

ENGLISH CHAMBER CHOIR

JANUARY – MAY 2000

Sunday 30 January – St James' Garlickhythe
Sunday Morning Service
Rehearsal: 9.15 Service: 10.30
Humphrey Clucas: Missa Brevis
Anthem TBA

Sunday 27 February – St James' Garlickhythe
Sunday Morning Service
Rehearsal: 9.15 Service: 10.30
Music TBA

Sunday 27 February – St Andrew's
Evensong

Rehearsal: 3.30pm (at St James') Service: 5.30
Music tba

Sunday 26 March – St James' Garlickhythe
Sunday Morning Service
Rehearsal: 9.15 Service: 10.30
Music tba

Please note that there is no rigid dress code for these services. On some occasions, however, we are now singing downstairs at St James', and are thus rather more visible than when we are in the gallery. Preferably no tracksuits, trainers or gardening clothes please!

Friday 21 April (Good Friday) – St Marylebone Parish Church
Stainer – The Crucifixion

As we are now not going to need to be in Athens until Saturday 22nd, I presume we will re-instate our presence at Marylebone. It would, however, be helpful to have an indication of numbers before going back to Peter Barley to confirm, so please indicate whether you are available or not.

Saturday 22 April – Monday 24 April – Athens

We shall be performing in the Megaron (Athens' equivalent of the Barbican or RFH) on Sunday 23 April. The programme is as follows:

Taverner: Dum transisset sabbatum
Dufay: Vassilisa, ergo gaude (solo voices)
Adamis: Photonymon
Hatzis: Everlasting Light
Tavener: The Last Discourse; Song for Athene

The Adamis is scored for 20 solo voices, and will need to be performed thus in that concert. Everyone, however, will rehearse it and be allocated to a part. Nearer the concert, 20 soloists will be selected, and everyone else will act as understudies; we will then be prepared if anyone has to drop out at the last minute.

The 'official' trip is scheduled to fly out on Saturday 22nd and return on Monday 24th. Flights, hotel accommodation for Saturday and Sunday nights, and subsistence for this period will be provided (i.e. paid for). If you want to stay longer, or possibly go out earlier (although beware that this may have problems relating to rehearsing in London before we go), this should be possible. Orthodox Easter is the following weekend (28-30). It would be helpful in terms of flights if we could end up with a handful of small groups travelling back, rather than everyone on different planes, so if you could indicate your preferences on the schedule form when you return it, I will start putting things together. Obviously, if you do choose to stay longer, the extra time will be at your own expense, but we should manage to keep the cost of the flights covered.

**Sunday 30 April – St Andrew's
Farewell Evensong for the Pauls**

This will be our last opportunity to sing for John and Lynette Paul, who have supported us so steadfastly for over a decade. We will be joining with other singers who use the Church and further details we become available as plans progress

Friday 12 - Sunday 14 May – East Coker

This is likely to be our farewell visit to East Coker (near Yeovil in Somerset, for those who haven't been there before), as it forms part of the retirement celebrations for David and Chris Hunt. As usual there will be a Saturday evening concert, followed by supper and entertainment, and a service on Sunday morning followed by lunch and ad hoc cricket. This is a family affair and non-singing partners and offspring are welcome. The only slight hitch is that numbers for supper on Saturday evening may be restricted due to the rather draconian fire regulations imposed on the Village Hall. It would be very helpful to know as soon as possible who wants to come, so that we can make sure this problem is overcome now rather than later.

The concert programme is:

Parry: Songs of farewell

Schoenberg: Friede auf Erden

Bach: Singet dem Herrn

A small selection of Russian Orthodox pieces (to go with the CD)

The Sunday morning service is likely to include a Mass by Haydn or Mozart.

Suggestions for cabaret items for Saturday evening would also be welcome, once again sooner rather than later.

There are two other confirmed dates in the summer. I am not proposing to ask for rehearsal availability as far ahead as July at this stage, but please add the dates to your diary.

July 15-16 – Goring-on-Thames
Away Weekend. Music TBA

July 18 – St John's Wood Church

Vaughan Williams: 5 Mystical Songs

Handel: Dixit Dominus

Bruckner: Motets

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S. James Garlickhythe E.C.
Fourth Sunday After Epiphany
(King Charles the Martyr)
30th January 2000



THE COLLECT

GOD, who knowest us to be set in the midst of so many and great dangers, that by reason of the frailty of our nature we cannot always stand upright: Grant to us such strength and protection, as may support us in all dangers, and carry us through all temptations; through Jesus Christ our Lord.
Amen.

Fourth Sunday After Epiphany 30th January 2000

King Charles the Martyr

SUNG EUCHARIST

Theme Be thou faithful unto death
Setting Missa Brevis *Clucas*
Hymn Book: Ancient & Modern Revised
Choir English Chamber Choir
Director Guy Protheroe
Organist: Dr. Andrew Parmley

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Introit Hymn: 221 Come let us join our cheerful
songs
(tune: Nativity)

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie
239 Collect for the Queen
74 Collect for the day
Collect for King Charles
75 The Epistle: Colossians 3.12
Gradual (Choir) O Nata Lux *Tallis*
75 The Gospel: S. Matthew 13.24
240 The Creed
Sermon The Rector "Be thou faithful unto
death and I will give to thee a crown
of life. Rev 2¹⁰
Offertory 364 There's a wideness in God's mercy
commencing at verse 3
Hymn (tune: Corvedale)
Intercessions For the Church of England

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

- Motet: If ye love me *Tallis*
257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 Gloria
259 The Blessing (all kneel in silence)

- Post Communion* 216 Rejoice! The Lord is King
 Hymn (tune: Gospal)

Organ Voluntary

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

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

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

NOTICES

Sunday 6th February Epiphany V, 10.30 Sung Eucharist,
S. James' Choir

School Visits for March — helpers needed. See the rota on the piano.

The Parochial Church Council import meeting
S. James Wednesday 2nd February (Candlemas) at 6.30pm
meeting to be held in the Parish Room at S. Andrew's.

LUNCHTIME RECITALS

S. James Garlickhythe
Tuesday 1st February
Robin Morrish
Violin

Tuesday 8th February
Florian Uhlig
Piano

Tuesday 22nd February
Catriona Scott
Clarinet

Tuesday 29th February
Lionel Edwards
Violin

Admission Free

S. James Garlickhythe E.C.
Sexagesima Sunday
27th February 2000



THE COLLECT

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

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

- Motet: Beati quorum via *Stanford*
257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 Gloria
259 The Blessing (all kneel in silence)

Post Communion 185 Praise to the holiest
Hymn (tune: Gerontius)

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

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

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

NOTICES

This afternoon Final Advanced Sunday School Lecture
"Our Future in Christ", by the Rector. Afternoon Tea at
4pm, Lecture 4.30pm, Choral Evensong 5.30pm

Next Sunday, 5th March Quinquagesima Sunday, 10.30
Sung Eucharist, S. James' Choir

School Visits for March — helpers needed. See the rota on the piano.

Recitals

Details of future recitals below

Tuesday 29th February
Lionel Edwards
Violin

Admission Free

National Gallery

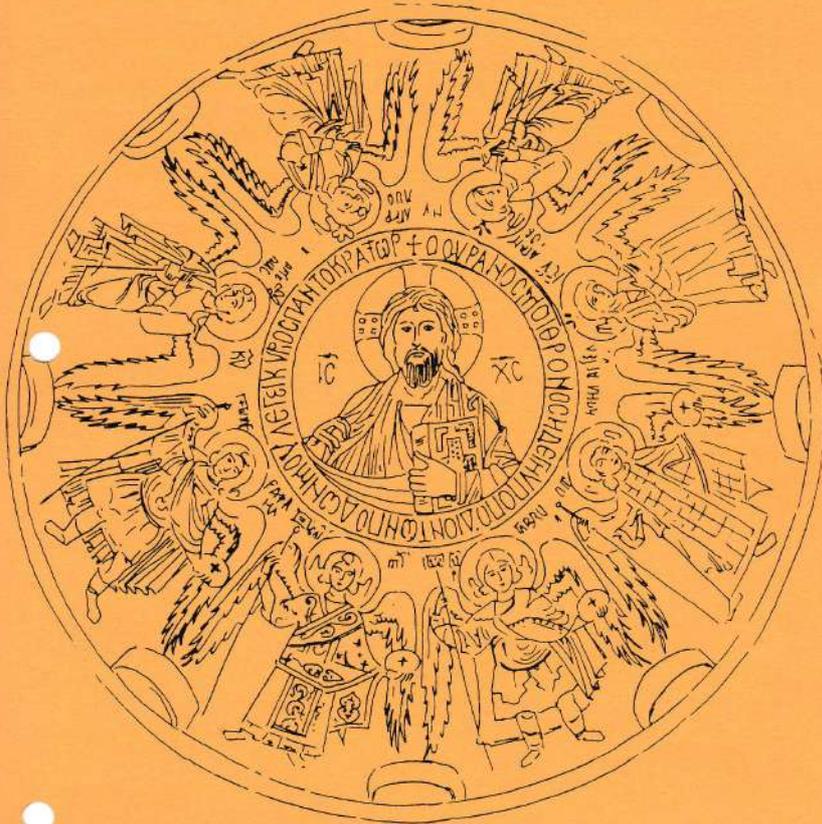
Exhibition "How we see Jesus" From Saturday

BBC2 Series begins April 2nd
"Seeing Salvation"

Director of National Gallery
Neil MacGregor

27.2.00

The Advanced Sunday School Spring Term 2000



The Shape of Evensong

EVENSONG is a meditation the Incarnation and tells the wonderful story of God's love in sending his Son into the world to redeem mankind.

After addressing God simply, making the request that we praise him, the psalm links us with his ancient people, the Children of Israel and with the words our Lord must have sung so many times.

The Old Testament lesson provides us with a dramatic picture of God's people with whom we share a pilgrimage and leads to the birth of Christ at the climax of the service when Mary sings MAGNIFICAT.

The second lesson from the New Testament speaks of Jesus and proclaims his message, whilst the Nunc Dimittis, or Song of Simeon, gives a portrayal of the old priest who had been promised a revelation of the salvation of God before his passing from this world.

We affirm our faith in the recitation of the CREED, say the family prayers of all Christians and end the day with some of the most beautiful prayers ever written.

EVENSONG has a definite shape, form and order and, rightly used and offered, enfolds us in a near perfect act of worship.

Sexagesima Sunday, 27th February 2000 CHORAL EVENSONG

ADVANCED SUNDAY SCHOOL

Choir: The English Chamber Choir
Conductor: Guy Protheroe
Organist: Ann Manly

Setting: Gibbons *Fauxbourdon Service*

Book of Common Prayer:

- 54 Penitential Introduction
- 56 Evensong proper begins

120

Unison Harmony Unison Harmony

1 'Thou O God art' praised in ' Sion : and unto thee shall the vow be per'form-ed 'in Je'rusalem.

2 Thou that 'hearest the ' prayer : unto ' thee shall ' all flesh ' come.

3 My misdeeds pre'vail a'gainst me : O be thou 'merciful 'unto our ' sins.

- 4 Blessed is the man whom thou chooseth and receivest 'unto' thee :
he shall dwell in thy court, and shall be satisfied with the pleasures
of thy house, even 'of thy 'holy' temple.
- 5 Thou shalt shew us wonderful things in thy righteousness, O God of
'our sal'vation : thou that art the hope of all the ends of the earth,
and of them that re'main in the 'broad' sea.
- 6 Who in his strength setteth 'fast the 'mountains : and is
'girded a'bout with 'power.
- 7 Who stilleth the 'raging' of the 'sea : and the noise of his waves and
the 'madness' of the 'people.
- 8 They also that dwell in the uttermost parts of the earth shall be afraid
'at thy 'tokens : thou that maketh the outgoings of the 'morning and
'evening to 'praise thee.
- 9 *wp* Thou visitest the 'earth and 'blessest it : thou 'makest it 'very
'plenteous.
- 10 The river of God is 'full of 'water : thou preparest their corn, for
so thou pro'videst 'for the 'earth.
- 11 Thou waterest her furrows, thou sendest rain into the little
'valleys there'of : thou maketh it soft with the drops of rain, and
'blessest the 'increase' of it.
- 12 Thou crownest the year 'with thy 'goodness : and thy 'clouds' drop
'fatness.
- 13 They shall drop upon the 'dwellings' of the 'wilderness : and the
little hills shall re'joice on 'every' side.
- 14 The folds shall be 'full of 'sheep : the valleys also shall stand so thick
with corn that 'they shall 'laugh and 'sing.

First Lesson: Genesis 6:5-end
Office Hymn: 27 Abide with me, (tune Eventide)

Abide with me, fast falls the eventide:
The darkness deepens, Lord, with me abide:
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see:
O thou who changest not, abide with me.

I need thy presence every passing hour,
What but thy grace can foil the tempter's power?
Who like thyself my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.

I fear no foe with thee at hand to bless;
Ills have no weight, and tears no bitterness.
Where is death's sting? Where, grave, thy victory?
I triumph still, if thou abide with me.

Hold thou thy Cross before my closing eyes;
Shine through the gloom, and point me to the skies:
Heaven's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me.

	MAGNIFICAT (climax of the order)
<i>Second Lesson:</i>	Luke 17:20-end
	Nunc Dimittis
60	The Creed
61	Versicles and Responses
	Collect for the Day
61	Final Collects
<i>Anthem:</i>	Tallis: Sancte Deus
62	State Prayers

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

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

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

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

The Blessing

ST MARY'S CHURCH STOKE D'ABERNON

A
Service of Thanksgiving
for the Life of
LESLIE CHARLES WHEELER
1918-2000

28th February 2000 AD
3.00 pm

Adagio Albinoni

INTROIT

I Was Glad—Psalm CXXII C. H. H. Parry

HYMN

WHO would true valour see,
Let him come hither,
One here will constant be,
Come wind, come weather;
There's no discouragement
Shall make him once relent
His first avowed intent
To be a pilgrim.

Who so beset him round
With dismal stories,
Do but themselves confound;
His strength the more is,
No lion can him fright,
He'll with a giant fight;
But he will have a right
To be a pilgrim.

Hobgoblin nor foul fiend
Can daunt his spirit;
He knows he at the end
Shall life inherit.
Then fancies fly away;
He'll fear not what men say;
He'll labour night and day
To be a pilgrim.

READING

Philippians 4 verses 4-8
read by Trevor Pidgeon

CHOIR

'Steal Away' from five negro spirituals Michael Tippett

READING

'If' by Rudyard Kipling
read by David

ANTHEM

Beati Quorum C. V. Stanford

ADDRESS

The Rev. D. C. Vincent

HYMN

IMMORTAL, invisible, God only wise,
In light inaccessible hid from our eyes,
Most blessed, most glorious, the Ancient of days,
Almighty, victorious, thy great name we praise.
Unresting, unhasting, and silent as light,
Nor wanting, nor wasting, thou rulest in might;
Thy justice like mountains high soaring above
Thy clouds which are fountains of goodness and love.
To all life thou givest, to both great and small;
In all life thou livest, the true life of all;
We blossom and flourish as leaves on the tree,
And wither and perish - but nought changeth thee.
Great Father of Glory, pure Father of Light,
Thine Angels adore thee, all veiling their sight;
All laud we would render: O help us to see
'Tis only the splendour of light hideth thee.

CHOIR

Thou Knowest Lord the Secrets of our Hearts Croft

PRAYERS

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. Amen.

CHOIR

God be in my Head Walford Davies

HYMN

LOVE divine, all loves excelling,
Joy of heaven, to earth come down,
Fix in us thy humble dwelling,
All thy faithful mercies crown.

Jesu, thou art all compassion,
Pure unbounded love thou art;
Visit us with thy salvation,
Enter every trembling heart.

Come, almighty to deliver
Let us all thy grace receive;
Suddenly return, and never,
Never more thy temples leave.

Thee we would be always blessing,
Serve thee as thy hosts above;
Pray and praise thee, without ceasing,
Glory in thy perfect love.

Finish then thy new creation;
Pure and spotless let us be;
Let us see thy great salvation,
Perfectly restored in thee;

Changed from glory into glory,
Till in heaven we take our place,
Till we cast our crowns before thee,
Lost in wonder, love and praise.

THE BLESSING

CHOIR

Amen *Orlando Gibbons*

VOLUNTARY

Organ Sonata in G Major, 1st Movement *Elgar*

All are welcome in St Mary's Hall

Organist: Hugh Potton
Choir: Members of The English Chamber Choir
Conductor: Guy Protheroe

*If desired, donations may be given to the British Heart Foundation or Hearing Dogs
for the Deaf care of James & Thomas, Mill Street, Cobham, Surrey KT11 3AL.*

S. Andrew-by-the-Wardrobe
Queen Victoria Street, Blackfriars, London E. C. 4

ASH
WEDNESDAY
8th March 2000

Choral Eucharist
with Imposition of Ashes
12.30pm

Celebrant — Fr. David Hitchcock

The Saint Andrew's Singers

THE
ENGLISH CHAMBER CHOIR
AT
HOLY TRINITY, ROTHERHITHE

THE ENGLISH CHAMBER CHOIR,
UNDER THEIR CONDUCTOR GUY PROTHEROE,
WILL PERFORM MUSIC FROM
TAVERNER TO TAVENER,
FOLLOWED BY SUPPER AND LIGHT ENTERTAINMENT

SATURDAY 25TH MARCH 2000
AT 7.30 PM

HOLY TRINITY CHURCH, ROTHERHITHE STREET,
LONDON SE16

PROGRAMME

JOHN TAVERNER
Dum transisset sabbatum

SERGEI RACHMANINOV
Voskresenie Khristovo; Bogoroditse Dievo;
Khvalitye imya Gospodne

HUBERT PARRY
Songs of Farewell

JOHN TAVENER
Song for Athene

EDWARD ELGAR
Lux aeterna (Nimrod)

ARNOLD SCHOENBERG
Friede auf Erden

JOHANN SEBASTIAN BACH
Singet dem Herrn ein neues Lied

ENGLISH CHAMBER CHOIR
GUY PROTHEROE *conductor*
IAN CURROR *organ*

SUPPER
will be served in the Church Hall after the performance,
and will be followed by some light musical entertainment

The English Chamber Choir is one of the busiest choirs of its size in London and prides itself on the breadth of its repertoire. For its first visit to Rotherhithe it will be presenting a variety of musical styles ranging across five centuries. The programme begins with the music of the 16th-century Tudor composer John Taverner, and also features his more recent, and currently more famous, namesake, Sir John Taverner. *Song for Athene* will be familiar to many as the music which concluded the funeral service of Diana, Princess of Wales at Westminster Abbey. Most of Taverner's compositions are steeped in Orthodox Christianity and have contributed to a re-awakening of interest in the history and culture of the earlier Byzantine world. In 1998 the ECC was invited to perform a programme of music for the Orthodox tradition under the title *The Byzantine Legacy* as part of the Byzantine Festival in London; it subsequently repeated it in Plovdiv, Bulgaria, and will be in Athens in April to perform a revised version in the Megaron concert hall on Easter Sunday. A CD is also being released by Sony to co-incide with that visit, and the three Rachmaninov pieces included in this programme provide a foretaste of the music on that album.

As its name implies, the English Chamber Choir has always been committed to the performance of English music, especially that of late 19th and early 20th centuries, and this facet is here represented by two of the best-known composers of that era, Parry and Elgar; the Elgar piece is a recent transcription for choir of the famous *Nimrod* movement from the *Enigma Variations*. Indeed the rich sound of the Choir has always been well-suited to music of the late Romantic era whether English or otherwise, and Schoenberg's early, richly-harmonic masterpiece, *Friede auf Erden*, has long been a firm favourite. The concert will end in festive mood with Bach's brilliant double-choir motet *Singet dem Herrn*.

The concert lasts just over an hour and is followed by supper in the hall. There will be a cold buffet including salmon poached in wine and herbs and a selection of salads, followed by a selection of desserts. (Vegetarian options will also be provided.) The supper and a glass of wine is included in the ticket price and additional glasses can be obtained during the evening.

To obtain tickets by post, please complete the form below. Tickets can also be obtained locally from David Millington, Director of Music, Holy Trinity Church, Tel: 020 7237 0030. For reasons of space, tickets for this evening are limited, so to avoid disappointment please order as soon as possible.

To: English Chamber Choir Society, 8 Alma Square, London NW8 9QD
Tel: 020 7286 3944 · Fax: 020 7289 9081

Please send me _____ tickets @ £12/£8 (concession) (includes ___ vegetarians) for the concert at Holy Trinity, Rotherhithe on 25 March 2000. I enclose sae and cheque for £_____ payable to the English Chamber Choir Society

Name _____

Address _____

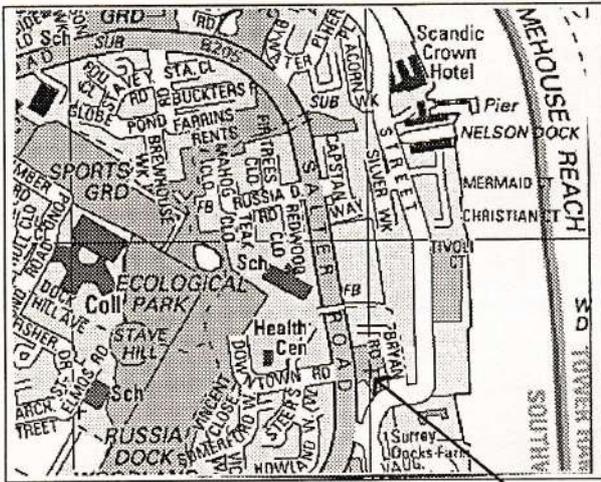
Tel: _____

HOW TO GET THERE

By tube: Canada Water (Jubilee Line)

By bus: Nos 381 and 225

By car: Rotherhithe Street lies off Salter Road (see map below)



Holy Trinity, Rotherhithe

THE
ENGLISH CHAMBER CHOIR
AT
HOLY TRINITY, ROTHERHITHE

THE ENGLISH CHAMBER CHOIR,
UNDER THEIR CONDUCTOR GUY PROTHEROE,
PERFORM MUSIC FROM
TAVERNER TO TAVENER,
FOLLOWED BY SUPPER AND LIGHT ENTERTAINMENT

SATURDAY 25TH MARCH 2000
AT 7.30 PM

HOLY TRINITY CHURCH, ROTHERHITHE STREET,
LONDON SE16

PROGRAMME

JOHN TAVERNER
Dum transisset sabbatum

SERGEI RACHMANINOV
Voskresenie Khristovo; Bogoroditse Dievo;
Khvalitye imya Gospodne

HUBERT PARRY
from Songs of Farewell:
My soul, there is a country; I know my soul hath power;
Never weather-beaten sail; There is an old belief

JOHN TAVENER
Song for Athene

EDWARD ELGAR
Lux aeterna (Nimrod)

ARNOLD SCHOENBERG
Friede auf Erden

JOHANN SEBASTIAN BACH
Singet dem Herrn ein neues Lied

ENGLISH CHAMBER CHOIR
GUY PROTHEROE *conductor*

The music in tonight's programme spans five centuries – from Taverner to Tavener. Beginning with the music of the 16th-century composer John Taverner, it also features his more recent and currently more famous namesake, Sir John Tavener. (Apparently the two are distantly related, although exactly when Sir John's forbears lost the 'r' is not recorded.) Most of Tavener's compositions are steeped in Orthodox Christianity and have contributed to a re-awakening of interest in the history and culture of the earlier Byzantine world. In 1998 the ECC was invited to perform a sequence of music for the Orthodox tradition under the title *The Byzantine Legacy* as part of the Byzantine Festival in London; a CD of this programme is due to be released shortly by Sony and the three Rachmaninov pieces included in this programme provide a foretaste of the music on that album. The English Chamber Choir is also well-known for its performances of English Music (as its name indicates) and, being generously-sized as chamber choirs go, it is also well-suited to the late-romantic repertoire which dates from the turn of the 20th century, and to singing music for double choir, of which Bach's joyful motet is a prime example.

John Taverner (c.1490-1545) was Choirmaster of Cardinal Wolsey's foundation, Cardinal College (now Christ Church) Oxford. His music holds an unrivalled place in the last phase of Catholic life prior to the Reformation. *Dum Transisset* is in the form of a Respond, with plainsong alternating with a repeating polyphonic (many-voiced) section which is shortened on each subsequent appearance. The polyphonic section is itself built around the plainsong, which is sung in longer note values by the tenors. This setting is an Easter respond and tells of the visit of the women to the Sepulchre, as described in St Matthew Chapter 16: "When the Sabaath was past, Mary Magdalene and Mary the mother of Jesus, and Salome had purchased sweet spices, that they might come and anoint Jesus. Alleluya. And very early in the morning on the first day of the week they came to the tomb at sunrise. Glory to the Father and to the Son and to the Holy Spirit. Amen."

The liturgical and musical heritage of the Russian Orthodox church dates back to the 10th century, well before the fall of the Byzantine Empire. Interest in this indigenous movement was re-awakened in the mid-19th century by Prince Vladimir Feodorovich Odoievsky (1804-

1869), a founder member of the Russian Musical Society. Around him he gathered musicians interested in studying chant and their return to original sources was deeply influential on many composers, but the height of this movement was undoubtedly reached with Rachmaninov's monumental *Vigil* (Vespers), based on chant and one of the peaks of choral writing of any century.

Voskresenie Khristovo from the *Vespers* sets the text "We have seen Christ's resurrection. God, let us worship him." *Bogoroditse Dievo* is a hymn to the Virgin: "Hail, O Virgin, birth-giver of God". The third extract is *Khvalitye imya Gospodne*: "O praise the Lord, praise Him in Heaven above."

Hubert Parry wrote his six *Songs of Farewell* in the period from 1916 to 1918. It was a time of considerable strain: not only did the composition of these works take place against the background of the carnage of the First World War, but Parry's own life was difficult, notably his relationship with his prominent contemporary, Stanford, which by that time had all but foundered. It is impossible not to see in these works a reflection of these difficulties, given that they reflect upon the brief and troubled nature of mortal life and look forward to the blessed peace of Paradise. All six songs were performed separately during Parry's own lifetime, and tonight's programme includes four of them.

The songs were written to reflect Parry's strong spiritual belief in the existence of the soul and a higher plane of life, rather than referring to any Christian doctrine. *My soul, there is a country*, to words by the metaphysical poet Henry Vaughan, is probably the best-known of the set. The second, *I know my soul hath power*, is part of a much longer poem. *Never weather-beaten sail* is, by contrast to the first two, flowing and lyrical. It uses a poem by the lute-song composer Thomas Campion: although the words are serene and peaceful, it is thought that they were written at a time when Campion was undergoing torture. The mood of serenity continues into *There is an old belief*, in six parts to words by John Gibson Lockhart, Sir Walter Scott's son-in-law and biographer. This song, which contains a declaration of belief ("That creed I fain would keep") to the plainsong invocation of the Creed, was performed at Parry's own funeral in 1918.

Elgar's *Enigma Variations* were finished in 1899. Apart from their success in the concert hall, they are also notable for the correspondence which they generated between the composer and his editor at Novellos, A.J. Jaeger. Elgar himself dedicated the variations "to my friends pictured within" and *Nimrod* is his portrait of his trusted friend and colleague. Jaeger is the German word for hunter, hence the reference to *Nimrod*, the great hunter of Greek mythology. This choral arrangement was made recently by John Cameron and included on the popular CD *Agnus Dei* featuring the Choir of New College, Oxford.

Strongly spiritual in character, deeply committed to the Orthodox Church, John Tavener has achieved remarkable popularity. Brought up as a Scottish presbyterian, he flirted with Roman Catholicism in his student days and was received into the Russian Orthodox Church aged 33. "It doesn't surprise me that so few young people in the West have little time for Christianity; it compromises so much with modernism. For me, modernism is anything that has no connection with tradition, no connection with symbolism, no connection with metaphysics." For Tavener, music is primarily a religious medium, and one which has been deprived of its strength through secular association. "Music has become so abstract and so unconnected with anything that at least I have reinstated some of the sacred backing to art." In our increasingly secular society, such symbolism and tradition are obviously potent and attractive forces. *Song for Athene* was commissioned by the BBC but written in memory of Athene Hariades, a young Greek woman who died tragically in a road accident in London in March 1993. Tavener writes: "Her inner and outer beauty was reflected in her love of acting, poetry, music and of the Orthodox Church." The text is taken from Shakespeare's *Hamlet* and the Orthodox Funeral Service. *Song for Athene* became famous throughout the world when it was later chosen as the concluding music for the funeral service of Diana, Princess of Wales.

Schoenberg wrote a number of unaccompanied choral works throughout his life, the earliest of which was *Friede auf Erden*, composed in 1907, at the time when he was preparing to explore beyond the limits of conventional harmony and tonality. It was some years before the work established itself when the composer could write with pride: "I may say for the present it matters more to me if people understand my older

works, such as this chorus *Friede auf Erden*. They are the natural forerunners of my later works, and only those who understand and comprehend them will be able to hear the latter with any understanding beyond the fashionable minimum." Regretfully for Schoenberg, today's musical tastes dictate that indeed many of his later works have remained well beyond a minimum of understanding, fashionable or otherwise. The poem, by Conrad Ferdinand Meyer, sets the Christmas scene of the shepherds keeping watch over the Nother and Child, and tells how the Angels came with their gospel saving mankind from sin and darkness and bringing light and forgiveness – the message of the Christ-Child who will bring "Peace on Earth, and goodwill to all men". Although Christmas is some way off, the sentiments expressed are equally appropriate for the dawn of the new millennium.

Bach's motet *Singet dem Herrn* was composed in 1727 for the birthday of the Elector Augustus 'the Strong' of Saxony. Bach wrote a total of six motets, four of which use double chorus. The work falls into four sections; the first is an extended setting of verses from the Psalms: "O sing unto the Lord a new song; let the congregation of saints praise him. Let the children of Sion be joyful in their King." The second alternates phrases between the two choirs, each having its own text. The first choir sings an anonymous hymn: "God, go not far from us, for without thee we can do nothing"; the second answers with the more confident assertion: "As a father comforts his children, so does the Lord unto us all" (the text of a chorale by Johann Gramann). The chorale melody of the second choir "Wie sich ein Vat'r erbarmet" is a familiar Lutheran one which Bach himself also used in his Cantata No.17. The music becomes more exuberant again and returns to the psalms with the words "Praise him in his noble acts; praise him according to his excellent greatness", and leads straight into a joyful concluding fugue: "Let everything that hath life and breath praise the Lord. Hallelujah."

GUY PROTHEROE

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

He became conductor of the English Chamber Choir in 1972, and has appeared as guest conductor with a wide variety of orchestras, choruses and ensembles and has worked with many distinguished soloists. He is equally at home in the sphere of commercial music, with numerous credits as musical director, composer and arranger for film, television, radio, recordings and live concerts with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung, Larry Adler and Vangelis.

He collaborated with the French composer Erik Levi on music for *Les Visiteurs* and the album *Era*, and can also be heard on the soundtracks of *1492*, *La Peste* and *Nostradamus* – in each case as a monk intoning plainsong. Among larger-scale events he has conducted are a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage.

He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London 1998. Events from that Festival have been presented in Bulgaria, and will travel to Greece in April. A CD of *The Byzantine Legacy*, a sequence of music for the Orthodox Church, performed by the English Chamber Choir and the Spectrum ensemble in The Cathedral of St Sophia during the festival, is due for release in April.

THE ENGLISH CHAMBER CHOIR

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

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

Recent concert engagements have included Mozart's C minor Mass in Switzerland and at the Old Library of London's Guildhall, two performances of *Gloria* by John Baird at St John's Smith Square and at St Bartholomew-the-Great (the latter performance in the presence of HRH the Duke of Gloucester), Handel's *Solomon* in Switzerland and at St John's, Smith Square, and repeat of the *Byzantine Legacy* programme in Plovdiv, Bulgaria. On Easter Sunday the Choir will be in Athens singing music by Tavener, Christos Hatzis and Michael Adamis at the Megaron Concert Hall.

The English Chamber Choir is a Registered Charity No: 269245. If you would like to be kept informed about future events, or would like to know more about the Choir, please contact the Administrator, Ann Manly, at 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944
Fax: 0171 289 9081. E-mail: ecc.protheroe@btinternet.com

S. James Garlickhythe E.C.

Third Sunday in Lent
26th March 2000



THE COLLECTS

Lent III

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

Ash Wednesday

ALMIGHTY and everlasting God, who hast made, and dost forgive the sins of all them that are penitent: Create and make in us new and contrite hearts, that we worthily lamenting our sins, and acknowledging our wretchedness, may obtain of thee, the God of all mercy, perfect remission and forgiveness; through Jesus Christ our Lord. *Amen*

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

- Motet, O Lord the maker of all thing *Mundy*
257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 The Blessing (all kneel in silence)

- Post Communion* 196 O for a thousand tongues
Hymn (tune: Lyngham)
Voluntary Op. 7, No. 1 *Stanley*

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

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

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

NOTICES

Next Sunday, 2nd April: Lent IV (Mothering Sunday),
10.30 Sung Eucharist, English Chamber Choir

School Visits for March — helpers needed. See the rota on
the piano.

Ministry of Welcome Sadly two of our 'church sitters'
have had to withdraw and we are left with blank spaces on
Wednesday and Friday. Please can we have some volunteers
even on a monthly basis, we shall be able to work on a rota.
We do have 6000 visitors a year and we are advertised as
being open every week day from 10:0am until 4:0pm. So, do
help us to maintain this most important ministry.

Leaflet We now have a brief description of the Church of S.
James in English, French, Italian, German and Spanish.
Many thanks to all who have made this possible.

National Gallery

Exhibition "How we see Jesus" now on

BBC2 Series begins April 2nd
"Seeing Salvation"

Director of National Gallery
Neil MacGregor

C. 520 deadmas to the £

TRIP TO ATHENS

Attached to this letter you will find a spreadsheet of exactly who is travelling when, plus a proposed accommodation list. Please check your own names on both these carefully as soon as possible. The travel arrangements should match what you are expecting; the accommodation is also broadly in line with the requests I have received, although I have made some modifications in order to minimise frequent room-moving for those staying on after the 24th and also to avoid some people staying on from being woken up in the early hours of Monday morning by room-mates due back on the early flight! If you are not happy with any of this, please let me know; all requests concerning sharing rooms etc will be treated in confidence.

³⁰
The Hotel is the Ilissia, Michalakopoulou 25, Athens.
Tel: 00 30 1 724 4051. Fax: 724 1847 It is apparently very near the Megaron. The two main parties travelling out on Saturday 22nd will be met at the airport and transported to the hotel, and those travelling back on Monday morning will be taken back to the airport. Those turning up early or staying on will need to make their own arrangements for getting to and from the airport. The tickets are being couriered here later in the week, and will be distributed at next week's rehearsals. Obviously we will have to make alternative arrangements for those leaving this Saturday!

We have suggested to the Megaron that it would be most convenient if those staying on, and therefore paying for their own accommodation, after the 24th could re-confirm their room reservations direct with the hotel. This means that if you do decide to go out of Athens overnight etc you can adjust the reservation accordingly and not end up paying for a room you don't need. You might also want to swap around if some people are staying in Athens and others are not. At the moment sufficient rooms are being held for us and we will suggest to the Megaron that they keep the reservations for a few days more to give you time to contact them.

I have also made enquiries, independently of the Megaron, of the hotel which Guy and myself usually use when in Athens, in case anyone is interested in moving to somewhere more central and, if this particularly appeals to you, somewhere with a pool. It is more expensive; we have been quoted roughly £25 per person sharing at the Ilissia and about £35 (provisionally) for the same thing at the St George Lycabettus. If you are interested, please let me know and I will make further enquiries. Tel. 00,30 1.729.0711

? business rate £25,000

The rehearsal at the Megaron is from 10am-2pm on Sunday morning and the concert is at 8.30pm. The hotel is provided on a bed and breakfast basis and there are currently no plans for any formal communal eating, although we can provide several recommendations of good places to eat (expensive and inexpensive)!

Please note slightly different dress code for the concert. Men: black shirts, black trousers, (clean) black shoes and socks, no ties but it may look better if shirts are buttoned to the neck. Women: long black; on this occasion definitely, at least ankle-length, with long sleeves and no plunging necklines; smart fairly wide black trousers are fine - indeed for this programme trousers and a long tunic or shirt-type top is probably about the most appropriate garb. Also, black tights/pop-socks and black shoes. Jewellery is OK but please keep it non-flashy this time. The weather in Athens is still variable at this time of year so we suggest you pack clothes you can wear in layers. It may be warm enough to swim, but you will also almost certainly need a jacket or sweater in the evenings. If anyone has difficulty coming up with the right clothes for the concert, please speak to me.

Bon Voyage!

AM/11/4/00

Travel Agent who booked the trip

ALTAIR

00_30.1.941-0910

BYZANTINE

ent Guide to What's on in Greece



vel —
one of both belief and social
since it is the most impor-
Orthodox calendar. So this
you in on the traditions, cer-
ing place in different parts
ly work, as well as the les-
ter Sunday. For foreigners,
Easter is always a privilege.
richness of a tradition long
in sharing the intimacy and
ple's love and respect for
age to you all!
(For more see page 19)

— Live Byzantine sounds *and* church music



Greek Easter is on its way and the Athens Concert Hall will present during these religious days one of the greatest works of the world church music, "Stabat Mater" by Gioacchino Rossini. The Orchestra and Choir of the Greek National Opera will perform Rossini's masterpiece on April 25th. But that is not all the Athens Concert Hall has to offer. The English Chamber Choir in cooperation with the Byzantine Festival in London and under the conduction of Guy Protheroe, discovers how Byzantine sounds may influence contemporary musical creations. With the Easter spirit in the air, which for many believers connotes a celebration of life, the Supporters of Jailed Artists held a lively happening at the Melina Mercouri Cultural Centre in support of the highly creative Nigerian artist, Toni Ndjikanwu who is currently being held on charges of being an accessory to drug dealing. The event was above all a celebration of the freedom of expression. Last, but not least Kamelot, a unique melodic metal band will be performing live both in Athens and Thessaloniki.

(For more information see pages 14 & 20)



April 25th



Composer Gioacchino Rossini

...ges, that were no part of the daily
...ss, but that were used by certain
...brations of the liturgical calendar.
...chnically, the sequens was the addi-
...of text to the final melisma of
...Alleluia, as a means of facilitating
...memorization. In the 12th century
...sequens established itself as an
...pendent piece in which music
...text were closely related, and as
...h it became one of the most influ-
...of all the literary and musical
...uring the 16th century the number
...such a way that normal liturgical
...sure. Another development was
...ance increasingly began to make
...ed polyphony, which certainly did
... This, and the fact that the texts
...Bible, were the reason that all
...the Council of Trent (1545-1563),
...was not allowed to be sung during
... other religious manifestations.
...Stabat Mater" will be performed
...so be there to feel the tension
...masterpiece.

7.000, 10.000 Drs (Std 2.000Drs)

CONCERT HALL
Sofias Ave. - Tel. 728.2333

The English Chamber Choir

April 23

Echoes from **BYZANTIUM**

The English Chamber Choir, in cooperation with the Byzantine Festival in London, and under the conduction of Guy Protheroe, discovers how Byzantine sounds may influence contemporary musical creations, and it proves it by interpreting works of composers who got inspired by the Orthodox and Catholic liturgy, such as Christos Hatzis, Michael Adamis and John Tavener.

The English Chamber Choir

The English Chamber Choir is one of the busiest of London's chamber choirs.

Based in London, where it sings regularly in all the major venues, it also visits festivals and concert societies throughout Britain and abroad - it recently visited Belgium to celebrate the Purcell centenary in the 16th century Abbey of Our Lady of Lombeek.

The Choir, together with its conductor, Guy Protheroe, who is among Britain's most versatile musicians, prides itself on its varied repertoire and concert schedule. It has worked frequently in the sphere of commercial music; for many years with Greek Vangelis Papatathanasiou and more recently with Barrington Pheloung and the French composer Eric Levi. Recent credits include the soundtracks of 1492, Les Visiteurs and Nostradamus.

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

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

With its income boosted from commercial sources, the Choir is well-placed to continue and expand its own concert promotions, with focus on the real heart of its repertoire - choral music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players, presenting most of the baroque and clas-



sical choral/orchestral repertoire (including Handel Dixit Dominus and Messiah, Bach Mass in B minor, St John Passion, St Matthew Passion and Magnificat, a series of Haydn Masses and Mozart Requiem), expanding on occasion to larger-scale works including Brahms Requiem, Stravinsky Symphony of Psalms and Elgar The Dream of Gerontius.

On the 23rd of April, they will present works by Hatzis ("Everlasting Light"), Adamis ("Photonymo"), and Tavener ("The Last Discourse"). Tickets are at Dr3.000, 4.500, 6.000, 8.000 and for students at Dr1.500.

ATHENS CONCERT HALL
1 Kakkali St. & Vas.Sofias Ave.
Tel. 728.2333

W A M E L O N

...ture starts at 6 p.m. Admission free
...mission tickets. (Conference room 1)
...CONCERT HALL

Dance

ANTINIAN TANGO

...the most erotic dance in the world,
...power that brings people close
...together, the way out to find self-
...Experience up close at the Politia
...Performing until April 23rd.
...THEATRE

Theatre

...inspired by texts of plays
...Choreographer and director:
...performing until APRIL
...GARAGE OF NATIONAL
...74-26 Ag. Konstantinou St.,
...52.33.342, 52.33.322

Sunday 22nd

Music

CLASSICAL - OPERA

...with the Maestros of Psaltic
...of the Arabs Chanters of the
...of the Balant Monastery. Grego-
...as the chorus master. Ticket
...4,500, 6,000, 8,000 Drs (Std
...performance starts at 8.30 p.m.
...CONCERT HALL

SPYROS MOURIKIS, clarinet recital

...framework of the "Rising Stars
...the Athens Concert Hall hosts
...and talents in a clarinet recital. The
...talented artist will perform works
...Bernstein, Kouroupou, Arnold,
...and Rossini. Thanasis Apos-
...accompanies him on the piano.
...3,500, 6,000 Drs (Std 1,500)
...performance starts at 8.30 p.m.
...MITROPOULOS HALL

MEDIUM - IL TABARRO - OPERAS

...Tabarro": Lando Bartolini, Marina
...George N. Pappas, Louis Manikas.
...medium": Dafni Evagelatou, Maria
...Maria Mitsopoulou, Tina
...Conductor: Mario Perusso - Dim-
...limbas. Direction: Spyros Evange-
...& Costume Design: George Patsas.
...performance today at 7p.m.
...AL OPERA

RECITAL

...recital by Titos Gouvelis. He per-
...forms by Mozart, Schumann and
...FILIPPOS NAKAS ODEON

ROCK

...OF A KIND
...of a Kind" in a classic rock night.
...LIVE

...After the recent release of their fifth album,
...Ypogia Revmata live for the first time with
...their new songs already loved by the audi-
...ence. Performance starts at 11 p.m. STON
...AERA

Sunday 23rd

Music

JAZZ - BLUES - ETHNIC

SEGAN QUARTET

Gospels, spirituality, blues and soul from
...the master of the kind. Segan interprets
...with the same confidence blues and jazz,
...combining the tradition of singers such as
...Ella Fitzgerald, Sarah Vaughan and
...Mahalia Jackson, but she also feels great
...singing gospel and spiritual, the original
...religious songs of black people. Enjoy her
...talent at Half Note until April 27th. Tickets
...at 7,000 Drs (Students 5,000) HALF
...NOTE JAZZ CLUB

CLASSICAL - OPERA

CINDERELLA - OPERA FOR CHILDREN

Carmen Ruggeri both adapts and directs
...the second musical performance aimed at
...young audiences. Gioacchino Antonio
...Rossini's "Cinderella" is expected to
...enchant children through its entertaining
...storyline. Last performance today, at 12 p.m.
...Tickets: 1,200, 2,000 Drs. NATIONAL
...OPERA

ENGLISH CHAMBER CHOIR

The English Chamber Choir, in coopera-
...tion with the Byzantine Festival in London,
...and under the conduction of Guy Protheroe,
...discovers how Byzantine sounds may influ-
...ence contemporary musical creations, and
...it proves it by interpreting works of com-
...posers who got inspired by the Orthodox
...and Catholic liturgy, like Christos Hatzis,
...Michael Adamis and John Tavener. Ticket
...prices: 3,000, 4,500, 6,000, 8,000 Drs (Std
...1,500) Performance starts at 8.30 p.m. See
...also page 14. ATHENS CONCERT HALL

GREEK

SAKIS ROUVAS & KAITI GARBI

Two of the most popular Greek singers,
...Sakis Rouvas and Kaiti Garbi, live together
...for the first time in Thessaloniki, presenting
...a unique and fantasmagoric show.
...Wednesday-Sunday at 11.30 p.m. Tickets at
...Dr8,000. PILI AXIOU

Monday 24th

Music

POP - ROCK INTO THE ABYSS

The "Into the Abyss", one of the most sig-
...nificant gothic bands in Europe, perform
...live their popular songs. Tickets at Dr5,000.
...AN CLUB

LECTURE

A lecture delivered by Gregorios Stathis,

STABAT MATER by ROSSINI

In these religious days, the Athens Concert
...Hall will present one of the greatest works
...of the world church music, "Stabat Mater"
...by Gioacchino Rossini, featuring the
...orchestra and choir of the Greek National
...Opera and other individual artists.
...Ticket prices: 3,000, 5,000, 7,000, 10,000Drs
... (Std 2,000) Performance starts at 8.30 p.m.
...See also page 14. ATHENS CONCERT
...HALL

POP - ROCK - METAL

KAMELOT

Five years from the release of their first
...album were enough for this band to get
...known and establish itself at the metal music
...scene as one of the most representative
...ones of the kind. These days they travel all
...around the world to prove it... See also page
...14. YDROGIOS (25 April in Thessaloniki),
...BUG CLUB (26 & 27 April in Athens)

Wednesday 26th

Music

GREEK

VASSILIS PAKAKONSTANTINOY - THANOS MIKROUTSIKOS

Two of the most significant artists in
...Greece, Vassilis Papakonstantinou and
...Thanos Mikroutsikos, perform live at Sfento-
...na tracks from their albums we all loved
...and even learned by heart! SFENTONA

Thursday 27th

Music

POP - ROCK

LAS VEGAS SUPERSTARS

The Regency Casino's first Las Vegas
...Superstars production last year was a
...smash. Back this year by popular demand.
...Nightly at 8.30 p.m. and 11 p.m. (closed on
...Monday). Tickets at Dr2,000.
...VERGINA THEATRE at the REGENCY
...CASINO - Tel. 031-491.234

JAZZ - BLUES - ETHNIC

MINORE

Greek folk music nightly at 8 p.m.
...Tickets are at Dr3,000. MINORE - 21
...Palama St., Navarinou Sq., Tel. 286.6047

TRES TRINIDARIO

Tres Trinidadario come straight from Cuba
...and they perform live songs from their
...lovely home country. For reservations, call
...on 0977-443706. PALENQUE

Dance

SELF-PORTRAITS

Eight artists "perform" their self-portraits
...as expressed via music, lyrics and images.
...Nightly at 8 p.m. Tickets at Dr2,000.
...Performing until April 24th. MELINA
...MERKOURI FOUNDATION



SPYROS MOURIKIS



KAMELOT

LIVE VENUES

- AN CLUB - 13-15 Solomou St., Exarchia
- tel. 330.5056/7
- ATHENS CONCERT HALL -
DIMITRIS MITROPOULOS HALL
Vas. Sofias Av. & 1 Kokkali Str., Athens,
tel. 728.2333
- ATHINA
3 Posidonos Ave., Moschato, tel. 481.9355
- BE BOB LIVE - 4A Orminiou St., Hilton
Area, tel. 722.1708
- BUG CLUB - 26 Dekeleon St., Athens,
tel. 346.9213
- DIPLA STO POTAMI
189 Lambrou Katsoni Ave., tel. 261.0444
- FILIPPOS NAKAS ODEON -
41 Ippokratous St., Athens - tel. 363.4000
- HALF NOTE JAZZ CLUB
17 Trivonionou St., Metz - tel.9213310
- HOUSE OF ART - 4 Sahtouri & Sarri
St., Psyrii - tel. 321.7678
- KELSOS
63 Voulagmenis Ave, Athens, tel. 921.7951
- MELINA MERKOURI FOUNDATION
9-11 Polygnostou St., Tel. 331.5601
- METRO
47 Gizi St., Athens - Tel. 646.1980
- MUSIC BOX
2 Petrou Ralli St., Rouf - Tel. 346.9072
- NATIONAL OPERA
59 Academias St., Athens - tel. 361.2461
- PALENQUE - 41 Farantaton St.,
Ampelokipi - tel. 748.7548
- POLITIA THEATRE
40 Sarri St., Psyrii - tel. 3310.663/4
- RODON CLUB
24 Marnis, Athens, tel. 524.7425
- SFENTONA
22 Alexandras Ave., tel.8253991-2
- STAVROS TOU NOTOU - 37 Tharipou
St., Neos Kosmos - tel.922.6215
- STON AERA
Petroupoli's Cantral Sq., tel. 505.6099
- YDROGIOS - 56 Andreou Goergiou St.,
Thessaloniki - tel. 031-525.968
- YIALLINO MOUSIKO THEATRO -
143 Syngrou Ave., Athens - tel. 931.6101

ΜΕΓΑΡΟ ΜΟΥΣΙΚΗΣ ΑΘΗΝΩΝ 1999-2000

ΣΤΑΥ
ΡΟ
ΔΡΟ
ΜΙΑ



ΚΥΚΛΟΣ ΣΤΑΥΡΟΔΡΟΜΙΑ

17 ΑΠΡΙΛΙΟΥ

ΑΝΤΗΧΗΣΕΙΣ ΑΠΟ ΤΗ ΒΥΖΑΝΤΙΝΗ ΑΝΑΤΟΛΗ 3

18 ΑΠΡΙΛΙΟΥ

ΣΥΓΚΡΟΤΗΜΑ «ΕΝ ΧΟΡΔΑΙΣ» 17
ΚΑΙ ΔΕΞΙΟΤΕΧΝΕΣ ΑΠΟ ΤΗΝ ΤΟΥΡΚΙΑ ΚΑΙ ΤΗΝ ΠΕΡΣΙΑ

21 ΑΠΡΙΛΙΟΥ

ΔΙΑΛΕΞΗ

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ΟΙ ΜΑΪΣΤΟΡΕΣ ΤΗΣ ΨΑΛΤΙΚΗΣ ΤΕΧΝΗΣ
ΧΟΡΩΔΙΑ ΤΗΣ ΣΧΟΛΗΣ «ΑΓΙΟΣ ΙΩΑΝΝΗΣ Ο ΔΑΜΑΣΚΗΝΟΣ»
ΠΑΝΕΠΙΣΤΗΜΙΟΥ ΜΠΑΛΑΜΑΝΤ ΛΙΒΑΝΟΥ

23 ΑΠΡΙΛΙΟΥ

ENGLISH CHAMBER CHOIR 57



Λεπτομέρεια από την Προδοσία, τοιχογραφία στον Άγιο Νικόλαο Κυρίτση, Καστοριά, 14ος αι.

23 ΑΠΡΙΛΙΟΥ 2000

ΑΙΘΟΥΣΑ ΦΙΛΩΝ ΤΗΣ ΜΟΥΣΙΚΗΣ

ENGLISH CHAMBER CHOIR

Α' ΜΕΡΟΣ

JOHN TAVERNER (περ. 1490-1545)

Dum transisset Sabbatum (1525/30)

(Διαγενομένου του Σαββάτου)

Ερμηνεύει η **ENGLISH CHAMBER CHOIR**

GUILLAUME DUFAY (περ. 1398-1474)

Vasilissa ergo gaude (1419)

(Βασίλισσα λοιπόν χαίρει)

Ερμηνεύουν τα μέλη της **ENGLISH CHAMBER CHOIR**

KATIE THORPE, MIRIAM AHAMAT *μεσόφωνοι*

ROBIN WHITEHOUSE *τενόρος*

PETER BEST *βαρύτονος*

Lamentatio Sanctae Matris Ecclesiae Constantinopolitanae (1455)

(Θρήνος της Αγίας Μητρός Εκκλησίας Κωνσταντινουπόλεως)

Ερμηνεύουν τα μέλη της **ENGLISH CHAMBER CHOIR**

DAVID WHEELER *μεσόφωνος*

ROGER CARPENTER *τενόρος*

GUY PROTHEROE *βαρύτονος*

NEIL THORNTON *βαθύφωνος*

JOHN (KENNETH) TAVENER (γενν. 1944)

The Last Discourse (1997/8)

(Η τελευταία ομιλία)

για μεικτή χορωδία, υψίφωνο, βαθύφωνο και βαθύχορδο

PATRICIA ROZARIO *υψίφωνος*

JEREMY BIRCHALL *βαθύφωνος*

BARRY GUY *βαθύχορδο*

ENGLISH CHAMBER CHOIR

ΧΡΗΣΤΟΣ ΧΑΤΖΗΣ (γενν. 1953)

Everlasting Light (1999)

(Lux perpetua, Φως ανέσπερο)

για κόντρα tenόρο, tenόρο, βαρύτονο, μεικτή χορωδία,
μαρίμπα, καμπάνες και κρυστάλλινα ποτήρια

WILLIAM PUREFOY κόντρα tenόρος

PAUL BADLEY tenόρος

ΛΕΑΝΔΡΟΣ ΤΑΛΙΩΤΗΣ βαρύτονος

ΔΗΜΗΤΡΗΣ ΔΕΣΥΛΛΑΣ μαρίμπα, καμπάνες

ENGLISH CHAMBER CHOIR

JOHN (KENNETH) TAVENER (γενν. 1944)

Song for Athene (1993)

(Τραγούδι για την Αθηνά)

Ερμηνεύει η ENGLISH CHAMBER CHOIR

ΜΙΧΑΛΗΣ ΑΔΑΜΗΣ (γενν. 1929)

Φωτώνημον (1973)

για 20φωνη μεικτή χορωδία (6 υψίφωνοι, 6 μεσόφωνοι, 4 tenόροι, 4 βαθύφωνοι),
σόλο ανδρική φωνή, τάλαντα, σήμαντρα, μικρά κουδουνάκια και καμπάνες

ΛΥΚΟΥΡΓΟΣ ΑΓΓΕΛΟΠΟΥΛΟΣ φάλτης

Συμπράττουν μέλη της ENGLISH CHAMBER CHOIR

ΔΙΕΥΘΥΝΕΙ Ο GUY PROTHEROE

Καλλιτεχνικός σύμβουλος της εκδήλωσης

ΑΘΑΝΑΣΙΟΣ ΑΓΓΕΛΟΥ βυζαντινολόγος

ΣΕ ΣΥΝΕΡΓΑΣΙΑ ΜΕ ΤΟ ΒΡΕΤΑΝΙΚΟ ΣΥΜΒΟΥΛΙΟ
ΚΑΙ ΤΟ BYZANTINE FESTIVAL IN LONDON



Λεπτομέρεια από τη Σταύρωση, τοιχογραφία στο καθολικό της Μονής Σταυρονισίου - Αγίου Όρους, Θεοφάνους του Κρητός, 1545-46

Σ Τ Ι Χ Ο Ι

Τ Ω Ν Ε Ρ Γ Ω Ν

JOHN TAVERNER

Dum transisset Sabbatum

(Διαγενομένου του Σαββάτου)

Dum transisset Sabbatum Maria Magdalene
et Maria Jacobi et Salome emerunt aromata,
ut venientes urgerent Jesum.
Alleluya.

Et valde mane una sabbatorum veniunt
ad monumentum orto iam sole.

Gloria Patri et Filio et Spiritui Sancto.
Alleluya.

Διαγενομένου τοῦ Σαββάτου Μαρία ἡ Μαγδαληνή
καὶ Μαρία ἡ τοῦ Ἰακώβου καὶ Σαλώμη ἠγόρασαν ἀρώματα
ἵνα ἐλθοῦσαι ἀλείψωσιν τὸν Ἰησοῦν.
Ἀλληλούια.

Καὶ λίαν πρῶτὴ τῆς μιᾶς σαββάτων ἔρχονται ἐπὶ τὸ μνημεῖον,
ἀνατείλαντος τοῦ ἡλίου.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι.
Ἀλληλούια.

GUILLAUME DUFAY

Vasilissa ergo gaude

(Βασίλισσα λοιπόν χάρε)

Vasilissa ergo gaude
Quia es digna omni laude.
Cleophe, clara gestis
A tuis de Malatestis
In Ytalia principibus
Magnis et nobilibus!

Ex tuo viro clarior
Quia cunctis est nobilior:
Romeorum est despotus
Quem colit mundus totus;
In porphyro est genitus
A deo missus celitus.

Juvenili etate pollens
Et formositate
Multum genio fecunda
Et utraque lingua facunda
Ac clarior es virtutibus
Prae aliis hiis omnibus.

Tenor
Concupivit Rex decorum tuum.

Βασίλισσα λοιπόν χάρε
διότι είσαι άξια κάθε άίνου.
Κλεόπη, λαμπρή στις πράξεις
από τη γενιά των Μαλατέστα
που είναι στην Ιταλία άρχοντες
μεγάλοι και ευγενείς!

Ακόμη πιο λαμπρή λόγω του άντρα σου
επειδή αυτός είναι ανώτερος απ' όλους:
είναι δεσπότης των Ρωμαίων
τον οποίο σέβεται όλος ο κόσμος
είναι πορφυρογέννητος
από τον επουράνιο Θεό σταλμένος.

Συ που ανθίζεις από νιάτα
και ομορφιά
πλούσια πολύ στο πνεύμα
και στις δύο γλώσσες επιδέξια
και λαμπρότερη στις αρετές
από όλους τους άλλους.

Τενόρος
Ο βασιλιάς κατάλαβε την αξία σου.

Lamentatio Sanctae Matris Ecclesiae Constantinopolitanae

(Θρήνος της Αγίας Μητρός Εκκλησίας Κωνσταντινουπόλεως)

O très piteulx de tout espoir fontaine,
Père du filz dont suis mère explorée,
Plaindre me viens à ta court souveraine,
De ta puissance et de nature humaine,
Qui ont souffert telle durté villaine
Faire à mon filz, qui tant m'a hounourée.

Dont suis de bien et de joye esgarée,
Sans que vivant veulle entendre mes plains:
A toy, seul Dieu, du forfait me complains,
Du gref tourment et doulereulx outrage,
Que voy souffrir au plus bel des humains
Sans nul confort de tout humain lignage.

Tenor
Omnes amici ejus spreverunt eam.
Non est qui consoletur eam
ex omnibus caris ejus.

Ω ελεήμον πηγγή κάθε ελπίδας
Πατέρα του Υιού του οποίου εγώ είμαι η απαρηγόρητη μητέρα
έρχομαι να εκφράσω τον πόνο μου στη βασιλική αυλή σου
για τη δύναμή σου και την ανθρώπινη φύση
που επέτρεψαν να γίνει μια τόσο άθλια σκληρότητα
στον γιο μου που τόσο μ' έχει πολύ τιμήσει.

Γι' αυτό είμαι στερημένη από κάθε καλό και κάθε χαρά
και ούτε ένας ζωντανός δεν θέλει ν' ακούσει τα παράπονά μου
μόνο σε σένα, Θε μου, παραπονιέμαι για το κακό
για το βαρύ μου βάσανο και την οδυνηρή προσβολή
που βλέπω να υφίσταται ο πιο όμορφος απ' τους ανθρώπους
δίχως καμιά παρηγοριά από κανέναν άνθρωπο.

Τενόρος
Πάντες οι φιλοούντες αυτήν ηθέτησαν εν αυτή
και ουχ υπάρχει ο παρακαλών αυτήν
από πάντων των αγαπούντων αυτήν. (Ιερεμίας, Θρήνοι 12)

JOHN (KENNETH) TAVENER

The Last Discourse

(Η τελευταία ομιλία)

CHRIST NN...NN...NEW LL...LOVE
(in microtones) WW...WAY...

SOFIA Σοφία...

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

CHRIST MM...MY WW...WORDS MM...MY PEACE...HEART... HEART...WAY...

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

CHRIST TRUE... VINE... HE... PURGETH MORE...

CHORUS I am the vine – ye are the branches: ye can do nothing without me. Herein is my Father glorified.

CHRIST GREA...TER LL...LOVE MY FRIENDS CHOSEN ORDAINED WORLD HATE PER...SE...CUTE.

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

CHRIST The comforter! Weep. Rejoice...

CHORUS Again I leave the world, And I go to the Father. I have overcome the World.

CHRIST The hour! The work! Mine... thine...

CHORUS All mine are thine... And I am glorified in them... For they are thine... He loved them unto the end.

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

CHORUS That they all may be one.

CHRIST TH...THEY WW...ONE THINE...

ΧΡΙΣΤΟΣ ΚΚ...ΚΚ...ΚΑΙΝΗΝ ΑΑ...ΑΓΑΠΗΝ
(σε μικροτόνους) ΟΟ...ΟΔΟΣ...

ΣΟΦΙΑ Σοφία...

ΧΟΡΩΔΙΑ Ἐν τῇ οἰκίᾳ τοῦ πατρὸς μου μοναὶ πολλαὶ εἰσιν: Πορεύομαι ἐτοιμάσαι τόπον ὑμῖν. Ἐγὼ εἰμι ἡ ὁδὸς καὶ ἡ ἀλήθεια καὶ ἡ ζωὴ.

ΧΡΙΣΤΟΣ ΤΤ...ΤΟΝ ΑΛ...ΛΟΓΟΝ ΜΟΥ... ΕΙΡΗ-ΝΗΝ... ΚΑΡΔΙΑ... ΚΑΡΔΙΑ... ΟΔΟΣ...

ΧΟΡΩΔΙΑ Ἐάν τις ἀγαπᾷ με, τὸν λόγον μου τηρήσει. Εἰρήνην τὴν ἐμὴν δίδωμι ὑμῖν. Μὴ ταρασσέσθω ὑμῶν ἡ καρδιά.

ΧΡΙΣΤΟΣ ΑΛΗΘΕΙΑ... ΑΜΠΕΛΟΣ... ΑΥΤΟΣ... ΚΑΘΑΙΡΕΙ... ΠΛΕΙΟΝΑ...

ΧΟΡΩΔΙΑ Ἐγὼ εἰμι ἡ ἀμπελος, ὑμεῖς τὰ κλήματα: χωρὶς ἐμοῦ οὐ δύνασθα ποιεῖν οὐδέν. Ἐν τούτῳ ἐδοξάσθη ὁ πατήρ μου.

ΧΡΙΣΤΟΣ ΜΕΙΖΟΝΑ... ΑΓΑΠΗΝ... ΦΙΛΟΙ ΜΟΥ... ΕΞΕΛΕΞΑΜΗΝ... ΕΝΤΕΛΛΟΜΑΙ... ΚΟΣΜΟΣ... ΜΙΣΕΙ... ΔΙΩ...ΞΟΥΣΙΝ...

ΧΟΡΩΔΙΑ Μείζονα ταύτης ἀγάπην οὐδεὶς ἔχει ἵνα τις τὴν ψυχὴν αὐτοῦ θῆ ὑπὲρ τῶν φίλων αὐτοῦ. Οὐκ ἔστι δούλος μείζων τοῦ κυρίου αὐτοῦ. Εἰ ἐμὲ ἐδίωξαν, καὶ ὑμᾶς διώξουσιν.

ΧΡΙΣΤΟΣ Ὁ Παράκλητος... κλαύσετε καὶ θρηνησετε... χαρήσεται ὑμῶν ἡ καρδιά...

ΧΟΡΩΔΙΑ Πάλιν ἀφήμι τὸν κόσμον καὶ πορεύομαι πρὸς τὸν πατέρα. Ἐγὼ νενίκηκα τὸν κόσμον.

ΧΡΙΣΤΟΣ Ἡ ὥρα! Τὸ ἔργον! Ἐμὰ... σά...

ΧΟΡΩΔΙΑ Τὰ ἐμὰ πάντα σά ἐστι... καὶ δεδόξασμαι ἐν αὐτοῖς... Σοὶ ἦσαν... Εἰς τέλος ἠγάπησεν αὐτούς.

ΧΡΙΣΤΟΣ Οὐ περὶ τούτων δὲ ἐρωτῶ μόνον ἀλλὰ καὶ περὶ τῶν πιστευόντων διὰ τοῦ λόγου αὐτῶν εἰς ἐμέ, ἵνα πάντες ἐν ὧσι.

ΧΟΡΩΔΙΑ Ἴνα πάντες ἐν ὧσι.

ΧΡΙΣΤΟΣ Α...ΑΥΤΟΙ... ΕΝ... ΣΟΙ...

Από το Κατά Ιωάννην Ευαγγέλιο
Αποσπάσματα (κεφ. γ' - ιγ')



Λεπτομέρεια από την Αποκαθήλωση, τοιχογραφία στον Άγιο Παντελεήμονα στο Νέρεζι,
χαρακτηριστικό δείγμα της τομής στην κοινήνεια ζωγραφική, περ. 1162

ΧΡΗΣΤΟΣ ΧΑΤΖΗΣ
Everlasting Light

(Lux perpetua, Φως ανέσπερο)

CHOIR

Requiem aeternam
dona ei, Domine,
et lux perpetua
luceat ei.

ΧΟΡΩΔΙΑ

Αιώνιαν ἀνάπαυσιν
δὸς αὐτῷ Κύριε,
καὶ φῶς αἰώνιον
φωτίσῃ αὐτῷ.

KONTRA TENOPOΣ, TENOPOΣ, ΒΑΡΥΤΟΝΟΣ

Μετὰ πνευμάτων δικαίων τετελειωμένων, τὴν
ψυχὴν τοῦ δούλου σου, Σῶτερ, ἀνάπαυσον, φυλάτ-
των αὐτὴν εἰς τὴν μακαρίαν ζωὴν, τὴν παρὰ σοί,
φιλόνητο.

Εἰς τὴν κατάπαυσίν σου, Κύριε, ὅπου πάντες οἱ
Ἅγιοί σου ἀναπαύονται, ἀνάπαυσον καὶ τὴν ψυχὴν
τοῦ δούλου σου, ὅτι μόνος ὑπάρχεις ἀθάνατος.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι. Καὶ νῦν
καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

Σὺ εἶ ὁ Θεὸς ἡμῶν, ὁ καταβάς εἰς Ἄδην, καὶ τὰς
ὀδύνας λύσας τῶν πεπεδημένων· αὐτὸς καὶ τὴν
ψυχὴν τοῦ δούλου σου, Σῶτερ, ἀνάπαυσον.

Καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.
Ἀμήν.

Ἡ μόνη ἀγνή καὶ ἄχραντος Παρθένος, ἡ Θεὸν
ἀφράστως κηύσασα, πρέσβευε ὑπὲρ τοῦ σωθῆναι
τὴν ψυχὴν τοῦ δούλου σου.

Ὁ Θεὸς τῶν πνευμάτων καὶ πάσης σαρκός, ὁ
τὸν θάνατον καταπατήσας, τὸν δὲ διάβολον κα-
ταργήσας, καὶ ζῶν τῷ κόσμῳ σου δωρησάμενος·
αὐτός, Κύριε, ἀνάπαυσον τὴν ψυχὴν τοῦ κεκοι-
μημένου δούλου σου ἐν τόπῳ φωτεινῷ, ἐν τόπῳ
χλοερῷ, ἐν τόπῳ ἀναφύξεως, ἐνθα ἀπέδρα ὀδύ-
νη, λύπη καὶ στεναγμός. Πᾶν ἁμάρτημα τὸ παρ'
αὐτοῦ πραχθὲν ἐν λόγῳ ἢ ἔργῳ ἢ διανοίᾳ, ὡς

ἀγαθὸς καὶ φιλόνητος Θεός, συγχώρησον· ὅτι
οὐκ ἔστιν ἄνηθος, ὅς ζήσεται καὶ οὐχ ἁμαρτή-
σει· σὺ γὰρ μόνος ἐκτὸς ἁμαρτίας ὑπάρχεις· ἡ
δικαιοσύνη σου δικαιοσύνη εἰς τὸν αἰῶνα, καὶ ὁ
νόμος σου ἀλήθεια. Ὅτι σὺ εἶ ἡ ἀνάστασις, ἡ
ζωή, καὶ ἡ ἀνάπαυσις τοῦ κεκοιμημένου δούλου
σου. Χριστέ ὁ Θεὸς ἡμῶν, καὶ σοὶ τὴν δόξαν ἀνα-
πέμπομεν, σὺν τῷ ἀνάρχῳ σου Πατρὶ, καὶ τῷ πα-
ναγίῳ καὶ ἀγαθῷ καὶ ζωοποιῷ σου Πνεύματι,
νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.
Ἀμήν.

ΒΑΡΥΤΟΝΟΣ

Δόξα σοι, ὁ Θεός, ἡ ἐλπίς ἡμῶν, δόξα σοι.

Ὁ καὶ νεκρῶν καὶ ζώντων τὴν ἐξουσίαν ἔχων, ὡς
ἀθάνατος βασιλεὺς, καὶ ἀναστὰς ἐκ νεκρῶν, Χρι-
στὸς ὁ ἀληθινὸς Θεὸς ἡμῶν, ταῖς πρεσβείαις τῆς
παναχράντου ἁγίας αὐτοῦ Μητρὸς· τῶν ἁγίων
ἐνδόξων καὶ πανευφήμων Ἀποστόλων· τῶν ὁσίων
καὶ θεοφόρων Πατέρων ἡμῶν· τῶν ἁγίων ἐνδόξων
προπατόρων Ἀβραάμ, Ἰσαὰκ καὶ Ἰακώβ· τοῦ ἁγί-
ου καὶ δικαίου φίλου αὐτοῦ Λαζάρου τοῦ τετραη-
μέρου, καὶ πάντων τῶν Ἁγίων, τὴν ψυχὴν τοῦ ἐξ
ἡμῶν μεταστάντος δούλου αὐτοῦ ἐν σκηναῖς δι-
καιῶν τάξαι, ἐν κόλποις Ἀβραάμ ἀναπαύσαι, καὶ
μετὰ δικαίων συναριθμησαί, ἡμᾶς δὲ ἐλέησαι ὡς
ἀγαθὸς καὶ φιλόνητος καὶ ἐλεήμων Θεός.

Αἰωνία σου ἡ μνήμη, ἀξιωμακάριστε καὶ αἰμνη-
στε ἀδελφεὲ ἡμῶν.

KONTRA TENOPOΣ, TENOPOΣ, ΒΑΡΥΤΟΝΟΣ

Αἰωνία ἡ μνήμη,
αἰωνία ἡ μνήμη,
αἰωνία ἡ μνήμη.

JOHN (KENNETH) TAVENER
Song for Athene

(Τραγοῦδι για τὴν Ἀθηνά)

Alleluia. May flights of angels sing thee to thy rest.

Alleluia. Remember me, O Lord, when you are come into your kingdom.

Alleluia. Give rest, O Lord, to your handmaid who has fallen asleep.

Alleluia. The Choir of Saints have found the well-spring of life and door of paradise.

Alleluia. Life: a shadow and a dream.

Alleluia. Weeping at the grave creates the song: Alleluia.

Alleluia. Come, enjoy rewards and crowns I have prepared for you.

Ἀλληλοῦια. Εἶθε να σε φέρουν εἰς τὴν ἀνάπαυσίν σου ἀγγέλων πτέρυγες.
Ἀλληλοῦια. Μνήσθητί μου, Κύριε, ὅταν ἔλθῃς ἐν τῇ βασιλείᾳ σου.
Ἀλληλοῦια. Ἀνάπαυσον, ὁ Θεός, τὴν κεκοιμημένην δούλῃν σου.
Ἀλληλοῦια. Τῶν ἁγίων ὁ χορὸς εὗρε πηγὴν τῆς ζωῆς καὶ θύραν Παραδείσου.
Ἀλληλοῦια. Βίος: σκιά καὶ ὄναρ.
Ἀλληλοῦια. Ὁ ἐπὶ τοῦ τάφου θρῆνος ψαλμὸς γεννά. Ἀλληλοῦια.
Ἀλληλοῦια. Δεῦτε, ἀπολάβετε ἃ ἠτοίμασα ὑμῖν βραβεῖα καὶ στέφη τὰ οὐράνια.

ΜΙΧΑΛΗΣ ΑΔΑΜΗΣ

Φωτόνυμον

(Όνομα πλασμένο από φως)

Μέρος Ι

- A. Τίς ἀποκυλίσει ἡμῖν τὸν λίθον ἐκ τῆς θύρας τοῦ μνημείου; (Μαρκ. ιστ', 3)
- B. Τίς ἐκλεψε ἡμῶν τὴν ἐλπίδα; Τίς εἴληφε νεκρὸν γυμνὸν ἐσμυρνιασμένον;
- Γ. Οἶμοι, Σωτῆρ μου, πῶς ἐκλάπησ πάντων βασιλεῦ.
Οἶμοι, θεῖον τέκνον, οἶμοι τὸ φῶς τοῦ κόσμου.
- Δ. Ἦσαν τὸν Κύριον ἐκ τοῦ μνημείου.

Μέρος ΙΙ

- E. Δεῦτε λάβετε φῶς ἐκ τοῦ ἀνεσπέρου φωτὸς
καὶ δοξάσατε Χριστὸν τὸν ἀναστάντα ἐκ νεκρῶν.

Nῦν δὲ φῶς ἐν Κυρίῳ.

ΣΤ.(Τεν.1-Βαρ.2) Ἐν αὐτῷ ζωὴ ἦν, καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων·
καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν.
(Ιωάν. ι. 4-5)

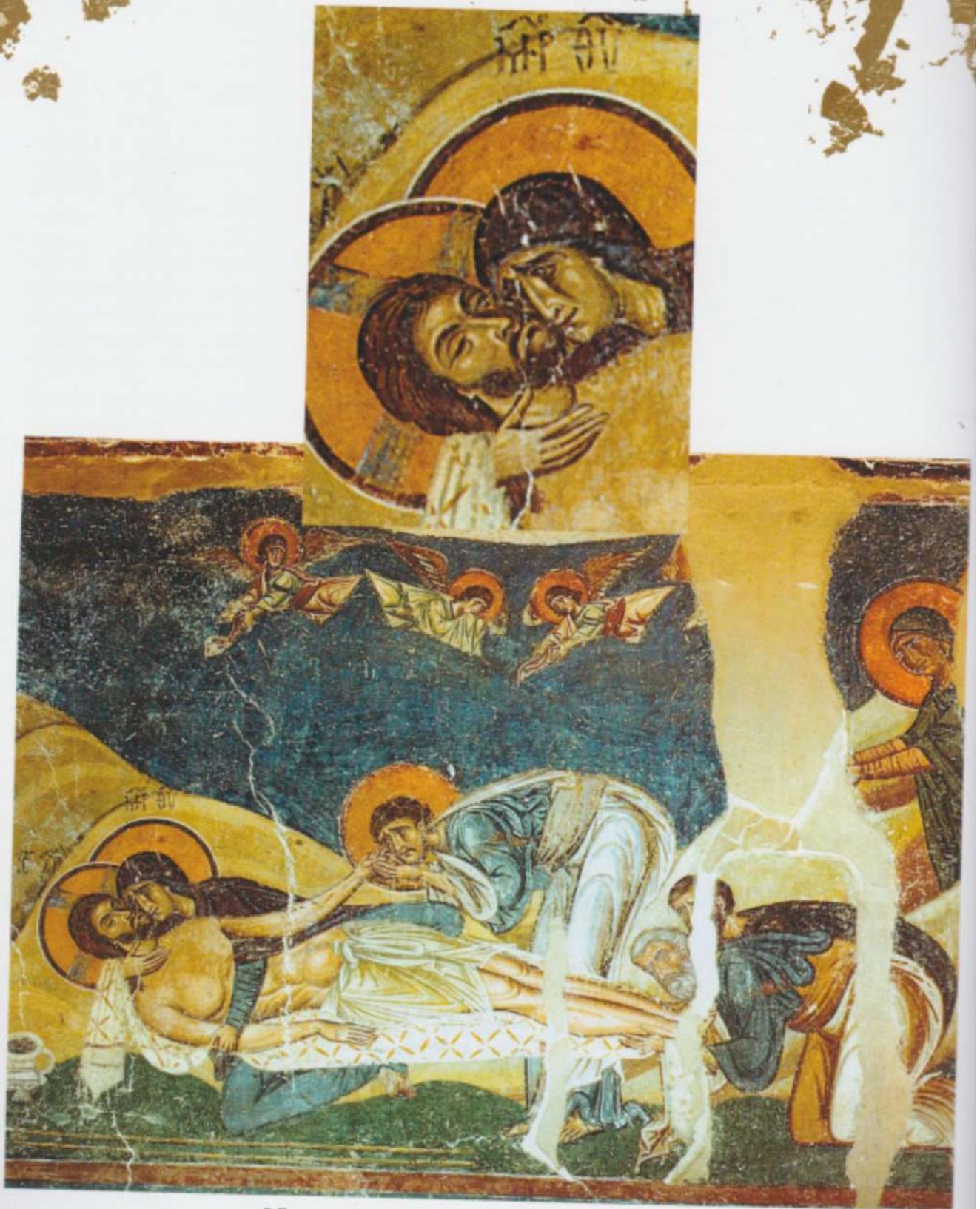
(Τεν.2) Ὁρθρίσωμεν ὄρθρου βαθέος
καὶ ἀντὶ μύρου τὸν ὕμνον προσοίσωμεν τῷ δεσπότη·
καὶ Χριστὸν ὀψόμεθα δικαιοσύνης ἥλιον...

(Βαρ.1) Ἴδου τὸ φῶς ἐπιφαίνεται, ἰδου ὁ ἰλασμὸς ἀναδείκνυται,
ἰδου ὁ Σωτῆρ ἐφίσταται, λάμψας τοῖς ἐσκοτισμένοις.

- Z. Φῶς ἐκ φωτὸς ἔλαμψε τῷ κόσμῳ.
- H. Φωτίζου, φωτίζου ἡ νέα Ἱερουσαλήμ, ἡ γὰρ δόξα Κυρίου ἐπὶ σὲ ἀνέτειλε.

Πάσχα ἱερὸν ἡμῖν σήμερον ἀναδέδεικται·
Πάσχα καινόν, ἅγιον· Πάσχα μυστικόν·
Πάσχα πανσεβάσμιον· ... Πάσχα μέγα· ...
Πάσχα τὸ πύλας ἡμῖν τοῦ Παραδείσου ἀνοῖξαν· ...

Φῶς.



Ο Ενταφιασμός, τοιχογραφία στον Άγιο Παντελεήμονα στο Νέρεζι,
δεύτερο ήμισυ 12ου αι.

ΟΙ ΣΥΝΘΕΤΕΣ

ΚΑΙ ΤΑ ΕΡΓΑ ΤΟΥΣ

JOHN TAVERNER

Dum transisset Sabbatum

ο θέμα του μοτέτου *Dum transisset Sabbatum* του Τάβερνερ είναι παρόμοιο με το θέμα του έργου του Μιχάλη Αδάμη *Φωτώνυμον*, η αντιμετώπιση ως και η επεξεργασία του εντελώς διαφορετική.

Το Σχίσμα ανάμεσα στην Ανατολική και τη Δυτική εκκλησία (1054) επηρέασε φανερά και τη μουσική έλιξη, καλλιεργώντας δύο διαφορετικά είδη: την πολυφωνία που αναπτύχθηκε στη Δύση και τη μονωδία με μικροτόνους που καλλιεργήθηκε στην Ανατολή. Στη μελοποίηση της Πασχαλινής Λειτουργίας ο Τάβερνερ συνέθεσε πολυφωνικά μόνο το μέρος της μελωδίας που ψάλλεται από όλο το χορό. Το γρηγοριανό μέλος ψάλλεται με νότες ίσης αξίας από τεσσάρους. Τα πολυφωνικά μέρη αποτελούνται από πέμπτες φωνές (ψηλή, μεσαία, χαμηλή, τενόρου, μπάσου), με τον τενόρο να τραγουδά το γρηγοριανό μέλος ως *opus firmus* (σταθερή μελωδία) και τις υπόλοιπες φωνές να κινούνται αντιστικτικά γύρω από τη μελωδία. Η υποβλητική μελοποίηση της λέξης «αρώματα» έχει ιδιαίτερη βαρύτητα στο κομμάτι. Η αφήγηση της επίσκεψης των Μυροφόρων στον Τάφο ακολουθεί το αντίστοιχο χωρίο από το Κατά Μάρκον Ευαγγέλιο (ιστ', 1-2), που διαβάζεται στον Όρθρο της Κυριακής του Πάσχα.

GUILLAUME DUFAY

Vasilissa ergo gaude

Ο Ντυφαύ έγραψε το μοτέτο *Vasilissa ergo gaude* για τον εορτασμό του γάμου του Θεοδώρου Β' Παλαιολόγου, γιου του βυζαντινού αυτοκράτορα Μανουήλ Παλαιολόγου, με την Κλεόπα ή Κλεόπη, κόρη του Μιχαήλ Μαλατέστα του Ρίμινι, που έγινε το 1419. Ο Θεόδωρος ήταν ο δεύτερος από τους έξι γιους του Μανουήλ Β' -όπως αναφέρει ο Στήβεν Ράνσιμαν- ανούσιμος, όπως ο πατέρας του, λαμπρός μαθηματικός, νευρωτικός όμως και κυκλοθυμικός: άλλοτε αστήριος και φιλόδοξος και άλλοτε έτοιμος να καταλείψει τα εγκόσμια για τη γαλήνη του μοναχικού. Το 1407, ανήλικος ακόμη, διαδέχτηκε τον θείο

του, Θεόδωρο Α' Παλαιολόγο, και έγινε δεσπότης του Μυστρά, αξίωμα που κράτησε μέχρι το 1443. Η Κλεόπη Μαλατέστα ήταν εξαδέλφη του Πάπα Μαρτίνου Ε', ο οποίος είχε προσλάβει τον Ντυφαύ στην παπική χορωδία. Αν και απόγονος του κλάδου της οικογενείας Μαλατέστα από το Πέζαρο, η Κλεόπη μεγάλωσε στο Ρίμινι και από κει αναχώρησε με πλοίο για την Ανατολή, στις 20 Αυγούστου 1420. Ο τίτλος *Βασίλισσα* απευθυνόταν σ' εκείνη, ως σύζυγο του δεσπότη του Μυστρά, κάτι που χωρίς αμφιβολία σχετιζόταν με τους δεσμούς Ανατολής και Δύσης εκείνη την εποχή. Η Κλεόπη, προς μεγάλη απογοήτευση του Πάπα Μαρτίνου, ασπάστηκε την ορθόδοξη θρησκεία. Ο Θεόδωρος και η Κλεόπη εγκαταστάθηκαν στον Μυστρά, όπου η Αυλή τους εξελίχθηκε σε επιφανές πολιτισμικό κέντρο που προσήλκυε φιλοσόφους, επιστήμονες και καλλιτέχνες. Το μοτέτο του Ντυφαύ, για την αποχαιρετιστήρια γιορτή πριν από το γάμο της Κλεόπης, είναι γραμμένο για τέσσερις φωνές. Αρχίζει με μια γοητευτική διωδία για δύο μεσοφώνους, σε μορφή κανόνα, που στη συνέχεια εμπλουτίζεται με την είσοδο των φωνών των δύο τενόρων, οι οποίες διασταυρώνονται με τις πρώτες παίζοντας το ρόλο φωνών κόντρα τενόρων.

Lamentio Sanctae

Matris Ecclesiae Constantinopolitanae

Θεωρείται ότι πρόκειται για έναν από τους τέσσερις θρήνους, τη σύνθεση των οποίων αναφέρει σε επιστολή του -κατά πάσα πιθανότητα του 1456- ο Ντυφαύ, σημειώνοντας ότι είχαν γραφτεί την προηγούμενη χρονιά, για την πτώση της Κωνσταντινούπολης τον Μάιο του 1453. Για το μέρος του τενόρου χρησιμοποίησε κείμενο από τους *Θρήνους* της Βίβλου.

ΑΜΑΛΙΑ ΠΑΠΑΔΟΠΟΥΛΟΥ-ΣΥΜΕΩΝΙΔΟΥ

JOHN (KENNETH) TAVENER The Last Discourse

Από τότε που ο Τζον Τάβενερ προσχώρησε στην Ορθοδοξία και έγινε μέλος της Ρωσικής Ορθόδοξης Εκκλησίας το 1977, θέματα που σχετίζονται με τη θρησκεία και την εκκλησία αποτελούν τη βάση όλου του έργου του. Η τελευταία ομιλία ήταν παραγγελία του Λόρδου και της Λαίδης Μαρκς για το Βυζαντινό Φεστιβάλ που διοργανώθηκε στο Λονδίνο το 1998 και παρουσιάστηκε σε πρώτη εκτέλεση στον καθεδρικό ναό του Αγίου Παύλου, παρουσία του πρίγκιπα της Ουαλίας και εκπροσώπων πολλών εκκλησιών.

Το θέμα του έργου είναι η τελευταία ομιλία του Χριστού στους μαθητές του μετά τον Μυστικό Δείπνο, σύμφωνα με το Κατά Ιωάννην Ευαγγέλιο. Τα λόγια του Χριστού ερμηνεύονται από τον βαθύφωνο και συνοδεύονται από το κοντραμπάσο. Οι φωνές των Αποστόλων αποδίδονται από τη χορωδία, ενώ η φωνή της υψίφωνου που ερμηνεύει τη Σοφία ακούγεται από μακριά, τονίζοντας την αίσθηση του υπερβατικού.

Όπως αναφέρει ο συνθέτης, η τελευταία ομιλία του Χριστού με τους μαθητές του είναι μία από τις πιο συνταρακτικές και ταυτόχρονα παρηγορητικές «συναντήσεις» του ουρανού με τη γη. Αποτελεί τη βάση της χριστιανικής πίστης. Παρηγορεί και προειδοποιεί, εκφράζοντας τα νοήματα με γλώσσα εκπληκτικής ομορφιάς και μυστηρίου. «Μη ταρασσεσθω υμών ή καρδιά... Έν τή οικία του πατρός μου μοναί πολλαί εισιν... Πορεύομαι έτοιμάσαι τόπον υμίν... Έγώ είμι ή όδος και ή αλήθεια και ή ζωή· ούδεις έρχεται προς τον Πατέρα, ει μή δι' έμου». (Από το Α Ευαγγέλιο -εκ του Κατά Ιωάννην- που διαβάζεται κατά την Ακολουθία των Παθών του Κυρίου το εσπέρας της Μεγάλης Πέμπτης.)

Στην εκτέλεση του έργου στον καθεδρικό ναό του Αγίου Παύλου -όπως το εμπνεύστηκε ο Τζον Τάβενερ- ο Χριστός με το κοντραμπάσο βρισκόταν σε ψηλότερο επίπεδο από τη χορωδία, ενώ η φωνή της Σοφίας ερχόταν από μακριά.

Ο συνθέτης αναφέρει ότι το μέρος του βαθύφωνου προέρχεται από το Ντρούπεντ (Druped), παλιό και παραδοσιακό ύφος ινδικού θρησκευτικού τραγουδιού. Επιχειρείται μια ένταση ανάμεσα στους μικροτόνους και στο επαναλαμβανόμενο λα φυσικό, έτσι ώστε ο ελεύθερος αυτοσχεδιασμός των τραγουδιστών της Ανατολής να γίνεται μέρος του ύφους. Η φωνή της υψίφωνου πρέπει να περικυκλώνει τα πάντα, να έρχεται από μακριά αλλά να μην κυριαρχεί.

ΧΡΗΣΤΟΣ ΧΑΤΖΗΣ Everlasting Light

Το έργο, παραγγελία του οργανισμού Music Canada 2000 για το φωνητικό συγκρότημα Elmer Iseler Singers και την εκτελέστρια κρουστών Μπέβερλυ Τζόνστον, γράφτηκε τον Αύγουστο του 1999 και δόθηκε σε πρώτη παγκόσμια εκτέλεση στις 2 Απριλίου 2000 στην Ενωμένη Εκκλησία Ρόσντεηλ του Τορόντο με το συγκρότημα Elmer Iseler Singers και την Μπέβερλυ Τζόνστον, υπό τη διεύθυνση της Λύντια Άνταμς. Η σημερινή εκτέλεσή του στην Αθήνα αποτελεί την πρώτη παρουσίασή του στην Ευρώπη.

Πολλές από τις τελευταίες συνθέσεις του Χρήστου Χατζή έχουν θρησκευτικό περιεχόμενο και είναι επηρεασμένες από την Ανατολική και τη Δυτική Εκκλησία. Το *Everlasting Light* είναι αφιερωμένο στη μνήμη του Έλμερ Ίζελερ, ιδρυτή και διακεκριμένου μαέστρου του ομώνυμου φωνητικού συγκροτήματος. Είναι έργο μάλλον τελετουργικό παρά κομμάτι συναυλιακής μουσικής, γραμμένο για να ακούγεται κυρίως σε μνημόσυνα ή σε νεκρώσιμες ακολουθίες. Βασίζεται στο κείμενο του Νεκρωσίμου Τρισαγίου της Ορθόδοξου Εκκλησίας, που αποδίδεται από τις τρεις σόλο ανδρικές φωνές, ενώ η χορωδία τραγουδάει τους δύο πρώτους στίχους από τη Λειτουργία της Αναπαύσεως (Ρέκβιεμ) της Ρωμαιοκαθολικής Εκκλησίας. Τις φωνές συνοδεύουν μία μαρίμπα με πέντε οκτάβες, καμπάνες και οι ήχοι από τέσσερα κρυστάλλινα ποτήρια, που ακούγονται πίσω από το ακροατήριο ή από τα παρασκήνια. Η μαρίμπα, στο μεγαλύτερο μέρος του έργου, παίζει το ρόλο της συνοδείας ενός εκκλησιαστικού οργάνου· εντούτοις, στο μέσο του κομματιού, η μουσική της μαρίμπας χαρακτηρίζεται από ένα ξέσπασμα με τη μορφή πολύπλοκων ρυθμικών σχημάτων, που απαιτούν ιδιαίτερη τεχνική και εκφραστική δεξιοτεχνία από τον εκτελεστή. Τα κρυστάλλινα ποτήρια είναι κατά τέτοιο τρόπο «κουρδισμένα», ώστε να παράγουν ορισμένους υψηλούς αρμονικούς της αρμονικής κλίμακας με βάση το χαμηλό ρε ύψηση, που ακούγεται πολλές φορές στη διάρκεια του έργου πάνω στις λέξεις *Requiem aeternam*.

Όπως αναφέρει ο συνθέτης, η χορωδία, η μαρίμπα και τα κρυστάλλινα ποτήρια παράγουν μια «φυσική συγχορδία», το μουσικό ισοδύναμο αυτού που στο κείμενο της Ορθόδοξου Εκκλησίας περιγράφεται ως «τόπος φωτεινός, τόπος χλοερός, τόπος αναψύξεως, ένθα απέδρα όδύνη, λύπη και στεναγμός».

JOHN (KENNETH) TAVENER Song for Athene

Το Τραγούδι για την Αθηνά έγινε παγκοσμίως γνωστό με την εκτέλεσή του κατά τη διάρκεια της κηδείας της περιχίτισσας της Ουαλίας Ντιάνας, την ώρα που το φέρετρό με τη νεκρή απομακρυνόταν από το Αθναίο του Ουεστμίνστερ. Γράφτηκε κατά παραγγελία του BBC και η πρώτη εκτέλεσή του έγινε από τους Τραγουδιστές του BBC (BBC Singers), στη μνήμη της νεαρής καθηγήτριας του Ελληνικού Κολεγίου του Κέιπσινγκτον στο Λονδίνο, της Αθηνάς Χαριάδη -κακοηθιστικής φίλης του συνθέτη- που χάθηκε με τραγικό τρόπο, σε ατύχημα με το ποδήλατό της, τον Μάρτιο του 1993. Όπως αναφέρει ο Τάβενερ: «Η εξωτερική και εσωτερική ομορφιά της είχε αντίκτυπο στην σκέψη της για το θέατρο, την ποίηση και την πίστη της στην Ορθόδοξη Εκκλησία».

Όπως πολύ συχνά συμβαίνει με το θάνατο προσφιλοῦ ανθρώπου, η απώλεια της Αθηνάς Χαριάδη -που θάφτηκε στο κοιμητήριο του Χάμπστεντ, όχι μακριά από τον τάφο της μητέρας του συνθέτη- οδήγησε στη δημιουργία αυτού του χορωδιακού κρηματιού που βασίστηκε σε επτά στίχους που έστειλε στον Τάβενερ η Μητέρα Θέκλα (ρωσίδα μοναχή στο ορθόδοξο μοναστήρι του Νόρμανμπυ στο Γιάροουορ): έναν από τον Άμλετ του Σαίξπηρ (Ε' Πράξη, 2η Σκηνή, Οράτιος: Now cracks a noble heart. Good night, sweet prince, and flights of angels sing thee to thy rest / Εδώ συντρίβεται καρδιά συγνευστάτη. Καλή νύκτ' αγαπημένη πρίγκιπα: να σε φέρουν στην ανάπαυσίν σου αγγέλων πτέρυγες και ύμνοι: μπφρ. Ιακώβου Πολυλά) και τους υπόλοιπους από τη νεκρώσιμη ακολουθία της Ορθόδοξης Εκκλησίας.

Α. Π.-Σ.

ΜΙΧΑΛΗΣ ΑΔΑΜΗΣ Φωτώνυμον

Γράφτηκε το 1973 και η πρώτη παγκόσμια εκτέλεσή του έγινε στις 4 Μαΐου 1973 στο Λονδίνο, υπό τη διεύθυνση του συνθέτη, στο πλαίσιο του Αγγλικού Φεστιβάλ Μπαχ, του οποίου ήταν παραγγελία.

Το έργο αρχίζει μ' ένα θρήνο, που εξελίσσεται σε αγωνία και κορυφώνεται σε απελπισία για την Κλεμμένη Ελπίδα. Οι Μυροφόρες εμπρός στο μνημείο -σύμβολο πανανθρώπινο και αιώνιο. Το πέρασμα στο δεύτερο μέρος, με την είσοδο της ανδρικής χο-

ρωδίας και τη χαρούμενη πρόσκληση «Δεῦτε λάβετε φῶς», είναι ξαφνικό και αναπάντεχο. Η Αποκάλυψη του Φωτός - ξαφνική μα και απόλυτη συνέπεια της εναγωνίας προσδοκίας και λαχτάρας. Κυριαρχούσα ιδέα εδώ είναι το Πάσχα, δηλαδή το «πέρασμα» (όπως ερμηνεύεται από τα εβραϊκά) στο Φως, σε μια καινούργια «χρήση» του κόσμου από το πρόσωπο, μια μυστική και κρυμμένη αλλοίωση και μεταμόρφωση του κόσμου, μια «καινή κτίση».

Το κείμενο είναι αποσπασματικό, αποτέλεσμα ελεύθερης επιλογής από την Καινή Διαθήκη και την υμνογραφία της Ορθόδοξης Εκκλησίας: σκόρπιες φράσεις και λέξεις από ύμνους, χωρία της Καινής Διαθήκης, μεμονωμένες συλλαβές ή και φωνήεντα απλώς.

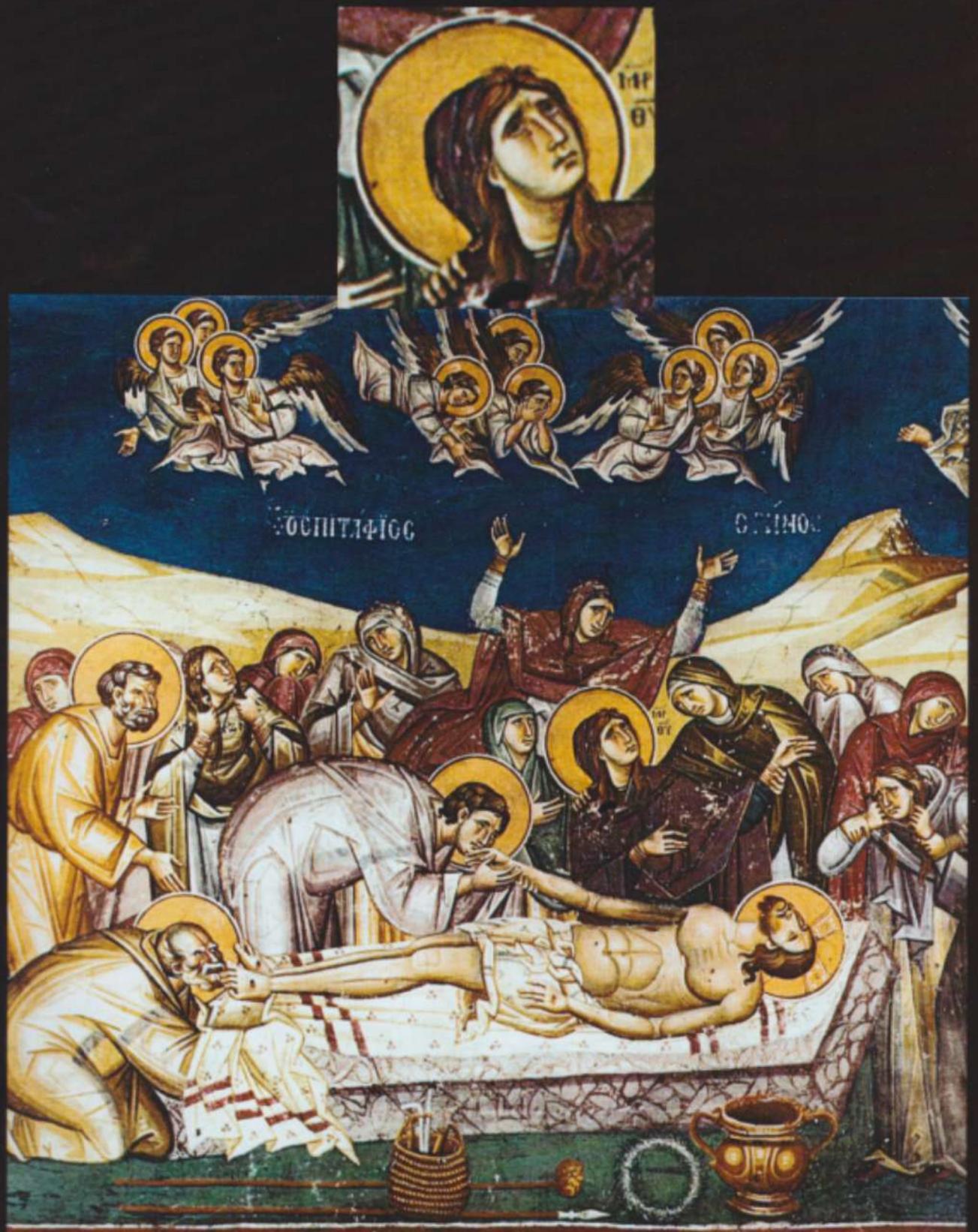
Ός προς τη μουσική σύνθεση, το πρώτο μέρος του έργου χτίζεται σαν το ψηφιδωτό: μικρά πολυφωνικά σχήματα, σε διάφορους συνδυασμούς, σχηματίζουν ενότητες, δένονται με καινούργια σχήματα, τα οποία με την ίδια διεργασία αναπτύσσονται και φορτίζονται, δημιουργώντας νέες ηχητικές καταστάσεις, οι οποίες στη συνέχεια ενισχύονται και πάλι με νέα στοιχεία και ολοκληρώνονται στο κορύφωμα του μέρους αυτού.

Το δεύτερο μέρος χαρακτηρίζεται από μια ελεύθερη πολυχορική πολυμελωδική συνήχηση: διαφορετικοί μεταξύ τους ρυθμοί, παράλληλες μελωδίες ηχούν ταυτόχρονα. Οι φωνές ενώνονται σε πυκνές ηχητικές μάζες, στα έντονα κορυφώματα του έργου, ενώ η γραφή στο μέρος του ψάλτη αποτελεί μια πλούσια ποικιλμένη μονωδία που προβάλλει τις δυνατότητες του ιδιαίτερου ηχοχρώματος του ψάλτη, πέρα όμως από τους παραδοσιακούς ψαλτικούς τρόπους.

Τα μουσικά όργανα (τάλαντα, σήμαντρα, μικρά κουδουνάκια και καμπάνες) χρησιμοποιούνται όχι μόνο για το χαρακτηριστικό τους άκουσμα, αλλά και για τη συνειρμική τους βαρύτητα, ιδωμένη κυρίως από μουσική σκοπιά.

Ανάλογη είναι και η χρήση του βυζαντινού μέλους, της υμνογραφίας και της τελετουργίας σε ένα σύγχρονο μουσικό έργο, που σκοπεύει σε μια νέα έκφραση, θεμελιωμένη στον μουσικό πολιτισμό της ελληνικής παράδοσης, μετουσιωμένο μέσα στη σύγχρονη μουσική σκέψη και πραγμάτωση.

Μ. Α.



Ασπιδωμένη από τον Επιτάφιο Θρόνο, τοιχογραφία στην Περβόλαπιτο της Αχρίδας, Παλαιολόγεια ζωγραφική, 1295



ENGLISH CHAMBER CHOIR



GUY PROTHEROE

ENGLISH CHAMBER CHOIR

Η Αγγλική Χορωδία Δωματίου αποτελεί έναν από τους πρωτοπόρους και σημαντικότερους φορείς της χορωδιακής παράδοσης στην Αγγλία. Θεωρείται ένα από τα γνωστότερα χορωδιακά συγκροτήματα του Λονδίνου, με ευρύτατο ρεπερτόριο και έντονη δραστηριότητα σε ποικίλους τομείς. Το καλλιτεχνικό ενδιαφέρον του συγκροτήματος επικεντρώνεται στα χορωδιακά έργα των τελευταίων πέντε αιώνων, τα οποία ερμηνεύει ανάλογα με τις εκάστοτε απαιτήσεις, είτε «α καπέλα» είτε με τη συνοδεία του οργανικού συνόλου English Players.

Το 1998 η χορωδία γιόρτασε την 25η επέτειο από την ίδρυσή της, κλείνοντας τη χρονιά με εορταστική λειτουργία βασισμένη σε κάλαντα, που έγινε στο Γκαρντς Τσάπελ, κοντά στο Παλάτι του Μπάκιγχαμ, παρουσία της βασίλισσας Ελισάβετ. Στις αρχές της ίδιας χρονιάς είχε λάβει μέρος στο Βυζαντινό Φεστιβάλ που διοργανώθηκε στο Λονδίνο, δίνοντας δύο συναυλίες στον ελληνικό καθεδρικό ναό της Αγίας Σοφίας, με πρόγραμμα που είχε τον γενικό τίτλο *The Byzantine Legacy* (Η βυζαντινή κληρονομιά), το οποίο ηχογραφήθηκε και σύντομα θα κυκλοφορήσει σε δίσκο. Συμμετείχε επίσης στην πρώτη παγκόσμια εκτέλεση του έργου του Τζον

Τάβενερ *The Last Discourse* (Η τελευταία ομιλία) στον καθεδρικό ναό του Αγίου Παύλου, μαζί με τη χορωδία του ναού. Πρόσφατα η χορωδία τραγούδησε τη *Λειτουργία σε ντο ελάσσονα* του Μότσαρτ στην Ελβετία και στην Παλιά Βιβλιοθήκη της Σχολής Γκλόντχολ του Λονδίνου, το *Γκλόρια* του Τζον Μπαρντ στο Λονδίνο, το ορατόριο *Σολομών* του Χέντελ στην Ελβετία και στο Λονδίνο και το πρόγραμμα *Η βυζαντινή κληρονομιά* στο Πλόβντιβ της Βουλγαρίας, συμμετέχοντας στον Ευρωπαϊκό Μήνα Πολιτισμού.

Η σχέση της χορωδίας με τη λεγόμενη «εμπορική» μουσική χρονολογείται ήδη από τη δεκαετία του '70, όταν άρχισε η συνεργασία της με γνωστούς καλλιτέχνες, όπως ο Βαγγέλης Παπαθανασίου και ο Ρικ Γουέικμαν. Τα τελευταία χρόνια συνεργάζεται τακτικά με τον γάλλο συνθέτη Ερίκ Λεβί και με βρετανούς συνθέτες, ανάμεσα στους οποίους οι Μπάρνινγκτον Φέλουγκ, Ντέιβ Στιούαρτ και Σάιμον Μένι. Η χορωδία έχει συμμετάσχει σε πολλές δισκογραφικές, ραδιοτηλεοπτικές, διαφημιστικές και κινηματογραφικές μουσικές παραγωγές, όπως στην ταινία του Ρίνελν Σχοτ *1492: Conquest of Paradise* (ελληνικός τίτλος: Χριστόφορος Κολόμβος) με μουσική του Βαγγέλη Παπαθανασίου, αλλά και σε τηλεοπτικά διαφημιστικά μουσικά μηνύ-

ματα για τις εταιρίες Φορντ, Σιτροέν και Σμιρνόφ. Πρόσφατα συμμετείχε στην παραγωγή του μουσικού λευκώματος *Ena* (Εποχή) του Ερίκ Λεβί, το οποίο έχει κυκλοφορήσει μέχρι στιγμής σε περισσότερα από πέντε εκατομμύρια αντίτυπα.

GUY PROTHEROE

Ο Γκάυ Πρόδεροου θεωρείται από τους πιο πολύπλευρους μουσικούς της Βρετανίας, με πλούσια δραστηριότητα ως καλλιτεχνικός διευθυντής, μαέστρος, συνθέτης, στιχουργός, ερμηνευτής, συγγραφέας και μουσικολόγος. Ως μαέστρος και καλλιτεχνικός διευθυντής του συγκροτήματος σύγχρονης μουσικής Spectrum έχει επανειλημμένως εμφανιστεί διεθνώς και έχει βραβευτεί για ηχογραφήσεις δίσκων του με έργα των Ιάνη Ξενάκη, Τζον Κέιτζ και Τζόνναθαν Χάρβεϊ. Πρόσφατα διηύθυνε το φωνητικό και οργανικό σύνολο Spectrum, παρουσιάζοντας σε σκηνοθετημένη μορφή την *Ορέστεια* του Ξενάκη στη νέα θεατρική σκηνή (Studio Theatre) της Βασιλικής Όπερας του Κόβεν Γκάρντεν, καλλιτεχνικό γεγονός που απέσπασε ενθουσιώδεις κριτικές. Εκτός από την Αγγλική Χορωδία Δωματίου (English Chamber Choir) διευθύνει τακτικά το οργανικό σύνολο English Players, ερμηνεύοντας, με αυθεντικά όργανα εποχής, έργα από



Α. ΑΓΓΕΛΟΠΟΥΛΟΣ

την εποχή του Μοντεβέρντι και του Μπαχ, μέχρι τον Έλγκαρ, τον Στραβίνσκι και τους σύγχρονους συνθέτες. Πρόσφατα μάλιστα τα δύο τελευταία μουσικά σύνολα συνεργάστηκαν, παρουσιάζοντας μουσική των Μότσαρτ και Χέντελ στην Ελβετία. Σύνομα θα κυκλοφορήσει δίσκος με τίτλο *The Byzantine Legacy* (Η βυζαντινή κληρονομιά) με τη χορωδία υπό τη διεύθυνσή του, καθώς και δίσκος με αμερικανική εβραϊκή μουσική.

Ως μουσικός διευθυντής, συνθέτης και παραγωγός ραδιοτηλεοπτικών διαφημιστικών μουσικών μηνυμάτων, ηχογραφήσεων και ζωντανών συναυλιών έχει συνεργαστεί με διάφορους καλλιτέχνες, όπως οι Μπάρινγκτον Φέλουγκ, Λάρρυ Αντλερ, Βαγγέλης Παπαθανασίου. Με τον Παπαθανασίου έχει επίσης συνεργαστεί ως στιχουργός και σολίστ στα φωνητικά σε πολλές ηχογραφήσεις και φιλμ, από το λεύκιμα του 1975 *Heaven and Hell* (Παράδεισος και Κόλαση) μέχρι την ταινία του Ρίντλυ Σκοτ 1492: *Conquest of Paradise* (ελληνικός τίτλος: Χριστόφορος Κολόμβος), καθώς και σε συναυλίες με ταυτόχρονη τηλεοπτική κάλυψη, όπως στο Ρότερνταμ, με ακροατήριο 300.000 ατόμων, και σε γαλά κοντσέρτο στην Ακρόπολη. Συνεργάστηκε με τον γάλλο συνθέτη Ερίκ Λεβί στη μουσική για την ταινία *Les Visiteurs* (Οι επισκέπτες) και στο μουσικό

λεύκιμα *Eni* (Εποχή). Η φωνή του ακούγεται στις ταινίες 1492: *Conquest of Paradise*, *Les Visiteurs*, *Les Couloirs du Temps* (Οι διαδρομές του χρόνου), *La Peste* (Η πανούκλα), *Nostradamus* (Νοστράδαμος), όπου τραγουδά γρηγοριανά μέλη.

Ήταν υπεύθυνος σε πολλά καλλιτεχνικά δρώμενα, με επίκεντρο τη μουσική και το λόγο, όπως στα επετειακά αφιερώματα στους Τ. Σ. Έλιοτ, Γ. Μπ. Γέιτς και Τζέραλντ Μάνλυ Χόπκινς και στην αναδρομική παρουσίαση του έργου του ιταλού πρωτοποριακού συνθέτη Σουλβάνο Μπουσσότι στο Φεστιβάλ Αλμείντα. Ασχολήθηκε ιδιαίτερα με τον ελληνικό πολιτισμό και την ελληνική μουσική. Ήταν καλλιτεχνικός διευθυντής του Ελληνικού Φεστιβάλ που διοργανώθηκε στο Λονδίνο το 1989, όπου έγινε παρουσίαση μουσικής, ποίησης, κινηματογράφου και αρχιτεκτονικής στο Κέντρο Σάουθ Μπανκ, καθώς και ενός μικρού φεστιβάλ, αφιερωμένου στη βυζαντινή μουσική, που έγινε το 1990. Ήταν επίσης συνδιευθυντής του Βυζαντινού Φεστιβάλ που διοργανώθηκε τον Μάρτιο του 1998 στο Λονδίνο, σε συνεργασία με την ελληνική πρεσβεία, στο πλαίσιο του κύκλου *Greece in Britain*, όπου παρουσιάστηκε ένα μεγάλο φάσμα του βυζαντινού πολιτισμού, με αποκορύφωμα τη συναυλία που δόθηκε στον Καθεδρικό του

Αγίου Παύλου, παρουσία του πρίγκιπα της Ουαλίας, των πατριαρχών Αντιοχείας και Αλεξανδρείας και αρχιεπισκόπων από πολλές χώρες.

ΛΥΚΟΥΡΓΟΣ ΑΓΓΕΛΟΠΟΥΛΟΣ

Γεννήθηκε στον Πύργο της Ηλείας, Σπούδασε νομικά στο Πανεπιστήμιο Αθηνών και βυζαντινή μουσική κοντά στον Σίμιωνα Καρά. Είναι πρωτοφάλης της Αγίας Ειρήνης (πρώην Μητροπόλεως των Αθηνών), ιδρυτής (1977) και διευθυντής της Ελληνικής Βυζαντινής Χορωδίας, διευθυντής του Παιδικού Βυζαντινού Χορού της Αρχιεπισκοπής Αθηνών και της Σχολής Βυζαντινής Μουσικής της Ι. Μητροπόλεως Ηλείας. Διδάσκει βυζαντινή μουσική στα ωδεία «Φίλιππος Νάκας» και «Νίκος Σκαλικώτας». Είναι συνεργάτης της Ελληνικής Ραδιοφωνίας στον τομέα της βυζαντινής μουσικής και έχει δημοσιεύσει διάφορα άρθρα και μελέτες. Έχει επίσης ασχοληθεί με τη σύγχρονη μουσική, ως ερμηνευτής πολλών έργων του Μιχάλη Αδάμη, του Δημήτρη Τερζάκη και του Κυριάκου Σφέτσα, ενώ ως μέλος της ερευνητικής ομάδας του Μαροέλ Περέζ μελέτησε τα παλαιά δυτικά μέλη και τη σχέση τους με το βυζαντινό. Στη Γαλλία ηχογράφησε σε δίσκους βυζαντινό, παλαιορωμαϊκό, αμβροσιανό και άλλα παλαιά δυτικά μέλη. Έχει



P. BADLEY



J. BIRCHALL



Δ. ΔΕΣΥΛΛΑΣ

λάβει μέρος σε συναυλίες, διεθνής φεστιβάλ, λειτουργίες και αγροπνίες στην Ευρώπη και τις ΗΠΑ. Το 1994, η Α.Θ.Π. ο Οικουμενικός Πατριάρχης Βαρθολομαίος του απένευσε το οφίκιο του Αρχοντος Πρωτοψάλτου της Αγιατάτης Αρχιεπισκοπής Κωνσταντινουπόλεως. Έχει επίσης τιμηθεί από την Α.Θ.Μ. τον Πατριάρχη Ιεροσολύμων Διόδωρο, την Εκκλησία της Φιλανδίας και την Ι. Μητρόπολη Πατρών.

ΑΘΑΝΑΣΙΟΣ ΑΓΓΕΛΟΥ

βλ. ANTHXHΣΕΙΣ, σελ. 15.

PAUL BADLEY

Ο τενόρος Πωλ Μπάντλι σπούδασε στο Βασιλικό Κολέγιο Μουσικής του Βορρά (Royal Northern College of Music) απ' όπου αποφοίτησε το 1984. Έχει ερμηνεύσει τους ρόλους του Ταμίνου στον *Μαγικό Αυλό* του Μότσαρτ, και του Τζακάνου στον *Φιντέλιο* του Μπετόβεν υπό τη διεύθυνση του Ρίτσαρντ Χίκοξ, του κόμη Λίμπενσκοφ στο *Ταξίδι στη Ρεν* του Ροσσίνι, στο Φεστιβάλ Βέζερν, του Μπελμόντε στην *Απαγωγή από το σεράι* του Μότσαρτ, στο Φεστιβάλ Αθουριάλες, και του Δούκα της Μαδούης στον *Ριγκαλέττο* του Βέρντι, στο Φεστιβάλ Μπερμούντα. Το 1999 προσέθεσε δύο ακόμη ρόλους στο ρεπερτόριό του: του Ντον Κούρτσοι στους *Γάμους*

του *Φίγκαρο* του Μότσαρτ και του Τουρρίντου στην *Καβαλλερία Ρουσιτσάνα* του Μασκάνι. Στις συναυλιακές εμφανίσεις του συμπεριλαμβάνονται η *Μεγάλη Λειτουργία σε σι ελάσσονα* και τα *Κατά Ιωάννην Πάθη* του Μπαχ, ενώ ερμήνευσε επίσης το μέρος του τενόρου στη *Δημιουργία* του Χάουντν, στο Φεστιβάλ Τεχνών της Σγκαπούρης. Έχοντας ενεργό παρουσία και στον τομέα της ελαφρότερης μουσικής, τραγούδησε το ρόλο του Μπάνγκλμαν στη ραδιοφωνική παραγωγή *Κισμέτ* του BBC 4 και συμμετείχε σε περιοδείες στη Μέση και Άπω Ανατολή συμπράττοντας σε «εκτός Μπρόντγουεϊ» θεάματα.

JEREMY BIRCHALL

Ο βαθύφωνος Τζέρεμι Μπέρτσωλ σπούδασε μουσική στο Πανεπιστήμιο του Ντάραμ. Έχει συμπράξει με πολλά φωνητικά σύνολα, όπως το Τάβερνερ Κόνσορτ, το Ντέλλερ Κόνσορτ και το The Demon Barbers, και έχει επανειλημμένως εμφανιστεί στην τηλεόραση, όπως στην όπερα *The Empress* (Η αυτοκράτειρα), που παρουσιάστηκε από το Κανάλι Τέσσερα του BBC, όπου ερμήνευσε τον κύριο ρόλο. Στο ρεπερτόριό του περιλαμβάνονται τα κυριότερα συμφωνικά έργα με μέρη για βαθύφωνο από την εποχή του μπαρόκ μέχρι σήμερα. Έχει τραγουδήσει στην

όπερα του Στράους *Δάρνη* και στην *Τέταρτη Συμφωνία* του Τίππετ στα Proms του Λονδίνου. Πρόσφατα εμφανίστηκε σε συναυλίες στο Φεστιβάλ του Γκρήνοιτς (Χάουντν, *Δημιουργία*), στη Ζυρίχη και τη Βέρνη (Χάουντν, *Αγία Λειτουργία*), στο Λονδίνο και το Παρίσι (Λίγκρετι, *Ρέκβιεμ*). Έχει συμμετάσχει σε πολλές ηχογραφήσεις για παιδικά προγράμματα και κινούμενα σχέδια, χάρη στο ιδιαίτερα ασυνήθιστο χρώμα της φωνής του. Έχει επανειλημμένως ερμηνεύσει και συμπράξει σε ηχογραφήσεις πολλών έργων του Τάβερνερ. Το 1995 τραγούδησε στο Μέγαρο Μουσικής Αθηνών.

ΔΗΜΗΤΡΗΣ ΔΕΣΥΛΛΑΣ

Γεννήθηκε στην Κέρκυρα το 1974. Πήρε τα πρώτα του μαθήματα στα κρουστά στη Φιλαρμονική Εταιρεία της Κέρκυρας και αργότερα συνέχισε στη Σχολή Κρουστών του Ωδείου Αθηνών με καθηγητή τον Νίκο Κορατζίνο, απ' όπου αποφοίτησε το 1992 με άριστα παμψηφεί και α' βραβείο. Με την υποτροφία «Αλεξάνδρα Τριάντη» του Συλλόγου Οι Φίλοι της Μουσικής συνέχισε τις σπουδές του (master) στη Νέα Υόρκη, με καθηγητές τους Rolland Kohlf και Raymond Des Roches, και στο Βερολίνο με καθηγητή τον Rainer Seegers. Δίδαξε κρουστά στο Μουσικό Τμήμα του Ιονίου



B. GUY



W. PUREFOY

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Πανεπιστημίου κατά το ακαδημαϊκό έτος 1993-94. Από το 1993 έχει τη θέση του τυμπανιστή στη Συμφωνική Ορχήστρα της ΕΡΤ και στην Ορχήστρα των Χρωμάτων, ενώ από το 1992 συνεργάζεται τακτικά με την Καμεράτα-Ορχήστρα των Φίλων της Μουσικής. Έχει εμφανιστεί ως σολίστ με την ΚΟΑ, την Ορχήστρα του Πανεπιστημίου της Πολιτείας της Νέας Υόρκης, την Ορχήστρα των Χρωμάτων, το Συγκρότημα Σύγχρονης Μουσικής του Θόδωρου Αντωνίου, και έχει παρουσιάσει διάφορα έργα για σόλο τύμπανα και κρουστά σε πρώτη εκτέλεση (ανάμεσα σε άλλα και η α' παγκόσμια του έργου ΔΜΑΘΕΝ του Ιάνη Ξενόκη για σόλο σαξόφωνο και σόλο κρουστά, το Κοντσέρτο για μαρίμπα, άρπα και ορχήστρα του Θ. Αντωνίου). Είναι συνιδρυτής του συνόλου κρουστών Σείστρον.

BARRY GUY

Ο δεξιοτέχνης κοντραμπασίστας και ευρηματικός συνθέτης Μπάρρυ Γκάλ θεωρείται ένας από τους πιο ασυμβίβαστους και καινοτόμους μουσικούς της εποχής μας, του οποίου η έντονη καλλιτεχνική δραστηριότητα -επακόλουθο πολύπλευρης εκπαίδευσης και πολυετούς ενασχόλησης και πειραματισμού- περιλαμβάνει ατομικά ρεσιτάλ, εμφανίσεις με μεγάλα και μικρά

ορχηστρικά σύνολα, αλλά και συνθέσεις, τόσο στον τομέα της κλασικής όσο και στο πεδίο της τζαζ μουσικής και του αυτοσχεδιασμού. Είναι ιδρυτής και καλλιτεχνικός διευθυντής της Ορχήστρας London Jazz Composers, για την οποία έχει γράψει πολλά έργα. Πρόσφατες ηχογραφήσεις της ορχήστρας περιλαμβάνουν τα έργα του *Θεωρία*, *Πορτρέτα* και *Τρία κομμάτια για ορχήστρα*. Ο αριστοτεχνικός και ευρηματικός τρόπος γραφής του, εμπνευσμένος γενικότερα από την τέχνη και την αρχιτεκτονική, οδήγησε στη δημιουργία έργων για διαφορετικούς συνδυασμούς οργάνων που έχουν παγκόσμια απήχηση και συχνά χρησιμοποιούνται σε χορογραφίες και ντοκουμαντέρ, όπως τα *D* (1972, Συμφωνική Ορχήστρα BBC - Πιερ Μπουλεζ), *Flagwalk* (1974), *Details* (1978), *The Eye of Silence* (1988), *Look Up!* (1991), *After the rain* και *Bird Gong Game* (1992), *Un coup de dés*, *Celebration* και *Buzz* (1944), το κοντσέρτο για ορχήστρα *Fallingwater* (1996) και πολλά άλλα. Το έργο *Look Up!* για 8 βιολοντσέλα, παραγγελία της Ακαδημίας του Αγίου Μαρτίνου των Αγρών, τιμήθηκε με το Βραβείο της Βασιλικής Φιλαρμονικής Εταιρείας για σύνθεση μουσικής δωματίου (1991-92). Οι συνθέσεις του αντανακλούν την προσωπική του σχέση με τους μουσικούς και τα συγκροτήματα κατά παραγγελία των οποίων γράφονται.

WILLIAM PUREFOY

Ο κόντρα τενόρος Ουίλλιαμ Πιούρφου ήταν αρχικά σπουδαστής χορωδιακής μουσικής στο Κολέγιο Μαγδαλένα της Οξφόρδης. Κατόπιν φοίτησε επί τρία χρόνια στη Μουσική Σχολή Γκίλντχολ του Λονδίνου, όπου πήρε μαθήματα όπερας συνολικής διάρκειας δύο ετών. Έκανε το ντεμπούτο του στα BBC Proms, συμμετέχοντας στην πρώτη παγκόσμια εκτέλεση του έργου *Αποκάλυψις* του Τζον Τάβενερ. Τραγουδούσε επίσης το ρόλο του Αναστάσιου στον *Ιουστίνου του Βιβάλντι* και του Ενδομίωνα στην *Καλιστό* του Καβάλλι. Συμμετείχε στην εκτέλεση του έργου του Μπερνστάιν *Ψαλμοί του Τσίτσεςτερ*, του οποίου έγινε ζωντανή τηλεοπτική κάλυψη από την Αίθουσα Κοντσέρτγκεμπαου του Άμστερνταμ. Ανάμεσα στις εμφανίσεις του στο εξωτερικό με το συγκρότημα Νιου Λόντον Κόνσορτ περιλαμβάνονται οι εκτελέσεις των αναγεννησιακών *Κάρμνα Μπουράνα* στη Γερμανική Όπερα στο Βερολίνο, των *Εσπερινών* του Μοντεβέρντι στην Ισπανία, της όπερας *Διδώ και Αινείας* του Πέρσελ και της καντάτας *Dixit Dominus* του Βιβάλντι στην Ιταλία. Στις ηχογραφήσεις του περιλαμβάνεται η σύμπραξη του στην όπερα του Τζον Χαρλ *Terror and Magnificence* (Φρίκη και μεγαλοπρέ-



P. ROZARIO



Α. ΤΑΛΙΩΤΗΣ

πια) με την εταιρεία Decca Argo. Πρόσφατα συμμετείχε στη νέα όπερα του Τζον Χαρλ *Angel Magick*, στις *Τέσσερις εποχές* του Μαρτσέλλο και στην *Ινδή βασίλισσα* του Πέρσελ.

PATRICIA ROZARIO

Η υψίφωνος Πατρίσια Ροζάριο γεννήθηκε στην Ινδία. Σπούδασε αρχικά με τον Ουώλτερ Γκριούνερ στη Μουσική Σχολή Γκλάντχολ του Λονδίνου, όπου βραβεύτηκε με το Βραβείο Μάγκω Τέντ και το Χρυσό Μετάλλο της Σεβαστής Εταιρείας Μουσικών (Worshipful Company of Musicians). Ολοκλήρωσε τις μεταπτυχιακές της σπουδές στο Στούντιο της Εθνικής Όπερας στο Λονδίνο με τη Βέρα Ρόζα, ενώ αργότερα μελέτησε με τους Χανς Χόττερ και Πιερ Μπερνάκ. Έχει εμφανιστεί σε λυρικά θέατρα της Αγγλίας, όπως στην Εθνική Αγγλική Όπερα, στο Γκάρσινγκτον, στο Γκλάντμπορν και στην Όπερα του Βορρά (Opera North) ερμηνεύοντας ρόλους σε όπερες των Μπετόβεν, Μπελιζα, Γκλουκ, Μασνέ, Μοντεβέρντι, Μότσαρτ και Πέρσελ, και στα φεστιβάλ Ώλντμπορο και Αλμείντα σε όπερες του Κάσκεν και του Τάβενερ. Έχει επίσης συμπράξει σε όπερες του Τσιμαρόζα, του Χέντελ και του Μότσαρτ στην Αιξ-αν-Προβάνς, στη Λυόν, στη Φρανκφούρτη και στο Ίνσ-

μπρουκ, ενώ συμμετείχε σε περιοδεία στις μεγαλύτερες ευρωπαϊκές πρωτεύουσες με την όπερα του Μότσαρτ *Οι γάμοι του Φίγκαρο*, υπό τη διεύθυνση του Γκέοργκ Σάλτι.

Έχει δώσει ρεσιτάλ και έχει τραγουδήσει σε συναυλίες σε σημαντικά μουσικά κέντρα και εκδηλώσεις του Λονδίνου (Βασιλική Όπερα, Σάουθ Μπανκ, BBC Proms). Έχει συμμετάσχει σε γνωστά βρετανικά φεστιβάλ (Εδιμβούργου, Ώλντμπορο, Μπαθ, Τσέλτεναμ, Χάρρογκετ, Σίτυ του Λονδίνου) και έχει εμφανιστεί σε συναυλίες στο Βερολίνο, τη Χάλλη, τη Μαδρίτη, το Παρίσι, τη Ρουέν, το Στρασβούργο, τη Βιέννη, την Αθήνα, το Χονγκ Κονγκ.

Το ευρύ ρεπερτόριό της περιλαμβάνει όπερες και συμφωνικά έργα με φωνή από την εποχή του μπαρόκ μέχρι τις μέρες μας. Πρόσφατα ο εσθονός συνθέτης Άρβο Παιρτ έγραψε έργο για τη φωνή της, ενώ τα μέρη για υψίφωνο στα έργα του Τζον Τάβενερ είναι γραμμένα αποκλειστικά για την ίδια. Στις τελευταίες εμφανίσεις της περιλαμβάνεται η σύμπραξη με τη Συμφωνική του BBC υπό τον Αντριου Ντέβις σε έργο του Βων Ουίλλιαμς, η συνεργασία με τον Ντάνιελ Χάρντινγκ σε έργο του Μπρίττεν, η συμμετοχή της σε συναυλίες στη Γαλλία υπό τον Ζαν-Κλωντ Μαλγκουάρ, καθώς και στην παγκόσμια πρεμιέρα του έργου

του Τάβενερ *Fall and Resurrection* (Πτώση και ανάσταση) και του έργου του Παιρτ, που πρόκειται επίσης να ερμηνεύσει στα BBC Proms 2000.

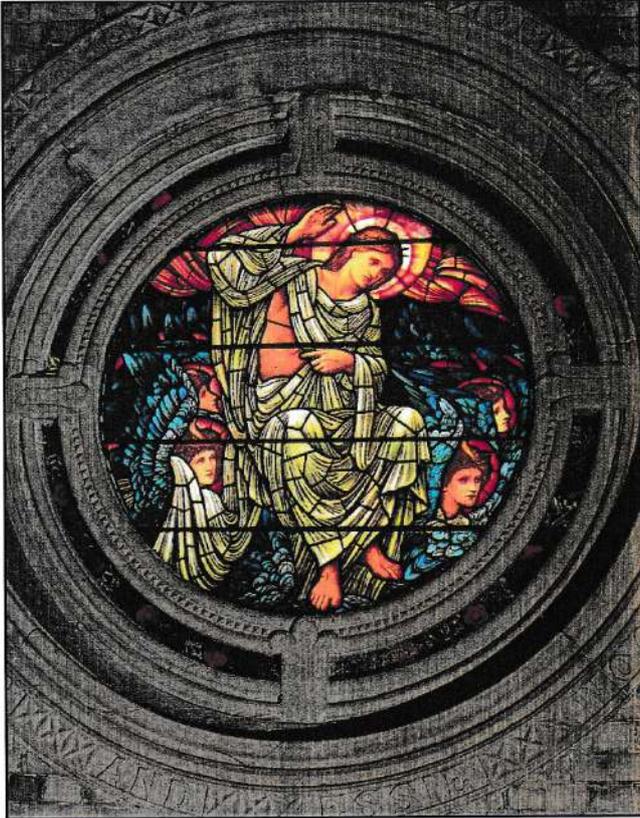
Κυκλοφορούν δίσκοι της με έργα των Χάουπν, Μάλερ, Σατί, Βων Ουίλλιαμς, Μπρίττεν, Καντελούμπ, Ρεσπίγκι, Τζον Κάσκεν.

ΛΕΑΝΔΡΟΣ ΤΑΛΙΩΤΗΣ

Γεννήθηκε στο Λονδίνο. Ήταν αρχικά σπουδαστής χορωδιακής μουσικής στα Κολέγια Γκόνβιλ και Κάιους του Κέμπριτζ. Συνέχισε τις σπουδές του στο Βασιλικό Κολέγιο Μουσικής με τη Μάργκαρετ Κίνγκσλυ. Στις πρόσφατες εμφανίσεις του περιλαμβάνονται οι συμμετοχές του στις όπερες *Οι Γάμοι του Φίγκαρο* του Μότσαρτ (Αντόνιο) και *Όνου σκιά* του Ρίχαρντ Στράους (Πολύφωνος) με την Αγγλική Εθνική Όπερα· επίσης οι συμμετοχές του στη βρετανική πρεμιέρα του *Νίξον* στην Κίνα του Τζον Άνταμς και στην παγκόσμια πρεμιέρα της *Λειτουργίας* κάτω από την Ακρόπολη της Αλεξάνδρας Σακαλή, στη μαγνητοσκοπημένη εκτέλεση του ορατορίου *Τα Κατά Ματθαίον Πάθη* του Μπαχ και στη σκηνοθετημένη παραγωγή της *Ορέστειας* του Ξεναχί στη νέα θεατρική σκηνή (Studio Theatre) του Κόβεν Γκάρντεν.

30.4.00

Easter



2000

The Burne-Jones Window

“The Day of the Lord”

Newcastle Cathedral, New South Wales, Australia

When first I saw this window I thought it to be one of the most beautiful things I had ever seen. I knew nothing then of the Pre-Raphaelites or the fact that all over the British Empire these objects of beauty had been dispersed by those who loved Our Lord and believed implicitly in the Christian Gospel.

J.P.

“The Dies Domini windows presented an entirely unconventional picture of Our Lord coming in judgement. He is surrounded by four angels and one can almost hear the rustle of wings. The effect of movement is conveyed by these wings and the flowing draperies behind the figure of Christ who seems to be coming downwards and forwards. Christ’s face is beautiful and shows the changeless vigour of eternal youth with nothing to mark the years of his earthly experience. The colours in the window are clear and fresh and the design is of great simplicity and beauty.”

Quotation from “The Vision Splendid”

Though everywhere else fail
Yet will the Church of England
Still be found in my parish

John Keble
1792-1866

**S. ANDREW BY THE WARDROBE
and S. JAMES GARLICKHYTHE**

EVENSONG

on the occasion of the retirement of

**The Rev'd John Paul, B.A., Th.L., Dip.Lit.
as Rector of the two Parishes
1986-2000**

**and
in the presence of**

**THE LORD BISHOP OF LONDON
(the Rt. Hon. and Rt. Rev'd R. J. Chartres, D.Litt., D.D.)**

**LOW SUNDAY — 30 APRIL 2000
in the Church of S. Andrew by the
Wardrobe at 5pm**

**Evensong will be sung by the choir of S. James
Garlickhythe, Stella Cantores and English Chamber
Choir**

**Preces and Responses: William Smith of Durham
Magnificat and Nunc Dimittis: Walmisley in D minor
Second Lord's Prayer: J. Stone
Voluntary after the service: Trumpet Voluntary (J.
Clarke)**

**Organist and Choirmaster: Dr. Andrew Parmley, C.C.
(Parish Clerk, St. James Garlickhythe)**

**5pm. All stand at the entrance in procession of the Bishop
and the other Ministers**

**A Verger
(Parish Clerk, S. Michael Queenhithe)
Crucifer
The Readers
Visiting Clergy
The Rector
A Verger
(Parish Clerk, St. Ann Blackfriars)
The Churchwardens
The Lord Bishop
Bishop's Chaplain**

THE ORDER FOR EVENING PRAYER

The Service begins on p. 53 of the Book of Common Prayer (BCP)

Opening Sentences and Exhortation

Kneel General Confession

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

Absolution

Lord's Prayer

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

O Lord, open thou our lips.

Answer. And our mouth shall shew forth thy praise.

Priest. O God, make speed to save us.

Answer. O Lord, make haste to help us.

Stand Glory be to the Father, and to the Son : and to the Holy Ghost;

Answer. As it was in the beginning, is now and ever shall be : world without end. Amen.

Priest. Praise ye the Lord.
Answer. The Lord's Name be praised.

Psalm 84 (BCP p. 526) — *Quam dilecta!*

PSALM 84. *Quam dilecta!*

O HOW amiable are thy dwellings : thou Lord of hosts!
2. My soul hath a desire and longing to enter into the courts of the Lord :
my heart and my flesh rejoice in the living God.
3. Yea, the sparrow hath found her an house, and the swallow a nest where
she may lay her young : even thy altars, O Lord of hosts, my King and my
God.
4. Blessed are they that dwell in thy house : they will be alway praising
thee.
5. Blessed is the man whose strength is in thee : in whose heart are thy
ways.
6. Who going through the vale of misery use it for a well : and the pools
are filled with water.
7. They will go from strength to strength : and unto the God of gods
appeareth every one of them in Sion.
8. O Lord God of hosts, hear my prayer : hearken, O God of Jacob.
9. Behold, O God our defender : and look upon the face of thine Anointed.
10. For one day in thy courts : is better than a thousand.
11. I had rather be a door-keeper in the house of my God : than to dwell in
the tents of ungodliness.
12. For the Lord God is a light and defence : the Lord will give grace and
worship, and no good thing
shall he withhold from them that live a godly life.
13. O Lord God of hosts : blessed is the man that putteth his trust in thee.
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.

Sit 1st Lesson — Isaiah 26 vv. 1-9 & 19
Eric Griffiths, Reader

Stand Office Hymn — AMR No. 128 — Chorae novae Jerusalem

Page 4

Ye choirs of new Jerusalem,
Your sweetest notes employ,
The Paschal victory to hymn
In strains of holy joy.

Triumphant in his glory now
To him all power is given;
To him in one communion bow
All saints in earth and heaven.

For Judah's Lion bursts his chains,
Crushing the serpent's head;
And cries aloud through death's
domains
To wake the imprisoned dead.

While we his soldiers praise our
King,
His mercy we implore,
Within his palace bright to bring
And keep us evermore.

Devouring depths of hell their
prey
At his command restore;
His ransomed hosts pursue their
way
Where Jesus goes before.

All glory to the Father be,
All glory to the Son,
All glory, Holy Ghost, to thee,
While endless ages run. Alleluia!
Amen.

ST. FULBERT OF CHARTRES (d.1028)
Tr. R. Campbell (1814 - 68) and Others

Remain Standing Magnificat (BCP p. 57)

MAGNIFICAT
S. Luke 1

MY soul doth magnify the Lord : and my spirit hath rejoiced in God my
Saviour.
For he hath regarded : the lowliness of his hand-maiden.
For behold, from henceforth : all generations shall call me blessed.
For he that is mighty hath magnified me : and holy is his Name.
And his mercy is on them that fear him : throughout all generations.
He hath shewed strength with his arm : he hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty from their seat : and hath exalted the humble
and meek.
He hath filled the hungry with good things : and the rich he hath sent
empty away.

He remembering his mercy hath holpen his servant Israel : as he promised to our forefathers, Abraham and his seed for ever.
Glory be to the Father, and to the Son : and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be : world without end.
Amen.

Sit 2nd Lesson St. Luke 24 vv. 13-32
The Master of the Worshipful Company of Mercers
(Mr. P.R. Withers-Green)
Stand Nunc Dimittis (BCP p.59)

NUNC DIMITTIS S. Luke 2. 29

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

For mine eyes have seen : thy salvation;
Which thou hast prepared : before the face of all people;
To be a light to lighten the Gentiles : and to be the glory of thy people Israel.

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

Remain Standing The Apostles' Creed (said)

I BELIEVE in God the Father Almighty, Maker of heaven and earth :
And in Jesus Christ his only Son our Lord, Who was conceived by the Holy Ghost, Born of the Virgin Mary, Suffered under Pontius Pilate, Was crucified, dead, and buried : He descended into hell; The third day he rose again from the dead; He ascended into heaven, And sitteth on the right hand of God the Father Almighty; From thence he shall come to judge the quick and the dead.

I believe in the Holy Ghost; The holy Catholick Church; The Communion of Saints; The Forgiveness of sins; The Resurrection of the body, And the life everlasting. Amen.

Minister The Lord be with you.

Answer. And with thy spirit.

Lesser Litany (sung)

Kneel

Minister. Let us pray.

Lord, have mercy upon us.

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

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

Priest. O Lord, shew thy mercy upon us.

Answer. And grant us thy salvation.

Priest. O Lord, save the Queen.

Answer. And mercifully hear us when we call upon thee.

Priest. Endue thy Ministers with righteousness.

Answer. And make thy chosen people joyful.

Priest. O Lord, save thy people.

Answer. And bless thine inheritance.

Priest. Give us peace in our time, O Lord.

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

Priest. O God, make clean our hearts within us.

Answer. And take not thy Holy Spirit from us.

The Collect for Low Sunday

ALMIGHTY Father, who hast given thine only Son to die for our sins, and to rise again for our justification : Grant us so to put away the leaven of malice and wickedness, that we may alway serve thee in pureness of living and truth; through the merits of the same thy Son Jesus Christ our Lord.
Amen.

The Second Collect at Evening Prayer.

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

The Third Collect, for Aid against all Perils.

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

The State Prayers and Thanksgivings

Sit Anthem — “Thou wilt keep him in perfect peace” (S.S. Wesley)

Sermon The Bishop of London

Stand Hymn AMR No. 33

The day thou gavest, Lord, is ended, The darkness falls at thy behest; To thee our morning hymns ascended, Thy praise shall sanctify our rest.	As o'er each continent and island The dawn leads on another day, The voice of prayer is never silent, Nor dies the strain of praise away.
---	--

We thank thee that thy Church unsleeping, While earth rolls onward into light, Through all the world her watch is keeping, And rests not now by day or night.	The sun that bids us rest is waking Our brethren 'neath the western sky, And hour by hour fresh lips are making Thy wondrous doings heard on high.
--	--

So be it, Lord; thy throne shall never,
Like earth's proud empires, pass away;
Thy Kingdom stands, and grows for ever,
Till all thy creatures own thy sway.
J. ELLERTON (1826 - 93) Tune (St. Clement)

Kneel The Blessing

Sit Lux aeterna
Let eternal light shine upon them, O Lord,
With thy saints forever
For thou art merciful.
Eternal rest grant them, O Lord:
And let perpetual light shine upon them.

Nimrod — The Enigma Variations.
Sung by the Combined Choirs of the Parish.
Words set to the music of Edward Elgar

At the conclusion of the Service the congregation are asked to remain in their seats until directed by the churchwardens. Thereafter those with tickets for the Reception and Presentations to John and Lynette are asked to make their way with all due speed to the City of London School. Because of the work on the new Millennium Bridge access to the School is somewhat obscured. However, the correct level can be reached by proceeding up Queen Victoria Street, cross in front of the College of Arms and the narrow entrance to the concourse will be seen. The steps from the Church Queen Victoria Street are rather steep and some may wish to leave the Church at the Saint Andrew's Hill exit.

The Parishes of Saint Andrew by the Wardrobe and Saint James Garlickhythe are the combination of at least fifteen ancient parishes of the City of London.

Many of the priests who have served these places of worship for a thousand of years are recorded but some there be whose names are unknown but in the book of life.

It is as well on an occasion such as this that we remember them and their contribution to the life of Church and nation.

PAST AND PRESENT CHURCHWARDENS

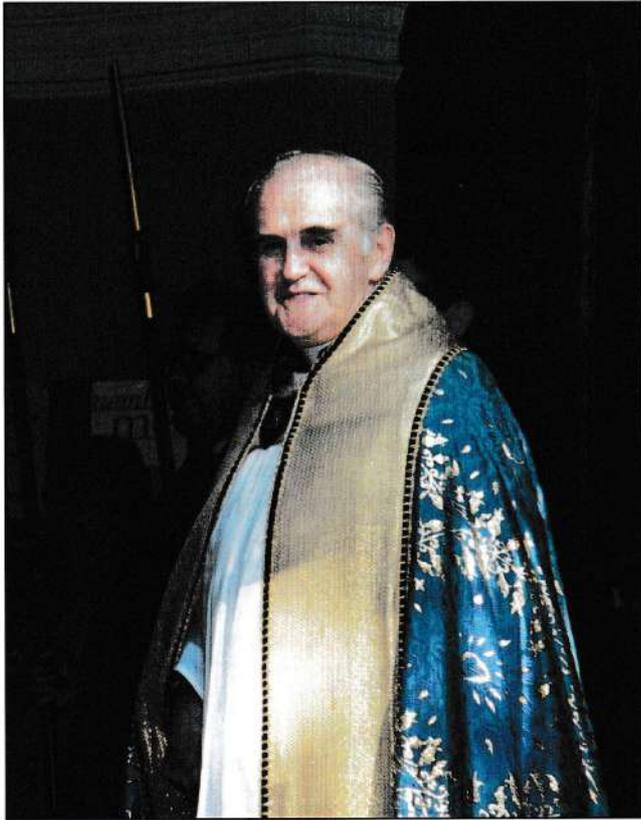
SAINT ANDREW BY THE WARDROBE

The Earl of Anglesey
Ivor Bulmer-Thomas
Lawrence Jones
Kenneth Loney
Oswald Clark
Basil Holliday
Jennifer Patten
Ann Downham
Lesley Agutter
David Banks

SAINT JAMES GARLICKHYTHE

William Fraser
Michael Hill
Kenneth Bruty
Judith Mayhew
Peggy Coldwells
Stephen Lovibond
Michael Giles
Clement Coldwells
Tony Stockwell
Jonathan Rawlings
Eileen Matthew
Janet Morgan
David Ford

JOHN PAUL



Rector: Saint Andrew by the Wardrobe
and
Saint James Garlickhythe
1986-2000



ST MICHAEL'S CHURCH
EAST COKER

A WEEKEND OF MUSIC WITH THE

ENGLISH
CHAMBER CHOIR

GUY PROTHEROE
CONDUCTOR

SATURDAY 13 &
SUNDAY 14 MAY 2000

PROGRAMME

JOHANN SEBASTIAN BACH
Singet dem Herrn ein neues Lied

HUBERT PARRY
from Songs of Farewell:
My soul, there is a country; I know my soul hath power;
Never weather-beaten sail; There is an old belief

EDWARD ELGAR
Lux aeterna (Nimrod)

· INTERVAL ·
wine and fruit juice will be served

JOHN TAVERNER
Dum transisset sabbatum

JOHN TAVENER
Song for Athene

ARNOLD SCHOENBERG
Friede auf Erden

SERGEI RACHMANINOV
Voskresenie Khristovo; Bogoroditse Dievo;
Khvalitye imya Gospodne

ENGLISH CHAMBER CHOIR
GUY PROTHEROE *conductor*

The music in tonight's programme spans five centuries – from Taverner to Tavener. The earliest piece was written by the 16th-century composer John Taverner, and the most recent by his currently more famous namesake, Sir John Tavener. (Apparently the two are distantly related, although exactly when Sir John's forbears lost the 'r' is not recorded.) Most of Taverner's compositions are steeped in Orthodox Christianity and have contributed to a re-awakening of interest in the history and culture of the earlier Byzantine world. In 1998 the ECC was invited to perform a sequence of music for the Orthodox tradition under the title *The Byzantine Legacy* as part of the Byzantine Festival in London; a CD of this programme has just been released by Sony in Greece and the three Rachmaninov pieces included in this programme provide a foretaste of the music on that album. The English Chamber Choir is also well-known for its performances of English Music (as its name indicates) and, being generously-sized as chamber choirs go, it is also well-suited to the late-romantic repertoire which dates from the turn of the 20th century, and to singing music for double choir, of which Bach's joyful motet is a prime example.

Bach's motet *Singet dem Herrn* was composed in 1727 for the birthday of the Elector Augustus 'the Strong' of Saxony. Bach wrote a total of six motets, four of which use double chorus. The work falls into four sections; the first is an extended setting of verses from the Psalms: "O sing unto the Lord a new song; let the congregation of saints praise him. Let the children of Sion be joyful in their King." The second alternates phrases between the two choirs, each having its own text. The first choir sings an anonymous hymn: "God, go not far from us, for without thee we can do nothing"; the second answers with the more confident assertion: "As a father comforts his children, so does the Lord unto us all" (the text of a chorale by Johann Gramann). The chorale melody of the second choir "Wie sich ein Vat'r erbarmet" is a familiar Lutheran one which Bach himself also used in his Cantata No.17. The music becomes more exuberant again and returns to the psalms with the words "Praise him in his noble acts; praise him according to his excellent greatness", and leads straight into a joyful concluding fugue: "Let everything that hath life and breath praise the Lord. Hallelujah."

Hubert Parry wrote his six *Songs of Farewell* in the period from 1916 to 1918. It was a time of considerable strain: not only did the composition

of these works take place against the background of the carnage of the First World War, but Parry's own life was difficult, notably his relationship with his prominent contemporary, Stanford, which by that time had all but foundered. It is impossible not to see in these works a reflection of these difficulties, given that they reflect upon the brief and troubled nature of mortal life and look forward to the blessed peace of Paradise. All six songs were performed separately during Parry's own lifetime, and tonight's programme includes four of them.

The songs were written to reflect Parry's strong spiritual belief in the existence of the soul and a higher plane of life, rather than referring to any Christian doctrine. *My soul, there is a country*, to words by the metaphysical poet Henry Vaughan, is probably the best-known of the set. The second, *I know my soul hath power*, is part of a much longer poem by John Davies. *Never weather-beaten sail* is, by contrast to the first two, flowing and lyrical. It uses a poem by the lute-song composer Thomas Campion: although the words are serene and peaceful, it is thought that they were written at a time when Campion was undergoing torture. The mood of serenity continues into *There is an old belief*, in six parts to words by John Gibson Lockhart, Sir Walter Scott's son-in-law and biographer. This song, which contains a declaration of belief ('That creed I fain would keep') to the plainsong invocation of the Creed, was performed at Parry's own funeral in 1918.

Elgar's *Enigma Variations* were finished in 1899. Elgar himself dedicated the variations "to my friends pictured within" and *Nimrod* is his portrait of his trusted friend and colleague A.J. Jaeger, his editor at Novellos. Jaeger is the German word for hunter, hence the reference to Nimrod, the great hunter of Greek mythology. This choral arrangement was made recently by John Cameron and included on the popular CD *Agnus Dei* featuring the Choir of New College, Oxford.

John Taverner (c.1490-1545) was Choirmaster of Cardinal Wolsey's foundation, Cardinal College (now Christ Church) Oxford. His music holds an unrivalled place in the last phase of Catholic life prior to the Reformation. *Dum Transisset* is in the form of a Respond, with plainsong alternating with a repeating polyphonic (many-voiced) section which is shortened on each subsequent appearance. The polyphonic section is itself built around the plainsong, which is sung in longer note values by

the tenors. This setting is an Easter respond and tells of the visit of the women to the Sepulchre, as described in St Matthew Chapter 16: "When the Sabbath was past, Mary Magdalene and Mary the mother of Jesus, and Salome had purchased sweet spices, that they might come and anoint Jesus. Alleluia. And very early in the morning on the first day of the week they came to the tomb at sunrise. Glory to the Father and to the Son and to the Holy Spirit. Amen."

Strongly spiritual in character, deeply committed to the Orthodox Church, the contemporary John Tavener has achieved remarkable popularity. Brought up as a Scottish presbyterian, he flirted with Roman Catholicism in his student days and was received into the Russian Orthodox Church aged 33. "It doesn't surprise me that so few young people in the West have little time for Christianity; it compromises so much with modernism. For me, modernism is anything that has no connection with tradition, no connection with symbolism, no connection with metaphysics." For Tavener, music is primarily a religious medium, and one which has been deprived of its strength through secular association. "Music has become so abstract and so unconnected with anything that at least I have reinstated some of the sacred backing to it." In our increasingly secular society, such symbolism and tradition are obviously potent and attractive forces. *Song for Athene* was commissioned by the BBC but written in memory of Athene Hariades, a young Greek woman who died tragically in a road accident in London in March 1993. Tavener writes: "Her inner and outer beauty was reflected in her love of acting, poetry, music and of the Orthodox Church." The text is taken from Shakespeare's *Hamlet* and the Orthodox Funeral Service. *Song for Athene* became famous throughout the world when it was later chosen as the concluding music for the funeral service of Diana, Princess of Wales.

Schoenberg wrote a number of unaccompanied choral works throughout his life, the earliest of which was *Friede auf Erden*, composed in 1907, at the time when he was preparing to explore beyond the limits of conventional harmony and tonality. It was some years before the work established itself when the composer could write with pride: "I may say for the present it matters more to me if people understand my older works, such as this chorus *Friede auf Erden*. They are the natural forerunners of my later works, and only those who understand and

comprehend them will be able to hear the latter with any understanding beyond the fashionable minimum." Regretfully for Schoenberg, today's musical tastes dictate that indeed many of his later works have remained well beyond a minimum of understanding, fashionable or otherwise. The poem, by Conrad Ferdinand Meyer, sets the Christmas scene of the shepherds keeping watch over the Mother and Child, and tells how the Angels came with their gospel saving mankind from sin and darkness and bringing light and forgiveness – the message of the Christ-Child who will bring "Peace on Earth, and goodwill to all men". Although Christmas is some way off, the sentiments expressed are equally appropriate for the dawn of the new millennium.

The liturgical and musical heritage of the Russian Orthodox church dates back to the 10th century, well before the fall of the Byzantine Empire. Interest in this indigenous movement was re-awakened in the mid-19th century by Prince Vladimir Feodorovich Odoievsky (1804-1869), a founder member of the Russian Musical Society. Around him he gathered musicians interested in studying chant and their return to original sources was deeply influential on many composers, but the height of this movement was undoubtedly reached with Rachmaninov's monumental *Vigil* (Vespers), based on chant and one of the peaks of choral writing of any century. *Voskresenie Khristovo* from the *Vespers* sets the text "We have seen Christ's resurrection. God, let us worship him." *Bogoroditse Dievo* is a hymn to the Virgin: "Hail, O Virgin, birth-giver of God". The third extract is *Khvalitye imya Gospodne*: "O praise the Lord, praise Him in Heaven above."

THE ENGLISH CHAMBER CHOIR

For over a quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. Recent London concert appearances have included the Old Library of London's Guildhall, St John's Smith Square and St Bartholomew-the-Great, and international engagements have taken the Choir to Switzerland, Bulgaria and Greece.

The Choir's long association with commercial music-making dates back to the 1970s, when it formed long-term working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. It has featured on many CDs, film sound-tracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus 1492: *Conquest of Paradise* to television commercials for Smirnoff, Ford and Citroën. The Choir is currently featured on the album *Era*, created by Eric Levi, which has now sold over five million copies.

Over the years the Choir has sung before many distinguished guests including several members of the Royal Family, and concluded its 25th anniversary year with a charity carol concert in the presence of HM The Queen. This weekend marks the fifth visit of the Choir to East Coker. Previous years include 1988, which commemorated the centenary of the birth of T.S.Eliot with a programme which the Choir also performed at the Queen Elizabeth Hall in London and at the Cheltenham Literary Festival.

GUY PROTHEROE

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, read music as a scholar at Magdalen College, Oxford and undertook postgraduate studies at the Guildhall School of Music and Drama. Early in his career he founded the ensemble Spectrum, with whom he has appeared in concerts and broadcasts in many countries and on several recordings, for which he later received international recording awards. His most recent appearance with the group was in January this year, directing four staged performances of Xenakis' *Oresteia* in the newly-opened Linbury Theatre Studio at the Royal Opera House, Covent Garden. He is equally at home in the sphere of commercial music, working with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, George Martin, Barrington Pheloung, Larry Adler and Vangelis. He collaborated with the French composer Eric Levi on music for *Les Visiteurs* and the album *Era*. He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London 1998. Events from that Festival have since been presented in Bulgaria and Greece.

THE ENGLISH CHAMBER CHOIR

Soprano

Janet Adderley
Fiona Charman
Christine Coleman
Anne-Marie Curror
Elizabeth Evans
Rachel Haywood
Harriet Jay
Ann Manly
Diana Maynard
Sharon Parr
Sabine Schildknecht
Ruth Stevenson
Fiona Weir
Kay Wood

Tenor

Peter Adderley
Francois Boucard
Roger Carpenter
David Millington
Rob Scales
David Watson

Alto

Miriam Ahamat
Karen Bloomfield
Margaret Driver
Peggy Hannington
Sue King-Smith
Sian Mexsom
Miranda Moore
Julia Singer
Katie Thorpe
David Wheeler

Bass

Peter Best
Hugh Joslin
Gavin King-Smith
David Lowe
Bob Moffat
Keith Wallace
Richard Whitehouse

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

In keeping with previous weekends, the Choir will be singing at tomorrow morning's service here in St Michael's Church at 10.00am. The music will include Haydn *Jugendmesse*, Mozart *Laudate Dominum* and *Ave Verum* and a further chance to hear the Rachmaninov pieces sung this evening. The guest preacher will be Bishop Richard Third.

ECC of East Coker
Sunday 14 May 2000

HAYDN: Missa brevis in F (Jugendmesse)

The Order for Holy Communion Rite B

THE WORD AND THE PRAYERS

- Introit: Rachmaninov: Kavalite, imya Gospodne
- 1. Sentence
- **Hymn** Christ triumphant, ever reigning
- 2. Minister: The Lord be with you
All: And with thy Spirit.
- 3. This prayer may be said:
All: Almighty God, unto whom all hearts be open,
all desires known, and from whom no secrets are hid
cleanseth the thoughts of our hearts by the inspiration
of thy Holy Spirit, that we may perfectly love thee,
and worthily magnify thy Holy Name; through
Christ our Lord. Amen.
- Kyrie. Gloria
- 5. **All:** Glory be to God on high, and in earth peace,
good will towards men. We praise thee, we bless thee, we
worship thee, we glorify thee, we give thanks to thee for
thy great glory, O Lord God, Heavenly King, God the
Father Almighty. O Lord, the only begotten Son, Jesus
Christ: O Lord God, Lamb of God, Son of the Father, that
takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our
prayer, thou that sittest at the right hand of God the
Father, have mercy upon us. For thou only art Holy; thou
only art the Lord; thou only, O Christ, with the Holy
Ghost art the Most high, in the glory of God the Father.
Amen.
- 6. **The Collect.**
- 7. Sit for the **Reading.**
- 8. At the end the Reader will say:
This is the word of the Lord.
All: Thanks be to God.
- 11. **Hymn** Anthem: Mozart: Laudate Dominum
- 12. **The Gospel** When it is announced
All: Glory be to thee, O Lord.
At the end the Reader says:
This is the Gospel of Christ
All: Praise be to thee O Christ.

13. Sit for The Sermon.

— 14. Stand for The Creed *Credo*

All:

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible: and in one Lord Jesus Christ, the only-begotten Son of God, Begotten of his Father before all worlds, God of God, Light of Light, very God of very God, begotten not made, being of one substance with the Father, by whom all things were made; who for us men and for our salvation came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man, and was crucified also for us under Pontius Pilate. He suffered and was buried, and the third day he rose again according to the scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord, the Giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the prophets. And I believe one Holy Catholic and Apostolic Church. I acknowledge one Baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

18. Kneel or sit for the Intercession

The Minister may lead a number of Collects or the Form of Prayer as below. In the latter case, after each Section of Biddings, the Minister will say:

Lord in thy mercy.

All: Hear our prayer.

(Prayers for the Church)

Grant that we and all who confess thy name may be united in thy truth, live together in thy love and show forth thy Glory in the world.

(Prayers for the world)

Give wisdom to all in authority, bless Elizabeth our Queen, and direct this nation and all nations in the ways of justice and of peace: that all men may honour one another, and seek the common good.

(Prayers for the local community etc.)

Give grace to us, our families and friends, and all our neighbours in Christ, that we may serve Him in one another, and love as he loves us.

(Prayers for the suffering)

Save and comfort those who suffer, that they may hold to thee through good and ill, and trust in thy unfailing love.

(Prayers commemorating the departed)

Hear us as we remember those who have died in faith, and grant us with them a share in thy Eternal Kingdom.

Merciful Father, accept these prayers for the sake of thy Son, our Saviour, Jesus Christ. Amen.

20. Invitation to Confession.

21. All: Almighty God, our Heavenly Father, we have sinned against thee, through our own fault, in thought, and word and deed, and in what we have left undone. We are heartily sorry, and repent of all our sins for thy Son our Lord Jesus Christ's sake, forgive us all that is past: and grant they we may serve thee in newness of life, to the glory of thy name. Amen.

22. Absolution.

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

THE MINISTRY OF THE SACRAMENT

24. Stand for The Peace introduced by the priest who then says:
The Peace of the Lord be always with you.

All: And with thy Spirit.

All may exchange a sign of peace.

28. Hymn Alleluia, sing to Jesus

31 The Thanksgiving

Priest: The Lord be with you

All: and with thy spirit

Priest: Lift up your hearts

All: We lift them up unto the Lord

Priest: Let us give thanks unto the Lord our God.

All: It is meet and right so to do

The Priest continues the Thanksgiving.....

.....evermore praising thee and saying:-

All: Holy, holy, holy, Lord God of Hosts, Heaven and earth are full of thy glory. Glory be to thee O Lord most high. Blessed is he that cometh in the Name of the Lord. Hosanna in the highest.

Sanctus
Benedictus

The priest continues the Thanksgiving..... concluding with the words:- "all honour and glory be unto The O Father Almighty, world without end.

All: Amen.

THE COMMUNION

34. The Breaking of the Bread

Priest: We break this bread to share in the body of Christ

All: Though we are many, we are one body, because we share in one bread.

35. either here or during the distribution this anthem may be said or sung.

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

Agnus

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

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

35. The Lords Prayer

39. The Invitation to Communion. Mozart: Ave verum.

AFTER COMMUNION Rachmaninov: Bogoroditse Dievo

43. The Communion Sentence

47. **All:** Almighty God, we thank thee for feeding us with the body and blood of thy Son Jesus Christ our Lord. Through him we offer thee our souls and bodies to be a living sacrifice. Send us out in the power of thy Spirit, to live and work to thy praise and glory. Amen

49. The Blessing

50. Priest: Go in peace and serve the Lord

All: In the name of Christ. Amen.

Hymn Alleluia, alleluia, hearts to heav'n and voices raise

S. Andrew-by-the-Wardrobe

Queen Victoria Street, Blackfriars, London E.C.4

CORPUS CHRISTI

Thursday 22rd June, 2000

6.30 pm

Solemn Eucharist
and Procession

Traditional Liturgy

Celebrant and Preacher

The Rev'd Canon John Halliburton

Canon Residentiary — S. Paul's Cathedral

Jugendmesse — Haydn

Motets by Franck and Elgar

The English Chamber Choir

Telephone 020 7248 7546

S. James Garlickhythe E.C.

First Sunday After Trinity

25th June 2000



THE COLLECT

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

First Sunday after Trinity

25th June 2000

SUNG EUCHARIST

Theme God's Love and our response (I)
Hymn Book: Ancient & Modern Revised
Choir English Chamber Choir
Director Guy Protheroe
Organist: Dr. Andrew Parmley
Setting: HAYDN: *Missa Brevis* in F
Introit Hymn: 296 Guide me O thou great Redeemer

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie eleison
239 Collect for the Queen
156 Collect for the day
156 The Epistle: I St. John 4.7.
Gradual (Choir) FRANCK: *Panis angelicus*
157 The Gospel: S. Luke 16.19.
240 The Creed
Sermon The Rev'd Mark Kiddle
Offertory 246 Angel voices, ever singing
Hymn
Intercessions

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

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

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Motet(Choir) ~~ELGAR: AVE VERUM~~

- 257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 Gloria
259 The Blessing (all kneel in silence)
Post Communion 376 O Praise ye the Lord
Hymn

Voluntary Op. 7, No. 8, ~~Stanley~~ BACH

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

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

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

NOTICES

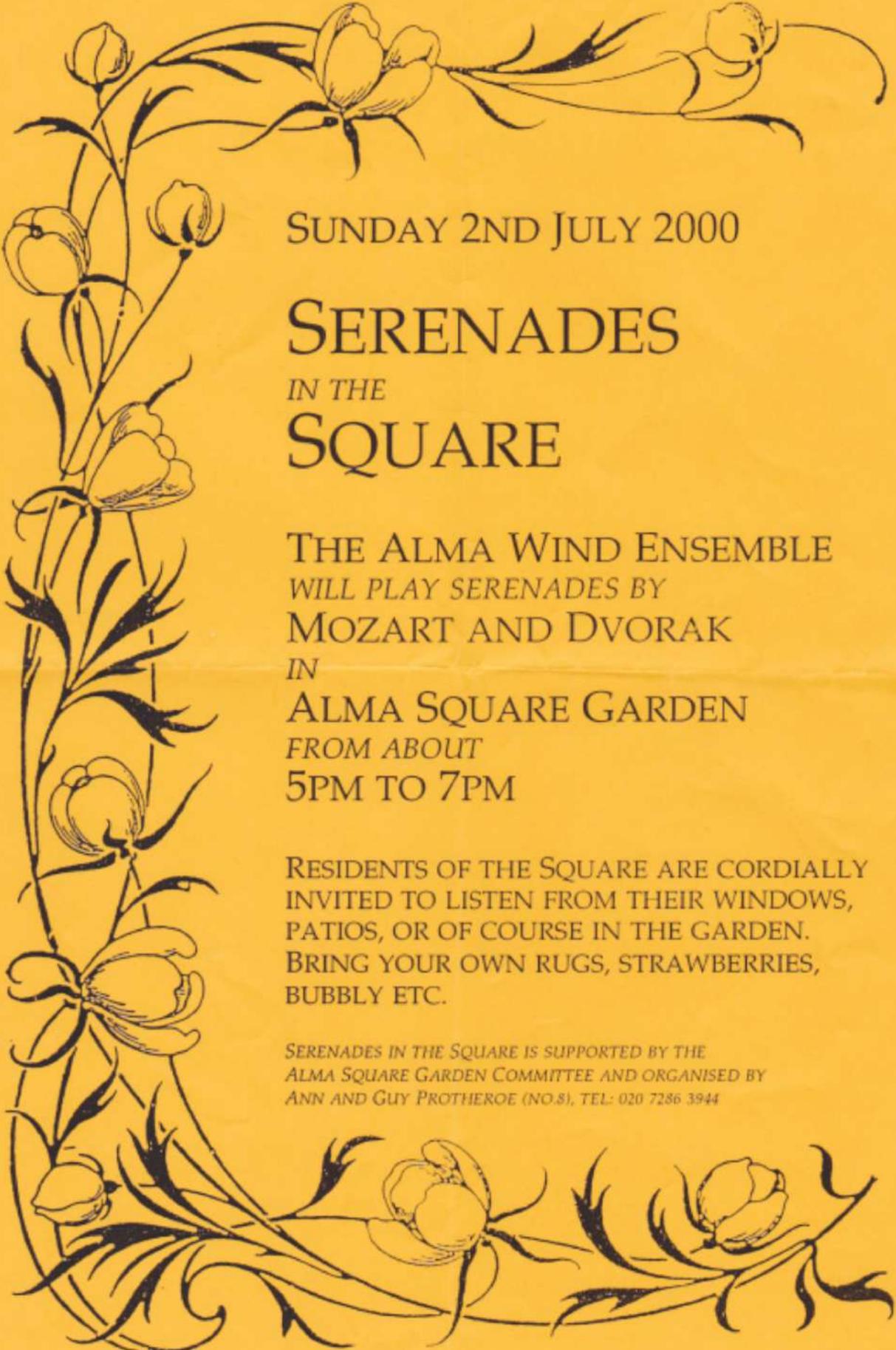
Next Sunday, 2nd July: Trinity II; 10.30 Sung Eucharist,
Celebrant, The Rev'd Hugh Mead

School Visits The "War Effort" is the theme for June. If
you are able to help please add your name to the rota.

Church Sitters: Help urgently needed for this Thursday and
Friday (29th & 30th) when the church needs to be open for the

School Visits. Also next week, Monday 3rd July and Friday 7th July for the final week of the school visits. Please see Eileen Matthew, or fill in your name on the calendar in the vestry.





SUNDAY 2ND JULY 2000

SERENADES
IN THE
SQUARE

THE ALMA WIND ENSEMBLE
WILL PLAY SERENADES BY
MOZART AND DVORAK
IN
ALMA SQUARE GARDEN
FROM ABOUT
5PM TO 7PM

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

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

☾ *ENGLISH CHAMBER CHOIR*
with
*MUSIC FOR A
SUMMER'S EVENING*



SATURDAY, 15th JULY 2000
St. Thomas of Canterbury, Goring-on-Thames

☾ *In aid of St. Tom's 2000 Appeal*

PROGRAMME

ANTON BRUCKNER
Locus iste; Os justi

SERGEI RACHMANINOV
Bogoroditse Dievo; Khvalitye imya Gospodne

HUBERT PARRY
from Songs of Farewell:
My soul, there is a country; At the round earth's imagined corners;
Lord, let me know mine end

JOHANN SEBASTIAN BACH
Prelude and Fugue in C major, BWV545
Motet: Singet dem Herrn ein neues Lied

RALPH VAUGHAN WILLIAMS
Five Mystical Songs:
Easter; I got me flowers; Love bade me welcome
The call; Antiphon;(Let all the world in every corner sing)

GUY PROTHEROE *conductor*
IAN CURROR *organ*
JUSTIN HARMER *baritone*

*Free Refreshments will be served in the Village Hall after the concert.
Please join us and come to meet the choir!*

Before he became a master symphonist, Bruckner's major achievement was to have worked his way up from his lowly origins to become choirmaster of Linz Cathedral in 1856. There he came under the influence of the strong personality of Bishop Rudiger, who was to be such a potent force in his later development, and there too he was able to write liturgical music. *Locus iste* is a four-part setting of the Gradual of the Mass at the Dedication of a Church. It was written in 1869, between the first and second symphonies: "This place was made by God and is sacred beyond expressing." *Os justi* dates from 1879, and was written for the Choir of the Monastery of St Florian, where Bruckner spent so much time in his formative years. It is dedicated to the choir's director, Ignaz Traumihler and its title page also carries the inscription *Lydisch* referring to the Lydian mode. Bruckner adheres faithfully to this throughout the piece – there are no accidentals. Traditionally the motet is performed with a concluding plainsong *Alleluia*; in fact, the *Alleluia* belongs to another motet, *Inveni David* which Bruckner wrote as a companion piece, and not to *Os justi*, but the original edition obviously did not make the distinction clear: "The just man in his heart shall see wisdom from the Lord, his tongue shall ever speak judgment and righteousness, God's statutes rule in his heart as a just law."

The liturgical and musical heritage of the Russian Orthodox church dates back to the 10th century, well before the fall of the Byzantine Empire. Interest in this indigenous movement was re-awakened in the mid-19th century by Prince Vladimir Feodorovich Odoievsky (1804-1869), a founder member of the Russian Musical Society. Around him he gathered musicians interested in studying chant and their return to original sources was deeply influential on many composers, but the height of this movement was undoubtedly reached with Rachmaninov's monumental *Vigil* (Vespers), based on chant and one of the peaks of choral writing of any century. Tonight's programme includes two movements from the service. *Bogoroditse Dievo* is a hymn to the Virgin: "Hail, O Virgin, birth-giver of God". The third extract is *Khvalite imya Gospodne*: "O praise the Lord, praise Him in Heaven above."

Hubert Parry wrote his six *Songs of Farewell* in the period from 1916 to 1918. It was a time of considerable strain: not only did the composition of these works take place against the background of the carnage of the First World War, but Parry's own life was difficult, notably his relationship with his prominent contemporary, Stanford, which by that time had all but foundered. It is impossible not to see in these works a reflection of these difficulties, given that they reflect upon the brief and troubled nature of mortal life and look forward to the blessed peace of Paradise. All six songs were performed separately during Parry's own lifetime, and tonight's programme includes three of them. The songs were written to reflect Parry's strong spiritual belief in the existence of the soul and a higher plane of life, rather than referring to any Christian doctrine. *My soul, there is a country*, to words by the metaphysical poet Henry Vaughan, is probably the best-known of the set. *At the round earth's imagined corners* sets an image of the Last Judgment by John Donne. *Lord, let me know mine end*, sets verses from Psalm 39 and is the longest and the largest of the set. Scored for two four-part choirs, it explores a variety of choral techniques. The last verse is "O spare me a little, that I may recover my strength, before I go hence and be no more seen." These lines inspire some of the most poignant and touching music. Within a few months Parry himself was to go hence and be no more seen.

Bach held several positions as an organist before reaching St Thomas's Leipzig, where he was the Kantor (Director of Music) for the last couple of decades of his life. This C major Prelude and Fugue appears to have been written and then re-written in three places, Arnstadt, Weimar and Leipzig, although it is the Leipzig version which is commonly performed today. After a three-bar introduction the Prelude alternates two contrasting ideas, one over a pedal bass and the other for manuals only. The Fugue has a scale-type subject which is usually heard accompanied by one of two off-beat countersubjects. The lowest note on an organ pedal-board is C, and Bach uses this register to considerable effect towards the end of the piece. The motet *Singet dem Herrn* was composed in 1727 for the birthday of the Elector Augustus 'the Strong' of Saxony. Bach wrote a total

of six motets, four of which use double chorus. The work falls into four sections; the first is an extended setting of verses from the Psalms: "O sing unto the Lord a new song; let the congregation of saints praise him. Let the children of Sion be joyful in their King." The second alternates phrases between the two choirs, each having its own text. The first choir sings an anonymous hymn: "God, go not far from us, for without thee we can do nothing"; the second answers with the more confident assertion: "As a father comforts his children, so does the Lord unto us all" (the text of a chorale by Johann Gramann). The chorale melody of the second choir "Wie sich ein Vat'r erbarmet" is a familiar Lutheran one which Bach himself also used in his Cantata No.17. The music becomes more exuberant again and returns to the psalms with the words "Praise him in his noble acts; praise him according to his excellent greatness", and leads straight into a joyful concluding fugue: "Let everything that hath life and breath praise the Lord. Hallelujah."

The *Five Mystical Songs* were written for the Three Choirs Festival in Worcester in 1911. Two of Vaughan Williams' most enduring works – *on Wenlock Edge* and the *Fantasia on a theme of Thomas Tallis* had appeared following his return from a period of study with Maurice Ravel in Paris in 1908, and it was as a result of the popularity both quickly attained that he received the Three Choirs' commission. He decided to complete the settings of five poems by George Herbert which he had been working on for some time. The poet was himself a musician who associated music with a 'divine voice', a view totally in sympathy with the visionary aspects of Vaughan Williams' art. Herbert's poems are among the finest of the early seventeenth century, in some degree reminiscent of those of his great contemporary John Donne, even if they are less vivid and more intimate, a factor which, together with their musicality, makes a successful musical setting more attainable. After the first performance *The Times* reported that "the spirit of the words is reproduced with extraordinary sympathy, and the words themselves declaimed in a way which indicates a true musical descendant of Lawes and Purcell."

GUY PROTHEROE

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

He became conductor of the English Chamber Choir in 1972, and has appeared as guest conductor with a wide variety of orchestras, choruses and ensembles and has worked with many distinguished soloists. He is equally at home in the sphere of commercial music, with numerous credits as musical director, composer and arranger for film, television, radio, recordings and live concerts with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung, Larry Adler and Vangelis. He collaborated with the French composer Erik Levi on music for *Les Visiteurs* and the album *Era*, and can also be heard on the soundtracks of *1492*, *La Peste* and *Nostradamus* – in each case as a monk intoning plainsong.

He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London 1998. Events from that Festival have since been presented in Bulgaria, and Athens. A CD of *The Byzantine Legacy*, a sequence of music for the Orthodox Church, performed by the English Chamber Choir and the Spectrum ensemble in The Cathedral of St Sophia during the festival, has just been released by Sony Greece.

JUSTIN HARMER

Justin Harmer was born in London and was a music scholar at Westminster School and also holder of the Billy Mayerl piano bursary at the Junior Department of Trinity College of Music. He was also a member of the National Youth Music Theatre. He read English at York University and while there was active in many performances both on the concert platform and the operatic stage. In 1995 he took up a place as a senior exhibitor at the Royal College of Music, studying with Mark Wildman and taking part in master-classes with Sarah Walker, Michael Chance and Jane Manning. He has sung in many familiar oratorios with choral societies in and around the South-East and appears regularly at Bampton Classical Opera, where he has taken part in some more unusual operas including Mozart's *The Cairo Goose* and Puccini's *Don Giovanni*. He has visited Spain with London Contemporary Opera, Israel for the Early Music Festival, and Germany to take part in master-classes at the Mitte Europa Festival. He sang John Baird's *Gloria* at St John's, Smith Square and in a performance for the Special Trustees of St Bartholomew's Hospital attended by the Duke of Gloucester.

IAN CURROR

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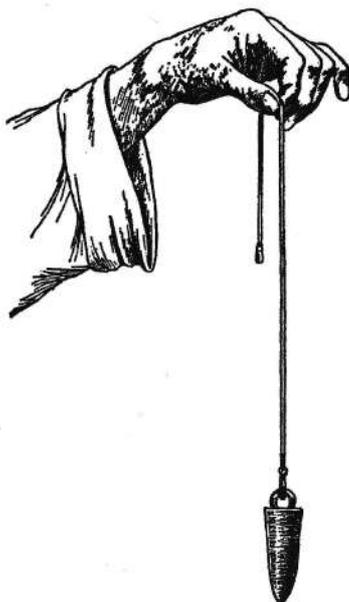
Recent concert engagements have included Mozart's C minor Mass in Switzerland and at the Old Library of London's Guildhall, two performances of *Gloria* by John Baird at St John's Smith Square and at St Bartholomew-the-Great (the latter performance in the presence of HRH the Duke of Gloucester), Handel's *Solomon* in Switzerland and at St John's, Smith Square, and the *Byzantine Legacy* programme in Plovdiv, Bulgaria and the Megaron Concert Hall in Athens.

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

Please take this leaflet home

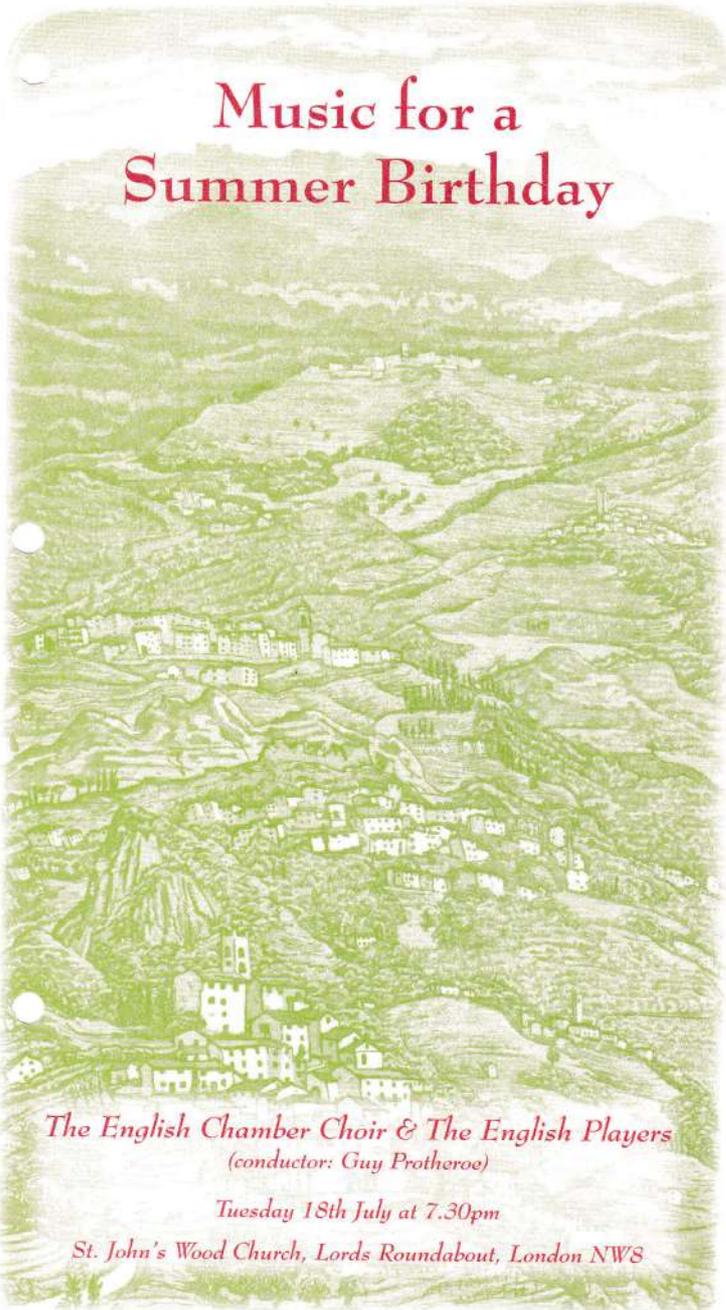
Welcome to Goring Parish Church

**Today we are very pleased to welcome the
English Chamber Choir**



The Lord said, 'See, I am setting a plumb line in the midst of my people'
Amos 7:8
There is a straight and true standard; have God's people deviated?

Notices for the week 16 – 23 July 2000



**Music for a
Summer Birthday**

The English Chamber Choir & The English Players
(conductor: *Guy Protheroe*)

Tuesday 18th July at 7.30pm

St. John's Wood Church, Lords Roundabout, London NW8

Programme

George Frideric Handel
Organ Concerto in D minor, op.4 No.3

Anton Bruckner
Motets

Ralph Vaughan Williams
Five Mystical Songs

George Frideric Handel
"Dixit Dominus"

English Chamber Choir & English Players
under their conductor Guy Protheroe

Tickets: £12.00 (concessions £8.00) including wine during the interval;
available from ECC, 020 7286 3944

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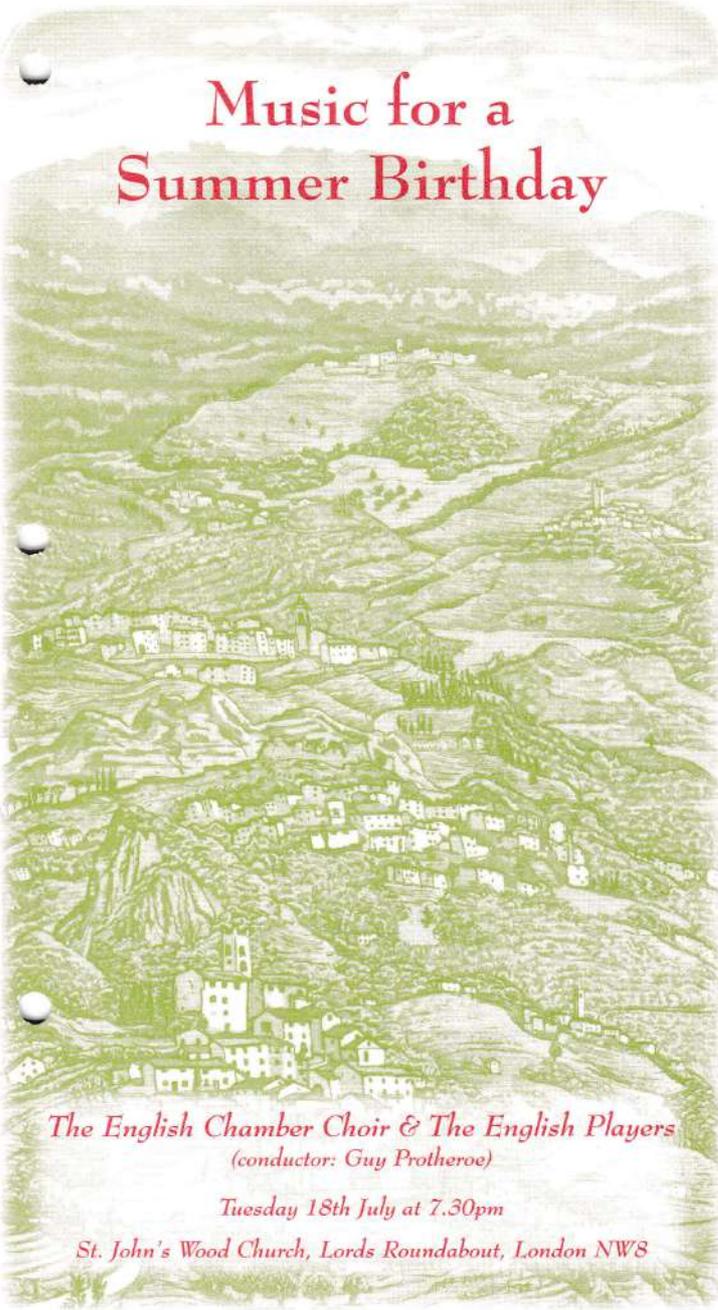
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He has also directed and originated a number of artistic projects and series, the most recent being Byzantine Festival in London 1998. Events from that festival have been presented in Bulgaria, and travelled to Greece in April. A CD of *The Byzantine Legacy*, a sequence of music for the Orthodox Church, performed by the English Chamber Choir and the Spectrum ensemble in The Cathedral of St Sophia during the festival, is due for release soon.

* Picture by kind permission of Glyn Thomas RE (01473 310512)

The background of the poster is a detailed green-toned engraving of a valley. In the foreground, a town is built on a hillside, featuring a prominent church with a tall spire. The middle ground shows rolling hills and fields, with a river or stream winding through the valley. In the distance, more hills and a small town are visible under a cloudy sky. The overall style is that of a classic engraving.

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The English Chamber Choir & The English Players
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Tuesday 18th July at 7.30pm

St. John's Wood Church, Lords Roundabout, London NW8

Programme

George Frideric Handel
Organ Concerto in G minor, op.4 No.3
Ian Curror organ

Anton Bruckner
Motets
Locus iste
Os justi
Christus factus est
Ecce sacerdos

Ralph Vaughan Williams
Five Mystical Songs
Justin Harmer baritone
Easter
I got me flowers
Love bade me welcome
The call
Antiphon: "Let all the world in every corner sing"

Interval
with a service of wine or fruit juice

George Frideric Handel
"Dixit Dominus"
Elizabeth Evans, Ann Manly sopranos
Jay Venn alto, David Millington tenor, Justin Harmer bass

English Chamber Choir & English Players
under their conductor Guy Protheroe

George Frideric Handel 1685 - 1759

Organ Concerto in G minor, op.4 No.3

Adagio

Allegro

Adagio

Gavotte: Allegro

Ian Curror *organ*

This is the third of a set of six concertos for organ or harpsichord which appeared in 1738. By this time, all Handel's works were handled by his 'official' publisher, John Walsh, but apparently on this occasion a manuscript copy of at least part of the set fell into other hands and was produced by another publisher. Walsh was furious and immediately placed an advertisement in the London Daily Post stating: "To all lovers of Music, whereas there is a spurious and incorrect edition of six concertos of Mr Handel's for the harpsichord and organ published without the knowledge or consent of the author, this is to give notice (that the public may not be imposed on with a mangled edition) that there are now printing from Mr Handel's original manuscript, and corrected by himself, the same six concertos, which will be published in few days."

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

Anton Bruckner 1824 -1896

Motets

Locus iste

Os justi

Christus factus est

Ecce sacerdos

Before he became a master symphonist, Bruckner's major achievement was to have worked his way up from his lowly origins to become choirmaster of Linz Cathedral in 1856. There he came under the influence of the strong personality of bishop Rudiger, who was to be such a potent force in his later development; and there too he was able to write liturgical music. *Locus iste* is a four-part setting of the Gradual from the Mass at the Dedication of a Church. It was written in 1869, between the first and second symphonies. "This place was made by God and is sacred beyond expressing." *Os justi* dates from 1879, and was written for the Choir of the Monastery of St. Florian, where Bruckner spent so much time in his formative years. It is dedicated to the choir's director, Ignaz Traumihler and its title page also carries the inscription *Lydisch* referring to the Lydian mode. Bruckner adheres faithfully to this throughout the piece - there are no *accidentals*. Traditionally the motet is performed with a concluding plainsong *Alleluia*; in fact, the *Alleluia* belongs to another motet, *Inveni David* which Bruckner wrote as a companion piece, and not to *Os justi*; but the original edition obviously did not make the distinction clear. "The just man in his heart shall see wisdom from the Lord, his tongue shall ever speak judgement and righteousness, God's statutes rule in his heart as a just law." By the time

Bruckner wrote *Christus Factus est* in 1884 he was living in Vienna and devoting most of his energy to symphonic writing; this motet is contemporary with the Seventh Symphony and the *Te Deum*. It is dedicated to a Benedictine monk of Kremsmunster, Father Otto Loidol: "Christ was made obedient unto death; wherefore God hath chosen him to be exalted. His name is of the father which is higher than all other." *Ecce Sacerdos* dates from the same period (written in 1888) when Bruckner was busy with his Eighth Symphony. It is an extended fanfare, written for the jubilee of the Linz diocese. Here Bruckner turned back to the grandeur of his *Te Deum*. The drama and excitement are well set off by the simple plain-chant setting of the *Gloria Patri* after which the answering choirs of female and male voices return for the fanfares of *Ideo jure jurando*: "Behold a great priest who in his life pleased God. The Lord swore an oath that he should be that father of his people. Upon his head the Lord hath established his covenant. Gloria."

Ralph Vaughan Williams

Five Mystical Songs

Easter

I got me flowers

Love bade me welcome

The call

Antiphon: "Let all the world in every corner sing"

Justin Harmer *baritone*

The Five Mystical Songs were written for the Three Choirs Festival in Worcester in 1911, where the composer conducted them himself. By this time, Vaughan Williams had returned from a formative period of study with Maurice Ravel in Paris and was closely studying the music of Elgar. Two of Vaughan Williams' most enduring works - *On Wenlock Edge* and the *Fantasia on a theme of Thomas Tallis* had appeared following his return from Paris in 1908, and it was as a result of the popularity both quickly attained that he received the Three Choirs' commission. He decided to complete the settings of five poems by George Herbert which he had been working on for some time. The poet was himself a musician who associated music with a 'divine voice', a view totally in sympathy with the visionary aspects of Vaughan Williams' art. Herbert's poems are among the finest of the early seventeenth century, in some degree reminiscent of those of his great contemporary John Donne, even if they are less vivid and more intimate, a factor which, together with their musicality, makes a successful musical setting more attainable. After the first performance The Times reported that "the spirit of the words is reproduced with extraordinary sympathy, and the words themselves declaimed in a way which indicates a true musical descendant of Lawes and Purcell."

Interval

with a service of wine or fruit juice

George Frideric Handel
"Dixit Dominus"

Elizabeth Evans, Ann Manly *sopranos*
Jay Venn *alto*, David Millington *tenor*, Justin Harmer *bass*

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

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

Chorus

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

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

Alto Solo

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

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

Soprano Solo

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

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

Chorus

Juravit Dominus, yet non
poenitebit eum,
Tu es sacerdos in aeternam
secundum ordinem Melchisedech.

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

Soli and Chorus

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

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

Soli and Chorus
De torrente in via bibet;
propterea exaltabit caput

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

Soli and Chorus
Gloria Patri et Filio et Spiritu
Sancto Sicut erat in principio
et nunc et semper
et in saecula saeculorum. Amen.

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

ENGLISH CHAMBER CHOIR

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Over the years the Choir has sung before many distinguished guests including several members of the Royal Family, and concluded its 25th anniversary year with a charity carol concert in the presence of HM The Queen.

If you would like to be kept informed of English Chamber Choir events, your name can be added to our free mailing list. Please contact Ann Manly, 8 Alma Square, London, NW8 9QD. Tel: 020 7286 3944 Fax: 020 7289 9081 E-mail: ecc.protheroe@btinternet.com. The English Chamber Choir is a registered charity (No: 269245).

THE ENGLISH PLAYERS

The English Players was formed to play with the Choir in a concert at St John's Smith Square in November 1976. The Players have appeared regularly with the Choir, taking part in all its Smith Square and Queen Elizabeth Hall promotions and two Elgar concerts in the Chelsea Festival. The Players have also appeared in Switzerland.

Many of the concerts have included purely orchestral works in addition to the choral repertoire, including Brahms' Second Piano Concerto, Poulenc's *Aubade*, several Handel organ concertos, Mozart's *Sinfonia Concertante* for violin and viola, Dvorak's Wind Serenade and Vaughan Williams' *Flos Campi*.

When the orchestra was formed it played on standard 'modern' instruments. In more recent years, however, it has used instruments of the period for its baroque and classical repertoire, as is the case this evening.

GUY PROTHEROE

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S. James Garlickhythe E.C.
FIFTH SUNDAY AFTER TRINITY
23rd July 2000



THE COLLECT

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

Fifth Sunday after Trinity

23rd July 2000

SUNG EUCHARIST

Theme The Church in the world
Hymn Book: Ancient & Modern Revised
Choir English Chamber Choir
Director Guy Protheroe
Organist Dr. Andrew Pamley
SETTING MOZART: MASS IN C
Introit Hymn: 303 Soldiers of Christ arise

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
 Kyrie eleison
 239 Collect for the Queen
 163 Collect for the day
 164 The Epistle: I S. Peter 3.8
Gradual Choir JOSQUIN DESPREZ: AVE MARIA
 164 The Gospel: S. Luke 5.1
 240 The Creed
Sermon David Hitchcock
Offertory 331 O Jesus, I have promised
Hymn
Intercessions

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

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

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

~~Motet:~~

- 257 The Lord's Prayer
257 Prayer of Oblation (said by all)
258 Prayer of Thanksgiving
259 Gloria
259 The Blessing (all kneel in silence)
Post Communion 376 O Praise ye the Lord

Hymn

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

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

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

NOTICES

Next Sunday, 30th July: PATRONAL FESTIVAL; 10.30 Sung Eucharist, Celebrant, The Rev'd David Burgess

Church Sitters: Help needed. Please see Eileen Matthew, or fill in your name on the calendar in the vestry.

Sunday 30th July — PATRONAL FESTIVAL If you are planning to attend the **St. James Patronal Festival at St. James Garlickhythe** in the morning and the **Study Day at St. Andrew's** in the afternoon, the do please bring your own **picnic lunch**. We shall picnic in the square at the west end of St. James' Church if the weather is fine.

S. James Garlickhythe E.C.
FOURTEENTH SUNDAY AFTER TRINITY
24th September 2000



THE COLLECT

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

Fourteenth Sunday after Trinity 24th September 2000

SUNG EUCHARIST

Theme Giving God the Glory
Hymn Book: Ancient & Modern Revised
Choir English Chamber Choir
Director Guy Protheroe
Organist Dr. Andrew Parmley

Introit Hymn: 365 Praise, my soul the King of Heaven
Tune: Praise, my soul

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie eleison
239 Collect for the Queen
179 Collect for the day
179 The Epistle: Gal. 5.16
Gradual (Choir) DERING: Factum est silentium
179 The Gospel: S. Luke 17.11
240 The Creed
Sermon The Rev'd Hugh Mead
Offertory 400 Lord enthroned
Hymn Tune: St. Helen
Intercessions

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

~~Motet~~

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

Post Communion 379 Now thank we all our God
Hymn Tune: Nun Danket
Organ Voluntary Recessional *William Matthias*

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

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

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

NOTICES

Next Sunday, 1st October TRINITY XV, 10.30 Sung Eucharist,
Celebrant, The Rev'd *John Cotton*, Choir, S. James' Choir

Church Sitters: Help needed. Please see Eileen Matthew, or fill in
your name on the calendar in the vestry.



S. James Garlickhythe E.C.
EIGHTEENTH SUNDAY AFTER TRINITY
22nd October 2000



THE COLLECT

LORD, we beseech thee, grant thjy people grace to withstand the temptations of the world, the flesh, and the devil, and with pure hearts and minds to follow thee the only God: through Jesus Christ our Lord. *Amen.*

Eighteenth Sunday after Trinity 22nd October 2000

SUNG EUCHARIST

Theme Christian Responsibility
Hymn Book: Ancient & Modern Revised
Choir English Chamber Choir
Director Guy Protheroe . *Organist:* Ann Manly
SETTING: HUMPHREY CLUCAS: MISSA BREVIS
Introit Hymn: 303 Soldiers of Christ, arise
Tune: St Ethelwald

MINISTRY OF THE WORD

B.C.P.: 237 Collect for purity
Kyrie eleison
239 Collect for the Queen
185 Collect for the day
185 The Epistle: I Cor. 1.4.
Gradual (Choir) JOHN SHEPPARD: SPIRITUS SANCTUS
186 The Gospel: S. Matth. 22.34.
240 The Creed
Sermon The Revd David Clues
Offertory 307 Stand up, stand up for Jesus Tune:
Hymn Morning Light
Intercessions

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

V. The Lord be with you
R. And with thy spirit.
252 Sursum Corda —

Sanctus & Benedictus
255 Prayer of Humble Access

CONSECRATION

Agnus Dei . MOZART: AVE VERUM

COMMUNION OF THE PEOPLE

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

Post Communion 220 Jesus shall reign
Hymn Tune: Truro
~~*Organ Voluntary*~~

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

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

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

NOTICES

Next Sunday, 29th October TRINITY XIX, 10.30 Sung Eucharist,
Celebrant: The Revd David Hitchcock, S
Organist: Richard Mair

Church Sitters: Help needed. Please see Eileen Matthew, or fill in your
name on the calendar in the vestry.



English Chamber Choir

THIS WEEK !

Francisca

THURSDAY 26 - RECORDING SESSION / Time tbc ~~(either 2pm-5pm or 3pm-6pm)~~
Venue: All Saints Tooting - address Brudenell Road, (off Upper Tooting Road - the dreaded A24 !),
Tooting, London SW17 Nearest Tube - Tooting Bec (Northern Line).
Bits from Bach *St John Passion* and Mozart *Laudate dominum* # VIVALDI *GLORIA* (for VANGELIS)

Wimborne - Sat 28

Rehearsal 2.30pm - 5.30pm - Please, please, do not be late !

Concert 7.30pm

Programme

Procession - (T&B - verse Bob, Peter B, Roger)
Hildegard - Beth, Eleanor, Tami - others enter during
Sheppard - *Spiritus sanctus*
Tallis - *Spem in alium*
Harvey - *Come Holy Ghost*
(soloists Peter B, Roger, Tami, Ann)
Tavener - *Song for Athene* - NB process off during
Interval
Handel - *Zadok the Priest* - with organ and orch
Handel - *Dixit dominus* - with chamber organ and orch
(soloists Beth, Ann, Jay, Peter K, Tim)

Location

West door to High Altar
Presbetry / Choir
High Altar / Presbetry
Probably as above - tbc
Platform
Platform
Platform

DRESS

First half - sober black long sleeved (men black shirts) / long skirts (as Athens) -
second half men DJ's, women single coloured plain tops (no patterns or woolens please).

Ann and Guy will be in Wimborne from mid morning !! meeting place for lunch etc is The White Hart,
Cornmarket, more or less next to Minster - see map.

DO NOT bring cases etc etc into the Minster - it will be open to the public all afternoon whilst we are
rehearsing. Belongings can be left in Church House which will be locked - this will be open from 2pm.

NB The Minster will be closed from 5.30pm - 6.30pm.

EATING BEFORE THE CONCERT - most places are closed by 5.30pm - if you want to buy
sandwiches you need to do it before the rehearsal starts ! Three pubs start serving food at 5.30pm (i.e.
the chef starts at 5.30) The Dormers, East Borough; The Pudding and Pie, West Street and The Rising
Sun, East Street. Coffee and tea will be available in Church House. Food & Drink is provided post-con.

MEETING POINT PRE CONCERT is Church House not the Minster 7.15pm - ladies will enter the
Minster via the Vestry - T and B via the West door.

CONTACT TELEPHONE NUMBERS - Ann and Guy will be leaving London on Friday - in the event
of any problems please ring the mobiles: Ann 07976 961 612 Guy 07836 500 355 or Christine 07946
630 141 or Bob 0468 892 613 (in Wimborne from Friday pm)

PLEASE RETAIN FOLDERS AND MUSIC UNTIL TUESDAY

SUNDAY 29 - TYNDALE CELEBRATIONS - ST CLEMENT DANES - FLEET STREET

Rehearsal 1.30pm Service 4pm

Mag Gibbons (FB) Nunc Stanford in G; and extracts from *Messiah*; Copland *In the Beginning*;
Tippett *Go Down Moses*; Weelkes *When David Heard*

Dress Lounge suits / long sleeved dresses (sober but not necessarily black)

AND FINALLY - Sasha is not singing Wimborne as she is reading the ITN late night and through the
night news this week - do tune in !

An evocative evening of
CHORAL MUSIC IN THE MINSTER

WITH THE ENGLISH CHAMBER CHOIR & THE ENGLISH PLAYERS

CONDUCTED BY GUY PROTHEROE



Enjoy a rich and varied programme; a celebration of English Music through the centuries, including:

SPEM IN ALIUM - THOMAS TALLIS' MAGNIFICENT 40 PART MOTET
SONG FOR ATHENE - SIR JOHN TAVENER
DIXIT DOMINUS - HANDEL
CORONATION ANTHEM, ZADOK THE PRIEST - HANDEL

THE MINSTER, WIMBORNE, DORSET SATURDAY, 28 OCTOBER 2000 AT 7.30PM (DOORS OPEN AT 6.30PM)

TICKETS £15 (CENTRE AISLE) AND £7.50 (SIDES - RESTRICTED VIEWING). TICKETS IN ADVANCE FROM
THE LADYBIRD APPEAL OFFICE, POOLE HOSPITAL NHS TRUST, LONGFLEET ROAD, POOLE BH15 2JB, TELEPHONE: 01202 448449
AND WIMBORNE TOURIST INFORMATION CENTRE, TELEPHONE: 01202 886116
OR ON THE DOOR FROM 6.30PM ON 28 OCTOBER 2000



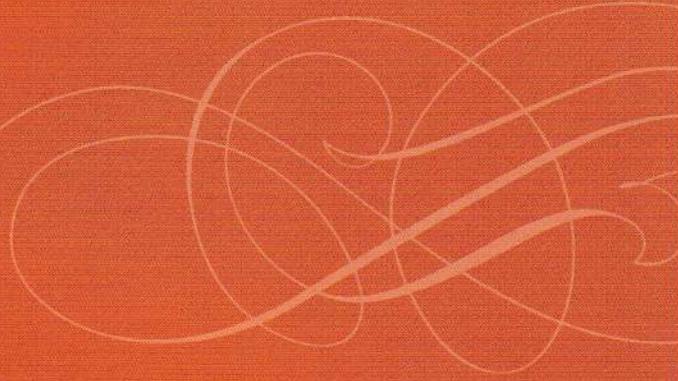
The Ladybird Appeal

PROCEEDS TO THE LADYBIRD APPEAL FOR A NEW BREAST CANCER CARE UNIT AT
POOLE HOSPITAL (REGISTERED CHARITY NUMBER 1058808)

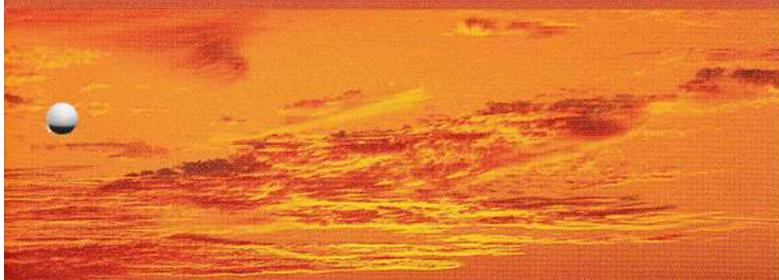
An evocative evening of
CHORAL MUSIC IN THE MINSTER

WITH THE ENGLISH CHAMBER CHOIR
& THE ENGLISH PLAYERS

CONDUCTED BY GUY PROTHÉROE



The Ladybird Appeal



SATURDAY 28 OCTOBER 2000 AT 7.30 PM
AT THE MINSTER, WIMBORNE, DORSET

PROCEEDS TO THE LADYBIRD APPEAL FOR
A NEW BREAST CANCER CARE UNIT AT POOLE HOSPITAL



CHANT

O filii et filiae

HILDEGARD OF BINGEN

O virtus sapientiae

JOHN SHEPPARD

Spiritus sanctus procedens a throno

THOMAS TALLIS

Spem in alium

JONATHAN HARVEY

Come, Holy Ghost, our souls inspire

Jami Jal, Ann Manly sopranos

Roger Carpenter tenor

Peter Best bass

SIR JOHN TAVENER

Song for Athene

INTERVAL - REFRESHMENTS

*Wine, orange juice and mineral water on sale
at the rear of the Minster*

GEORGE FREDERICK HANDEL

Coronation anthem: Zadok the Priest

DIXIT DOMINUS

Elizabeth Evans, Ann Manly sopranos

Jay Venn alto

Peter Kerswall tenor

Tim Colborn bass

THE PERFORMERS

Wimborne welcomes this evening some of the country's luminaries from the English choral tradition; and what better venue for this rich and varied programme of English music through the centuries than here in the 'living heritage' of Wimborne Minster.



ENGLISH CHAMBER CHOIR

Based in London where it performs at many leading venues, the choir has been at the forefront of the English choral tradition. It has sung before many distinguished guests including HM The Queen on the occasion of the choir's 25th anniversary celebrations.

Since the choir was formed in the early seventies it has earned itself an international reputation and featured on a number of film soundtracks (including 'Titus 1492: Conquest of Paradise', Scott Ridley's film of Christopher Columbus), television titles and commercials, and CDs. The choir is currently featured on the album Era, created by Eric Levi, which has sold over five million copies.

THE ENGLISH PLAYERS

Formed in the mid seventies initially to perform with the English Chamber Choir, The English Players have built up their own national and international reputation. They have played Elgar's Dream of Gerontius in London and taken part in a Mozart Festival in Arlesheim, Switzerland. They play both modern and period instruments as appropriate. Many of the performances of The English Players are in conjunction with the English Chamber Choir.



GUY PROTHEROE

'A considerate and stylish conductor' (Daily Telegraph), Guy Protheroe is one of Britain's most versatile musicians demonstrating his extensive knowledge of music from all periods not only as a conductor but as an artistic director and writer too.

He began his musical career as a chorister at Canterbury Cathedral. He read music at Magdalen College, Oxford and for some years headed the BBC's Music Information Unit. In 1998 he directed and originated the Byzantine Festival in London, events from which have subsequently been presented in Athens and Plovdiv, Bulgaria.

ABOUT THE MUSIC

As its name implies, the English Chamber Choir enjoys a particular affinity with English music across the centuries. Tonight's programme features music of the second millennium, mostly, but not exclusively English, which is linked by the common thread of chant. Since medieval times, composers have taken the traditional melodies of plainsong or other chants and woven around them tapestries of sound with multiple voices.

The medieval Easter Hymn *O filii et filiae*, with its joyful *Alleluia* refrain may well have been sung in Wimborne throughout the centuries. The Minster was established by Edward the Confessor in 1043, and dedicated to St Cuthberga, who founded an abbey on the same site back in 705. Although destroyed by the Danes in 1013, the abbey's influence in Europe was already well established.

By then all of Western Europe shared one common religious denomination – Roman Catholicism – and the common language of that religion, Latin.

Hildegard of Bingen belonged, like Cuthberga before her, to the Benedictine order, being Abbess of Rupertsberg convent in central Germany. Hildegard wrote and composed profusely. She left a collection of over seventy sacred chants, settings of her own poetry, under the title *Symphonia Armonie Celestium Revelationum*. The chant performed this evening, *O virtus sapientiae* hails eternal wisdom as a force which permeates the universe in an unceasing circular motion, embracing all.

As the Middle Ages progressed, composers took familiar chants as the basis for more and more elaborate pieces, at first with just two or three independent voices, but latterly using as many as eight or twelve parts. In England, this complex polyphony reached its climax in the early years of the 16th Century, just before the tide of Reformation spread across Europe, bringing with it sweeping changes, not least the adoption of native languages in place of Latin.

John Sheppard was organist of Magdalen College, Oxford, for whom he wrote many magnificent motets and masses. *Spiritus sanctus procedens a throno* is in the form of a respond. The opening plainsong chant is followed by a rich polyphonic section in six parts, during which the tenor line sings the plainsong melody in long notes, commonly known as a *cantus firmus*. A second plainsong verse is followed by a repeat of the latter two sections of the polyphony and finally the plainsong *Gloria* is succeeded by a final rendering of the third section of the polyphony.

Thomas Tallis is one of the English 16th Century music giants, writing both in the pre-reformation florid style and later setting English texts in the 'one syllable per note' manner. The origins of the great motet in forty parts *Spem in alium nunquam habui* remain shrouded in mystery. Scored for eight choirs, with five parts each, the motet's musical phrases are handed from one choir to another, as well as sometimes being declaimed by all forty voices simultaneously. The text is taken from the Book of Judith:

"Never had I hope in any other but thee, O God of Israel, who shalt be wrathful and yet be gracious, and who absolvest in tribulation all the sins of mankind. O Lord God, Creator of heaven and earth, have regard to our baseness."

The first half of tonight's concert concludes with two 20th Century interpretations of chant.

Jonathan Harvey has written a number of sacred pieces, several of which were for the choir of Winchester Cathedral. *Come, Holy Ghost* was commissioned by the Southern Cathedrals Festival in 1984. It sets the famous Pentecost hymn *Veni, creator spiritus*:

"Come, Holy Ghost, our souls inspire, and lighten with celestial fire..."

Sir John Tavener takes his inspiration from the music of the Eastern Orthodox Church. Orthodox chant dates back to the days of the Byzantine Empire and differs from its Western counterparts in several ways, one of the most obvious of which is that it is sung over a long held note, best described as a 'drone'. It is this aspect of Eastern chant that is most readily apparent in Tavener's *Song for Athene*. This work was written in memory of Athene Hariades, a young Greek woman living in London, tragically killed in a road accident in March 1993. It subsequently achieved overnight fame when it was chosen as the concluding music for the funeral of Diana, Princess of Wales.

The second half of the evening is devoted to the music of England's most popular 'adopted' composer: George Frederick Handel. Before settling in London, where he composed the anthem *Zadok the Priest* for the coronation of George II in 1727, Handel travelled from his native Germany to Italy. It was here that he studied and learnt to write in the Italian style. He composed several pieces of Latin church music, the best known of which is *Dixit Dominus*, a setting of Psalm 109.

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

DIXIT DOMINUS

Chorus

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

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

Alto Solo

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

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

Soprano Solo

*Tecum principium
in die virtutis tuae,
in splendoribus sanctorum;
ex utero ante luciferum genui te.
hast the dew of thy youth.*

*Thy people shall be willing
in the day of thy power,
in the beauties of holiness
from the womb of morning: thou*

Chorus

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

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

Soli and Chorus

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

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

*De torrente in via bibet;
propterea exaltabit caput.*

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

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

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



The Ladybird Appeal

The Ladybird Appeal was publicly launched on 1 July 1999 to raise funds to build and equip a dedicated Breast Care Unit at Poole Hospital.

The new Unit will be a welcoming place, designed to ease anxiety and to maintain dignity during an uncertain time. All breast services will be under one roof together with special equipment to perform mammograms, ultrasound recordings and cell examinations.

To date through the enormous generosity of supporters the Appeal has raised £1.2 million. Work is due to start on the building of the Unit early in the New Year.

The proceeds from this evening's concert will help the Appeal reach its target of £1.3 million. If you would like to make a donation or can help in any way, please contact:

THE LADYBIRD APPEAL OFFICE, POOLE HOSPITAL NHS TRUST
LONGFLEET ROAD, POOLE, DORSET BH15 2JB
TELEPHONE: (01202) 448449

THE LADYBIRD APPEAL IS A REGISTERED CHARITY NO. 1058808

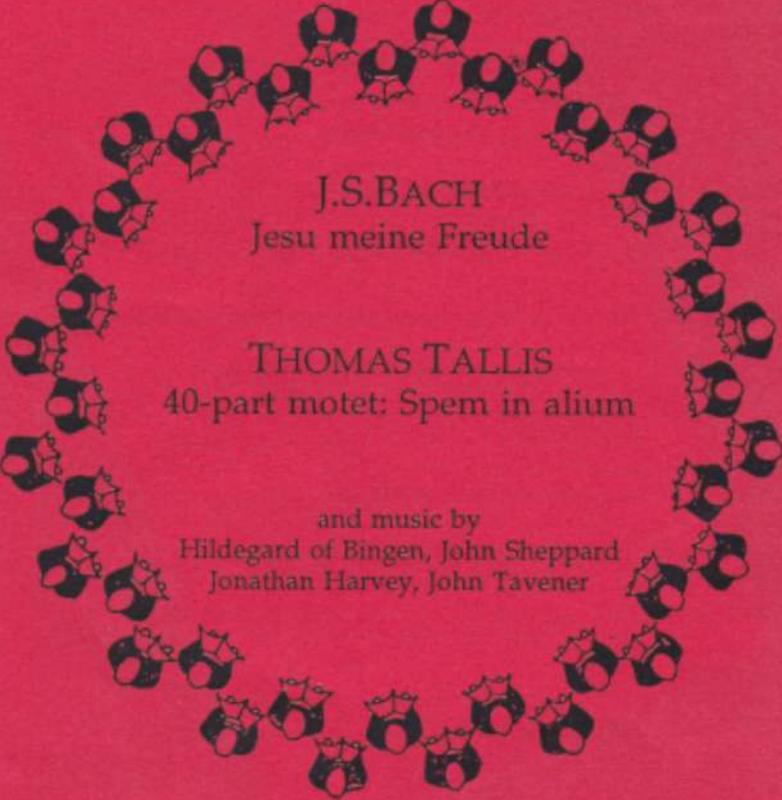
WITH THANKS

THE LADYBIRD APPEAL THANKS THE FOLLOWING FOR THEIR SUPPORT
IN THE ORGANISING AND STAGING OF THIS EVENING'S CONCERT:

WIMBORNE MINSTER PRESERVATION AND DEVELOPMENT TRUST,
SUNSEEKER INTERNATIONAL, MARKETING MATTERS,
THE REPRO HOUSE, WINCANTON PRINT

THE ENGLISH CHAMBER CHOIR

invites you to hear



J.S.BACH
Jesu meine Freude

THOMAS TALLIS
40-part motet: Spem in alium

and music by
Hildegard of Bingen, John Sheppard
Jonathan Harvey, John Tavener

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

SATURDAY 18 NOVEMBER 2000

PROGRAMME

7pm

Drinks will be served in the Gallery

7.30pm

The Choir will process into the Church
by candlelight

PLAINSONG O filii et filiae

HILDEGARD OF BINGEN O virtus sapientiae

JOHN SHEPPARD Spiritus sanctus procedens a throno

THOMAS TALLIS Spem in alium

JONATHAN HARVEY Come, Holy Ghost

JOHN TAVENER Song for Athene

JOHANN SEBASTIAN BACH Jesu, meine Freude

JACOB HANDL Pater Noster

English Chamber Choir - Guy Protheroe *conductor*

SUPPER

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

As its name implies, the English Chamber Choir enjoys a particular affinity with English music across the centuries. This programme features music of the second millennium, mostly but not exclusively English, and linked by the common thread of chant or *cantus firmus*. Since medieval times composers have taken the traditional melodies of plainsong or other chants and woven around them tapestries of sound with multiple voices. At first composers working in Western Europe shared one common religious denomination – Roman Catholicism – and thus its common language – Latin. But with the Reformation there developed new traditions using the vernacular, among them the chorales of Luther and his followers. By the time Bach came to write his motets, in the 18th century, it was common practice to use chorale melodies as a basis for elaboration in the same way that his predecessors had used plainchant.

This year is the 250th anniversary of Bach's death, and we commemorate his passing with the well-loved motet *Jesu, meine Freude*. It was written for a funeral, but this does not mean that it is in any way sombre or mournful. For Bach death was a means of passing from this world into an eternal heaven, a joyful release for the soul, and this comes across in all his music.

It is not known for what occasion Thomas Tallis wrote his magnificent 40-part motet *Spem in alium*, or even where it was first performed. Scored for eight choirs of five voices each, the music passes from choir to choir, sometimes in unbroken succession, sometimes by means of short answering phrases. It is a work which undoubtedly benefits from spatial performance, and in St Andrew's the Choirs will be ranged around the three sides of the gallery to gain maximum effect.

A hearty supper will be provided, featuring a variety of hot and cold dishes and seasonal desserts. There will of course be vegetarian options. A glass of wine or soft drink before the concert and a glass of wine or soft drink with supper are included in the ticket price, and additional glasses can be obtained during the evening.

For reasons of space, tickets for this evening are limited, so to avoid disappointment please complete and return the booking form below.

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

Please send me _____ tickets @ £20/£12.50 (concession) (includes _____ vegetarians) for the concert at St Andrew-by-the-Wardrobe on 18 November 2000. I enclose sae and cheque for £_____ payable to the English Chamber Choir Society

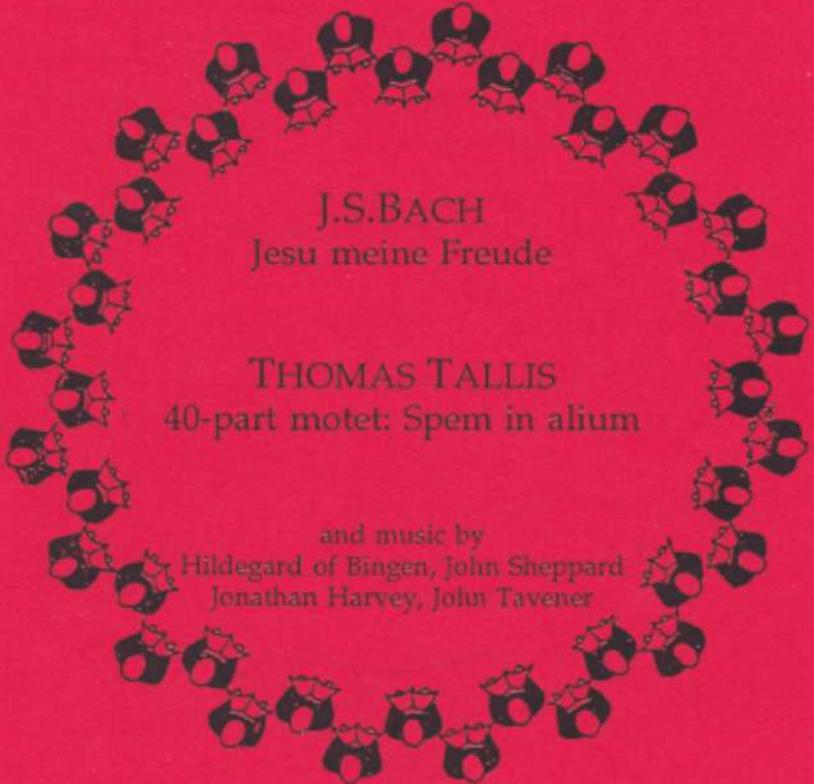
Name _____

Address _____

_____ Tel: _____

THE ENGLISH CHAMBER CHOIR

sings



J.S.BACH
Jesu meine Freude

THOMAS TALLIS
40-part motet: Spem in alium

and music by
Hildegard of Bingen, John Sheppard
Jonathan Harvey, John Tavener

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

SATURDAY 18 NOVEMBER 2000

PROGRAMME

PLAINSONG
O filii et filiae

HILDEGARD OF BINGEN
O virtus sapientiae

JOHN SHEPPARD
Spiritus sanctus procedens a throno

PLAINSONG
O filii et filiae

THOMAS TALLIS
Spem in alium

JONATHAN HARVEY
Come, Holy Ghost

JOHN TAVENER
Song for Athene

JOHANN SEBASTIAN BACH
Jesu, meine Freude

JACOB HANDL
Pater Noster

ENGLISH CHAMBER CHOIR
GUY PROTHEROE *conductor*
IAN CURROR *organ*

Tonight's programme features music of the second millennium, mostly but not exclusively English, and linked by the common thread of chant or *cantus firmus*. Since medieval times composers have taken the traditional melodies of plainsong or other chants and woven around them tapestries of sound with multiple voices. At first composers working in Western Europe shared one common religious denomination – Roman Catholicism – and thus its common language – Latin. But with the Reformation there developed new traditions using the vernacular, among them the chorales of Luther and his followers. By the time Bach came to write his motets, in the 18th century, it was common practice to use chorale melodies as a basis for elaboration in the same way that his predecessors had used plainchant.

We begin with a single melody, the medieval Easter Hymn *O filii et filiae*, with its a joyful *Alleluia* refrain, sung by men's voices. Hildegard of Bingen (1089-1178) belonged to the Benedictine order, being Abbess of Rupertsberg convent in central Germany. She wrote and composed profusely and gathered together her writings on her religious experience, understanding of theology, medicine and natural sciences into thirteen books; she left three hundred letters in which she counselled political and church leaders, including popes and emperors, as well as lay people, many of them women of all ranks in medieval society. She also left a collection of over seventy sacred chants, settings of her own poetry, under the title *Symphonia Armonie Celestium Revelationum*. The chant performed this evening, *O virtus sapientiae*, hails eternal wisdom as a force which permeates the universe in unceasing circular motion and embraces all; it is sung by the women of the choir.

As the Middle Ages progressed, composers took familiar chants as the basis for more and more elaborate pieces, at first with just two or three independent voices, but latterly using as many as eight or twelve parts. In England this complex polyphony reached its climax in the early years of the 16th century, just before the tide of Reformation spread across Europe and brought with it sweeping changes, not least the adoption of native languages in place of Latin. John Sheppard (c.1515-c.1559) was organist of Magdalen College, Oxford, for whom he wrote many magnificent motets and masses. *Spiritus sanctus procedens a throno* is in the form of a respond. The opening plainsong chant is followed by a

rich polyphonic section in six parts, during which the tenor line sings the plainsong melody in long notes (commonly known as a *cantus firmus*); a second plainsong verse is followed by a repeat of the latter two sections of the polyphony and then the plainsong *Gloria* is succeeded by a final rendering of the third section of the polyphony (*Alleluia*). "The Holy Spirit coming forth from on high entered the hearts of the apostles unseen; a new sign of his grace that there might come forth from their mouths all manner of tongues. The divine fire came down not to burn but to give light and it endowed them with the gifts of grace. Alleluia."

The Choir will then continue with verses from *O filii filiae*, in the course of which it will process from the main body of the church into the gallery. The audience is requested to remain downstairs, from where it will be able to enjoy the Tallis 40-part motet in its full spatial glory. Thomas Tallis (c.1505-1585) is one of the giants of English music in the 16th century, writing both in the pre-reformation florid style and later setting English texts in the "one syllable per note" manner. Unfortunately, the origins of the great motet in forty parts *Spem in alium nunquam habui* have remained shrouded in mystery. The English Reformation at first abolished the use of Latin altogether, but it was subsequently restored briefly by Mary Tudor, and under Elizabeth I it was tolerated for private worship. It is unlikely, however, that any private chapel would have had sufficient resources to perform anything on this scale. The motet is scored for eight choirs, with five parts each, and the musical phrases are handed from one choir to another as well as sometimes being declaimed by all forty voices simultaneously. Tonight the eight choirs are arranged around the three sides of the gallery. The text is taken from the Book of Judith: "Never had I hope in any other but thee, O God of Israel, who shalt be wrathful and yet be gracious, and who absolvest in tribulation all the sins of mankind. O Lord God, Creator of heaven and earth, have regard to our baseness."

The programme continues with two 20th-century interpretations of chant. Jonathan Harvey's (b.1939) *Come, Holy Ghost* was commissioned by the Southern Cathedrals Festival in 1984. It sets the famous Pentecost hymn *Veni, creator spiritus*: "Come, Holy Ghost, our souls inspire, and lighten with celestial fire"

Sir John Tavener (b.1944) takes his inspiration not from traditional

Western chant, but from the music of the Eastern Orthodox Church. Orthodox chant dates back to the days of the Byzantine Empire and differs from its Western counterparts in several ways, one of the most obvious of which is that it is sung over a long held note, best described as a "drone". It is this aspect of Eastern chant that is most readily apparent in Tavener's *Song for Athene*. This work was written in memory of Athene Hariades, a young Greek woman living in London who was tragically killed in a road accident in March 1993. It subsequently achieved overnight fame when it was chosen as the concluding music for the funeral of Diana, Princess of Wales. The text is taken from Shakespeare's *Hamlet* and the Orthodox funeral service. During tonight's performance the Choir will process back into the main body of the church.

This year is the 250th anniversary of Bach's death, and we commemorate his passing with the well-loved motet *Jesu, meine Freude*. Several of Bach's motets were written for funerals – *Jesu, meine Freude* was commissioned by a Leipzig postmaster for the memorial service for his wife. This five-part setting is in eleven sections, arranged symmetrically. The odd-numbered ones are all based on the chorale melody, and are settings of verses from the hymn *Jesu, meine Freude* (Jesus, my joy) by Johann Franck, while the even-numbered sections are free settings of text from St Paul's Epistle to the Romans, acting as commentary on the words of the hymn. Although written for a funeral, the motet is not in any way sombre or mournful. For Bach death was a means of passing from this world into an eternal heaven, a joyful release for the soul, and this comes across in all his music.

Chorale:

Jesus my joy, delight of my heart, how much longer must I long for thee?

Chorus:

There is therefore now no condemnation to them which are in Jesus Christ, who walk not after the flesh but after the spirit.

Chorale:

Under Thy protection I am ever free; from sin and Hell Jesus will protect me.

Trio:

For the law of the Spirit of Life in Christ Jesus hath made me free from the law of sin and death.

Eleanor Adams, Jackie Whitehouse *sopranos*
David Wheeler *counter-tenor*

Chorus:

Though the world may rage and roar, I stand here and sing in such secure peace. God's might protects me and earth and hell are silenced.

Chorus:

But we are not in the flesh but in the spirit, if so be that the spirit of God dwell in you. Now if any man have not the Spirit of Christ he is none of his.

Chorale:

Hence! all earthly splendour, Hence! fleeting pleasures, leave me unmolested.

Trio:

If Christ be in you, the body is dead because of sin; But the spirit is life because of righteousness.

Miriam Ahamat *alto* Roger Carpenter *tenor* Peter Best *bass*

Trio with Chorale:

Good night! Farewell earthly life, to all wickedness I bid farewell.

Ann Manly, Tami Tal *sopranos* David Millington *tenor*

Chorus:

But if the Spirit of him that raised up Jesus Christ from the dead dwell in you, He that raised up Christ from the dead shall also quicken your mortal bodies by his Spirit that dwelleth in you.

Chorale:

Go from me, O grief, for my joy and master, Jesus, is here.

The concert ends with a jubilant 8-part setting of the Lord's Prayer by the Slovenian composer Jacob Handl (1550-1591). Handl was a singer at the Imperial Chapel in Vienna and later organist of the Church of St Jan in Prague.

THE ENGLISH CHAMBER CHOIR

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

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

Recent concert engagements have included Mozart's C minor Mass in Switzerland and at the Old Library of London's Guildhall, two performances of *Gloria* by John Baird at St John's Smith Square and at St Bartholomew-the-Great (the latter performance in the presence of HRH the Duke of Gloucester), Handel's *Solomon* in Switzerland and at St John's, Smith Square, and the *Byzantine Legacy* programme in Plovdiv, Bulgaria and the Megaron Concert Hall in Athens. Forthcoming appearances include a sequel *Byzantine Inspirations*, featuring music by Tavener and Christos Hatzis at the Queen Elizabeth Hall on 8 March 2001. A CD of *The Byzantine Legacy* has been released by Sony Greece.

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

GUY PROTHEROE

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

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

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

IAN CURROR

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

ENGLISH CHAMBER CHOIR

Soprano

Eleanor Adams
Marianne Aston
Fiona Charman
Christine Coleman
Anne-Marie Curror
Rachel Haywood
Sasha Herriman
Jocey Hurdall
Ann Manly
Diana Maynard
Sharon Parr
Sabine Schildknecht
Tami Tal
Fiona Weir
Jackie Whitehouse
Kay Wood

Tenor

Francois Boucard
Roger Carpenter
Margaret Jackson-Roberts
Neil Malcolm
David Millington
Rob Scales
David Watson

Alto

Miriam Ahamat
Karen Bloomfield
Margaret Driver
Emma Grundy
Peggy Hannington
Elouise Hayward
Anne Howeson
Sian Mexsom
Miranda Moore
Julia Singer
Katie Thorpe
Jay Venn
David Wheeler

Bass

Peter Best
Tim Colborn
Clive Hopewell
David Jordan
Hugh Joslin
David Lowe
Bob Moffat
Mark Nall
Neil Thornton
Adrian Toutoungi
Keith Wallace
Ken Wharfe
Richard Whitehouse

The English Chamber Choir would like to thank the Parish Church Council of St Andrew-by-the-Wardrobe for their continued support and co-operation in the presentation of this evening.

ENGLISH CHAMBER CHOIR

CHRISTMAS CONCERTS 2000

Saturday 9th December

Oliver Hylton's Wedding

St Andrew's

Rehearsal: 2.15 Ceremony 3.30

Bach: duet from Cantata 140 *Wachet auf* (solos only)

Handel: Zadok the Priest

Berlioz: The Shepherds' Farewell

Psalm 128 (Anglican chant) and responses

Hymns tba

Tuesday 12th December

St Andrew's

Castle Baynard Ward Club Carol Service

Rehearsal: 5pm Service: 6pm refreshments afterwards

Ding Dong Merrily (CC1/Folders) (9)

Once in Royal David's City (CC2/Folders) (1)

There is no Rose - Joubert (OBC 424) (20)

In Dulci Jubilo (CC1/Folders) (9)

O Little Town of Bethlehem (CC1/Folders) (3)

In the Bleak Midwinter (OBC/Folders) (14)

The First Nowell (CC1/Folders) (8)

Make we joy now in this fest - Walton (OBC 422) (20)

Shepherds' Pipe Carol - Rutter (CC2/Folders) (14)

~~While Shepherds Watched (CC1/Folders) (20)~~

O Come all ye faithful (CC1/Folders) (15)

Hark the Herald (CC1/Folders) (15)

(note that we also usually sing items from the Follow that Star book and also White Christmas during the refreshments)

(19)

Tuesday 19th December

St Peter's Eaton Square

SW1 Club Carol Service in aid of The Passage

Rehearsal: 6pm Service: 7.30pm

DJs/long black

→ Once in Royal David's City (CC2/Folders) (1)

Ave maris stella (Folders)

There is no rose - John Joubert (OBC 424)

The First Nowell (CC1/folders) (8)

Make we joy now in this fest - Walton (OBC 422)

Shepherds' Pipe Carol - Rutter (CC2/Folders) (14)

Follow That Star - Peter Gritton (in Follow that Star book in folders)

→ Poulenc - Videntes Stellam (To be added to Folders)

O Come all ye faithful (CC1/Folders) (15)

Sussex Carol (CC1/Folders) (17)

Hark the Herald (CC1/Folders) (15)

In case anyone hasn't already worked it out, CC stands for Carols for Choirs and OBC for Oxford Book of Carols

AM/29.11.2000

**CASTLE BAYNARD
WARD CLUB**

CAROL SERVICE

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

12th December 2000 at 6.30pm

**Conducted by the former Rector,
The Rev'd John Paul**

ORDER OF SERVICE

Entrance

Organ

THE BLESSING OF THE CRIB

Let us pray

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

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

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

Ding dong merrily on high
Bidding Prayer

Solo

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

Choir only

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

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

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

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

St. Luke 1, 26-35&38

3rd Lesson The Angel Gabriel Salutes the Virgin Mary
Sit Read by the Hon. Secretary

Carol

In the bleak midwinter

Harold Darke

Hymn (Stand)

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

Still through the cloven skies they
come,
With peaceful wings unfurled;
And still their heavenly music floats
Or all the weary world:
Above its sad and lowly plains
They bend on hovering wing;
And ever o'er its Babel-sounds
The blessed angels sing.

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

God of God
Light of Light
Lo, he abhors not the Virgin's
womb;
Very God,
Begotten not created:
O come, let us adore him, etc...

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heaven
above:
'Glory to God
In the Highest:'
O come, let us adore him, etc...

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

Sit

Christmas Message

Let us Pray

Collect

Final Blessing

Hymn (Stand)

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

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

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

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

C. WESLEY (1707 - 88) and Others

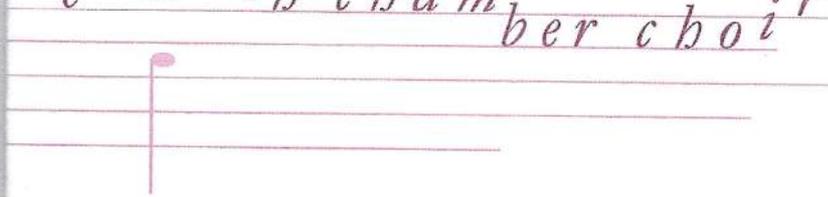
Organ Voluntary

Please remain for refreshments after the service.
Drinks will be served in the Narthex.
Food will be served in the Parish Room.
Please make use of the galleries after receiving food and
drink, this will avoid congestion.
Catering-Occasional Cuisine-Penny Ide-Smith.
Our thanks to Guy Protheroe and the English Chamber Choir
for their continued support for this annual act of Worship.

The Rev'd John Paul

*Christmas
Carol
Concert*

English Chamber Choir



conducted by Guy Protheroe

presented by The SW1 Business Club

in aid of The Passage - a charity for the homeless in SW1

at St Peter's Eaton Square, 119 Eaton Square, London SW1

7.30pm on Tuesday, 19th December, 2000

C^R*hristmas*
C^R*arol*
C^R*once**R**t*

*e*ⁿ*g**l**i**s**h* *c**h**a**m**b**e**r* *c**h**o**i**r*



conducted by Guy Protheroe

presented by The SW1 Business Club

in aid of The Passage - a charity for the homeless in SW1

at St Peter's Eaton Square, 119 Eaton Square, London SW1

7.30pm on Tuesday, 19th December, 2000

**The SW1
Business
Club** A message from John Stephenson, Chairman - SW1 Business Club

I would like to welcome you all to this evening's Christmas Carol Concert.

The reason for the concert is to raise money for The Passage, the chosen charity of the SW1 Business Club.

We would like to extend our thanks to the English Chamber Choir for what I know will be a fabulous concert this evening, in our local church - St Peter's Eaton Square.

The SW1 Business Club was set up in 1998 by Bircham Dyson Bell, Tuckerman, Lloyds TSB and The Goring Hotel. The Club has a membership of over five hundred local business and professional people, from large to small organisations. We meet monthly in the congenial environment of The Goring Hotel.

The Committee would like to thank you all for supporting The Passage this evening and we hope you enjoy the concert.

We wish you a very happy Christmas.

19th December, 2000

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

The Choir has featured on many CDs, film soundtracks, television titles and commercials, ranging from Ridley Scott's film of *Christopher Columbus 1492: Conquest of Paradise* to television commercials for Smirnoff and Citroen. The Choir is currently featured on the album *Eros*, created by Eric Levi, which has now sold over four million copies and on Rick Wakeman's *Return to the Centre of the Earth*.

In June 1999 the Choir visited Plovdiv in Bulgaria to perform its *Byzantine Legacy* programme as part of the *Cultural Month in Europe*. At Easter this year they gave a performance at the Megaron concert hall in Athens. The English Chamber Choir has enjoyed the benefits of a number of corporate sponsorships, most recently from Mazda Cars Ltd UK.

Guy Protheroe Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, read music as a scholar at Magdalen College, Oxford, and continued his post graduate studies as a bassoonist at the Guildhall School of Music and Drama.

He became conductor of the English Chamber Choir in 1972, has appeared as guest conductor with a wide variety of orchestras, choruses and ensembles and has worked with many distinguished soloists. He has conducted a number of performances in the presence of members of

the Royal Family, including the 1997 Home-Start concert in the presence of HM The Queen.

Equally at home with commercial music, Guy has numerous credits as musical director, composer and arranger for film, television, radio, recordings and live concerts. One of the larger scale events he conducted was the *Docklands Eureka* concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage. He collaborated with the French composer Eric Levi on music for the film *Les Visiteurs* and the album *Era*, and can also be heard on the soundtracks of *1492*, *La Peste* and *Nostradamus* - in each case as a monk intoning plainsong.

He has also directed and originated a number of artistic projects and series, the most recent being the *Byzantine Festival* in London 1998, events from which are now being repeated in a series of European venues.

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

His music has been featured on television, both in the UK and in Finland.

Once in Royal David's City

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

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

All And 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 Address

<i>Choir</i> <i>Ave maris stella</i>	Medieval carol
<i>There is no rose</i>	John Joubert

Reading

The First Nowell

All The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay
In fields where they lay, keeping their sheep,
On a cold winter's night that was so deep:

Nowell, Nowell, Nowell, Nowell

Born is the King of Israel!

They 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:

Nowell, Nowell, Nowell, Nowell

Born is the King of Israel!

And by the light of that same star,
Three wise men came from country far;
To seek for a king was their intent,
And to follow the star wherever it went:

Nowell, Nowell, Nowell, Nowell

Born is the King of Israel!

This star drew nigh to the north-west;
O'er Bethlem it took its rest,
And there it did both stop and stay
Right over the place where Jesus lay:

Nowell, Nowell, Nowell, Nowell

Born is the King of Israel!

Then enter'd in those wise men three
Full rev'rently upon their knee,
And offer'd there in his presence

Their gold and myrrh and frankincense:
Nowell, Nowell, Nowell, Nowell
Born is the King of Israel!

Then let us all with one accord
Sing praises to our heav'nly Lord,
That hath made heav'n and earth of naught,
And with his blood mankind hath bought
Nowell, Nowell, Nowell, Nowell
Born is the King of Israel!

Choir *Make us joy now in this fest* William Walton
Ding dong merrily on high Trad

Good King Wenceslas

All Good King Wenceslas looked out
On the feast of Stephen,
When the snow lay round about
Deep and crisp and even.
Brightly shone the moon that night
Though the frost was cruel,
When a poor man came in sight,
Gath'ring winter fuel.

Gentlemen 'Hither page, come stand by me,
If thou know'st it telling,
Yonder peasant, who is he,
Where and what is dwelling?'

Ladies 'Sire, he lives a good league hence,
Underneath the mountain:
Right against the forest fence
By St Agnes' fountain.'

Gentlemen 'Bring me flesh and bring me wine,
Bring me pine logs hither.
Thou and I will see him dine
When we bear them thither.

All Page and monarch forth they went,
Forth they went together.
Through the rude wind's wild lament
And the bitter weather.

Ladies 'Sire, the night is darker now
And the wind blows stronger.
Fails my heart, I know not how,
I can go no longer.'

Gentlemen 'Mark my footsteps, good my page,
Tread thou in them boldly;
Thou shalt find the winter's rage
Freeze thy blood less coldly.'

All In his master's steps he trod,
Where the snow lay dinted;
Heat was in the very sod
Which the saint had printed.
Therefore, Christian men, be sure,
Wealth or rank possessing,
Ye who now will bless the poor
Shall yourselves find blessing.

Reading

Choir *W'hile Shepherd's Watched* Thomas Clark
Quem pastores laudavere Medieval carol

Reading

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 wond'ring love.

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

O holy child of Bethlehem,
Descend to us we pray;
Cast out our sin and enter in,
Be born in us today.

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

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

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

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

*Organ In dulci jubilo
Dieu parmi nous*

Bach
Messiaen

*We would like to thank the following for all their help
in organising this Christmas Carol Concert:*

Bircham Dyson Bell

Camille Greacen - Ciel

The Color Co

The Ebury Wine Bar and Restaurant

The English Chamber Choir

The Goring Hotel

Henrietta Van den Bergh

Hy PR

St Peter's Eaton Square

SW1 Business Club

Tuckermans

For information on the Christmas Carol Concert please contact:
Event Organiser, Hy PR, 7 Lower Grosvenor Place, London SW1W 0EN
tel: 020 7233 5277 or email: hy@hy-uk.co.uk

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