

St
Martin
in
the
Fields

Saturday 19 January

at

7.30pm

MOZART REQUIEM

By Candlelight

VIVALDI - Gloria in D

HANDEL - Zadok the Priest

HANDEL - The King Shall Rejoice

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

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

Tickets : £8, £14, £20, £24, £28

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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



St
Martin
in
the
Fields

Friday 15 March

at

7.30pm

FAURÉ REQUIEM

By Candlelight

VIVALDI - GLORIA in D

HANDEL - Let the Bright Seraphim

MOZART - Salzburg Symphony No 2

MOZART - Laudate Dominum (Solemn Vespers)

FAURÉ - Cantique de Jean Racine

FAURÉ - Pavane

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick
Bass - Philip Tebb Organ - Michael Higgins

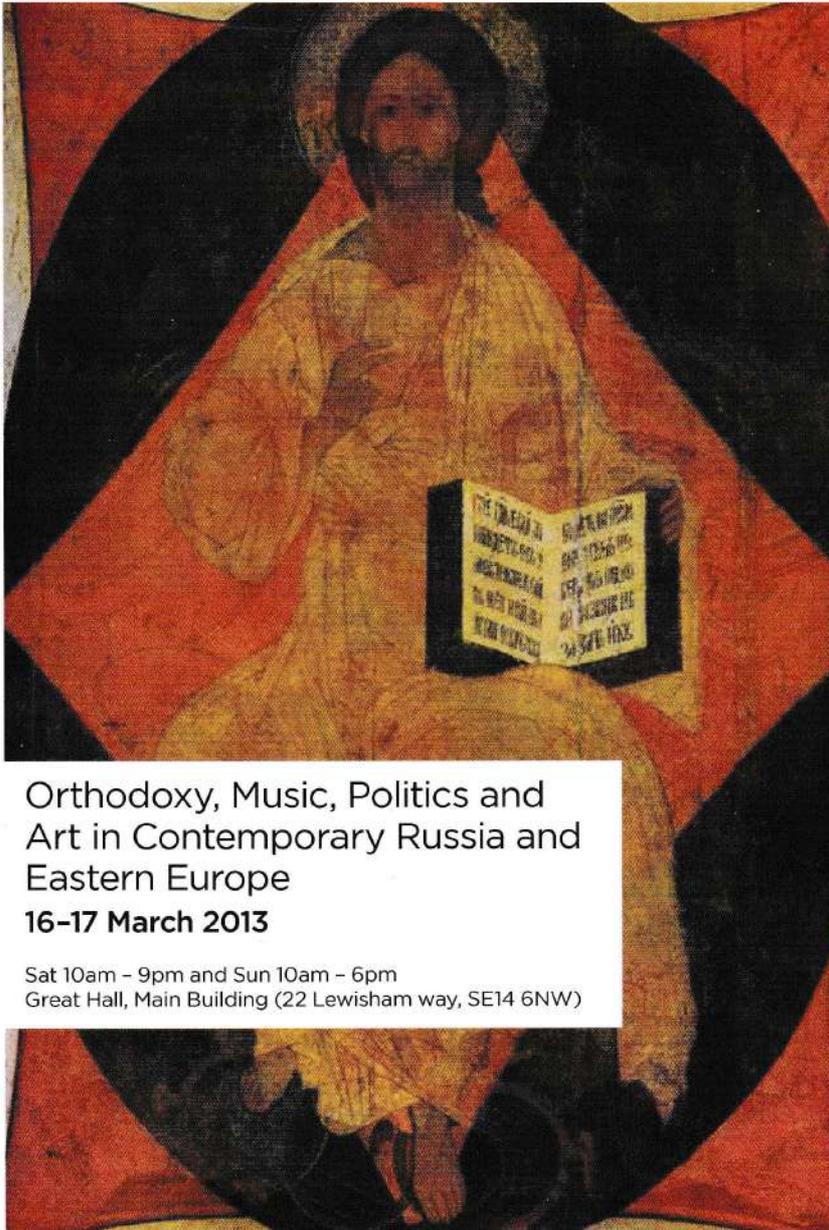
Tickets: £8, £12, £18, £22, £25

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Orthodoxy, Music, Politics and
Art in Contemporary Russia and
Eastern Europe
16-17 March 2013

Sat 10am - 9pm and Sun 10am - 6pm
Great Hall, Main Building (22 Lewisham way, SE14 6NW)

Orthodoxy, Music, Politics and Art in
Contemporary Russia and Eastern Europe
16-17 March 2013

Sat 10am - 9pm and Sun 10am - 6pm
Great Hall, Main Building (22 Lewisham way, SE14 6NW)

Festival organized by the Centre for Russian Music and the
Department of History, Goldsmiths, University of London, and the
Department of Orthodox Theology, University of Eastern Finland

Saturday 16 March

1pm Lunchtime concert

Goldsmiths Chamber Choir conducted by Alexander Ivashkin

Mussorgsky - *Angel Vopiyashe / The Angel cried*
Rakhmaninov - *The Mother of God, ever-vigilant in prayer*
Grechaninov - *Otche Nash / Our Father*
Chesnokov - *Lord, save the faithful*
Rakhmaninov - *Dnes' Spasenie / Today Salvation has come (Vespers, No 13)*
Stravinsky - *Otche nash / Our Father*
Schnittke - *Gospodi Iisuse*

7.30pm Evening Concert

Concert: English Chamber Choir conducted by Guy Protheroe
The Very Reverend Ivan Moody, soloist

Tchaikovsky - *The Divine Liturgy of St John Chrysostom (concert version)*
Chesnokov - *Blagoslovi dushc moya Gospoda / Bless the Lord, O my soul*
Chesnokov - *Da ispravitsya / Let the lifting up of my hands*
Chesnokov - *Duh tvoy blagiy / Let Thy good Spirit*
Moody - *Angel vopiyashe / The Angel cried*
Hristov - *Nyne otpuschaeshi / Lord, now lettest Thou Thy servant*
Konjovic - *Glas Gospoden / The Voice of the Lord*
Moody - *When Augustus reigned*

Admission

£5 (lunchtime concert), £10/5 (evening concert).
Free for Goldsmiths students

The Festival programme also includes talks/discussions

Further information

T 020 7919 7646

www.gold.ac.uk/crm

Goldsmiths
UNIVERSITY OF LONDON

Centre for Russian Music, Goldsmiths, University of London

ENGLISH CHAMBER CHOIR

GUY PROTHEROE

conductor

with the Very Reverend Father **IVAN MOODY** *soloist*



TCHAIKOVSKY

Liturgy of St John Chrysostom
and works by Ivan Moody, Chesnokov,
Hristov, and Konjovic
programme overleaf

SATURDAY 16 MARCH 2013 at 7.30pm
GREAT HALL, GOLDSMITHS, UNIVERSITY OF LONDON
22 Lewisham Way, London SE14 6NW

Admission £10 (concessions £5)

Programme

TCHAIKOVSKY

The Divine Liturgy of St John Chrysostom
concert adaptation with chant

CHESNOKOV

Blagoslovi dushc moya Gospoda (*Bless the Lord, O my soul*)
Da ispravitsya (*Let the lifting up of my hands*)
Duh tvoy blagiy (*Let Thy good Spirit*)

MOODY

Angel vopiyashe (*The Angel cried*)

HRISTOV

Nyne otpuschaeshi (*Lord, now lettest Thou Thy servant*)

KONJOVIC

Glas Gospoden (*The Voice of the Lord*)

MOODY

When Augustus reigned

This concert is given as part of

***Orthodoxy, Music, Politics and Art in
Contemporary Russia and Eastern Europe***

Conference/Festival organized by the Centre for Russian Music
and the

Department of History, Goldsmiths, University of London
and the

Department of Orthodox Theology,
University of Eastern Finland

Enquiries: 020 7919 7646 (messages only)

russianmusicconference@gmail.com

www.englishchamberchoir.com



Orthodoxy, Music, Politics and Art in Contemporary Russia and Eastern Europe

Conference/Festival organized by the Centre for Russian Music and the Department of History, Goldsmiths, University of London, and the Department of Orthodox Theology, University of Eastern Finland

Great Hall, Goldsmiths, University of London, SE14 6NW
Saturday 16 March and Sunday 17 March 2013

Concerts (free to Goldsmiths students):
Lunchtime Concert - £5
Evening Concert - £10 / 5 concessions

SATURDAY 16 MARCH 2013

SESSION 1 *Orthodoxy and Politics*

Chair: **Arnold McMillin**

- 10:00am Welcome
- 10:15am Keynote Lecture - Ivan Moody: *"Orthodox Church Music and the Politics of the Unpolitical"*
- 11:00am Predrag Djoković: *"Sacred Music in the Musical Life of Serbia in the Time of Communism"*
- 11:30am Martin Nygaard Hansen-Chernetskiy: *"Znamenny rospev in shifting political contexts"*

12:00pm **Lunch (own arrangements)**

1:00pm **CONCERT: Goldsmiths Chamber Choir, conducted by Alexander Ivashkin**

- Mussorgsky: *Angel Vopiyashe / The Angel cried*
Rakhmaninov: *The Mother of God, ever-vigilant in prayer*
Chesnokov: *Lord, save the faithful*
Rakhmaninov: *Dnes' Spasenie / Today Salvation has come (Vespers, No 13)*
Stravinsky: *Otche nash / Our Father*
Schnittke: *Gospodi Iisuse / Our God Jesus*
Traditional: *Khristos Voskrese / Christ is Risen*

SESSION 2 *Orthodoxy and Post-Communist Culture*

Chair: **Jan Plamper**

- 2:30pm Tara Wilson: *"Vladimir Martynov: Russian Orthodoxy as a Cultural and Compositional Aesthetic"*
- 3:00pm Jūlija Jonāne: *"The Appearance of Russian Orthodox Genres and Composers in the Revival of Latvian Sacred Music"*
- 3:30pm Irina Chudinova: *"Musical 'Byzantinism' in Modern Russian Church Culture"*
- 4:00pm Arnold McMillin: *"Faith, Hope and Little Charity: Religion as Reflected in Modern Belarusian Literature"*

- INTERVAL 15 MIN -

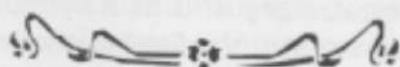
SESSION 3 *Aesthetics, History and Theory of Orthodox Music*

Chair: **Alexander Ivashkin**

- 4:45pm Tatiana Soloviova: *"Stepan Smolensky and the Renaissance of Sacred Music in Russia: developments and discussions"*
- 5:15pm Achilleas Chaldaeakes: *"Ecclesiastical policy's reflexions in Sacred Music"*
- 5:45pm Marek Dolewka: *"On the Traces of Hesychasm in the Music of Arvo Pärt"*

6:30pm **Dinner (own arrangements)**

- 7:30pm CONCERT: English Chamber Choir, conducted by Guy Protheroe**
 The Very Reverend Ivan Moody, soloist
 Tchaikovsky: *The Divine Liturgy of St John Chrysostom (concert version)*
 Chesnokov: *Blagoslovi dushc moya Gospoda / Bless the Lord, O my soul*
 Chesnokov: *Da ispravitsya / Let the lifting up of my hands*
 Chesnokov: *Duh tvoy blagiy / Let Thy good Spirit*
 Moody: *Angel vopiyashe / The Angel cried*
 Hristov: *Nyne otpuschaeshi / Lord, now lettest Thou Thy servant*
 Konjovic: *Glas Gospoden / The Voice of the Lord*
 Moody: *When Augustus reigned*



SUNDAY 17 MARCH 2013

SESSION 4 Orthodoxy and the Twentieth-century Culture

Chair: Ivan Moody

- 10:00am Elena Artamonova: *"Sergei Vasilenko and the Old Believers"*
 10:30am Gregory Myers: *"Nikolai Korndorf's Music for the Holy Space: More Thoughts on his 1978 Setting of the Orthodox Divine Liturgy"*
 11:00am Tanya Sirotnina: *"Vladimir Rubin, confession and repentance in music, or the poetic theatre of life"*
 11:30am Rachel Jeremiah-Foulds: *"Treading an Established Path: Galina Ustvol'skaya's Unexpected Avenue to the Znamenny tradition through the Works of Igor Stravinsky"*

12:00pm Lunch (own arrangements)

SESSION 5 Orthodoxy and the Twentieth-century Culture (continued)

Chair: Rachel Jeremiah-Foulds

- 1:30pm Katya Ermolaev: *"The Terrible Trichord: Russian Chant in Prokofiev's Film Score 'Ivan the Terrible' (1945-46)"*
 2:00pm Paolo Eustachi: *"The Influence of Orthodoxy on Russian Cinema and Soundtrack"*
 2:30pm Alexander Ivashkin: *"Shostakovich: a Believer?"*

- INTERVAL 15 MIN -

- 3:15pm Boris Belge: *"Spirituality as Personal Denomination: Religious Expression in Sofia Gubaidulina's Work"*
 3:45pm Ivana Medić: *"Echoes of a Distant Past: Serbian Piano Music inspired by the Orthodox Tradition"*
 4:15pm Round Table
 Chaired by Alexander Ivashkin and Ivan Moody

ENGLISH CHAMBER CHOIR, conducted by GUY PROTHEROE
EVENING CONCERT

TCHAIKOVSKY

Liturgy of St John Chrysostom

The Great Litany

Priest: Blessed is the kingdom of the Father, and of the Son, and of the Holy Spirit, now and ever and unto the ages of ages.

Choir: Amen.

There follows the Great Litany, the choir responding to each petition with "Lord, have mercy"

Priest: Remembering our most holy, most pure, most blessed and glorious Lady, the Mother of God and ever-Virgin Mary, with all the saints, let us commend ourselves and one another, and our whole life, to Christ, our God.

Choir: To Thee, O Lord.

Priest: For to Thee is due all glory and honour and worship, Father, Son and Holy Spirit, now and ever and unto the ages of ages.

The Second Antiphon

Glory to the Father and to the Son and to the Holy Spirit, now and ever and unto the ages of ages. O only-begotten Son and Word of God, Who, being immortal, deigned for our salvation to become incarnate of the holy Mother of God and ever-Virgin Mary, and became man without change; Thou wast also crucified, O Christ, our God, and by death hast trampled Death, being One of the Holy Trinity, glorified with the Father and the Holy Spirit: save us.

The Little Entrance

Priest: Wisdom! Let us attend.

Choir: Come, let us worship and bow before Christ: Save us, O Son of God, Who art risen from the dead, we sing to Thee: Alleluia!

The Trisagion

Priest: For Thou art holy, our God, and unto Thee we render glory Father, Son and Holy Spirit, now and ever and unto the ages of ages.

Choir: Holy God, holy and mighty, holy and immortal, [71] have mercy on us. (x3)
Glory to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto the ages of ages. Amen. Holy and immortal, have mercy on us. Holy God, holy and mighty, holy and immortal, have mercy on us.

The Cherubic Hymn

Choir: Let us, who mystically represent the Cherubim, and sing the thrice-holy hymn to the life-giving Trinity, now set aside all earthly cares. Amen. That we may welcome the King of all, invisibly escorted by angelic hosts. Alleluia, Alleluia, Alleluia!

The Creed

Priest: Let us love one another, so that with one mind we may profess.

Choir: Father, Son and Holy Spirit, the Trinity, one in substance and undivided.

I believe in one God, the Father Almighty, creator of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, Son of God, the only-begotten, born of the Father before all ages. Light of light, true God of true God, begotten, not made, of one substance with the Father, through Whom all things were made. Who for us men and for our salvation, came down from heaven, and was incarnate from the Holy Spirit and Mary the Virgin, and became man. He was also crucified for us under Pontius Pilate, and suffered, and was buried. And He rose again on the third day, according to the scriptures. And He ascended into heaven, and sits at the right hand of the Father. And He will come again with glory, to judge the living and the dead, and of His kingdom there will be no end. And in the Holy Spirit, the Lord, and Giver of life, Who proceeds from the Father, Who together with the Father and the Son is worshipped and glorified, Who spoke through the prophets. In one, holy, catholic, and apostolic Church. I profess one baptism for the remission of sins. I expect the resurrection of the dead; and the life of the world to come. Amen.

The Anaphora

Priest: Let us stand aright, let us stand in awe, let us be attentive, to offer the holy oblation in peace.

Choir: The offering of peace, the sacrifice of praise.

Priest: The grace of our Lord Jesus Christ, and the love of God and Father, and the communion of the Holy Spirit be with all of you.

Choir: And with thy spirit.

Priest: Let us lift up our hearts.

Choir: We lift them up to the Lord.

Priest: Let us give thanks to the Lord.

Choir: It is proper and just to worship the Father, and the Son, and the Holy Spirit, the Trinity, one in substance and undivided.

Priest: Singing, shouting, crying out and saying the triumphal hymn:

Choir: Holy, holy, holy is the Lord of hosts, heaven and earth are full of Thy glory; Hosanna in the highest. Blessed is He Who comes in the name of the Lord, Hosanna in the highest.

Priest: Take, eat: this is My body which is broken for you for the remission of sins.

Choir: Amen.

Priest: Drink of this all of you: this is My blood of the New Testament, which is shed for you and for many, for the remission of sins.

Choir: Amen.

(Priest: We offer to Thee of Thine own, on behalf of all and for all.)

Choir: We praise Thee, we bless Thee, we thank Thee, O Lord, and we pray to Thee, our God.

Hymn to the Mother of God

Priest: Especially for our most holy, most pure, most blessed and glorious Lady, the Mother of God and ever-Virgin Mary.

Choir: It is truly proper to glorify thee, who hast borne God, ever-blessed, immaculate and the Mother of our God. More honourable than the Cherubim and beyond compare more glorious than the Seraphim, thou who inviolate didst give birth to God the Word, truly the Mother of God, thee do we magnify.

The Lord's Prayer

Priest: And grant, O Lord, that we may with confidence and without condemnation dare call upon Thee as Father, the God of heaven, and say:

Choir: Our Father Who art in heaven, hallowed be Thy name; Thy kingdom come, Thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses as we forgive those who trespass against us; and lead us not into temptation, but deliver us from the Evil One.

Priest: For Thine is the Kingdom, the power and glory, of the Father, the Son and the Holy Spirit, now and ever and unto the ages of ages.

Choir: Amen.

Communion Hymn

Praise the Lord in the heavens, praise Him in the highest. Alleluia.

We have seen the True Light

Priest: Save Thy people, O God, and bless Thine inheritance.

Choir: We have seen the true light, we have received the heavenly Spirit, we have found the true faith, and we worship the undivided Trinity, Who has saved us.

Priest: ...now and ever and unto the ages of ages.

Choir: May our mouths be filled with Thy praise, O Lord, so that we may sing of Thy glory, for Thou hast deemed us worthy to partake of Thy holy, divine, immortal and life-creating mysteries. Keep us in Thy holiness, so that all the day long we may live according to Thy truth. Alleluia, Alleluia, Alleluia!

The Dismissal

Choir: Blessed be the name of the Lord from henceforth and for evermore. (x3)

Priest: The blessing of the Lord be upon you, through His grace and loving kindness, always, now and ever and unto the ages of ages.

Choir: Amen.

Priest: Glory to Thee, O Christ, our God and hope, glory to Thee.

Choir: Glory to the Father and the Son and the Holy Spirit, now and ever and unto the ages of ages. Amen. Lord, have mercy. (x3) Give the blessing.

Priest: May Christ our true God, risen from the dead, through the prayers of His most Holy Mother, and of the holy, glorious and illustrious apostles, and of our holy father John Chrysostom, Archbishop of Constantinople, of the venerable ancestors of Christ, Joachim and Anna and of all the saints, have mercy on us and save us, for he is gracious and loveth mankind.

Choir: Amen

CHESNOKOV

Blagoslovi dushe moya Gospoda

Bless the Lord, o my soul, blessed art Thou, O Lord. O Lord my God, Thou art very great. Blessed art Thou, O Lord. In wisdom hast Thou made all things. Glory to Thee, O Lord, who hast created all things!

CHESNOKOV

Da ispravitsya

Let my prayer be set forth as incense before Thee, and let the lifting up of my hands be as an evening sacrifice. Lord, I call upon Thee, hear me; receive the voice of my prayer when I call upon Thee. Set a guard, O Lord, over my mouth, and keep watch over the door of my lips. Incline not my heart to evil, or to make excuses for sins.

CHESNOKOV

Dukh tvoy blagiy

Let Thy good Spirit lead me on a level path. Alleluia, Alleluia, Alleluia.

MOODY

Angel vopiyashe

The angel cried unto her that is full of grace: O pure Virgin, rejoice! and again I say, Rejoice! for thy Son is risen from the grave on the third day, and hath raised the dead, O ye people, be joyful! Shine, shine, O new Jerusalem, for the glory of the Lord is risen upon thee; dance now and be glad, O Sion, and do thou exult, O pure Theotokos, in the arising of Him Whom thou didst bear.

HRISTOV

Nyne otpuschaeshi

Now lettest Thou Thy servant depart in peace, O Master, according to Thy word. For mine eyes have seen Thy salvation, which Thou hast prepared before the face of all peoples. A light for the revelation of the nations, and the glory of Thy people Israel.

KONJOVIĆ

Glas Gospoden

The voice of the Lord upon the waters cries aloud saying "Come ye all, receive the Spirit of wisdom, the Spirit of understanding, the Spirit of the fear of God. From Christ Who is made manifest."

MOODY

When Augustus reigned

When Augustus reigned alone on the earth, the many kingdoms of mankind came to an end; and when you became man from the pure Virgin, the many gods of idolatry were destroyed; the cities of the world passed under one single rule; and the nations came to believe in one single Godhead; the peoples were enrolled by decree of Caesar; we the faithful were enrolled in the name of the Godhead, when Thou becamest man, O our God. Great is Thy mercy, Lord; glory to Thee!

THE ENGLISH CHAMBER CHOIR

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

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

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film sound-tracks such as Ridley Scott's *1492, Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and numerous albums including the *Era* series with French composer Eric Lévi which has sold many million copies in Europe. The Choir has also been seen on TV on Gordon Ramsay's *Cookalong* and with Stephen Fry on *Chris Moyle's Quiz Night*.

Despite its predominantly English roots, the Choir has a long association with music composed for the Orthodox tradition. It has performed many contemporary works by John Tavener, Christos Hatzis, Michael Adamis and, of course, Ivan Moody, with whom it has also shared a number of live performances, including the 'concert adaptation with chant' of the Tchaikovsky Liturgy performed this evening. Ivan wrote *When Augustus reigned* as part of the Choir's collection of works inspired by and incorporating the work of the 9th century Byzantine Abbess Kassiani, which is now available from Naxos, and *Sub tuum praesidium* was commissioned by the ECC with funds from the BBC Performing Arts Trust and premiered at the Brighton Festival in May 2012. The Choir's CD *The Byzantine Legacy* also features Moody's *Arkangelos*, alongside Tavener's *Song for Athene*, and music by Tchaikovsky, Rachmaninov and other composers from the Romantic polyphonic tradition.

GUY PROTHEROE became director of the English Chamber Choir shortly after its foundation in the early 1970s, and in many ways the Choir's eclectic musical interests stem from his own varied career. As Director of the Byzantine Festival in London, he introduced the Choir to the musical tradition of the Eastern Churches, and he has conducted and recorded music of many Eastern Orthodox traditions in several countries. With his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others), and conducted avant-garde music in Europe and the USA, including being guest conductor for several years of the Xenakis Ensemble (Holland). He has conducted orchestras ranging from the Royal Philharmonic in London to the Ensemble Écume in Tunis, the City of Santiago Symphony Orchestra (Chile), and choruses from the BBC Singers and Royal Choral Society to the Greek State Opera Chorus and the Kühn Choir (Prague).

He has always worked extensively in commercial music, often involving the Choir, working with, amongst many others, The Who (*Tommy*), Black Sabbath, George Martin, Dave Stewart and David Arnold. He was musical director and arranger for Vangelis over many years, in concerts, recordings and films. He was musical director, lyricist, arranger and vocal soloist on the French smash-hit comedy film *Les Visiteurs* with Eric Lévi, and has continued this collaboration on all five of the subsequent *Era* of albums, which have sold many millions especially in French-speaking territories and South America. He was musical director of the first 'live' *Era* shows, which took place in Moscow last June.

He has collaborated with the rock artist Rick Wakeman over the last 35 years, recently as conductor and arranger for prog rock concerts and recordings in the UK, Bulgaria, Switzerland, Poland, Chile, and Argentina, including spectacular versions of *The Six Wives of Henry VIII* at Hampton Court Palace. A new version of *Journey to the Centre of the Earth* was recorded last September and first performed live in Buenos Aires in November 2012.

TCHAIKOVSKY NOTE

The publication of Tchaikovsky's *Liturgy of St John Chrysostom* in 1879 had significant consequences for the future of Russian church music: Pyotr Jurgenson, the composer's publisher, had commissioned the work and issued it without the authorization of the Imperial Chapel. Authorization for the publication of all church music had been indispensable since the time of Bortnyarsky, an influential figure who worked at the Imperial Chapel from his return from Italy in 1779 and was Director from 1796 until his death in 1825. Bakhmetev, the Chapel's director from 1861 to 1883, tried to forbid publication, but Tchaikovsky sought and received authorization from the Russian Senate, thus opening the way for future generations of composers wishing to write for the Church without the oppressive scrutiny of the Chapel.

Though many have considered the work too 'western' (i.e. too far away from the ethos of Orthodox worship, in particular Russian chant), Tchaikovsky's *Liturgy* is truly Russian in spirit, combining a restrained and reverent approach to the liturgical texts with some harmonic writing absolutely characteristic of the composer. His music for the Church marks the end of the period of the domination of Russian sacred music by German influences, and the initiation of the study and recovery of the Russian Church's musical past. To a large extent, his work paved the way for Rachmaninov's own *Liturgy* and *Vigil* (Vespers), for example; Tchaikovsky himself, in his own later settings for the *Vigil*, Op 52, went even further in this direction by adopting a style much more strictly built on chant. *Ninye sil'i nyebyesniya* and *Blazheni yazhe izbrai'*, which preface tonight's performance of the *Liturgy*, are two outstandingly beautiful pieces which come from a collection of church music by Tchaikovsky published by Jurgenson in Moscow in 1885. The first replaces the *Cherubic Hymn* during Lenten Liturgies of the Pre-Sanctified Gifts, while the second is the Communion Hymn for Liturgies served on the Saturdays of the Departed during Lent.

A note on the Orthodox Liturgy

While in the West it has been usual since the Middle Ages to set sections of the Mass to music and, more recently, to treat them as 'concert suites', in the Eastern Church liturgical and musical considerations have not facilitated a similar approach. It is partly for this reason that the Orthodox Liturgy is relatively unfamiliar in the West, and some explanation may therefore be useful. In the Orthodox Church, the word 'Liturgy' refers specifically to the Eucharistic service - in the West its equivalent is the Mass. As the early Church developed, there arose in the East a number of Liturgies, but only four forms are in use today: namely, the Liturgy of St John Chrysostom (that used on Sundays and weekdays), the Liturgy of St Basil the Great (used on ten occasions during the year), the Liturgy of St James the Brother of the Lord (used on St James's Day, 23rd October, in only a few places in the world), and the Liturgy of the Presanctified Gifts (used on Wednesdays and Fridays in Lent and on Monday, Tuesday and Wednesday of Holy Week). In terms of structure, all these four have points in common with the western Mass. For a non-Orthodox, the most familiar parts of the Liturgy of St John Chrysostom will be the Introit (in the form of the Little Entrance); the Epistle, Alleluia and Gospel; and the Creed, the Lord's Prayer and the Sanctus. The Cherubic Hymn is sung at the Great Entrance, which might be compared to the Offertory Procession, and 'To thee we sing...' and 'Hymn to the Mother of God' follow immediately after the 'Anaphora' (Eucharistic Prayer). The Liturgy begins with a Litany - a series of supplications sung by the priest to which the people respond - and ends, as does the western Mass, with the Lord's Prayer, a communion hymn and the blessing. Tonight's performance has been devised so as best to present the music in a sequence suited to concert performance. Consequently, some of the shorter responses, and indeed some of the longer passages of chant, have been omitted or edited accordingly.

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Pew Sheet

Palm Sunday

24th March 2013



St James
Garlickhythe



www.stjamesgarlickhythe.org

TODAY'S SERVICE

as for all services at St James', is according to the Book of Common Prayer (1662), with some minor variations in line with the revisions to the BCP proposed in 1928. The order of this 'customary practice' (together with explanatory notes) is set out in the white booklets available from the Welcomers' Table.

Should you prefer to use the blue Prayer Book itself, the Communion service starts on page 236.

The Collect of the Day, Epistle & Gospel readings are included in this Pew Sheet for convenience (see right).

MUSIC

Organist: Andrew Baars

Choir: English Chamber Choir

Setting: *Little organ Mass* by Joseph Haydn

HYMNS

At today's service we will sing hymn numbers:

499, 128 & 129.

ORGAN VOLUNTARY

'Valet will ich dir geben' BWV 736 by J S Bach.

INTROIT

(sung as the verger, wardens & ministers enter)

Hosanna to the Son of David by Thomas Weelkes.

Hosanna to the Son of David. Blessed is he that cometh in the Name of the Lord. Blessed be the King of Israel, blessed be the King that cometh in the Name of the Lord. Peace in heaven, and glory in the highest places. Hosanna in the highest heavens..

GRADUAL

(sung between the Epistle and Gospel readings)

I waited for the Lord by Felix Mendelssohn.

I waited for the Lord, he inclined unto me, he heard my complaint. O blest are they that hope and trust in him.

The Sunday Next before Easter

COLLECT

Almighty and everlasting
God, who, of thy tender
love towards mankind,
hast sent thy Son, our

Saviour Jesus Christ, to
take upon him our flesh,
and to suffer death upon
the cross, that all mankind
should follow the example
of his great humility:
Mercifully grant, that we
may both follow the
example of his patience,
and also be made partakers
of his resurrection; through

the same Jesus Christ
our Lord. **Amen.**

EPISTLE Philippians 2.5-11

Let this mind be in
you, which was also
in Christ Jesus: who,
being in the form of
God, thought it not
robbery to be equal

with God; but made
himself of no reputation,
and took upon him the
form of a servant, and was
made in the likeness of
men: and being found in
fashion as a man, he
humbled himself, and
became obedient unto
death, even the death of
the cross. Wherefore God

also hath highly
exalted him, and
given him a name
which is above every
name; that at the
name of Jesus every
knee should bow, of
things in heaven, and
things in earth, and
things under the
earth; and that every
tongue should
confess that Jesus
Christ is Lord, to the
glory of God the
Father.

GOSPEL St. Matthew 27.1-54

*Because of length,
please refer to the
Passion Gospel
printed in the Prayer
Book on pages
96-100.*

Front image: Christ's Entry
into Jerusalem by Flandrin c.
1842.



The Entry into Jerusalem, by Giotto di Bondone, 1304-6.

This week

Preacher: The Priest-in-Charge

Epistle Reader: Lynette Stone CBE

NEXT WEEK: *Easter Day*

Parish Notices

Services in Holy Week

Maundy Thursday (28th March) at 6.30 p.m. Holy Communion and Stripping of the Altar.

This service is held at St Andrew-by-the-Wardrobe.

Good Friday (29th March) from 12 noon until 3 p.m. The Good Friday Liturgy. This is a traditional Prayer Book format, with three discrete sections of 12-1: Morning Prayer, 1-2: Litany & Ante Communion, and 2-3: Evening Prayer. Opportunities for personal prayer and silent reflection are included.

Cover whilst the Vicar is on holiday

Guy and Rachel are away on holiday after Easter, in his absence please direct questions to the church wardens. If you need a priest, please contact the Area Dean, the Rev Oliver Ross on (020) 7488-4318.

Volunteer Treasurer

Malcolm Brown is stepping down as Treasurer after 5 years in post. Please hold this in your prayers as we look to make this important appointment ... and thank you Malcolm!

Priest-in-Charge: Rev. Guy Treweek
020 7248 7546
guy.treweek@london.anglican.org

Starred Warden: Lyn Stone CBE, lynette966@btinternet.com

Organist: Alderman Dr Andrew Parmley,
aparmley@btopenworld.com

Parish Office: St Andrew-by-the-Wardrobe Church
St Andrew's Hill, EC4V 5DE.
Tel: 020 7329 3632
administrator@stjamesgarlickhythe.co.uk

Wardens: Lyn Stone, Francis Barber, Val Cross,
Geoffrey Brown, Bill Fraser, Gordon Haines.

Parish prayer list

The Sick: Susan Webb, Louisa Miles, Angela, Charles, Edwina, Tim Montgomery, Martin Sargeant, Michael Cox, Marie-Therese Barber, Fran Caldecourt, Jacquie Blackley, John Orr, Mohammed, Linda Barber-Webb & Peggy Coldwell.

RIP: Eileen Matthew

For Archbishop Justin Welby.

For Christians persecuted for keeping The Faith and the Mission Societies of the Church of England.

Forthcoming Services

<i>Mon., Wed. & Thursday</i>	8.20 a.m. M.P. (at SAW)
<i>Mon. & Wednesday</i>	5.15 p.m. E.P. (at SJG)
<i>Wednesday</i>	12.15 p.m. Said HC with Lenten meditation (at SAW)
Maundy Thursday (28th)	10.30 a.m. Chrism Eucharist (at St Paul's Cathedral)
	6.30 p.m. HC & Stripping of the Sanctuary (at SAW)
Good Friday (29th)	12-3 p.m. The Three Hours (at SJG). See Parish Notices.
Easter Eve (Saturday 30th)	6.00 p.m. The Easter Vigil with Baptism & Confirmation (at the Cathedral)
Easter Day (31st)	10.30 a.m. Festal HC for Easter (at SJG)



SJG = St James Garlickhythe
SAW = Our sister church, St Andrew-by-the-Wardrobe (see map for directions).
St Andrew's is a 5 minute walk away along Queen Victoria Street.

Welcome to St James'



The Crucifixion

Music by

SIR JOHN STAINER
(1840-1901)

Words by

THE REVD W J SPARROW-SIMPSON, MA

GOOD FRIDAY

at 6.30 pm on 29th March 2013

This is the 127th annual performance in St Marylebone Parish Church of *The Crucifixion*, dedicated to the choir of this church by Sir John Stainer in 1887.

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

Stainer would have known the St Marylebone choir as a large, voluntary choir of men and boys. Now a professional mixed-voice choir sings at the Sunday Eucharist and monthly Choral Healing Service as well as at a number of special services throughout the year. The maintenance of our fine Rieger organ, support of our evening recital series and sustenance of our musical tradition is very costly (over £100,000 in 2012).

Please help us to defray the expenses of this performance and to ensure the continuation of its place in our musical heritage. We thank you for your support. Please use a Gift Aid Envelope if you are a UK Tax Payer.

The Revd Canon Stephen Evans, Rector

SOLOISTS

Robin Bailey	Tenor
Alexander Learmonth	Bass
Gavin Roberts	Organist
Guy Protheroe	Conductor

with

The English Chamber Choir
Musical Director, Guy Protheroe

On Sale After The Service

CD of J Stainer's *'The Crucifixion'*
Recorded live here on Good Friday 1999

These are offered at a reduced price of £5

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

Easter Day at St Marylebone

8.30 am Holy Eucharist

11.00 am Choral Eucharist
and Easter Ceremonies

Music

Mass setting:	Vierne, <i>Messe solennelle</i>
Gradual:	Byrd, <i>Haec Dies</i>
Communion:	Byrd, <i>Victimae Paschali</i>
Lighting of candles:	Trad. arr. Wood, <i>This joyful Eastertide</i>
Hymns:	124, 119, 110, 120
Organ voluntary:	Vierne, <i>Final</i> (Symphony 1)



2013

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

'An Inspiring Performance' Daily Telegraph

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

Thursday 11 April at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductor - Peter G Dyson Organ - Helen Rogers

**HANDEL
ISRAEL
In
EGYPT**

An Interval of 20 Minutes will follow Part One

Smoking and the consumption of food and drink are not allowed in the Church. Kindly switch off mobile phones and alarms on digital watches. Flash photography and audio or video recording are not permitted.

The interval lasts 20 minutes. A bell will be rung 5 minutes and 2 minutes before the end of the interval.

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

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

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1158

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

PROGRAMME £1.50

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

Handel – Israel in Egypt

Part One - Exodus

Overture From Water Music Suite in F
Recitative Now there arose a new King over Egypt
Chorus And the children of Israel sighed
Recitative Then sent he Moses
Chorus They loathed to drink of the river
Alto Their land brought forth frogs
Chorus He spake the word, and there came all manner of flies
Chorus The gave them hailstone for rain
Chorus He sent a thick darkness over the land
Chorus He smote the first-born of Egypt
Chorus But as for his people, he led them forth like sheep
Chorus Egypt was glad when they departed
Chorus He rebuked the Red Sea, and it was dried up
Chorus He led them through the deep, and through a wilderness
Chorus But the waters overwhelmed their enemies
Chorus And Israel saw that great work
Chorus And believed the Lord and His servant Moses

Interval of 20 Minutes

Part Two – Moses' Song

Introduction Organ Concerto – 'Cuckoo and Nightingale' (Allegro)
Chorus Moses and the children of Israel sung unto the Lord
Chorus I will sing unto the Lord, for he hath triumphed gloriously
Basses The Lord is a man of War
Chorus The Depths have covered them
Chorus Thy right hand, O Lord, is become glorious in power
Chorus And in the greatness of Thine excellency
Chorus Thou sentest forth Thy wrath
Chorus And with the blast of Thy Nostrils the waters were gathered
Chorus The people shall hear, and be afraid
Interlude Organ Concerto – 'Cuckoo and Nightingale' (Larghetto)
Chorus The Lord shall reign for ever and ever
Recitative For the horse of Pharaoh went in with his chariots
Chorus The Lord shall reign for ever and ever
Recitative And Miriam the prophetess took a timbrel
Chorus Sing ye the Lord, for he hath triumphed gloriously

Soloists: David Wheeler (Alto), Martin Ryan (Tenor
recitatives)
Ken Warkle, Maxine (Basses), Ann Mady (Sop.)

'Israel in Egypt' occupies a peculiar place in the history of Handel's English oratorios. Like Messiah, composed three years later, it is a non-dramatic oratorio that makes no use of a conventional cast of named characters who sing in dialogic recitative and arias to narrate a series of dramatic events. Instead, its libretto consists of passages drawn from Scripture, set through an abundance of choruses rather than solo airs, to describe events and conditions surrounding the exodus of the children of Israel from the land of the Pharoas.

Handel composed this work immediately after he completed the score of Saul, in October 1738. In its original form, it consisted of three large sections rather than the two that are customarily performed today. The original opening of the work at the first performance in April 1739, was Handel's "Funeral Anthem for Queen Caroline," composed in December 1737. By judicious alteration of the text, Handel transformed this multi-movement anthem of some 45 minutes' duration into a "Lamentation of the Israelites for the Death of Joseph." Hence, in the first movement, "The Ways of Zion do Mourn" became "The Sons of Israel do Mourn." Similar alterations followed where necessary. The second and third sections of Israel, entitled "Exodus" and "Moses' Song" respectively, include musical and stylistic links that tie them to the "Funeral Anthem. Thus did Handel create musical unity on an impressive scale.

The work itself has no 'Overture' so in true Handel tradition we are 'borrowing' the Overture from The Water Music Suite in F. In the Summer of 1717, the recently crowned King George I expressed a desire to Baron Kielmansegg for an evening party on the River Thames, complete with music. The Baron then undertook to provide the entertainment at his own expense and commissioned Handel to write part of his famous Water Music; as a whole edition, it was not complete until 1740.

In actual performance, however, the oratorio was a commercial disaster, primarily because the London audience was unaccustomed to and unwilling to accept so much choral singing in place of the arias they expected to hear. Handel, ever watchful of his box office receipts, was at work within a week of the première, making alterations for subsequent performances, primarily through the addition of solo airs.

The more successful life that Israel in Egypt has enjoyed on the concert stage since Handel's death, extending to our present day, can be dated from the "Commemoration of Handel" that took place in London during 1784, the supposed centennial year of the composer's birth (Handel was actually born in 1685). Among the audience members at a performance in Westminster Abbey, site of the Commemoration, was Franz Joseph Haydn, who is said to have burst into tears at the conclusion and remarked of Handel, "He is the Master of us all!"

Indeed, one need only listen to the fanciful text-painting in Haydn's *Creation* to hear how deeply he had absorbed the lessons of Handel's music and incorporated them into his own.

Many critics have cited 'Israel in Egypt' as the *locus classicus* of Handel's common habit of "borrowing" or recomposing music from earlier compositions, whether his own or another composer's. As always in Handel's music, however, the mere inclusion of themes or motifs from pre-existing works is far less interesting than the manner in which the composer has transformed them. The list of sources from which Handel drew his ideas in this work includes everything from Lutheran chorale tunes to keyboard fugues from his student notebook to chamber and choral works he encountered during his Italian sojourn in the years just before he arrived in London. Throughout the oratorio, however, he weaves these borrowed threads into a tapestry of sound that can be mistaken for the music of no other composer.

The portrayal of jumping frogs, buzzing flies, pounding hail and running fire may strike us as clever, but much more impressive are those places in which he takes motifs from two or three separate compositions by other composers and weaves them into one seamless, unified piece. Most of these borrowings are not readily perceived by the majority of concertgoers, nor were they likely to have been recognized in Handel's own day. Their presence in the work suggests, therefore, that Handel took less interest in what his audience might recognize than in the pleasure he derived from exercising his considerable skills for their own sake.

Because it stands outside the mainstream of Handel's oratorio compositions, *Israel in Egypt* bears the earmarks of a large-scale experiment. Handel seems to have learned its lessons well, since he never again attempted to compose an oratorio with the same proportion of solo to choral movements. The initial experiment served its purpose, however, since the composer learned what he needed to know before moving ahead to the works on which his reputation long has stood, with a heightened understanding of what did and did not appeal to his audiences.

An account of the first performance of 'Israel in Egypt' mentions 'with several Concertos on the Organ and particularly a new one'. One was almost certainly Concerto No 13 in F 'The Cuckoo and the Nightingale' which was completed on 2 April 1739, two days before the Premiere of 'Israel in Egypt', movements of the concerto would have been performed either before each part of the Oratorio as well as during the interval.

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

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 550 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

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

He has conducted the New Queens Hall Orchestra in London, including a live broadcast on BBC Radio 3; He has appeared with the Latvian Philharmonic Orchestra in Riga, the Guatemala National Symphony Orchestra in Guatemala City, the Macedonian Philharmonic Orchestra in Skopje, the Filharmonie Ceske Budjedovice, Filharmonie Hradek Kralove, South Bohemian Chamber Orchestra (Czech Republic) and the Midlands Sinfonia. He has also conducted the Michigan University Symphony Orchestra at the Mozarteum in Salzburg. He conducted The Chamber Orchestra at St Paul's in Melbourne, Australia in February 2013.

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

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

Peter has worked in concert with artists including David Campbell, Jill Gomez, Sir Edward Heath, John Lill, Benjamin Luxon, Anneka Rice, John Craven, Nicola Loud, Alan Brind, Sam Haywood, Ashley Wass, Ruth Rogers, Benjamin Nabarro and Helena Wood.

Peter won the Havant Symphony Orchestra Conducting Competition, was runner-up at the British Reserve Insurance NAYO Conducting Competition, and was a finalist in the BFYC Choral Conducting Competition.

Helen Rogers (Organ) graduated from the Royal Academy of Music with the Bickerdike Allen prize for the best early music student of her year. She has performed, recorded and broadcast on both live T.V. and Radio throughout Europe as keyboard player of her award-winning ensemble, The Musicke Companye, described as 'One of the most gifted of all the early music ensembles currently before the public' (Musical Opinion).

London concerto appearances include concerts at the Wigmore Hall, Purcell Room (South Bank) and St. John's Smith Square. Recent performances have taken Helen to Cyprus, Sweden, Poland and France with future engagements including concerts in Denmark and Croatia. In 2000, Helen was made an Associate of the Royal Academy of Music.

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

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

They have now given over 550 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

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

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

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

The Orchestra has recently appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly.

As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

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

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

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

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

Current members of the Ensemble also play with leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, Hanover Band, English Concert and OAE. Soloists with the orchestra have included former winners of the BBC Young Musician of the Year competitions and many outstanding international artists.

belmontensemble@gmail.com
www.belmontensemble.com

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

It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes here and in several other London venues, including St James Piccadilly and St Andrew-by-the-Wardrobe. Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland.

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

In May 2009 it appeared at Hampton Court Palace singing *Six Wives of Henry VIII* with Rick Wakeman, and a few weeks later accompanied Rick in his solo piano and orchestra programme 'P'n'O' at Cadogan Hall. The CD *The Byzantine Legacy* originally issued by Sony in Greece, has recently been re-issued in the UK and is also available for download, as is an album of music inspired by the Byzantine Abbess Kassiani on the Naxos label.

The English Chamber Choir was formally constituted in 1972; its 40th anniversary celebrations in 2012 included a recently commissioned work from Ivan Moody and a revival of another great Iberian work, the *Te Deum* by Teixeira, both at the Brighton Festival, and the establishment of a 'Friends of the ECC' scheme which includes a number of informal concerts at St Andrew-by-the-Wardrobe as well as a celebratory concert at St John's, Smith Square.

englishchamberchoir@gmail.com
www.englishchamberchoir.com

St
Martin
in
the
Fields

Saturday 4 May
at
7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Gloria

MOZART - Ave Verum Corpus

MOZART - Salzburg Symphony No 1

PURCELL - 'Fairy Queen' Suite

PURCELL - When I am laid in earth (Dido's Lament)

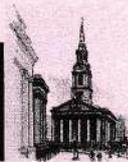
**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Philippa Hyde Mezzo-Soprano - Ciara Hendrick
Tenor - Richard Rowntree Bass - Philip Tebb

Tickets : £8, £14, £20, £24, £28

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





St James
Garlickhythe

Pew Sheet

Sunday after Ascension Day

12th May 2013



www.stjamesgarlickhythe.org

TODAY'S SERVICE

as for all services at St James', is according to the Book of Common Prayer (1662), with some minor variations in line with the revisions to the BCP proposed in 1928. The order of this 'customary practice' (together with explanatory notes) is set out in the white booklets available from the Welcomers' Table.

Should you prefer to use the blue Prayer Book itself, the Communion service starts on page 236.

The Collect of the Day, Epistle & Gospel readings are included in this Pew Sheet for convenience (see right).

MUSIC

Organist: Alderman Dr Andrew Parmley
Choir: English Chamber Choir
Setting: Charles Wood in the Phrygian Mode

HYMNS

At today's service we will sing hymn numbers:

166, 167 & 163.

INTROIT

(sung as the verger, wardens & ministers enter)

O Risen Lord, by Joseph Barnby.

O risen Lord! O Christ ascended! O Prince of Peace!
Thy toils on earth are ended, and Thou art on Thine
everlasting throne adored.

O hear our songs, O hear our prayers and praises, O
grant us peace. Thy pilgrim church still raises Her
ardent gaze to Thee, as for Thy rest she longs.

Thou Jesu King to heaven ascending, with gifts of peace
Thy pierced palms extending, shed'st worlds of hope
and joy.

O risen Lord! O Prince of peace, to Thee we sing
Alleluia!

GRADUAL

(sung between the Epistle and Gospel readings)

O Clap your hands, by John Rutter.

O clap your hands together all ye people.

O sing unto God with the voice of melody.

For the lord is high and to be feared. He is the great king upon all the earth.

He shall subdue the people under us and the nations under our feet. He shall choose out an heritage for us Even the worship of Jacob whom he loved.

God is gone up with a merry noise with a merry noise. And the lord with the sound of the trump.

Oh sing praises, sing praises unto our God.

Oh sing praises, sing praises unto our King. For God is the king upon all the earth. Sing ye praises with understanding.

O clap your hands all ye people. O clap your hands. Clap your hands together all ye people.

Psalm 47.1-7

MOTET

(sung during Communion)

Ascendit Deus, by Peter Philips.

Ascendit Deus in jubilatione et Dominus in voce tubae.
Alleluia.

Dominus in caelo paravit sedem suam. *Alleluia.*

God is gone up with a merry noise : and the Lord with the sound of the trump. *Alleluia.*

The Lord hath prepared his seat in heaven. *Alleluia.*

Psalm 47.5, 103.19a

ORGAN VOLUNTARY

Heut triumphieret Gottes Sohn, BWV 630 by J S Bach.

The Sunday after Ascension Day

COLLECT

O God the King of glory, who hast exalted thine only Son Jesus Christ with great triumph unto thy kingdom in heaven: We beseech thee, leave us not comfortless; but send to us thine Holy Ghost to comfort us, and exalt us unto the same place whither our Saviour Christ is gone before, who liveth and reigneth with thee and the Holy Ghost, one God, world without end. **Amen**

EPISTLE

I St Peter 4.7-11

The end of all things is at hand; be ye therefore sober, and watch unto prayer. And above all things have fervent charity among yourselves: for charity shall cover the

multitude of sins. Use hospitality one to another without grudging. As every man hath received the gift, even so minister the same one to another, as good stewards of the manifold grace of God. If any man speak, let him speak as the oracles of God: if any man minister, let him do it as of the ability which God giveth; that God in all things may be glorified through Jesus Christ, to whom be praise and dominion for ever and ever. **Amen.**

GOSPEL

St John 15.26-16.4

When the Comforter is come, whom I will send unto you from the Father, even the Spirit of truth, which proceedeth from the Father, he shall testify of me: and ye also shall bear witness, because ye have been with me from the beginning. These things have I spoken unto you, that ye should not be offended. They shall put you out of the synagogues: yea, the time cometh, that whosoever killeth you will think that he doeth God service. And these things will they do unto you, because

they have not known the Father, nor me. But these things have I told you, that, when the time shall come, ye may remember that I told you of them.

†

Cover image:
The Ascension by Andrew Geddes



This week

Officiant: The Priest-in-Charge
Preacher: Robin Sherlock, Reader
Epistle Reader: Busi Zikhali

NEXT WEEK: Whitsunday (Pentecost)

Parish Notices

Potluck Lunch

To celebrate the first anniversary of the Jubilee Bell's dedication, St James' will have a potluck picnic lunch after the service on Trinity Sunday (26th May). Bring food and drink to share. If the weather is nice, we can sit outside.

Book the day! Church Spring cleaning.

Saturday 1st June, 11 a.m. ~ 3 p.m. Bring mops, buckets, brushes etc... & a sandwich or something to share. Come care for St James' with your own hands.

Christian Aid "Circle the City"

Sunday 19th May. Next weekend is the annual Christian Aide sponsored walk around the City churches. If you are able to help with this or any other "summer opening" of the church. Please do speak to Guy. This is a fantastic way of allowing others to see our beautiful church and tell them about what we do here... and what we hope to do... and invite them to join in!

Priest-in-Charge: Rev. Guy Tweek
020 7248 7546
guy.tweek@london.anglican.org

Starred Warden: Lyn Stone CBE, lynette966@btinternet.com

Organist: Alderman Dr Andrew Parmley,
aparmley@bopenworld.com

Parish Office: St Andrew-by-the-Wardrobe Church
St Andrew's Hill, EC4V 5DE.
Tel: 020 7329 3632
administrator@stjamesgarlickhythe.co.uk

Wardens: Lyn Stone, Francis Barber, Val Cross,
Geoffrey Brown, Bill Fraser, Gordon Haines.

Parish prayer list

The Sick: Susan Webb, Louisa Miles, Angela, Charles, Tim Montgomery, Martin Sargeant, Michael Cox, Marie-Therese Barber, Fran Caldecourt, John Orr, Mohammed, Miriam Bartlet & Peggy Coldwell.

Those serving in the Intelligence Corps, especially those in Afghanistan and on active service.

For Christians persecuted for keeping The Faith and the Mission Societies of the Church of England.

Forthcoming Services

**The Sunday after
Ascension Day (12th)** 10.30 a.m. Choral HC
Mon, Wed, & Friday 8.20 a.m. M.P. (at SAW)
Monday & Tuesday 5.15 p.m. E.P. (at SJG)
Wednesday 12.15 p.m. H.C. (at SAW)
6.30 p.m. Shipwrights'
Livery Service (at SAW)
Whitsunday (19th) 10.30 a.m. Choral H.C.
(Pentecost) (at SJG)



SJG = St James Garlickhythe
SAW = Our sister church, St Andrew-by-the-Wardrobe (see map for directions).
St Andrew's is a 5 minute walk away along Queen Victoria Street.

Welcome to St James'

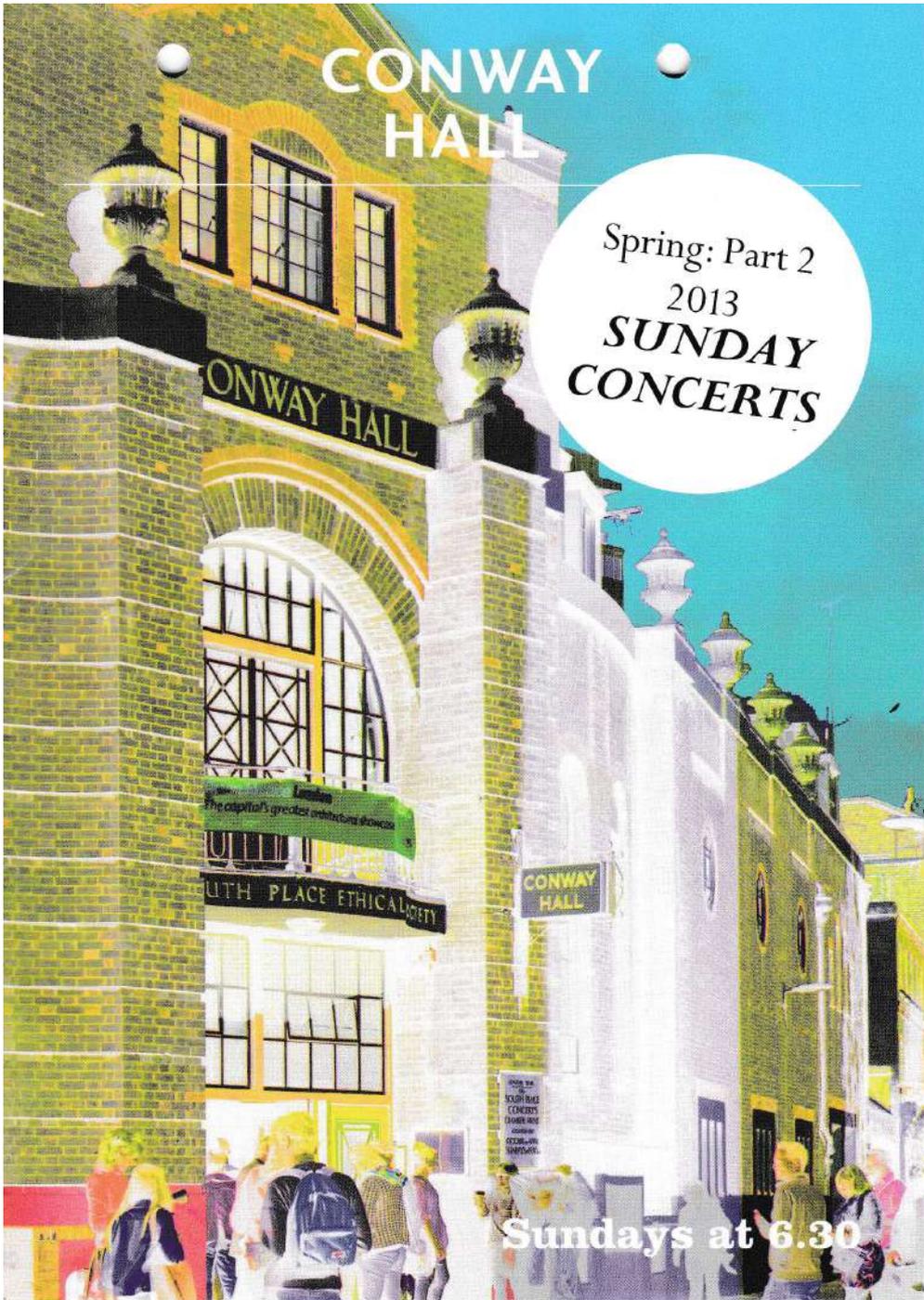
You are **warmly invited** to stay for refreshments after the service. If you are a newcomer, please say hello to the vicar or one of the Welcomers, we'd love to meet you!

You may find it helpful to use the white books: "Holy Communion at St James Garlickhythe".

A "loop" system is available for those with hearing aids.

CONWAY HALL

Spring: Part 2
2013
**SUNDAY
CONCERTS**



Sundays at 6.30

May



May 5th

Dobrinsky/Blaumane/ Foo Trio

Shlomy Dobrinsky *violin*
Kristina Blaumane *'cello*
Mei Yi Foo *piano*

Saint-Saëns: Trio No.1 in F Op.18
Tchaikovsky: Trio in A minor Op.50

May 12th

Edinburgh Quartet / Simon Callaghan

Tristan Gurney *violin*,
Philip Burrin *violin*
Jessica Beeston *viola*,
Mark Bailey *'cello*
Simon Callaghan *piano*

Haydn: Quartet in E flat Op.33/2 'The Joke'
Britten: Quartet No.1 Op.25
Franck: Piano Quintet in F minor

Photo of Edinburgh Quartet: Jean Stoner
Photo of Simon Callaghan: Benjamin Ealovega



May 19th

Angell Trio

Jan Peter Schmolck *violin*
Sally Pendlebury *'cello*
Frances Angell *piano*

Martinu: Trio No.2 in D minor
Brahms: Trio No.3 in C minor Op.101
Schubert: Trio in E flat D929

Photo: John Batten



May 26th

English Chamber Choir

Guy Protheroe *conductor*
Simon Callaghan &
Hiro Takenouchi *pianists*

Schubert: Ständchen D920
Schubert: Gebet D815
Schubert: Marches Caractéristiques D968b
Brahms: Liebeslieder Waltzes Op.52
Fauré: Cantique de Jean Racine Op.11
Fauré: Madrigal Op.35
Britten: Gloriana Op.53; Choral Dances
Sellars: Kissing Songs



Patrons: Stephen Hough, Laura Ponsonby AGSM, Prunella Scales
CBE, Roderick Swanston, Hiro Takenouchi & Timothy West CBE
Artistic Director: Simon Callaghan

Sunday 26 May 2013, 6:30pm

ENGLISH CHAMBER CHOIR

CONDUCTOR **GUY PROTHEROE**
PIANO **SIMON CALLAGHAN**
PIANO **HIRO TAKENOUCI**

ADMIT ONE

Please turn off all mobile phones and other electronic devices

PROGRAMME

Franz Schubert (1797-1828)

STÄNDCHEN D920 (1827)

GEBET D815 (1824)

DEUX MARCHES CARACTÉRISTIQUES D968B (1830)

->36<-

Johannes Brahms (1833-1897)

LIEBESLIEDER WALTZES OP.52 (1869-1869)

- I. Rede, Mädchen
- II. Am Gesteine rauscht die Flut
- III. O die Frauen
- IV. Wie des Abends schöne Röte
- V. Die grüne Hopfenranke
- VI. Ein kleiner, hübscher Vogel
- VII. Wohl schön bewandt war es
- VIII. Wenn so lind dein Auge mir
- IX. Am Donaustrande
- X. O wie sanft die Quelle
- XI. Nein, es is nicht auszukommen
- XII. Schlosser auf, und mache Schlösser
- XIII. Vögelein durchrauscht die Luft
- XIV. Sieh, wie is die Welle klar
- XV. Nachtigal, sie singt so schön
- XVI. Ein dunkeler Schacht ist Liege
- XVII. Nicht wandle, mein Licht
- XVIII. Es bebet das Gesträche

->36<-

INTERVAL

PROGRAMME

Gabriel Fauré (1845-1924)

CANTIQUÉ DE JEAN RACINE OP.11 (1864-1865)

MADRIGAL OP.35 (1883)

-382-

Benjamin Britten (1913-1976)

GLORIANA OP.53: 6 CHORAL DANCES (1953)

I. Time

II. Concord

III. Time and Concord

IV. Country Girls

V. Rustics and Fishermen

VI. Final Dance of Homage

-382-

James Sellars (1940-)

KISSING SONGS (1996)

Kissing Songs, a 1996 commission by the New York Festival of Song, was premiered at the 92nd Street Y, subsequently performed at the Moab Music Festival, and later recorded by the English Chamber Choir conducted by Guy Protheroe.

I. Waltz: Adapted from the 5th Epigram of *Gaius Valerius Catullus* (c. 84-54 B.C.)

II. Tango: *Take, oh take those lips away* by John Fletcher (1579-1625)

Interlude One: *The Kiss* by Coventry Patmore (1823-1896)

III. Two-Step: *The Kiss* by Thomas Moore (1779-1852)

Interlude Two: *Jenny Kiss'd Me* by Leigh Hunt (1810-1873)

IV. Slow Fox Trot: *Kisses Desired* by William Drummond of Hawthornden (1585-1649)

V. Maxixe: Imitations of the 5th Epigram of *Catullus* by John Chatwin and John Langhorne (1735-1779)

DINE

AFTER THE CONCERT

We are pleased to announce that the following restaurants will offer an exclusive 20% discount to Conway Hall concert-goers on the production of tonight's programme:

Café Rouge, 77 Kingsway
Strada, 6 Great Queen Street
Sushi Hiroba, 50-54 Kingsway

All restaurants are situated a few yards south of Holborn Underground Station. To obtain your 20% discount you must produce the programme for that night's concert - the offer is restricted to the night of the Concert and applies to food purchases only (it does not extend to alcohol or soft drinks). The offer cannot be used in conjunction with any other offers.

NEXT AT CONWAY HALL

Conway Hall Sunday Concerts will resume after the summer at **6:30pm on Sunday 29 September 2013** with quartets by Mozart and Mendelssohn played by the **Navarra Quartet**. They will also be joined by Australian pianist **Daniel De Borah** in **Shostakovich's Piano Quintet**. Please don't forget to join our mailing list to receive full information for the season when it becomes available!

Conway Hall Sunday Concerts are an integral part of the charitable activities of Conway Hall. Conway Hall's registered charity name is Conway Hall Ethical Society (no. 251396).

26.5.13
CONWAY HALL

Tonight's programme weaves together several contrasting yet complementary musical strands. There is the opportunity for the Choir to perform one of the classics of the romantic repertoire for voices and piano duet – Brahms *Liebeslieder* – with this concert series' resident pianists and also to introduce a more recent work which was inspired by, and written to be performed alongside, the *Liebeslieder*, by the American composer James Sellars. Brahms in turn acknowledged his Viennese predecessor Franz Schubert as his inspiration for the *Liebeslieder* so it is fitting to include two of Schubert's settings for voices and piano, together with a couple of Marches for piano duet. While Brahms was busy writing for the drawing-rooms of Imperial Vienna, his younger contemporary Gabriel Fauré was entertaining the salons and church congregations of Paris with gems whose popularity has endured to this day. The final strand this evening celebrates one of this year's most prominent musical centenaries – that of the birth of Benjamin Britten. Although the Britten work performed this evening does not involve pianists, it does share the idea of a set of dances – the *Choral Dances* from his opera *Gloriana*, which of course has its own anniversary this year, having been written for the coronation of Queen Elizabeth II in 1953.

There are two pieces by Schubert called *Ständchen*. Probably the better-known one is the solo song setting of a poem by Rellstab. The one being performed this evening is for alto solo and male chorus and sets words by Franz Grillparzer. A lover sets out at night to serenade his loved one, knocking quietly on the door. At first he urges her to wake and share his love, but then realises that sleep too is precious, so steals away quietly into the night. *Gebet* means prayer; this poem by de la motte Fouqué is the prayer of a soldier. He vows to serve God in battle whenever and wherever he is called, but hopes for peace and also the safe-keeping of his wife and child. Whatever the outcome, he looks forward to his eventual eternal rest in Heaven. While the music of *Gebet* reflects the drama of battle on the one hand and the peace of domestic life on the other, the *Deux Marches Caractéristiques* are characterised by their ebullient and spirit and lively tempi.

Although born in Hamburg, Brahms left his native Germany in 1862 to settle in Vienna. Not long after his arrival he came across the manuscript of some Schubert waltzes at the house of a Viennese publisher, Spina, and he became actively involved in the revival of Schubert's music. At this time there were considerable quantities of Schubert's manuscripts circulating in the city, some of which ended up in Brahms' personal possession and others with the Gesellschaft der Musikfreunde. The first fruits of Brahms' perusals were a set of Waltzes for piano duet, Op.39; but the inspiration he derived ripened in the *Liebeslieder* – a set of 18 waltzes for four voices and piano duet, setting translations of Russian and Polish folk-songs published in a collection by Daumer called *Polydora*. Although, as a courtesy gesture to his publishers, in the first edition the vocal parts were designated as 'optional', Brahms never allowed a purely keyboard version of these Waltzes to appear. Indeed he was emphatic that they should be brought before the public in the original vocal version: "And let us hope that they will become real family music, and will soon be sung a lot." His hope was fulfilled when the collection soon became popular, and has deservedly remained so.

1. *Rede, Mädchen, allzu liebes*

Speak, O maiden all too dear, whose glance has aroused in my calm heart these wild and passionate feelings.

2. *Am Gesteine rauscht die Flut*

Against the rocks dash foaming waves; whoever has not yet learned sighing will learn it through love.

3. *O die Frauen*

O women, how they delight and melt the heart; were it not for women, I should long since have become a monk. *Solos:* Peter Adderley, Neil Thornton

4. *Wie des Abends schöne Röte*

Like the lovely evening sunset I would glow with endless delight, if someone but loved me.

Solos: Nicky Archer, Jay Venn

5. *Die grüne Hopfenranke*

The green and tender vines creep low along the ground; the beautiful young maiden is in a melancholy mood.

6. *Ein kleiner hübscher Vogel*

A pretty little bird flew into a garden laden with fruit; if I were a pretty little bird, I wouldn't delay, I'd do as he did. But the little bird was ensnared by treacherous limetwigs and could fly no more; if I were a pretty little bird, I'd make sure that didn't happen to me.

The little bird flew into good hands, where no harm lay; if I were a pretty little bird, I wouldn't delay, I'd do as he did.

7. *Wohl schön bewandt*

What happy days I knew once, when my love was all my life. *Solo:* Sarah Brear

8. *Wenn so lind dein Auge mir*

When you gaze at me so gently, with such lovely eyes, all the troubles which once distraught me flee away.

9. *Am Donaustrande*

On the Danube shore, there stands a house; and out of it, a rosy maiden gazes. She is well guarded: ten iron bars protect her door; but I'll break them down as if they were glass.

10. *O wie sanft die Quelle*

How gently the stream meanders through the meadows! O how beautiful, if love went forth to meet love in such a way!

11. *Nein, es ist nicht auszukommen*

Nay, there is no putting up with people who know everything and interpret it with poisonous tongues.

12. *Schlosser auf, und mache Schlösser*

Locksmith, bring me padlocks so I may fasten once and for all those slanderous lips.

13. *Vögelein durchrauscht die Luft*

Birds will search the air far and wide for a branch to alight on; so does one heart desire to join another heart in bliss.

14. *Sie, wie ist die Welle klar*

See how the waves shimmer where the moonlight falls; thou, who art my love, return my love.

15. *Nachtigall, Sie singt so schön*

Nightingale, you sing so beautifully under the twinkling stars; love me, dear heart, kiss me in the darkness.

16. *Ein dunkeler Schacht ist Liebe*

A dark shaft is love, a dangerous well, into which, alas, I tumbled.

17. *Nicht wandle, mein Licht*

Wander not, light of my life, far out of reach upon the meadow, where it is too damp and soft for your tender feet! *Solo:* Stephen Pritchard

18. *Es bebet das Gesträuche*

The foliage trembles where a bird in flight has brushed against it; so my heart trembles when I think of you.

Fauré composed the *Cantique de Jean Racine* during his last year as a student at the Ecole Niedermeyer in Paris (a newly-founded institution for the training of church musicians) and it won the school's annual composition prize. Racine's text comes from his collection *Hymnes traduites du bréviare romain*. The original Latin hymn *Consors paterni luminis* is in the Ambrosian style but of unknown authorship. *Madrigal* sets words by Armand Silvestre, a minor poet whose work nevertheless inspired many of Fauré's most exquisite songs. Its main melodic idea is based on the Lutheran chorale *Aus tiefer Not* – why is not known. The theme of the words is 'Seize love when love seeks you. All suffer the same destiny and our folly is the same, to love those who from us do flee and flee those whose love we inflame.'

The accession of Elizabeth II, coming just as Britain was emerging from the austerity of the post-war years, was enthusiastically embraced as the new Elizabethan age, and many artistic works, not only musical, were created to celebrate it, and many of them in turn looked back to the first Elizabethan epoch, probably representing it in a rather more rosy light than it deserved. Among the compositions commissioned for the Coronation celebrations was Britten's opera *Gloriana*, based on *Elizabeth and Essex* by

Lytton Strachey. 'Gloriana' was the name given to Elizabeth I by Edmund Spenser in his poem *The Faerie Queen*. Britten's work was a bit of a flop when first performed, but the set of *Choral Dances* have become popular in their own right as a concert suite. They are taken from Act II of the opera, when the Queen is visiting the City of Norwich, and the local populace turn out to sing her praises with an optimism which must surely have struck a chord with their mid-20th century descendants.

James Sellars has written, performed and produced music in almost every genre. Born in Arkansas, he began his musical studies by learning the piano and later studied in New York. He now divides his time between New York City and Hartford, Connecticut, where for many years he taught at the Hartt School. His music has been performed around the world and first came to the attention of British audiences through the Almeida Festivals of contemporary music back in the 1980s. Sellars wrote an instrumental piece *Return of the Comet* for Guy Protheroe's contemporary music ensemble Spectrum, which the group played extensively on tour in the US and in Britain. When the *Kissing Songs* were written in 1996 (as a companion piece to the Brahms *Liebeslieder*), the English Chamber Choir gave their first European performance, recorded them for CD, and they have remained firmly in the Choir's repertoire ever since.

The composer provides the following note in the score:

The *Kissing Songs* are based on popular dance forms: the waltz, tango, two-step, slow fox-trot and the maxixe. In this sense they are similar to the *Liebeslieder Walzer* of Brahms. Of these dances the only one likely to be unfamiliar is the maxixe (pronounced ma-she-shay), a Brazilian urban dance that appeared in Rio de Janeiro around 1870. A kind of polka incorporating Afro-Brazilian elements and danced with a dragging of the feet and hip motions, the maxixe, along with the tango, is the dance form found in Milhaud's *Saudades do Brazil*.

All the poetry set in *Kissing Songs* deals in one way or another with the kiss, from the risqué exuberance of Catullus to the coy Victorianism of Coventry Patmore. The lyric for the *Waltz* set here is my own hammered-together version of Catullus. The *Tango* is a setting of John Fletcher's 'Take O take those lips away', the first stanza of which was used by Shakespeare in *Measure for Measure*. However, the second stanza also deserves inclusion, if only for the quaint metaphor it makes of the line 'Hide, o hide those hills of snow', in alluding to the bosom of the poet's lady love. The *Two-Step* is a setting of 'The Kiss' by Thomas Moore, an Irish poet and composer, who is perhaps better known for his songs *One Dear Smile* and *When Midst the Gay*.

From the two-step developed the fast fox trot, the horse trot, turkey trot, grizzly bear, bunnyhug and, eventually, by way of the English ballroom, the slow fox trot, which is similar to the American popular ballad. The *Slow Fox Trot* lyric 'Kisses Desired' is by William Drummond, whose poetry has been characterised as 'a strange blended glow of warmth and melancholy withdrawal which is of some poignancy'. I was especially taken with the words 'Heart, mine', which begin the second verse. Mr Drummond lived the life of a cultured and rather remote gentleman of means at

Hawthornden, his inherited estate in Scotland. The verses of two poems, both imitations of Catullus, are alternated for the *Maxixe* lyric. John Langhorn is known for his translations of Plutarch and his poems, which anticipate George Crabbe in their 'sympathetic treatment of the humble and unfortunate'. Virtually no biographical information for John Chatwin is available. His Catullus imitation, preserved in manuscript in the Bodleian Library, I found in the newly-published Oxford Book of Classical Verse in Translation. I must say that I relished setting the words of these old Brits to the rhythms of the hot Brazilian *Maxixe*.

Here and there in the *Kissing Songs*, kisses are illustrated musically by the interval of a major or minor second (two notes next to one another on the piano keyboard). The music, in general, is a late 20th-century stylization of familiar dance forms. Oft-used rhythms and melodic contours (one might even say clichés) clearly define the idiom of each dance. In overall form, the five dance-songs are interrupted by two interludes, settings of short verses in a *recitative*-like melody over a repeating progression of atonal chords.

Programme notes by Ann Manly © 2013

The *Slow Fox Trot* and the *Maxixe* are among the many and varied tracks to be found on the Choir's *EcleCtiCa* CD, which is on sale this evening, price £10.

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

Further afield recent concerts have included Brighton Festival, where it performed Antonio Teixeira's *Te Deum* (1734), the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland. The Choir has also performed by invitation of HM The Queen at Buckingham Palace and Windsor Castle.

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492: Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and recent television appearances with Gordon Ramsay and Stephen Fry. Earlier last year the Choir made its first 'flashmob' appearance at London's Science Museum for an American project *Orbit: Journey into Space* with composer Craig Leon. It has also featured on radio with a series of Christmas appearances on BBC Radio 4's

Broadcasting House and a recent feature on Radio 3's *The Choir*. The Choir appeared with Rick Wakeman in *Six Wives of Henry VIII* at Hampton Court in 2009 and has just sung on the new recording of *Journey to the Centre of the Earth* in Abbey Road Studios. In October it celebrated its 40th anniversary with a concert at St John's Smith Square with guests including Rick and, from *Broadcasting House*, presenter Paddy O'Connell.

Guy Protheroe became director of the ECC shortly after its foundation, and the Choir's eclectic musical interests stem from his own varied career. He introduced the Choir to the musical tradition of the Eastern Churches, and he has conducted and recorded music of many Eastern Orthodox traditions in several countries (most recently with Cappella Romana, based on the USA's north-west coast). With his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others), and conducted avant-garde music in Europe and the USA, including being guest conductor for several years of the Xenakis Ensemble (Holland). He has always worked extensively in commercial music, often involving the Choir, with, amongst many others, The Who (*Tommy*), Black Sabbath, George Martin, Dave Stewart and David Arnold. He was musical director, lyricist, arranger and vocal soloist for Vangelis over many years, and undertook the same roles on the French smash-hit comedy film *Les Visiteurs* with Eric Lévi, with whom he has continued this collaboration on all six of the subsequent *Era* albums, which have sold many millions especially in French-speaking territories, Eastern Europe and South America. He recently conducted the first live shows of *Era* in Moscow and concerts with Rick Wakeman across Europe and South America; also with Rick, he has just directed the new recording of *Journey to the Centre of the Earth* and the first live performance of this extended version in Buenos Aires, Argentina last December. He will be working with Rick again next month, conducting two major live shows at the Centaur, Cheltenham Racecourse.

ENGLISH CHAMBER CHOIR

<i>Sopranos:</i>	<i>Altos:</i>	<i>Tenors:</i>	<i>Basses:</i>
Nicky Archer	Karen Bloomfield	Peter Adderley	Simon Archer
Christine Coleman	Sarah Brear	Francois Boucard	David Jordan
Jess Dagers	Carina Einarson	Roger Carpenter	Nick Landauer
Rachel Haywood	Roxana Gozzard	Martin Douglas	David Lowe
Ann Manly	Peggy Hannington	Margaret Jackson-	Maxime Rischard
Debbie O'Connor	Helena Uys	Roberts	David Shields
Kate Ross	Jay Venn	Stephen Pritchard	Neil Thornton
	David Wheeler	Rob Scales	Chris Turner

Solo in Ständchen: Roxana Gozzard

Solos in Gebet: Ann Manly, Nicky Archer, Martin Douglas, Chris Turner

Solos in Kissing Songs: Kate Ross, Karen Bloomfield, Roger Carpenter

www.englishchamberchoir.com

St
Martin
in
the
Fields

Saturday 22 June

at

7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Zadok the Priest

MOZART - Ave Verum Corpus

HANDEL - 'Dettingen' Te Deum

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Chloe Hinton
Tenor - Richard Rowntree Bass - Philip Tebb

Tickets : £8, £14, £20, £24, £28

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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



ENGLISH CHAMBER CHOIR

GUY PROTHEROE

conductor



CLAUDIO MONTEVERDI VESPERS

SATURDAY 20 JULY 2013 at 7.30pm
ST JOHN'S UNITED REFORM CHURCH
Northwood HA6 1DN

Admission: £12.50 (to include a glass of wine)
Tel: 01923 829166 E-mail: stjohnsnorthwood@btconnect.com
In aid of the Paul Strickland Scanner Appeal at Mount Vernon Hospital
www.urcnorthwood.org
www.englishchamberchoir.com



Claudio Monteverdi

VESPERS
(1610)

English Chamber Choir
English Players

conductor

Guy Protheroe

St John's United Reformed Church, Northwood
Saturday 20 July 2013

MONTEVERDI VESPERS 1610

The origins of Monteverdi's *Vespers* have not so far been satisfactorily or fully explained; the music survives in just a few copies of a single edition of 1610. There are, however, three cities that are associated with the *Vespers*: Mantua, Rome and Venice. Rome features little in Monteverdi's life, apart from his visit there in 1610 and the dedication of the *Vespers* to the Pope. Maybe he was seeking a senior Papal musical position, or trying to secure a scholarship at a seminary for his son Francesco, or perhaps even doing some reconnaissance on possible singers for the Mantuan Court. Venice was the centre of the music publishing industry, and a natural choice for publication of a major work. Monteverdi was to move there as *maestro di cappella* at St Mark's in 1613 (and no doubt performed the *Vespers* there), but he was unlikely, as has been suggested, to have been seeking a position there in 1610, as the current incumbent of St Mark's, Giulio Martinengo, had only just taken up his appointment in 1609. Monteverdi had been employed by the Mantuan court since about 1590. For most of his time there he had not been required to write church music. But Giacomo Gastoldi, the director of music at the ducal chapel, retired through ill health at the end of 1608 and no composer of distinction was found to replace him. So it is quite possible that Monteverdi was approached to provide music for the chapel. The adaptation of the fanfare from *Orfeo* (performed in Mantua in 1607) to open the *Vespers* is probably an indication that it was intended for some Mantuan court celebration.

There are many Feasts of the Virgin in the Church Calendar. Each begins with the Vespers on the preceding evening, with the Second Vespers service on the evening of the day itself. Monteverdi's publication provides music for the five psalms appointed for Marian feasts, the hymn and the Magnificat and also a series of smaller-scale pieces which were sung after the psalms instead of repeating the plainsong.

The heading in the organ partbook *Vespers of the Blessed Virgin in concerted style, set to plain chant*, draws attention to a feature of the work of prime significance: in the *Vespers*, Monteverdi allies the most modern musical language with the old technique of composing on the chant (*cantus firmus*). Each psalm is built round one of the tones to which psalms had been chanted for perhaps the preceding millenium – as far as Monteverdi knew, since the time of King David. At a time when the traditional music of the Church was under attack for its barbarity, Monteverdi chose to make it the centre of his first ambitious church-music publication.

Monteverdi's reputation (in his own time as now) was as an avant-garde composer: the leading figure of the new style of composition heralded by the Florentine operas (*Dafne* and *Euridice*) and Caccini's *Le nuove musiche*. But in both *Orfeo* and the *Vespers* he bases music in the new style on the old *cantus firmus* procedure, and even when he writes a secular-sounding strophic *aria* for the hymn, he retains the plainsong melody, though transforms its rhythm. The revolutionary is firmly rooted in tradition.

Clifford Bartlett

1. Versicle & Response *Deus in adiutorium meum*

Michael Roskell *tenor*

Versicle

Deus in adiutorium meum intende.

O God, make speed to save me.

Response

Domine ad adjuvandum me festina.

O Lord, make haste to help me.

Gloria Patri, et Filio,

Glory be to the Father and to the Son,

et Spiritui Sancto.

and to the Holy Ghost,

Sicut erat in principio, et nunc et semper,

as it was in the beginning, is now, and ever shall be,

et in saecula saeculorum, Amen. Alleluia.

world without end, Amen. Alleluia.

2. Psalm 109 [Anglican 110] *Dixit Dominus*

Rachel Haywood, Beth Evans *sopranos* Michael Roskell, Roger Carpenter *tenors* Robert Moffat *baritone*

Dixit Dominus Domino meo:

The Lord said unto my Lord:

sede a dextris meis, donec ponam inimicos

Sit thou on my right hand, until I make thine enemies

tuos scabellum pedum tuorum.

thy footstool.

Ritornello

Virgatae virtutis tuae emittet Dominus ex Sion:

The Lord shall send the rod of thy power out of Sion:

dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae:
in splendoribus sanctorum
ex utero ante luciferum genui te.

Ritornello

Juravit Dominus et non poenitebit eum:
tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis confregit
in die irae suae reges.

Ritornello

Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.

De torrente in via bibet:
propterea exaltabit caput.
Gloria...

be thou ruler, even in the midst among thine enemies.
In the day of thy power shall the people offer thee
free-will offerings with an holy worship:
the dew of thy birth is of the womb of the morning.

The Lord sware and will not repent:
Thou art a priest for ever
after the order of Melchisedech.
The Lord upon thy right hand:
shall wound even kings in the day of his wrath.

He shall judge among the heathen; he shall fill the
places with the dead bodies: and smite in sunder the
heads over divers countries.

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

3. Motet *Nigra sum* [Song of Solomon]

Rob Scales *tenor*

Nigra sum sed formosa filia Jerusalem.
Ideo dilexit me Rex, et introduxit [me]
in cubiculum suum et dixit mihi:
Surge, amica mea, et veni.
Jam hiems transiit, imber abiit et recessit,
flores apparuerunt in terra nostra;
tempus putationis advenit.

I am black, but comely, O ye daughters of Jerusalem, So
the King loved me, and led me in
to his bedroom and said to me:
Arise, my love, and come away.
Now winter has passed, the rain has gone:
and flowers have appeared in our land;
the time of pruning has come.

4. Psalm 112 [113] *Laudate pueri*

Katie Bank, Katie Thorpe *sopranos* Jay Venn, Peggy Hannington *altos*
Michael Roskell, Martin Douglas *tenors* Chris Turner, David Shield *basses*

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
qui in altis habitat et humilia
respecit in coelo et in terra,
suscitans a terra inopem
et de stercore erigens pauperem,
ut collocet eum cum principibus,
cum principibus populi sui?
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.
Gloria...

Praise the Lord, ye servants:
O praise the Name of the Lord.
Blessed be the Name of the Lord:
from this time forth for evermore.
The Lord's Name is praised: from the rising up of the
sun unto the going down of the same.
The Lord is high above all heathen:
and is glory above the heavens.
Who is like unto the Lord our God, that hath his
dwelling so high: and yet humbleth himself to behold
the things that are in heaven and earth?
He taketh up the simple out of the dust:
and lifteth the poor out of the mire:
That he may set him with the princes:
even with the princes of his people.
He maketh the barren woman to keep house:
and to be a joyful mother of children.

5. Motet *Pulchra es* [Song of Solomon]

Rachel Haywood, Beth Evans *sopranos*

Pulchra es, amica mea,
suavis et decora filia Jerusalem.
Pulchra es, amica mea, suavis
et decora sicut Jerusalem,

You are beautiful, my love,
a sweet and comely daughter of Jerusalem.
You are beautiful, my love,
sweet and comely as Jerusalem,

terribilis sicut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

terrible as the sharp lines of a military camp.
Turn your eyes from me,
because they have put me to flight.

6. Psalm 121 [122] *Laetatus sum*

Sarah Manousos, Helen Huxtable *sopranos* David Wheeler *alto* Martin Douglas, Robert Moffat *tenors* Neil Thornton *bass*

Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri in atriis tuis Jerusalem:
Jerusalem, quae aedificatur et civitas
cuius participatio eius in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini,
testimonium Israel
ad confitendum nomine Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Jerusalem
et abundantia diligentibus te.
Fiat pax in virtute tua
et abundantia in turribus tuis.
Propter fratres meos et proximos meos
loquebar pacem de te.
Propter domum Domini Dei nostri
quaesivi bona tibi.
Gloria...

I was glad when they said unto me:
We will go into the house of the Lord.
Our feet shall stand in thy gates: O Jerusalem.
Jerusalem is built as a city:
that is at unity in itself.
For thither the tribes go up, even the tribes of the Lord:
to testify unto Israel,
to give thanks unto the name of the Lord.
For there is the seat of judgement:
even the seat of the house of David.
O pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls:
and plenteousness within thy palaces.
For my brethren and companions' sakes:
I will wish thee prosperity.
Yea, because of the house of the Lord our God:
I will seek to do thee good.
Glory be...

7. Motet *Duo seraphim* [Isaiah 6: 2-3; 1 John 5: 7]

Michael Roskell, Martin Douglas, Margaret Jackson-Roberts *tenors*

Duo Seraphim clamabant alter ad alterum:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth:
plena est omnis terra gloria ejus.
Tres sunt qui testimonium dant in coelo:
Pater, Verbum, et Spiritus Sanctus:
et hi tres unum sunt.
Sanctus Dominus Deus Sabaoth: plena est omnis terra
gloria ejus.

Two Seraphim were calling one to the other:
Holy, holy, holy, Lord God of Hosts:
the whole earth is full of his glory.
There are three who give testimony in Heaven:
the Father, the Word and the Holy Spirit:
and these three are one.
Holy Lord God of Sabaoth: the earth is full of Thy glory.

8. Psalm 126 *Nisi Dominus*

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum;
ecce hereditas Domini, filii:
merces, fructus ventris.
Sicut sagittae in manu potentis:
ita filii excussorum.
Beatus vir qui implevit desiderium suum ex ipsis:
non confundetur cum loquetur
inimicis suis in porta.
Gloria...

Except the Lord build the house:
their labour is but lost that build it.
Except the Lord keep the city:
the watchman waketh but in vain.
It is but lost labour that ye haste to rise up early,
and so late take rest,
and eat the bread of carefulness:
for so he giveth his beloved sleep.
Lo, children and the fruit of the womb:
are an heritage and gift that cometh of the lord
Like as the arrows in the hand of the giant:
even so are the young children.
Happy is the man that hath his quiver full of them:
they shall not be ashamed when they speak
with their enemies in the gate.
Glory be...

9. Motet *Audi coelum* [anon]
Michael Roskell, Roger Carpenter *tenors*

Audi coelum verba mea,
plena desiderio
et perfusa gaudio.

Hear, O heaven, my words,
full of desire
and suffused with joy.

Audio.

I hear.

Dic, quaeso, mihi: Quae est ista
quae consurgens ut aurora
rutilat, ut benedicam?

Tell me, I pray: who is she
who rising like the dawn,
shines, that I may bless her?

Dicam.

I shall tell you.

Dic, nam ista pulchra ut luna,
electa ut sol replet laetitia
terras, coelos, maria.

Tell, for she is beautiful as the moon,
exquisite as the sun which fills with joy
the earth, the heavens and the seas.

Maria.

Mary.

Maria Virgo illa dulcis,
praedicata de propheta Ezechiel
porta orientalis.

Mary, that sweet Virgin
foretold by the prophet Ezechiel,
gate of the rising sun,

Talis.

Such is she!

Illa sacra et felix porta,
per quam mors fuit expulsa,
introducta autem vita,

That holy and happy gate
through which death was driven out,
but life brought in,

Ita.

Even so!

Quae semper tutum est medium
inter homines et Deum,
pro culpis remedium.

Who is always a sure mediator
between man and God,
a remedy for our sins.

Medium.

A mediator.

Omnes...
Omnes hanc ergo sequamur,
quae cum gratia mereamur
vitam aeternam. Consequamur.

All...
So let us all follow her
by whose grace we gain Eternal Life.
Let us seek after her

Sequamur.

Let us follow.

Praestet nobis Deus Pater
hoc et Filius et Mater,
cujus nomen invocamus,
dulce miseris solamen.

May God the Father grant us this,
and the Son and the Mother,
on whose name we call,
sweet solace for the unhappy.

Amen.

Amen.

Benedicta es, Virgo Maria,
in saeculorum saecula.

Blessed art thou, Virgin Mary,
world without end.

10. Psalm 147 [147 vv.12-20] *Lauda, Jerusalem*

Nicky Archer, Peggy Hannington, Jay Venn *altos* Peter Adderley *tenor* Simon Archer, David Elliott *bass*

Lauda, Jerusalem, Dominum:
lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum;
benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
ed adipe frumenti satiat te.
Qui emittit eloquium suam terrae:

Praise the Lord, O Jerusalem:
praise thy God, O Sion.
For he hath made fast the bars of thy gates:
and hath blessed thy children within thee.
He maketh peace in thy borders:
and filleth thee with the flour of wheat.
He sendeth forth his commandment upon earth:

velociter currit sermo ejus.
Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.
Mittit crystallum suum sicut bucellas:
ante faciem frigoris ejus quis sustinebit?
Emittet verbum suum, et liquefaciet ea:
flabit spiritus ejus, et fluent aquae.
Qui annuntiat verbum suum Jacob:
justitias et judicia sua Israel.
Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.
Gloria...

and his word runneth very swiftly.
He giveth snow like wool:
and scattereth the hoar-frost like ashes.
He casteth forth his ice like morsels:
who is able to abide his frost?
He sendeth out his word, and melteth them:
he bloweth with his wind, and the waters flow.
He sheweth his word unto Jacob:
his statutes and ordinances unto Israel.
He hath not dealt so with any nation:
neither have the heathen knowledge of his laws.
Glory be...

11. Sonata sopra Sancta Maria

Sancta Maria, ora pro nobis

Holy Mary, pray for us

12. Hymn Ave Maris Stella

Ann Manly *soprano* Sarah Brear *alto* Francois Boucard *tenor*

Ave maris stella,
Dei mater alma,
Atque semper virgo,
Felix coeli porta.

Hail, star of the sea,
life-giving mother of God
and perpetual virgin,
happy gate of heaven.

Sumens illud ave
Gabrielis ore,
Funda nos in pace
Mutans Evae nomen.

Receiving that 'ave'
from the mouth of Gabriel,
keep us in peace,
reversing the name 'Eva'.

Ritornello
Solva vincla reis
Profer lumen caecis,
Mala nostra pelle,
Bona cunctis posce.

Loosen the chains from the guilty,
bring forth light to the blind,
drive out our ills,
ask for blessings for all.

Ritornello
Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Show yourself to be his mother:
may he receive through you our prayers
who, born for us,
deigned to be yours.

Ritornello
Virgo singularis,
Inter omnes mitis,
Nos culpis solutos
Mites fac et castos.

Peerless virgin,
gentle above all others,
when we are pardoned for our sins,
make us gentle and pure.

Ritornello
Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum
Semper collaetemur

Grant us a pure life,
prepare a safe journey,
so that seeing Jesus
we may rejoice for ever.

Sit laus Deo Patri,
Summo Christo decus,
Spiritus Sancto,
Trinus honor unus. Amen.

Praise be to God the Father,
glory to Christ most high,
and to the Holy Spirit
triple honour in one. Amen.

13. Magnificat

Magnificat anima mea Dominum

My soul doth magnify the Lord

Chris Turner, David Shield *baritones*

Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae,
ecce enim ex hoc beatam
me dicent omnes generationes.

and my spirit hath rejoiced in God my saviour.
For he hath regarded the lowliness of his handmaiden,
for behold from henceforth all generations shall call
me blessed.

Hugh Joslin, Neil Thornton *basses*

Quia fecit mihi magna qui potens est
et sanctum nomen ejus.

For he that is mighty hath magnified me,
and holy is his name.

Sarah Brear *alto* Rob Scales *tenor* Neil Thornton, Hugh Joslin *basses*

Et misericordia ejus a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui.
Deposuit potentes de sede
et exaltavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.

And his mercy is on them that fear him
throughout all generations.
He hath shewed strength with his arm; he hath
scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat
and hath exalted the humble and meek.
He hath filled the hungry with good things
and the rich he hath sent empty away.

Marianne Aston, Kate Ross *sopranos*

Suscepit Israel puerum suum,
recordatus misericordiae suae,
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

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

Gloria...

Michael Roskell, Roger Carpenter *tenors*
Glory be...

ENGLISH CHAMBER CHOIR AND PLAYERS

soprano

Nicky Archer
Marianne Aston
Katie Bank
Christine Coleman
Beth Evans
Rachel Haywood
Jocey Hurndall
Helen Huxtable
Ann Manly
Sarah Manousos
Kate Ross
Katie Thorpe

alto

Sarah Brear
Margaret Driver
Peggy Hannington
Helena Uys
Jay Venn
David Wheeler

tenor

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

baritone/bass

Simon Archer
David Elliott
David Jordan
Hugh Joslin
Nick Landauer
David Shield
Neil Thornton

violins

Roderick Skeaping
Levine Andrade

cello

Jenny Bullock

cornetti

Michael Lawlor
Wayne Plummer
Anne Harrow

sackbuts

Bill Tuck
Simon Cook
Alison Crum

organ

Freddie Brown
chitarraone
Roy Marks

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

Further afield recent concerts have included Brighton Festival, where it performed Antonio Teixeira's *Te Deum* (1734), the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland. The Choir has also performed by invitation of HM The Queen at Buckingham Palace and Windsor Castle.

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492: Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and recent television appearances with Gordon Ramsay and Stephen Fry. Earlier last year the Choir made its first 'flashmob' appearance at London's Science Museum for an American project *Orbit: Journey into Space* with composer Craig Leon. It has also featured on radio with a series of Christmas appearances on BBC Radio 4's *Broadcasting House* and a recent feature on Radio 3's *The Choir*. The Choir appeared with Rick Wakeman in *Six Wives of Henry VIII* at Hampton Court in 2009 and has just sung on the new recording of *Journey to the Centre of the Earth* in Abbey Road Studios. In October 2012 it celebrated its 40th anniversary with a concert at St John's Smith Square with guests including Rick and, from *Broadcasting House*, presenter Paddy O'Connell.

The Choir has a long tradition of fostering talent and making available to its members opportunities to sing solos or in smaller consorts and all tonight's soloists are drawn from within the Choir.

The English Players was formed to accompany the Choir back in the 1970s. Over the years its personnel has included many distinguished musicians and specialists in both contemporary and period styles. Tonight we are delighted to welcome members of the Thames Valley Early Music Forum (the wind and chitarrone players) and our thanks to David Fletcher for his part in assembling them. You can read more about the Forum on their website but David tells us that they have also appeared under the title 'arti fiati' (translates as 'arts winds!'). Jenny Bullock joins us from Northwood where she is a member of the congregation here at St John's and Freddie Brown is one of the Choir's regular accompanists; our violinists, Roddy Skeaping and Levine Andrade, have been playing for us for more years than they or we probably wish to remember, including two previous performances of the *Vespers* so we are very pleased that they are all with us here this evening.

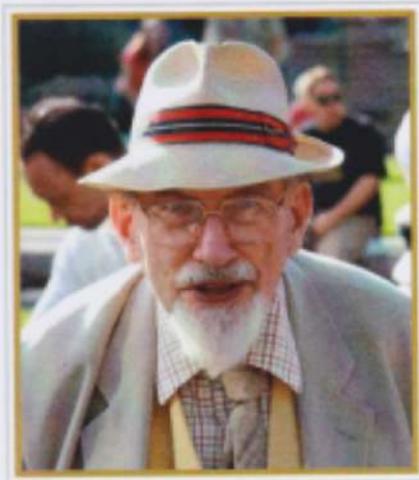
Guy Protheroe became director of the ECC shortly after its foundation, and the Choir's eclectic musical interests stem from his own varied career. He introduced the Choir to the musical tradition of the Eastern Churches, and he has conducted and recorded music of many Eastern Orthodox traditions in several countries (most recently with Cappella Romana, based on the USA's north-west coast). With his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others), and conducted avant-garde music in Europe and the USA, including being guest conductor for several years of the Xenakis Ensemble (Holland). He has always worked extensively in commercial music, often involving the Choir, with, amongst many others, The Who (Tommy), Black Sabbath, George Martin, Dave Stewart and David Arnold. He was musical director, lyricist, arranger and vocal soloist for Vangelis over many years, and undertook the same roles on the French smash-hit comedy film *Les Visiteurs* with Eric Lévi, with whom he has continued this collaboration on all six of the subsequent *Era* albums, which have sold many millions especially in French-speaking territories, Eastern Europe and South America. He recently conducted the first live shows of *Era* in Moscow and concerts with Rick Wakeman across Europe and South America; also with Rick, he has just directed the new recording of *Journey to the Centre of the Earth* and the first live performance of this extended version in Buenos Aires, Argentina last December. A major world tour is now in preparation, opening at the Royal Albert Hall in April 2014.

Our thanks to the Revd James Fields and all at St John's United Reformed Church for their help in presenting tonight's performance, and to Rachel Haywood and Neil Thornton (ECC singers and Northwood locals), who have been our point of liaison for this performance. Rachel's paintings are currently being exhibited in the Church. You are invited to join the artists for a glass of wine at the back of the church after the performance. This evening is in aid of the **Paul Strickland Scanner Centre** at Mount Vernon Hospital, which since the mid-1980s has pioneered the use of many types of scanning procedures to improve diagnosis, particularly of cancer. If you would like to donate to this appeal in addition to purchasing your ticket, you will find a plate also at the back of the church for this purpose.

For more information about all those involved in tonight's performance, do visit the following websites:

www.englishchamberchoir.com www.tvemf.org www.urcnorthwood.org www.stricklandscanner.org.uk

St Mary Magdalen Church,
Knighton, Leicester



*In Loving Memory and Thanksgiving
for the life
of*

C E John Aston

24th October 1928 - 9th July 2013

Tuesday 23rd July 2013

Order of Service

Conducted by The Reverend Christopher Loveless

Organ Voluntary

*'Nimrod' from Enigma Variations
Edward Elgar*

Opening Sentences

Choir

Purcell

Words: The Book of Common Prayer, 1662

Thou knowest, Lord, the secrets of our hearts.

Shut not thy merciful ears unto our prayers;

but spare us, Lord most holy,

O God most mighty, O holy and most merciful Saviour,

Thou most worthy judge eternal,

Suffer us not at our last hour for any pains of death to fall from thee.

Amen

Welcome and Introduction

Reading

*from I Vow to Thee my Country by Sir Cecil Spring-Rice
read by Marianne Aston*

And there's another country, I've heard of long ago,
Most dear to them that love her, most great to them that know;
We may not count her armies, we may not see her King;
Her fortress is a faithful heart, her pride is suffering;
And soul by soul and silently her shining bounds increase,
And her ways are ways of gentleness, and all her paths are peace.

Choir

*God So Loved the World (John 3:16)
from Crucifixion
Stainer*

God so loved the world that he gave his only begotten Son
That whoso 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 all through him might be saved.

Tribute

Michael Aston

Address

by The Reverend Christopher Loveless

Choir

Cherubic Hymn

*from the Divine Liturgy of St. John Chrysostom
Tchaikovsky (sung in Russian)*

We who mystically represent the Cherubim
sing the thrice-holy hymn to the life-giving Trinity.
Let us set aside all the cares of life
that we may receive the King of all.

Prayers

The Lord's Prayer

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

Hymn

Tune: Angel Voices

Angel-voices ever singing
round thy throne of light,
angel-harps for ever ringing,
rest not day nor night;
thousands only live to bless thee
and confess thee
Lord of might..

Thou who art beyond the farthest-
mortal eye can scan,
can it be that thou regardest
songs of sinful man?
Can we know that thou art near us,
and wilt hear us?
Yea, we can.

Yea, we know that thou rejoicest
o'er each work of thine;
thou didst ears and hands and voices
for thy praise design;
craftsman's art and music's measure
for thy pleasure
all combine.

In thy house, great God, we offer-
of thine own to thee;
and for thine acceptance proffer
all unworthily
hearts and minds and hands and voices
in our choicest
psalmody.

Honour, glory, might, and merit
thine shall ever be,
Father, Son, and Holy Spirit,
blessèd Trinity.
Of the best that thou hast given
earth and heaven
render thee.

Commendation and Committal

Choir

Nunc Dimittis (Luke 2: 29 - 32)

Stanford in G

Solo: Guy Protheroe

Lord, now lettest thou thy servant depart in peace, according to thy word.

For my eyes have seen thy salvation and 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

Organ Voluntary

Innsbruck: harmonised by J S Bach

Followed by private cremation at Gilroes Crematorium



*The family thank you for your presence here today.
Your messages of sympathy and kind thoughts
have been a great comfort to them.
You are warmly invited to join them for refreshments at
Knighton Evangelical Hall where you will be most welcome.*

*Donations in memory of John may be made to
Friends of the Welford Road Cemetery
c/o A J Adkinson & Son, Funeral Directors, 12 London Road,
Oadby, Leicester LE2 5DG Tel: 0116 2712340*

*Thanks to:
Rev. Christopher Loveless, A J Adkinson & Son,
English Chamber Choir, Director Guy Protheroe and Organist Ian Imlay*

HAZELWOOD

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DAY 6 - THE ENGLISH CHAMBER CHOIR PERFORM 'MONTERVERDI VESPERS'

Start Date: Saturday, 14 September 2013

HAZELWOOD

MONTEVERDI

VESPERS 1610

By Candlelight



"The greatest work of polphony before Bach"

Presented by members of the
ENGLISH CHAMBER CHOIR

SATURDAY 14TH SEPTEMBER

Concert starts at 8pm - Tickets £25 (£23 conc.)
 Pre-concert 2-Course Buffet served 6:45pm - £18p/p



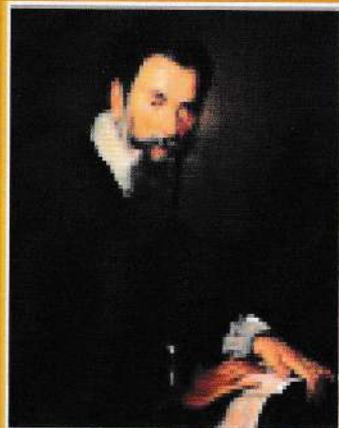
*This concert is running in conjunction with Hazelwood's 25 year celebrations
 'Return to the Garden'. See the weeks schedule on our events page.*

Hazelwood House, Nr. Loddiswell, Kingsbridge, Devon, TQ7 4EB
info@hazelwoodhouse.com 01548 821232 www.hazelwoodhouse.com

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HAZELWOOD

MONTEVERDI *VESPERS 1610*



Programme of Music

Presented by members of the
ENGLISH CHAMBER CHOIR

"The greatest work of polyphony before Bach"



This concert is running in conjunction with Hazelwood's 25 year celebrations 'Return to the Garden'. See the weeks schedule on our events page.

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GILLIAN KEAN



6th March 1943 - 21st August 2013

A life well lived...

Gillian Kean was an East Ender who became a citizen of the world. A multifaceted iconoclast, she recognized no boundaries often questioning conventional thought and behaviour.

She died unexpectedly on 21st August 2013 after being knocked down at Luton Airport on her return from a peace mission in the Middle East. The following morning she was due to fly to Bulgaria to investigate an alternative treatment for cancer.

Over the last twenty five years Gillian travelled the world tirelessly connecting with people on the cutting edge of new thought and ideas and encouraging individuals in their endeavours.

Since her death letters and emails of appreciation have poured in from around the world. This rich tapestry of extraordinary people, is Gillian's legacy to Anabel and Janie, her partners in Hazelwood, the estate in South Devon, that has welcomed thousands of people over the last 25 years.

Gillian loved Hazelwood. It expresses so much of what she believed and like her it is multi-faceted; hosting art, music, gatherings of all description and welcoming survivors of torture, children from Chernobyl and refugees from Bosnia, Armenia and Chechnya, all the while running as a small hotel and venue for weddings and private parties.

When Gillian and Anabel first came across Hazelwood in 1988, the 67 acres of wild river valley was in danger of being split up into 23 different lots. Originally they came to look at the boathouse, then Anabel heard Gillian asking the estate agent how much he wanted for the whole estate.

The answer was £1,250,000. Her next question was "Do you know anyone who would lend me that sort of the money?" Amazingly he said: "As a matter of fact I do." A chain of events followed that defies all rational thinking and within three months Hazelwood was handed into their care.

Gillian did not believe in personal ownership. A number of other places had already fallen into their hands and the Dandelion Trust was being formed with the intention of putting these properties into it. However the Charity Commission refused the aim 'to foster peace and international understanding', saying it was political and this alerted Gillian to the need to have places free from restriction.

Shortly after Hazelwood became deeply involved in the Bosnian Peace Initiative Through Heart to Peace, started in 1993 by two women, Ema Miocinovic of Croatia and Emsuda Mujagic from Bosnia. When asked if Through Heart to Peace takes sides, Gillian replied, "Yes. It takes the side of all people who, against great odds, wish to live together in harmony with one another regardless of race, colour or creed. It supports all those who value tolerance, enjoy diversity and wish for peace. It would wish to support all that is Truly Human in all of us."

Throughout the Bosnian war she led groups of intrepid individuals into such places as Sarajevo under siege. When the press asked "Why have you come" she replied: "For friendship's sake and I hear that the beer is good."

Gillian's conviction that love underlies everything enabled her to walk with calmness in the midst of danger. She was so fearless that at one time she was known fondly by the international forces as Le Capitaine and they even went as far as to ask her advice.

Gillian's life was one long treasure hunt from her early days as an antique dealer, trading in a Mayfair Emporium. In later years she would say of herself: "I have always been a treasure hunter but now I am seeking a different sort of treasure." She lived life with a passion, and life always took care of her because she was prepared to lose everything.

MONTEVERDI VESPERS 1610

The origins of Monteverdi's *Vespers* have not so far been satisfactorily or fully explained; the music survives in just a few copies of a single edition of 1610. There are, however, three cities that are associated with the *Vespers*: Mantua, Rome and Venice. Rome features little in Monteverdi's life, apart from his visit there in 1610 and the dedication of the *Vespers* to the Pope. Maybe he was seeking a senior Papal musical position, or trying to secure a scholarship at a seminary for his son Francesco, or perhaps even doing some reconnaissance on possible singers for the Mantuan Court. Venice was the centre of the music publishing industry, and a natural choice for publication of a major work. Monteverdi was to move there as *maestro di cappella* at St Mark's in 1613 (and no doubt performed the *Vespers* there), but he was unlikely, as has been suggested, to have been seeking a position there in 1610, as the current incumbent of St Mark's, Giulio Martinengo, had only just taken up his appointment in 1609. Monteverdi had been employed by the Mantuan court since about 1590. For most of his time there he had not been required to write church music. But Giacomo Gastoldi, the director of music at the ducal chapel, retired through ill health at the end of 1608 and no composer of distinction was found to replace him. So it is quite possible that Monteverdi was approached to provide music for the chapel. The adaptation of the fanfare from *Orfeo* (performed in Mantua in 1607) to open the *Vespers* is probably an indication that it was intended for some Mantuan court celebration.

There are many Feasts of the Virgin in the Church Calendar. Each begins with the Vespers on the preceding evening, with the Second Vespers service on the evening of the day itself. Monteverdi's publication provides music for the five psalms appointed for Marian feasts, the hymn and the Magnificat and also a series of smaller-scale pieces which were sung after the psalms instead of repeating the plainsong.

The heading in the organ partbook *Vespers of the Blessed Virgin in concerted style, set to plain chant*, draws attention to a feature of the work of prime significance: in the *Vespers*, Monteverdi allies the most modern musical language with the old technique of composing on the chant (*cantus firmus*). Each psalm is built round one of the tones to which psalms had been chanted for perhaps the preceding millenium – as far as Monteverdi knew, since the time of King David. At a time when the traditional music of the Church was under attack for its barbarity, Monteverdi chose to make it the centre of his first ambitious church-music publication.

Monteverdi's reputation (in his own time as now) was as an avant-garde composer: the leading figure of the new style of composition heralded by the Florentine operas (*Dafne* and *Euridice*) and Caccini's *Le nuove musiche*. But in both *Orfeo* and the *Vespers* he bases music in the new style on the old *cantus firmus* procedure, and even when he writes a secular-sounding strophic *aria* for the hymn, he retains the plainsong melody, though transforms its rhythm. The revolutionary is firmly rooted in tradition.

Clifford Bartlett

1. Versicle & Response *Deus in adiutorium meum*

Robin Whitehouse *tenor*

Versicle

Deus in adiutorium meum intende.

O God, make speed to save me.

Response

Domine ad adjuvandum me festina.

O Lord, make haste to help me.

Gloria Patri, et Filio,

Glory be to the Father and to the Son,

et Spiritui Sancto.

and to the Holy Ghost,

Sicut erat in principio, et nunc et semper,

as it was in the beginning, is now, and ever shall be,

et in saecula saeculorum, Amen. Alleluia.

world without end, Amen. Alleluia.

2. Psalm 109 [Anglican 110] *Dixit Dominus*

Rachel Haywood, Ann Manly *sopranos* Robin Whitehouse, Roger Carpenter *tenors* Simon Archer *baritone*

Dixit Dominus Domino meo:

sede a dextris meis, donec ponam inimicos
tuos scabellum pedum tuorum.

Ritornello

The Lord said unto my Lord:

Sit thou on my right hand, until I make thine enemies
thy footstool.

Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae:
in splendoribus sanctorum
ex utero ante luciferum genui te.

Ritornello

Juravit Dominus et non poenitebit eum:
tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis confregit
in die irae suae reges.

Ritornello

Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.

De torrente in via bibet:
propterea exaltabit caput.
Gloria...

The Lord shall send the rod of thy power out of Sion:
be thou ruler, even in the midst among thine enemies.
In the day of thy power shall the people offer thee
free-will offerings with an holy worship:
the dew of thy birth is of the womb of the morning.

The Lord sware and will not repent:
Thou art a priest for ever
after the order of Melchisedech.
The Lord upon thy right hand:
shall wound even kings in the day of his wrath.

He shall judge among the heathen; he shall fill the places
with the dead bodies: and smite in sunder the heads over
divers countries.

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

3. Motet *Nigra sum* [Song of Solomon]

Rob Scales *tenor*

Nigra sum sed formosa filia Jerusalem.
Ideo deflectit me Rex, et introduxit [me]
in cubiculum suum et dixit mihi:
Surge, amica mea, et veni.
Jam hiems transiit, imber abiit et recessit,
flores apparuerunt in terra nostra;
tempus putationis advenit.

I am black, but comely, O ye daughters of Jerusalem, So
the King loved me, and led me in
to his bedroom and said to me:
Arise, my love, and come away.
Now winter has passed, the rain has gone:
and flowers have appeared in our land;
the time of pruning has come.

4. Psalm 112 [113] *Laudate pueri*

Helen Huxtable, Nicky Archer *sopranos* Margaret Driver, Peggy Hannington *altos*
Robin Whitehouse, Rob Scales *tenors* Chris Turner, David Shield *basses*

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
qui in altis habitat et humilia
respicit in coelo et in terra,
suscitans a terra inopem
et de stercore erigens pauperem,
ut colloset eum cum principibus,
cum principibus populi sui?
Qui habitare facit sterilem in domo,
matrem filiorum laetantem.
Gloria...

Praise the Lord, ye servants:
O praise the Name of the Lord.
Blessed be the Name of the Lord:
from this time forth for evermore.
The Lord's Name is praised: from the rising up of the sun
unto the going down of the same.
The Lord is high above all heathen:
and is glory above the heavens.
Who is like unto the Lord our God, that hath his dwelling
so high: and yet humbleth himself to behold the things
that are in heaven and earth?
He taketh up the simple out of the dust:
and lifteth the poor out of the mire:
That he may set him with the princes:
even with the princes of his people.
He maketh the barren woman to keep house:
and to be a joyful mother of children.

5. Motet *Pulchra es* [Song of Solomon]

Rachel Haywood, Ann Manly *sopranos*

Pulchra es, amica mea,
suavis et decora filia Jerusalem.
Pulchra es, amica mea, suavis
et decora sicut Jerusalem,
terribilis sicut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

You are beautiful, my love,
a sweet and comely daughter of Jerusalem.
You are beautiful, my love,
sweet and comely as Jerusalem,
terrible as the sharp lines of a military camp.
Turn your eyes from me,
because they have put me to flight.

6. Psalm 121 [122] *Laetatus sum*

Rachel Haywood, Helen Huxtable *sopranos* David Wheeler *alto* Roger Carpenter *tenor*,
Maxime Rischard *baritone*, Neil Thornton *bass*

Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri in atriis tuis Jerusalem:
Jerusalem, quae aedificatur et civitas
cuius participatio eius in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini,
testimonium Israel
ad confitendum nomine Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quae ad pacem sunt Jerusalem
et abundantia diligentibus te.
Fiat pax in virtute tua
et abundantia in turribus tuis.
Propter fratres meos et proximos meos
loquebar pacem de te.
Propter domum Domini Dei nostri
quaesivi bona tibi.
Gloria...

I was glad when they said unto me:
We will go into the house of the Lord.
Our feet shall stand in thy gates: O Jerusalem.
Jerusalem is built as a city:
that is at unity in itself.
For thither the tribes go up, even the tribes of the Lord:
to testify unto Israel,
to give thanks unto the name of the Lord.
For there is the seat of judgement:
even the seat of the house of David.
O pray for the peace of Jerusalem:
they shall prosper that love thee.
Peace be within thy walls:
and plenteousness within thy palaces.
For my brethren and companions' sakes:
I will wish thee prosperity.
Yea, because of the house
of the Lord our God:
I will seek to do thee good.
Glory be...

7. Motet *Duo seraphim* [Isaiah 6: 2-3; 1 John 5: 7]

Robin Whitehouse, Rob Scales, Roger Carpenter *tenors*

Duo Seraphim clamabant alter ad alterum:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth:
plena est omnis terra gloria ejus.
Tres sunt qui testimonium dant in coelo:
Pater, Verbum, et Spiritus Sanctus:
et hi tres unum sunt.
Sanctus Dominus Deus Sabaoth:
plena est omnis terra gloria ejus.

Two Seraphim were calling one to the other:
Holy, holy, holy, Lord God of Hosts:
the whole earth is full of his glory.
There are three who give testimony in Heaven:
the Father, the Word and the Holy Spirit:
and these three are one.
Holy Lord God of Sabaoth:
the earth is full of Thy glory.

8. Psalm 126 *Nisi Dominus*

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum;
ecce hereditas Domini, filii:
merces, fructus ventris.
Sicut sagittae in manu potentis:
ita filii excussorum.
Beatus vir qui implevit desiderium suum ex ipsis:
non confundetur cum loquetur
inimicis suis in porta.
Gloria...

Except the Lord build the house:
their labour is but lost that build it.
Except the Lord keep the city:
the watchman waketh but in vain.
It is but lost labour that ye haste to rise up early,
and so late take rest,
and eat the bread of carefulness:
for so he giveth his beloved sleep.
Lo, children and the fruit of the womb:
are an heritage and gift that cometh of the lord
Like as the arrows in the hand of the giant:
even so are the young children.
Happy is the man that hath his quiver full of them:
they shall not be ashamed when they speak
with their enemies in the gate.
Glory be...

9. Motet *Audi coelum* [anon]
Robin Whitehouse, Roger Carpenter *tenors*

Audi coelum verba mea,
plena desiderio
et perfusa gaudio.

Hear, O heaven, my words,
full of desire
and suffused with joy.

Audio.

I hear.

Dic, quaeso, mihi: Quae est ista
quae consurgens ut aurora
rutilat, ut benedicam?

Tell me, I pray: who is she
who rising like the dawn,
shines, that I may bless her?

Dicam.

I shall tell you.

Dic, nam ista pulchra ut luna,
electa ut sol replet laetitia
terras, coelos, maria.

Tell, for she is beautiful as the moon,
exquisite as the sun which fills with joy
the earth, the heavens and the seas.

Maria.

Mary.

Maria Virgo illa dulcis,
praedicata de propheta Ezechiel
porta orientalis.

Mary, that sweet Virgin
foretold by the prophet Ezechiel,
gate of the rising sun,

Talis.

Such is she!

Illa sacra et felix porta,
per quam mors fuit expulsa,
introducenda autem vita,

That holy and happy gate
through which death was driven out,
but life brought in,

Ita.

Even so!

Quae semper tutum est medium
inter homines et Deum,
pro culpae remedium.

Who is always a sure mediator
between man and God,
a remedy for our sins.

Medium.

A mediator.

Omnes...
Omnes hanc ergo sequamur,
quae cum gratia mereamur
vitam aeternam. Consequamur.

All...
So let us all follow her
by whose grace we gain Eternal Life.
Let us seek after her

Sequamur.

Let us follow.

Praestet nobis Deus Pater
hoc et Filius et Mater,
cujus nomen invocamus,
dulce miseris solamen.

May God the Father grant us this,
and the Son and the Mother,
on whose name we call,
sweet solace for the unhappy.

Amen.

Amen.

Benedicta es, Virgo Maria,
in saeculorum saecula.

Blessed art thou, Virgin Mary,
world without end.

10. Psalm 147 [147 vv.12-20] *Lauda, Jerusalem*

Nicky Archer, Jess Daggars *sopranos* Peggy Hannington *alto*
Peter Adderley *tenor* Simon Archer, Maxime Rischard *baritones*

Lauda, Jerusalem, Dominum:
lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum;
benedixit filiis tuis in te.
Qui posuit fines tuos pacem,
ed adipe frumenti satiat te.
Qui emittit eloquium suam terrae:
velociter currit sermo ejus.
Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.
Mittit crystallum suum sicut bucellas:
ante faciem frigoris ejus quis sustinebit?
Emittet verbum suum, et liquefaciet ea:
flabit spiritus ejus, et fluent aquae.
Qui annuntiat verbum suum Jacob:
justitias et judicia sua Israel.
Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.
Gloria...

Praise the Lord, O Jerusalem:
praise thy God, O Sion.
For he hath made fast the bars of thy gates:
and hath blessed thy children within thee.
He maketh peace in thy borders:
and filleth thee with the flour of wheat.
He sendeth forth his commandment upon earth:
and his word runneth very swiftly.
He giveth snow like wool:
and scattereth the hoar-frost like ashes.
He castest forth his ice like morsels:
who is able to abide his frost?
He sendeth out his word, and melteth them:
he bloweth with his wind, and the waters flow.
He sheweth his word unto Jacob:
his statutes and ordinances unto Israel.
He hath not dealt so with any nation:
neither have the heathen knowledge of his laws.
Glory be...

11. Sonata sopra Sancta Maria

Sancta Maria, ora pro nobis

Holy Mary, pray for us

12. Hymn *Ave Maris Stella*

Margaret Driver, Sarah Brear *altos* Rob Scales *tenor*

Ave maris stella,
Dei mater alma,
Atque semper virgo,
Felix coeli porta.

Sumens illud ave
Gabrielis ore,
Funda nos in pace
Mutans Evae nomen.

Ritornello
Solva vincla reis
Profer lumen caecis,
Mala nostra pelle,
Bona cunctis posce.

Ritornello
Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Ritornello
Virgo singularis,
Inter omnes mitis,
Nos culpae solutos
Mites fac et castos.

Hail, star of the sea,
life-giving mother of God
and perpetual virgin,
happy gate of heaven.

Receiving that 'ave'
from the mouth of Gabriel,
keep us in peace,
reversing the name 'Eva'.

Loosen the chains from the guilty,
bring forth light to the blind,
drive out our ills,
ask for blessings for all.

Show yourself to be his mother:
may he receive through you our prayers
who, born for us,
deigned to be yours.

Peerless virgin,
gentle above all others,
when we are pardoned for our sins,
make us gentle and pure.

Ritornello

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum
Semper collaetemur

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Trinus honor unus. Amen.

Grant us a pure life,
prepare a safe journey,
so that seeing Jesus
we may rejoice for ever.

Praise be to God the Father,
glory to Christ most high,
and to the Holy Spirit
triple honour in one. Amen.

13. *Magnificat*

Magnificat anima mea Dominum

My soul doth magnify the Lord

Chris Turner, David Shield *baritones*

Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae,
ecce enim ex hoc beatam
me dicent omnes generationes.

and my spirit hath rejoiced in God my saviour.
For he hath regarded the lowliness of his handmaiden,
for behold from henceforth
all generations shall call me blessed.

Maxime Rischard, Neil Thornton *basses*

Quia fecit mihi magna qui potens est
et sanctum nomen ejus.

For he that is mighty hath magnified me,
and holy is his name.

Sarah Brear *alto* Rob Scales *tenor* Neil Thornton, Simon Archer *basses*

Et misericordia ejus a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui.
Deposuit potentes de sede
et exaltavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.

And his mercy is on them that fear him
throughout all generations.
He hath shewed strength with his arm; he hath
scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat
and hath exalted the humble and meek.
He hath filled the hungry with good things
and the rich he hath sent empty away.

Rachel Haywood, Ann Manly *sopranos*

Suscepit Israel puerum suum,
recordatus misericordiae suae,
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

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

Robin Whitehouse, Roger Carpenter *tenors*

Gloria...

Glory be...

ENGLISH CHAMBER CHOIR AND PLAYERS

soprano

Janet Adderley
Nicky Archer
Anne-Marie Curror
Jess Dagers
Rachel Haywood
Helen Huxtable
Ann Manly

alto

Sarah Brear
Margaret Driver
Peggy Hannington
David Wheeler

tenor

Peter Adderley
Roger Carpenter
Rob Scales
Robin Whitehouse

baritone/bass

Simon Archer
Nick Landauer
Maxime Rischard
David Shield
Neil Thornton

violins

Roderick Skeaping
Levine Andrade

cornetti

Wayne Plummer
Michael Lawlor
Anne Harrow

sackbuts

Bill Tuck
Richard Whitehouse
Alison Crum

organ

Freddie Brown
chitarrone
Roy Marks

ENGLISH CHAMBER CHOIR AND PLAYERS

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

Further afield recent concerts have included Brighton Festival, where it performed Antonio Teixeira's *Te Deum* (1734), the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland. The Choir has also performed by invitation of HM The Queen at Buckingham Palace and Windsor Castle.

While the Choir's live performances are predominantly classical, its recording credits cover an equally diverse selection of more commercial productions. It has featured on iconic film soundtracks such as Ridley Scott's *1492: Conquest of Paradise* with Vangelis, television titles including Steven Spielberg's *Band of Brothers*, and recent television appearances with Gordon Ramsay and Stephen Fry. Earlier last year the Choir made its first 'flashmob' appearance at London's Science Museum for an American project *Orbit: Journey into Space* with composer Craig Leon. It has also featured on radio with a series of Christmas appearances on BBC Radio 4's *Broadcasting House* and a recent feature on Radio 3's *The Choir*. The Choir appeared with Rick Wakeman in *Six Wives of Henry VIII* at Hampton Court in 2009 and has just sung on the new recording of *Journey to the Centre of the Earth* in Abbey Road Studios. In October 2012 it celebrated its 40th anniversary with a concert at St John's Smith Square with guests including Rick and, from *Broadcasting House*, presenter Paddy O'Connell.

The Choir has a long tradition of fostering talent and making available to its members opportunities to sing solos or in smaller consorts and all tonight's soloists are drawn from within the Choir.

The English Players was formed to accompany the Choir back in the 1970s. Over the years its personnel has included many distinguished musicians and specialists in both contemporary and period styles. Tonight we are delighted to welcome members of the Thames Valley Early Music Forum (the wind and chitarrone players) and our thanks to David Fletcher for his part in assembling them. You can read more about the Forum on their website but David tells us that they have also appeared under the title 'arti fiati' (translates as 'arts winds'!). Freddie Brown is one of the Choir's regular accompanists; our violinists, Roddy Skeaping and Levine Andrade, have been playing for us for more years than they or we probably wish to remember, including three previous performances of the *Vespers* so we are very pleased that they are all with us here this evening.

GUY PROTHEROE

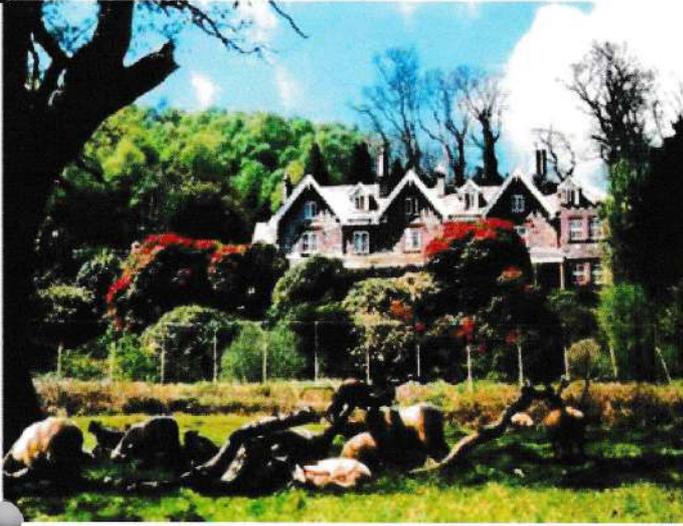
Guy Protheroe became director of the ECC shortly after its foundation, and the Choir's eclectic musical interests stem from his own varied career. He introduced the Choir to the musical tradition of the Eastern Churches, and he has conducted and recorded music of many Eastern Orthodox traditions in several countries (most recently with Cappella Romana, based on the USA's north-west coast). With his contemporary ensemble Spectrum he became particularly associated with the music of Xenakis and Jonathan Harvey (among many others), and conducted avant-garde music in Europe and the USA, including being guest conductor for several years of the Xenakis Ensemble (Holland). He has always worked extensively in commercial music, often involving the Choir, with, amongst many others, The Who (Tommy), Black Sabbath, George Martin, Dave Stewart and David Arnold. He was musical director, lyricist, arranger and vocal soloist for Vangelis over many years, and undertook the same roles on the French smash-hit comedy film *Les Visiteurs* with Eric Lévi, with whom he has continued this collaboration on all six of the subsequent *Era* albums, which have sold many millions especially in French-speaking territories, Eastern Europe and South America. He recently conducted the first live shows of *Era* in Moscow (with further performances in Russia scheduled for this December) and concerts with Rick Wakeman across Europe and South America; also with Rick, he has just directed the new recording of *Journey to the Centre of the Earth* and the first live performance of this extended version in Buenos Aires, Argentina last December. A major world tour is now in preparation, opening at the Royal Albert Hall in April 2014.

For more information about all those involved in tonight's performance, do visit the following websites:

www.englishchamberchoir.com www.tvemf.org

Tonight's performers never knew Gillian. We were looking forward to meeting her and working with her and our hearts go out to all at Hazelwood. She was clearly a remarkable woman. We would just like to thank all those who, in a time of grief and stress, have nevertheless made every effort to ensure that we have been fed, watered and accommodated, and have enabled this performance to go ahead in her memory.

HAZELWOOD



The river and valley below provide a haven for all kinds of wildlife such as deer, foxes and birds, as well as allowing visitors time to explore and recuperate in its abundance of natural tranquility.

With its own water supply from an ancient spring and a river running through the grounds, Hazelwood really is the perfect place to relax, reflect and refuel.

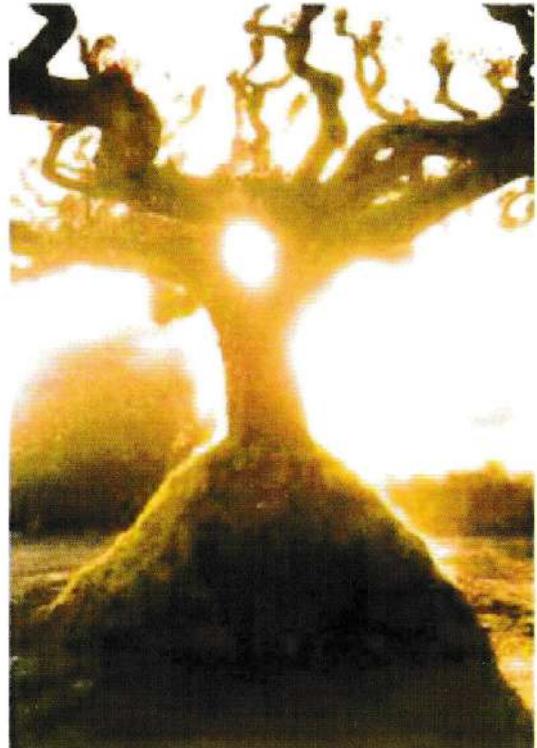
Hazelwood is a place where the arts are valued; ideal for music, painting, dance and theatre.

It is the perfect place for private parties and as a wedding venue or for other celebrations, be they large or small.

The house, which is gracious without being grand, offers relaxed informality with attention to detail. Bedrooms are colourful and comfortable with natural bedding.

Hazelwood is a glorious escape from the hurly-burly of day-to-day life, loved by people from all over the world. It sits in 67 acres of river valley in the South Hams where wildlife abounds. Nearby are the moors, award-winning beaches and woodland walks.

An ancient oak tree guards the entrance of the house, both of which are supported and surrounded by unspoiled nature. At Hazelwood we put the earth first.



Business away days, workshops, seminars and conferences are all catered for.

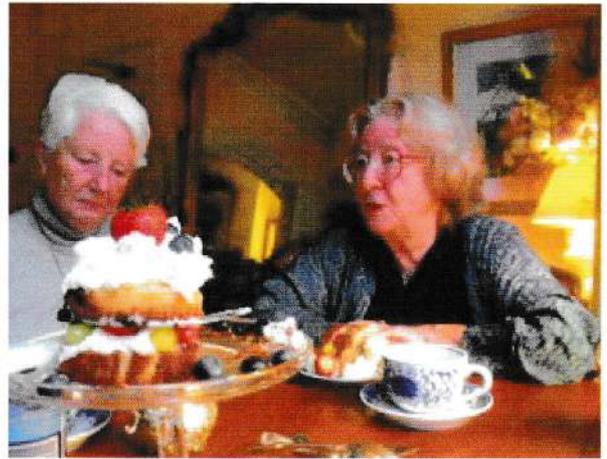
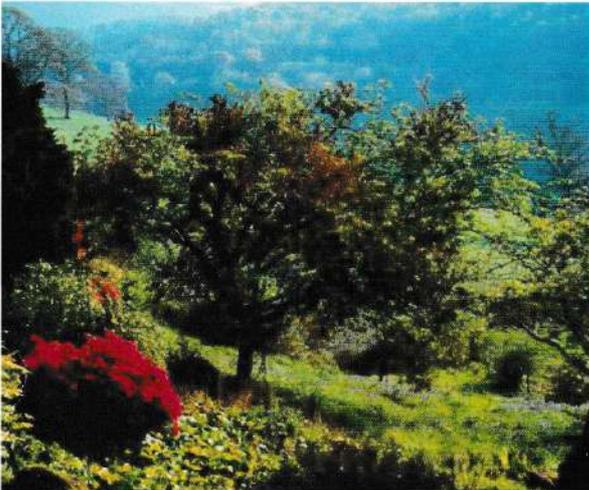
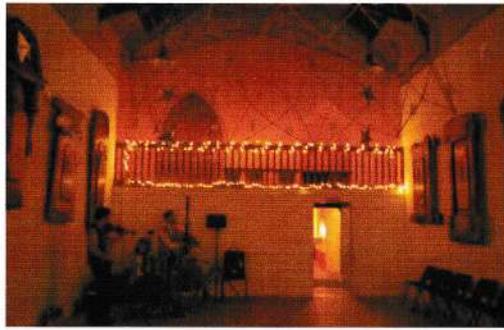
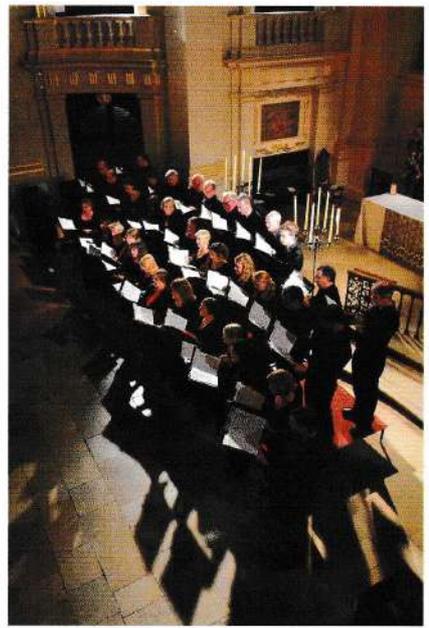
Food is fresh, locally sourced, organic where possible and prepared with care. Our cream teas are a must!

Open log fires give winter cheer and a flowery veranda is ideal for warmer days Hazelwood offers beauty, nature, peace, art and space to be.

HAZELWOOD

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Concerts, Courses, Weddings & Celebrations.
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01548 821232
www.hazelwoodhouse.com



St
Martin
in
the
Fields

Saturday 21 September

at

7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Gloria

HANDEL - Zadok the Priest

HANDEL - The King Shall Rejoice

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

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

Tickets : £8, £14, £20, £24, £28

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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



St
Martin
in
the
Fields

Saturday 12 October
at
7.30pm

VERDI REQUIEM

By Candlelight

Over 90 performers come together to perform
Giuseppe Verdi's Monumental Choral Work to mark his 200th Birthday
This will be one of the largest concerts staged at St Martin's for many years

Belmont Ensemble of London English Chamber Choir

Conductor - Peter G Dyson

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

Tickets : £8, £14, £20, £25, £30

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



St
Martin
in
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Fields

Saturday 12 October at 7.30pm

**BELMONT ENSEMBLE OF LONDON
ENGLISH CHAMBER CHOIR**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick

Tenor - Richard Rowntree Bass - Philip Tebb

**VERDI
REQUIEM**

An Interval of 20 Minutes will follow 'Lacrymosa'

Smoking and the consumption of food and drink are not allowed in the Church. Kindly switch off mobile phones and alarms on digital watches. Flash photography and audio or video recording are not permitted.

The interval lasts 20 minutes. A bell will be rung 5 minutes and 2 minutes before the end of the interval.

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

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

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1158

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

PROGRAMME £1.50

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

Giuseppe Verdi (1813 - 1901) - Requiem

Requiem

Dies Irae

Dies Irae - Tuba mirum - Liber scriptus - Quid sum miser
Rex tremendae - Recordare - Ingemisco
Confutatis - Lacrymosa

- Interval of 20 Minutes -

Offertorio - Sanctus - Agnus Dei - Lux aeterna - Libera me

Born into a middle-class family almost exactly 200 years ago on 10th October 1813, Giuseppe Verdi received musical instruction from the age of four. By the age of nine he was deputising for a local organist and obviously possessed a precocious talent. Despite the setback of being refused entry to the Milan conservatory, he took private lessons. In the mid 1830s, after a spell as "maestro di musica" in his hometown of Busseto, he returned to Milan and began composing. His first opera received its Milan premiere within nine months of his arrival. His reputation was established when he wrote *Nabucco* in 1842. Thus began an operatic legacy.

At one point he produced sixteen operas within eleven years. After the premiere of *Aida* in 1871, and with twenty-six operas completed, the operatic world had to wait sixteen years for more, then to be presented with two Shakespeare-inspired masterpieces, *Otello* (1887) and *Falstaff* (1889). Away from the opera house, Verdi spent much time managing his farmlands. He also entered political life, albeit briefly: he was a deputy in the first Italian parliament in the early 1860s. Verdi's death in January 1901 resulted in a national outpouring of grief. Shops and theatres were closed, there were special editions of newspapers and hundreds of thousands of mourners accompanied his funeral procession. As the procession left, a massed choir, under the direction of Arturo Toscanini, sang "Va pensiero", the chorus of the Hebrew slaves, from *Nabucco*.

The genesis of Verdi's *Requiem* dates back to the death of his fellow composer and compatriot, Gioacchino Rossini. Rossini died in 1868, and, at Verdi's suggestion, a commemorative Requiem Mass was to be performed on the first anniversary of Rossini's death. Verdi had proposed that several of Italy's leading composers should contribute a movement each to the work. Sadly, this work was neither completed nor performed. Nevertheless, the "Libera me" that Verdi had written as his contribution was retained and became the final movement of his own Requiem.

Verdi was complimented on this "Libera me" by a fellow composer, who claimed that it was "the most beautiful, the greatest and the most colossally poetic piece that anyone could imagine". With praise such as this, it is possible that Verdi was contemplating writing his own Requiem Mass at this time. Certainly, with its reprisals of both the "Dies irae" and the opening "Requiem", the "Libera me" holds the key to much of the final work. However, it was not until the death of the famous Italian writer and poet, Alessandro Manzoni, that Verdi began work on his *Requiem* in earnest.

Verdi had much admired Alessandro Manzoni's writing in his youth - he had read Manzoni's famous work, "*The Betrothed*" whilst still in his teens. The great man's death had a significant impact on the composer, as it did on the nation as a whole. Manzoni had played a major role in the development of Italian fiction and his writing encouraged political, moral and religious debate within a country struggling for unity and independence. Not long after the writer's death, Verdi wrote to his publisher, telling him of his intention to write a Requiem Mass to be performed on the first anniversary of Manzoni's death.

Verdi worked on the *Requiem* during the winter of 1873 and the spring of 1874 and it was duly premiered in Milan at the San Marco Church, on May 22nd 1874. Verdi conducted the performance, which featured soloists from the Milanese opera house, La Scala. It proved to be a huge success and between 1874 and 1875 it was performed 15 times in Paris, 4 times in Vienna and 3 times in London. For its London performances Verdi insisted that it be performed in the Royal Albert Hall. He had less control over the numerous performances that subsequently took place in his home country. The work proved to be so popular that settings for military bands and for four pianos were often to be heard!

It would seem that most people shared the opinion of Johannes Brahms, that "only a genius could have written such a work". The famous conductor Hans von Bulow, viewed the work less favourably, and referred to it as "an opera in ecclesiastical robes" and Wagner is reported to have said, "it is better to say nothing". Nevertheless, Hans von Bulow's statement may be less of an insult than first appears. Verdi composed over twenty operas, and yet, when considering which work best displays his genius, the writer and Verdi-expert Julian Budden chooses the *Requiem*, "Into it he poured all the purely musical resources that had developed in the course of twenty-six operas, and which he could here exploit to the full."

The text of the *Requiem* is largely based on the Roman Catholic "Mass for the Dead". However, Verdi did select the specific texts that he wanted (for example, there is no "Gloria" or "Credo") and he re-arranged the order of the texts to suit his dramatic purpose. The text of the *Requiem* inevitably leads to reflection on universal preoccupations such as death, God and humanity. As a prolific writer of opera, Verdi was used to manipulating character and plot into a dramatic work. Yet it is perhaps this *Requiem* text that gave him the ultimate freedom to express emotions beyond the dramatic confines of opera.

The opening of the "Requiem" is a prayer: a whispered and hesitant prayer for the dead. There is more assurance in the imitative "Te decet hymnus", before the music returns to the opening prayer. The "Kyrie" follows, and as the soloists make their grand entrance, so the intimacy of the opening disappears.

Next follows the "Dies irae", the core of the piece and subdivided into nine sections. The words are from a medieval poem by Thomas of Celano, a friend and follower of St Francis of Assisi. The horrifying depiction of judgement day presented by the text is matched by Verdi's music. The orchestra punches out the introductory chords and the chorus enters with, "Day of anger, day of terror".

After a sudden silence, trumpets (on- and off-stage) crescendo into a fanfare, heralding the "Tuba mirum" (Trumpets sounding loud as thunder). This is followed by the "Mors stupebit" (Death shall marvel). This brief bass solo is poignant in its repetition of the word "mors" (death), particularly towards the end, when each utterance of "mors" is followed by near silence.

The following mezzo-soprano solo, "Liber scriptus" (Open lies the book before them), is punctuated by ominous snatches of the "Dies irae" until the chorus finally erupts in a full reprisal. This then subsides into a more soothing trio, for soprano, mezzo-soprano and tenor, "Quid sum miser" (What shall I plead in my anguish?), with its lilting bassoon bass-line.

The basses of the chorus then introduce the "Rex tremende". There is almost a tug of war between them, and the rest of the chorus and the soloists. The basses persist with their forbidding opening phrase, "Rex tremende majestatis" (King omnipotent and mighty); the chorus and soloists contrast this with the lyricism of "Salve me fons pietatis" (Save thou me, O fount of mercy). The idea of an oppressive deity is gradually replaced with the sense of hope that is associated with the compassion of Christ. This continues in the gentle rocking of the "Recordare", (a duet for soprano and mezzo-soprano that reflects on the Passion of Christ) and in the famous tenor solo, the "Ingemisco" (I lament for I am guilty).

The bass solo "Confutatis" (When the cursed all are banished) oscillates between condemnation and compassion. The forceful dotted rhythms of the opening give way to a cantabile style for "Oro supplex et acclinis" (On my knees a I fall before Thee). The bass solo is followed by another reprisal of the opening of the "Dies irae". The movement closes with the sombre "Lacrymosa" (Day of bitter lamentation), with its initial plaintive melody and countermelody passed amongst the soloists and the chorus.

The "Domine Jesu" (Lord of Lords) is a quartet for the four soloists. The chorus makes a joyful return in the "Sanctus" (Holy, holy), a double fugue accompanied by staccato strings and piccolo. Playfulness is replaced by serenity for the setting of the words "Earth and heaven are full of echoes to Thy glory". The movement closes with a rousing "Hosanna" to flourishing brass accompaniment.

The "Agnus Dei" (Lamb of God) is set for soprano, mezzo soprano and chorus and begins with a transfixing unaccompanied duet for the two soloists, set an octave apart. The theme is then passed between the soloists and the chorus, each time oscillating between major and minor and each time with a different accompaniment from the orchestra.

The "Lux aeterna" (Light for ever) is a trio for the mezzo-soprano, tenor and bass accompanied by the rustling of tremolo strings. The movement struggles to reconcile the peace of the opening mezzo-soprano line with the ominous recurrence of "Requiem aeternam" provided by the bass.

The final, dramatic movement of the *Requiem* begins with an anguished declamation from the soprano, "Libera me" (Lord, deliver me). This is a movement full of emotion: grief, fear, guilt, despair, hope and repentance. Verdi summarises what has gone before as he re-introduces parts of the memorable "Dies irae" theme and the opening "Requiem" passage. But there is also the inclusion of another fugue for the chorus, which harks back to the spirited nature of the "Sanctus". The *Requiem* closes as it began, in near silence, with the final pleas of the soprano and the fading accompaniment of the chorus.

~ ~ ~

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

On the concert platform Elizabeth has appeared in the Chichester, Winchester, Aldeburgh, and Three Choirs Festivals and with conductors including Sir Charles Mackerras, Sir Mark Elder, Sir Roger Norrington, Iván Fischer, Emmanuelle Haïm, Trevor Pinnock, Harry Bicket, Nicholas Kraemer, Christopher Robinson, Nicholas Cleobury, David Hill and John Rutter.

She has given recitals in The Oxford Lieder Festival, The National Portrait Gallery and London's Handel House Museum, and frequently appears in concerts at St Martin-in-the-Fields with the Trafalgar Sinfonia and The Belmont Ensemble.

Recent engagements have included Haydn Creation in Poissy with Sir Mark Elder and the Orchestra of the Age of Enlightenment, Mendelssohn Elijah in the Royal Albert Hall with the RPO, Galatea (Acis and Galatea) for Sir Charles Mackerras in Aldeburgh and also with Belmont Ensemble at St Martin-in-the-Fields, Bach St. Matthew Passion with the Manchester Camerata in the Bridgewater Hall with Kraemer, scenes from Purcell Fairy Queen with Harry Bicket and The English Concert at Cadogan Hall, Bach B Minor Mass in the Three Choirs Festival, the title role in Handel Theodora in concert for The Belmont Ensemble, Haydn Creation Mass for Paul McCreesh in Wroclaw, Poland, Bach St. Matthew Passion with Fischer and the Orchestra of the Age of Enlightenment at the QEH, Bach B Minor Mass for the Three Choirs Festival in Tewkesbury Abbey, Brahms

Requiem in Southwark Cathedral, and *Dafne* (Apollo e Dafne) with the International Baroque Orchestra in Oxford and London. Elizabeth has recently recorded a disc of Vivaldi with the New London Soloists Orchestra.

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

Ciara Hendrick (Mezzo-Soprano) studied at the Guildhall School of Music and Drama, Strasbourg Opera Studio and ENO Opera Works. Roles include *Hansel, Hansel & Gretel* (Iford Opera); *Phoebe*, *Yeomen of the Guard* (Buxton); *Hermia* (cover), *A Midsummer Night's Dream* (Garsington); *Irene*, *Theodora* (St Martin-in-the-Fields); *Popova*, *The Bear* (Rosemary Branch); *Annio*, *La Clemenza di Tito* (Rosslyn Hill); *Cherubino*, *Le nozze di Figaro*, *Charlotte*, *Werther*, *Rosina*, *Il barbiere di Siviglia* and *Lazuli*, *L'Étoile* (Strasbourg Opera Studio) and created the role of *Margarida* in Julian Philips' *The Yellow Sofa* (Glyndebourne Opera). As a solo recording artist, Ciara has worked with the LSO, recording the title track of the Oscar-nominated film, *Incendies*.

Regular oratorio and recital engagements include Handel's *Messiah* at the Royal Hospital Chelsea, Vivaldi's *Gloria* and Bach's *Magnificat* at St Martin-in-the-Fields and Schumann's *Liederkreis op.39*, Oxford Lieder Festival.

Other recent engagements have included *Frasquinella* for Garsington's production of *La Périochole*, a recital at Lille Opera House for Emmanuelle Haim, Handel's *Dixit Dominus* at St Martin-in-the-Fields and the title role in Handel's *Susanna* with Christian Curnyn for Iford Festival Opera.

Richard Rowntree (Tenor) studied voice, viola and piano at Trinity College of Music, London. On leaving college, Richard became a tenor Vicar Choral at Wells Cathedral, a post he held from 1999 – 2007.

Richard now sings in the choir of the London Oratory and combines this with a flourishing freelance career. Richard is greatly in demand as a soloist and consort singer and regularly appears with some of the country's leading groups including The Monteverdi Choir under Sir John Eliot Gardiner, The Gabrieli under Paul McCreesh, The King's Consort under Robert King and Matthew Halls, The Early Opera Company under Christian Curnyn, The London Handel Festival under Laurence Cummings and The Philharmonia Voices under Richard Hickox and Christoph von Dohnanyi. Richard has also sung on numerous recordings for labels including Deutsche Grammophon, Hyperion, Chandos, Naxos, Regent and has also broadcast regularly on BBC Radio 3 and 4.

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

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

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

Philip Tebb (Bass) studied Music at Durham University, where he was a Choral Scholar at the Cathedral, and at the Royal College of Music on the Benjamin Britten International Opera School with Russell Smythe. His studies at RCM were generously supported by the Anne Clayton Award, Stanley Picker Trust Award, the Audrey Sacher Award and the Josephine Baker Trust. Roles at RCM included: Demetrius in Britten *A Midsummer Night's Dream*; Harasta in Janacek *The Cunning Little Vixen*; Nicandro in Handel *Atalanta* (as part of the London Handel Festival); Father Trulove in Stravinsky *The Rake's Progress* and Antonio in Mozart *Le Nozze di Figaro*. Professional stage work includes covering the role of Peter Quince in Britten *A Midsummer Night's Dream* for Garsington Opera, singing the role of Schaunard in Puccini *La Boheme* for Wedmore Opera and appearing in a production of Webster's *The Duchess of Malfi* at the Royal Theatre, Northampton.

Philip is in great demand as an oratorio soloist. Appearances last year included: Bach *Matthaus Passion* (Christus and Arias) with Jesus College Chapel Choirs and the Saraband Consort; Bach *Weihnachts Oratorium* with Cor Dyfed; Brahms *Ein Deutsches Requiem* with Henley Choral Society and Lewisham Choral Society; Handel *Dettingen Te Deum* with St Ives Choral Society; Handel *Israel in Egypt* with Bedford Choral Society; Handel *Messiah* with Royal Hospital Chelsea Chapel Choir and Forest School Choral Society; Handel *Samson* with St Neots Choral Society; Haydn *Nelson Mass* with Barts Chamber Choir and Solihull Choral Society; Mendelssohn *Elijah* with Bridgwater Choral Society; Mozart *C Minor Mass* with Barts Choir and Scarlatti *Missa della Santa Cecilia* with Aylesbury Choral Society.

For Peter G Dyson and the Belmont Ensemble Philip has performed: Fauré *Requiem*; Handel *Acis and Galatea* (Polyphemus); Handel *Messiah*; Handel *Theodora* (Valens); Mozart *Coronation Mass*; Mozart *Requiem* and Mozart *Vesperae solennes de confessore*.

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

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 550 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

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

He has conducted the New Queens Hall Orchestra in London, including a live broadcast on BBC Radio 3; He has appeared with the Latvian Philharmonic Orchestra in Riga, the Guatemala National Symphony Orchestra in Guatemala City, the Macedonian Philharmonic Orchestra in Skopje, the Filharmonie Ceske Budjedovice, Filharmonie Hradek Kralove, South Bohemian Chamber Orchestra (Czech Republic) and the Midlands Sinfonia. He has also conducted the Michigan University Symphony Orchestra at the Mozarteum in Salzburg. He conducted The Chamber Orchestra at St Paul's in Melbourne, Australia in February 2013.

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

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

Peter has worked in concert with artists including David Campbell, Jill Gomez, Sir Edward Heath, John Lill, Benjamin Luxon, Annela Rice, John Craven, Nicola Loud, Alan Brind, Sam Haywood, Ashley Wass, Ruth Rogers, Benjamin Nabarro and Helena Wood.

Peter won the Havant Symphony Orchestra Conducting Competition, was runner-up at the British Reserve Insurance NAYO Conducting Competition, and was a finalist in the BFYC Choral Conducting Competition.

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

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

They have now given over 550 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

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

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

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

The Orchestra has recently appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly.

As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

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

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

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

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

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

Current members of the Ensemble also play with leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, Hanover Band, English Concert and OAE. Soloists with the orchestra have included former winners of the BBC Young Musician of the Year competitions and many outstanding international artists.

belmontensemble@gmail.com
www.belmontensemble.com

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

It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes here and in several other London venues, including St James Piccadilly and St Andrew-by-the-Wardrobe. Further afield recent concerts have included the Barber Institute in Birmingham, Norwich and Rochester Cathedrals, and Hertford College Oxford, while in Europe the Choir have made several visits to Belgium, Bulgaria, Greece and Switzerland.

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

In May 2009 it appeared at Hampton Court Palace singing *Six Wives of Henry VIII* with Rick Wakeman, and a few weeks later accompanied Rick in his solo piano and orchestra programme 'P'n'O' at Cadogan Hall. The CD *The Byzantine Legacy* originally issued by Sony in Greece, has recently been re-issued in the UK and is also available for download, as is an album of music inspired by the Byzantine Abbess Kassiani on the Naxos label.

The English Chamber Choir was formally constituted in 1972; its 40th anniversary celebrations in 2012 included a recently commissioned work from Ivan Moody and a revival of another great Iberian work, the *Te Deum* by Teixeira, both at the Brighton Festival, and the establishment of a 'Friends of the ECC' scheme which includes a number of informal concerts at St Andrew-by-the-Wardrobe as well as a celebratory concert at St John's, Smith Square.

englishchamberchoir@gmail.com
www.englishchamberchoir.com

Belmont Ensemble Concerts by Candlelight

Friday 18 October

Vivaldi - The Four Seasons

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

Saturday 2 November

Handel - Royal Fireworks Music, Water Music Suites

Bach - Orchestral Suite No 3, Vivaldi - Concerto for Two Trumpets

Saturday 9 November

Belmont Ensemble's 600th Concert at St Martin-in-the-Fields

Mozart - Requiem : With The English Chamber Choir

Friday 22 November

Benjamin Britten 100th Birthday Concert on St Cecilia's Day

Handel - Royal Fireworks Music, Britten - Ode to St Cecilia, Rejoice in the Lamb

Purcell - Ode to St Cecilia (Excerpts), Chaconne, Handel - The King Shall Rejoice

Friday 20 and Saturday 21 December

Handel - Messiah : With The English Chamber Choir

Thursday 26 December at 7pm

Boxing Day Baroque

Seasonal music by Mozart, Handel, Vivaldi, Corelli and Bach

Saturday 11 January 2014

Vivaldi - The Four Seasons

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

Saturday 18 January

Mozart - Requiem : With The English Chamber Choir

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

Thursday 23 January

Mozart - Eine Kleine Nachtmusik, Salzburg Symphony No 1

Mozart - Serenata Notturna, Pachelbel - Canon, Purcell 'Fairy Queen' Suite

Thursday 27 February

Mozart - Eine Kleine Nachtmusik

Vivaldi - Spring, Purcell - Chaconne, Bach - Air on the G String

Friday 14 March

Faure - Requiem : With The English Chamber Choir

Vivaldi - Gloria in D, Handel - Let the Bright Seraphim

Full details at : www.belmontensemble.com

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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

St
Martin
in
the
Fields

Saturday 9 November

at

Remembrance Concert

Belmont Ensemble's 600th Concert at St Martin-in-the-Fields

7.30pm

MOZART REQUIEM

By Candlelight

HANDEL - Zadok the Priest

MOZART - Laudate Dominum (Solemn Vespers)

PURCELL - Queen Mary Funeral Music (1695)

PURCELL - When I am laid in Earth (Dido's Lament)

**Belmont Ensemble of London
English Chamber Choir**

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick
Tenor - Richard Rowntree Bass - Oliver Hunt

Tickets : £8, £14, £20, £24, £28

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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



EDDIE HARVEY

A Concert Celebrating the life of Eddie and inaugurating the
Eddie Harvey Award for Jazz Arrangement



Sunday 10th November 2013
Duke's Hall, Royal Academy of Music

PROGRAMME

ENGLISH CHAMBER CHOIR

Conductor Guy Protheroe

WAY OUT WEST SEPTET

Chris Biscoe (baritone) Pete Hurt (tenor)
Jimmy Hastings (alto) Tony Woods (soprano) Kate
Williams (piano)
Dave Jones (bass) Tony Kinsey (drums)

Numbers to be played include:

The Orange is Blue
Samba de Gambos
Knight of the Jazz Stable
Maureen

Autumn Leaves - Joseph Kosma
Arranged by Andrew Carter

When lights are low - Benny Carter
Arranged by Eddie Harvey

I was glad when they said unto me - Hubert Parry

Parry's setting of the words was done for the coronation of King Edward VII, in an allegorical wish for peace, prosperity and harmony for England based on that portrayed for Jerusalem in Psalm 122. The music's late Victorian Englishness epitomises the feelings of the time which, looked at from today's standpoint, perhaps belies Parry's sentiment that the arts, and therefore music, are for everyone. The anthem has since been sung at other royal occasions, notably the wedding of William and Kate in 2011, and had its place in the repertoire of many public schools. This serves to remind us that Eddie was head of brass at Haileybury for 13 years and would often have heard this anthem.



ORGAN PIECE HOMAGE TO FATS

Chris Stanbury (organist)

Eddie's final composition, this will be its debut performance. Look out for the odd reference to Fats Waller.

PHIL DEGREG TRIO

Phil DeGreg (piano) Dave Green (bass)
Steve Brown (drums)

Numbers to include:

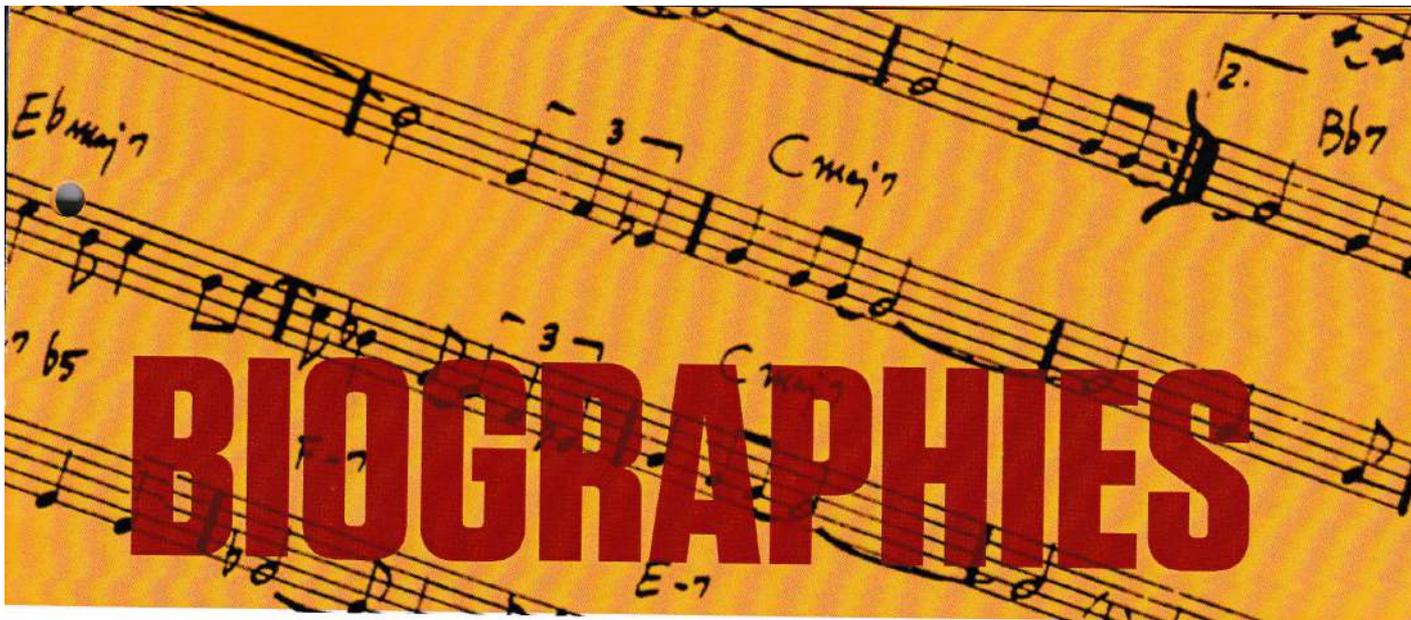
Slow Boat to China - Frank Loesser
Smile - Charlie Chaplin
Come Rain or Come Shine - Harold Arlen

INTERVAL

NYJO

Numbers to be played include:

Route 65
Of thee I Sing
Cubano Chant
Hotel DeGreg
25 & Counting
How Deep is the Ocean
Embraceable You
Fanfare & Cornets
Lavender Hill Blues



CHRIS BISCOE

Chris Biscoe's many album credits include those with George Russell, Mike Westbrook, Andy Sheppard, Liam Noble and The Brotherhood of Breath. Fluent on alto, soprano, tenor and baritone saxophones, alto clarinet, piccolo and flute, Chris has been on the UK and European jazz circuit for several decades. He is one of NYJO's alumni and also worked with Mike Westbrook early on and continuing in many Westbrook projects. Chris has embraced not only mainstream, bebop and modern but also fusion and free jazz, influences in the latter genre including Ornette Coleman. He has worked on Thelonius Monk projects and with his own groups such as the Chris Biscoe Quartet. Of amiable and academic appearance, he is bursting with creative ideas such as those for his Trio (Biscoe/Edwards/Marsh). Major tours include the Hermeto Pascoal Big Band, the New York Composers Orchestra and the David Murray Big Band with Macy Gray. He leads the Profiles Quartet with Tony Kofi, and Mingus Moves, and plays in the Grand Union Orchestra and in the Wobbly Rail Quartet with Pete Hurt."

JIMMY HASTINGS

Jimmy, who plays like a dream on alto, tenor, clarinet and flute, cut his musical teeth as a ship's musician, doing several world tours. On his return to the UK he played in bands including what became the BBC Big Band, and, while with the latter, began his career on the London jazz scene. He played with well-known musicians of the day, forming associations which have continued to the present. Jimmy's expertise also flourished in West End musicals and working in orchestras accompanying the likes of Frank Sinatra, Sarah Vaughan and a host of others. His humorous and gentlemanly character was put to the test in 1993 when, 30 years after turning him down, Humphrey Lyttelton asked him to come and play for him. Jim graciously accepted and has played in the band ever since. One of our esteemed senior jazz musicians, Jimmy currently still does much of the above and also teaches at the London College of Music

PETE HURT

If you met Pete in the street you would think, quiet, sensitive man. If you heard him first on his tenor you'd think, boy, what a lot of well-chosen notes and so creatively and powerfully blown. He has been on the London jazz scene for almost 40 years, starting out in Graham Collier's band and later joining Redbrass and playing alongside Dick Pearce and Chris Biscoe. He went on to form a quartet with pianist Pete Saberton. Called Lighthouse it won the Greater London Arts Association's Young Jazz Musician of the Year Award for 1976. Pete is also a noted composer and arranger and he wrote many arrangements for the BBC Big Band in the 1980s. During that time he toured with George Russell's Living Time Orchestra and has continued to work with other big bands and smaller groups alongside the likes of Kenny Wheeler, Mike Westbrook, John Taylor, Mike Gibbs and Henry Lowther. He is currently a member of the London Jazz Orchestra and has contributed many pieces to the band's 'book'.

DAVE JONES

Much in demand as a bass player, Dave also writes music and teaches. He has played not only in the jazz sector but also pop, theatre and television, in most aspects of performing and recording. After graduating from Newcastle College of Arts and Technology, Dave toured and recorded with Eurojazz, the European Community Youth Jazz Orchestra. He has since performed with a string of UK musicians including Steve Waterman, John Etheridge, Julian Stringle,

Bill Bruford and Dave O'Higgins, and also with the BBC Radio Big Band, a number of quartets, and visiting artists such as Joe Temperley, Scott Hamilton and others. Dave composes for his own modern jazz group Dave Jones' Affinity and this music can be heard on the group's CD 'Affinity'. For 12 years Dave headed the music department at Richmond Adult Community College which offers an extensive range of music and music technology courses across all styles and includes the Richmond Jazz School. He also teaches bass at Kingston University.

TONY KINSEY

Tony has long been regarded as one of Britain's finest jazz drummers. His legacy began while working on trans-Atlantic boats where he prospered on drumming lessons in both New York and Birmingham. He was a member of the John Dankworth Seven in the early 1950s and went on to have his own groups, working with major musicians of the day, and touring with visiting US musicians such as Oscar Peterson, Ella Fitzgerald and Billie Holiday. His versatile and sensitive technique, softly supporting ballads and deliciously embellishing up tempo numbers, keeps him well sought after. He also has another string to his bow - that of composer and arranger, a whole other story, and a rich one of orchestral music, music for film and gems for smaller ensemble.

KATE WILLIAMS

Jazz pianist, composer and teacher, Kate's warm and welcoming personality is extant in all these pursuits. A recipient of the John Dankworth Award for Talent Deserving Wider Recognition, she has since released CDs to critical acclaim and had the following accolade in *The Observer*: "A worthy addition to the ranks of British jazz composer-pianists, Kate Williams has the knack of making a simple trio or quartet sound much bigger. She does this not by creating sound or fury, but through a wonderful ever-changing variety of harmony and texture." Through her own groups and in others, she has worked with Bobby Wellins, Stan Sulzman, Nikki Iles, John Etheridge and a host of others. A member of Chris Biscoe's Mingus Moves, she teaches on the jazz degree course at Middlesex University.

TONY WOODS

Born in Southampton, Tony Woods began playing folk music with his father at the age of five. A graduate of Keele University, Leeds College of Music and the Guildhall School of Music, Tony received awards for saxophone outstanding performance and also the soloist's prize at the Dunkirk International Jazz Festival. Since the mid 90s, Tony has performed and recorded with many celebrated musicians including Michael Garrick, Tim Whitehead and Pete Churchill - including with the latter the Avalon trio, formed to explore the possibilities of improvising on English classical music. An ensuing album was released to great critical acclaim resulting in interviews on BBC Radio 3 and Jazz FM.

Tony has been involved in a number of projects but his most significant work to date has been with his own band - the Tony Woods Project - with which he has recorded three highly acclaimed albums of original folk inspired compositions. The Project has toured the UK and performed at numerous jazz festivals and London venues.

CHRIS STANBURY

Chris Stanbury studied Electronic and Classical organ at the London College of Music with Janet Dowsett and Jonathan Melling FRCD. Whilst at LCM, Chris also discovered jazz piano thanks to Eddie's enthusiasm and encouragement. Chris now combines his career as a performer with that of a teacher and examiner for the London College of Music. Recent projects have included a concert tour of Holland, working as a Musical Director at the Royal Hippodrome Theatre in Eastbourne and the recording of two new CDs. Christopher's recordings have featured on the popular Radio 2 programme *The Organist Entertains* and BBC Southern Counties Radio.

ENGLISH CHAMBER

CHOIR

The ECC celebrated its 40th birthday in 2012 with a concert featuring pieces from its three main areas of focus: English and European sacred music; music from the orthodox tradition; secular and commercial music.

Guy Protheroe has been director for most of its life. Indeed the choir's eclectic musical interests stem largely from his own varied career. Together they have travelled through the UK and mainland Europe performing pieces as diverse as Teixeira's Te Deum or Parry's Songs of Farewell, through the Liturgy of St. John Chrysostom by Tchaikovsky and Ivan Moody's Sub Tuum Praesidium (premiered with an award from the BBC Performing Arts Trust), to Rick Wakeman's Journey to the Centre of the Earth or featuring on the soundtrack of Ridley Scott's film 1492. For the past several years the Choir has had a close association with St Martin in the Fields, performing in the Trafalgar Square church regularly and soon preparing for their Christmas concerts there. The Choir's lighter side encompasses arrangements of Autumn Leaves and other standards. Tonight they are also performing When Lights are Low, in an arrangement specially written for them by Eddie Harvey.

GUY PROTHEROE

Guy studied music as a scholar at Magdalen College Oxford and subsequently at the Guildhall School of Music. He went on to be involved in the avant-garde tradition of the 1970s, having his own group, Spectrum, which played the likes of Xenakis and Jonathan Harvey and their contemporaries, in Europe and the US. Guy's developing interest in music of various eastern orthodox traditions led to the Byzantine Festival in London and association with a number of composers in the genre such as Christos Hatzis and John Tavener. Throughout his career he has also been involved in commercial music, variously directing, arranging, soloing in and conducting the works of Rick Wakeman, Vangelis, Eric Levi and many other world-famous artists and composers.

PHIL DEGREG

Phil is a graduate of Yale and University of North Texas. As a pianist his earliest jazz influences were Bud Powell and Bill Evans but he is accomplished and comfortable in a wide range of styles from mainstream to bebop to Brazilian jazz. He toured with the Woody Herman Orchestra in the 1980s and for 13 years he has accompanied many national and international jazz artists in the house trio in Cincinnati's famous Blue Wisp Jazz Club. He has performed variously in Europe and South America. Phil is Professor of Jazz Studies at the University of Cincinnati College-Conservatory of Music and has extensive teaching experience both in the US, Brazil and the UK. His book, Jazz Keyboard Harmony, is a practical text for teaching jazz harmony and for all musicians and is used around the world in universities and for private study.

DAVE GREEN

Dave's first important engagement as a professional bass player was with the Don Rendell/Ian Carr Quintet. By the end of the 1960s he had established himself on the British jazz scene and was working concurrently with the bands of Stan Tracey and Humphrey Lyttelton. Since then he has played and recorded with many visiting American musicians including Benny Goodman, Coleman Hawkins, Ben Webster, Sonny Rollins, and others too numerous to mention. In the early 1980s he led his own group Fingers which featured Lol Coxhill,

Bruce Turner and Michael Garrick, and went on to have a continuing association with the last. He has also had a long association with childhood friend Charlie Watts and his various jazz projects. Dave has a busy career playing in the UK, Europe and the US. In July 2013 the rhythm section of Gareth Williams, Dave Green and Steve Brown was presented with the 2013 British Jazz Awards.

STEVE BROWN

Born in Manchester, Steve developed an early interest in music and began playing drums at age 14. By the time he was 19 he was performing with local jazz groups and at 23 had become the 'first call' jazz drummer in Manchester, working with Scott Hamilton, Art Farmer and UK artists during their engagements in the city. Steve moved to London in 1996 and began working as a sideman with many of the capital's finest musicians. He also played with Harry 'Sweets' Edison and Conte Candoli. During the next four years his playing career went from strength to strength and Steve was the winner of the Drums and Rising Star categories in the 1999 British Jazz Awards. He has gone on to win for the next several years up to and including 2013. In 2000 he joined Scott Hamilton's quartet and has been touring with him for the last 13 years, featuring on Hamilton's last five recordings for Concord records. Steve also continues to perform and record with a wide variety of artists.

MARK ARMSTRONG AND NYJO

With so many rave reviews of NYJO gigs, it is easy to overlook the role and influence of Musical Director, Mark Armstrong. Professor of Jazz at the Royal College of Music and trumpet star in his own right, Mark not only trains and shapes the elite NYJO ensemble to an enviably high standard, he also contrives to motivate them through an at times gruelling gig schedule and lead them in the provision of an ever-growing programme of education work. Mark has also won national awards for jazz arranging, which is another reason why he is to be one of the judges (along with Pete Hurt, Kate Williams and Jason Yarde) of the Eddie Harvey Jazz Arranger of the Year Award, which we are launching tonight. In so far as there has been a big band nursery of British jazz talent over the past 48 years, it has been NYJO (yes, a 50th anniversary is to be celebrated in 2015!). A full list of NYJO alumni includes an incredibly high proportion of living jazz stars – for example there will be at least three on stage this evening! Even a plaudit like that seems a little unfair to the present NYJO personnel, which includes solo talent of already remarkably high quality, as will be evidenced this evening! Last year's late night BBC Proms at the Royal Albert Hall had one sellout performance, and that was the one featuring NYJO. Needless to say they didn't disappoint; it was, by common consent, another wholly successful gig!



EDDIE HARVEY

Peter Vacher said it all in his obituary of Eddie last year in *The Guardian*. Summing him up in the first sentence he then went through his career and the influence he later had as the founding father of jazz education in the UK.

Read it to get all the detail of his musical, teaching and compositional development, but here is the first sentence: 'A helper of countless musicians, established and emerging, the gifted teacher and jazz musician Eddie Harvey ... was the most companionable of men'

Eddie relished the music and it was his gift of sharing such enjoyment which affected both students, colleagues and friends alike. His story telling was legendary and people remember being regaled with tales from 'Humph's band', episodes from Haileybury, and even as far back as his time in the Air Force. It was this narrative ability, enthusiastic engagement with people and of course his ultra in depth appreciation of music and how it works that made him such a fantastic teacher.

And many times it was said by students after a lesson with Eddie, that they now had enough to work on for the rest of their lives! But being the man he was, Eddie realised the music industry was not all sweetness and light. One thing about which he felt the cards were not dealt even handedly was the position of, and the debt owed to, the arranger. The composer and performer received their due reward but the arranger was largely ignored. It is to rectify this in some small way that the Eddie Harvey Award for Jazz Arrangement has been set up with the generous help of one of his ex-students. We hope that the Award will provide a legacy in his memory and benefit entrants in years to come.

THE EDDIE HARVEY

Jazz Arranger of the Year Award

TERMS OF REFERENCE

To perpetuate the memory of Eddie Harvey and to honour his expressed wish to try to ensure that arrangers of jazz compositions receive due acknowledgement of the importance of their contributions to jazz.

To that end, to institute an "Eddie Harvey Jazz Arranger of the Year Award" in accordance with the rules set below.

To review and update the details of the Award and its rules as may be indicated by changes in circumstances, or by experience of administering the Award.

Submissions should not have been previously publicly performed

Insofar as copyright is an issue it will be retained by the arranger concerned.

The Award's administrator will ensure that all references or "clues" to the identity of the entrant will have been removed before passing the submissions to the judges.

The judges' decision will be final and not subject to appeal.

From 6 January 2014 submissions can be sent to the Scheme's administrator at the following email address info@eddieharveyaward.com

The closing date for submissions to be received by the administrator is 31 July 2014.

There will be a public presentation of a cheque for £2,000 and performance of the winning submission, see below.

AWARD RULES

This award is open to British residents of all ages and will be made annually.

Submissions should be notated for all the chosen instruments or voices and in Sibelius or other appropriate printed format. Handwritten submissions are not acceptable.

Submitted arrangements can be of existing or original works and can take any reasonable form, e.g. for orthodox big band, smaller ensemble, or any other aggregation of instrumentation or voices.

There is no limitation on length of submitted arrangements, though applicants are encouraged to reflect on the practicalities, from a performance point of view, of submitting arrangements of, say, longer than fifteen minutes.

PERFORMANCE

Although there will only be one winner, if practicable, in addition to the chosen arrangement, two others will be publicly performed either at the presentation concert or another appropriate occasion. The point of this would be to give the organisers and the judges opportunity to feature three demonstrably different types of arrangement, thereby evidencing their inclusive approach to the Award scheme.

If practicable, the organisers will also look to arrange for and contribute financially to subsequent performances of the winning arrangement.



If you have enjoyed tonight's music you may be interested in a further celebration of Eddie Harvey in Richmond upon Thames. Way out West members are presenting brand new compositions inspired by Eddie's work and also playing a selection of his original pieces. Featuring Pete Hurt, Tony Woods, Kate Williams, Nette Robinson, Dave Jones, Emily Saunders, Chris Biscoe, Tony Kinsey, Tom Millar, Gary Willcox, Jimmy Hastings, Vasilis Xenopoulos and Mick Sexton. Special guests include Mark Nightingale, Chris Batchelor and Martin Shaw.

Wednesday 20th November at 7.30pm.

Duke Street Church, Duke Street, Richmond TW9 1DH.

Tickets: £12/£10 in advance. £15/12 on door.

St
Martin
in
the
Fields

Friday 22 November

St Cecilia's Day Concert
and
Benjamin Britten's 100th Birthday

at
7.30pm

HANDEL

ROYAL FIREWORKS MUSIC

By Candlelight

HANDEL - Coronation Anthem 'The King Shall Rejoice'

PURCELL - Ode for St Cecilia's Day (Excerpts)

PURCELL - Chaconne

PURCELL - 'Fairy Queen' Suite

PURCELL - 'Dido and Aeneas' Overture

BRITTEN - Hymn to St Cecilia

BRITTEN - Rejoice in the Lamb

ALSO SONG:
SONG FOR ATHENS,
A TRIBUTE TO
JOHN TAVENER,
WHO DIED 12.11.13

**Belmont Ensemble of London
English Chamber Choir**

Conductors - Peter G Dyson and Guy Protheroe

Tickets: £8, £12, £18, £22, £25

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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



Pew Sheet

The Sunday next
before Advent

24th November 2013



St James
Garlickhythe



www.stjamesgarlickhythe.org

TODAY'S SERVICE

as for all services at St James', is according to the Book of Common Prayer (1662), with some minor variations in line with the revisions to the BCP proposed in 1928. The order of this 'customary practice' (together with explanatory notes) is set out in the white booklets available from the Welcomers' Table.

Should you prefer to use the blue Prayer Book itself, the Communion service starts on page 236.

The Collect of the Day, Epistle & Gospel readings are included in this Pew Sheet for convenience (see right).

MUSIC

Organists: Alderman Dr Andrew Parmley
Choir: English Chamber Choir
Setting: St Nicholas Mass by Josef Haydn

HYMNS

At today's service we will sing hymn numbers:

148, 409 & 435 omitting 3rd verse.

ORGAN VOLUNTARY

Carillon de Westminster by Louis Vierne

INTROIT

(sung as the verger, wardens & ministers enter)

Christe, adoramus te by Monteverdi

Christe, adoramus te, et benedicimus tibi,
quia per sanctam crucem tuam redemisti mundum.
Domine, miserere nobis.

*Christ, we adore you and we bless you,
because by your holy cross you have redeemed the world.
Lord, have mercy on us.*

GRADUAL

(sung between the Epistle and Gospel readings)

Angel Voices by Richard Shephard (b.1949).

See Hymn no. 377 for words.

MOTET

(sung during Communion)

Lord, we beseech thee by
Adrian Batten

Lord, we beseech thee,
give ear unto our
prayers, and by thy
gracious visitation lighten
the darkness of our
hearts, by our Lord Jesus
Christ. Amen.

*The Collect for the Third
Sunday in Advent from the
1549 Book of Common
Prayer*

The Sunday next before Advent

COLLECT

Stir up, we beseech thee,
O Lord, the wills of thy
faithful people; that they,
plenteously bringing forth
the fruit of good works,
may of thee be
plenteously rewarded;
through Jesus Christ our
Lord. **Amen.**

EPISTLE

Jeremiah 23.5-8

Behold, the days come,
saith the Lord, that I will
raise unto David a
righteous Branch, and a
King shall reign and
prosper, and shall execute
judgement and justice in
the earth. In his days

Judah shall be saved, and
Israel shall dwell safely: and
this is his name whereby he
shall be called, the lord our
righteousness. Therefore
behold, the days come, saith
the Lord, that they shall no
more say, The Lord liveth,
which brought up the
children of Israel out of the
land of Egypt; but, The Lord
liveth, which brought up,
and which led the seed of
the house of Israel out of
the north-country, and
from all countries whither I
had driven them; and they
shall dwell in their own
land.

GOSPEL

St John 6.5-14

When Jesus then lift up his
eyes, and saw a great
company come unto him,
he saith unto Philip,
Whence shall we buy bread
that these may eat? (And
this he said to prove him;
for he himself knew what
he would do.) Philip
answered him, Two hundred
penny-worth of bread is
not sufficient for them, that
every one of them may
take a little. One of his
disciples, Andrew, Simon
Peter's brother, saith unto
him, There is a lad here,
which hath five barley-
loaves, and two small
fishes; but what are they
among so many? And Jesus
said, Make the men sit

down. Now there was much grass in the place. So the men sat down, in number about five thousand. And Jesus took the loaves, and when he had given thanks, he distributed

fragments that remain, that nothing be lost. Therefore they gathered them together, and filled twelve baskets with the fragments of the five barley-loaves, which remained over and above unto them that had



Jesus feeding a crowd with five loaves of bread and two fish
by Bernardo Strozzi, early 1600s.

to the disciples, and the disciples to them that were set down; and likewise of the fishes, as much as they would. When they were filled, he said unto his disciples, Gather up the

eaten. Then those men, when they had seen the miracle that Jesus did, said, This is of a truth that Prophet that should come into the world.



This week

Officiant: The Priest-in-Charge

Preacher: The Dean of Bocking

NEXT WEEK: Advent Sunday

Notices

Glass Sellers' Church Parade

The Glass Sellers' Company are attending St James Garlickhythe today. Please make them feel most welcome in the Company Church.

Feast of St Andrew

This Thursday (28th) at 6.30 p.m. This is St Andrew-by-the-Wardrobe's Patronal Festival and will be with the benefit of an excellent choir and visiting preacher, Canon Angus Ritchie. All most welcome!

Peggy Coldwells' Memorial Service

Is at St Stephen's Church in College Road, Dulwich. This Friday (29th) at 1 p.m. Sydenham Hill Station is one minute's walk from the church.

DVD sales & Part-time work

We need someone to take on a small amount of work collating orders for the DVD and mailing them out. An honorarium would be payable. Please speak to the vicar if you, or anyone you know, might be interested.

Priest-in-Charge: Rev. Guy Treweek
020 7248 7546
guy.treweek@london.anglican.org

Parish Reader: Robin Sherlock, rsherlock0@gmail.com

Starred Warden: Lyn Stone CBE, lynette966@btinternet.com

Organist: Alderman Dr Andrew Parmley,
aparmley@btopenworld.com

Parish Office: St Andrew-by-the-Wardrobe Church
St Andrew's Hill, EC4V 5DE.
Tel: 020 7329 3632
administrator@stjamesgarlickhythe.co.uk

Wardens: Lyn Stone, Francis Barber, Val Cross,
Geoffrey Brown, Bill Fraser, Gordon Haines.

Parish prayer list

The Sick: Susan Webb, Louisa Miles, Martin Sargeant, Michael Cox, John Orr, Malcolm Tash, Mrs Nassar, John Cotton, Colin Lyall, Rex Chase, Michael, Eileen Lincoln, Martin, Sue Giles, Jean Pike, Isabel Marshall, Robin Sherlock, Megan Brady, Tony Stockwell & Felicity Briant.

Those who mourn: Peggy Coldwells

For the House of Bishops as it considers the Pilling Report and the impact this may have on our Mission.

For the mission agencies of the Church.

For the Int Corps & our affiliated livery companies.

Forthcoming Services

Monday ~ Friday	8.20 a.m. M.P. (at SAW)
Monday	5.15 p.m. E.P.
Tuesday	7 p.m. Relicensing of LLMs & Readers (at Cathedral)
Wednesday	12.15 p.m. H.C. (at SAW)
St Andrew's Day (Thursday 28th)	6.30 p.m. Patronal Festival (at SAW)
Advent Sunday	10.30 a.m. Choral H.C.



SJG = St James Garlickhythe
SAW = Our sister church, St Andrew-by-the-Wardrobe (see map for directions).
St Andrew's is a 5 minute walk away along Queen Victoria Street.

Welcome to St James'

You are **warmly invited** to stay for refreshments after the service. If you are a newcomer, please say hello to the vicar or one of the Welcomers, we'd love to meet you!

You may find it helpful to use the white books: "Holy Communion at St James Garlickhythe".

Parish & Ward Carol Service

Advent 2013

St Andrew-by-the-Wardrobe, Queen Victoria Street EC4



Animals All, by Eric Gill, 1929

So they went with haste and found Mary and Joseph, and
the child lying in the manger.

Luke 2.16

Please stand as the English Chamber Choir begin to sing

Processional Carol: Once in Royal David's City

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

POC 260

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

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

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

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

Welcome & Prayer at the Crib

The Priest-in-Charge, The Reverend Guy Treweek



Sit

Noel 93

Choir

'The Lamb' by Sir John Tavener. Words by William Blake

The Bidding Prayer

Sit or kneel. Led by the Priest-in-Charge and concluding with

All

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

Stand

Carol: Of the Father's love begotten

All

Of the Father's love begotten,
 Ere the worlds began to be,
 He is Alpha and Omega,
 He the source, the ending He,
 Of the things that are, that have been,
 And that future years shall see,
 Evermore and evermore!

(Unison)

100C 236

O that birth forever blessed,
 When the virgin, full of grace,
 By the Holy Ghost conceiving,
 Bare the Saviour of our race;



**And the Babe, the world's Redeemer,
First revealed His sacred face,
evermore and evermore!**

**O ye heights of heaven adore Him;
Angel hosts, His praises sing;
Powers, dominions, bow before Him,
and extol our God and King!
Let no tongue on earth be silent,
Every voice in concert sing,
Evermore and evermore!**

Sit

First Lesson

Genesis 3.8-15

'The estrangement of God and humanity' read by Alderman Ian Luder

Choir

100C 219
'Sans day carol' by John Rutter (a Cornish Christmas carol)

Second Lesson

Isaiah 9.2-7

'The people that walked in darkness have seen a great light' read by Mr John Rattray, Parochial Church Councillor.

Stand

100C 234
Carol: O Little Town of Bethlehem

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.**

**O morning stars together, proclaim the holy birth,
And praises sing to God the King, and peace to men on earth!**



For Christ is born of Mary, and gathered all above,
While mortals sleep, the angels keep their watch of
wondering love.

How silently, how silently, the wondrous Gift is 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!

Sit

Third Lesson

Luke 1.26-38

*'The Annunciation to Mary' read by Mr Graham Packham, Ward Club
Chairman*

Choir

'A Hymn to the Virgin' by Benjamin Britten

Fourth Lesson

Matthew 1.18-23

*'The birth of Emmanuel' read by Mr Derek Thornton, Senior Warden of the
Upholders' Company*

Stand

Carol: Away in a manger

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

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

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

Sit

Fifth Lesson

Luke 2.8-12

*The adoration of the Shepherds' read by Mrs Miriam Goodacre, St Andrew's
Social Responsibility Liaison*

Choir

(MS)
'While shepherd's watched' to the original tune by Thomas Clark

Sixth Lesson

Matthew 2.1-11

'The magi are led by the star to Jesus' read by Deputy Catherine McGuinness

Stand

100C 83

Offertory Carol: God rest you merry, gentlemen

*During the hymn a collection will be taken. If you are a UK taxpayer, please
use a Gift Aid envelope, completing the information on the front.*

All
**God rest you merry, gentlemen, let nothing you dismay,
For Jesus Christ our Saviour was born upon this day,
To save us all from Satan's power when we were gone astray:
O tidings of comfort and joy. Comfort and joy,
O tidings of comfort and joy.**

From God our heav'nly Father a blessed angel came,
And unto certain shepherds brought tidings of the same,
How that in Bethlehem was born the Son of God by name:

O tidings of comfort and joy...

The shepherds at those tidings rejoiced much in mind,
And left their flocks a-feeding in tempest, storm and wind,
And went to Bethlehem straightway, this blessed Babe to find:

O tidings of comfort and joy...

But when to Bethlehem they came, whereat this infant lay,
They found him in a manger, where oxen feed on hay;
His mother Mary kneeling, unto the Lord did pray:

O tidings of comfort and joy...

Now to the Lord sing praises, all you within this place,
And with true love and brotherhood each other now embrace;
This holy tide of Christmas all others doth deface:

O tidings of comfort and joy...

Sit

Seventh Lesson

John 1.1-14

'The Eternal Word' read by the Priest-in-Charge, The Reverend Guy Treweek

Noel 29

Choir

'O magnum mysterium' by Morton Lauridsen

Stand

1000 296

Carol: O Come All Ye Faithful

All

**O come all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him
Born, the king of angels:**

*O come let us adore him, O come let us adore him,
O come let us adore him, Christ the Lord!*



God of God,
Light of Light,
Lo, he abhors not the Virgin's womb;
Very God,
Begotten, not created:

O come let us adore him...

See how the shepherds,
Summoned to his cradle
Leaving their flocks, draw nigh with lowly fear;
We too will thither
Bend our joyful footsteps.

O come let us adore him...

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heaven above:
'Glory to God
In the highest:'

*O come let us adore him, O come let us adore him,
O come let us adore him, Christ the Lord!*

The Prayers

Kneel or sit

1000107 **Carol: Hark the Herald Angels Sing**

Stand

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

*Hark! the herald angels sing,
"Glory to the newborn King!"*



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

Hark! the herald...

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...

Kneel or sit

The Dismissal

May the eagerness of the shepherds,
The joy of the angels,
The perseverance of the wise men,
The obedience of Joseph and Mary,
and the peace of the Christ-child
be yours this Christmas.
And the blessing of God Almighty;
the Father, the Son and the Holy Spirit,
be with you now and always.

All **Amen.**

Sit

Postlude Organ Music

'In dulci jubilo' BWV 729 by J S Bach



**FOLLOWING THE SERVICE THERE WILL BE
MULLED WINE & HOT MINCE PIES
AT THE BACK OF CHURCH.
PLEASE STAY AND JOIN IN.**



MERRY CHRISTMAS!

Our thanks for tonight's music goes to
The English Chamber Choir, conducted by Guy Protheroe
and to our organist, Ben Saul.



Parish & Wardrobe Service
Advent 2013

Christmas Services

near St Andrew-by-the-Wardrobe

www.standrewbythewardrobe.net

The Third Sunday of Advent: 15th December 2013

10.30 a.m. Parish Carol Service at St James Garlickhythe,
followed by wine and mince pies

The Fourth Sunday of Advent: 22nd December 2013

10.30 a.m. Parish Communion at St James Garlickhythe

Christmas Eve

4.00 p.m. Carol Service at St Paul's Cathedral

11.30 p.m. Midnight Eucharist at Cathedral

Christmas Day: The Nativity of Our Lord

10.30 a.m. Parish Communion for Christmas at St James
Garlickhythe

3.15 p.m. Festal Evensong at the Cathedral

The First Sunday of Christmas: 29th December 2013

10.30 a.m. Parish Communion at St James Garlickhythe
followed by mulled wine and hot mince pies at
the Rectory





Cantet Nunc Iu, by Eric Gill, 1916.

Liturgy: Copyright © The Archbishops' Council of the Church of England, 2000-2006.
All hymns are taken from *The New English Hymnal*, copies of which are available in church.



World map in a late 14th-century manuscript of Ranulf Higden's *Polychronicon* - considered to be the original for John Trevisa's *The English Chronicle* which Tyndale read as a child.

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St
Martin
in
the
Fields

Friday 20 and Saturday 21 December

at

7.30pm

HANDEL MESSIAH

BY CANDLELIGHT

Belmont Ensemble of London

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

www.belmontensemble.com

English Chamber Choir

'An Inspiring Performance' Daily Telegraph

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick

Tenor - Richard Rowntree Bass - Philip Tebb

Tickets: £9, £16, £22, £25, £29

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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



St
Martin
in
the
Fields

Saturday 21 December
at
4.30pm

CHRISTMAS

With The

ENGLISH CHAMBER CHOIR

By Candlelight

Conductor - Guy Protheroe

The acclaimed English Chamber Choir presents a seasonal feast of your favourite Christmas Carols for Choir, Organ and Audience, including :
Once in Royal David's City, Hark the Herald Angels Sing, O Come All Ye Faithful, The First Nowell, O Little Town of Bethlehem, God Rest Ye Merry Gentlemen, Jingle Bells, White Christmas and many more

'An Inspiring Performance' Daily Telegraph

Tickets : £7, £14 – including concert programme

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



St
Martin
in
the
Fields

Saturday 21 December
at
4.30pm

CHRISTMAS

With The

ENGLISH CHAMBER CHOIR

By Candlelight

Conductor - Guy Protheroe Organ - William Vann



Smoking and the consumption of food and drink are not allowed in the Church. Kindly switch off mobile phones and alarms on digital watches. Flash photography and audio or video recording are not permitted.

Once the concert starts admittance will only be between pieces.

The Cafe-in-the-Crypt is open after the concert

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1158

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

Solo:

Once in Royal David's City
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed.
Mary was that mother mild,
Jesus Christ her little child.

Choir:

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

All : (Please stand)

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.

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

Choir : **The Lamb (John Tavener - Words by William Blake)**

A Hymn to the Virgin (Benjamin Britten)

All : O come, all ye faithful (Please stand)

Joyful and triumphant,
O come ye, O come ye to Bethlehem,
Come and behold him
Born the king of angels:
 O come let us adore him
 O come let us adore him
 O come let us adore him, Christ the Lord..

God of God,
Light of Light,
Lo! he abhors not the Virgin's womb:
Very God,
Begotten not created: O come...

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God
In the highest: O come...

Reading : **Twas the Night before Christmas (Clement C Moore)**
Read by Samuel Joslin

Choir : **O Holy Night (Adolphe Adam - Arranged by Guy Protheroe)**
Soprano Solo - Bryony Malins

All : The first Noel the angel did say (Please stand)

Was to certain poor shepherds in fields as they lay:
In fields where they lay a keeping their sheep
On a cold winter's night that was so deep.
Noel Noel Noel Noel, Born is the King of Israel.

They looked up and saw a star
Shining in the east beyond them far:
And to the earth it gave great light
And so it continued both day and night.
Noel Noel Noel Noel, Born is the King of Israel.

And by the light of that same star
Three wise men came from the country far;
To seek for a King was their intent,
And to follow the star wherever it went.
Noel, Noel, Noel, Noel, Born is the King of Israel.

Then let us all with one accord
Sing praises to our heavenly Lord,
That hath made heaven and earth of nought,
And with his blood mankind has bought.
Noel, Noel, Noel, Noel, Born is the King of Israel.

Choir : **Nativity Carol (John Rutter)**

Choir : Mary's Boy Child (Jester Hairston - Arranged by Peter Gritton)

All : O little town of Bethlehem (Please Stand)

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

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

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

Choir : While Shepherds watched their flocks by night
(To tune 'Cranbrook' by Thomas Clark)

Reading : The Nativity Play from 'Shirley Valentine' (Willy Russell)
Read by Deborah Bowen

Choir : Rocking (Czech Traditional - arranged by David Willcocks)
O Little One Sweet (J S Bach - arranged by David Willcocks)

All : God rest ye merry, gentlemen (Please stand)

Let nothing you dismay
Remember, Christ, our Saviour
Was born on Christmas day
To save us all from Satan's power
When we were gone astray
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

From God our Heavenly Father
A blessed Angel came;
And unto certain Shepherds
Brought tidings of the same:
How that in Bethlehem was born
The Son of God by Name.
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

The shepherds at those tidings
Rejoiced much in mind,
And left their flocks a-feeding
In tempest, storm and wind:
And went to Bethlehem straightway
The Son of God to find.
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All other doth deface.
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

Choir : **Have yourself a merry little Christmas (Hugh Martin and Ralph Blane)**
 (arranged by Peter Gritton)

Choir first, then All : I'm dreaming of a white Christmas (Irving Berlin)

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

Choir : Jingle Bells (James Pierpoint - arranged by Ralph Allwood)

All: Hark the herald angels sing (Please stand)

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

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

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

Choir : We wish you a merry Christmas (16th Century English Traditional - arranged by David Willocks)

Organ : Toccata in F (Widor)

Saturday 21 December

Guy Protheroe - Conductor of The English Chamber Choir, began his musical education as a chorister at Canterbury Cathedral, and continued with music scholarships to St Edward's School and Magdalen College, Oxford. He became conductor and musical director of the English Chamber Choir soon after its formation in 1972, and has brought to it a wealth of experience from his work in other areas of the music industry.

On leaving Oxford he also founded the contemporary music ensemble Spectrum, which toured extensively in the UK, Europe and the USA, and collected recording awards for its CDs of music by Jonathan Harvey and Xenakis. Its staged performances of Xenakis' *Oresteia*, presented by the English Bach Festival Trust, opened the Linbury Studio theatre at the Royal Opera House, Covent Garden.

He worked for many years as arranger and musical director for Vangelis Papatheanasiou (of *Chariots of Fire* fame) and has collaborated with the French composer Eric Levi on the series of *Era* albums, which although not available in the UK, have sold many millions of copies worldwide. As well as conducting, he is in demand as a singer, arranger and an expert adviser and witness on issues relating to music copyright and plagiarism.

William Vann (Organ) is Assistant Conductor of the English Chamber Choir and took up the position of Organist and Director of Music at Royal Hospital Chelsea in May 2012, having previously held the post of Director of Music at St Stephen's, Gloucester Road. His musical education began while a Chorister of King's College, Cambridge, where his first organ teacher was David Goode, and then as a Music and Organ Scholar at Bedford School; he subsequently read law and held a Choral Scholarship at Gonville and Caius College, Cambridge.

He then studied as a pianist at the Royal Academy of Music with Malcolm Martineau and Colin Stone, graduating with distinction. He has been awarded many prizes for his piano accompaniment including the Wigmore Song Competition Jean Meikle Duo Prize, the Gerald Moore award, the Royal Overseas League Accompanists' Award, the Great Elm Awards Accompanist Prize, the Serena Nevill Prize, the Sir Henry Richardson Scholarship, a Geoffrey Parsons Memorial Trust award and the Hodgson Fellowship in piano accompaniment at the RAM.

The English Chamber Choir is one of the best-known and busiest groups of its size based in London. It prides itself on the breadth of its repertoire and the diversity of its engagements. Based in the City, local appearances have included John Tavener in *St Paul's Cathedral* and Tallis' 40-part motet *Spem in Alium* at the Mansion House. It has sung in all the main halls in the South Bank Centre and the Barbican and at Cadogan Hall and St John's Smith Square.

It currently appears several times a year with the Belmont Ensemble at St Martin-in-the-Fields and presents its own recital programmes here and in several other London venues, including St James Piccadilly and St Andrew-by-the-Wardrobe. Further afield recent

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

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

In May 2009 it appeared at Hampton Court Palace singing Six Wives of Henry VIII with Rick Wakeman, and a few weeks later accompanied Rick in his solo piano and orchestra programme 'P'n'O' at Cadogan Hall. The CD The Byzantine Legacy originally issued by Sony in Greece, has recently been re-issued in the UK and is also available for download, as is an album of music inspired by the Byzantine Abbess Kassiani on the Naxos label. The English Chamber Choir was formally constituted in 1972; its 40th anniversary celebrations in 2012 included a recently commissioned work from Ivan Moody and a revival of another great Iberian work, the Te Deum by Teixera, both at the Brighton Festival, and the establishment of a 'Friends of the ECC' scheme which includes a number of informal concerts at St Andrew-by-the-Wardrobe as well as a celebratory concert at St John's, Smith Square.

englishchamberchoir@gmail.com
www.englishchamberchoir.com

The English Chamber Choir will be appearing next at St Martin-in-the-Fields

on

Saturday 18 January at 7.30pm

with

The Belmont Ensemble of London

Mozart - Requiem
Vivaldi - Gloria in D
Handel - Zadok the Priest
Handel - The King Shall Rejoice

Tickets : £9 - £29 on 020 7766 1100 or online at www.smitf.org

Broadcasting House
9am - 10am 22/12/13

100C P192

LYRICS

Duration: 0'25"

Infant holy:

(finishing note of Kate Adie)

Angus Fraser
Would amaze yer
With his canny cricket play
He could spin it
Fight to win it *(calls)*
He's the champion of the day
Modern cricket
Every wicket
Leads to failure
In Australia
Angus please show them the way!

We three kings:

Oh, star of wonder, star of might
Burning beacon in the night
Trusting Hubble
Led to trouble
Damn! It's just a satellite

100C P370

KATE ADIE

Adie from the realms of Glory
Correspondent far or near
Kate tells news, the breaking story
Everybody wants to hear

He's got the whole world in his hands