



Arto Tunçboyacıyan and the Armenian Navy Band
 New Articol out now on Universal

TICKETS | £10 | £13.50 | £17.50 | £20



ARMENIAN NAVY BAND

SUN 16 JUNE SPECIAL EVENTS

at Giles Cripplegate

2.30pm level 0 (across the Barbican Lake)
 Tickets £12.50

SYNAULLA



SYNAULLA

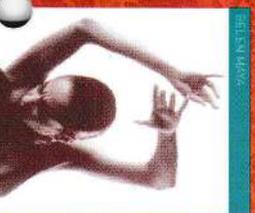
Synaula is the brainchild of musicologist Walter Marioli, who has spent many years painstakingly researching and resurrecting the music of Ancient Rome. The group aims to take you on a ride in a musical time machine to the palatial homes of Emperors, Governors and Senators at the dawn of the Christian era. Synaula's music was featured on the soundtrack Ridley Scott's recent blockbuster, 'Gladiator'.

The Pit

3pm level -2 Tickets £15

MAYTE MARTIN + BELEN MAYA

Singer Mayte Martin and dancer Belen Maya have both been steeped in the music since childhood and are currently two of the brightest stars in the flamenco firmament. Belen is the daughter of great flamenco dancer and choreographer, Mario Maya, and is fast building a fervent following. Mayte has one of the purest voices of any Cantaoiras in the flamenco world. She and Belen appear with an 8-piece band, bringing the passion and atmosphere of the Peña to the Pit.



BELEN MAYA

Supported by COPEC

FestivalStage

Level 0 from 4pm FREE

ADEL SALAMEH & EDUARDO NIEBLA
+ SPECIAL GUESTS TBA

Eduardo Niebla is a London-based flamenco guitarist with a background of over 25 years of virtuoso recordings. Mediterranean, one of his best works, was his 1996 outing with Adel Salameh, an equally gifted musician hailing from Palestine. The experiment produced magical results with a rich interplay of Niebla's guitar and Salameh's Oud and backing tabla. Adel and Eduardo reunite at MedFest for a special one-off live performance of the project.



ADEL SALAMEH



EDUARDO NIEBLA

ClubStage

Level -1 Immediately following the evening concert in the Hall FREE

OJOS DE BRUJO

Ojos de Brujo ('The Sorcerer's Eyes') come from one of the funkiest towns in the Mediterranean, Barcelona. Their recipe is straight forward but extremely effective. Take a sizeable hunk of fresh flamenco. Heat it up over a lively flame. Add a strong dose of hip-hop, a pinch of salsa and a liberal sprinkling of funk. Mix together and consume with gusto!

Supported by COPEC



FAMILY DAY

SUN 16 JUNE

Come to this Family Festival and discover the rich colours, sounds and stories from around the Mediterranean. Treat your dad on Father's Day - dance flamenco with him, make a special gift inspired by Mediterranean arts and relax together to stories taking you on a journey to distant places. Family Festivals are designed for families to take part in together, so children must be accompanied by a parent or carer and everybody needs a ticket.



FRENCH POTTERY

11am, 12.30pm, 2.30pm, 4pm
ages 5-11
CONSERVATORY TERRACE
Based on the work of 16th century French ceramist Bernard Palissy. Come and sculpt your own large leaf plates, elaborately decorated in 3-d shapes - fish, shells, reptiles and weird creepy crawlies.

COMEDIA DELL'ARTE MASKS

11am, 12.30pm, 2.30pm, 4pm
ages 5-11
CONSERVATORY TERRACE
Transform yourself into the character of your choice whether it be Pulcinella, Il Capitano, or Harlequino and cast a mask using Mod Roc.

NORTH AFRICAN TILES

11am, 12.30pm, 2.30pm, 4pm
ages 5-11
CONSERVATORY TERRACE
Decorate your own tile to take home, drawing inspiration from the Islamic patterns and designs from North Africa and Egypt.

FLAMENCO DANCE

12.30pm, 4pm
ages 5-11
GARDEN ROOM
Discover the hand and arm movements, posture, footwork and turns so you can dance traditional flamenco with classical Spanish guitar.

FLAMENCO RHYTHM

11am, 2.30pm
ages 5-11
GARDEN ROOM
Learn the skill of playing palmas, the essential rhythmic clapping that accompanies all flamenco.

SPANISH TALES

11am, 12.30pm, 2.30pm, 4.00pm
ages 5-8
LIBRARY
Erase una vez en España. There was once upon a time in Spain a king, a witch, a queen, an ogre - stories of mystery, magic and adventure from Spain.

ROMAN STORIES

12.30pm, 2.30pm, 4pm
ages 8+
LIBRARY
Storytellers Daniel, Mordean and Hugh Lupion tell wonderful tales from the Roman writer Ovid. In each of these stories someone is changed forever by magic: perhaps into a plant, perhaps into an animal, or maybe even an insect....

All workshops last an hour unless otherwise stated. All workshops are £3.

FRI 21 JUNE 8PM

LILLI BONICHE

+MARIA DEL MAR BONET

At the cultural crossroads where Africa, Europe and the Arab world all meet, Algeria has long been a musical melting pot, mixing Jewish and Arab, Andalusian and Moorish traditions. For half a century the guitarist Lili Boniche has bridged those different worlds, and has been the architect of many classic songs. At nearly 80, he is one of the godfathers of modern rai and a performer of both passion and sophistication. For this special concert he brings together an 'orchestra' of 11 consummate musicians, featuring Maurice El Medioni on piano and Nabil Khalidi on darbouka.

Maria del Mar Bonet comes from the Balearic island of Majorca and is considered to be one of the greatest Catalan singers of modern times. She has performed all over the world and collaborated with all manner of musicians, from Milton Nascimento and Alain Stivell to traditional Tunisian music ensembles. In 1995 she performed at the Edinburgh Festival and was hailed by The Scotsman as 'one of Europe's, possibly the world's, major voices'.

CINEMA
See page 9

MARIA DEL MAR BONET

TICKETS | £10 | £13.50 | £17.50 | £20

SAT 8 JUNE

IDIR + NASS EL GHIWANE + PEPPE BARRA
SAVINA YANNATOU
ANOUAR BRAHEM
ABDELKADER SAADOUN + DAMASK

CAFÉ ORAN:
MARSEILLAIS SOUND SYSTEM featuring members from
MASSILIA SOUND SYSTEM, KREOLE KÖNEXYON,
GACHA EMPEGA + U-CEF

SUN 9 JUNE

ENRIQUE MORENTE with special guest **PACO PEÑA**
+ EUGENIO BENNATO with **TARAŃTA POWER**

ELENA LEDDA + I MUVRINI
MARINO DE ROSAS + BUSTAN ABRAHAM
MOMO and RADIODERVISH

MON 10 JUNE

NOA + ELEFThERIA ARVANITAKI

SAT 15 JUNE

SEZEN AKSU + KOÇANI ORCHESTRA

Sacred and Profane:
ENGLISH CHAMBER CHOIR with **LYCOURGOS ANGELOPOULOS**
CHRISTOS MITRENDZIS

MAYTE MARTIN + BELEN MAYA
MAHMOUD FADL + SPECIAL GUESTS TBA
HUBBLE BUBBLE + OJAMI

SUN 16 JUNE

KETAMA
+ ARTO TUNÇBOYACIYAN with the **ARMENIAN NAVY BAND**
SYNAULIA

MAYTE MARTIN + BELEN MAYA
ADEL SALAMEH + EDUARDO NIEBLA + SPECIAL GUESTS TBA
OJOS DE BRUJO

FRI 21 JUNE

LILI BONICHE + MARIA DEL MAR BONET

PLUS FILM SEASON, WORKSHOPS AND FAMILY EVENTS
AND FREE FESTIVALSTAGE & CLUBSTAGE EVENTS

Box Office 020 7638 8891 (bkg fee)

www.barbican.org.uk/medfest



The Barbican Centre is owned, funded and managed by the Corporation of London

COO Design



15.6.02



In association with the Barbican Centre
The Hellenic Foundation for Culture
presents

Sacred and Profane

an afternoon featuring two contrasting traditions of Greek music

Part One 2PM

LYCOURGOS ANGELOPOULOS

WITH MEMBERS OF THE GREEK BYZANTINE CHOIR

Constantinos Angelidis, Leonidas Lioumis, Alexios Yiannakopoulos and Vassilios Zacharis

ENGLISH CHAMBER CHOIR

Catherine Denley - *mezzo-soprano*

Guy Protheroe - *conductor*

PROGRAMME

John Tavener - *O Thou Gentle Light*
Lycourgos Angelopoulos, *Psaltis*

"Ευλογητός ει Χρηστέ"

Blessed be O Lord Christ

"Πεντηκοστήν εορτάζομεν"

We are celebrating Pentecost

"Βασιλεύ ουράνιε"

O King of heavens

Franghiskos Leontaritis

In die tribulationis meae - O Rex gloriae

"Όλην συγκροτήσαντες"

All conveners

"Των αγίων πατέρων ο χορός"

The chorus of the saint fathers

Franghiskos Leontaritis - *Agnus Dei*
(*Missa Laetatus Sum*) a 12

"Μη της φθοράς"

Not the decay

"Μαρία ο Κύριος μετά σου"

Mary the Lord is with you

Christos Hatzis - *De Angelis*

(European premiere)

Catherine Denley - *mezzo-soprano*

Miriam Ahamat, Elizabeth Ling,

Rachel Marston - *contraltos*

"Τη υπερμάχω στρατηγώ τα νικητήρια"

Unto you O Mother of God

Part Two 4.30PM

CHRISTOS MITRENDZIS AND HIS BAND FROM THESSALONIKI

*a programme of traditional rembetiko songs
the steamy, saucy soul of the Greek 'urban blues'*

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JOHN TAVENER wrote *O Thou Gentle Light* for the Chapel Choir of Oakham School who gave its premiere as part of their Millennium celebrations. The work is dedicated to the School and to his wife Maryanna, who used to be Head Musician there. It is derived from an ancient Byzantine Hymn. The Psaltis declaims the Byzantine text, whilst the choir meditates on the words, in English.

Writing about Byzantine Chant John Tavener explains: "It is difficult to hear this music out of its liturgical context - and it is also very different for Western ears, accustomed as they are to Western music. Western music comes from the human intellect, or from the human heart. Music from almost all other musical civilisations comes from the intellectual organ of the heart. And this is where the ikons, the architecture and the music of the Eastern Church come from. This often baffles Western man, because he is looking for something he will not find, he will not see and he will not hear. That is why the sacred chant is monotonous for some, naive for some, circumscribed for some, mournful for some, antiquated for some... but it is joyful, full of compunction, forever new, forever humble and forever peaceful for those who love the Gospels - and this is true for all the great traditions and sacred chants of the world."

LYCOURGOS ANGELOPOULOS WITH MEMBERS
OF THE GREEK BYZANTINE CHOIR

Group One

Blessed be O Lord Christ

Dismissal. Hymn of Pentecost. 4th plagal tone

We are celebrating Pentecost

First sticheron idiomelon of the Pentecost Vespers

O King of heavens

Doxastikon of Laudes of Pentecost by Georgios Redestinos,

First chanter of the Ecumenical Patriarchate of

Constantinople (19th c)

Group Two

All conveners (of the Synod)

The first sticheron prosomoion of the Laudes for the Sunday of the Saint Fathers of the 1st Ecumenical Synod

(Nicea 325 AD)

The chorus of the saint fathers

Doxasticon of the Laudes for the Sunday of the Saint Fathers

of the 1st Ecumenical Synod (Nicea 325 AD)

By Georgios Redestinos

Group Three

Not the decay

The Hirmos of the 9th ode of the first canon of Pentecost.

Melismatic chant, 7th tone (var.). By Constantinos,

Protopsaltis of the Great Church (19th c)

Mary the Lord is with you

Verse from the troparion *Ave Maria*

in 3rd tone with kratima. By Petros Berecetis (17th c)

Concluding Hymn

Unto you O Mother of God

Kontakion of the Akathistos Hymn in 4th plagal tone

BYZANTINE MUSIC is the music composed for and sung in the Eastern Orthodox Church. It is music which for many years has served as an inspiration to John Tavener and other composers.

This afternoon's examples are given by the world's foremost Byzantine Psaltis and members of his Greek Byzantine Choir and will demonstrate the pure heritage of this timeless music.

Byzantine music developed within monophony. It never explored other ideas like harmony or counterpoint that we know in the West; instead it created complex musical forms and haunting melodies which make it unlike any other music in the world today. Byzantine music developed as a strictly vocal musical tradition - musical instruments have never been used liturgically in the Orthodox Church because the early Fathers of the Church maintained that the human throat, as a Divine rather than human creation, was the perfect instrument for the glorification of God.

Byzantine Chant is a complete musical culture with an ethos, aesthetic and philosophy of its own and with a unique method of notation. The *echos*, the musical mode, is the central element in the chant's organisation and structure. Each *echos* is based on a different tetrachord - a combination of four notes - and also on an interrelation of specific short melodic patterns, all of which combine to create this unique sound. There are eight musical modes, each of which possesses a characteristic set of melodic patterns and intervals. Four of the modes are described as "authentic," from which an additional four "plagal" modes are derived.

Performing Byzantine Chant involves the singing of the melody, accompanied by the drone note (*isokratima*). This last is an art in itself, keeping the *tone*, the basic note of the *echos* in which a canticle is being sung, and shifting accordingly when the *echos* changes.

Stichera are poetic compositions attached to the psalms used in morning and evening prayer. Some *stichera* feature a unique melody (*stichera idiomela*), while others are model stanzas (*automela*), and for metrical hymns (*prosomoia*). A *Doxastikon* is a doxology, normally attached to a *sticheron*. *Kratemata* are vocal compositions employing sequences of meaningless syllables in place of a text and enabling the composer to write sublime passages of music - a technique used by both John Tavener and Christos Hatzis.

Greek by origin, but Catholic in faith FRANGHISKOS LEONTARITIS (1518-1572) was the son of a Catholic priest and an Orthodox mother. Born and raised in Venetian-dominated Crete, he was apparently gifted with a marvellous voice and displayed his musical talent at an early age. In 1544 he was hired as a chorister in the Choir of the Basilica of San Marco and where the *maestro di cappella* was the Flemish musician Adrian Willaert. In 1557 Leontaritis gave up the choir, but remained in Venice for five more years until, in 1562, he followed in the footsteps of two acclaimed Venetian musicians, the Flemish Cipriano de Rore, and the Italian Andrea Gabrieli, and went to Bavaria, where he was a member of the choir of the Munich court. The Bavarian choir, directed for a long time by Orlando di Lasso, was at the time one of the finest in Europe.

Leontaritis' time in Munich seems to have been creative, since most of his surviving work, his three Masses and an indeterminable number of motets and secular works, are attributed to that period, which lasted five years. Although he was a collaborator, if not a student, of some of the greatest musicians of the time, he composed in his own style, characterised by the diversity of melodic lines in all parts and imaginative rhythmic patterns. He died in his native Crete in 1572.

Leontaritis' music was only rediscovered in very recent years and the Greek scholar Miranda Caldi is currently editing the complete works for publication later this year by York Early Music Press. The works in this programme are the motets *In die tribulationis meae* (In the day of my grief) with words taken from the Psalms and *O Rex gloriae* (O King of glory), a setting of the antiphon for the second vespers of the Ascension, and the *Agnus Dei* from the twelve part *Missa Laetatus Sum*.

CHRISTOS HATZIS was born in Volos, Greece in 1953 and now lives in Toronto. 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. He is the recipient of the 1998 Jean A. Chalmers National Music Award for his composition *Nunavut*, the 1996 Jules Legér Prize for *Erotikos Logos*, the 1996 Prix Italia Special Prize for *Footprints in New Snow*, the 1998 Prix Bohemia Special Prize for the same work and the 2002 New Pioneer Award. Christos is enjoying international recognition for his work, which is often influenced by religious and/or spiritual themes and by the Byzantine tradition.

De Angelis is based on the antiphon *O gloriosissimi lux vivens angeli* by Hildegard of Bingen, the twelfth century mystic, poet and composer. It is scored for a principal mezzo soprano soloist plus a trio of contraltos, choir and drone. It was commissioned by the Toronto Chamber Choir with the assistance of the Ontario and the Toronto Arts Councils and first performed in 1999.

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

<p>O gloriosissimi lux vivens angeli, qui infra divinitatem divinos oculos cum mystica obscuritate omnis creature aspicitis in ardentibus desideriis unde numquam potestis satiari:</p> <p>O quam gloriosa gaudia illa vestra habet forma, que in vobis est intacta ab omni pravo opere, quod primum ortum est in vestro socio. perdito angelo, qui volare voluit supra intus latens pinnaculum Dei, unde ipse tortuosus dimersus est in ruinam, sed ipsius instrumenta casus consiliando facture digitis Dei instituit.</p>	<p>O most glorious living-light angels, who beneath the divinity gaze on the divine eyes in the mystical obscurity of all creation in ardent desires, whence you can never be satiated</p> <p>O how glorious are those joys your form possesses, which in you is untouched by all the wicked work which began in your companion, the lost angel, who wished to fly above the hidden inner pinnacle of God, hence he crookedly plunged into ruin, but his fall furnished instruments by counsel for the handiwork of God's finger.</p>
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LYCOURGOS ANGELOPOULOS is well known as Protosaltis 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, appearing as a soloist in compositions by Michael Adamis, Christos Hatzis, Kyriakos Sfetsas, Dimitri Terzakis and John Tavener; 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.

CATHERINE DENLEY studied at Trinity College of Music and after a brief time with the BBC Singers, embarked on a solo career. Highlights have included the premiere of *Europera* by John Cage in London, Paris and Berlin; Britten's *Spring Symphony* with Kent Nagano; Handel's *Messiah* with the Boston Symphony at the Tanglewood Festival; Beethoven's *9th Symphony* with Sir John Eliot Gardiner in Japan; Mahler's *Resurrection Symphony* in Odessa and Kiev and his *Symphony of a Thousand* for TV in Dublin, and Mozart's *Requiem* in the Salzburg Mozartwoche and at the BBC Proms.

Most recently she has sung Schumann's *Scenes from Faust* with Sir John Eliot Gardiner in New York and the Proms; Handel's *Hercules* and *La Resurrezione* with Marc Minkowski in Paris and Lyon; concert tours with Ton Koopman; and Bach's *Easter Oratorio* and Vivaldi *Cantatas* with the Israel Camerata. Recent recordings include Haydn's *Paukenmesse*, the *Requiem* by Michael Haydn; Schubert Songs with the Songmakers Almanac; three highly acclaimed volumes of sacred music by Vivaldi and Mendelssohn's version of Bach's *St Matthew Passion* recorded in the Gewandhaus, Leipzig.

GUY PROTHEROE has been involved in the music of Greece for over thirty years, as conductor, writer and promoter.

One composer featuring throughout his career has been Iannis Xenakis: Guy gave the British première of his *Anaktoria* in 1971 with his contemporary music ensemble Spectrum. Since that time he has performed most of the ensemble repertoire of Xenakis, mainly with Spectrum and the Xenakis Ensemble Holland, of which he was guest conductor for many years. His CD of Xenakis ensemble music for Wergo won the Preis der Deutschen Schallplattenkritik. Recently he conducted Spectrum (singers and players) in highly-acclaimed performances of the first fully staged version of Xenakis's *Oresteia*, at the Linbury Theatre of the Royal Opera House, Covent Garden. He has also conducted the music of many other contemporary Greek composers, ranging from Skalkottas to Adamis, Antoniou, Couroupos and Hatzis. Earlier this year he conducted the UK première of Ilias Andriopoulos' *The Greek Trilogy* at the Queen Elizabeth Hall.

An involvement in Byzantine music has also featured in his career since his student days at Oxford and he has worked with the leading Psaltis Lycourgos Angelopoulos and his Greek Byzantine Choir throughout this time.

In 1998 Guy was co-director of The Byzantine Festival In London, a major survey of Byzantine culture and civilisation, from chant to cuisine. The Festival included the première of a major work by Sir John Tavener. Guy conducted another major concert in this Festival, at the Greek Cathedral of St Sophia, featuring Orthodox music of many countries, which was released on CD by Sony Classical, Greece.

Guy has also worked with a number of leading Greek popular musicians, in particular for many years with Vangelis Papathanassiou, for whom he has been conductor, arranger and vocal soloist, on many albums, film scores, and in concerts including the Royal Albert Hall and Royal Festival Hall in London, a Docklands concert in Rotterdam and in the Herodus Atticus Theatre on the Acropolis in Athens. Most recently, he was chorus master for Vangelis's *Hymn* for the Football World Cup.

THE ENGLISH CHAMBER CHOIR and Lycourgos Angelopoulos have worked together on many occasions. They recently (March 2001) gave the UK premiere of Hatzis *Everlasting Light* in the Queen Elizabeth Hall, having previously given its European premiere at Megaron, the Athens Concert Hall. Christos Hatzis is working on a new commission for the ECC and soprano Patricia Rozario which will be premiered next year.

The Choir appears frequently in the major London venues performing a repertoire that ranges from world and European premieres of leading composers such as John Tavener, Ivan Moody and Christos Hatzis to choral works spanning the last five centuries. It has sung Mozart's *Requiem* and *Mass in C minor* in Zurich and Basle; and Poulenc, Mozart and Bach in Brussels and Flanders.

Over the past three seasons the Choir has enjoyed a particularly fruitful collaboration with the Byzantine Festival in London, singing music from the Orthodox tradition in the Greek Cathedral of St. Sophia, the Queen Elizabeth Hall, and further afield in Plovdiv, Bulgaria, and at Megaron, the Athens Concert Hall.

Future concert plans include a programme of music by Schütz, Gabrieli, Jongen, Walton and Patrick Gowers in aid of the St James's Garlickhythe Organ Appeal, City of London School, 27 June. The Choir travels to Antwerp in September to perform a very different programme of sacred music - works which have been inspired by the biblical translations of William Tyndale.

The Choir has also enjoyed a long association with popular music, working with groups and composers as diverse as The Who, Barrington Pheloung (of Inspector Morse fame) and, for many years, Vangelis.

Recent recordings include a new album *Voices*, with another long-time collaborator, keyboard wizard Rick Wakeman, to be released later this year. ECC can currently be heard on Vangelis' *Hymn* for the 2002 World Cup - released by Sony.

www.englishchamberchoir.com

SOPRANO

Janet Adderley, Miriam Ahamat, Rachel Butler, Christine Coleman, Rachel Haywood, Jacey Hurndall, Bella Image, Eve Lambah, Ann Manly, Jackie Whitehouse

ALTO

Karen Bloomfield, Margaret Driver, Peggy Hannington, Elizabeth Ling, Rachel Marston, Julia Singer, Jay Venn, Jelka Vince-Pallua, David Wheeler

TENOR

Peter Adderley, François Boucard, Roger Carpenter, Margaret Jackson-Roberts, Robert Moffat, Rob Scale

BASS

Peter Best, Hugh Joslin, David Lowe, Neil Thornton, Andrew Trinick, Ken Wharfe, Richard Whitehouse

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PART TWO - 4.30PM

CHRISTOS MITRENDZIS

FOTIS THEODORIDIS vocals FOTIS IOANNIDIS bouzouki DIMITRIS MISTAKIDIS double bass

DMITRIS SFINGOS guitar THODOROS CHRISTOPOULOS accordion EVANGELIA KALOGEROPOULOU vocals

Rembetiko began around the beginning of the twentieth century as the music of the Greek urban dispossessed - refugees, the homeless and the criminal classes, coupled with what is best described as 'bohemian' types. Typically the songs tell of frustration, oppression, illicit love and very often drug abuse. Musically rembetika is led by the bouzouki, a lute like instrument of Byzantine origin, which is synonymous with the typical sound of Greek music. Rembetiko enjoyed its most popular period during the twenties and thirties, but there was a significant revival during the late sixties and early seventies. Today rembetiko remains popular in clubs and cafes - it is an essential part of Greek culture. Christos Mitrendzis is one of Greece's most renowned bouzouki players and a protagonist of the rembetiko revival.

A concert in aid of the St. James'
Garlickhythe, Organ Appeal



ENGLISH CHAMBER CHOIR

Brass and String Ensembles from the
City of London School

IAN CURROR, ANDREW PARMLEY, organ
GUY PROTHEROE, conductor

music by

Bruckner, Gabrieli, Gowers, Handel, Jongen, Schutz
and Walton.

7.30pm Thursday 27 June 2002

The Great Hall, City of London School,
Queen Victoria Street, EC4

Tickets £12.50 including glass of wine.



Father Smith's Legacy

St. James' Garlickhythe takes its name from its former proximity in the City's 'garlick market', anciently held by the riverside. The present Church was built at a cost of £5,357. 12s 10d by Sir Christopher Wren, and opened in 1682. The magnificent organ, built in 1697 and still in its original position in the West gallery, is attributed to Bernard Schmidt (known as 'Father' Smith).

We have, then, in St. James', an organ which has been giving good service for over three hundred years but, and especially since 20 September 1991 when a 100ft crane crashed through the roof and damaged every part of this beautiful church, is now in need of complete restoration.

The concert, is given by the English Chamber Choir, with brass and string ensembles from the City of London School (Director of Music, Michael Smedley) and with Ian Curror (organist of the Royal Hospital Chelsea) and Alderman Dr. Andrew Parr (organist of St. James') playing the School's magnificent Walker organ.

The programme has been specially devised to feature some of the best known works for organ and brass including Jongen's stunning *Mass*, one of the great works of the organ repertoire.

Giovanni Gabrieli *Jubilate Deo* **Schutz** *Psalm 100*

Handel *Organ Concerto in G minor; Zadok the Priest*

Patrick Gowers *Viri Galilei* **Bruckner** *Ecce sacerdos; Os justi*

Walton *Drop drop slow tears; Set me as a seal; Crown Imperial*

Joseph Jongen *Mass.*

Entrance to the City of London School is from the Thames Path
(50 yards upstream from the Millennium Bridge).

Illustrations of St James' - the interior depicted after the crane had fallen - are taken
from watercolours by Michael Giles.

Tickets £12.50, concessions £10 (inc glass of wine) available from:
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Or from St James' after Sunday morning service.

**A concert in aid of the St. James'
Garlickhythe, Organ Appeal**



ENGLISH CHAMBER CHOIR

Brass and String Ensembles from the
City of London School

IAN CURROR, ANDREW PARMLEY, organ
GUY PROTHEROE, conductor

music by

Bruckner, Gabrieli, Gowers, Handel, Jongen, Schutz
and Walton.

7.30pm Thursday 27 June 2002

The Great Hall, City of London School,
Queen Victoria Street, EC4

PROGRAMME

Giovanni Gabrieli (1557-1612)
Jubilate Deo

Heinrich Schütz (1585-1672)
Psalm 100

George Frederick Handel (1685-1759)
Organ Concerto in G minor, Op. 4 No. 3
Adagio – Allegro – Adagio – Gavotte: Allegro

Andrew Parmley, *organ* String Ensemble of the City of London School
Michael Smedley, *conductor*

Coronation Anthem, Zadok the Priest
String and Brass Ensemble of the City of London School
Michael Smedley, *conductor*

Patrick Gowers (b.1936)
Viri Galilei

Roger Carpenter, *tenor* Andrew Trinick, *baritone*
Ian Curror, *organ* Andrew Parmley, *keyboard*

INTERVAL OF TWENTY MINUTES

Anton Bruckner (1824-1896)
Os justi; Ecce sacerdos

William Walton (1902-1983)
A Litany; Set me as a seal
Rachel Haywood, *soprano* Rob Scales, *tenor*

Crown Imperial
Ian Curror (*organ*)

Joseph Jongen (1873-1953)
Mass, Op. 130

Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei
Ann Manly, *soprano* Peggy Hannington, *alto* Roger Carpenter, *tenor*
Peter Best, *bass* Ian Curror, *organ*
Brass Ensemble of the City of London School
English Chamber Choir, Guy Protheroe, *conductor*

Giovanni Gabrieli's last and most important post was as organist in St Mark's, Venice, where he composed prolifically for the lavish resources available to him. Compared to his many multi-choired (polychoral) works, *Jubilate Deo* is quite simple, written for single choir in eight parts, but it is also one of his most attractive and often-performed works. The text in Latin is compiled mainly from the psalms, with the first verse of Psalm 100, the *Jubilate*, as a refrain: "O be joyful in the Lord, all ye lands, serve the Lord with gladness, and for thus shall the man be blessed that feareth the Lord."

Heinrich Schütz was the first German-speaking composer of international repute: he studied with Giovanni Gabrieli, then on the latter's death returned to his homeland, spending most of the rest of his life at the court in Dresden. His setting of the whole of *Psalm 100*, the *Jubilate*, is in German – "Jauchzet dem Herren" – and scored for two answering choirs in the Venetian style, the second choir echoing the first throughout. The setting ends with the Doxology "Glory be to the Father...": "Ehre sei dem Vater...".

Handel's *Organ Concerto in G minor, Op. 4 No. 3*, is the third of a set of six concertos for organ or harpsichord which appeared in 1738. By this time, all Handel's works were handled by his 'official' publisher, John Walsh, but apparently on this occasion a manuscript copy of at least part of the set fell into other hands and was produced by another publisher. Walsh was furious and immediately placed an advertisement on the London Daily Post stating: "To all lovers of Musick, whereas there is a spurious and incorrect edition of six concertos of Mr Handel's for the harpsichord and organ, published without the knowledge or consent of the author, this is to give notice (that the public may not be imposed on with a mangled edition) that there are now printing from Mr Handel's original manuscript, and corrected by himself, the same six concertos, which will be published in few days."

This concerto is something of a compilation. The organ scarcely appears in the opening Adagio, which is a duet for two violins supported by the cello taken from an earlier trio sonata. The Allegro is based on material which Handel often used, here subject to full-scale development. A brief Adagio leads to the final Gavotte, which is related to the finale of the Sonata Op. 1 No. 2. Originally this had as little music for the organ as the first movement, but Handel revised it, giving the organ the main role with the orchestra simply reinforcing the cadences.

Handel wrote four anthems for the Coronation of George II in Westminster Abbey in 1727. All proved very popular and subsequently reappeared, with varied texts, in his oratorios. (*Zadok* was used in the 1736 version of *Esther*.)

The Coronation of 1727 was, by all accounts, something of a shambles: the Archbishop of Canterbury noted that the anthems were "in confusion: all irregular in the music". In other words, as the Handel scholar Winton Dean remarked, it was "evidently a typical Georgian occasion". But *Zadok the Priest* nevertheless made its mark and has doubtless fared better on many subsequent occasions - it has been included in every Coronation ceremony in Westminster Abbey ever since. It is included in this programme as a tribute to Her Majesty Queen Elizabeth on the occasion of the Golden Jubilee.

Patrick Gowers' anthem *Viri Galilaei* was commissioned for the Consecration of the Bishop of Oxford in St Paul's Cathedral on Ascension Day 1988. The words are taken from the Proper for Ascension Day and partly from Bishop Christopher Wordsworth's hymn 'See the Conqueror mounts in triumph'. The composer writes: "The work is centred on a chorale melody. This is heard in full as the setting for the hymn while its first four notes, F– G – B flat – A, form the basis of much of the music. But whereas such a treatment owes its origins to Lutheran music in general, and Bach's in particular, the result is completely different. The chorale, though original, is in a style typical of the sixteenth-century Calvinist psalters, and of the work of the two great composers associated with them, Louis Bourgeois and Claude Goudimel.

"Bach himself used chorale melodies of this type; but tended to transform them so that they finished by sounding like unadulterated Bach, with little trace of their original character. This made for superb Bach, but something quite precious had to be sacrificed in the process. As Patrick Gowers is no Bach, he felt it prudent to try to elaborate his chorale in a way that let it retain a good part of its Calvinist character, despite the fact that the very idea of inflating it at all flies somewhat in the face of puritan Calvinist principles. The result is a sixteenth-century Calvinist seed elaborated by a seventeenth-century Lutheran method in a twentieth-century pictorial idiom."

Anton Bruckner's major achievement, before he became a master symphonist, was to have worked his way up from his lowly origins to become choirmaster of Linz Cathedral in 1856. There he came under the influence of the strong personality of Bishop Rudiger, who was to be such a potent force in his later development, and there too he was able to write liturgical music. *Os justi*, dating from 1879, was written for the Choir of the Monastery of St Florian, where Bruckner spent so much time his formative years. It is dedicated to the choir's director, Ignaz Traumihler, and its title page also carries the inscription *Lydisch* referring to the Lydian mode. Bruckner adheres faithfully to this throughout the piece – there are no accidentals. "The just man in his heart shall see wisdom from the Lord, his tongue shall ever speak judgment and righteousness, God's statutes rule in his heart as a just law."

Ecce Sacerdos dates from a few years later (1885), when Bruckner was busy writing his Eighth Symphony. It is an extended fanfare, written for the jubilee of the Linz diocese. Here Bruckner turned back to the grandeur of his *Te Deum*. The drama and excitement are well set off by the simple plainchant setting of the *Gloria Patri*, after which the answering choirs of female and male voices return for the fanfares of "Ideo jure jurando": "Behold a great priest who in his life pleased God. The Lord swore an oath that he should be that father of his people. Upon his head the Lord hath established his covenant. Gloria."

This year is the centenary of the birth of Sir William Walton. He was born in Oldham, Lancashire in 1902, the son of a choirmaster and a singing-teacher. He wrote *A Litany* in 1916, when he was fourteen, and a pupil at Christ Church Cathedral School, Oxford – he revised it in 1930. At the age of sixteen he became an undergraduate at Christ Church, but left Oxford without a degree. The text of *A Litany* is a poem by Phineas Fletcher (1582-1650) beginning "Drop, drop, drop low tears, And bathe those beauteous feet, Which brought from heaven The new and Prince of peace." Walton's setting of Fletcher's famous words is a haunting work, mature beyond his years.

By the time that William Walton wrote *Set me as a seal* in 1938 he had already composed several of the major works upon which his reputation rests. Although he wrote much unaccompanied choral music while he was a choral scholar in Oxford during his teens, much of which remains unpublished, he actually wrote little as a mature composer. That early experience nevertheless reveals itself in his natural and idiomatic feeling for the medium. The words of this anthem are taken from the Song of Solomon and the piece was written in celebration of a wedding. "Set me as a seal upon thine heart, As a seal upon thine arm; For love is strong as death; Many waters cannot quench love, Neither can the floods drown it."

Walton's March *Crown Imperial* was commissioned by the BBC for the coronation of King George VI in Westminster Abbey in 1937. It was written for orchestra and conducted by Adrian Boult. The popular arrangement for organ was made in the same year by Herbert Murrill.

Joseph Jongen is regarded as the leading figure in Belgian music in the first half of the twentieth century. He studied at Liège conservatoire before establishing himself as a virtuoso organist and as a composer – in 1897 he won the prestigious Prix de Rome. Jongen came to England as a refugee during the First World War, living alternately in Finchley Road (London) and Bournemouth. During this time he formed the Belgian Quartet and also performed regularly as a solo pianist and organist.

Jongen's *Mass for choir, soloists, organ and brass* was written near the end of his life, in August 1945 and first performed at Liège Cathedral in 1946 at a Pontifical High Mass to celebrate the 700th anniversary of the Corpus Christi Festival. The celebrant was an Englishman – His Eminence Cardinal Griffin. The Mass is dedicated to the composer's brother Alphonse, who was a canon at the cathedral. At this stage there was no setting of the Credo: Jongen added it in 1948, but it was never performed until the work was eventually rediscovered and published in 1985, when it was at last recognised for the great work that it is.

Biographies

Ian Curror has, since 1974, been Organist of the Royal Hospital, Chelsea, home of the famous Chelsea Pensioners. He is only the fourteenth to hold the post since 1693, and the first man to be appointed since 1823. Among his famous predecessors are Charles Wesley and the music historian Charles Burney (father of the diarist Fanny Burney). The Royal Hospital maintains a professional Chapel Choir which performs a wide variety of church music within a liturgical setting, and it has become established, under Ian Curror's directorship, as one of London's leading church choirs.

Together with his duties at the Royal Hospital, Ian Curror pursues a busy musical career as a solo recitalist and as an organ accompanist and continuo player. He has played at most of the country's leading cathedrals and concert halls and also on tours to Canada, USA and Bermuda. He has recorded for EMI and Guild Music. Other activities include teaching, conducting, examining and adjudicating. He is a professor at the Royal College of Music, a Fellow and Council Member of the Royal College of Organists and Chairman of the Church Music Society. Ian is also assistant conductor and accompanist of the English Chamber Choir.

Andrew Parmley was educated at the Royal Academy of Music and Manchester, London and Cambridge Universities. After a spell of working as Musical Director at Blackpool Pleasure Beach he became a teacher and is, at present, Head of Senior School at the Harrodian. Andrew has recently completed twenty years as stand-in organist at St James' Garlickhythe.

After ten years as a member of Common Council (the local authority for the City of London) Dr Parmley was elected Alderman for the Ward of Vintry in December 2001. He is Chairman of the Board of Governors of the City of London School for Girls and a governor of the Guildhall School of Music and Drama. He is the Parish Clerk for St James' Garlickhythe and a member of the Worshipful Company of Musicians.

Guy Protheroe is involved in music of all periods and many styles and traditions in his roles as conductor, artistic director and writer. He has been conductor of the English Chamber Choir since 1974. Early in his career he founded the contemporary music ensemble Spectrum, with whom he has appeared many times internationally, and was for many years a guest conductor of the Xenakis Ensemble based in the Netherlands. He has appeared as guest conductor with many leading orchestras, choruses and ensembles.

He is equally at home in the sphere of commercial music, with numerous credits as musical director and arranger for film, television, radio, recordings, tv and radio commercials and also live concerts in several countries with many international artists including The Who, John Anderson, Tangerine Dream, Black Sabbath, George Martin, Larry Adler, Barrington Pheloung, Dave Stewart, David Arnold, and extensively with Rick Wakeman and Vangelis. He was lyricist, arranger, music director and vocal soloist on Eric Levi's score to the French smash-hit comedy film *Les Visiteurs* and also on the album *Era* with over 5 million sales and also on the more recent *Era 2* and the forthcoming *Era 3*. He has most recently been chorus master for the feature films *Titus*, *Bless The Child* and *The Count of Monte Cristo*, for the Spielberg/ Hanks television series *Band of Brothers*, and for the official FIFA hymn by Vangelis for the 2002 World Cup.

He has also directed and originated a number of artistic projects and series, especially of Greek culture. He was artistic director of the 1989 Greek Festival in London, the 1998 Byzantine Festival in London (which since exported events to Bulgaria and Greece) and is presenting further major Byzantine Festival events in London in 2003.

Michael Smedley has been associated with choral music for most of his life. A Boy Chorister from the age of 8, he sang in the choir of Southwell Minster. While reading for his degree from London University, he studied singing with a number of teachers, including Alexander Young, Gerald English and the distinguished counter tenor Alfred Deller. He sang for eight years in the choir of New College Oxford and for nearly twenty with The Clerkes of Oxenford. During this time he became well known as a choral conductor and has worked with many groups – professional, amateur and with children. In this last category, he was for a long time associated with The Ernest Read Music Association and its concerts in The Royal Festival Hall. He is Director of Music at The City of London School.

For a quarter of a century, the **English Chamber Choir** has been at the forefront of the English choral tradition. Based at St Andrew's by the Wardrobe, it is one of the best-known and busiest groups of its size, and prides itself on the variety of its repertoire and the diversity of its engagements. Members of the Choir sing the Morning Service at St James's Garlickhythe, on the last Sunday of each month.

The Choir's repertoire ranges from world and European premieres of leading composers such as John Tavener, Ivan Moody and Christos Hatzis to choral works spanning the last five centuries. Since 1977 it has sung regularly with its own orchestra, the English Players; and both Choir and Players have appeared in all the major London venues, and at festivals and concert series in Britain and Europe in most of the main baroque and classical choral/orchestral repertoire. It has sung Mozart's *Requiem* and *Mass in C minor* in Switzerland, Handel's *Solomon* in Basle and at St John's, Smith Square, Tallis' forty-part motet *Spem in alium* in Wimborne Minster and Poulenc, Mozart and Bach in Brussels and Flanders. Two weeks ago the Choir gave the European première of Christos Hatzis' *De Angelis*, as part of a programme of sacred music which formed a key strand of *Medfest*, the Barbican Centre's Mediterranean Music Festival.

Over the past three seasons the Choir has enjoyed a particularly fruitful collaboration with the Byzantine Festival in London, singing music from the Orthodox tradition, in the Greek Cathedral of St. Sophia, the Queen Elizabeth Hall, and further afield in Plovdiv, Bulgaria, and at Megaron, the Athens Concert Hall. A CD of *The Byzantine Legacy* has been released by Sony Greece.

The Choir travels to Antwerp in September at the invitation of the William Tyndale Society to give a concert and to sing evensong at the Fourth International Tyndale Conference. (William Tyndale translated and printed the first English language Bible.) The music to be sung will range from Flemish Polyphony, which Tyndall would have heard, to that which has been inspired by his biblical translations.

Other plans for 2002/3 include the annual supper concert at St. Andrew's, two Christmas performances of Handel's *Messiah*, at St Martin in the Field's, and the world première of a major new work by the acclaimed Canadian/Greek composer Christos Hatzis, which will be given by the choir and soprano Patricia Rozario.

The Choir has also enjoyed a long association with popular music, working with groups and composers as diverse as The Who, Barrington Pheloung (of Inspector Morse fame) and, for many years, Vangelis.

Recent recordings include a new album *Voices*, with another long-time collaborator, keyboard wizard Rick Wakeman, to be released later this year. ECC can currently be heard on Vangelis' *Hymn* for the 2002 World Cup - released by Sony.

www.englishchamberchoir.com

CITY OF LONDON SCHOOL ENSEMBLES

BRASS

Trumpet: Julie Ryan
Horns: Philip Wainwright, Denis Haskew, Robin Whitehouse
Trombones: Sam Hiller, Paul Kilbride, Glenn-Francis Butt
Tuba: Thomas Morley

STRINGS

Violins: Geoffrey Yeung, Daniel Chandler, Simon Century,
Alvar Bloomfield, Joe Zhang, Joshua Eisenthal
Violas: Ben Blausten, Patrick Allies
Cellos: James Burke, Jessie Chandler
Bass: Jacob Head

ENGLISH CHAMBER CHOIR

SOPRANO

Eleanor Adams, Janet Adderley, Miriam Ahamat, Rachel Butler,
Christine Coleman, Anne-Marie Curror, Rachel Haywood, Jocey Hurndall,
Bella Image, Ann Manly, Jackie Whitehouse

ALTO

Karen Bloomfield, Emma Grundy, Peggy Hannington, Ann Howeson,
Elizabeth Ling, Julia Singer, Katie Thorpe, Jay Venn, David Wheeler

TENOR

Peter Adderley, François Boucard, Roger Carpenter,
Margaret Jackson-Roberts, Robert Moffat, Rob Scales, Robin Whitehouse

BASS

Peter Best, David Jordan, Hugh Joslin, David Lowe, Neil Thornton,
Andrew Trinick, Richard Whitehouse

*At the end of the concert there will be a collection plate
at the rear of the hall for donations to the
St James' Garlickhythe Organ Appeal:
please give generously and thank you for your support.*

St. James Garlickhythe

St PETER

30th June 2002



THE COLLECT

O Almighty God, who by thy Son Jesus Christ didst give to thy Apostle Saint Peter many excellent gifts, and commandest him earnestly to feed thy flock; Make, we beseech thee, all Bishops and Pastors diligently to preach thy holy Word, and the people obediently to follow the same, that they may receive the crown of everlasting glory; through Jesus Christ our Lord our Lord. *Amen.*

ST PETER

SUNG EUCHARIST at 10.30am

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

+++++

MINISTRY OF THE WORD

<i>Introit Hymn</i>	303	Soldiers of Christ, arise
	Priest:	The Lord be with you
	R:	And with thy spirit
	Priest:	Let us pray.
<i>B.C.P</i>	237	Lord's Prayer
	237	Collect for purity
		<i>Kyrie</i>
	240	Collect for the Queen
	220	Collect for the day
	220	Epistle: Acts 12.1
		Alleluia (<i>sung by all before the Gospel</i>)
	222	Gospel: St. Matthew 16.13
	240	Creed
<i>Sermon</i>		The Revd Eric Griffiths

+++

MINISTRY OF THE SACRAMENT

<i>Offertory</i>	331	O Jesus I have promised
<i>B.C.P</i>	244	Prayer for the Church
	251	Invitation & Confession
	252	Absolution & Comfortable Words

THE EUCHARISTIC PRAYER

V. The Lord be with you.

R. And with thy spirit

252 Sursum Corda -

Sanctus & Benedictus

255 Prayer of Humble Access

CONSECRATIONPriest The Peace of the Lord be
always with you.

R. And with thy spirit.

Deacon Draw near and receive the
body of our Lord Jesus
Christ which was given for
you, and his blood which
was shed for you. Take this
in remembrance that Christ
died for you, and feed on
him in your hearts, by faith,
with thanksgiving.**COMMUNION**

Agnus Dei

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

257 Lord's Prayer

257 OBLATION

259 Gloria

259 Blessing

253 Lord of our life

*Post Communion**Hymn**Voluntary*

Carillon Sortie

- Henri Mulet

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

NOTICES

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

Next Sunday 7th July 2002
 The Sixth Sunday after Trinity
 10.30 Sung Eucharist
 Celebrant and Preacher: The Rector
 Choir: St. James'

- The electoral rolls start from scratch this year. So it is necessary to re-apply for entry to the roll - please see the Rector for more details.

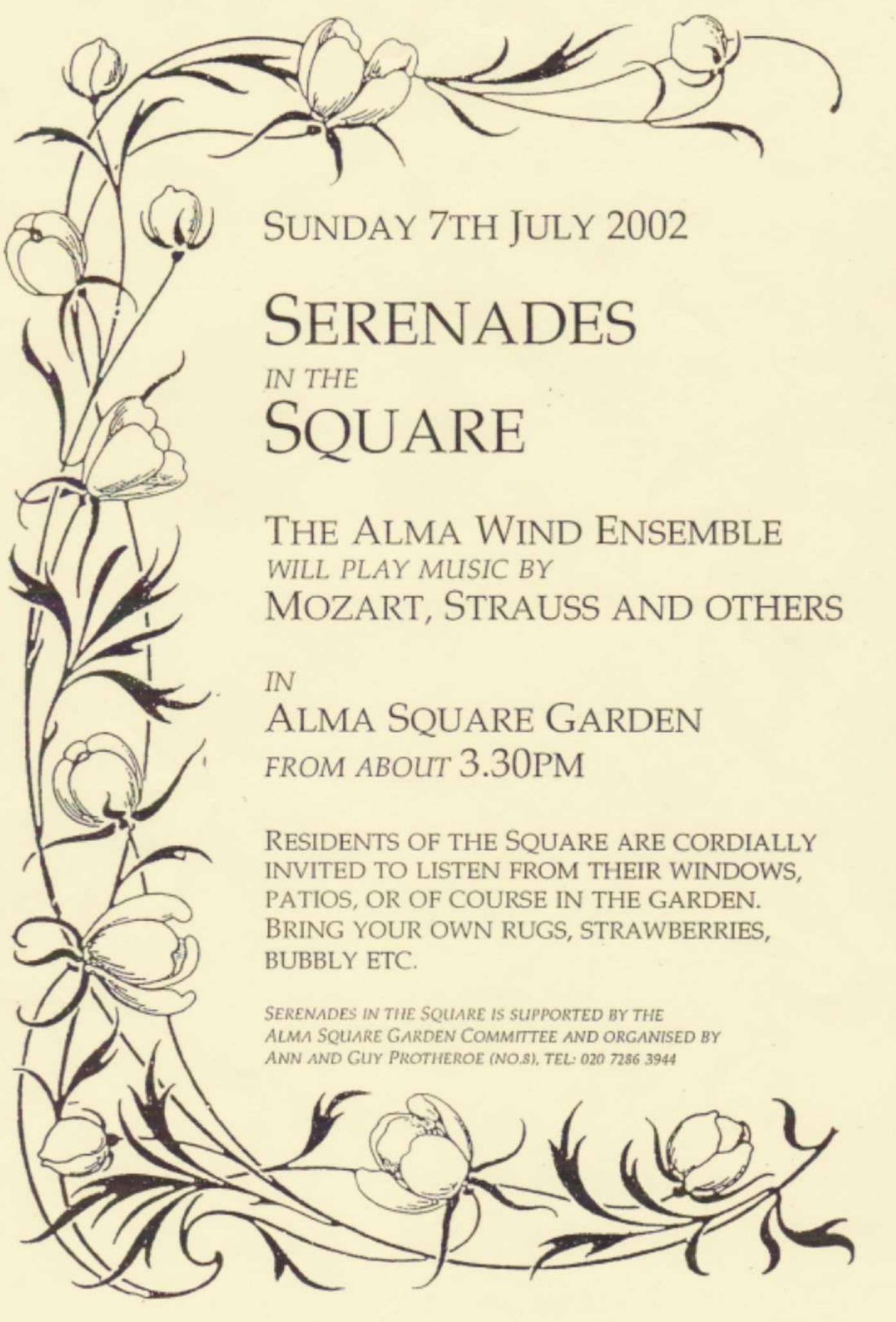
Services and Events this week

Tuesday 2 nd	12.35	Holy Communion	SA
Wednesday 3 rd	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
	6.00	Meeting of Incumbents & Treasurers at St Botolph, Bishopsgate	
Thursday 4 th	6.15	Evening Prayer, Meditation and Holy Communion -followed by meal	SA
Friday 5 th	3.00	Memorial Service (Intelligence Corps)	SJ
	6.00	City Festival Concert	SA
Saturday 6 th	6.00	Renaissance Singers Tour	SA
Sunday 7 th	10.30	Sung Eucharist	SJ

For your prayers...

The sick:

Maurice De Silva	Kay & Basil Holliday
Sarah Davies	Brian Morgan
Jimmy Marr	The Revd. John Paul
The Revd. Donald Mossman	



SUNDAY 7TH JULY 2002

SERENADES
IN THE
SQUARE

THE ALMA WIND ENSEMBLE
WILL PLAY MUSIC BY
MOZART, STRAUSS AND OTHERS

IN
ALMA SQUARE GARDEN
FROM ABOUT 3.30PM

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*

THE FOURTH INTERNATIONAL TYNDALE CONFERENCE

WILLIAM TYNDALE
HIS TIMES AND HIS LEGACY IN MUSIC

A concert given by the

ENGLISH CHAMBER CHOIR

GUY PROTHEROE conductor
PETER VAN DE VELDE organ

John Taverner • Dum transisset Sabbatum

Mattheus Pipelare • Credo de Sancto Johanne Evangelista

Antonius Divitis • Gloria from Missa Gaude Barbara

Thomas Tallis • If ye love me

Thomas Weelkes • When David heard that Absalom was slain

Orlando Gibbons • Magnificat from Faux-bourdon Service

Henry Purcell • Rejoice in the Lord alway

David Wheeler *countertenor* Roger Carpenter *tenor* Peter Best *bass*

George Frederick Handel • Come unto him/His Yoke is Easy (Messiah)
Ann Manly *soprano*

John Stainer • God so loved the world (The Crucifixion)

Charles Villiers Stanford • Nunc dimittis from Service in G
Keith Geaney *baritone*

Aaron Copland • *from* In the Beginning
Sir Rowland Whitehead *reader* Ann Manly *soprano*

Michael Tippett • Go Down Moses (A Child of Our Time)
Ann Manly *soprano* Rob Scales *tenor*

Arvo Pärt • The Beatitudes

Bernard Rose • The Lord's Prayer

John Rutter • The Lord bless you and keep you

CHAPEL OF THE LESSIUS HOGESCHOOL, ANTWERP, BELGIUM
SUNDAY 1ST SEPTEMBER 2002 AT 8PM

Although the music in tonight's programme is to be performed in a continuous sequence, it falls into two contrasting areas. On the one hand there is the music of William Tyndale's time – music which would have been familiar to him, both while he was growing up in England and while he was working here in Antwerp, and also music dating from the early years of the Reformation, when for the first time the English language was set to music for the purpose of worship. On the other there is a broad and varied selection of pieces composed between Tyndale's time and the present day, all of which share a common inspiration – that of Tyndale's language as found in his own translations and subsequently incorporated into the King James' Authorised Bible. It was during Tyndale's lifetime that the English language began its new and parallel existence as the principal tongue of the New World, and so it is appropriate that tonight's sequence includes music created on both sides of the Atlantic.

The English texts quoted below are based on the versions given in the King James Bible. Words appearing in parentheses – (...) – are in the Bible text but not set in the piece in question. Words appearing in square brackets – [...] – are part of the underlay of the piece in question but do not appear in the Bible. Where words in the underlays are straightforward replacements of the Bible text, only the replacements are given.

The sacred music of pre-Reformation Europe was principally polyphonic (i.e. having several voices interwoven together) and melismatic (with one syllable extended over several notes and even on occasion successive phrases). Long melismas were particularly prominent in English compositions, which set the local Sarum rite. Thus a relatively short Latin text, just a couple of verses, could be extended into a musical work lasting several minutes. One form peculiar to the Sarum rite was that of the *respond*, in which polyphonic sections were interspersed with plainsong verses. After a brief plainsong *incipit* the polyphonic composition (usually consisting of about three sections A-B-C) would be sung in its entirety. It would be followed by a plainsong verse and then by a repeat of sections B and C of the polyphony. A further verse would be followed by a reprise of the polyphonic section C. This is the pattern adopted by John Taverner in his setting of *Dum transisset sabbatum*, the third respond at Mattins on Easter Day. Taverner was organist of Cardinal Wolsey's Collegiate foundation in Oxford, Cardinal College, later to become Christ Church, and one of the most prominent composers of Henry VIII's reign.

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

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

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

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

Gloria Patri et Filio et Spiritu Sancto.
Alleluia.

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

Of Taverner's Flemish contemporaries, the composer who today stands head and shoulders above the rest is Josquin des Pres. There are, however, numerous other musicians who flourished in the Courts and Chapels of France, Burgundy and the Low Countries whose compositions are now being re-discovered and re-appraised. Composers from Northern Europe also enjoyed a considerable vogue at the Papal Courts of Leo X and Clement VII (both members of the Medici family) in Rome, and consequently much of their music has been preserved in Italian sources. Both Mattheus Pipelare (c.1450-c.1515) and Antonius Divitis (c.1470-c.1530) worked in and around the Antwerp area and it is highly probable that Tyndale would have been familiar with their music, particularly settings of the Mass. The Flemish composers, while retaining the polyphonic style, tended to opt for shorter phrases which are well suited to imitation between voices, and in his *Credo de Sancto Johanne Evangelista*, Pipelare also resorts to simpler homophonic (i.e. all voices moving in parallel) sections by way of contrast. Pipelare came from Louvain and after working in Antwerp became choir director of the Illustrious Confraternity of Our Lady at s'Hertogenbosch. This *Credo* is so-called because it incorporates in the tenor line the plainsong antiphon *Occurrit beato Johanni* which, in addition to describing the return from exile of St John the Baptist, also incorporates the words of another Mass movement, the *Benedictus*.

Credo in unum Deum...
Occurrit beato Johanni ab exilio revertenti omnis populus
virorum ac mulierum, clamantium et dicentium:
Benedictus qui venit in nomine Domini.

When the blessed John returned from exile, there came running
to meet him all the people, men and women alike, crying and
saying: Blessed is he that cometh in the name of the Lord.

Biographical information concerning Antonius Divitis is somewhat fragmentary. Like Pipelare, he was born in Louvain and also worked in Bruges and Mechelen. He was ordained priest in 1501 and entered the service of Philippe le Beau, archduke of Austria, duke of Burgundy and king of Castile. Consequently he spent some years visiting Spain and after a period in the Service of Francois 1 of France it would appear that he moved to Italy, spending time at the Papal Court in Rome. Contemporary manuscript sources suggest that he died around 1530. His extant works include three Masses; the *Gloria* performed this evening is from his *Missa Gaude Barbara*.

Gloria in excelsis Deo...

Thomas Tallis (1505-1585) is one of the foremost composers of the generation which spanned both the Sarum rite and the English Reformation. The contrast between the two is, in musical terms, extremely pronounced. Gone are the long Latin melismas of Taverner and early Tallis; in their place come short, simple, syllabic settings of vernacular texts. Tallis' *If ye love me* is a good example. Although the principal of imitative entries is still here, the music has a refreshing simplicity which must have held great appeal for those anxious to banish 'popish' musical practices. This is the first of the pieces sung tonight to use words originated by William Tyndale and set only a few years after his death.

If ye love me, keep my commandments.
And I will pray the Father, and He shall give you another Comforter, that he may abide with you for ever;
E[ve]n the Spirit of truth ...

John 14, vv15-17

The English Reformation came to an abrupt halt with the accession of Mary Tudor and when it resumed under Elizabeth I it took on a rather more relaxed attitude, to the extent that William Byrd managed to write three Latin masses for private use without any great fear of persecution. Orlando Gibbons (1583-1625) made a setting of the canticles for Evening Prayer in deliberately archaic 'faux-bourdon' style, alternating plainsong and polyphonic verses.

(And Mary said,) My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Saviour.
For He hath regarded the [lowliness] of his handmaiden; for , behold, from henceforth all generations shall call me blessed.
For He that is mighty hath [magnified me]; and holy is His name.
And His mercy is on them that fear Him [throughout all generations].
He hath shewed strength with His arm: He hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat(s) and [hath] exalted [the humble and meek].
He hath filled the hungry with good things: and the rich He hath sent empty away.
He [remembering His mercy] hath holpen His servant Israel (in remembrance of His mercy);
As He [promised] to our [fore]fathers, (to) Abraham and (to) His seed for ever.

Luke 1, vv46-55

Glory be to the Father...

The great flowering of music and other art forms during Elizabeth's reign led to a profusion of compositions both sacred and secular. Thomas Weelkes (c.1576-1623) was one of the foremost madrigalists of his generation and his talent for expressive word-setting and harmonic colour extended also to his sacred motets.

[When David heard that Absalom was slain] he went up to [his] chamber over the gate and wept: and (as he went) thus he said,
O my son Absalom, my son, my son Absalom! Would God I had died for thee, O Absalom , my son.

II Samuel 18, v33

If the creative richness of Elizabethan England developed partly in reaction to the stresses of the mid-Tudor years, that of the years following the Restoration of Charles II to the throne was an even more direct antithesis to the bleakness of the Puritan Commonwealth. Henry Purcell (1659-1695) had at his disposal within the Chapel Royal a fine string band in addition to the organ and could also draw on the skills of some of the most renowned singers of the day. His setting of *Rejoice in the Lord Alway* is often referred to as the 'Bell Anthem', due to the cascading scales of its instrumental introduction.

Rejoice in the Lord alway: and again, I say, Rejoice.

Let your moderation be known unto all men. The Lord is at hand.

Be careful for nothing; but in everything by prayer and supplication with thanksgiving let your requests be made known unto God.

And the peace of God, which passeth all understanding, shall keep your hearts and minds through (Christ) Jesus [Christ our Lord].

Philippians 4, vv4-7

Handel's (1685-1759) *Messiah* needs little introduction, being one of the cornerstones of the so-called 'English choral tradition'. But its libretto, the work of one Charles Jennens, is unusual in that it does not attempt a factual account of Christ's life, but tells it instead through prophecies and reflections. All the texts are biblical. The work is divided into three parts, the first of which relates the prophecy and the realisation of God's plan to redeem mankind through the coming of the Messiah, telling the Christmas story and ending with thanksgivings for his life on earth:

Come unto [Him] all ye that labour and are heavy laden and [He] will give you rest.

Take [His] yoke upon you and learn of [Him] for [He] is meek and lowly [of] heart and ye shall find rest unto your souls.

(For) [His] yoke is easy and [His] burden is light.

Matthew 11 vv 28-30

Although he may not have realised it at the time, it was during Handel's lifetime that the genre of Oratorio became a firm favourite with English audiences and performers alike. The tradition of amassing large numbers of singers and instrumentalists to perform not only *Messiah* and the Bach Passions, but also newly-commissioned works in the context of a music festival continues to this day. The annual Festival in Birmingham commissioned major international figures such as Mendelssohn and Dvorak, not to mention the greatest English composer after Purcell – Edward Elgar. On a smaller scale, in 1887, the Parish Church of St Marylebone in London commissioned Sir John Stainer (1840-1901), then organist of St Paul's Cathedral, to write a work for its choir, with organ accompaniment, for performance on Good Friday. *The Crucifixion* has been performed every Good Friday in Marylebone Church ever since, and although, like everything Victorian, it became deeply unfashionable in the mid-twentieth century, it has in recent years enjoyed something of a revival with many performances elsewhere. As it happens, the English Chamber Choir has a special association with this work as for many years St Marylebone Church was its regular rehearsal venue, and for some twenty years now the Choir has taken part in the annual Good Friday performance there. It is one of the few occasions during the year when the Church's upper galleries, built to accommodate thriving Victorian congregations, are full and the whole building resounds to the strains of the congregational hymns which Stainer intersperses throughout the piece. Unfortunately, the libretto provided to Stainer was rather less elegantly constructed than that which Jennens assembled for Handel (lines such as 'Here in abasement...' still provoke suppressed mirth amongst performers). But the central chorus uses the words from St John's Gospel as Tyndale translated them, and this short unaccompanied setting is frequently performed separately as a short motet – deservedly so as it is something of a small gem.

(For) God so loved the world that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life.

For God sent not His Son into the world to condemn the world; but that the world through Him might be saved.

John 3, vv16-17

Sir Charles Stanford (1852-1924) also composed a number of large-scale works which were popular during his lifetime, but today he is remembered above all for his music written for Anglican worship – several morning and evening services, communion settings and a number of anthems. Many of his services were written for ceremonial occasions when they would be performed with orchestral rather than organ accompaniment. The *Nunc Dimittis* in G is a serene, peaceful setting of the familiar evensong canticle.

Lord, now lettest Thou Thy servant depart in peace, according to Thy word;

For mine eyes have seen Thy salvation,

Which Thou hast prepared before the face of all people;

A light to lighten the Gentiles, and [to be] the glory of thy people Israel.

Luke 2, vv29-32

Glory be to the Father...

Aaron Copland (1900-1990) was one of the founding fathers of modern American music. Much of his music incorporates American material (folk-song, jazz, New England hymns), especially the series of ballets he wrote for the Martha Graham company. The last of these, *Appalachian Spring* (1944), became enormously popular, in an orchestral version as well as the original chamber score. Its spare harmonies and distinctive, colourful, sounds, sum up his distinctive American style, and match the wide open spaces of his country. The same characteristics can be heard in *In the beginning*, written a few years later in 1947, for a Symposium on Music Criticism at Harvard University. The piece describes the seven days of creation; each day begins with the refrain "and the evening and the morning", which serves to punctuate the narrative, which is shared between a solo voice and the chorus. The excerpt included in tonight's programme is from the Fifth Day onwards, and is preceded by a reading of the previous days of The Creation from Genesis Chapters 1 and 2.

And the evening and the morning were the fifth day.

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind; and it was so.

And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.

So God created man in his own image, in the image of God created he him; male and female created he them.

And God blessed them, and God said unto them, Be fruitful, and multiply. And replenish the earth and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.

And God said, Behold I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat.

And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for meat: and it was so.

And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day. Thus the heavens and the earth were finished, and all the host of them.

And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.

And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made. These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens.

And every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground.

But there went up a mist from the earth, and watered the whole face of the ground.

And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

Genesis 1 vv23-31, 2 vv1-7

Sir Michael Tippett's oratorio *A Child of Our Time*, was written in 1940. Tippett (1905-1998) 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 settings of five 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. The traditional words of *Go down Moses* are inspired by Tyndale's translation of Exodus.

(And the LORD said unto Moses, Rise up early in the morning and stand before Pharaoh; lo, he cometh forth to the water; and say unto him, Thus saith the LORD,) Let my people go, (that they may serve me).

Go down, Moses, way down in Egypt land;

Tell old Pharaoh, To let my people go.

When Israel was in Egypt land,

Oppressed so hard they could not stand,

"Thus spake the Lord," bold Moses said,

"If not I'll smite your firstborn dead'."

Born in Estonia in 1935, Arvo Pärt studied in Tallinn and began his musical career under the regime of the former Soviet Union. There he had little access to what was happening in contemporary Western music but, despite such isolation, the early 1960s in Estonia saw many new methods of composition being brought into use and Pärt was at the fore-front of such musical experimentation. In the course of his career Pärt chose to enter several periods of contemplative silence, also using the time to study music of earlier times, predominantly from plainsong to the French and Franco-Flemish choral music from the 14th to 16th centuries. He re-emerged in 1976 after a transformation so radical as to make his previous music almost unrecognisable as that of same composer. The technique he invented, or discovered, and to which he has remained loyal, practically without exception, he calls tintinnabuli (from the Latin, little bells), which he describes thus: "I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements - with one voice, two voices. I build with primitive materials - with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation."

Having found his voice, there was a subsequent rush of new works and three of the 1977 pieces (*Fratres*, *Cantus In Memoriam Benjamin Britten* and *Tabula Rasa*) are still amongst his most highly regarded. As Pärt's music began to be performed in the west and he continued to struggle against Soviet officialdom, his frustration ultimately forced him, his wife Nora and their two sons, to emigrate in 1980. They never made it to their intended destination of Israel but, with the assistance of his publisher in the West, settled firstly in Vienna, where he took Austrian citizenship. One year later, with a scholarship from the German Academic Exchange, he moved to West Berlin where he still lives. Since leaving Estonia, Pärt has concentrated on setting religious texts for various forces. Large scale works include *St. John Passion* (1982), *Te Deum* (1984-86, rev. 1993) and *Litany* (1994). Works for SATB choir such as *Magnificat* (1989) and *The Beatitudes* (1990) have proved popular with choirs around the world.

Blessed are the poor in spirit: for theirs is the kingdom of heaven.
 Blessed are they that mourn: for they shall be comforted.
 Blessed are the meek: for they shall inherit the earth.
 Blessed are they which do hunger and thirst after righteousness: for they shall be filled.
 Blessed are the merciful: for they shall obtain mercy.
 Blessed are the pure in heart: for they shall see God.
 Blessed are the peacemakers: for they shall be called the children of God.
 Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of Heaven.
 Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.
 Rejoice, and be exceeding glad: for great is your reward in heaven: for so persecuted they the prophets which were before you.

Matthew 5, vv3-12

Bernard Rose (1921-1999) was for many years Organist and Informator Choristarum (Director of Music) at Magdalen College, Oxford. While there he built up the reputation of the College Choir to rival that of its Cambridge counterparts, King's and St John's. His setting of the responses for evensong, including the Lord's Prayer, is widely used in Anglican Cathedrals and Collegiate Foundations.

(...) 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 (...)

Matthew 6, vv9-13

John Rutter (b.1945) is currently one of the most popular composers of English church music. Educated at Highgate School and Clare College Cambridge, he later returned to Clare as Director of Music from 1975 to 1979. He gave up the post to devote more time to composition and performance, forming his own professional Choir, the Cambridge Singers, with whom he has recorded many of his compositions. His serene setting of the blessings from Numbers 6, written during the 1980s forms a fitting conclusion to tonight's survey and illustrates the continuing inspiration which William Tyndale offers to composers setting the English language.

The Lord bless [you] and keep [you]:
 The Lord make His face to shine upon you, and be gracious unto [you]:
 The Lord lift up [the light of] His countenance upon [you] and give [you] peace.

Numbers 6, vv24-26

THE ENGLISH CHAMBER CHOIR

For some 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. It divides its time between classical music, predominantly in live concert performance, and popular, more 'commercial' music, most of which is recorded for CD, film or television.

The heart of the Choir's repertoire is music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players; like the Choir, the Players is a flexible group and uses both period and modern instruments as appropriate. Both Choir and Players have appeared in all the major London venues, and at festivals and concert series in Britain and Europe. They have presented most of the baroque and classical choral/orchestral repertoire (including Handel *Dixit Dominus* and *Messiah*, Bach *Mass in B minor*, *St John Passion*, *St Matthew Passion* and *Magnificat*, and series of Haydn Masses), expanding on occasion to larger-scale works including Brahms *Requiem*, Stravinsky *Symphony of Psalms* and Elgar *The Dream of Gerontius*. They have performed Monteverdi's *Vespers* in the unusual but spectacular setting of the atrium of Beaufort House – one of the City of London's recent post-modern office buildings – and performed Mozart's *Requiem* and his *Mass in C minor*, and also Handel's *Solomon*, in Switzerland. For unaccompanied performances the Choir has particularly favoured the rich late-romantic music of the early twentieth century: singing Richard Strauss *An den Baum Daphne*, Schoenberg *Friede auf Erden*, and Bax *Mater ora filium*, as well as Poulenc and Britten.

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 soundtracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus 1492: *Conquest of Paradise* to television commercials for Smirnoff and Citroën. The Choir is featured on the album *Era*, created by Eric Levi, which has sold over 5 million copies. Recent sound-track credits include *Titus Andronicus* with Anthony Hopkins, Stephen Spielberg's World War II television drama *Band of Brothers*, *The Count of Monte Cristo*, and the official FIFA World Cup anthem, composed by Vangelis.

The English Chamber Choir celebrated its 25th anniversary in 1997 with a newly-commissioned piece, *Noah*, by Rick Wakeman and a Christmas Charity Concert in the Guards' Chapel in the presence of HM The Queen. In 1998 the ECC sang a programme of music from the Eastern Orthodox traditions in the Greek Cathedral of St Sophia as part of the Byzantine Festival in London; the Choir has subsequently visited Plovdiv (Bulgaria) and Athens to sing similar programmes as part of the Byzantine Festival abroad. Their concert in the Megaron concert hall in Athens in April 2000 included the first European performance of Christos Hatzis' *Everlasting Light* and John Tavener's *The Last Discourse*. This performance co-incided with the release by Sony Greece of the CD *The Byzantine Legacy*, featuring music from the original London programme, including Christos Hatzis' *Heirmos*. *Everlasting Light* has since been repeated at the Queen Elizabeth Hall, and a further British premiere of another recent Hatzis work, *De Angelis*, was given as part of the Barbican's MedFest series, in association with Greece in Britain, in June this year.

Soprano	Alto	Tenor	Bass
Eleanor Adams	Emma Grundy	Roger Carpenter	Peter Best
Miriam Ahamat	Peggy Hannington	Margaret Jackson-Roberts	Keith Geaney
Celia Bangham	Julia Singer	Bob Moffat	Hugh Joslin
Christine Coleman	Katie Thorpe	Rob Scales	David Lowe
Jocey Hurndall	Jay Venn	Robin Whitehouse	Richard Whitehouse
Ann Manly	David Wheeler		
Jackie Whitehouse			

GUY PROTHEROE

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from all periods in his roles as conductor, artistic director and writer. 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, on broadcasts in many countries and on several recordings, including a highly acclaimed CD of Jonathan Harvey's *Bhakti*, and a CD of ensemble works by Iannis Xenakis (awarded the Preis der Deutschen Schallplattenkritik). In January 2000 he conducted Spectrum in the first fully-staged production of Xenakis *Oresteia*, the first professional production to take place in the new Linbury Studio Theatre of the Royal Opera House, Covent Garden, presented by the English Bach Festival Trust.

Guy Protheroe was for many years a guest conductor of the Xenakis Ensemble based in the Netherlands, and he has also worked with a wide variety of orchestras, choruses and ensembles including the Academy of Ancient Music, Philip Jones Brass Ensemble, BBC Singers, Chelsea Opera Group, Greek National Opera Chorus, Kühn Choir of Prague, Royal Choral Society, Royal Philharmonic Orchestra and Ulster Orchestra.

He is equally at home in the sphere of commercial music, with numerous credits as musical director and arranger for film, television, radio, recordings and live concerts with many international artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Larry Adler and in particular Vangelis, with whom he has worked closely on many projects over the past 25 years. Among larger-scale events he has conducted are a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage. He collaborated with the French composer Erik Levi on music for Jean-Marie Poiré's film *Les Visiteurs* and the albums *Era* (with over 5 million sales to date) and *Era II and III*, and can also be heard on the soundtracks of *1492*, *Les Visiteurs*, *Les Couloirs du Temps*, *La Peste* and *Nostradamus* – in each case as a monk intoning plainsong as well as in his more usual role of musical director.

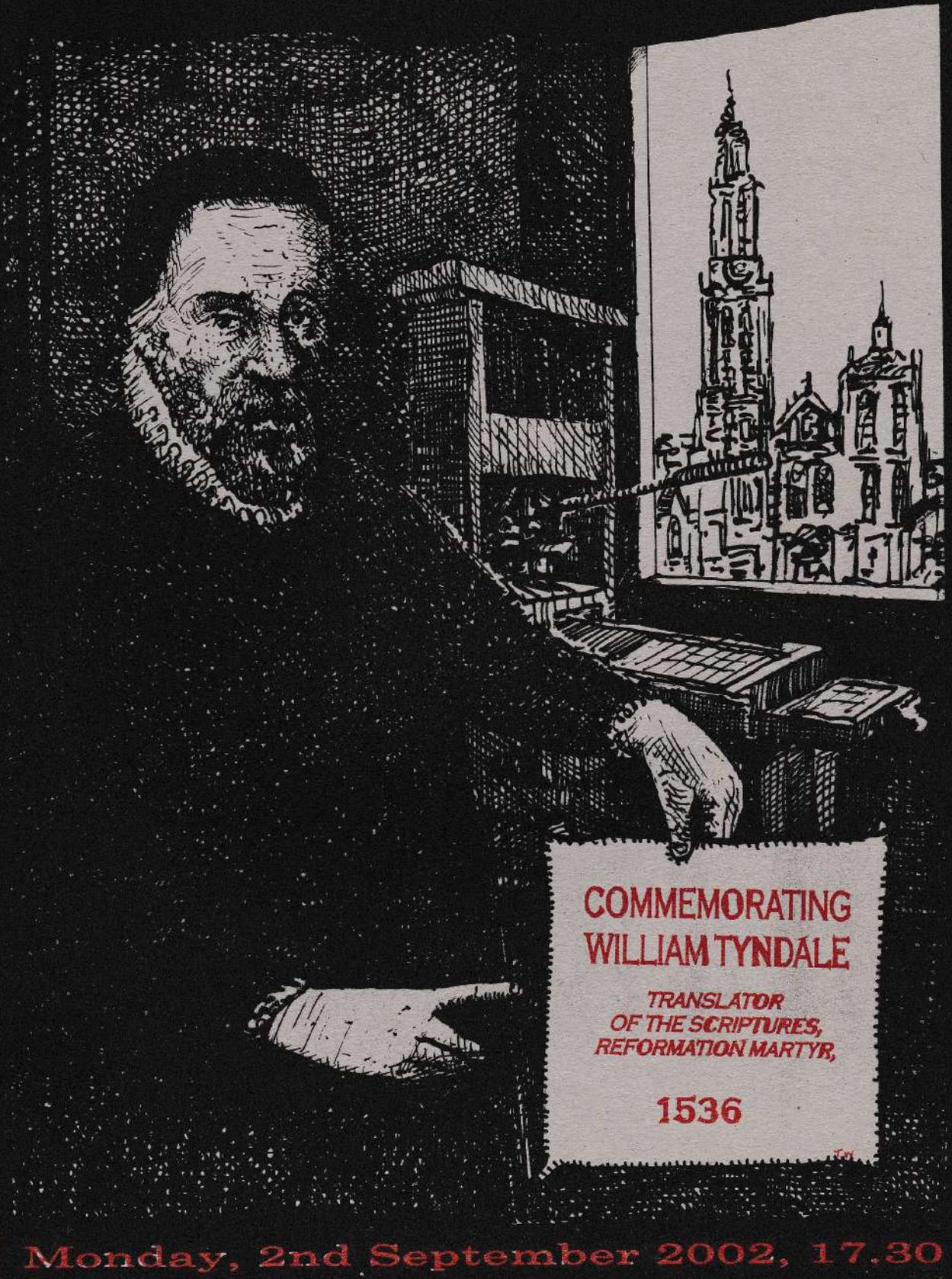
He has also directed and originated a number of artistic projects and series, reflecting his diverse interests in the arts as a whole. These range from anniversary celebrations in words and music of literary figures such as T.S. Eliot and G.M. Hopkins, through a retrospective at the Almeida of the Italian composer Sylvano Bussotti to the Greek Festival in London – a major celebration of Greek culture past and present, based at the South Bank Centre. He was artistic director of the highly successful Byzantine Festival in London in 1998, which has since exported events to Bulgaria and Greece and is planned to tour further European countries in the next two years in addition to further events in London next spring.

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, studied bassoon at the Guildhall School of Music and read music as a scholar at Magdalen College, Oxford. For some years he headed the BBC's Music Information Unit, responsible for the Corporation's published and spoken words about music, and he has written extensively on musical topics. He now acts frequently as a music consultant and expert witness in disputes relating to copyright, and is a Member of the Academy of Experts.

PETER VAN DE VELDE

Peter Van de Velde studied at the Antwerp Royal Flemish Conservatory where he was the last pupil of Stanislas Deriemaeker. Early in 2002 he was appointed organist of the Cathedral in Antwerp in succession to his teacher. In addition to his work in the Cathedral he is active as an accompanist of several choirs and soloists. He regularly gives concerts in Belgium and abroad.

CATHEDRAL OF OUR LADY, ANTWERP



COMMEMORATING
WILLIAM TYNDALE

TRANSLATOR
OF THE SCRIPTURES,
REFORMATION MARTYR,

1536

Monday, 2nd September 2002, 17.30

Cathedral of Our Lady, Antwerp

By Invitation of the Bishop of Antwerp,
The Rt. Revd. Dr. Paul Van den Berghe.

A SERVICE OF CHORAL EVENSONG

**COMMEMORATING WILLIAM TYNDALE, TRANSLATOR OF THE
SCRIPTURES, REFORMATION MARTYR, 1536**

Principal Celebrant, The Bishop in Europe,
The Rt. Revd. Dr Geoffrey Rowell

Welcome to this service of Choral Evensong. Evensong is a distinctive form of service of the Anglican churches. It is largely unchanged since the 1549 *Book of Common Prayer*. As in many English churches and cathedrals with a resident choral foundation this service is mostly sung by the Choir. The music, readings and prayers create a setting in which you, whatever your own faith, may unite with others to offer worship. There are two hymns, which we invite you to sing with us.

The Bishop of the Church of England Diocese in Europe (which brings together Anglican congregations across Continental Europe and a little beyond) is grateful for the Bishop of Antwerp's invitation to offer this act of worship together in his cathedral. Many people present today are members of the local Anglican parish of St Boniface, Antwerp.

Although Tyndale did not live to see the public introduction of an English prayer book for public use, the music used at this service represents the tradition built up in the early decades of its use.

The cantor is the Revd. Canon Dirk van Leeuwen, Chaplain of St Boniface Antwerp. The service is sung by the English Chamber Choir, conducted by Guy Protheroe, its Director.

Order of Service

All stand when the clergy enter.

The Choir sings:

O nata lux de lumine, Jesu redemptor saeculi, dignare clemes supplicum,
laudes preces que sumere. Que carne quondam contegi, dignatus es
pro perditis, nos membra confer effici, tui beati corporis.

O Light of light, by love inclined; Jesu redeemer of mankind: with loving-kindness deign to hear from suppliant voices, praise and prayer. Thou who, to raise our souls from hell, didst deign in fleshly form to dwell, vouchsafe for us, when our race is run, in they fair Body to be one.

Music: Thomas Tallis (1505-1585)

All sit for the **Welcome of the Bishop of Antwerp.**

All stand. The Cantor and Choir sing:

The Versicles and Responses

O Lord, open thou our lips;
And our mouth shall shew forth thy praise.
O God, make speed to save us;
O Lord, make haste to help us.
Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
world without end. Amen.
Praise ye the Lord.
The Lord's name be praised.

*O Heer, open Gij mijn lippen
En mijn mond zal uw lof verkondigen.
O God, haast U om ons te verlossen.
O Heer, kom mij spoedig ter hulpe.
Ere zij de Vader en de Zoon en de Heilige Geest;
Zoals het was in den beginne, nu is, en voor immer zijn zal,
in de eeuwen der eeuwen. Amen.
Zegent de Heer!
De Naam des Heren zij geprezen.*

All sit. The Choir sings.

Psalm 119 Verses 9-16

"In quo corrige?"

Wherewithal shall a young man cleanse his way :
even by ruling himself after thy word.
With my whole heart have I sought thee :
O let me not go wrong out of thy commandments.
Thy words have I hid within my heart :
that I should not sin against thee.
Blessed art thou, O Lord :
O teach me thy statutes.
With my lips have I been telling :
of all the judgements of thy mouth.
I have had as great delight in the way of thy testimonies :
as in all manner of riches.
I will talk of thy commandments :
and have respect unto thy ways.
My delight shall be in thy statutes :
and I will not forget thy word.

Verses 105-112 "Lucerna pedibus meis"

Thy word is a lantern unto my feet :
and a light unto my paths.
I have sworn, and am stedfastly purposed :
to keep thy righteous judgements.
I am troubled above measure :
quicken me, O Lord, according to thy word.
Let the free-will offerings of my mouth please thee, O Lord :
and teach me thy judgements.
My soul is always in my hand :
yet do I not forget thy law.
The ungodly have laid a snare for me :
but yet I swerved not from thy commandments.
Thy testimonies have I claimed as mine heritage for ever :
and why? they are the very joy of my heart.
I have applied my heart to fulfil thy statutes always :
even unto the end.

trans. Miles Coverdale (1488? -1569)

All stand for the final:

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

*Ere zij de Vader en de Zoon en de Heilige Geest; Zoals het was in den
beginne, nu is, en voor immer zijn zal, in de eeuwen der eeuwen. Amen.'*

All sit for:

The First Lesson From The Old Testament.

Reader: Prof. David Daniell, President, The Tyndale Society
Deuteronomy 17 Verses 14-15, 18-end

When thou art come unto the land which the Lord thy God giveth thee
and enjoyest it and dwellest therein: if thou shalt say, I will set a king over
me, like unto all the nations that are about me: then thou shalt make him
king over thee, whom the Lord thy God shall choose. One of thy brethren
must thou make king over thee, and mayst not set a stranger over thee
which is not of thy brethren.

And when he is sitten upon the seat of his kingdom, he shall write him out
this second law in a book taking a copy of the priests' the Levites'. And it
shall be with him and he shall read there in all days of his life that he may
learn to fear the Lord his God for to keep all the words of this law and
these ordinances for to do them: that his heart arise not above his
brethren and that he turn not from the commandment: either to the right
hand or to the left: that both he and his children may prolong their days
in his kingdom in Israel.

Trans: William Tyndale 1530

All stand for:

The Magnificat.

Sung by the Choir:

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

For he hath regarded: the lowliness of his hand-maiden.

For behold, from henceforth: all generations shall call me blessed.

For he that is mighty hath magnified me: and holy is his Name.

And his mercy is on them that fear him: throughout all generations.

He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

He hath filled the hungry with good things: and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed for ever.

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

Music: Orlando Gibbons (1583-1625)

All sit for:

The Second Lesson From The New Testament.

Reader: Dr Deborah Pollard, The Tyndale Society
2 Timothy 3 Verses 12-17.

Yea and all that will live godly in Christ Jesus, must suffer persecutions. But the evil men and deceivers shall wax worse and worse, while they deceive and are deceived themselves.

But continue thou in the things which thou hast learned, which also were committed unto thee seeing that thou knowest of whom thou hast learned them and forasmuch also as thou hast known holy scripture of a child, which is able to make the wise unto salvation through the faith which is in Christ Jesus. For all scripture given by inspiration of God, is profitable to teach, to improve, to amend and to instruct in righteousness, that the man of God may be perfect and prepared unto all good works.

Trans. William Tyndale 1534

All stand for:

Nunc Dimittis

Sung by the Choir:
St Luke 2, Verse 29

Lord, now lettest thou thy servant depart in peace: according to thy word. For mine eyes have seen: thy salvation;

Which thou hast prepared: before the face of all people;

To be a light to lighten the Gentiles: and to be the glory of thy people Israel.

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

Music: Orlando Gibbons(1583-1625)

All face the High Altar and say together:

The Apostles' Creed.

I believe in God the Father Almighty, Maker of heaven and earth; and in Jesus Christ his only Son, our Lord, who was conceived by the Holy Ghost, born of the Virgin Mary, suffered under Pontius Pilate, was crucified, dead, and buried; he descended into hell; the third day he rose again from the dead, he ascended into heaven, and sitteth on the right hand of God the Father Almighty; from thence he shall come to judge the quick and the dead. I believe in the Holy Ghost; the holy catholic Church; the communion of saints; the forgiveness of sins; the resurrection of the body; and the life everlasting. Amen.

Ik geloof in God, de almachtige Vader, Schepper van hemel en aarde. En in Jezus Christus, zijn enige Zoon, onze Heer, die ontvangen is van de heilige Geest, geboren uit de maagd Maria, die geleden heeft onder Pontius Pilatus, is gekruisigd, gestorven en begraven, die nedergedaald is ter helle, de derde dag verrezen van de doden, die opgestegen is ten hemel, zit aan de rechterhand van God, zijn almachtige Vader, vandaar zal hij komen oordelen de levenden en de doden. Ik geloof in de heilige Geest; de heilige katholieke kerk, de gemeenschap van de heiligen; de vergeving van de zonden; de verrijzenis van het lichaam; en het eeuwige leven. Amen.

The Cantor and Choir sing:

The Versicles and Responses.

The Lord be with you;
'And with thy spirit.'

*De Heer zij met u.
'En met Uw geest.'*

All kneel (or sit):
Let us pray.

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

*Laat ons bidden.
Heer, ontferm u onzer.
'Christus, ontferm u onzer.'
Heer, ontferm u onzer.*

The Lord's Prayer.

Sung by the choir.

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

*Onze Vader, die in de hemelen zijt,
geheiligd zij uw Naam,
uw koninkrijk kome,
uw wil geschiede op de aarde als in de hemel.
Geef ons heden ons dagelijks brood
en vergeef ons onze schulden,
gelijk ook wij vergeven onze schuldenaren.
En leid ons niet in bekoring,
maar verlos ons van het kwade.
Amen.*

O Lord, shew thy mercy upon us;
'And grant us thy salvation.'
O Lord, save our Rulers;
'And mercifully hear us when we call upon thee.'
Endue thy ministers with righteousness;
'And make thy chosen people joyful.'
O Lord, save thy people;
'And bless thine inheritance.'
Give peace in our time, O Lord;
'Because there is none other that fighteth for us, but only thou, O God.'
O God, make clean our hearts within us;
'And take not thy Holy Spirit from us.'

*Toon ons Heer Uw barmhartigheid.
'En geef ons uw zalige hulp.'
O Heer, bewaar onze heersers.
'En in genade hoor ons als wij tot U roepen.'*

*Bekleed Uw dienaren met gerechtigheid.
'En laat Uw volk zich in U verblijden.'
Heer, red Uw volk.
'En zegen Uw erfdeel.'
Geef vrede, Heer, in onze dagen
'Want niemand strijdt voor ons dan Gij alleen.'
O God, wil ons onze harten reinigen
'Ontneem ons Uw Heilige Geest niet.'*

The Minister sings:

The Collects.

The Collect for the 14th Sunday after Trinity.

Almighty God, whose only Son hath opened for us a new and living way into thy presence: grant that, with pure hearts and constant wills, we may worship thee in spirit and in truth; through Jesus Christ thy Son our Lord, who liveth and reigneth with thee, in the unity of the Holy Spirit, one God, now and for ever. 'Amen.'

The Collect for Peace.

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

The Collect for Aid against all Perils.

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

voor de 14^e Zondag na Trinitatis

Almachtige God, wiens enige Zoon voor ons een nieuwe levensweg naar uw aanwezigheid geopend heeft: geef dat wij U, met pure harten en onversaagde wil, in geest en waarheid aanbidden mogen; door Jezus Christus Uw Zoon onze Heer, die met U leeft en regeert in de eenheid van de Heilige Geest, in de eeuwen der eeuwen. 'Amen.'

voor Vrede

O God, van wie alle heilige verlangens, alle goede raadgevingen, en alle deugdzame daden voortkomen; geef Uw dienaren die vrede die de wereld niet geven kan; opdat zowel onze harten geneigd worden tot gehoorzaamheid aan Uw geboden, als ook dat wij door U tegen de vrees

voor onze vijanden beveiligd, in rust en vrede ons leven leiden mogen; door de verdiensten van Jezus Christus, onze Heiland. 'Amen.'

om hulp tegen alle gevaren

Verlicht onze duisternis, zo smeken wij U, o Heer; en bescherm ons, door Uwe grote ontferming, tegen alle gevaren van deze nacht; omwille van de liefde van Uw enige Zoon, onze Zaligmaker, Jezus Christus. 'Amen.'

All sit for:

The Anthem.
Sung by the Choir.

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

Music: Orlando Gibbons (1583-1625)

All kneel or sit for:

The Intercessions.

For the Church.

O Lord, you have warned us that you will require much of those to whom much is given; may we, who enjoy so rich an inheritance of faith, work together the more fruitfully, by our prayers, our labours and our gifts, to share with those who do not know you what we so plentifully enjoy; and, as we have entered into the labours of others, so to work that others may enter into ours, to the fulfilment of your will and the salvation of all mankind; through Jesus Christ our Lord. 'Amen.'

Fifth Century Prayer.

For the World.

Lord God, when you call your servants to endeavour any great matter, grant us also to know that it is not the beginning, but the continuing of the same, until it be thoroughly finished, which yields the true glory; through him, who, for the finishing of your work, laid down his life for us, our Redeemer, Jesus Christ. 'Amen.'

Sir Francis Drake (1545-1596)

In honour of William Tyndale.

Grant thy people, we beseech thee, O Lord, grace to hear and keep thy word, that, after the example of thy servant William Tyndale, we may both profess thy gospel, and also be ready to suffer and die for it, to the honour

of thy name; through Jesus Christ thy Son our Lord, who liveth and reigneth with thee in the unity of the Holy Ghost, One God, world without end. 'Amen.'

After Common Worship.

'The grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Spirit, be with us all evermore. 'Amen.'

Gebeden met William Tyndale in herinnering.

Geef genade aan uw mensen, zo vragen wij Heer, om Uw Woord te horen en bewaren, zodat wij, naar het voorbeeld van Uw dienaar William Tyndale, Uw evangelie verkondigen mogen zowel als bereid te zijn daarvoor te lijden en te sterven, ter ere van Uw Naam.; door Jezus Christus Uw Zoon onze Heer, die met U leeft en regeert in de eenheid van de Heilige Geest, in de eeuwen der eeuwen. 'Amen.'

Genade bede

De genade van onze Heer Jezus Christus, en de liefde Gods, en de gemeenschap van de Heilige Geest zij voor altijd met ons. 'Amen'

All stand to sing:

A Hymn.

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

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

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

For why? the Lord our God is good:

His mercy is for ever sure;
His truth at all times firmly stood,
And shall from age to age endure.

To Father, Son, and Holy Ghost,
The God whom heaven and earth adore,
From men and from the Angel-host
Be praise and glory evermore. Amen.

Music: L. Bourgeois (c. 1500-1561), 'Old 100th',
arranged by Ralph Vaughan Williams (1872-1958)
Words: W. Kethe (died 1594), based on Psalm 100 Daye's Psalter 1561.

All sit for:

The Homily

The Rt Revd Dr Geoffrey Rowell
Diocesan Bishop of the Church of England Diocese in Europe

All stand to sing:

A Hymn.

Teach me, my God and King,
In all things thee to see;
And what I do in anything
To do it as for thee!

A man that looks on glass,
On it may stay his eye;
Or if he pleaseth, through it pass,
And then the heaven espy.

All may of thee partake;
Nothing can be so mean,
Which with this tincture, 'for thy sake',
Will not grow bright and clean.

A servant with this clause
Makes drudgery divine;
Who sweeps a room, as for thy laws,
Makes that and the action fine.

This is the famous stone

That turneth all to gold;
For that which God doth touch and own
Cannot for less be told.

Words: George Herbert (1600-1633), Priest and Poet
Music: Sandys' Christmas Carols 1833

All remain standing for:

The Blessing.

The Bishop in Europe says:

God the Father from whom every family in earth and heaven receives its name strengthen you with his Spirit in your inner being.

All say: 'Amen.'

The Bishop of Antwerp says:

God the Father fill you with grace that Christ may dwell in your hearts by faith.

All say: 'Amen.'

Both Bishops say together:

And the blessing of God almighty, the Father the Son and the Holy Spirit, be among you and remain with you always.

All say: 'Amen.'

All remain standing. The Choir and Clergy depart.

The Tyndale Society was founded in 1995, five hundred and one years after Tyndale's birth. With members world-wide, the Society exists to tell people about William Tyndale's great work and influence.

A great deal of research on Tyndale and his significance remains to be done – in the fields of history, theology, bible studies, literature, translation-theory, art and language. The Society encourages this work through its academic conferences in Europe and North America, and its annual academic journal *Reformation*. The Society also sponsors publicatiois.

For more information contact: www.tyndale.org

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Museum Plantin-Moretus Stedelijk Prentenkabinet

→ Adres

Vrijdagmarkt 22-23, 2000 Antwerpen
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E-mail: museum.plantin.moretus@stad.antwerpen.be
Website: www.antwerpen.be/cultuur/museum_plantinmoretus
www.tyndale.org/antwerp

→ Bereikbaarheid

Openbaar vervoer: premetro/tram 2, 3, 4, 8, 15 en
autobus: 18, 25 en 26 halte Groenplaats.
Het gelijkvloers is toegankelijk voor rolstoelgebruikers.



Tyndale's Testament

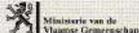
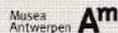
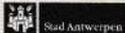


Tyndale's Testament.

Van 3 september t.e.m. 1 december 2002.

Dit jaar in het Museum Plantin-Moretus.

125 JAAR DRUK BEKEKEN.



You are cordially invited to the opening,
in the **Cathedral of Our Lady in Antwerp**
on 2 September 2002, of the exhibition
Tyndale's Testament.

16th Century English Bible Translations in Antwerp.

Programme

→ 5.30 p.m

In the presence of Dr Geoffrey Rowell, the Church of England's Bishop in Europe and Monsignor Paul Van den Berghe, Catholic Bishop of Antwerp, the Anglican liturgy's unique service of **Evensong**, based on texts by Tyndale, will be celebrated by Canon Dirk van Leeuwen, and sung by The English Chamber Choir (director: Guy Protheroe).

→ 6.30 p.m

Opening of the exhibition with speeches by

- Dr Francine de Nave, Director Plantin-Moretus Museum / Municipal Print Room
- Dr Guido Latré, UCL and K.U.Leuven, Curator of the Exhibition
- Mr Eric Antonis, Alderman of Culture, Libraries and Monument Conservation

↓

The exhibition in Museum Plantin-Moretus will be open to the public on Monday 2nd of September from 4 p.m. until 10 p.m.

U wordt vriendelijk uitgenodigd op 2 september
2002 in de **O.-L.-Vrouwkathedraal in**
Antwerpen voor de opening van de
tentoonstelling **Tyndale's Testament.**

Engelse bijbelvertalingen in Antwerpen in de 16de eeuw.

Programma

→ 17.30 u.

De unieke Anglicaanse eredienst **Evensong**, op basis van teksten van Tyndale, wordt opgedragen door Kanunnik Dirk van Leeuwen, in aanwezigheid van Dr. Geoffrey Rowell, de Anglicaanse Bisschop voor Europa en Mgr. Paul Van den Berghe, Bisschop van Antwerpen. Begeleiding: The English Chamber Choir o.l.v. Guy Protheroe.

→ 18.30 u.

Opening van de tentoonstelling met toespraken van

- Dr. Francine de Nave, hoofdconservator
Museum Plantin-Moretus / Stedelijk Prentenkabinet
- Prof. Dr. Guido Latré, UCL en K.U.Leuven, curator
tentoonstelling
- Eric Antonis, schepen voor cultuur, bibliotheken en
monumentenzorg.

↓

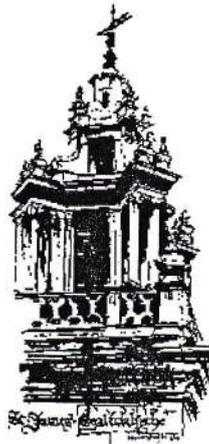
De tentoonstelling in Museum Plantin-Moretus is maandag
2 september doorlopend te bezichtigen van 16u. t.e.m. 22u.

St. James Garlickhythe

St Michael and All Angels

Vintry & Dowgate Wards Club Civic Service

29th September 2002



THE COLLECT

O Everlasting God, who hast ordained and constituted the services of Angels and men in a wonderful order; Mercifully grant that, as thy holy Angels always do thee service in heaven, so by thy appointment they may succour and defend us on earth; through Jesus Christ our Lord.

Amen.

Celebrant
Preacher
Organist
Choir

The Rector
Mr. Robin Sherlock
Ald. Dr Andrew Parmley
English Chamber Choir

Setting: SCHUBERT: Mass in G

MINISTRY OF THE WORD

Introit Hymn299 - O God of Bethel, by whose hand (*Martyrdom*)

	Priest:	The Lord be with you	
	R:	And with thy spirit	
B.C.P	Priest:	Let us pray.	
	237	Lord's Prayer	
	237	Collect for purity	
		<i>Kyrie</i>	
	240	Collect for the Queen	
	227	Collect of the day	
	227	Epistle: Rev 12.7	
(Deacon)	228	Gospel: St. Matt 18.1	Gradual: Deering: Factum est silentium
	240	Creed	
Sermon		Mr. Robin Sherlock MA	Gospel Procession: Pymley: Alleluia
		Reader, Deputy, Chairman of the Ward Club 1987-88	

+++

MINISTRY OF THE SACRAMENT

Offertory Hymn246 - Angel voices (*Angel voices*)

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

THE EUCHARISTIC PRAYER

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

CONSECRATION

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

COMMUNION

Agnus Dei
Motet

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

257 Lord's Prayer
257 OBLATION
259 Gloria
259 Blessing

Post Communion Hymn

291 - Oft in danger, oft in woe (University College)

Voluntary

Sortie II inn B flat (Lefebure-Wely)

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

NOTICES

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

Next Sunday 6th October 2002
10.30 Sung Eucharist
HARVEST FESTIVAL
(Gifts will be given to the Holy Cross Centre at Kings Cross)
Celebrant and Preacher: The Rector
Choir: St. James'

Services and Events this week

Tuesday 1 st October	12.35 1.05	Holy Communion Concert	SA SJ
Wednesday 2 nd	12.35 1.15 6.00	Holy Communion Holy Communion Needle-makers Service	SA SJ SJ
Thursday 3 rd	6.15	Evening Prayer, Meditation and Holy Communion -followed by meal.	SA
Friday 4 th	11.30	Memorial Service for Major Wharfe	SJ
Sunday 6 th	10.30	Sung Eucharist and Harvest Thanksgiving (Gifts will go to Holy Cross Centre at Kings Cross)	SJ

ST ANDREW BY THE WARDROBE

AUTUMN LECTURES

Prebendary Dr. Paul Avis, General Secretary of the Council for Christian Unity,

will give three lectures

(followed by discussion) on:-

'The Great Commission in the 21st Century'

8th October - The Cross in the Community

Evensong will be at 6.30pm,

with the Lectures following at 7.00pm.

The Lectures will be followed by a glass of wine.

ALL WELCOME

∞

Lunchtime Concerts

at

St James Garlickhythe

∞

Tuesdays in October 2002 at 1.05pm
admission free

The Artists

Most of the artists are connected with the Royal College of Music, and the series has been organised by the two RCM Legal & General Junior Fellows, Lindy Tennent-Brown and James Longford. The Junior Fellowships, donated by individuals, trusts and companies, help to support around twenty young professional artists in their early careers.

Other Information

The concerts last approximately fifty minutes. For further information about the series please ring James Longford on 07973 720822 or send an e-mail to LandGconcerts@sniffout.com.

with the generous support of Legal & General Group plc



ECC Christmas Calendar 2002

Friday 8 November 7.00pm
Queen Elizabeth Hall, South Bank Centre, London SE1
YOUR COUNTRY NEEDS YOU - Crass Collective
Tickets: £15, £12.50 (concessions £2.50 off)
020 7960 4242 or visit www.rfh.org.uk

Saturday 16th November 7.00 for 7.30pm
St Andrew-by-the-Wardrobe, London EC4
SACRED AND PROFANE – Concert with supper
Tickets: £20 (concessions £15) 020 7286 3944
See www.englishchamberchoir.com for details

Thursday 21st November 8.00pm-3.00am
The Scala, London
FESTIVAL OF FLIGHT presents **SPEAK OUT**
In aid of Hope and Homes for Children
Tickets: £10 in advance, £15 on the door
See www.amiglobal.org for details

Wednesday 11th December, 6.30pm
St Andrew-by-the-Wardrobe, London EC4
CASTLE BAYNARD WARD CLUB CAROL SERVICE
Admission by invitation only. Call 020 7286 3944

Thursday 12th December, 6.00 for 6.45pm
Goya, 2 Eccleston Place, London SW1
SW1 BUSINESS CLUB CHRISTMAS CELEBRATION
Tickets: Adults: £18, (children under 16 £5) 020 7227 7021
See www.englishchamberchoir.com for more details

Monday 16th December, 7pm
The Guards' Chapel, Birdcage Walk, SW1
CAROLS in aid of **KIDS FOR KIDS**
Followed by a Reception in the Guards' Museum
Tickets £30 (concert and reception), £15 (concert only) £7.50 (children) 020 7371 9857 see www.kidsforkids.org for details

Thursday 19th December, 5.30pm
Marylebone Station, Marylebone Road, London NW1
CAROLS FOR THE BRITISH HEART FOUNDATION
Donations welcome

Friday 20th and Saturday 21st December
St Martin-in-the-Fields, Trafalgar Square, London WC2
HANDEL: MESSIAH by candlelight
Philippa Hyde *soprano* David Clegg *counter-tenor*
Mark Bradbury *tenor* James Lawrence *bass*
Belmont Ensemble Peter Gilbert-Dyson *conductor*
Tickets: £6, £11, £16, £19, £22 from the Box Office in the Crypt
020 7839 8362 (Mon-Sat 10-5) www.stmartin-in-the-fields.org



2002 promises to be one of the busiest Decembers the Choir has seen for some years! After two charity appearances during November singing Samuel Barber's *Adagio*, we begin the festivities in our 'home' church of St Andrew-by-the-Wardrobe singing at the carol service for the Castle Baynard Ward Club. The Ward Club plays an important part in supporting the work of St Andrew's in the City and we are always made very warmly welcome at this annual event.

We are also delighted to announce our return to the Guards' Chapel this year. Many readers may remember the annual Carol Concerts in aid of 'Homestar' in which we participated during the 1990s. Unfortunately there is an increasing trend among the more prestigious London Churches and Chapels to stipulate the contracting of their own regular singers for such occasions (as happened last year following our invitation to participate in the Wishbone Trust's Christmas Concert at St Clement Danes). 'Kids for



Kids' was established some 18 months ago and is responsible for projects in Darfur in North-Western Sudan where they encourage sustainable development providing fresh water to local communities and goats' milk rich in vitamins and nutrients for their children. Their Chairman, Patricia Parker (a former member of the ECC) has invited us to join in their first Carol Concert, together with the trumpeters of the Scots Guards, the Choir of Danes Hill School, and an array of celebrity readers.

Following on our popular performance of Handel's *Messiah* with the Belmont Ensemble and Peter Gilbert-Dyson on Easter Monday, we shall be returning to St Martin-in-the-Fields for two further performances. More informal events include singing 'carols to commuters' on Marylebone Station in aid of the British Heart Foundation and entertaining the SW1 Business Club and their guests. The Choir also appears at seasonal private functions and is honoured to be singing carols at Buckingham Palace as part of the Christmas celebrations rounding off HM The Queen's Golden Jubilee year. (Coincidentally, the ECC concluded its own Silver Jubilee Year back in 1997 singing Carols to Her Majesty when she attended that year's Homestar Carol Service in the Guards' Chapel.)



8.11.02

THE CRASS COLLECTIVE

VOICES AND MUSIC IN OPPOSITION TO WAR

choreographed by Penny Rimbaud and Gee Vaucher of the Crass Collective
- THE PROGRAMME -

OH AMERICA

a poem by Penny Rimbaud, performed by John Sharian
and the English Chamber Choir, directed by Guy Protheroe.

IT'S YOU

a poem by Penny Rimbaud, performed by Eve Libertine/vocals
and Louise Elliott/flute.

GINSBERG'S BOMB

an adaptation of Allen Ginsberg's poem 'Hum Bom',
created and performed by The Original African Indians
Anthony Hatcher Johnson/vocals & flute,
Brian Hedemann/drums, Graham/bass, Yogi/guitar,
Kevin G Davy/trumpet, Dahu/saxophone, Jackson/keyboards

BROTHER, CAN YOU SPARE A DIME?

a song by Gorney/Harburg
arranged and performed by Christine Tobin.

LETTER FROM AMERIKA

a statement from Ian McKayc.

THESE BITTER DAYS/TOMB OF THE UNKNOWN CIVILIAN

written and performed by Judas II,
Pete Wright/guitar and vocals, Martin Wilson/drums and vocals.

CHILDREN BORN IN TIMES OF WAR

written and performed (on film) by Vi Subversa,
accompanied by Liam Noble/piano.

MASTERS OF WAR

a song by Bob Dylan arranged and performed by Liam Noble/piano.

THOUGHTS OF CHEERMAN PUNCH
conceived and performed by Steve Ignorant,
accompanied by Liam Noble/piano.

STRICTLY HARDCORE/KISS MY ARSE
written and performed by Goldblade.

METHINKS
a poem written and performed by Penny Rimbaud,
accompanied by Louise Elliott/saxophone
and Davide Mantovani/bass.

AN INTERVAL OF 25mins

US BOYS
a poem by Penny Rimbaud, performed by Nabil Shaban.

YES, SIR, I WILL
a film by Gee Vaucher
specially edited for the QEH showing - soundtrack by Crass,
featuring Ingrid Laubrock/saxophone and Julian Seigel/bass.

2 CHORAL SETTINGS
Siegfried Sassoon's 'Everyone Sang'
and part of Aime Cesaire's 'Return To My Native Land'
set to music by Sarah Jewell
and performed by the Songlines Choir directed by Sarah Jewell.

FALLING
a short drama by Penny Rimbaud,
performed by Johnny Sharian, Nabil Shaban and Eve Libertine,
accompanied by Sarah Barton/cello, Louise Elliott/saxophone
and Davide Mantovani/bass, with Mick Duffield filming live.

2 SONNETS
written and performed by Joy de Vivre
accompanied by Davide Mantovani/bass.

3 SONGS

'What the Fuck?' by Penny Rimbaud,
'Hello, Hero' and 'He Sleeps' by Eve Libertine,
performed by Eve Libertine/vocals,
Cathy Tozer/backing vocals, Mahavishnu Hari Nana/rhythm guitar,
Phil Robson/lead guitar, Louise Elliott/saxophone,
Ian Maidman/bass and Gene Calderazzo/drums.

SAVAGE UTOPIA

a poem by Penny Rimbaud
performed by A-Soma to music and film by A-Soma.

THE TRIAL OF BIN LADEN

a theatre piece
written and performed by various members of Fun>da>mental.

BOMB US

a poem written and performed by Penny Rimbaud.

STRANGE MEETING

Benjamin Britten's 'War Requiem' setting of Wilfred Owen's
'Strange Meeting' transcribed for jazz trio by Hans Koller,
performed by members of the English Chamber Choir,
Hans Koller/piano, Jim Rattigan/french horn
and Helen Tunstall/harp.

Except where stated, filmwork by Gee Vaucher.
Overall concept and design by Gee Vaucher and Penny Rimbaud.

'Give us justice which is
not the searing spite of
revenge, peace which is
not the product of war
nor dependent upon it'.

sbc



**YOUR COUNTRY NEEDS
YOU**

**7.00pm FRIDAY 8th NOVEMBER 2002
QUEEN ELIZABETH HALL, LONDON**



THE ENGLISH CHAMBER CHOIR

PRESENTS

Sacred and Profane

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

SATURDAY 16TH NOVEMBER 2002

PROGRAMME

•

7pm

Drinks will be served in the Gallery

•

7.30pm

The Choir will sing in the Church

BENJAMIN BRITTEN Sacred and Profane
Eight Medieval Lyrics, Op.91

ARNOLD BAX This Worldes Joie

JAMES MACMILLAN Christus vincit

MATTHAEUS PIPELARE Credo de Sancto Iohanne Evangelista

MORTON LAURIDSEN O Magnum Mysterium

Chansons, Carols and Madrigals by
CORNYSH, DUFAY, DUNSTABLE, JANNEQUIN,
JOSQUIN DES PRES and others

English Chamber Choir • Guy Protheroe *conductor*

•

SUPPER

Will be served after the performance,
Followed by musical entertainment in the Gallery

For this season's annual concert with supper and entertainment the English Chamber Choir explores the relationship between music and lyrics of the Mediaeval age and settings of Mediaeval lyrics by recent composers. The programme also contrasts the rich textures of the pieces by Bax, Macmillan and Lauridsen, which will be sung by the full choir, with the delicate counterpoint of the earlier chansons which will be performed by solo voices; and, as the title suggests, there is a mix of both sacred and secular music (although, as the cover illustration shows, in medieval times there was considerable interaction between the two). While the Bax and Lauridsen pieces have become firm favourites in the Choir's repertoire, the *Credo* by Mattheus Pipelare is a recent addition which will be unfamiliar to many but which is a small jewel, discovered in the course of programming the Choir's recent concert in Antwerp celebrating the life and times of William Tyndale. The Choir is also pleased to introduce James Macmillan's recent setting of *Christus vincit*, written for performance in nearby St Paul's Cathedral.

After the concert there will be a modest medieval feast, featuring fowl and game, meat and sweetmeats – and of course 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.

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/£15 (concession) (includes __ vegetarians)
for the concert at St Andrew-by-the-Wardrobe on 16 November 2002.

I enclosed sae and cheque for £_____ (payable to the English Chamber
Choir Society)

Name: _____

Address: _____

Tel No/E-mail: _____



THE ENGLISH CHAMBER CHOIR

PRESENTS

Sacred and Profane

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

SATURDAY 16TH NOVEMBER 2002

Tonight's programme is one of contrasts: Medieval lyrics set by composers of the time and by 20th-century composers; music scored for a full choir often divided into as many as 12 parts, and intimate chansons performed one voice to a part; and, as the programme title suggests, a mix of music carrying a sacred or secular message – although in earlier times the two were considerably more intermingled, as our cover illustration shows. Our Medieval ancestors showed a healthy tendency to integrate their religious beliefs into everyday life and it was entirely common for the same tune to be used as a popular song and as the basis for a mass setting.

In tonight's programme we have five works to be sung by the full choir interspersed by four groups of consort items, three apiece. In keeping with the intimate nature of the consort items, members of the choir will explain the 'plot' of each piece as the programme progresses. The purpose of this note is to provide a more general background.

We came across the music of Mattheus Pipelare (c.1450-c.1515) while researching a programme which we recently sang in Antwerp featuring the music of the times of the biblical translator William Tyndale. Pipelare came from Louvain and after working in Antwerp became choir director of the Illustrious Confraternity of Our Lady at s'Hertogenbosch. This *Credo* is so-called because it incorporates in the tenor line the plainsong antiphon *Occurrit beato Johanni* which, in addition to describing the return from exile of St John the Baptist, also incorporates the words of another Mass movement, the *Benedictus*.

The first group of early pieces features two from prominent early manuscripts although the composers are unknown. William Cornysh was a distinguished composer who was also Master of the Children of the Chapel Royal and a favourite of Henry VIII, whom he accompanied to the Field of the Cloth of Gold in 1520.

Britten's cycle *Sacred and Profane* was written for the Wilbye Consort of Voices, who gave the first performance in 1977. Nothing is known of any of the authors with the exception of St Godric who, having been in his early days a sort of pedlar and pilgrim, settled near Durham, where he died in 1170. *St Godric's Hymn* is a hymn to the Virgin. *I mon wax wod* (I must go mad) speaks of the birds in the wood and the fish in the river and the sorrow with which the poet lives. *Lenten is come* is a song welcoming the arrival of spring. *Yif ic of luve can* describes Jesus on the Cross, as does *Ye that pasen by*. The *Carol* tells of a maiden lying on the moor. Her food is the primrose and the violet, her drink the cold water of the well-spring and her bower the red rose and the lily flower.

(Programme notes are continued on page 6)

MATTHEUS PIPELARE (c.1450-c.1515)
Credo de Sancte Johanne Evangelista

ANON (Selden MS, 15th century)
Nowel Owt of your slepe aryse
Laura Keen, Eleanor Adams, Sophie Kernthaler

ANON (Fairfax MS c.1500)
Who shall have my fair lady
Marianne Aston, Anne-Marie Curror, Robert Moffat

WILLIAM CORNYSH (d.1523)
Ah Robin
David Wheeler, Roger Carpenter, Robert Moffat, David Jordan

BENJAMIN BRITTEN (1913-1976)
Sacred and Profane
St Godric's Hymn • I mon waxe wod • Lenten is come
Yif ic of luvē can • Ye that pasen by • Carol

ADAM DE LA HALLE (c.1245-c.1289)
Dieus soit en cheste maison
Christine Coleman, Janet Adderley, Julia Singer

CLEMENT JANNEQUIN (1472-1560)
Au joly jeu
*Rachel Butler, Elizabeth Ling,
Margaret Jackson-Roberts, Keith Geaney*

JOSQUIN DES PRES (c.1440-1521)
Mille Regretz
Jackie Whitehouse, Margaret Driver, Rob Scales, Richard Whitehouse

ARNOLD BAX (1883-1953)

This Worlde's Joie

JACOPO DA BOLOGNA (fl. mid-14th century)

Sotto l'imperio

Miriam Ahamat, Peggy Hannington, Peter Adderley

GUILLAUME DUFAY (1400-1474)

J'attendray

Roger Carpenter, Andrew Trinick, Peter Best

JOHN DUNSTABLE (c.1390-1453)

O rosa bella

Emma Grundy, Mark Nall, Peter Best

JAMES MACMILLAN (b.1959)

Christus vincit

Rachel Butler - soprano

PIERRE CERTON (d.1572)

Frère Thibault

Ann Manly, Karen Bloomfield, Roger Carpenter, Hugh Joslin

GASCOGNE (fl. early 16th century)

Je ne saurais chanter

Rachel Haywood, Jay Venn, David Watson, Neil Thornton

JEAN RICHAFORT (c.1480-c.1547)

Tru, tru, trut

Rob Scales, Ken Wharfe, David Lowe

MORTON LAURIDSEN (b.1943)

O magnum mysterium

Adam de la Halle was one of the most prolific of the trouvère poets of late 13th century France. He is best known for his pastoral play with songs, *Le Jeu de Robin et de Marion*. Jannequin is also best known for his many popular chansons – he wrote over 250 of them – and he became a *chanteur ordinaire du roi* and then *compositeur du roi* in Paris. Josquin des Pres needs little introduction, being one of the towering figures of early 16th century music.

Bax wrote his setting of *This Worldes Joie* in 1922, again to an anonymous text. The poet tells of the coming of winter, when the green fades and impores Jesus to shield us from Hell 'For I know not whither I shall, nor how long here dwell.'

Jacopo da Bologna worked at the Visconti Court in Milan and was well known for the virtuosity demanded by his madrigals. Guillaume Dufay was the most acclaimed musician of the 15th century. Almost 200 of his works survive today, including 8 complete masses and 84 chansons. John Dunstable was the most eminent of the English composers of the early 15th century and his music was also known widely in continental Europe.

James Macmillan's *Christus vincit* was written recently for performance by the Choir of nearby St Paul's Cathedral. It sets a text from the 12th century Worcester Acclamations: 'Christ conquers, Christ is King, Christ is Lord of all. Alleluia.'

Pierre Certon began his career as a clerk at Notre Dame in Paris and narrowly avoided imprisonment following his disgraceful behaviour at a festival. He spent the rest of his career as a singer and later master of the choristers at the Sainte-Chappelle in Paris. Little is known of Gascogne, who flourished in the early 16th century in the Low Countries. Richafort also spent most of his life in the Netherlands including a spell as maitre de chapelle at St Gilles in Bruges.

Morton Lauridsen is one of the USA's best-loved composers of choral music. *O magnum mysterium* was written in 1994 and has recently become particularly popular with British audiences. The composer's own note on the piece states: 'For centuries composers have been inspired by the beautiful text with its juxtaposition of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.'

For some three decades the English Chamber Choir has been one of the busiest and best known Choirs of its size in London. With interests in both classical and commercial music it has a repertoire spanning five centuries and an impressive list of credits for film and television scores.

The Choir began its 2002-3 season with a visit to Antwerp to provide the musical element in an International Conference on the work of the Bible translator William Tyndale. They gave a concert in the beautiful chapel of the Lessius Hogeschool and also sang an Anglican Evensong in Antwerp Cathedral. The evensong was in honour of Tyndale as 'martyr of another faith' and was attended by the Anglican Bishop of Europe, the Catholic Bishop of Antwerp and a congregation of over 1,000! Earlier this year, in June, the Choir gave the first European performance of a further work by Christos Hatzis, *De Angelis*, as part of the Barbican's MedFest programme, and a new work by Hatzis, commissioned for the Choir and Patricia Rozario will receive its first performance next spring.

The Choir has a busy schedule of Christmas engagements, including two performances of Handel's *Messiah* at St Martin-in-the-Fields, a welcome return to the Guards Chapel in aid of 'Kids for Kids' and a private engagement singing carols at Buckingham Palace. Full details of its Christmas events are available on a separate flyer at the back of the Church.

Recent commercial credits include Vangelis' Anthem for the World Cup, the Steven Spielberg television series *Band of Brothers* and the soon-to-be-released Martin Scorsese film *Gangs of New York*.

Guy Protheroe continues his busy career as both conductor and artistic director. In addition to his work with the ECC, he will be conducting performances of Dido and Aeneas in Carthage (Tunis) in December and an evening of music by leading Greek composers Hadjidakis, Theodorakis and others at the Queen Elizabeth Hall on 13 January. He is artistic director of the Byzantine Festival in London which will be taking place in May 2003.

The English Chamber Choir is a registered charity No: 269245. If you would like to be kept informed about future events or to become a Friend of the Choir, please contact Ann Manly at 8 Alma Square, London NW8 9QD. Tel: 020 7286 3944. Fax: 020 7289 9081 e-mail: ecc.protheroe@btinternet.com, or visit our website – www.englishchamberchoir.com

ENGLISH CHAMBER CHOIR

SUPPER CONCERT 16TH NOVEMBER 2002

GIVING
NOTES

RC **FULL 1:** PIPELARE Credo (full)

MEDIEVAL GROUP 1:

PA

- 1a: ANON Nowel Owt of your slepe aryse: Laura, Ellie, Sophie
- 1b: ANON (Fairfax ms) Who shall have my fair lady: Marianne, Ann-Marie, Bob
- 1c: WILLIAM CORNYSH Ah Robin: David Wheeler, Roger, Bob, David J

RC **FULL 2:** BRITTEN Nos. 1-3, 5-7

MEDIEVAL GROUP 2:

RC

2a: ADAM DE LA HALLE Dieus soit en cheste maison: Christine, Janet, Julia

PA

2b: CLEMENT JANNEQUIN Au joly jeu: Rachel B, Liz, Margaret J-R, Keith

2c: JOSQUIN DES PRES Mille Regretz: Jackie, Margaret D, Rob, Richard W

RC **FULL 3:** BAX This Worldes Joie

MEDIEVAL GROUP 3:

PETER BEST TO ANNOUNCE

AM

3a: JACOPO DA BOLOGNA One of Three Madrigals: Miriam, Peggy, Peter A

3b: GUILLAUME DUFAY J'attendray: Roger, Andrew, Peter B

3c: JOHN DUNSTABLE O rosa bella: Emma, Mark, Peter B, David L

RC **FULL 4:** MACMILLAN Christus vincit

MEDIEVAL GROUP 4:

PA

4a: PIERRE CERTON Frere Thibault: Ann Manly Karen, Roger, Hugh

4b: GASCOGNE Je ne saurais chanter: Rachel H, Jay, David Watson, Neil

4c: RICHAFORT Tru, tru, trut: Rob, Ken, David L

RC **FULL 5:** LAURIDSEN O magnum mysterium

The Burlington Arcade
would like to welcome you to the
Switching on of the Christmas Lights

Hosted by
Griff Rhys Jones

on
19 November 2002

from
6pm onwards
with entertainment and music
throughout the evening

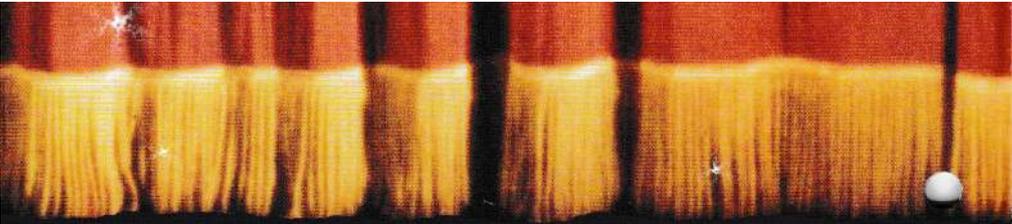
Programme of Events:

- 6-6.25pm Children's attractions
- 6.25pm Welcome from Griff Rhys Jones
- 6.30pm Lulu switches on the lights
- 6.40pm Charity Auction with Griff Rhys Jones
- 7-8pm Gered Mankowitz book signing
- 9pm Close

**HACKNEY
EMPIRE**

where theatre lives

The evening's entire proceeds will be donated to the Hackney Empire Appeal and in particular towards naming "The Burlington Arcade Royal Box"
Appeal Patrons: Baroness Bentinck, Saffron Burrows, Sally Burton, Julie Christie, Tony Elliott, Sir Ian McKellen CBE, Michael Nyman, Harold Pinter CBE FRSL, Alan Rickman, Sir Alan Sugar and Michael Winner.
Registered charity no 1062085/0



Raffle

The prizes have been kindly donated by the tenants in the Burlington Arcade and each has a minimum value of £100. These are all on display in Unit 4 which is situated towards the Piccadilly entrance of the Arcade.

To enter the raffle please see one of the Hackney Empire volunteers who will be selling raffle tickets at £5 per ticket or three for £10.

Prizes Include:

Enamel Brooch
Michaela Frey London

Amber Facetted Rondols Necklace
Johnson Walker

Pair of Slippers
Church's Shoes

Leather Belt
Tanino Crisci

Velvet Scarf
Georgina Von Etzdorf

Leather Bag
Franchetti Bond

Frodo Goblet
Royal Selangor

Luxury Penhaligon's Gift Bag
Penhaligon's

Silver Luggage Tag and Engraving
Sandra Cronan

Lovebug Cufflinks
Susannah Lovis

Shoe Travel Kit
Crockett & Jones

Antique Map
Mapworld

Luxury Chocolates
A La Reine Astrid

Fountain Pen
Mont Blanc

Placemats * & Napkins
Irish Linen

Gift Vouchers
N Peal & Co

Enamel & Silver-gilt Cufflinks
Armour-Winston

Embroidered Waistcoat
Ascot & Henley

Silver Alarm Clock
Cars of Sheffield

Book & Silver Picture Frame
St Petersberg Collection

Silver Beaker
Hancock's

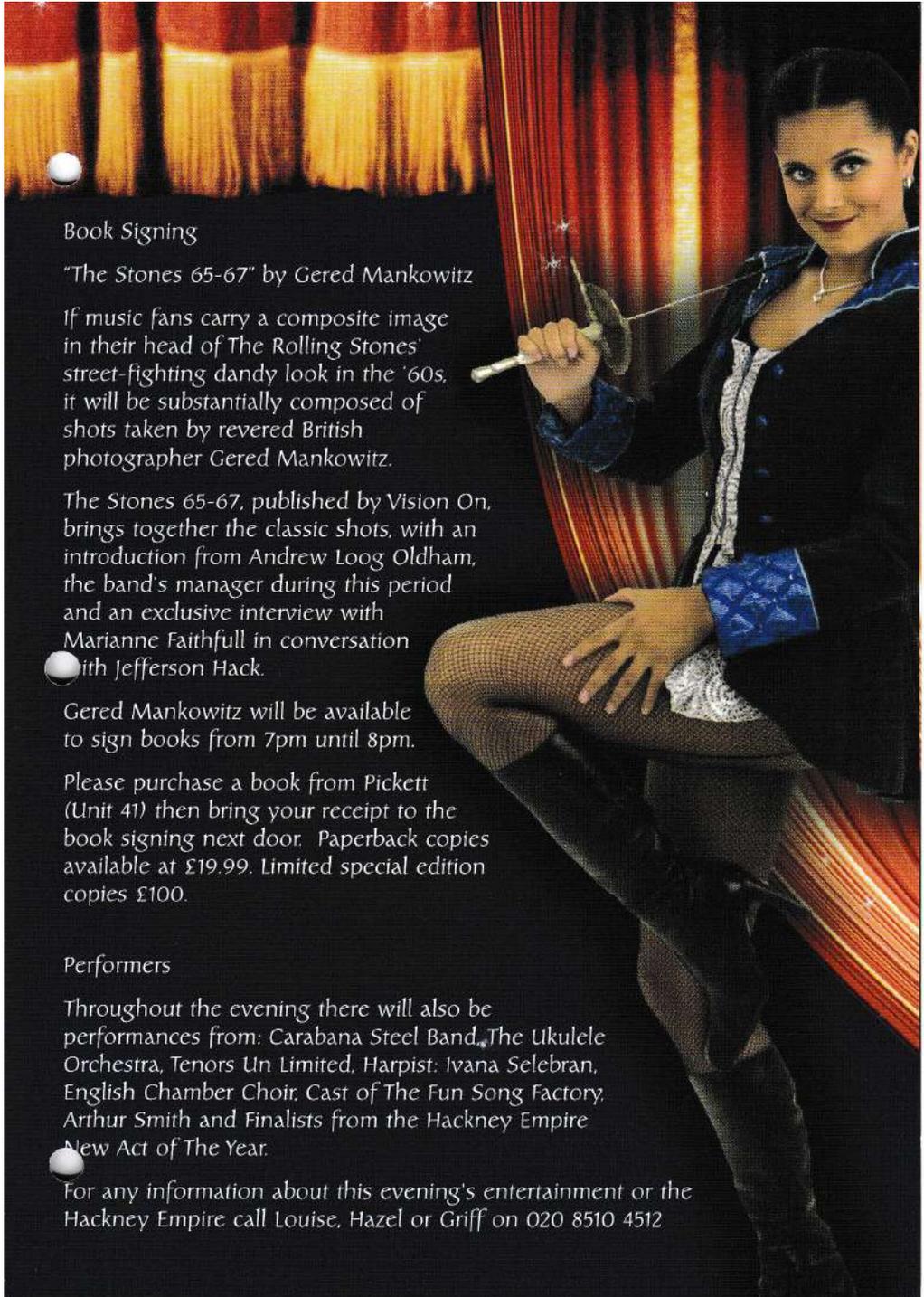
Fountain Pen
Penfriend, London

Rolex Book
David Duggan

There will also be a free prize draw at each end of the Arcade.

Prizes: Tea for two at the Ritz Hotel and a necklace, as seen in Country Life, kindly donated by Pickett.

The raffle will be drawn on Thursday 21st November.
Winners will be notified by telephone.



Book Signing

"The Stones 65-67" by Gered Mankowitz

If music fans carry a composite image in their head of The Rolling Stones' street-fighting dandy look in the '60s, it will be substantially composed of shots taken by revered British photographer Gered Mankowitz.

The Stones 65-67, published by Vision On, brings together the classic shots, with an introduction from Andrew Loog Oldham, the band's manager during this period and an exclusive interview with Marianne Faithfull in conversation with Jefferson Hack.

Gered Mankowitz will be available to sign books from 7pm until 8pm.

Please purchase a book from Pickett (Unit 41) then bring your receipt to the book signing next door. Paperback copies available at £19.99. Limited special edition copies £100.

Performers

Throughout the evening there will also be performances from: Carabana Steel Band, The Ukulele Orchestra, Tenors Un Limited, Harpist: Ivana Selebran, English Chamber Choir, Cast of The Fun Song Factory, Arthur Smith and Finalists from the Hackney Empire New Act of The Year.

For any information about this evening's entertainment or the Hackney Empire call Louise, Hazel or Griff on 020 8510 4512

Auction Lots

The following auction lots have been kindly donated by friends of the Burlington Arcade and the Hackney Empire:

A unique seat-naming opportunity at the Hackney Empire (est. £1,000)

Dress donated by Kate Moss (est. £150-£250)

Geri Halliwell's t-shirt as worn in her "It's Raining Men" video (est. £300-£500)

Cake donated by Jane Asher (est. £55)

Dinner for two at Daphne's (est. £100)

'Figure Stepping Off Erich Mielke's bed' Super 16 Film Still by Jane and Louise Wilson (est. £2,500)

Darcey Bussell's ballet shoes (est. £150-£250)

Two VIP tickets for the historic premiere of the Classical Opera Company's new production of Mozart's *Zaide* directed by Jude Kelly on May 13th 2003 at the Hackney Empire (est. £200)

Two nights at Champney's Health Spa (est. £600)

An evening with TV and radio personality Arthur Smith (Priceless)

Special Offers

The following shops in the Burlington Arcade have kindly offered a 10% discount to their customers for any purchases made on the evening:

Pickett, Penhaligon's, A la Reine Astrid, Irish Linen, N Peal & Co, Milleperle, Ascot & Henley, Franchetti Bond, Susannah Lovis, Georgina Von Etzdorf, Carrs of Sheffield and Map World.

Royal Selangor are offering a free hip flask with purchases over £50.

Johnson Walker will be offering various discounts on carved stone figures.

At Mont Blanc a talented caricaturist will make a personal sketch with a Mont Blanc pen for a £5 donation.

Please see individual shops for other offers on the evening.

The Hackney Empire would like to thank everyone who has so kindly helped to make this evening happen, including all those who have given tonight's wonderful auction items and prizes. A special thanks to Lulu, Gered Mankowitz, the fantastic performers and many fabulous volunteers led by Rachel Dring, all at the Burlington Arcade, especially Trevor Pickett, Diana Miers, Erika Frei and Sue Thorne, the Brilliant Burlington Beadles, John Ashworth, Pippa Nielsen and Hazel Weinberg, Bill Gilliam, Brian Wren, Paul Gavin, Frankie Johnston, Alice B, Ria Lina, Nina Conti, Bob Moffat, the Moore Family, Lloyd Drew, Kerri Yoder, Guy Hearn, Michael Winner, Shazia Mirza, Catherine Rhys Jones, ABC Graphics, and last but by no means least Mr Mark Pitchford and his team at Prudential Property. Printed by Ripping Image, London. 020 7357 7774. Registered charity no 1062085/0.

Subject: Christmas Schedule - latest version



Christmas schedule 2002 Version 2.doc

Please find attached full details of the run-up to Christmas. Please note that this version replaces the one handed out at last Tuesday's rehearsal.

If you were not there last Tuesday, please check carefully that I have got your availability right. If you find a question mark next to your name anywhere, please let me know whether or not you are planning to turn up.

Please do read right through this carefully. I know there is a lot of it, but there are important details to be taken on board.

If anyone has any difficulty opening the attachment, please let me know.

Please note that the Protheroes e-mail inboxes are currently up the creek, with the result that some messages have not made it onto our computer, although I have been able to pick them up via Explorer instead. So if your message is urgent, it would be appreciated if you could perhaps give me a ring as well and let me know you've sent something so I can look for it.

Many thanks - see you Tuesday

Ann

ENGLISH CHAMBER CHOIR – CHRISTMAS 2002 – VERSION 2

Here is the latest version of the details for the numerous gigs taking place between now and Christmas. If you were at last Tuesday's rehearsal, you will find that some of the information has been updated since then. If you were not there, then please read through this carefully and let me know if I have listed your availability correctly. There may inevitably be amendments which I will of course e-mail around. If anyone isn't going to be checking their e-mail fairly regularly during the next couple of weeks, can you let me know so that I can make sure anything you need to know is also transmitted by fone, fax or even snail mail!

As you probably already know, Guy is going to be away in Tunis from the 6th-16th and I won't be here from the 11th-16th (although we'll both be back in time for the Guards Chapel). For each event I'm listing the name of the Musical Director and also a co-ordinator who will be looking after the rest of the logistics.

TUESDAY 10TH DECEMBER

NEW DATE!

Carols at Somerset House 7-7.45pm

Dress: DJs/posh black with a splash of colour (something like a scarf, sash or a black dress which has a coloured trim.)

Gather at 6.30 (or as soon as possible thereafter, and no later than 6.45) . Enter Somerset House via the West Service Yard entrance on the Embankment. A room called (appropriately) the Introductory Gallery has been set aside as a green/changing room. We are actually singing from 7 – 7.45 in the Seamens Waiting Hall and Terrace.

This is for the Royal Bank of Scotland, whose guests will all have been ice-skating beforehand. The theme is 'Winter Wonderland' – so guess what we'll be singing.

I have chosen personnel mainly from those who aren't doing the Ward Service, so that those who are will have an opportunity to have a good slog at the Gabrieli at the beginning of Tuesday evening's rehearsal (which begins at 7pm as usual.) Those singing in Somerset House will make their way to the rehearsal as soon as we finish at 7.45.

Personnel:

S: Rachel B, Ann-Marie, Rachel H, Ann M, Jackie

A: Karen, David Wheeler, Julia

T: Francois, Roger, Rob

B: Neil, Mark, Richard.

Music will be chosen from the following: Winter Wonderland (this is mandatory), A Merry Christmas, Chestnuts Roasting, Mary's Boy Child, Santa Claus is coming (all these are in 'Follow that Star'), White Christmas, When you wish upon a star, We wish you a merry Christmas, Gabriel's Message, Silent Night, Quem pastores, Ding dong, Deck the Hall, Away in a manger, The Holly and the Ivy, Hark the Herald, O come all ye faithful, O little town and any other well-known favourites in the folders which we feel like trotting out (final choice depends largely on whether the audience have any intention of actually listening to us or not.) Unfortunately Guy did not comply with my request that all the secular items should be rehearsed last Tuesday, so if you are not familiar with any of the items in the 'Follow that Star' book or when you wish upon a star, please can you have a look at them between now and then.

Co-ordinator: AM 09796 961612 This one will not be conducted as such, but Roger will steer us round the necessary corners..

Also on 10th December is a full rehearsal at St Andrew's, starting at 7pm. Please do try and get to this as it will be the last chance to tidy things up before we get into the run of performances, and for most events there won't be much time (if any) to rehearse beforehand. This rehearsal will be taken by Graham Walker.

WEDNESDAY 11TH DECEMBER

BAYNARD CASTLE WARD CLUB SERVICE

6pm start (gather at 5.45). Dress: no 'uniform' as we're in the gallery but we are invited to the reception so no jeans or trainers please!

Co-ordinator: Peter Best MD: Graham Walker

Music:

Adam lay ybounden (to be added to folders); Once in Royal; Tomorrow shall be my dancing day; Silent Night (arr. Bawden); The first nowell; O little town (Walford Davies); As with gladness men of old; Gabrieli: Hodie Christus natus est; Hark the Herald; Lauridsen: O magnum mysterium; O come all ye faithful

Personnel:

S: Janet, Marianne, Christine, Laura, Sophie, Jackie

A: Karen Peggy, Anne H, Liz, Katie, Jay, David Wheeler

T: Peter A, Margaret J-R, Bob?, Rob, David Watson

B: Peter B, Keith, David J?, Hugh, Martin, David L, Mark, Andrew, Ken

THURSDAY 12TH DECEMBER

SW1 CLUB CAROLS AT GOYAS (opposite Victoria coach station)

Rehearsal: 5.30 - 6pm. Drinks from 6pm, carols start at 6.45

Dress: DJs/long black (but do look festive!)

Music: Still awaiting final confirmation from SW1 Club but proposed programme is Deck the Hall; O come all ye faithful; O magnum mysterium; Tomorrow shall be; O little town (congregational version, not Walford Davies); Winter Wonderland; Santa Claus is coming to town; Away in a manger; Hark the Herald; When you wish upon a star; White Christmas

Co-ordinator: Peter Best MD: Ian Curror

Personnel:

S: Miriam, Marianne, Rachel B, Christine?, Rachel H, Laura, Sophie

A: Margaret D, Peggy, Liz, Julia, Jay

T: Margaret J-R, Rob

B: Peter B, Keith, David J, Hugh? David L? Neil, Ken

MONDAY 16TH DECEMBER

There are two dates on this evening. I have tried to divide the singers between them, taking into account also who can do Tuesday evening at Buckingham Palace, as equitably as possible. Basically, those who can't sing on Tuesday I have placed in Buck House on Monday, plus a couple of others to balance the numbers. If anyone particularly wants to be at the Guards' Chapel and has been put down for the Palace, please do tell me as I'm sure we can do some swapping around.

KIDS FOR KIDS CAROL SERVICE AT THE GUARDS CHAPEL (Birdcage Walk)

Rehearsal: 4.30 Service: 7.00 Dress: DJs/long black

Music: Once in Royal; For unto us (Messiah); O come all ye faithful; Rocking; Good King Wenceslas; In the bleak mid-winter; Scheidt: In dulci jubilo; Hark the Herald

Co-ordinator: Ann M Conductor: Guy

Personnel:

S: Miriam, Marianne, Christine, Beth, Ann M

A: Emma, Peggy, Bella, Katie, Julia, Liz, Jay

T: Peter A, Roger, Bob, David Watson

B: Peter B, David J, Hugh, Martin, David L, Mark, Andrew, Ken

CAROLS AT BUCKINGHAM PALACE

Rehearsal: 6pm Carols 7-8pm Dress: DJs/long black

Please report to the Side Entrance which is in Buckingham Palace Road, between the Ambassadors' Entrance and the Queen's Gallery. Please be prompt, as David will have to escort us in and it makes much more sense if we all go in together. If you are going to have difficulty getting there by 6, please let David or I know. If you get delayed on the day and can't reach David on the contact number below, please ring the main Palace switchboard on 020 7930 4832, ask for the side door police desk, and leave a message for David with them.

Music: same selection as for Somerset House with the possible addition of the Shepherd's pipe carol and For unto us (as there is a piano there)

Co-ordinator: David Wheeler (020 7839 2327) MD: Ian Curror

Personnel:

S: Anne-Marie, Rachel H, Jackie, Laura, Sophie

A: Karen, Anne H, David Wheeler

T: Margaret J-R, Rob
B: Keith, Richard, Neil

TUESDAY 17TH DECEMBER

CAROLS AT BUCKINGHAM PALACE

Rehearsal: 6pm Carols: 7-8pm Dress: DJs/long black

Co-ordinator: David Wheeler MD: Guy

Personnel:

S: Miriam, Marianne, Rachel B, Christine, Beth, Ann M

A: Margaret D, Emma, Peggy, Bella, Liz, Katie, Julia, Jay, David Wheeler

T: Francois, Roger, Bob, David Watson

B: Peter B, David J, Hugh, Martin, David L, Mark, Andrew

PLEASE NOTE: FOR SECURITY PURPOSES I NEED EVERYONE'S DATE OF BIRTH, ADDRESS AND HEIGHT. PLEASE ALSO BRING PHOTO ID (PASSPORT OR DRIVING LICENCE) TO THE PALACE WITH YOU.

WEDNESDAY 18TH DECEMBER

NIGHT OFF!!!!

THURSDAY 19TH DECEMBER

CAROLS IN AID OF THE BRITISH HEART FOUNDATION

MARYLEBONE STATION

From about 5.30pm until we run out of commuters to take money off! (somewhere between 7 and 8 o'clock)

Dress: Smart but warm (thermal underwear)

Music: Sing you way through the folders

Co-ordinator: Ann M MD: Guy

To be followed by refreshments at 8 Alma Square

Personnel:

S: Miriam (from 6pm), Marianne, Rachel B, Christine? Rachel H? Laura, Sophie, Ann M

A: Karen, Margaret D, Emma, Peggy, Anne H? Bella, Julia, Jay, David Wheeler?

T: David Watson

B: Peter B, Keith? Hugh, David L, Mark? Neil? Ken

FRIDAY 20TH DECEMBER

ST MARTIN-IN-THE-FIELDS MESSIAH

Rehearsal: 4pm Performance: 7.30

Dress: DJs/long black

Music: provide your own copy (Watkins Shaw, Bartlett or Prout)

Co-ordinator: Ann M Conductor: Peter Gilbert-Dyson

Personnel:

S: Ellie, Janet, Miriam, Marianne, Rachel B, Christine, Rachel H, Laura, Sophie, Ann, Jackie

A: Karen, Margaret D, Emma, Peggy, Anne H Bella, Liz, Katie, Julia, Jay, David Wheeler?

T: Peter A, Francois, Roger, Margaret J-R, Bob, Rob, David Watson, David Millington?

B: Peter B, Keith? David J, Hugh, Mark, Neil, Andrew, Ken, Richard

SATURDAY 21ST DECEMBER

ST MARTIN-IN-THE-FIELDS MESSIAH

No rehearsal Performance: 7.30pm

Other details as for Friday 20th

Personnel:

S: Ellie, Miriam, Marianne, Celia B, Rachel B, Christine, Anne-Marie, Beth, Sophie, Ann,

A: Karen, Emma, Peggy, Bella, Liz, Katie?, Julia, Jay, David Wheeler

T: Francois, Margaret J-R, Bob, Rob, David Watson, David Millington?

B: Peter B, Keith? David J, Hugh, Martin, David L, Andrew, Ken

If anyone knows anyone else who would like to take part in this performance, I would welcome a couple of extra singers. We are contracted to provide a minimum of 30, and although we have potentially 33, this doesn't leave much scope for people getting sore throats etc at the last minute.

SUNDAY 22ND DECEMBER
SERVICE AT ST JAMES GARLICKHYTHE

Rehearsal 9.30 Service 10.30 Dress: usual Sunday best

Music: Haydn: St Nicholas Mass; Gabrieli: Hodie Christus natus est; Jacob Handl (Gallus) Ab oriente venerunt magi - Plus as many carols as we can slot in

Co-ordinator: Ann M conductor: Guy

Personnel

S: Janet? Miriam? Marianne? Rachel H Sophie? Ann M

A: Karen, Anne H? Julia, David Wheeler

T: Peter A? Margaret J-R, Rob? David Watson?

B: Peter B, David J? Hugh? David L, Ken?

AND A VERY MERRY CHRISTMAS TO YOU ALL!

Ann Manly/8 December 2002



CASTLE BAYNARD WARD CLUB

CAROL SERVICE

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

11th December 2002 at 6.30pm

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

ORDER OF SERVICE

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 this Crib of Christmas; to set before the eyes of thy servants the great love and great humility of Jesus Christ thine only Son; Who for us men and for our salvation came down as at this time from heaven, and was incarnate by the Holy Ghost of the Virgin Mary his Mother, and was made man; to whom with thee and the same Spirit be all honour, majesty, glory, and worship, now and world without end. *Amen.*

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

Adam lay ybounden - Boris Ord (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 - 1895)

1st Lesson

Isaiah 9:2,6&7

Sit

Christ's birth and kingdom are foretold by

Isaiah

Read by a Past Chairman

Carol

Tomorrow shall be my dancing day

Trad.

2nd Lesson

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

The Peace that Christ will bring is foreshown

Read by the Hon Secretary

Carol

Silent Night

arr. John Bawden

Hymn (Stand)

THE SHEPHERDS

↓
The first Noel the angel did say
Was to certain poor shepherds in field as
they lay;
In fields where they lay, keeping their sheep,

In a cold winter's night that was so deep
Noel, noel, noel, noel,
Born is the King of Israel!

<p>Then wise men, guided by a star, Came from the eastern countries far; To seek for a king was their intent, And to follow the star wheresoever it went: <i>Noel, noel, noel, noel,</i> <i>Born is the King of Israel!</i></p>	<p>This star drew nigh to the north-west; O'er Bethlehem it took its rest, And there it did both stop and stay Right over the place where Jesus lay: <i>Noel, noel, noel, noel,</i> <i>Born is the King of Israel!</i></p>
--	---

3rd Lesson St. Luke 1, 26-35&38
 Sit The Angel Gabriel Salutes the Virgin Mary
 Read by the Master of the
 Company of Upholders

Carol O little town of Bethlehem Walford Davies

Hymn (Stand)

<p>As with gladness men of old Did the guiding star behold, As with joy they hailed its light, Leading onward, beaming bright, So, most gracious God, may we Evermore be led to thee.</p>	<p>As they offered gifts most rare At that manger rude and bare, So may we with holy joy, Pure, and free from sin's alloy, All our costliest treasures bring, Christ, to thee our heavenly King.</p>
--	---

<p>As with joyful steps they sped To that lowly manger-bed, There to bend the knee before Him whom heaven and earth adore, So may we with willing feet Ever seek thy mercy-seat.</p>	<p>Holy Jesus, every day Keep us in the narrow way; And, when earthly things are past, Bring our ransomed souls at last Where they need no star to guide, Where no clouds thy glory hide.</p>
---	--

In the heavenly country bright
 Need they no created light;
 Thou its light, its joy, its crown,
 Thou its sun which goes not down.
 There for ever may we sing
 Alleluyas to our King.

4th Lesson

St. Luke 2:8-16

Sit

The Shepherds go to the Manger

Read by the Chairman

Carol

Hodie Christus natus est

Giovanni Gabrielli

5th Lesson

St. Matthew 2:1-11

The Wise Men are led by the Star to Jesus

Read by the President

Hymn (Stand)

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

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

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

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

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

C. WESLEY (1707 - 1788) and Others

Carol

O magnum mysterium

Morten Lauridsen

Stand

6th Lesson

St. John 1:1-14
The Great Mystery of the Incarnation
Read by the Rev'd Dr. Alan Griffin

Sit

Short Address

Let us Pray

Collect

Final Blessing

Hymn (Stand)

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:

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...

O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
Christ the Lord.

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. OAKLEY (1802 - 1880)

Organ Voluntary

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; this will avoid congestion.

Our sincere thanks to Penny Ide-Smith and 'Occasional Cuisine' for providing the refreshments.

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



SW1 BUSINESS CLUB



CHRISTMAS CELEBRATION!

Thursday 12 December 2002

6.00 pm

at Goya Restaurant

2 Eccleston Place Belgravia London SW1W 9NE



with the

English Chamber Choir

conducted by **Ian Curror**

Drinks from 6.00 pm
Choir starts at 6.45 pm

Programme

- 6.00 pm Welcome Drinks, red or white wine, soft drinks
- 6.45 pm Singing begins
Interval to top up your glasses!
- 7.45 pm Tapas and Wine

Choir:

Deck the Hall

(10)

INTRODUCTION/WELCOME FROM JOHN STEPHENSON

All:

O come, all ye faithful,
Joyful and triumphant,
O come ye, o come ye to Bethlehem!
Come and behold him,
Born the King of Angels,
O come let us adore him,
O come let us adore him
O come let us adore him
Christ the Lord!

(15)

God of God,
Light of Light
Lo! He abhors not the virgin's womb.
Very God
Begotten not created.
O come let us adore him...

Sing, Choirs of angels,
Sing in exultation.
Sing all ye citizens of heav'n above.
Glory to God
In the highest
O come let us adore him...

Choir:

O magnum mysterium

Morton Lauridsen

(7a)

Choir:

Tomorrow shall be my dancing day

(2)

All:

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

(3)

(tradi)

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

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

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

Choir:

Winter Wonderland (P6)

Interval

Choir:

Santa Claus is coming to town (P29)

Choir:

Away in a manger (11)

All:

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

*Hark the herald angels sing
Glory to the new-born King.*

Christ by highest heav'n adored,
Christ the everlasting Lord,
Late in time behold him come,
Offspring of the virgin's womb.
Veiled in flesh the Godhead see,
Hail th'incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.

*Hark the herald angels sing
Glory to the new-born King.*

Hail the heav'n-born Prince of Peace,
Hail the Son of Righteousness!
Light and life to all he brings,
Risen with healing in his wings.
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.

*Hark the herald angels sing
Glory to the new-born King.*

Choir:

When you wish upon a star

(19)

Choir:

I'm dreaming of a white Christmas

(19a)

Chorus – All:

I'm dreaming of a white Christmas
Just like the ones I used to know;
Where the tree-tops glisten, and children listen
To hear sleighbells in the snow.
I'm dreaming of a white Christmas
With every Christmas card I write.
May your days be merry and bright,
And may all your Christmases be white.

For some three decades the English Chamber Choir has been one of the busiest and best-known Choirs of its size in London. With interests in both classical and commercial music it has a repertoire spanning five centuries and an impressive list of credits for film and television scores.

The choir began its 2002-3 season with a visit to Antwerp to provide the musical element in an International Conference of the work of the Bible translator William Tyndale. They gave a concert in the beautiful chapel of the Lessius Hogeschool and also sang an Anglican Evensong in Antwerp Cathedral - with a congregation of over 1,000! Earlier this year, in June, the Choir gave the first European performance of a further work by Christos Hatzis, *De Angelis*, as part of the Barbican's MedFest programme, and a new work by Hatzis, commissioned for the Choir and Patricia Rozario, will receive its first performance next spring.

The Choir has a busy schedule of Christmas engagements, including two performances of Handel's *Messiah* at St Martin's-in-the-Fields, a welcome return to the Guards Chapel in aid of 'Kids for Kids' and a private engagement singing carols at Buckingham Palace.

Recent commercial credits include Vangelis' Anthem for the World Cup, the Steven Spielberg television series *Band of Brothers* and the soon-to-be-released Martin Scorsese film *Gangs of New York*. The Choir is a registered charity No: 269245. If you would like to be kept informed about future events or to become a friend of the Choir, please contact Ann Manly at 8 Alma Square, London NW8 9QD. Tel: 020 7286 3944 Fax: 020 7289 9081.

E-mail: ecc.Protheroe@btinternet.com Website: www.englishchamberchoir.com



KIDS FOR KIDS
CHRISTMAS CONCERT

with

**Jennie Bond, Ruth Rendell, Valerie Singleton,
W.S. Deedes and Friends**
on Monday, 16th December 2002 at 7.00p.m.
at The Guards Chapel, Wellington Barracks
by kind permission of Major-General C. R. Watt CBE

**The English Chamber Choir, The Choir of Danes Hill School and
the
Trumpeters of the Scots Guards
Organist Tim Horton**

A Reception will be held in the Guards Museum after the Concert

KIDS FOR KIDS
provides milk & water for the children of Darfur, Sudan

Special Children's Ticket £7.50
Adults £15
Reception and Christmas Concert £30

*from: The Guards Toy Soldier Centre, Wellington Barracks – every day except Friday 10.00 – 3.45
or S.A.E. to Ursula Lady Pearce, 150A Stephendale Rd., London SW62PL 0207 371 9857*

KIDS FOR KIDS: Patricia Parker MBE Chairman Denebank Cotmandene Dorking Surrey RH4 2BL
tel/fax 01306 887624 contact@kidsforkids.org.uk web site www.kidsforkids.org.uk
KIDS FOR KIDS Registered Charity 1090046 supports the work of Save the Children in Sudan



The Guards Chapel, Wellington Barracks
By kind permission of Major-General C.R.Watt CBE

Monday 16th December 2002 at 7.00pm

KIDS FOR KIDS
CHRISTMAS CONCERT

With

The English Chamber Choir
Conductor Guy Protheroe

The Choir of Danes Hill School
Conductor Valerie Beynon

The Fanfare Trumpeters of the Scots Guards
Director of Music Major R.J.Owen ARCM psm

By permission of Major General J.T.Holmes DSO OBE MC
Regimental Lieutenant Colonel, Scots Guards

Timothy Horton organ

*Organ music before the performance, including
J.S.Bach Chorale Prelude on 'Wachet auf'*

Trumpet Fanfare

Leader: Band Sergeant-Major Stewart Henderson

Processional Hymn

Soloist: Andrew Stansbury (13)

Solo: Once in Royal David's City
Stood a lowly cattle shed
Where a mother laid her baby
In a manger for his bed
Mary was that mother mild,
Jesus Christ her little child.

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

All: And 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.

Welcome – The Revd Roger Hall MBE CF

Introduction – Jennie Bond

2,

For unto us a child is born (*Messiah*)

G.F.Handel

Reading: Isaiah xi v I - 9 'The peace that Christ will bring is foreshown'

Barry Clark, *Chairman of the Board of Trustees of Save the Children UK
and Chairman of the International Save the Children Alliance*

Hymn

O come, all ye faithful,
Joyful and triumphant,
O come ye, o come ye to Bethlehem!
Come and behold him,
Born the King of Angels,
*O come let us adore him,
O come let us adore him
O come let us adore him
Christ the Lord!*

God of God,
Light of Light
Lo! He abhors not the virgin's womb.
Very God
Begotten not created.
O come let us adore him

Sing, Choirs of angels,
Sing in exultation.
Sing all ye citizens of heav'n above.
Glory to God
In the highest
O come let us adore him

Reading: The Twelve Days of Christmas

John Julius Norwich

Valerie Singleton & David Jordan, *Trustee Kids for Kids*

Love had come down

Douglas Coombes

3.

Reading "The Little Donkey"

Gerda Marie Scheidl

Ziad Samaha (13)

A flute on the hill

Robert Graham

Flautists: Julia Queen (13) & Eliza Sawyer (13)

Rocking

Czech carol arr. David Willcocks

Hymn

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

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

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

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

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

4.

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

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

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

Reading: Christmas 1914

Henry Williamson

The Rt Hon Lord Deedes KBE, MC, DL

Patricia Parker MBE, *Founder Chairman Kids for Kids*

In the bleak midwinter

Harold Darke

Reading: The Cat and the Moon

W. B. Yeats

Baroness Rendell of Baburgh CBE

In dulci jubilo

Samuel Scheidt

Reading: Luke 2 v 8 – 16 'The shepherds go to the manger'

The Lord Cope of Berkeley PC, *Patron, Kids for Kids*

The Blessing

The Revd Roger Hall MBE CF

Hymn

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

*Hark the herald angels sing
Glory to the new-born King.*

Christ by highest heav'n adored,
Christ the everlasting Lord,
Late in time behold him come,
Offspring of the virgin's womb.
Veiled in flesh the Godhead see,
Hail th'incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.

*Hark the herald angels sing
Glory to the new-born King.*

Hail the heav'n-born Prince of Peace,
Hail the Son of Righteousness!
Light and life to all he brings,
Risen with healing in his wings.

Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.

*Hark the herald angels sing
Glory to the new-born King.*

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Guy Protheroe continues his busy career as both conductor and artistic director. He is Artistic Director of the Byzantine Festival in London, which will be taking place in 2004. If you would like further details of the choir please contact Ann Manly at 8 Alma Square, London NW8 9QD. Tel: 020 7286 3944 Fax: 020 7289 9081.

Email: ecc.Protheroe@btinternet.com Website: www.englishchamberchoir.com

Danes Hill School is one of the biggest prep. schools in the south of England, catering for both boys and girls from two and a half to thirteen. They have a thriving music department with an orchestra 50 strong, a jazz group and four choirs of which the Chamber Choir, here tonight, is taken from the top three years of the school, aged between ten and thirteen.

They have made two CD recordings and taken part in many concerts, but this is their London debut. Val Beynon has been at Danes Hill for thirty three years and one of the members of the English Chamber Choir was originally trained by Val when he was at school.

Tim Horton is Organist and Director of the Choir of the Guards Chapel and also has a busy solo career, both here and abroad. He is Music Director of the Croydon Bach Choir and founder and Director of the English Singers.

Ten days ago the children of the villages of Um Ga'al and Um Hegaleg showed me their new born kids, and took me to see tomatoes, hibiscus, cucumber and okra growing by our handpumps, where, six months ago, there had just been sand. Beyond this oasis of green, the harvest has again failed. Through the generosity of all of you here tonight, and of all those far seeing people who have supported us during the past 22 months, Kids for Kids is giving hope to children, who live in one of the most remote and marginalised areas of the world. They showed me the little flocks of goats and the donkeys we have lent to carry the water from our handpumps.

I have been deeply moved by the support given to me from the start for what seemed an impossible dream. Starting yet another charity in Africa did seem unwise. I should like to thank all the individuals who have bought a goat, the churches, Rotary and Inner Wheel Clubs and especially children in schools here and in Khartoum who have saved their pocket money and taken part in sponsored events, all to help children they have never met, living lives of incredible hardship. My particular thanks go all the members of our committees, both here and in Sudan, and to the professionals who have so generously encouraged and guided me.

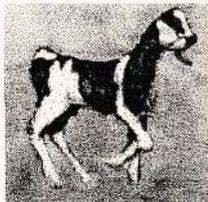
Now, tonight, it is wonderful to see so many of you here taking part in our first Christmas Concert. My special thanks go to the Revd. Roger Hall who made this event possible. We are so new but he trusted us. I hope you will come, with your families and friends, to the Guards Chapel next year for what we are planning will be an annual evening of celebration.

May I wish you all a peaceful and happy Christmas season.

Patricia Parker MBE
Chairman

KIDS FOR KIDS: Denebank, Cotmandene, Dorking, Surrey RH4 2BL
Tel/fax 01306 887624 mob: 07957 206 440
contact@kidsforkids.org.uk www.kidsforkids.org.uk

KIDS FOR KIDS Registered Charity 1090046 providing milk and water for the children of Sudan.





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



Friday 20 and Saturday 21 December at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductor - Peter Gilbert-Dyson

Soprano - Philippa Hyde Countertenor - David Clegg

Tenor - Mark Bradbury Bass - James Lawrence

**HANDEL
MESSIAH**

Prout Edition

An Interval of 20 Minutes will follow Part One

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

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

Flash Photography, audio and video recording is Not permitted.

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

A bell will ring in the Crypt Cafe 5 and 2 minutes before the end of the interval

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

PROGRAMME £1.50

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

HANDEL – MESSIAH

Sinfony (Overture)		
Accompagnato	Tenor	Comfort ye my people
Air	Tenor	Ev'ry Valley
Chorus		And the Glory of the Lord
Accompagnato	Bass	Thus saith the Lord
Air	Bass	But who may abide
Chorus		And he shall purify
Recitative	Alto	Behold, a virgin shall conceive
Air & Chorus	Alto	O thou that tellest good tidings
Accompagnato	Bass	For Behold Darkness
Chorus		For unto us a child is born
Pifa		Pastoral Symphony
Recitative	Soprano	There were shepherds
Accompagnato	Soprano	And lo, the Angel
Recitative	Soprano	And the Angel said unto them
Accompagnato	Soprano	And suddenly there was
Chorus		Glory to God
Air	Soprano	Rejoice Greatly
Recitative	Alto	Then shall the eyes of the blind
Air	Sop/Alto	He shall feed his flock
Chorus		His yolk is easy, his burden light

Interval of 20 Minutes

Chorus		Behold the lamb of God
Air	Alto	He was despised
Chorus		Surely he hath borne our griefs
Chorus		And with his stripes
Chorus		All we like sheep have gone
Accompagnato	Tenor	All they that see him
Chorus		He trusted in God
Accompagnato	Tenor	Thy rebuke has broken
Arioso	Tenor	Behold, and see
Accompagnato	Tenor	He was cut off out of the land
Air	Soprano	How beautiful are the feet
Air	Bass	Why do the nations
Recitative	Tenor	He that dwelleth in heaven
Air	Tenor	Thou shalt break them
Chorus		Hallelujah

Pause

Air	Soprano	I know that my redeemer liveth
Chorus		Since by man came death
Recitative	Bass	Behold, I tell you a mystery
Air	Bass	The Trumpet shall sound
Air	Alto	If God be for us who can be against us
Chorus		Worthy is the Lamb - Amen

G F Handel (1685 - 1759) - Messiah

Born in Halle, the son of a barber-surgeon, in 1697 Handel became assistant organist in the Domkirche and studied law at the town's university. Leaving in 1703 he joined Hamburg's opera company, composing his first opera *Almira* two years later. After four years in Italy he was appointed Kapellmeister by the Elector of Hanover (later King George I of England) before settling in London.

The first we know of 'Messiah' is a reference from a letter of Charles Jennens, Handel's librettist, to Edward Holdsworth dated 10 July 1741 : "Handel says he will do nothing next winter, but I hope I shall persuade him to set another Scripture collection I have made for him, and perform it for his own benefit in Passion Week. I hope he will lay out his whole Genius and Skill upon it, that our Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is Messiah."

Handel was indeed "perswaded" and began the composition of Messiah at his London home in Brook Street on 22 August, completing more than 250 pages of the original autograph by 14 September. The creation of this work in only three weeks is an impressive achievement, but it does fit in with Handel's normal habits of composition : it was not unusual for him for him to write a couple of new oratorios or operas every year in a concentrated bursts of activity in preparation for his next season of theatre performances. A fortnight after completing Messiah he began work on Samson and completed a second score of similar length in a month, finishing on 29 October.

By 18 November Handel was in Dublin, preparing for the only full season of oratorio performances that he gave outside London. Handel did not perform Samson at all in Dublin, and left Messiah until the very end of the season there. The first performance of Messiah took place at the New Musik-Hall, Fishamble Street, Dublin, on 13 April 1742. The proceeds from the performance were shared by the Society for Relieving Prisoners, the Charitable Infirmary and Mercer's Hospital, and it took place on the Tuesday before Easter : so, although Handel did not perform the work for his own benefit, he did follow the general intention of Jennens' original proposal.

Messiah was well received in Dublin. The level of interest shown by the "most Grand, Polite and crouded Audience" that attended the public rehearsal preceding the first performance was such that the charity organizers issued a request in the newspapers that for the performance the ladies of the audience should not wear hooped dresses, nor the men swords, in order to make more room.

700 people attended the first performance, in a hall that Handel himself had described as "a room for 600 persons", and a repeat performance was given three weeks later on 3 June - Handel's last performance in Dublin.

Handel wrote to Jennens with news of the oratorio's success, enclosing the enthusiastic praise of Bishop Elphin : "As Mr.Handel in his oratorio's greatly excells all other composers I am acquainted with, So in the famous one, called Messiah he seems to have excell'd himself. The whole thing is beyond any thing I had a notion of till I read and heard it. It seems to be a Species of Musick different from any other, and this is particularly remarkable of it. That tho' the Composition is very Masterly & artificial, yet the Harmony is so great and open, as to please all who have ears and will hear, learned and unlearn'd."

In the absence of firm historical evidence, it is impossible to say whether Handel foresaw that *Messiah* would be performed in Dublin when he originally composed the work : perhaps even as late as August 1741 he had no firm plans for the Irish visit. There is a noticeable contrast between the resources needed for *Messiah* and *Samson*, the first being austere scored for strings, trumpets and drums (to which Handel later added oboes and a bassoon) while the second demands more sumptuous a orchestral array.

Handel was 56 years old when he wrote *Messiah*, at an age when we would have expected him to be at the height of his career : *Messiah*, in fact, coincided with a major turning-point in his career. The 1730's had not been a happy decade for Handel, during those years the formation of a second Italian Opera Company in London had introduced an element of competition against his productions that utterly destroyed both companies. After nearly 30 years of success with Italian Operas in London, Handel found himself in increasing difficulties from 1735. He diversified his theatre seasons with a mixture of Italian and English works : operas, odes, serenades and oratorios. This shift was a gradual one, but the visit to Ireland was the decisive break. Handel gave no more Italian works in London. *Messiah* and *Samson* were the oratorio-type works that confirmed his path for the future.

Yet *Messiah* is an unusual oratorio. Unlike *Samson* wherein singers represent Samson, Delilah, Micah and so on, *Messiah* has no dramatic characters. Jennens may correctly be described as the librettist of *Messiah*, but he was the compiler rather than the originator of the libretto : with immense skill, he put together and adapted a "Scripture collection" of diverse biblical texts into a startlingly good dramatic and literary shape. Although the conventional operatic forms of aria and recitative are used, the story is told in narrative form, almost obliquely.

In terms of overall structure, Jennens provided Handel with a text that follows the normal conventions of his oratorios : a three-part libretto for a work that would run for about two and a half hours of music. Handel's charity concerts in Dublin began at 12 noon, his London theatre performances at 6.30pm.

Part one is concerned with prophecies and the Nativity; part two deals with the progression from Passiontide through Crucifixion, Resurrection, Ascension and Whitsun to the eventual triumph of god's kingdom celebrated in the "Hallelujah" chorus. Part three is entirely concerned with the commentary, mainly on the theme of resurrection.

Philippa Hyde (Soprano) commenced her singing studies with Ann Lampard while still at school and continued with the mezzo-soprano Yvonne Minton CBE at the Royal Academy of Music, from where she graduated in 1993 with the coveted Dip.RAM. Since then Philippa has performed as a concert singer throughout the UK and the Continent.

Philippa has worked as a soloist with The Parley of Instruments, Canzona and The Kings Consort, with whom she performed at the Palau de la Musica in Barcelona and at London's Wigmore Hall last New Year's Eve.

Philippa's operatic appearances include the roles of the Priestess and Amour in Rameau's *Anacreon* (April 1994) and the lead role in Purcell's *Dido and Aeneas* with Opera Restor'd (1995) which gave sell-out performances in Belgium, Austria and the

Windsor Festival. She also sang in Blow's *Venus and Adonis* in Sweden with The Parley of Instruments in August 1995.

Philippa is in increasing demand as a recording artist. In 1994 she made her recording debut as soloist with Hyperion in Draghi's *Ode From Heavenly Harmony* with The Parley of Instruments and in 1995 recorded and performed the role of Semira in Thomas Arne's opera seria *Artaxerxes* for Hyperion and Radio 3, with The Parley of Instruments under the direction of Roy Goodman and alongside a distinguished cast of singers including Catherine Bott, Christopher Robson and Ian Partridge. She also sang Cupid in Pepusch's opera *The Death of Dido* for BBC Radio 3. Other Hyperion recordings on which Philippa performs as a soloist include *While Shepherds Watched* with Peter Holman and Psalmody, Boyce's *Peleus and Thetis* with Opera Restor'd and Cavalli's sacred music with Seicento.

David Clegg (Countertenor) began his career in 1983 when he was judged 'Choirboy of the Year'. Educated at Winchester College and New College, Oxford, he is currently on a scholarship at the Guildhall School of Music and Drama, being only the third counter tenor to have been awarded a place on their prestigious opera course.

Since leaving Oxford he has run a busy schedule working with many of the professional chamber choirs in Britain, such as The Monteverdi Choir, The Sixteen, the Gabrieli Consort, the King's Consort and Polyphony, as well as with consorts including the Cardinal's Musick and The Clerk's Group.

His solo work has taken him throughout the UK, to Europe and America, where he was invited to sing Purcell at the tercentenary celebrations at Harvard University. He has appeared as a soloist with The English Chamber Orchestra, the City of London Sinfonia, the Academy of Ancient Music, The Parley of Instruments and the City of Birmingham Royal Ballet (National Tour of staged Carmina Burana).

At the Guildhall he has developed a love of the song repertoire and performs repertoire not usually associated with the counter tenor voice, such as French melodie and German lieder. In 1999 he won the English Song Prize awarded by the English Singers and Speakers, and in 2000 the Guildhall made him the first recipient of the Sophie Large Award.

His operatic roles are ever increasing, covering a wide span from one of the witches in Purcell's *Dido and Aeneas* to the title role in Maxwell Davies' chamber opera *Notre Dames des Fleurs*. He has performed operatic extracts at the Linbury Studio, Covent Garden in the Royal Opera House and a forthcoming project sees him create the role of the judge in the world premiere of Andrew Schultz' opera *Going into Shadows*.

Mark Bradbury (Tenor) was born in Cheshire, and in 1992 accepted a Scholarship to study at the Royal Academy of Music. While at the RAM, he received the Arthur Bircher Prize and appeared as a soloist in Mendelssohn's 'Elijah', Bach's 'Christmas Oratorio' (recorded for Classic FM) and Mussorgsky's opera 'The Fair at Sorechints', conducted by Genadi Rozhdestvensky.

Mark's Operatic roles have included Bartholomew in *The Last Supper* (Birtwistle) at the QEH London Premier with Glyndebourne Opera, the title role in *Acis and Galatea*, *Arbace in Idomeneo*, Genariello in *The Pirates* (Storace) and Grubb in the *Voyage of the Catarineta* (Tom Eastwood). Mark was a founder member of European

Voices and is currently a member of the Glyndebourne Chorus. He has appeared on BBC television's Songs of Praise and more diversely, has featured on the platinum album from pop group, Gregorian.

James Lawrence (Bass) was awarded a scholarship to the RAM at seventeen and took up lessons with Kenneth Bowen. During his undergraduate years James won most of the singing prizes and already had a busy concert schedule. He took part in Masterclasses with Robert Tear, Luigi Alva, James Bowman and Tom Krause.

James took on the title role of Don Giovanni in the inaugural production of the new joint faculty between the Royal Academy and Royal College as a post-graduate and sang a further four major roles receiving a Dip.RAM, the highest performing award for his efforts. After leaving the Academy James was sponsored by the Countess of Munster Trust to continue his studies with Yvonne Minton, CBE.

Concerts include Mahler song cycles with orchestra, Don Giovanni with Sir Colin Davis, Faure Requiem in Cardiff Cathedral, Beethoven's 9th Symphony in the Barbican, Brahms Requiem in St John Smith's Square and numerous performances in St Martin in the Field's including Bach's Cantata 82. James returned to the role of Don Giovanni with British Youth Opera at the QEH.

James has recently returned from Germany, where he studied for the prestigious Konzert Examen at the Folkwang Hochschule in Essen. In Germany he concentrated predominantly on the Lieder repertoire, giving song recitals on live Radio. He also sang the title role in Mendelssohn's "Elijah" in both Germany and England. Future plans include performances at QEH, Bach's Magnificat, and Finzi's "Let us Garlands bring" with String Orchestra.

The English Chamber Choir has always prided itself on the variety of its repertoire and the diversity of its engagements, and is currently among the busiest groups of its size based in London.

The Choir has a long association with commercial music-making. Founded in the heady days of early 70s symphonic rock, it numbered amongst its earliest appearances concert performances of the rock-opera *Tommy* with The Who.

Among the session musicians supporting the group at the Rainbow Theatre was the young keyboard wizard Rick Wakeman, and within a few months the Choir was heavily involved in a number of Wakeman projects, among them the recordings of *Journey to the Centre of the Earth* and *King Arthur* and a spectacularly staged version of *King Arthur* on ice at Wembley.

When Rick left his own group, Yes, a possible replacement for him was the Greek composer-performer Vangelis. In the event Vangelis too opted for a solo career, but he too developed a working relationship with the Choir and in particular with its conductor Guy Protheroe, who has acted as arranger and musical director on numerous Vangelis projects. Most recently the Choir was heard on the title music to the Ridley Scott film 1492: *The Conquest of Paradise*.

The recession of the early 1980s saw a rapid decline in live pop spectacles involving large forces, although the Choir has remained in demand for commercial recordings. It features on the soundtrack of the Jean-Marie Poiré film *Les Visiteurs*, the spectacular French film success of the 1990s, and recorded anthems from the

1953 Coronation Service for the CD of Barrington Pheloung's music to the Yorkshire Television documentary *Days of Majesty*.

It can also be heard on the soundtrack of the film *Nostradamus*. In the last few months the Choir has been busy recording two albums: *Era: Real World* with Eric Levi (composer of *Les Visiteurs*), released in January 1997 and, renewing an old association, one with Rick Wakeman. The 1980s also saw the revival of interest in popular classical music, and the English Chamber Choir has taken part in many concert performances at the Barbican, Royal Festival Hall and Royal Albert Hall, singing music ranging from Orff's *Carmina Burana*, through popular operatic choruses including *Nessun Dorma*, to the favourite classics of *Inspector Morse*.

With its income boosted from commercial sources, the Choir is well-placed to continue and expand its own concert promotions, with focus on the real heart of its repertoire - choral music from the last five centuries, with or without instruments.

Since 1977 it has sung regularly with its own orchestra, the English Players, presenting most of the baroque and classical choral/orchestral repertoire (including Handel *Dixit Dominus* and *Messiah*, Bach *Mass in B minor*, *St John Passion*, *St Matthew Passion* and *Magnificat*, a series of Haydn Masses and Mozart *Requiem*), expanding on occasion to larger-scale works including Brahms *Requiem*, Stravinsky *Symphony of Psalms* and Elgar *The Dream of Gerontius*.

www.englishchamberchoir.com

- Forthcoming Belmont Ensemble Concerts -

St.Martin-in-the-Fields : 020-7839 8362 www.stmartin-in-the-fields.org

South Bank Centre : 020-7960 4242 www.rfh.org.uk

Thurs 26 Dec	St.Martin-in-the-Fields	Boxing Day Baroque – Bach, Handel, Corelli
Fri 3 Jan	Queen Elizabeth Hall, South Bank	Mozart 'Jupiter' and Beethoven 'Emperor'
Sat 18 Jan	St.Martin-in-the-Fields	Vivaldi – Four Seasons
Fri 21 Feb	St.Martin-in-the-Fields	Mozart – Eine Kleine Nachtmusik
Sat 15 March	Purcell Room, South Bank	Vivaldi – Four Seasons
Sat 22 March	St.Martin-in-the-Fields	Mozart, Bach, Handel, Vivaldi
Mon 14 April	St.Martin-in-the-Fields	Baroque Music for Holy Week
Mon 21 April	St.Martin-in-the-Fields	Mozart – Requiem and Handel – Gloria
Sun 27 April	Purcell Room, South Bank	Vivaldi – Four Seasons
Sat 3 May	St.Martin-in-the-Fields	Mozart, Handel, Vivaldi



would like
to congratulate

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ON A VERY SUCCESSFUL YEAR

AT ST. MARTIN-IN-THE-FIELDS

and wish you all a

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BELMONT ENSEMBLE OF LONDON

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*"one of the UK's most
exciting young orchestras"*
Classic FM



MUSICAL DIRECTOR: PETER GILBERT-DYSON
LEADER: ANNA BRADLEY

1991 - 2001 Ten years of enterprise and achievement

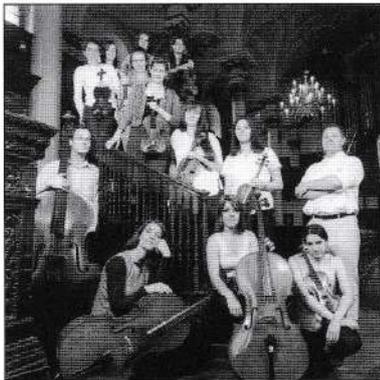
THE BELMONT ENSEMBLE OF LONDON was founded by its Musical Director, Peter Gilbert-Dyson, and made its highly successful debut at St.John's, Smith Square in 1991. Winning instant critical acclaim "An impressive and enjoyable evening", the Ensemble was originally established to enable exceptional graduates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

The Ensemble was pioneering in its performances of Baroque Music at St.Martin-in-the-Fields in the early 1990s, and is now one of the most popular of the principal orchestras at the famous Trafalgar Square Church, attracting large international audiences to their fortnightly concerts. In 1996 the Ensemble made their acclaimed debut at the Purcell Room, and in 1988 repeated their sell-out success at the Queen Elizabeth Hall, performing Mozart's *Requiem*; they are now regular performers at the South Bank Centre. As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

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

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

The Ensemble has also appeared on a Channel 4 TV documentary.



The Belmont Ensemble is a highly flexible group with a dedicated, core of string players for Baroque music, it can adapt to encompass forces for large Romantic concertos and choral works, to contemporary commissions. All across the country's musical spectrum, former Belmont players can be found. Past Leaders now play with the LSO, and Royal Opera House Orchestra, and one-time Continuo players are now working with ENO, and the BBC Symphony, Philharmonic, and Concert Orchestras. Other members of the Ensemble freelance with the

leading London orchestras such as the Philharmonia, LPO, LSO and RPO, baroque specialists such as the Hanover Band, the English Concert and the OAE, and others work as session and recording artists with performers from Robbie Williams to Sporty Spice. Soloists with the orchestra have included former winners of the *BBC Young Musician of the Year* competitions, and many outstanding international performers. The Ensemble is led by the highly versatile violinist, Anna Bradley, who has been working with the Ensemble for the past four years.

Unfortunately due to a throat infection Rebekah Gilbert-Dyson is unable to sing the Alto role in tonight's performance of 'Messiah' – however we are pleased to announce that Countertenor David Clegg has agreed to take over at short notice.

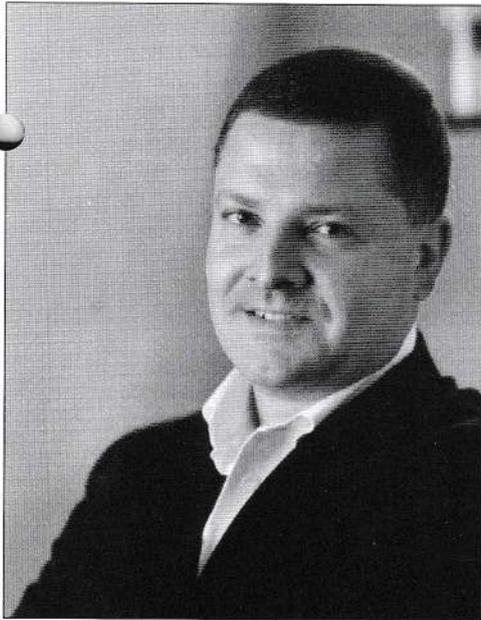
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PETER GILBERT-DYSON is an outstanding young English Conductor, described by The Times as a "Baroque specialist" and by the Evening Standard as "An Internationally respected conductor".

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

A graduate of the highly acclaimed Advanced Conducting Course at the Royal Academy of Music, Peter studied and has undertaken masterclasses with

Colin Metters, Sir Colin Davis, Sir Simon Rattle, Leonard Slatkin, Sir Roger Norrington, Claus Peter Flor, George Hurst, and the pedagogue Ilya Musin from St.Petersburg Conservatory. Peter was elected as an Associate of the Royal Academy of Music in the millennium, an honour reserved for the Conservatoires most eminent graduates.

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

Peter, a former choral scholar, has conducted the BBC Singers in concert in Messiaen's *Cinq Rechants* for BBC Radio 3, and has worked with the Philharmonia Chorus, the Tallis Chamber Choir, the Joyful Company of Singers, the New London Singers, and the Northampton Bach Choir.

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

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



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

American Record Guide

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

London Evening Standard

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

The Strad

"An impressive and enjoyable evening"

National Federation of Music Societies

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

Time Out

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

West Sussex County Times



Belmont Ensemble CDs are available from the address below
 priced £10 + £2 postage and packing
 or send US \$20 travellers cheque.

For further enquiries about concerts and availability please contact:

57 Ravenswood Avenue, West Wickham, Kent BR4 0PN
Tel: 020 8777 6382 Fax: 020 8777 9894
e-mail: belmont@easynet.co.uk

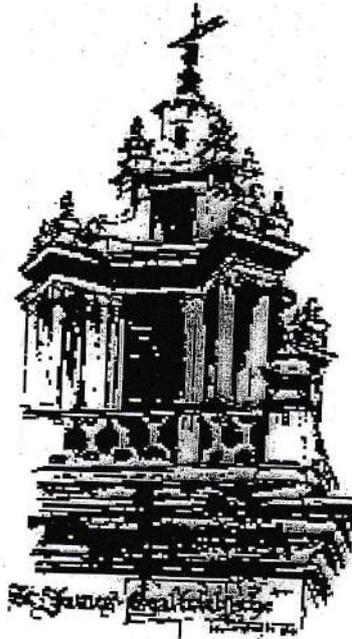
Belmont Website: www.belmontensemble.com

Online Concert Tickets: www.stmartin-in-the-fields.org or www.sbc.org.uk/music

St. James Garlickhythe
SUNG EUCHARIST

4th Sunday in Advent

22nd December 2002



Celebrant & Preacher
Organist
Choir

The Rector
Ald. Dr. Andrew Parmley
English Chamber Choir

THE COLLECT

O Lord, raise up (we pray thee) thy power, and come among us, and with great might succour us; that whereas, through our sins and wickedness, we are sore let and hindered in running the race that is set before us, thy bountiful grace and mercy may speedily help and deliver us; through the satisfaction of thy Son our Lord, to whom with thee and the Holy Ghost be honour and glory, world without end. *Amen.*

SETTING: Haydn: St Nicholas Mass

MINISTRY OF THE WORD

INTROIT *Ding Dong Merrily on high*

Introit Hymn

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

Lighting of the fourth Advent candle

	Priest:	The Lord be with you	
	R:	And with thy spirit	
	Priest:	Let us pray.	
B.C.P	237	Lord's Prayer	
	237	Collect for purity	
		<i>Kyrie</i>	
	240	Collect for the Queen	
	52	Collect of the day	
	47	Collect for Advent	
	53	The Epistle: Philip 4.4	GRADUAL: JACOB HANDEL
Deacon)	53	Gospel: St John 1.19	(GALLUS):
	240	Creed	<i>Ab oriente</i>
Sermon		The Rector	<i>venerunt magi</i>

+++

MINISTRY OF THE SACRAMENT

Offertory Hymn

35 - People, look east (Besancon)

B.C.P	244	Prayer for the Church
	251	Invitation & Confession

252 Absolution & Comfortable Words

THE EUCHARISTIC PRAYER

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

CONSECRATION

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

COMMUNION

Agnus Dei

Motet:

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

257 Lord's Prayer
 257 OBLATION
 259 Blessing

Post Communion Hymn

608 - Thy kingdom come! (Irish)

Voluntary

Songs of Praise (Herbert Chappell)

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

After: Have yourself a merry little Christmas

NOTICES

- Please remain for a chat and refreshments if you have time after the service. If any visitor or regular member of the congregation would like to join the Rector for lunch in the Café at the Globe Theatre (far side of Southwark Bridge) please make your way there after the refreshments. The menu is designed to suit most tastes and pockets.
- A VERY BIG THANK YOU FROM PENNY FRASER AND WENDY PARMLEY FOR THE WONDERFUL SELECTION OF FOOD PROVIDED FOR THE RECEPTION AFTER LAST WEEK'S CAROL SERVICE. THANK YOU ALL VERY MUCH.

Next Sunday 29th December 2002
 First Sunday after Christmas
 10.30 Holy Eucharist
 Celebrant & Preacher : The Rector

Services and Events this week

Sunday 22 nd	10.30	Sung Eucharist	SJ
Tuesday 24 th	12.35	Holy Communion	SA
Wednesday 25 th	10.30	Festival Sung Eucharist for Christmas	SJ
Sunday 29 th	10.30	Holy Eucharist	SJ
Thursday 2 nd	6.15	Evening Prayer, Meditation and Holy Communion followed by meal.	SA
Sunday 5 th	10.30	Sung Eucharist for Epiphany	SJ
Monday 6 th	12.30	Choral Eucharist for Epiphany	SA
Wednesday 8 th	12.35	Holy Communion	SA
	1.15	Holy Communion	SJ
Sunday 12 th	10.30	Sung Eucharist	SJ

FOR YOUR PRAYERS

Constance Marr, Donald Mossman, John Paul, Tom Stephens
 Essey Stone, Robert Thomas

English Chamber Choir

GUY PROTHEROE conductor

NEWS

Tel: 020 7286 3944

'Martyr of Another Faith'

On Saturday 30 August 2002, 24 singers of the ECC made their way by various means to Antwerp, commercial centre of Belgium and the second largest port in Europe. The project: a concert given as part of the 4th International William Tyndale Conference. The venue was the Bramantesque chapel of the Lessius Hogeschool in the historic centre – a venue (and an acoustic) which we were only to sample 30 minutes before the start of the show as it was in use all day for numerous concerts.

The enterprise promised to be a serious and seriously enjoyable test of the Choir's talent, style and versatility. Our recording of Tallis' *If ye love Me* had apparently been played repeatedly on Belgian radio as a trailer for our appearance; evidently not only the Tyndale scholars but also Antwerp aficionados of choral music spanning six centuries knew we were coming. We had a programme of 15 pieces divided into two groups. The first comprised religious music Tyndale would have been familiar with, in both England and during his exile in Antwerp: Taverner from England and two Flemish pieces, exciting to perform partly because they and their composers are little known. Mattheus Pipelare's free-standing Credo *Sancto Iohanne Evangelista* has a cantus firmus in the tenor with a text recounting John the Baptist's return from the desert. The other piece was the Gloria from the even more rarely performed *Missa Gaude Barbara* by Antonius Divitis.

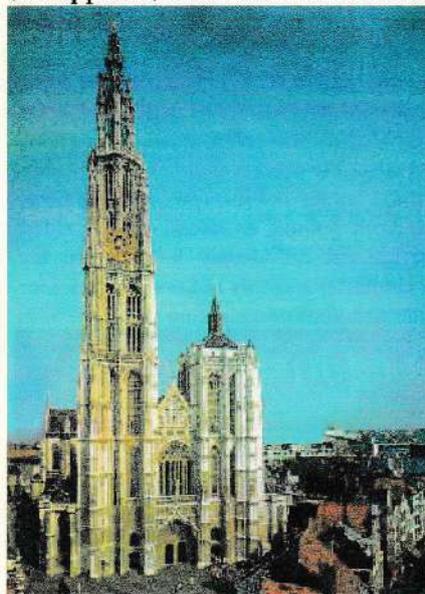
The second and most extensive section of the programme consisted of pieces setting biblical texts. Tyndale's reward for his initiative in making the first translation of the Bible from Hebrew into English was pursuit and arrest by the Flemish authorities, at the instigation of agents sent from England, and a horrible execution on a charge of blasphemy. Within a very few years, however, the first authorised version had been prepared and printed and much of what Tyndale wrote is incorporated in it more or less wholesale.

My aim in the choice of pieces here was to include settings of texts drawn largely or wholly from Tyndale's original. (cont)



Sacred and Profane

This year the ECC has two programmes with the above title. The first, in the Barbican Medfest in June, contrasted music of the Byzantine Church with the Rembetiko folk tradition of urban Greece. The second takes place on 16th November and features Medieval lyrics in modern settings. The illuminated manuscript above was created in the workshop of Petrus Alamire in Antwerp (see opposite) and combines sacred text with distinctly secular imagery.



The annual supper concert at St Andrew-by-the-Wardrobe on 16th November features Britten's *Sacred and Profane* cycle together with music by James Macmillan, and Arnold Bax, a repeat performance of the Credo by Pipelare sung in Antwerp (see opposite) and a substantial handful of early chansons and madrigals. It will be followed by a modest medieval feast of fish and fowl, meat and sweetmeats – and it is rumoured that the post-supper cabaret will feature a selection from *Camelot*. Tickets £20 (concessions £15) from the ECC Office. Call 020 7286 3944 or visit the website for further details. (For a report on the earlier *Sacred and Profane* performance last June see overleaf.)

Left: The tower of Antwerp Cathedral

www.englishchamberchoir.com

The Choir has built up a broad base of financial support, deriving income from audiences, outside engagements, sponsorship and not least the subscriptions paid by its singing membership. Much income, however, comes from commercial work booked at very short notice, so it cannot be taken into account when budgeting for our own concerts. There are two areas of development for which the Choir needs additional support: the performance of major works which involve a first-class orchestra and soloists, and capital items like music purchase, lighting and staging.

2002 – Sacred and Profane – Music in the City

The ECC prides itself on the variety of its performances, and 2002 has been no exception. It kicked off with a QEH concert featuring music by Ilias Andriopoulos (a successor to the more familiar Greek composers Hadjidakis and Theodorakis) whose music brought sunshine streaming into the South Bank on a gloomy January evening. Joined by popular Greek soloists, the Choir sang settings of the two most revered 20th century Greek poets – Elytis and Seferis. The event was part of 'Greece in Britain' – the diverse series of cultural events devised by Dr Victoria Solomonidis, based at the Greek Embassy here.

After a brief interlude at Easter, when the Choir reverted to the traditional English fare of Stainer's *Crucifixion* at St Marylebone and *Messiah* at St Martin-in-the-Fields, they began work on another 'Greece in Britain' concert – this time in association with the Barbican's 'MedFest' – a double bill entitled 'Sacred and Profane'. The ECC were the sacred element (the profane being provided by Rembetiko musicians from Greece) together with the eminent Greek psaltis Lycourgos Angelopoulos and his Greek Byzantine Choir. The Greeks provided moving renditions of Byzantine chant, while the ECC contributed motets by Franghiskos Leontaritis (a Cretan working in Venice c. 1600), John Tavener's *O Thou Gentle Light* and the European première of another superb work by Christos Hatzis – *De Angelis*.

Now you can help the ECC to realise its aims and ambitions. By becoming a 'Friend' (£100 per year) or Patron (£250 per year) you, or your company, can make a significant contribution to increasing the scope of our performing activities. Your name will appear in our programmes, on our web-site and in our newsletters (unless you request otherwise). And your subscription is even more valuable to us as, being a charity, we can recover tax through gift aid. For further details (including our tailored corporate sponsorship package) please contact the Choir office.

A trio of solo altos was skilfully sung by Miriam Ahamat, Liz Ling and Rachel Marston, while the solo mezzo-soprano role was sung superbly by Catherine Denley. Although not yet a household name here, Hatzis is certainly developing a following – not least among ECC members who just love singing his music! The final rehearsal for this concert co-incided with the England-Sweden tie in the World Cup, so we provided a small television to keep tabs on the score – and of course on our performance of the official World Cup Anthem by Vangelis (which we recorded last December), played at the start of every World Cup match.

On 27th June, the Choir gave a very different programme in the Hall of City of London School, in aid of the organ fund for St James' Garlickhythe where the Choir sings the morning Eucharist once a month. It was a joint effort, involving musicians from the School, and both Andrew Parmley (organist at St James') and our regular organist/accompanist Ian Currer. Music ranged from Gabrieli and Handel to Walton and Joseph Jongen, whose spectacular Mass for chorus, organ and brass provided a fitting conclusion to a rousing evening. We were delighted to help Andrew Parmley in his quest for many thousands of pounds to restore the St James' Organ and are deeply indebted to the Headmaster and City of London School for their generous participation in the evening.

Martyr of Another Faith

(cont) Among the givens here were the *Magnificat* and *Nunc Dimittis* – we sang Gibbons' *faux bourdon* setting and Stanford in G respectively – and the Tallis piece mentioned earlier (John 14). From Tyndale's version of Philippians, ch 4, comes the text of Purcell's *Rejoice in the Lord alway*, from John ch 3 the verses beginning *God so loved the world* movingly set by Stainer. The Beatitudes appear only in Matthew, the language of the Authorised Version being pure Tyndale, and the Estonian Arvo Pärt's setting with its mysterious organ underpinning and coda produced ecstatic expressions on the faces of the audience. We were applauded most enthusiastically at the end to the extent of being accorded a tribute said to be rare enough in Belgium: a standing ovation.

Antwerp is a busy, vivacious, cosmopolitan place: its bars offer up to 280 different types of beer and strolls through the streets at the extensive core of the city offer legion delights to anyone with an interest in architecture. Antwerp intersperses its quotient of idiosyncratic Flemish domestic façades, with all manner of other styles: northern Renaissance, Rococo, Art Nouveau, Secessionist, Art Deco, neo-Classical, modern and post-modern. Rubens' house is here, and the splendid Plantin Moretus Museum of Printing, where a Tyndale exhibition opened during our stay. Antwerp Cathedral, 400 feet long and with 7 naves, is the largest Gothic church in Belgium, and it was here on Monday 2 September that the Choir had its other engagement of the trip singing evensong to mark the close of the conference. As a tribute to a 'Martyr of Another Faith' the service followed the pure Anglican rite, the music all from the Tudor period. Thus the ECC had the mildly overwhelming experience of (again) putting its best foot forward, now in the presence of two bishops – one, the Catholic bishop of Antwerp having surrendered his *cathedra* for the duration to the other, the Anglican Bishop in Europe – and a congregation numbering a thousand or more.

Peter Best

Christmas is coming!

2002 promises to be a bumper year for Christmas celebrations

We return to the Guards Chapel for a new charity 'Kids for Kids' and have also been invited to sing at Buckingham Palace during the Christmas festivities ending HM the Queen's Golden Jubilee Year

For full details please see our Christmas 2002 Supplement

Right: Guy Protheroe meets HM The Queen at the Homestart Carol Concert at the Guards Chapel in 1997 – the conclusion of the ECC's Silver Jubilee year

