

**From:** Ann Manly  
**To:**  
**Date:** Jan 8, 2023 4:03:10 PM  
**Subject:** [ECC-announce] Rick Wakeman Palladium 22/23 February

I have, unsurprisingly, received several enquiries concerning arrangements for the Rick Wakeman concerts in February, and I'm sorry we haven't been able to circulate more information sooner. Those who know Rick will be aware that there is always a lot of last-minute scheduling, re-arranging, revisions etc. and this project is no exception. Things haven't been helped by Rick doing a nationwide solo tour in December which only ended on 21st December and he and Rachel are now in the process of moving into their new house. So it's business as usual for team Wakeman.

But we are definitely 'the choir' for the Palladium concerts and we have made considerable progress over the last few days and we now have something approximating to a schedule, which goes like this.

Sunday 19 February: rehearsals 2.30-5.30 and 6.30-9.30 at SW19, 62 Weir Rd, London SW19 8UG (this is a rehearsal/studio complex on the borders of Wandsworth and Wimbledon, nearest station Earlsfield, which isn't exactly convenient, but there is plenty of parking).

Monday 20 February: rehearsal 6.30-9.30, also at SW19.

Wednesday and Thursday 22 and 23 February: Performances at 7.45. There will be a rehearsal/soundcheck sometime during the afternoons but we don't yet have times. We are assuming we will be needed both afternoons as we are singing two different programmes, but essentially the technical soundcheck will have been done on Wednesday so we are hopeful we won't be needed for a full afternoon on Thursday.

Most of the chorus arrangements are ones which we have done several times already. Journey to the Centre of the Earth was done relatively recently at the RFH, and numbers from Six Wives and King Arthur have been featured in various different shows. There is a set of numbers from 'YES' which will be new, but unlikely to be complicated.

The current plan is for Guy to visit Rick at the end of January, collect all the existing chorus scores and hopefully put the finishing touches to the YES items. We can then issue the music and start looking at the various numbers during the rehearsals on 31 Jan, 7 and 14 February (in addition to keeping the Rachmaninov Vespers and other pieces 'warm' as it were).

The remaining question mark concerts the Tuesday rehearsal on 21 February. As those who are able to sign up for everything will be singing on four evenings (Sunday, Monday, Wednesday, Thursday), we are hoping we can take a night off on the Tuesday, but we are aware that there maybe those who for whatever reasons can't do Wakeman but would like to sing that week, so we could do a reduced Rach rehearsal for them. However, we do hope as many of you as possible will do Wakeman, even if we have something of a revolving team rather like we had for Harry Potter.

I'm copying this to some of our regular extras in the hopes that they might like to join us too. And if any of the usual spouses/partners want to join in too, they will be very welcome.

We are just firming up the details of other performances up to April, so once everything is in place I will liaise with Mark about an availability sheet. Meanwhile, please put this in your diaries and if you have any questions do get back to me.

Hope to see most of you on Tuesday,

Happy New Year - again!

Ann

Ann Manly  
Manager, English Chamber Choir

**From:** Ann Manly  
**To:**  
**Date:** Jan 10, 2023 1:51:44 PM  
**Subject:** [ECC-announce] Date for Rachmaninov

We are delighted to announce that we will be performing the Rachmaninov Vespers at Cadogan Hall on Tuesday 25th April. There will be a short first half consisting of a new piece by Ivan Moody, one or two movements from the Steinberg, two pieces from the Liturgy by Leontovych (the Ukrainian who wrote Carol of the Bells) and probably bit of Tchaikovsky. We might add a very short Tavener and/or Gretchaninoff but we need to double-check the timings. The Rachmaninov will be the second part of the concert.

Further details will follow shortly, and of course we have an excellent opportunity to alert all our potential audience with plenty of notice, and we do really need you all to sell tickets! It's a great venue, much appreciated by both singers and audience back in October, but it is pricey!

If you happen to have a Rachmaninov score please bring it with you (unless of course you're coming straight from work). We will be focusing on that this evening and other copies will follow hopefully by next week.

Looking forward to seeing you later

Ann

Ann Manly  
Manager, English Chamber Choir

**From:** e-mail nicky.archer  
**To:** David Charles Lowe  
**Date:** Jan 22, 2023 8:59:09 AM  
**Subject:** **Music for 29th January at St James Garlickhythe**  
**Attachments:** SJG Sunday 29th January.pdf

Hello David

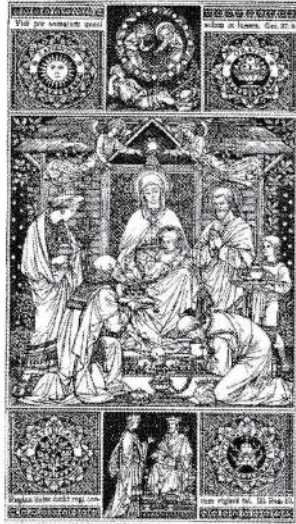
Please see attached the music for next Sunday, 29th January.

Introit: From the rising of the sun, Ouseley  
Mass Setting: Mass of the Quiet Hour, Oldroyd  
Gradual: Beati Quorum Vir, Stanford  
Communion Motet: Here is the Little Door, Howells

With very best wishes

Nicky A

## St James Garlickhythe



### The Fourth Sunday after The Epiphany

10.30 am

January 29<sup>th</sup>, 2023

*Celebrant and preacher: Fr Tim*

*Choir: English Chamber Choir*

*Organist: Andrew Parmley Andrew Storey*

*Setting: Collegium Regale (Howells)*

*The Mass At the Quiet Hour Oldroyd*



**Introit**

From the Rising of the Sun (Ouseley)

*From the rising of the sun  
unto the going down of the same  
my name shall be great, among the Gentiles;  
and in ev'ry place incense shall be offer'd up unto my name:  
for my name shall be great among the heathen,  
thus saith the Lord!*

**Hymn 85**

Earth has many a noble city

**LITURGY OF THE WORD**

*Please kneel for the Prayers of Preparation*

Lord's Prayer *BCP p.237*

Collect for Purity

The Summary of the Law, after which the people say:

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

**Kyrie**

Collect for the King *BCP p.239*

Collect for the Day *BCP p.72*

The Epistle: Rom. 13.1 *BCP p.73*

**Gradual**

Beati Quorum Via (Stanford)

Beati quorum via integra est,      Blessed are the undefiled in the  
qui ambulant in lege Domini.      way,  
who walk in the law of the Lord.

Please stand for the Alleluia acclamation.

*Alleluia, alleluia! I will worship toward thy holy temple: and I will  
sing praises unto thy Name. Alleluia!*

After the Gospel is proclaimed the people say  
*Glory be to thee, O Lord.*

Gospel: S. Matth. 8.23 *BCP p. 73*

After the Gospel the people say:  
*Praise be to thee, O Christ.*

Creed – sung by all *BCP p.240*

#### SERMON

#### LITURGY OF THE EUCHARIST

**Offertory Hymn No. 523**

My God, how wonderful thou art

Prayer for the Church *BCP p.244*

Invitation & Confession *BCP p.251*

Absolution, Comfortable Words *BCP p.252*

#### THE EUCHARISTIC PRAYER

Priest: The Lord be with you

**R: And with thy spirit**

Sursum corda *BCP p.252*

**Sanctus & Benedictus** *BCP p.253*

Prayer of Humble Access *BCP p.255*

#### CONSECRATION

After the Consecration, the priest says:

*The peace of the Lord be always with you*

**R: And with thy spirit**

#### COMMUNION

**Agnus Dei**

**Motet**

Here is the Little Door (*Howells*)

Priest: As our Saviour Christ hath commanded and taught us, so we  
are bold to say:  
Lord's Prayer *BCP p.257*

**Oblation**

*Said by the priest alone*

**Gloria** *p. 259*

Blessing *BCP p. 259*

**Hymn No. 474**

Immortal, invisible, God only wise

**Organ voluntary**

Grand Choeur in G (*Théodore Salomé*)

Please visit our parish website and consider making a donation to  
help with the mission of the parish:  
[www.stjamesgarlickhythe.org](http://www.stjamesgarlickhythe.org)  
or simply scan the QR code below to go straight to our Just Giving  
page



**From:** Mark Roper  
**To:**  
**Date:** Feb 15, 2023 10:59:07 AM  
**Subject:** [ECC-announce] Details for next week

Hello all

Just pulling together the practical information for next week.  
See below the latest we have - Ann please advise of any updates/changes

**Sunday 19 February:** rehearsals 1100-1400 and 1500-1800  
at SW19, 62 Weir Rd, London SW19 8UG  
(this is a rehearsal/studio complex on the borders of Wandsworth and Wimbledon, nearest station Earlsfield, which isn't exactly convenient, but there is plenty of parking).  
*(local insights from Rob, if you arrive at Wimbledon station come out of the main entrance across the road to a bus stop for the number 156 bus. It runs every 10/15 mins and takes around 10 minutes to get to the venue.*  
*Apparently there is nowhere to buy food and drink near to SW19 so unless they are providing refreshment – probably best to bring your own. )*

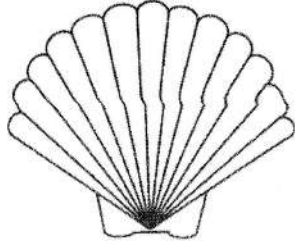
**Monday 20 February:** rehearsal 6.30-9.30, also at SW19.

**Tuesday 21 February :** no rehearsal , pancakes at home this year .

**Wednesday and Thursday 22 and 23 February:** Performances at 7.45. There will be a rehearsal/soundcheck sometime during the afternoons but we don't yet have times. We are assuming we will be needed both afternoons as we are singing two different programmes, but essentially the technical soundcheck will have been done on Wednesday so we are hopeful we won't be needed for a full afternoon on Thursday.

Mark Roper  
Chairman, English Chamber Choir

# St James Garlickhythe



THE FIFTH SUNDAY  
IN  
LENT  
'PASSION SUNDAY'

10.30 am  
March 26<sup>th</sup>, 2023

*Celebrant & Preacher: Fr Tim*  
*Choir: English Chamber Choir*  
*Organist: Andrew Parmley*  
*Setting: Mass in the Phrygian Mode*

**Introit**

God be in my head (Walford Davies)

Hymn No. 559

Pray for the church afflicted

**INTRODUCTORY RITES**

*Please kneel for the Prayers of Preparation*

Lord's Prayer & Collect for Purity

The Ten Commandments

*BCP p.237*

**Kyrie**

Collect for the King *BCP p.239*

Collect of the Day *BCP p.91 & 81*

**LITURGY OF THE WORD**

The Epistle: Hebr. 9.11 *BCP p.91*

**Gradual**

Turn thy face from my sins (*Atwood*)

After the announcement of the Gospel, the people say

*Glory be to thee, O Lord.*

The Gospel: S. John 8.46 *BCP p.91*

When the Gospel is ended, the priest says

**The Gospel of the Lord**

*Praise be to thee, O Christ.*

**THE CREED** *BCP p.240*

**SERMON**

**LITURGY OF THE EUCHARIST**

Offertory Hymn No. 112

My song is love unknown

Prayer for the Church *BCP p.244*

Invitation & Confession *BCP p.251*

Absolution, Comfortable Words *BCP p.252*

**THE EUCHARISTIC PRAYER**

Priest: The Lord be with you

**R: And with thy spirit**

*Sursum corda BCP p.252*

Sanctus & Benedictus *BCP p.253*

Prayer of Humble Access *BCP p.255*

**CONSECRATION**

After the Consecration, the priest says:

*The peace of the Lord be always with you*

**R: And with thy spirit**

**COMMUNION**

**AGNUS DEI**

**Motet**

*Ave verum (Byrd)*

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

Lord's Prayer *BCP p.257*

**PRAYER OF OBLATION**

*Said by the priest alone*

Blessing *BCP p. 259*

**Hymn No. 120**

O sacred head, sore wounded

Organ voluntary

*Bach Fugue in F Minor*

Prelude in G minor, by Piencé, Op. 29 no. 1

NOTICES

APCM

The annual parochial church meeting of St James Garlickhythe will be held after the liturgy on Sunday, April 30<sup>th</sup>.

Holy Week at St James

**Sunday, April 2<sup>nd</sup>**

Palm Sunday of the Lord's Passion: 1030 Sung Eucharist

**Monday in Holy Week**

1215 Said Eucharist

**Tuesday in Holy Week**

1100 Chrism Mass at St Andrew's, Holborn, with +Jonathan

**Wednesday in Holy Week**

1215 Said Eucharist

7pm Office of Tenebrae at St Dunstan-in-the-West

**Maundy Thursday**

7pm Eucharist of the Lord's Supper and Vigil of the Watch

**Good Friday**

3pm Liturgy of the Lord's Passion

**Great and Holy Saturday**

No public liturgy – church cleaning at 10am

**Easter Sunday of the Lord's Resurrection**

0830 Solemn Matins

1030 Sung Eucharist



**From:** Ann Manly <  
**To:**

**Date:** Mar 28, 2023 5:06:59 PM  
**Subject:** Music for Peter's funeral  
**Attachments:** Taverner - Dum transisset ECC.pdf  
Hello,

I'm sending this to all those who have indicated they would like to sing at Peter Best's funeral next Monday. I realise Marianne is unlikely for the service, but I'm sending this just in case.

The service is at Golders Green Crematorium (smaller chapel) at 10.30am next Monday, 3 April. Full directions etc to follow. I'm trying to arrange somewhere we can rehearse beforehand, and I'm also wondering whether those of us who are going to Margaret Driver's birthday party on Saturday might be able to do something - maybe beforehand. (Please note there are only a few going to the party as there is a shortage of space, but it just so happens that the half-a-dozen or so going are also doing the funeral).

I will sort out what the options are, but meanwhile I need to sort out the music.

What has been agreed is that we will sing Rachmaninov Bogoroditse as the congregation and mourners come into the chapel. We will do Taverner Dum transisset as the anthem somewhere in the middle and we may or may not do Tallis If ye love me at the end, depending on timings.

Rach and Tallis no problem. The Taverner should be wonderful but we need to have a think about how we do it.

As many of you will remember, but for those who don't know, back in the 1960s to 90s there was a substantial amount of musicological evidence to suggest that the English Tudor music dating from the first half of the 16th century (i.e. pre-reformation) was sung at a higher pitch than the A440 we use today. Groups like the Clerkes of Oxenford, Tallis Scholars and others routinely sang the pieces up a minor third, resulting in a glorious high treble sound.

And indeed, Peter made a transcription (in his lovely italic script) of Dum transisset in A flat - most of the available printed editions are in F.

This issue is what pitch would suit us best on Monday. If you sing it in A flat the distribution of parts is treble, mean (i.e. first and second sops), alto, tenor, bass. If you go for F major it's soprano, alto, tenor, baritone, bass. I don't think any of the potential sops on Monday want to be shrieking away in A flat, but if we move it down to F then the middle parts will be singing a line they're probably not used to. And given rehearsal time is virtually non-existent, that isn't going to be helpful.

Our suggestion is that we use Peter's copies but sing it down a semitone, so the top note for the sops is G. The altos do have a couple of very low phrases but we think Guy could help out with those. This would mean Michael would be doing the tenor, which is the plainsong line, as a solo but we think that would work rather well.

So proposed distribution of voices would be:

Treble (sop 1) Ann, Celia, Nicky (Marianne if she can get there)  
Mean: Karen, Miriam  
Alto: Jay, Peggy  
Tenor: Michael  
Bass: David J, David L

If by any chance I've left anyone out, please let me know asap!

Guy will do his usual vagrans bit, waving an arm or two and filling in anything useful (although hopefully not the treble line). If Marianne's meeting gets cancelled, then someone could move down to mean.

There is a copy of Peter's edition attached. It is slightly fuzzy as it's low res - the high-res one is 40mb! We will bring some printed copies but at least you can have a look at it in advance.

Please note we are doing the short version - no repeats. Guy will sing the opening incipit and then we will sing the polyphony straight through, which is just over 3 minutes.

If anyone wants Bog or the Tallis in advance as well, let me know.

I'll hopefully be seeing some of you this evening so will bring some copies anyway.

Ann

**From:**

**To:**

**Date:** Mar 31, 2023 11:00:10 PM

**Subject: Re: Tav in G no repeats**

Hello,

Just a further message to confirm that there is time to include Tallis 'If ye love me' in Peter's service, so we will sing it after the blessing.

So we have three pieces in all, Bog, the Taverner and the Tallis. Please could you let me know what copies of the music you already have or what you need. I'm very happy to print out anything we need but we currently have a ridiculous printer contract (which we're trying to get out of) so any intelligence as to what we actually need would be much appreciated.

All fine otherwise, as far as we know. So see you Monday.

Ann

On Wed, 29 Mar 2023 at 14:41, Ann Protheroe wrote:  
**PETER'S FUNERAL**

Further to the message I sent yesterday, Guy has now edited an ECC recording of the Taverner into the correct G major pitch, should you find it helpful to sing along with it. This is a semitone down from the scores you have but we are assuming that won't be a problem.

The good news is that I have spoken to the Crem and we can rehearse at 10.00 in the chapel. As it happens, we are the first service of the day so access isn't a problem. But we do need to start promptly so that we're finished before any congregation come in. So if we can gather a few minutes beforehand that will be helpful. If anyone is contemplating coming by car, there is parking on site, and also at the wake afterwards.

Other details as follows:

Golders Green Crematorium  
62 Hoop Lane  
London NW11 7HL

Wake afterwards is at

The Old Bull and Bush  
North End Way  
London NW3 7HE

If those of us with cars can give lifts to others between the Crem and the Pub that would be helpful. It's quite a nice walk along the side of the Heath providing the weather's nice!

Dress code - a splash of colour. I'm presuming we don't need full black but probably basically dark suits and dresses etc with the splash being ties, scarves etc.

We have abandoned any plans for some of us to rehearse before Margaret's do on Saturday - mainly because I had worked out that we would only have three parts out of five, and as we can get into the chapel it's less necessary.

Any questions etc do get back to me. We're around.

Ann

In loving memory of

Peter Andrew Best

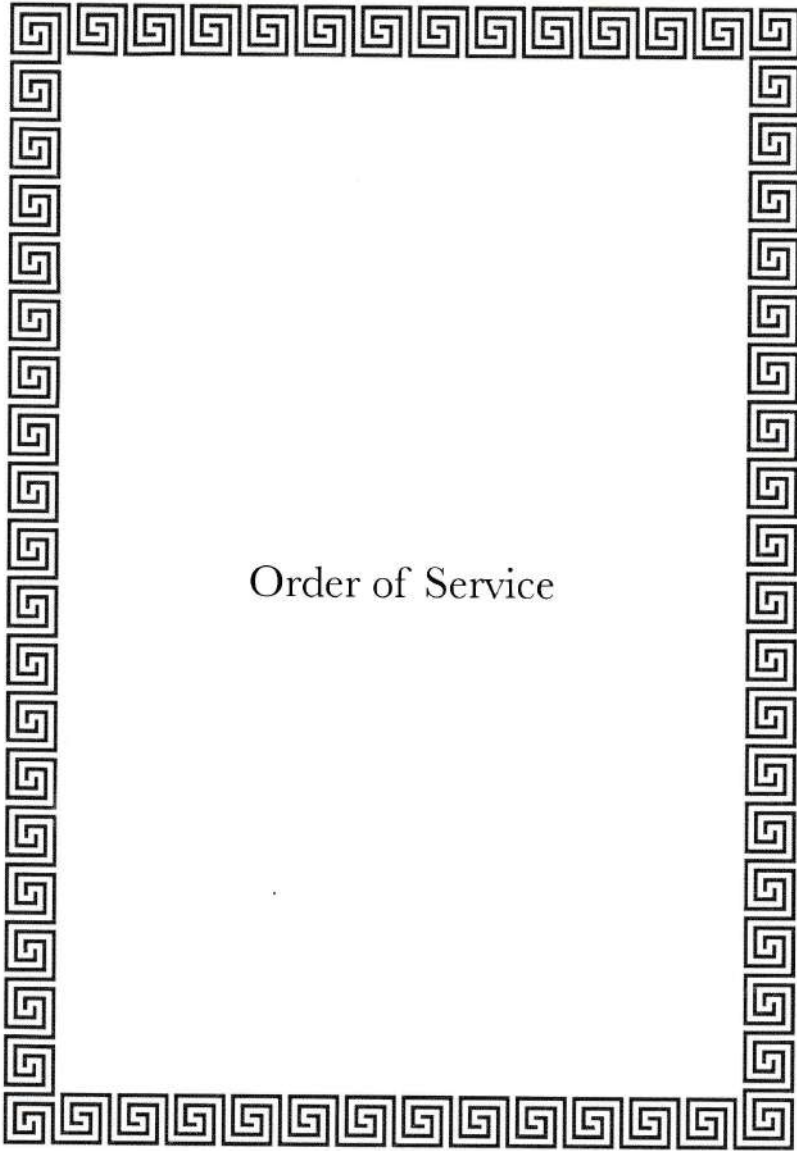
20th May 1946 - 3rd March 2023



Monday 3rd April 2023  
at 10.30 am

Golders Green Crematorium, East Chapel





Order of Service



**Entrance Music**

Sergei Rachmaninov (1873-1943):  
Bogoroditse Dievo (Hail Mary) from the *Vespers*  
Sung by members of the English Chamber Choir,  
directed by Guy Protheroe

**Welcome**

Tim Kirkup, Celebrant

**Music**

Abide With Me  
*(instrumental)*  
played by guitarist, Ryan Tilby

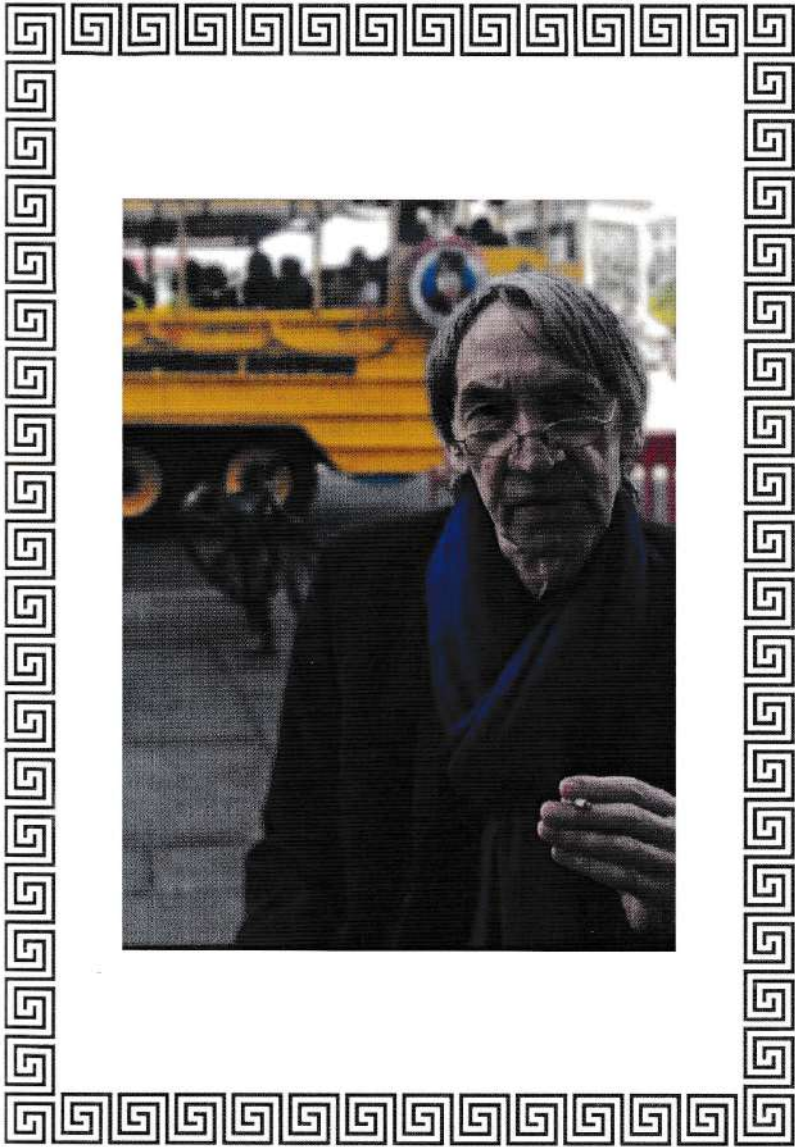
**Recollections**

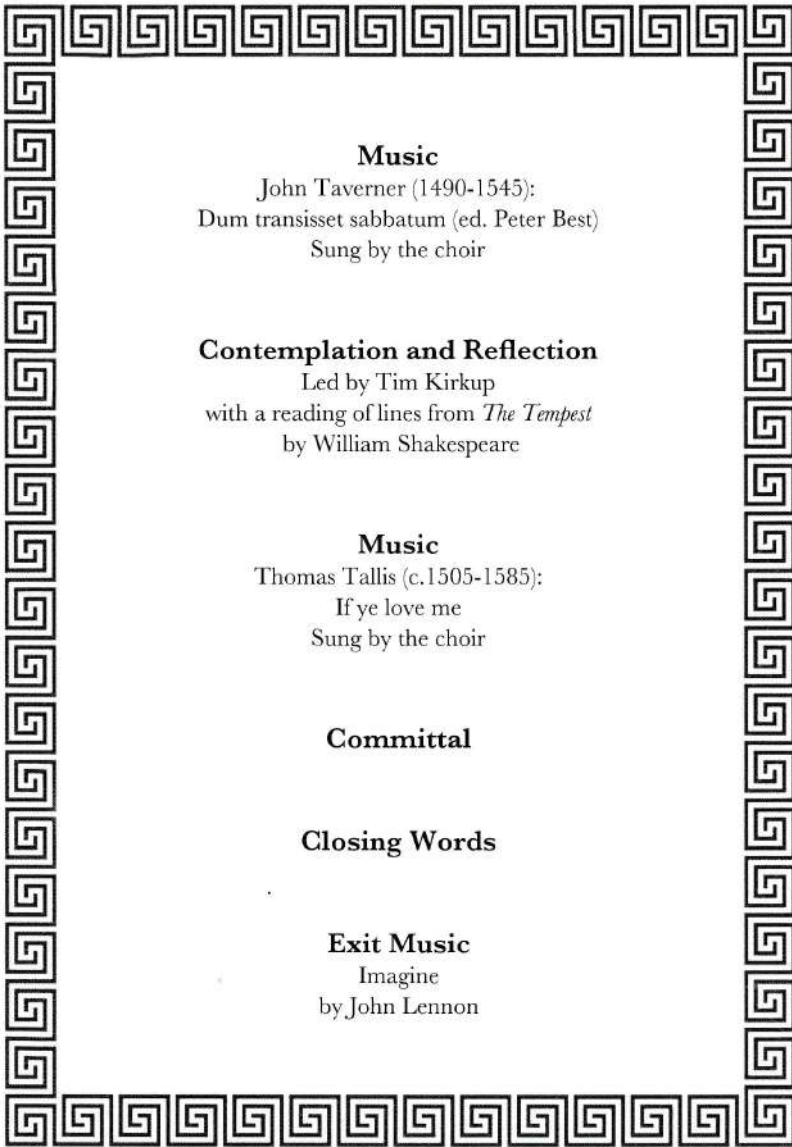
from Alex Smith

**Recollections**

from Ann Protheroe







**Music**

John Taverner (1490-1545):  
Dum transisset sabbatum (ed. Peter Best)  
Sung by the choir

**Contemplation and Reflection**

Led by Tim Kirkup  
with a reading of lines from *The Tempest*  
by William Shakespeare

**Music**

Thomas Tallis (c.1505-1585):  
If ye love me  
Sung by the choir

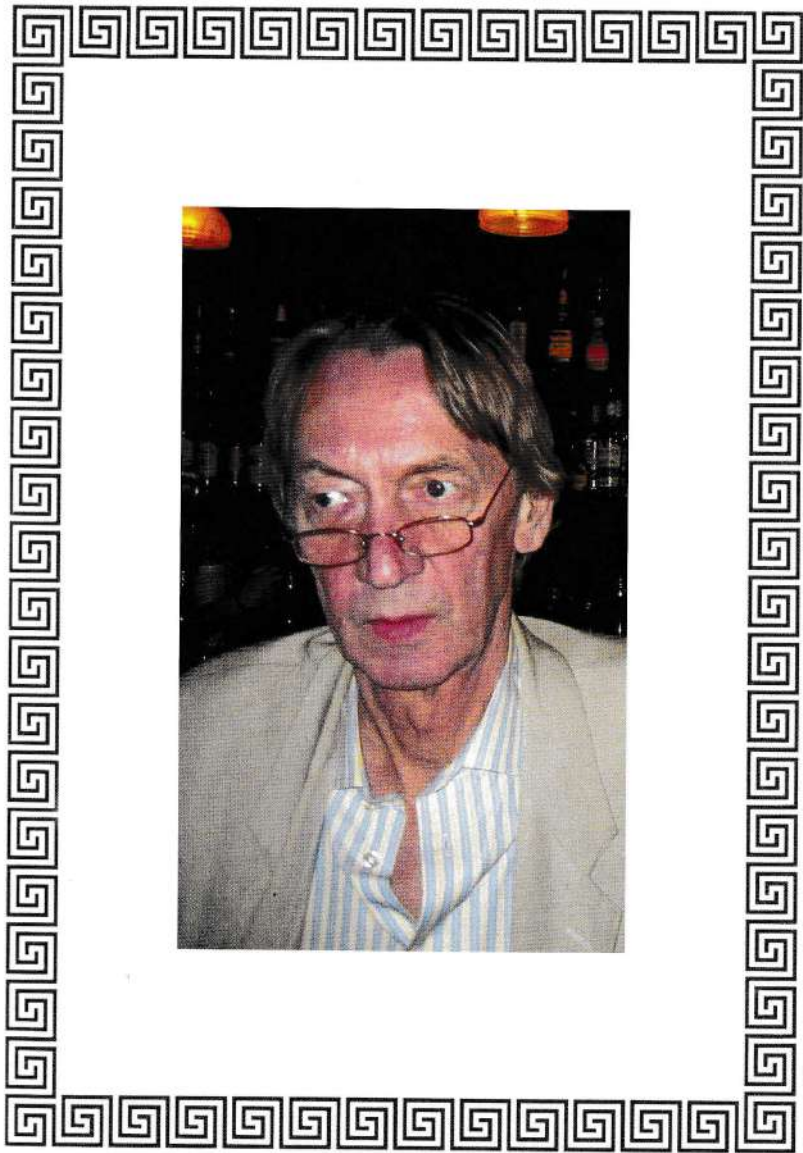
**Committal**

**Closing Words**

**Exit Music**

Imagine  
by John Lennon







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The Co-operative Funeralcare  
184 Kentish Town Road, Kentish Town, London NW5 2AE  
Telephone: 0207 2678 676

**From:** Mark Roper  
**To:**  
**Date:** Apr 6, 2023 10:44:44 AM  
**Subject:** [ECC-announce] Fwd: Crucifixion Good Friday 7th April

HI all  
Final details for tomorrow.  
Dress code is all black.  
Stella has sourced a set of copies from her church so we are all set.  
see you there

Mark Roper  
Chairman, English Chamber Choir

----- Forwarded message -----

**From:** **Mark Roper**  
**Date:** Wed, Apr 5, 2023 at 9:57 AM  
**Subject:** Crucifixion Good Friday 7th April  
**To:**

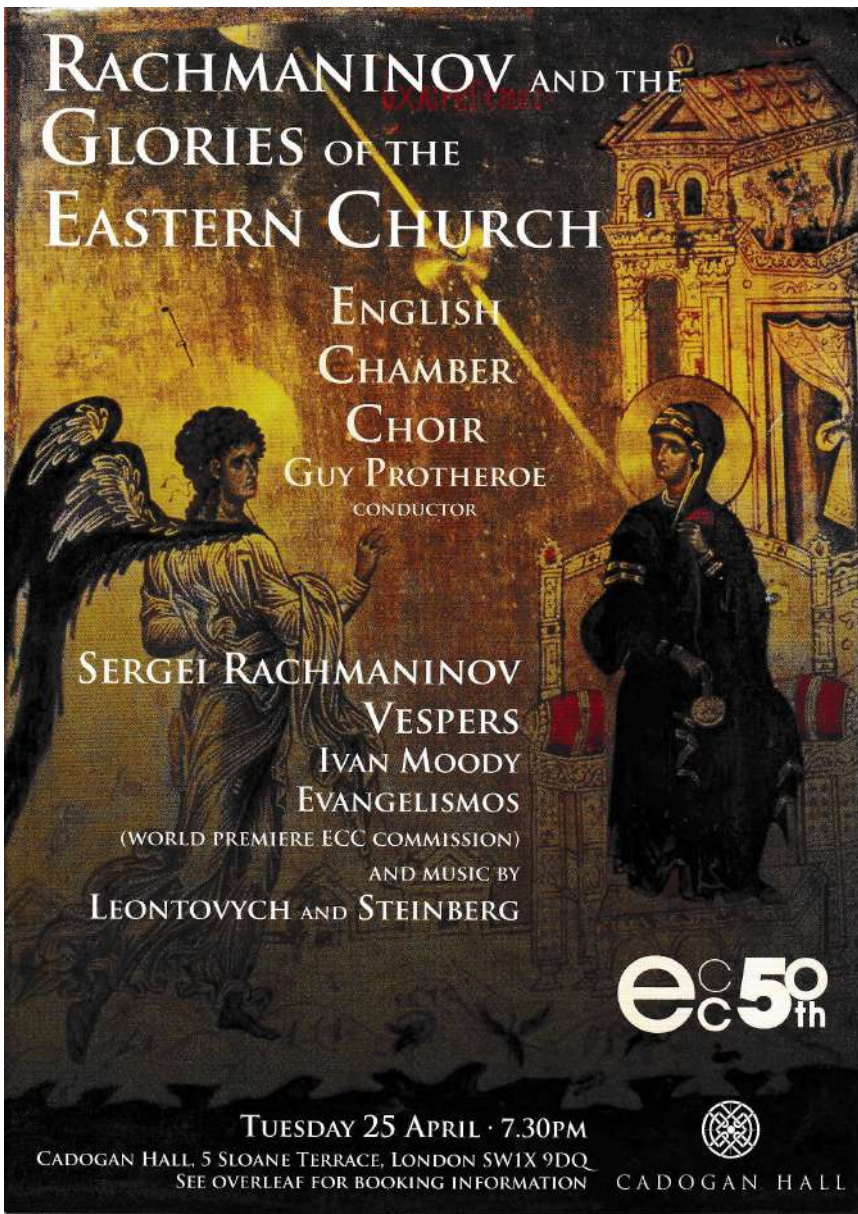
Hi all  
Just to confirm the details for Friday  
venue St Philips Earls Court Road  
Rehearsal 430pm  
Performance 630pm

The line up is as follows  
Sops: Alice, Anne Sophie, Natalia, Nicky, Kate R, Tricia , Carole S  
Altos: Karen, Debbie , Peggy  
Tenors: Michael, Francois, Mark  
Bass: David L, Rob, Simon, James R  
*Maxime*

We have yet to locate the choir scores so please could you bring as many copies as you can and let us know how many copies you will be bringing.

Looking forward to it,

Mark Roper  
Chairman, English Chamber Choir



RACHMANINOV AND THE  
GLORIES OF THE  
EASTERN CHURCH

ENGLISH  
CHAMBER  
CHOIR  
GUY PROTHEROE  
CONDUCTOR

SERGEI RACHMANINOV  
VESPERS  
IVAN MOODY  
EVANGELISMOS  
(WORLD PREMIERE ECC COMMISSION)  
AND MUSIC BY  
LEONTOVYCH AND STEINBERG

e<sup>c</sup>c 50<sup>th</sup>

TUESDAY 25 APRIL · 7.30PM

CADOGAN HALL, 5 SLOANE TERRACE, LONDON SW1X 9DQ  
SEE OVERLEAF FOR BOOKING INFORMATION



CADOGAN HALL





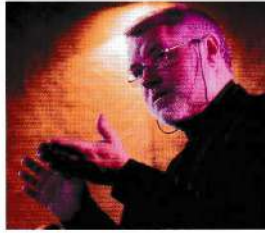
The English Chamber Choir celebrated its 50th anniversary singing Bach and Handel in Cadogan Hall on 24 October. It returns to the Hall to conclude its 50th anniversary year with a rich and varied programme reflecting another strand of its repertoire – music written for the Eastern Orthodox tradition.

Rachmaninov (1883-1943) has two anniversaries this year. He completed his *Vespers (All-Night Vigil)* in 1915, but two years later chose to leave Russia and escape the Soviet Union. He spent the rest of his life based in the USA, but with frequent visits to Europe, and continued his career as a virtuoso concert pianist and conductor. His best-known work is possibly his 2nd Piano Concerto (immortalised in the film *Brief Encounter*) but the *Vespers* is widely regarded as one of the treasures of 20th century choral repertoire. Here it is paired with extracts from two other works written contemporaneously and in a similarly rich harmonic language, and in contrast a new work written a century later.

Maximilian Steinberg was born into a Lithuanian-Jewish family in Vilnius, and went to St Petersburg to study science and music. Unlike Rachmaninov, he opted to stay in Russia, teaching at the Leningrad Conservatoire for the rest of his life. This meant his *Passion Week* never saw the light of day under Stalin but it was published in Paris in the late 1920s. Copies of this edition are very rare but one came to light in the USA and was passed to the scholar Alexander Lingas who edited and performed it with his choir Cappella Romana. So far the ECC is the only European Choir to have performed it complete.

Mykola Leontovych, from Ukraine, is best known for his *Carol of the Bells*. Like Steinberg he studied in St Petersburg, but in 1917 relocated to Kiev where he taught at the Conservatoire and wrote mainly a cappella choral music. He was murdered by a Soviet agent in 1921 and is known as a martyr in the Eastern Orthodox Ukrainian Church, where he is also remembered for his *Liturgy*.

The British composer Ivan Moody, a former pupil of John Tavener, now lives in Lisbon where he is also an Orthodox Priest in the parish of Estoril. He has written extensively for voices, both chorally and in smaller groups, and has written several pieces for the ECC including *When Augustus Reigned* and *Sub Tuum Praesidium*. He is a leading musicologist specialising in the music of the many and varied Orthodox traditions. He is also a Patron of the Choir. *Evangelismos* is his latest work, written for the Choir's fiftieth anniversary. The text is in English, with a couple of Greek interjections, and tells the story of the Annunciation, with the Angel Gabriel addressing the Virgin in rather similar terms to that of the traditional prayer 'Hail Mary...'



(Illustration overleaf: Icon of the Annunciation from the Monastery of St Catherine, Sinai)

**Booking information**

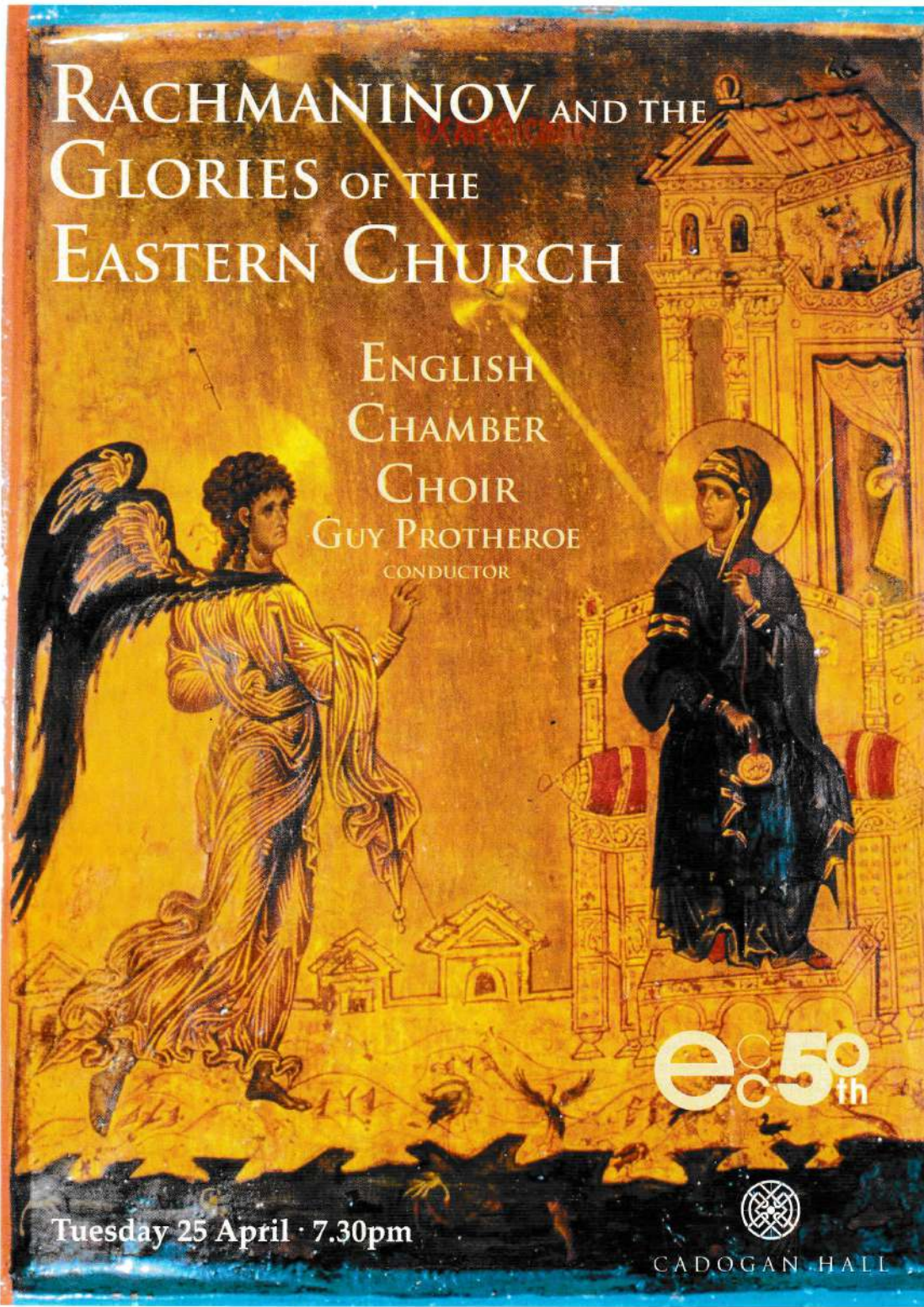
Tickets\* £32, £25, £20, £16  
 £5 off top price tickets  
 for Encore members  
 £5 off all price bands  
 for full-time students  
 020 7730 4500  
 Cadoganhall.com



\*transaction fees apply  
 The English Chamber Choir is a Company Limited by Guarantee  
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RACHMANINOV AND THE  
GLORIES OF THE  
EASTERN CHURCH

ENGLISH  
CHAMBER  
CHOIR  
GUY PROTHEROE  
CONDUCTOR

ec 50<sup>th</sup>

Tuesday 25 April · 7.30pm



CADOGAN HALL



## PROGRAMME

**MAXIMILIAN STEINBERG** (1883-1946)

From *Passion Week*, Op.13:

- II. *Se Zhenih griadet* (Behold, the bridegroom comes)
- IX. *Ne riday Mene, Mati* (Do not lament me, O Mother)

**IVAN MOODY** (b.1964)

*Evangelismos*

*written for the 50th anniversary of the English Chamber Choir - world première*

**MYKOLA LEONTOVYCH** (1877-1921)

The Lord's Prayer, Cherubic Hymn

INTERVAL - 20 minutes

**SERGEI RACHMANINOV** (1873-1943)

All-night Vigil (Vespers), Op.37

- I. *Priidite poklonimsia* (Come, let us worship)
- II. *Blagoslavi, dushe moya, Ghospoda* (Bless the Lord, O my soul)
- III. *Blazhen muzh* (Blessed is the man)
- IV. *Svete tihy* (Gladsome light)
- V. *Nine otpushchayeshi* (Lord, now lettest thou thy servant)
- VI. *Bogoroditse Dievo* (Rejoice, O Virgin)
- VII. *Shestopsalmiye* (The Six Psalms)
- VIII. *Khvalitye imia Ghospodne* (Praise the name of the Lord)
- IX. *Blagosloven yesi, Ghospodi* (Blessed art thou, O Lord)
- X. *Voskreseniye Hristovo videvshe* (Having beheld the Resurrection)
- XI. *Velichit dusha moya Ghospoda* (My soul doth magnify the Lord)
- XII. *Slavosloviye velikoye* (The Great Doxology)
- XIII. *Tropar "Dnes spaseniye"* (Troparion "Today Salvation")
- XIV. *Tropar "Voskres iz groba"* (Troparion "Thou didst rise")
- XV. *Vzbrannoy voyevode* (To Thee, the victorious leader)

Maximilian Steinberg was born in 1883 into a cultured Jewish family living in Vilnius, Lithuania, then part of the Russian Empire. So he went to study science and music in St Petersburg. There he came to the notice of Rimsky-Korsakov, who in addition to teaching him, welcomed him into his social circle and hired him as his personal assistant; Steinberg went on to marry Rimsky-Korsakov's daughter Nadezhda and in order to do so converted to the Russian Orthodox faith. After the revolution of 1917 he opted to stay in Russia, where he taught at the Leningrad Conservatoire for the rest of his life. This meant his *Passion Week* never saw the light of day under Stalin but it was published in Paris in the late 1920s. Copies of this edition are very rare but one came to light in the USA and was passed to the scholar Alexander Lingas, who edited and performed it with his choir, Cappella Romana. So far the ECC is the only European choir to have performed it complete.

Tonight we are performing two movements. *Behold, the bridegroom comes* is one of two wedding parables and tells of the wise and foolish virgins. Ten women set out to greet the bridegroom, carrying oil lamps. The five who are wise take spare oil with them, the five who are foolish do not. As they fall asleep while waiting for the groom's arrival the lamps go out. Those with the spare oil are able to re-light them but they do not have enough to share with the others, so they have to go off to buy more. Consequently, they miss the arrival of the bridegroom and are shut out of the feast. The moral of this being "be prepared, for ye know neither the day nor the hour wherein the Son of man cometh." The second sets the only words in the Gospels spoken by Christ from the cross and those in which he entrusts his mother into the care of his disciple John.

The British composer Ivan Moody, a former pupil of John Tavener, now lives in Lisbon where is also an Orthodox priest in the parish of Estoril. He has written extensively for voices and has written several pieces for the ECC including *When Augustus reigned* and *Sub tuum praesidium*. He is a leading musicologist specialising in the music of the many and varied Orthodox traditions. *Evangelismos* sets the story of the Annunciation in English, with Greek interjections. The Angel Gabriel addresses the Virgin in rather similar terms to that of the traditional prayer "Hail Mary..."

Mykola Leontovych, from Ukraine, is best known for his *Carol of the Bells*. Like Steinberg he studied in St Petersburg, but in 1917 relocated to Kiev where he taught at the Conservatoire and wrote mainly a cappella choral music. He was murdered by a Soviet agent in 1921 and is known as a martyr in the Eastern Orthodox Ukrainian Church, where he is also remembered for his *Liturgy*. The *Cherubic Hymn* is sung in the liturgy after the Gospel and accompanies the procession of the bread and wine for the Eucharist. It is paused at the entrance to the Sanctuary (where the choir sings 'Amen') and the second part then resumes in a more affirmative mood. *The Lord's Prayer* needs little introduction, other than to say that is a simple syllabic setting, not unlike other Slavic composers, for example Janacek and Stravinsky.

According to the chronicles, it was the beauty of the liturgy which attracted the attention of the emissaries of Prince Vladimir of Kiev to Constantinople in the 10th century. "We did not know whether we were in Heaven or on Earth", they said after attending a celebration at Aghia Sophia. The acceptance by Russia of the Orthodox faith from Byzantium meant that initially liturgical practice was Greek but church singing rapidly took on a Russian style, with a peculiarly Russian kind of neumatic chant called 'znamenny'. Over the ensuing centuries the znamenny was refined and a series of further chant repertoires appeared. The most surprising development within the znamenny tradition was the appearance of polyphony - 'strochnoie penie' (line singing), initially very wayward indeed in European harmonic terms. Political events in the 17th and 18th centuries led to an influx of more Western musical traditions, at first from Polish-style Catholic music, but then from Italy and Germany. The return to Russia's liturgical and musical heritage began in the 19th century and was confirmed in 1879, not by the work of Rachmaninov, but by Tchaikovsky's Liturgy of St John Chrysostom.

Rachmaninov rose to prominence as a composer of instrumental music - he was a virtuoso concert pianist writing concertos and symphonies, and after leaving Russia in 1917, never to return, he established an international career as a pianist, conductor and composer. He became even more familiar after his Second Piano Concerto was featured on the soundtrack of the film *Brief Encounter*. His *Vespers*, as we know it, was completed in 1915 but due to the turmoil of wars and revolutions only became established in the choral repertoire decades later.

The pinnacle of the liturgical music of the Russian Church was undoubtedly reached with Rachmaninov's monumental *All-Night Vigil*, commonly referred to as the *Vespers*. This sequence of 15 movements spans the all-night vigil observed on the even of Holy Days and running from 6pm on Saturday evening to around 9am on Sunday morning. (Thankfully, tonight's concert performance is rather shorter!) The first six movements belong to the *Vespers* service, but numbers 7-11 form *Matins*, 12 is the only setting from the office of *Lauds*, and 13-15 come from the service of *Prime*. While on the subject of numbers, six of the canticles utilise the znamenny chant (7,8,9,12,13,14), two use chants originating from Greece (2,15) and a further two use chants from Kiev (4,5). The remainder are original compositions, which Rachmaninov himself referred to as 'conscious counterfeits'. While the modal harmonies and parallel motion between voices reflect the nature of the chants on which the work is based, Rachmaninov also uses his chorus in an almost orchestral manner, grouping the voices to achieve contrasting timbres and occasionally using soloists for expressive rather than 'concertante' purposes.

The opening movement invites the congregation to "Come, let us worship...". The second and third movements are concerned with blessing the Lord and his people. The fourth heralds the setting of the sun and the coming of evening, the fifth is the familiar *Nunc dimittis* of Anglican evensong: "Lord, now lettest thou thy servant depart in peace..."; the sixth (the final movement of the actual *Vespers* service) is the Orthodox equivalent of the "Hail Mary - Hymn to the Virgin". The sequence for *Matins* begins with the exhortation "Glory to God" and continues in similar vein with "Praise the name of the Lord" and "Blessed art Thou, O Lord"; number 10 celebrates the resurrection of Christ while number 11 sets another canticle familiar to English worshippers - the *Magnificat*: "My soul doth magnify the Lord" So in fact both sequences of movements from *Vespers* and *Matins* end with eulogies to the Virgin. The single movement from the office of *Lauds* "Glory to God in the highest" sets an extended version of what would be recognised in the Western Church as the *Gloria* from the ordinary of the Mass. The final section, from the office of *Prime*, contains two Troparia (a Troparion being a short hymn typically having just one verse), one for the Day of Salvation and one for the Resurrection, concluded by a further Hymn to the Virgin: "The thanksgiving to the Mother of God".

## TONIGHT'S PERFORMERS

*Our soloists: Liudmila Pagis alto, Mark Roper tenor*

*Sopranos:*  
Hannah Ainsworth  
Nicky Archer  
Marianne Aston  
Celia Bangham  
Julia Daniel  
Helen Gironi  
Anne Johnson  
Fiz Markham  
Ann Manly  
Natalia Murray  
Stella Redburn  
Hsae Tomasic  
Elena Wolf  
Katrina Wooltorton

*Altos:*  
Karen Bloomfield  
Marion Gaskin  
Debbie O'Connor  
Liudmila Pagis  
Jenny Rowley  
Robyn Sellman  
Olga Sokolova  
Nell Sumners  
Jay Venn  
David Wheeler

*Tenors:*  
Francois Boucard  
Roger Carpenter  
Martin Douglas  
Caspar Gordon  
Stephen Pritchard  
Mark Roper  
Michael Roskell  
Rob Scales

*Basses:*  
Simon Archer  
David Elliott  
Marco Francescangeli  
Tim Johns  
David Jordan  
Hugh Joslin  
David Lowe  
Maxime Rischard  
Antony Scales  
David Shield  
Chris Tickner

## ENGLISH CHAMBER CHOIR

*Patrons:* The Very Revd Dr Ivan Moody, Alderman Sir Andrew Parmley, Rick Wakeman CBE

*Artistic Director and Principal Conductor:* Guy Protheroe

*Associate Conductor:* Rebecca Taylor, *Guest Conductor:* William Vann

ECC is a Company Limited by Guarantee registered in England No.8198937 Charity number 1153396.

*Manager:* Ann Manly (manager@englishchamberchoir.co.uk)

*Chairman:* Mark Roper (chairman@englishchamberchoir.co.uk)

Programme written, compiled and edited by Ann Manly and Ivan Moody © 2023

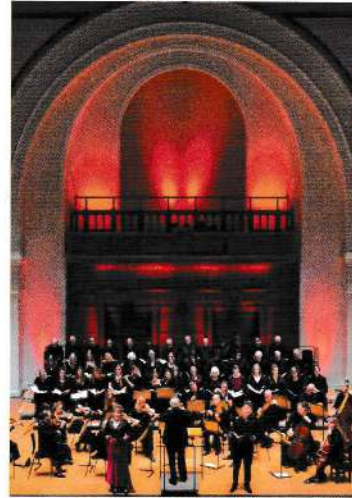
Photo Credits: ECC - John Watson; Guy Protheroe - Simon Weir

[www.englishchamberchoir.co.uk](http://www.englishchamberchoir.co.uk)



## ENGLISH CHAMBER CHOIR

The English Chamber Choir is based in the City of London, where it rehearses regularly at the Church of the Holy Sepulchre, Holborn Viaduct. Locally it participates in events at the Mansion House and various City Livery Company Halls, has sung in the premiere of a work by John Tavener in St Paul's Cathedral, and given concerts in the Barbican. Elsewhere in London it has appeared regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the South Bank, St John's Smith Square and several other churches and prominent music venues. It also sang for HM The Queen at Buckingham Palace and Windsor Castle. The Choir has a long history of involvement with commercial music: it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974, in 2014 completed the 40th anniversary UK tour and in July last year appeared in the final UK performances also at the Royal Festival Hall. It has also worked with Vangelis, Eric Lévi (the *Era* project) and many other international artists and has numerous radio and TV credits. Recently it has sung several times at the Royal Albert Hall in 'live music to film' screenings of iconic films including *Gladiator*, *Close Encounters of the Third Kind*, and four of the *Harry Potter* movies, collaborating with the Royal Philharmonic Concert Orchestra and the BBC Concert Orchestra.



Further afield the Choir has toured in Belgium, Bulgaria, France, Greece and Switzerland. The Choir has a long association with music of the Eastern Orthodox Church, having sung numerous works by composers including Michael Adamis, Christos Hatzis, Ivan Moody, Rachmaninov, John Tavener, Tchaikovsky, Theodorakis and many others. In 2018 the Choir sang at the Sacred Music Festival on the island of Patmos, Greece, outside the cave where St John the Divine wrote his *Revelation*. The Choir has recorded a CD of music inspired by the 9th century Byzantine Abbess Kassiani for Naxos and also the compilation album *The Byzantine Legacy* and Ivan Moody's *Sub tuum praesidium* on its own label.

Membership of the Choir is open to all, subject to audition, and includes singers of all ages and from many and varied walks of life. There is a scholarship scheme for young singers and the Choir also provides opportunities for soloists from within the Choir.

## GUY PROTHEROE

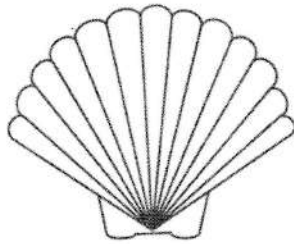
Guy Protheroe was born in Worcester where (before he arrived) his parents were briefly next-door neighbours of Elgar! He began his musical education as a chorister at Canterbury Cathedral and was a music scholar at Magdalen College, Oxford. After post-graduate studies at the Guildhall School of Music he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings. He became chorus-master and shortly afterwards conductor of the English Chamber Choir in 1973, and worked extensively in the commercial music business as musical director to a whole host of artists including The Who, Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman. He was chorus-master for the first performance of Wakeman's *Journey to the Centre of the Earth* in 1974, and conducted the 40th anniversary UK tour of the same album, with more performances in Argentina and Brazil. He directed the final UK performances of this iconic album at the Royal Festival Hall in July 2019, and appeared, along with the Choir, with Rick in concerts at the London Palladium in February 2023.



When not conducting he also sings baritone, for many years as a member of the Chapel Choir of the Royal Hospital, Chelsea, and he has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He has appeared as guest conductor with many ensembles, orchestras and choirs including, most recently, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the west coast of the US in Portland. He has also conducted in Argentina, Belgium, Brazil, Bulgaria, Chile, Czech Republic, France, Germany, Greece, Hungary, Malta, the Netherlands, Poland, Russia, Spain, Switzerland, Tunisia and Ukraine. He is one of the UK's leading forensic experts on issues relating to music copyright. He first became associated with music from the Orthodox tradition when working as a student for the English Bach Festival Trust, which was headed by the redoubtable Greek impresario Lina Lalandi, where he first came into contact with the Greek Byzantine Choir from Athens. He went on to direct a series of festivals in London over the years, featuring Greek and, later more specifically, Byzantine music and culture. In 2018 he conducted the ECC at the Sacred Music Festival in Patmos, Greece.

Tonight's performance is the final concert of the Choir's 50th anniversary season. We would like to take this opportunity to thank all those who kindly and generously contributed to the Anniversary Appeal. If you would still like to contribute towards the ongoing life of the Choir, please visit our website for details of how to donate and receive details of future concerts.

**THE THIRD SUNDAY  
AFTER  
EASTER**



10.30 am  
April 30<sup>th</sup>, 2023

*Celebrant and preacher: Fr Tim  
Choir: English Chamber Choir  
Organist: Andrew Parmley  
Setting: Ireland in C*

**Introit**

Above all praise and all majesty (*Mendelssohn*)

*Exalted above all praise and all majesty, thou rulest, O Lord, for ever and ever. Hallelujah! Lord, think not upon our offences and sins, but be merciful in our misery. Lord, who art our Redeemer, guard and keep us, redeem us and forgive us all our sins, according to the majesty of thy name.*

**Hymn No. 487**

Jesus, good above all other

**LITURGY OF THE WORD**

*Please kneel for the Prayers of Preparation*

Lord's Prayer & Collect for Purity *BCP p.237*

The Summary of the Law, after which the people say:

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

**KYRIE**

Collect for the Queen *BCP p.239*

Collect for the Day *BCP p.139*

The Epistle: 1 S. Peter 2.11 *BCP p.139*

**Gradual**

The day draws on with golden light (*Bairstow*)

<i>1 The day draws on with golden light,</i>	<i>2 For lo, he comes, the mighty King,</i>
<i>Glad songs go echoing through the height,</i>	<i>To take from death his power and sting,</i>
<i>The broad earth lifts an answering cheer,</i>	<i>To trample down his gloomy reign,</i>
<i>And hell makes moan with wailing fear.</i>	<i>And break the weary prisoner's chain.</i>

*Maker of all, to thee we pray,  
Fulfil in us thy joy today;  
When death assails, grant, Lord, that we  
May share thy Paschal victory.*

After the Gospel is proclaimed the people say  
*Glory be to thee, O Lord.*

Gospel: S. John 16.6 *BCP p.140*

After the Gospel the people say:  
*Praise be to thee, O Christ.*

**CREED** *BCP p240*

**SERMON**

**LITURGY OF THE EUCHARIST**

**Offertory Hymn No. 453**  
Great is thy faithfulness

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

**THE EUCHARISTIC PRAYER**

Priest: The Lord be with you  
**R: And with thy spirit**  
Sursum corda *BCP p.252*  
**Sanctus & Benedictus** *BCP p.253*  
Prayer of Humble Access *BCP p.255*

**CONSECRATION**

After the Consecration, the priest says:  
*The peace of the Lord be always with you*  
**R: And with thy spirit**

**COMMUNION**

**AGNUS DEI**

**Motet**

*Ubi Caritas (Durufle)*

Priest: As our Saviour Christ hath commanded and taught us, so we  
are bold to say:  
Lord's Prayer *BCP p.257*

**PRAYER OF OBLATION**

*Said by the priest alone*

**GLORIA**

**Blessing & Easter Dismissal**

Go forth in peace, Alleluia, Alleluia!  
Thanks be to God, Alleluia, Alleluia!

**Hymn No. 621**

Who would true valour see

**Organ voluntary**

*Toccata (Cranmer Liszt)*

Please visit our parish website and consider making a donation to  
help with the mission of the parish:  
[www.stjamesgarlickhythe.org](http://www.stjamesgarlickhythe.org)  
or simply scan the QR code below to go straight to our Just Giving  
page



**From:** Ann Manly  
**To:**  
**Date:** May 13, 2023 12:35:19 PM  
**Subject:** **[ECC-announce] Recording**

Hello,

please could you take note of the following:

1. Recording on Tuesday 23rd May. We planned this session as it seemed a good opportunity to update our YouTube presence. Ivan Moody wrote Evangelismos for us without a commission fee, so it is a way of saying thank you to him. And Leontovych is good PR given the Ukrainian connection. And Dave Shield has gone to considerable effort to assemble a high-class film crew. So please do make every effort to be there. The Russians who joined us for the concert are also coming.

Thank you,

Ann

**From:** Hannah Ainsworth  
**BCC:**  
**Date:** May 14, 2023 6:14:35 PM  
**Subject:** **Wedding - details for choir**  
**Attachments:** Choir for wedding\_v2023.05.14.xlsx

Hi everyone,

Thank you so much in advance for singing at our wedding. I'm really excited and looking forward to hearing you!

Confirmation of details:

Date - Saturday 27th May 2023

Church - St Michael's Church, Elmwood Road, Chiswick, W4 3DZ (Note - there is another church in Chiswick called St Michael and all Angels. Please check the postcode when looking at directions etc)

Rehearsal - There will be a rehearsal on the day 11:30-12:15

Ceremony - The service is at 13:00

Music -

Entrance of the Bride - Parry, I was glad

Hymns - Love divine all loves excelling, Guide me O thou great redeemer, Praise my soul the king of heaven

Anthem - Stanford, Beati quorum via

Anthem (signing of register) - MacMillan, The Gallant Weaver

Music scores -

Hymns - copies of the hymns and words (and orders of service) will be available on the day.

Parry/Stanford - Scores will be available on the day if you do not already have a copy. You can also download/print your own copy as these are out of copyright

[Parry - [https://www.cpd.org/wiki/images/5/5c/I\\_was\\_glad.pdf](https://www.cpd.org/wiki/images/5/5c/I_was_glad.pdf) ]

[Stanford - [https://www.cpd.org/wiki/images/d/d6/Stanford\\_Beati.pdf](https://www.cpd.org/wiki/images/d/d6/Stanford_Beati.pdf) ]

MacMillan - I have hired copies of the MacMillan and these will be available on the day if you do not already have a copy. There is also a recording with a scrolling score here <https://www.youtube.com/watch?v=ERNpkY1KYrQ>

Please bring a black folder

Voice parts -

Thank you all for filling in various polls. I have put together a list of everyone and the voice parts for each person / each piece. Please see attached

Dress code -

The church choir will be wearing choir robes (black cassocks with white surplices).

Therefore please can everyone else wear white tops with black bottoms. Please be relatively smart; ties are not necessary.

The choir vestry is not very big so there is not a lot of space where you can get changed.

There is a toilet at the back of church.

Directions -

District line/Overground - Gunnersbury (11 min walk)

District line - Chiswick Park (13 min walk), Turnham Green (23 min walk)

Train - Chiswick (South Western Railway) (11 min walk)

Buses E3 and 272 from Chiswick High Road/Turnham Green station stop at stop "Chesterfield Road" on Sutton Court Road.

Driving - there is on-street parking available on nearby streets

Other logistics -

Marianne has kindly offered to organise some sandwiches for the choir between the rehearsal and the ceremony.

In case you need anything else, there is a Budgens and other corner shops a 2 minute walk away on

Wedding - details for choir

about

Fauconberg Road.

Photo -

Please stay close by to the choir stalls at the end of the ceremony so that we can get a group photo

Please let me know if you have any questions. You can email me, or my number is 07592 077 007

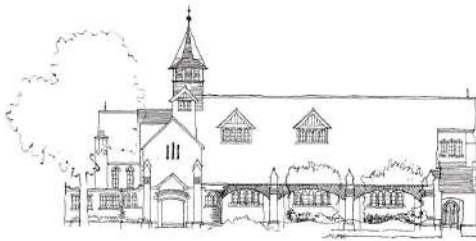
Looking forward to seeing you (and hearing you)! soon  
Hannah x



### Choir for wedding

<u>Name</u>	<u>Parry</u>	<u>Stanford</u>	<u>MacMillan</u>
1 Natasha Soole	S1	S1	S1 (bars 1-16, 32-48) S1 (bars 17-31, 49-86)
2 Grace Kendrick	S1	S1	S1 (bars 1-16, 32-48) S1 (bars 17-31, 49-86)
3 Helen Gironi	S1	S1	S2 (bars 1-16, 32-48) S1 (bars 17-31, 49-86)
4 Daphne Scott-Sawyer	S1	S1	S2 (bars 1-16, 32-48) S1 (bars 17-31, 49-86)
5 Marianne Aston	S1	S1	S3 (bars 1-16, 32-48) S1 (bars 17-31, 49-86)
6 Lucy Baker	S1	S1	S3 (bars 1-16, 32-48) S1 (bars 17-31, 49-86)
7 Anne-Sophie O'Connor	S2	S2	S2 (bars 17-31, 49-86)
8 Katrina Woollorton	S2	S2	S2 (bars 17-31, 49-86)
9 Clare Harrison	S2	S2	S2 (bars 17-31, 49-86)
10 Beryl Yorath	S2	S2	S2 (bars 17-31, 49-86)
11 Helen Batten	A1	A	A1
12 Debbie O'Connor	A1	A	A1
14 Karen Bloomfield	A1	A	A1
13 Jay Venn	A2	A	A2
15 Peggy Hannington	A2	A	A2
16 Mark Roper	T1	T	T1
17 Martin Douglas	T1	T	T1
18 Thomas Harrison	T2	T	T2
19 Peter Wickstead	B1	B1	B1
20 Hugh Joslin	B1	B1	B1
21 Steve Newbold	B1	B1	B1
22 Matthew Harrison	B2	B2	B2
23 David Lowe	B2	B2	B2
24 David Shield	B2	B2	B2
Ann Manly	TBC	TBC	TBC
David Wheeler	TBC	TBC	TBC
Guy Protheroe	TBC	TBC	TBC
Rob Scales	TBC	TBC	TBC

THE MARRIAGE OF  
HANNAH MALISE AINSWORTH  
AND  
SAMUEL EVAN DAVIES



ST MICHAEL'S CHURCH, CHISWICK

SATURDAY, 27<sup>TH</sup> MAY 2023

1 O'CLOCK

SERVICE CONDUCTED BY  
Reverend Martine Osborne

CHOIR  
St Michael's Choir  
English Chamber Choir

ORGANIST  
Rebecca Taylor

## ENTRANCE OF THE BRIDE

I WAS GLAD, *Hubert Parry*

## THE WELCOME

### 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 life 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 DECLARATIONS

READING

MATTHEW 7:21, 24-29, *read by Kate Simmonds*

ANTHEM

BEATI QUORUM VIA, *Charles Villiers Stanford*

READING

1 CORINTHIANS 13, *read by Susan Calvert*

ADDRESS

HYMN

Guide me, O thou great Redeemer,  
pilgrim through this barren land;  
I am weak, but thou art mighty,  
hold me with thy powerful hand:  
    bread of heaven,  
feed me till I want no more.

Open now the crystal fountain  
whence the healing stream doth flow;  
let the fire and cloudy pillar  
lead me all my journey through:  
    strong deliverer,  
be thou still my strength and shield.

When I tread the verge of Jordan,  
bid my anxious fears subside;  
death of death, and hell's destruction  
land me safe on Canaan's side:  
    songs of praises  
I will ever give to thee.

THE MARRIAGE

BLESSING

PRAYERS

Lord of life and love:  
**hear our prayer**

THE LORD'S PRAYER

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

THE SIGNING OF THE REGISTER

*During which the choir will sing*

THE GALLANT WEAVER, *James MacMillan*

## HYMN

Praise my soul the King of heaven;  
to his feet thy tribute bring,  
Ransomed, healed, restored, forgiven,  
Who like me his praise should sing?  
Alleluia! Alleluia!  
Praise the everlasting King.

Praise him for his grace and favour  
to our fathers in distress;  
praise him still the same as ever,  
slow to chide, and swift to bless.  
Alleluia! Alleluia!  
Glorious in his faithfulness.

Father-like, he tends and spares us;  
well our feeble frame he knows;  
in his hands he gently bears us,  
rescues us from all our foes.  
Alleluia! Alleluia!  
Widely as his mercy flows.

Angels, help us to adore him;  
ye behold him face to face;  
sun and moon, bow down before him;  
dwellers all in time and space.  
Alleluia! Alleluia!  
Praise with us the God of grace.

## DISMISSAL

## BLESSING

## RECESSIONAL

TOCCATA, *Charles-Marie Widor*

### **The Protheroes and the ECC: 51 years and counting**

At this moment of change for the choir, we'd like to pay tribute to Guy and Ann Protheroe as they start the process of stepping back from full artistic direction and management.

Guy first appeared with the choir in late 1972, as deputy for the first chorus master, Andrew Parrott. Andrew left to set up the Taverner Consort in 1973, and the chief conductor, David Measham, left to take up conducting posts in Australia in 1974, at which point Guy became the choir's artistic director and Ann, by then his wife, its manager. As a result, the choir has been, in effect, a family concern for most of its life, a fact reflected as much in its social cohesion and 'sense of family' as in its music-making.

And it has had a glorious track record of music-making over that time. Challenged, as the 50<sup>th</sup> anniversary approached last year, to come up with a shortlist of outstanding events, the difficulty lay in defining a list that was short enough. Indeed, the initial longlist had over 70 events (from nearly 1400), any one of which would have been good boasting material for any choir. This is in part because of the wide range of musical genres that the choir has been involved with, from the early years through to the present day. A listing just of our 'classical music' performances makes impressive reading, with up to 26 such performances in some years, including more than 150 performances in St Martin-in-the-Fields in a 20-year association with the Belmont Ensemble and tours to Switzerland, France and Italy. And there are also the twenty plus years of performances of music inspired by the Orthodox Liturgy, with performances in major London venues and abroad, the latter including the Orthodox Cathedral in Plovdiv, Bulgaria, the Megaron in Athens and the Holy Cave of the Apocalypse, Patmos.

But the choir has, throughout its history, also had a strong footing in the commercial world, from the rock opera 'Tommy' in 1973, then with Rick Wakeman in many recordings and shows ('Journey to the Centre of the Earth', 'King Arthur', 'Six Wives of Henry VIII') up to February this year. We toured 'Journey' round the UK for the 40<sup>th</sup> anniversary in 2014, and have also had long-running involvement in the music of Vangelis and Eric Lévi. More recently we have featured as the choir for video games and in films including the Harry Potter series, performing live to screen, in venues including The Royal Albert Hall, London Palladium and Hammersmith Apollo. And there have been many recordings.

The Protheroes will be a hard act to follow, and the choir looks back with great fondness to the family feeling that it has enjoyed and to their artistic leadership over the decades. Keenly anticipating whatever new direction might be set by their successor, we look forward also to continuing projects with Guy once he takes up his role as Conductor Emeritus.



# Artistic Director – The English Chamber Choir



- As The English Chamber Choir moves into its 6th decade, we are looking to appoint a new Artistic Director to build on the tremendous legacy of Guy and Ann Protheroe, and take us forward into new and exciting ventures
- The English Chamber Choir has just celebrated its 50th anniversary with performances at Cadogan Hall (Bach and Handel and Rachmaninov Vespers) and London Palladium (Rick Wakeman Journey to the Centre of the Earth, King Arthur and The Six Wives of Henry VIII). The ECC has always embraced a very diverse mixture of music including the first European performance of Maximilian Steinberg Passion Week, over 100 performances of Classical favourites at St Martin in the Fields, live film score performances at The Royal Albert Hall (Harry Potter 1-6, Gladiator, Beauty and the Beast), Teixeira Te Deum at the Brighton Festival, and a strong commitment to new music, performing world premiers of works by Tavener, Hatzis and Moody
- The successful candidate will have considerable experience of choral direction, bring a mix of classical and commercial experience, a commitment to variety and innovation, and there is scope to bring singers and artistic management to complement the existing choir membership
- We are an auditioned choir consisting of 30-40 members
- We rehearse every Tuesday except in August in Central London
- The start date is dependent on availability
- To find out more please email [chairman@englishchamberchoir.co.uk](mailto:chairman@englishchamberchoir.co.uk)
- <https://www.englishchamberchoir.co.uk/>

**From:** Ann Manly  
**To:**  
**Date:** May 29, 2023 6:13:13 PM  
**Subject:** [ECC-announce] IMPORTANT INFORMATION

Hello Everyone,

#### COVID WARNING

As many of you will have seen from WhatsApp, in the last few days some of our singers have tested positive for Covid - David Lowe last Thursday, Marianne on Saturday, and Mark on Sunday. And they were all variously at the recording last Tuesday, a working lunch on Wednesday and then Mark was at Hannah's wedding on Saturday. We have no idea where the first infection originated, but what we do know is that those who sang at Hannah's wedding will have been at a higher risk from Mark and possibly others, and given we were singing loudly and close together, it's an ideal opportunity for the virus to spread.

We have spoken with Annie J, who has pointed out that if anyone did pick it up on Saturday, then they are most likely to get symptoms tomorrow, and probably test positive by Wednesday. Her recommendation, which we are following, is that we cancel tomorrow evening's rehearsal so as to break the cycle. She also suggests that anyone who was at the wedding might like to do a cautionary test tomorrow or Wednesday just in case they are asymptomatic but able to spread it around.

#### REVISED REHEARSAL SCHEDULE

We are still keen to proceed with the Twickenham concert. On the way to the wedding, we and Martin went to St Philip's and managed to retrieve almost all the music we wanted. The list of items is below.

What we are proposing is to arrange a rehearsal to replace tomorrow evening, either this coming Sunday (4th) or the following one (11th). The Sunday rehearsal we held for the Rachmaninov proved to be a very popular choice, so we are hoping we can make something work. If not, we will look at another weekday evening. We have chosen the repertoire for Twickenham on the basis of what we can polish up quickly from repertoire, and also what we have been able to find by way of copies.

We are aware that many of you are unavailable for Twickenham (and summer weekends are always busy for everyone), but please do come along to rehearsals - this is all useful repertoire which it is good to keep refreshed for future use.

#### DOROTHY WHEELER'S FUNERAL

This is likely to be held during the week of 26th June, probably on either Tuesday 27, Wednesday 28 or Thursday 29 in the afternoon, at the Church in Stoke d'Abernon. David is trying to firm up the exact timings but today is a bank holiday! He has asked for Purcell Funeral Sentences, possibly In Paradisum from the Fauré Requiem, and Harris Faire is the Heaven. So we have incorporated the Harris into the Twickenham programme, although we will need just to check that we have the right balance of voices as it is a double-choir piece.

#### PROGRAMME FOR TWICKENHAM

Bach: Lobet den Herrn  
Bruckner: Locus iste, Ave Maria  
Harris: Faire is the Heaven  
Leontovych: Lord's Prayer and Cherubic Hymn  
MacMillan: The Gallant Weaver  
Rachmaninov: Bogoroditse Dievo  
Saint-Saens: Calme de nuit; Les fleurs et les arbres  
Taverner: Mother of God, here I stand

Of course the problem with not meeting tomorrow is that people can't pick up the music. Guy is going to assemble and send around recordings, hopefully with scrolling scores, and where possible there will be scores you can download. We suspect many of you have quite a lot of the pieces already, having not handed music back and having your own copies of things like ESM. Btw, the Harris is in the English Anthem Books - the ones with a red and blue cover.

PLEASE LET ME KNOW ASAP

I know many of you filled in Mark's form, and others have contacted me separately, but I just need to run a check on who is doing what. If you have already registered as N/A on Mark's form you can probably ignore this bit. Please can you let me know

1. If you are doing Twickenham
2. Whether you could do an extra rehearsal on Sunday 4 or Sunday 11 June
3. Whether you are around for the week of Dorothy's funeral

And please do let us know if by any chance you do test positive for Covid, just so we can let others know.

Many thanks,

Ann

**From:** e-mail nicky.archer  
**To:** David Charles Lowe  
**Date:** Jun 4, 2023 9:29:22 PM  
**Subject:** **Re: Queries on Music for Services at St James Garlickhythe**

Hello David

Thank you for your message, apologies for the delayed reply. Regarding 16th July, that would be the Sixth after Trinity. It is Trinity Sunday today.

The ECC was involved in the service on 25th February. The repertoire was:

Mass, Darke in E

introit: Lord, for Thy Tender Mercy's Sake, Farrant  
Gradual: Thou Knowest Lord, the Secrets of Our Hearts, Purcell  
Communion Motet: Ave Verum Corpus , Mozart

We did have to change the Communion Motet on 30th April, due to a shortage of chaps. In the end, we sang 'Jesu, Joy of Man's Desiring'.

Regarding the music for 25th June, we will be deciding the music during the next few days. I do not know who will be available. Simon will be away at a conference that weekend, so will not be. I will send a message to the usual people asking if they can be there, then I can decide what we will be singing! No dates for next year, as yet. These are not usually with us just yet, but should be during the next few weeks. But it is becoming increasingly tricky to commit to this each time, much as Simon and I do enjoy St James.

Thanks for for your continued support of the services at St James

Very best wishes

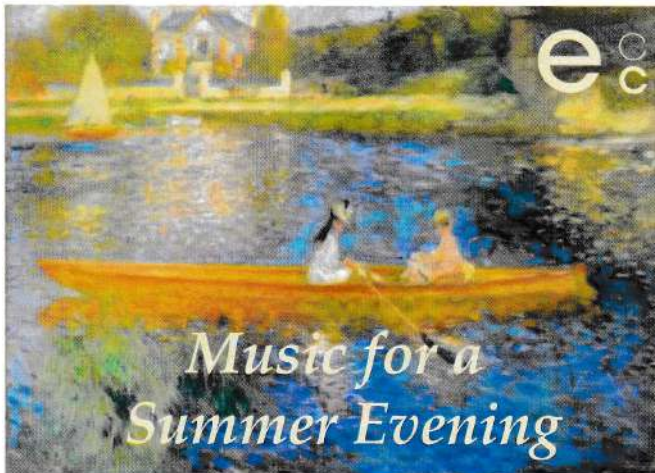
Nicky

On 01/06/2023 12:57 David Charles Lowe

wrote:

And one more: do you think that Sunday 16th July, when the ECC is doing a service at St Philip's Kensington, would be described there as 'Seventh after Pentecost', or 'Sixth after Trinity'?

David



*Music for a  
Summer Evening*

*an early evening sequence of music from  
Anthems and Arias to Barbershop and Broadway  
sung by the*

**English Chamber Choir**

**Guy Protheroe**  
*conductor*

**Max Bieble**  
*piano and continuo*

**St Mary's Church, Twickenham, TW1 3NJ  
Saturday 17 June at 6.30pm**

## PROGRAMME

**Anton Bruckner** Locus iste; Ave Maria  
**Sergei Rachmaninov** Bogoroditse Dievo  
**James MacMillan** The Gallant Weaver  
**J.S.Bach** Lobet den Herrn

**William Harris** Faire is the Heaven *sung in memoriam Dorothy Wheeler*

**John Tavener** Mother of God, here I stand

**Mikola Leontovych** The Lord's Prayer; Cherubic Hymn

**C.V. Stanford** Justorum animae; Coelos ascendit hodie;  
Beati quorum via

There will be a brief pause after part 1 of the concert during which the audience is invited to remain seated.

The 'Cabaret' numbers in Part 2 will be individually announced by the performers.

After the performance everyone is invited to make their way to the Glebe Garden for the post-concert picnic.

The English Chamber Choir is pleased to return to St Mary's for yet another summer concert by the riverside.

This evening's programme has been devised to reflect some of the pieces which we have sung elsewhere recently, and others which will be performed elsewhere shortly. Plus some well-known favourites.

We begin with two motets by Anton Bruckner. *Locus iste* (In this place) was written for the dedication of a chapel but is a suitable opening number as we are gathered here in this place this evening. Then we have the first of two settings of *Ave Maria*, one from the Catholic tradition and one from the Orthodox church.



You can read the texts and translations of tonight's music, together with biographical information about the Choir and our soloists, on your phone by scanning this QR code. Please remember to switch your phone to silent and keep your screen at an angle which doesn't cause a lot of light to spill over to those seated nearby.



Bruckner is followed by Rachmaninov, whose *Vespers* we performed in its entirety at Cadogan Hall recently. *Bogoroditse Dievo* is the Orthodox equivalent of the Catholic *Hail Mary*, so we have two interpretations of the prayer to the Virgin side by side.

James MacMillan is one of the UK's leading composers. More so, he represents Scotland in the ranks of contemporary composers. *The Gallant Weaver* is a setting of a poem by Robert Burns which the choir sang recently at the wedding of one of its sopranos, at her request.

Bach wrote a handful of motets for voices with continuo, of which *Lobet den Herrn* is the only one which is in just four voice parts. We are delighted to welcome Karen Bloomfield who is this evening swapping her usual role as alto to play the bassoon continuo. It's a very cheerful setting of Psalm 117, which is the shortest of all the Psalms, having just two verses.

William Harris had a long and distinguished career as an organist and choirmaster, latterly for many years at St George's Chapel, Windsor, where during the war years he organised madrigal singing sessions in which the Royal princesses, Elizabeth and Margaret Rose, took part. *Faire is the Heaven* is one of his best-known pieces, setting the poem by Edmund Spenser in a glorious double-choir configuration. Tonight's performance is dedicated to the memory of Dorothy Wheeler, mother of one of our longest-serving singers and one of the Choir's most redoubtable supporters, who died recently aged 93. We shall all miss her, not only for her cheerful disposition but for her energetic involvement in so many of our activities. Maybe tonight's picnic afterwards should be in her memory too - she was a born organiser of the social activities which have come to define the ECC.

John Tavener has come to be regarded as one of Britain's most influential recent composers writing for the traditions of the Eastern Orthodox Church. In 2003 he wrote an all-night vigil *The veil of the Temple* which was performed throughout the night in the Temple Church and its grounds, and from which a collection of anthems was published with the intention of their being performed separately. *Mother of God is*, like the Bruckner and Rachmaninov, a Hymn to the Virgin.

Mykola Leontovych was born in Ukraine, studied in Russia and on his return to his homeland was rather unceremoniously murdered by Soviet agents. He is chiefly known currently for his *Carol of the Bells* but also wrote a Liturgy and a number of other works for the Orthodox rite.

Stanford needs little introduction here. His three motets, of which *Beati quorum via* is the best known, have been a cornerstone of the Anglican Church repertoire since they were composed in the early years of the 20th century.



## ENGLISH CHAMBER CHOIR

*Patrons:* The Very Revd Dr Ivan Moody  
Alderman Sir Andrew Parmley, Rick Wakeman  
*Musical Director:* Guy Protheroe

*Sopranos:*

Jess Dagers  
Ann Manly  
Fiz Markham  
Isabel Morgan  
Natalia Soole  
Elena Wolfus

*Altos:*

Karen Bloomfield  
Peggy Hannington  
Debbie O'Connor  
Mila Pagis  
Jenny Rowley  
Olga Sokolova  
Jay Venn  
David Wheeler

*Tenors:*

Francois Boucard  
Jonathan Clucas  
Caspar Gordon  
Mark Roper

*Basses:*

Antony Scales  
Rob Scales  
David Shield  
Chris Tickner

*Programme compiled by*  
Ann Manly



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[www.englishchamberchoir.co.uk](http://www.englishchamberchoir.co.uk)



PROGRAMME NOTES & TRANSLATIONS  
TWICKENHAM 17/06/2023

ANTON BRUCKNER

Locus iste, a Deo factus est, inaestimabile sacramentum,  
irreprehensibilis est.

*This place was made by God, a priceless sacrament;  
it is without reproach.*

Ave Maria, gratia plena;  
Dominus tecum, benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus.  
Sancta Maria, mater Dei, ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae.  
Sancta Maria ora pro nobis, Amen

*Hail Mary, full of grace,  
the Lord is with thee, blessed are thou among women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, mother of God, pray for us sinners now  
and at the hour of our death.  
Holy Mary pray for us, Amen*

SERGEI RACHMANINOV

Bogoroditse Dievo, raduisia. Blagodatnaja, Marije.  
Tyivzhenakh, i blagoslovyen Plod chryeva Tvoyego,  
raduisia yako spasa rodila.  
yesi dush nashikh.

*Rejoice, virgin mother of God, Mary, full of grace,  
the Lord is with you. Blessed are you among women,  
and blessed is the fruit of your womb,  
for you have borne the Saviour of our souls.*

JAMES MACMILLAN

Where Cart rins rowin to the sea,  
By mony a flow'r and spreading tree,  
There lives a lad, the lad for me,  
He is the gallant Weaver.

Oh I had woovers aught or nine,  
They gied me rings and ribbons fine,  
And I was feared my heart would tine,  
And I gied it to the Weaver.

My daddie sign'd the tocher-band  
To gie the lad that has the land,  
But to my heart I'll add my hand,  
And give it to the Weaver.

While birds rejoice in leafy bowers;  
While bees delight in op-ning flowers;  
While corn grows green in simmer showers,  
I love my gallant Weaver.

*Robert Burns*

JOHANN SEBASTIAN BACH

Lobet den Herrn alle Heiden, und preiset ihn, alle Völker.  
Denn seine Gnade und Wahrheit  
waltet über uns in Ewigkeit. Alleluia

*O Praise the Lord, all ye nations; praise him all ye people.  
For his merciful kindness is great toward us,  
and the truth of the Lord endureth for ever. Alleluia*

*Psalm 117*

WILLIAM HARRIS

Faire is the heaven, where happy soules have place  
In full enjoyment of felicitie,  
Whence they doe still behold the glorious face  
Of the Divine Eternall Majestie;  
Yet farre more faire be those bright Cherubins,  
Which all with golden wings are overdight,  
And those eternall burning Seraphins,  
Which from their faces dart out fiery light;  
Yet fairer than they both, and much more bright,  
Be th' Angels and Archangels, which attend  
On God's owne Person, without rest or end.  
These then in faire each other farre excelling,  
As to the Highest they approach more neare,  
Yet is the Highest farre beyond all telling,  
Fairer than all the rest which there appear,  
Though all their beauties joynd together were;  
How then can mortall tongue hope to expresse  
The image of such endlesse perfectnesse?

*Edmund Spenser*

JOHN TAVENER

Mother of God, here I stand now praying  
Before this Ikon of your radiant brightness  
Not praying to be saved from a battlefield;  
Not giving thanks,  
nor seeking forgiveness for the sins of my soul  
nor for all the souls  
Numb, joyless and desolate on earth  
But for her alone whom I wholly give you.

*Mikhail Lermotov*

MYKOLA LEONTOVYCH

Otche nash, shto esi na nebesakh,  
nekhay svyatsiya imya Tvoe,  
nekhay pride Tsarstvo Tvoe,  
nekhay bude volya Tvoya, yak na nebi tak i na zemli,  
khliba nashogo shodennogo day nam  
svo god ni'i prosti nam provini nashi,  
yak i mi proshaemo vinu vatsyan nashim,  
i ne vedinas u spokusu, alle visvolinas vid lukavogo. Amin.

*Our Father, which art in Heaven,  
hallowed be thy name.  
Thy Kingdom come,  
Thy will be done, 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.*

Mi taemo z sebe kheruvimiv vivavlya emo.  
I Zhivotvorchiy Troytsi trisvyatuyu pisno spivaemo,  
Vidkladimo zh nini vsyaki zhitevi pikluvannya, Amin.  
Pidiymemo zh imi Tsarya vsikh, shto yogo yak  
peremozhitsa yangolski chini nevidimo nesut. Alliluya.

*We, who mystically represent the Cherubim  
And chant the thrice-holy hymn to the Life-giving Trinity,  
Let us set aside the cares of life, Amen.  
That we may receive the King of all, Who comes invisibly  
escorted by the Angelic Hosts. Alleluia.*

CHARLES STANFORD

Justorum animae in manu Dei sunt  
et non tanget illos tormentum malitiae,  
Visi sunt oculis insipientium mori,  
illi autem sunt in pace.

*The souls of the just are in the hand of God,  
and the torment of malice shall not touch them:  
in the sight of the unwise they seemed to die,  
but they are in peace*

*Wisdom, 3*

Coelos ascendit hodie, Alleluia  
Jesus Christus Rex gloriae, Alleluia  
Sedet ad Patris dexteram, Alleluia  
Gubemat coelum et terram. Alleluia  
Jam finem habent omnia, Patris Davidis, carmina,  
Sedet in Dei solio In hoc triumpho maximo  
Benedicamus Domino laudatur Sancta Trinitas,  
Deo dicamus gratias, Alleluia, Amen

*Today Jesus Christ, the King of Glory, has ascended into  
the heavens, Alleluia.  
He sits at the Father's right hand, ruling heaven and earth,  
Alleluia  
Now are David's songs fulfilled, now is the Lord with his Lord  
He sits upon the royal throne of God, in this greatest triumph  
Let us bless the Lord: let the Holy Trinity be praised,  
let us give thanks unto the Lord, Alleluia! Amen.*

Beati quorum via integra est.  
Qui ambulant in lege Domini.

*Blessed are the undefiled in the way,  
who walk in the law of the Lord.*

*Psalm 119, v.1*

## THE ENGLISH CHAMBER CHOIR

The English Chamber Choir is based in the City of London, where it rehearsed regularly for many years at the Church of St Andrew-by-the-Wardrobe, near Blackfriars and has now re-located to Holy Sepulchre, Holborn Viaduct, the Musicians' Church. Locally it participates in events at the Mansion House and various City Livery Company Halls, has sung in the première of a work by John Tavener in St Paul's Cathedral, and given concerts in the Barbican. Elsewhere in London it has appeared regularly with the Belmont Ensemble at St Martin-in-the-Fields, at Cadogan Hall, the South Bank, St John's Smith Square and several other churches and prominent music venues. It also sang for HM The Queen at Buckingham Palace and Windsor Castle. The Choir has a long history of involvement with commercial music: it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974; in 2014 completed the 40th anniversary UK tour and in July 2019 appeared in the final UK performances also at the Royal Festival Hall. The Choir's most recent appearance with Rick was at the London Palladium in February this year. It has also worked with Vangelis, Eric Lévi (the *Era* project) and many other international artists and has numerous radio and TV credits. It has sung several times at the Royal Albert Hall in 'live music to film' screenings of iconic films including *Gladiator*, *Close Encounters of the Third Kind*, and the *Harry Potter* movies, collaborating with the Royal Philharmonic Concert Orchestra and the BBC Concert Orchestra. Recently it returned to the Albert Hall for *The Muppet Christmas Carol*, and will be there in November for three performances of *Harry Potter and the Deathly Hallows Part 1*.

Further afield the Choir has toured in Belgium, Bulgaria, France, Greece and Switzerland and in August 2022 sang three concerts in Tuscany.

The Choir has a long association with music of the Eastern Orthodox Church, having sung numerous works by composers including Michael Adamis, Christos Hatzis, Ivan Moody, Rachmaninov, John Tavener, Tchaikovsky, Theodorakis and many others. In 2018 the Choir sang at the Sacred Music Festival on the island of Patmos, Greece, outside the cave where St John the Divine wrote his *Revelation*. The Choir has also recorded a CD of music inspired by the 9th century Byzantine Abbess Kassiani for Naxos and the compilation album *The Byzantine Legacy* and Ivan Moody's *Sub tuum praesidium* on its own label. It has also given two performances of *Passion Week* by Maximilian Steinberg — a recently re-discovered gem from post-revolutionary Russia which has been taken up by choirs on both coasts of the US, but so far the ECC is the only European choir to programme it.

Before lockdown the Choir performed Tallis' 40-part motet *Spem in alium* twice, and also promoted a concert to celebrate the 75th birthday of the trumpeter Crispian Steele-Perkins, who has appeared with the Choir many times over the years, featuring Bach's *Magnificat*.

The Choir was founded in March 1972 and has just completed a 50th anniversary programme of concerts and events. This included two concerts at Cadogan Hall, one last October featuring two favourite Baroque masterpieces, Handel's *Dixit Dominus* and Bach's *Magnificat*. The Choir was accompanied by its own orchestra, the English Players, performing on period instruments. The second featured Rachmaninov's *Vespers*, together with a new commission *Evangelismos* by Ivan Moody and music by the Ukrainian composer Mykola Leontovych.

## GUY PROTHEROE

Guy Protheroe was born in Worcester where (before he arrived) his parents were briefly next-door neighbours of Elgar! He began his musical education as a chorister at Canterbury Cathedral and was a music scholar at Magdalen College, Oxford. After post-graduate studies at the Guildhall School of Music, he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings, became chorus-master and shortly afterwards conductor of the English Chamber Choir, and worked extensively in the commercial music business as musical director to a whole host of artists including The Who, Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman. He was chorus-master for the first performance of Wakeman's *Journey to the Centre of the Earth* in 1974, and conducted the 40th anniversary UK tour of the same album, with more performances in Argentina and Brazil. He directed the final UK performances of this iconic album at the Royal Festival Hall in July 2019.

When not conducting he also sings baritone, and was for many years a member of the Chapel Choir of the Royal Hospital Chelsea. He has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He has appeared as guest conductor with many ensembles, orchestras and choirs including, most recently, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the West coast of the US in Portland. He has also conducted in Argentina, Belgium, Brazil, Bulgaria, Chile, Czech Republic, France, Germany, Greece, Hungary, Malta, the Netherlands, Poland, Russia, Spain, Switzerland, Tunisia and Ukraine.

Guy Protheroe first became associated with music from the Orthodox tradition when working as a student for the English Bach Festival Trust, which was headed by the redoubtable Greek impresario Lina Lalandi, where he first came into contact with the Greek Byzantine Choir from Athens. He went on to direct a series of festivals in London over the years, featuring Greek and, later more specifically, Byzantine music and culture. In 2018 he conducted the ECC at the Sacred Music Festival in Patmos, Greece.

He is one of the UK's leading forensic experts on issues relating to music copyright.

## MAX BILBE

Max Bilbe is a pianist with huge enthusiasm for opera and collaboration with singers.

Currently a répétiteur at the National Opera Studio, he graduated from the Royal Academy of Music in July 2022 with a distinction as a Master of Arts in Piano Accompaniment and a DipRAM for an outstanding final recital. He was supported by the Graham Roberts Scholarship whilst there and has been studying with Michael Dussek and Joseph Middleton.

Prior to this, Max attended Chetham's School of Music, studying piano with Simon Bottomley, and then studied for an academic degree in music at the University of Manchester, graduating with a first-class Honours degree and with several prizes in performance and academia.

Since attending the Academy as a postgraduate student in September 2020, Max's highlights include becoming a Leeds Lieder Young Artist for their programme in July 2021, winning the accompanist's prize in the Emmy Destinn competition in December 2021, and appearing in a masterclass hosted by Dame Sarah Connolly at the Academy in January 2022. Whilst at the Academy, Max enjoyed being involved with the Royal Academy Opera alongside his postgraduate studies, having been involved as a répétiteur in their productions of *L'heure espagnole* by Ravel and *WITCH* by Freya Waley-Cohen. He was a staff répétiteur at British Youth Opera's production of *Sir John in Love* by Vaughan Williams in Summer 2022 and from September 2023 will become a member of the prestigious Hannover Staatsoper in Germany.

**From:** Ann Manly  
**To:**  
**Date:** Jun 19, 2023 12:27:19 PM  
**Subject:** [ECC-announce] Thank you for Saturday and no rehearsal tomorrow

Hello everyone,

First of all, a big thank you to everyone who did the concert on Saturday. We were a select bunch, with an equally select audience, but the event was always intended to be an informal, more intimate, occasion and that's what it turned out to be. It was unfortunate that we were unable to start the rehearsal on time, leading to a somewhat rushed conclusion, but it was nevertheless a good show! And the cabaret items were excellent. We were also lucky that the rain held off until the last of us in the garden were packing up!

Our thanks also to Johnny Clucas, Ant Scales and Chris Tickner who were our guests for the evening, and of course to Max for some really stylish piano playing. And of course not forgetting Mrs Bloomfield's tasteful bassoon playing.

Please all note that we will not rehearse tomorrow - we will take a week off - but will be at HSL as usual next Tuesday to rehearse the music for Dorothy Wheeler's funeral and also whatever Rebecca wants us to sing at St Philip's on 16 July.

The timings for the funeral are as follows: St Mary's Church, Stoke d'Abernon, Wednesday 28 June. Rehearsal 12 midday. Service 2pm, followed by refreshments in the Church Hall. There will also be sandwiches etc provided between the rehearsal and the service. I will send the full details shortly.

Ann

**From:** e-mail nicky.archer  
**To:** David Charles Lowe  
**Date:** Jun 15, 2023 7:15:13 PM  
**Subject:** **Service at St James, 25th June 2023**  
**Attachments:** Bairstow in E flat.pdf

Dear David

Hope that all is well

I have selected music for Sunday 25th June.

Mass Setting: Bairstow in E flat (unison setting due to only just sufficient number of people committed)  
Francis Jackson kyrie. See attached.

Introit: Lead Me Lord, SS Wesley, p 206 New Church Anthem Book

Gradual: Hymn to the Trinity, Tchaikovsky. p155 in the New Church Anthem Book

Communion Motet: Lord, I trust Thee. p 228 in the New Church Anthem Book

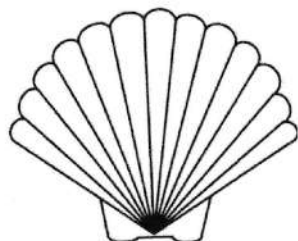
Apologies that we cannot do the concert on Saturday, due to a long standing commitment

Thanks so much

Very best wishes

Nicky

**St James Garlickhythe**



**The Third Sunday after  
Trinity**

10.30 am

June 25<sup>th</sup>, 2023

*Celebrant and preacher: Fr Tim*

*Choir: English Chamber Choir*

*Organist: Andrew Storey*

*Setting: Bairstow in E flat*

**Introit**

Lead Me Lord (SS Wesley)

*Lead me, Lord, lead me in thy righteousness; make thy way plain before my face.  
For it is thou, Lord, thou, Lord only, that makest me dwell in safety.*

**Hymn No. 214**

*(Tune to 546)*

Disposer supreme and judge of the earth (Hanover)

**INTRODUCTORY RITES**

*Please kneel for the Prayers of Preparation*

Lord's Prayer & Collect for Purity BCP p.237

The Summary of the Law, after which the people say:

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

**Kyrie**

Collect for the King BCP p.239

Collect of the Day BCP p160

**LITURGY OF THE WORD**

The Epistle: 1 Peter 5.5-11 p.160

**Gradual**

Hymn to the Trinity (Tchaikovsky)

*Blessed angel spirits offer praise undying,  
ever crying:*

*Holy, holy, holy, Lord God of Sabaoth.*

*Saints and martyrs praise thy name,*

*Trinity life-giving,*

*earthborn sorrow leaving before thy throne.*

*Ever crying:*

*Holy, holy, holy, Lord God of Sabaoth.*

*Father omnipotent,*

*mighty in glory,*

*Christ thy son our saviour,*

*who died that we might live,*



*Holy Spirit, mystic dove dwelling with us evermore;  
we praise thee, blessed Trinity.  
With the angels' sacred hymn all thy might proclaiming,  
with the mystic cherubim in songs of praise we join.  
Holy, holy, holy,  
join we all in songs of praise for ever:  
Hallelujah, Lord God of Sabaoth.*

After the announcement of the Gospel, the people say  
*Glory be to thee, O Lord.*

The Gospel: S. Luke 15.1-10 BCP p161

When the Gospel is ended, the priest says  
**The Gospel of the Lord**  
*Praise be to thee, O Christ.*

#### SERMON

#### LITURGY OF THE EUCHARIST

**Offertory Hymn No. 308**  
Just as I am

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

#### THE EUCHARISTIC PRAYER

Priest: The Lord be with you  
**R: And with thy spirit**  
Sursum corda BCP p.252  
**Sanctus & Benedictus** BCP p.253

Prayer of Humble Access BCP p.255

#### CONSECRATION

After the Consecration, the priest says:  
*The peace of the Lord be always with you*  
**R: And with thy spirit**

COMMUNION

AGNUS DEI

**Motet**

Lord, I trust thee (*Handel*)

*Lord, I trust thee, I adore thee.  
Ah! thou friend of man, restore me!  
On thy loving grace relying,  
For the bread of life I'm sighing.  
Quench my thirst and let my hunger cease,  
Fill my heart with joy and endless peace.  
When the breath of life has left me,  
May my soul be blended with thee.*

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

Lord's Prayer BCP p.257

**PRAYER OF OBLATION**

*Said by the priest alone*

**Gloria** BCP p. 259

Blessing BCP p. 259

**Hymn No. 430**

Forth in the name, O Lord, I go

**Organ voluntary**

Please scan the QR code below to go straight to our Just Giving page



*Toccata  
Georgy Musikh  
The Seven  
Legged Camel*

**From:** Ann Protheroe  
**To:**  
**Date:** Jun 26, 2023 4:18:29 PM  
**Subject:** [ECC-announce] Fwd: FW: Dorothy's funeral

Please see message from David forwarded below which contains just about all the information you need for Wednesday.

Just a couple of points to add: dress code is just smart, whatever you would usually wear to go to church. Doesn't have to be funereal. It might be a good idea to have black folders. It's a while since I've been to Stoke d'Abernon church but I'm fairly sure it doesn't have choir stalls, so something to keep our music in is probably a good idea

Music-wise, David and I between us have run off copies of pretty much everything and 90% of it will be available at tomorrow evening's rehearsal. We have the Purcell, Walford Davies psalm, Howells Coll Reg nunc dimittis God be in my head and the hymns. That leaves the Harris which is in Anthems for Choirs 4 and we did ask those who sang at Twickenham to hang on to their copies. The spare ones, and some returned by others who aren't around for a while are currently in the boot of our car, so readily available. (I'm afraid said boot is currently turning into the ECC short-term library store!). That leaves the Fauré In Paradisum. If you have your own copy, and I reckon many of you do, please bring it. David has run off 15 copies for those who don't have one. We have some at home but may not have time to retrieve them before the rehearsal tomorrow, but can definitely bring them on Wednesday.

So that just leaves tomorrow evening. The plan is to devote most of the rehearsal to the funeral music. We were happy to make a start on whatever Rebecca wants us to sing on 16 July but so far we don't have any indication of what that is. So we will start at 7 and work our way through. None of the music is difficult, and much of it will be very familiar, but there are lots of bits so I think by the time we've been through it all it will be a case of possibly a slightly early exit to the pub!

Guy and myself have every intention of being at the Church at 7pm. We are flying back from Rhodes to Gatwick tomorrow lunchtime and should have plenty of time to get there. The only possible glitches are if the flight is delayed or the valet parking screw up delivering our car back to us. We had every intention of using the Thameslink, which would have deposited us opposite the church, until we discovered the day before Twickenham that there was no Thameslink down to Gatwick on Sunday 18 June when we left, so we resorted to taking the car. And, for those who do have need of such things the reason we do the valet parking is not because of trying to be posh, but because it's cheaper than the long-term car-park!

We have invited Andrew Barrs, who is playing for the service on Wednesday anyway, to come along and be our rehearsal accompanist for the evening. Some of you may know Andrew as he sometimes depts for Andrew Parmley at Garlickhythe, but he is also an old friend of David's. And if we do run into any delays, he also is happy to conduct so will start off the rehearsal if required. We are not aware that any potential AD applicants are turning up tomorrow.

Hope this answers everyone's questions. If not, please get back to me.

I know some of you can't come tomorrow evening, so there will be the opportunity to pick up copies on Wednesday.

See you soon,

Ann

----- Forwarded message -----

**From:** David Wheeler  
**Date:** Mon, 26 Jun 2023 at 16:05  
**Subject:** FW: Dorothy's funeral  
**To:** Ann Protheroe

Dear Ann....

Just to confirm details for Wednesday. 28<sup>th</sup> June at 2.00pm St Mary's church Stoke D'Abernon

There is a rehearsal at 12.00pm for the choir ..conducted by Guy Protheroe and Andrew Baars Organ

The music is as follows

Croft Burial service I am the resurrection ,I know that my redeemer liveth and we brought nothing into this world .

Psalm 121 Walford Davis

Anthem Faire is the Heaven ..Harris

In paradisum..Faure

Nunc Dimmitis ..Howells Coll Reg service

At the Lytch Gate .. God be in my head Walford Davis

Hymns All my hope on God is founded

Praise my soul the king of heaven

Lunch for choir will be provided in the hall 1.00pm

Tea afterwards in hall

Trains run at 03 and 33 mins past the hour from Waterloo Guildford line via Cobham and Stoke D'Abernon  
I will meet the 11 12 and 11.42 in the car

So grateful for all your support and look forward to seeing you

Warmest regards..

David.

Service of Thanksgiving and Committal  
for the Life of

# Dorothy Hilda Wheeler

19th January 1930 - 18th May 2023

St Mary's Church, Stoke D'Abernon

Wednesday 28th June 2023  
at 2.00 pm

**MUSIC BEFORE THE SERVICE**

Master Tallis's Testament - Herbert Howells  
*played by the organist*

**SENTENCES**

sung by the choir

I am the resurrection and the life, saith the Lord:  
he that believeth in me, though he were dead, yet shall he live:  
and whosoever liveth and believeth in me shall never die.

*St. John, Chapter 11: verses 25-26*

I know that my Redeemer liveth, and that he shall stand  
at the latter day upon the earth. And though after my skin worms  
destroy this body, yet in my flesh shall I see God: whom I shall  
see for myself, and mine shall behold, and not another.

*Job, Chapter 19: verses 25-27*

We brought nothing into this world, and it is certain we can  
carry nothing out. The Lord gave, and the Lord hath taken away;  
blessed be the name of the Lord.

*1 St. Timothy, Chapter 6: verse 7; Job, Chapter 1: verse 21*

Rest eternal grant unto them, O Lord:  
and let light perpetual shine upon them.



**PSALM 121**

sung by the choir

*A Song of Ascents.*

I will lift up mine eyes unto the hills,  
from whence cometh my help.  
My help cometh even from the Lord,  
who hath made heaven and earth.

He will not suffer thy foot to be moved:  
he that keepeth thee will not sleep.

Behold, he that keepeth Israel  
shall neither slumber nor sleep.

The Lord is thy keeper: the Lord is thy  
shade upon thy right hand.

The sun shall not smite thee by day,  
nor the moon by night.

The Lord shall preserve thee from all evil:  
he shall preserve thy soul.

The Lord shall preserve thy going out and thy coming in  
from this time forth, and even for evermore.

O Saviour of the world,  
who by thy cross and precious blood hast redeemed us:  
save us and help us, we humbly beseech thee, O Lord.

**BIDDING PRAYER**

In grief and thanksgiving we come to this House of God,  
to a place of prayer, to a church where remembrance  
and hope are sacred duties.

Here we gather as family and friends to mourn our loss,  
to remember Dorothy and in sure confidence, to commit  
her to the mercy of God, our maker and redeemer.

With gratitude we remember the joy she brought us,  
her care and concern for others and her continual positive spirit.  
With thanksgiving we praise God for her example of Christian  
faith and devotion,

With affection we recall her love for her family  
and her commitment to the causes she held dear.

Now in silence let us in our hearts and minds recall our many  
reasons for thanksgiving, pray for members of her family and  
commend Dorothy to the care and keeping of almighty God.

### HYMN

All my hope on God is founded;  
he doth still my trust renew.  
Me through change and chance he guideth,  
only good and only true.  
God unknown, he alone  
calls my heart to be his own.

Human pride and earthly glory,  
sword and crown betray his trust;  
what with care and toil he buildeth,  
tower and temple, fall to dust.  
But God's power, hour by hour,  
is my temple and my tower.

God's great goodness aye endureth,  
deep his wisdom, passing thought:  
splendour, light, and life attend him,  
beauty springeth out of naught.  
Evermore from his store  
new-born worlds rise and adore.

Daily doth th' Almighty giver  
bounteous gifts on us bestow;  
his desire our soul delighteth,  
pleasure leads us where we go.  
Love doth stand at his hand;  
joy doth wait on his command.

Still from earth to God eternal  
sacrifice of praise be done,  
high above all praises praising  
for the gift of Christ his Son.  
Christ doth call one and all:  
ye who follow shall not fall.

*Robert Bridges (1844-1930)*

## EULOGY

David Wheeler LVO

## READING

1 Corinthians, Chapter 13

The Way of Love

read by Audrey Binyon

If I speak in the tongues of men and of angels, but have not love,  
I am a noisy gong or a clanging cymbal. And if I have prophetic  
powers, and understand all mysteries and all knowledge, and if I  
have all faith, so as to remove mountains, but have not love, I am  
nothing. If I give away all I have, and if I deliver up my body  
to be burned, but have not love, I gain nothing.

Love is patient and kind; love does not envy or boast; it is not  
arrogant or rude. It does not insist on its own way; it is not  
irritable or resentful; it does not rejoice at wrongdoing,  
but rejoices with the truth. Love bears all things, believes all  
things, hopes all things, endures all things.

Love never ends. As for prophecies, they will pass away;  
as for tongues, they will cease; as for knowledge, it will pass away.

For we know in part and we prophesy in part, but when  
the perfect comes, the partial will pass away. When I was a child,  
I spoke like a child, I thought like a child, I reasoned like a child.  
When I became a man, I gave up childish ways. For now we see  
in a mirror dimly, but then face to face. Now I know in part;  
then I shall know fully, even as I have been fully known.

So now faith, hope, and love abide, these three;  
but the greatest of these is love.

**ADDRESS**

Reverend Sister Phaedra Pamphilon-Green CA

**ANTHEM**

Faire Is The Heaven

William Harris

Faire is the heaven where happy soules have place  
    In full enjoyment of felicitie;  
Whence they do still behold the glorious face  
    Of the Divine, Eternall Majestie;  
Yet farre more faire be those bright Cherubins  
    Which all with golden wings are overdight.  
    And those eternall burning Seraphins  
    Which from their faces dart out fiery light;  
Yet fairer than they both and much more bright  
    Be the Angels and Archangels  
Which attend on God's owne person without rest or end.  
    These then in faire each other farre excelling  
As to the Highest they approach more neare,  
    Yet is that Highest farre beyond all telling  
    Fairer than all the rest which there appeare  
Though all their beauties joynd together were;  
How then can mortal tongue hope to expresse  
    The image of such endlesse perfectnesse?

*Edmund Spenser*

**PRAYERS**

Let us pray.

Lord, have mercy upon us.

**All: Christ, have mercy upon us.**

Lord, have mercy upon us.

**All: Our Father, which art in heaven,**

**hallowed be thy name;**

**thy kingdom come;**

**thy will be done,**

**in earth as it is in heaven.**

**Give us this day our daily bread.**

**And forgive us our trespasses,**

**as we forgive them that trespass against us.**

**And lead us not into temptation;**

**but deliver us from evil. Amen.**

*The following versicles and responses may then  
be said by the minister and people.*

Enter not into judgement with thy servant, O Lord;  
**All: for in thy sight shall no man living be justified.**

Grant unto her eternal rest;

**All: and let perpetual light shine upon her.**

We believe verily to see the goodness of the Lord;

**All: in the land of the living.**

O Lord, hear our prayer;

**All: and let our cry come unto thee.**



Almighty God, with whom do live the spirits of them that depart hence in the Lord, and with whom the souls of the faithful, after they are delivered from the burden of the flesh, are in joy and felicity: We give thee hearty thanks, for that it hath pleased thee to deliver this our sister out of the miseries of this sinful world; beseeching thee, that it may please thee, of thy gracious goodness, shortly to accomplish the number of thine elect, and to hasten thy kingdom; that we, with all those that are departed in the true faith of thy holy name, may have our perfect consummation and bliss, both in body and soul, in thy eternal and everlasting glory; through Jesus Christ our Lord.

**All: Amen.**

### THE COLLECT

O merciful God, the Father of our Lord Jesus Christ, who is the resurrection and the life; in whom whosoever believeth shall live, though he die; and whosoever liveth, and believeth in him, shall not die eternally; who also hath taught us, by his holy Apostle Saint Paul, not to be sorry, as men without hope, for them that sleep in him: We meekly beseech thee, O Father, to raise us from the death of sin unto the life of righteousness; that, when we shall depart this life, we may rest in him, as our hope is this our sister doth; and that, at the general resurrection in the last day, we may be found acceptable in thy sight; and receive that blessing, which thy well-beloved Son shall then pronounce to all that love and fear thee, saying, Come, ye blessed children of my Father, receive the kingdom prepared for you from the beginning of the world. Grant this, we beseech thee, O merciful Father, through Jesus Christ, our Mediator and Redeemer.

**All: Amen.**

O Father of all, we pray to thee for those whom we love,  
but see no longer. Grant them thy peace; let light perpetual  
shine upon them; and in thy loving wisdom and almighty power  
work in them the good purpose of thy perfect will;  
through Jesus Christ our Lord.

**All: Amen.**

Almighty God, Father of all mercies and giver of all comfort:  
Deal graciously, we pray thee, with those who mourn,  
that casting every care on thee, they may know the consolation  
of thy love; through Jesus Christ our Lord.

**All: Amen.**

O heavenly Father, who in thy Son Jesus Christ, hast given us a  
true faith, and a sure hope: Help us, we pray thee, to live as those  
who believe and trust in the communion of saints, the forgiveness  
of sins, and the resurrection to life everlasting, and strengthen this  
faith and hope in us all the days of our life: through the love of  
thy Son, Jesus Christ our Saviour.

**All: Amen.**

And then shall be said  
The grace of our Lord Jesus Christ,  
and the love of God,  
and the fellowship of the Holy Ghost,  
be with us all evermore.

**All: Amen.**

**POEM**

Footprints

read by Charles and Henry Loble-Dott

One night I dreamed a dream.  
As I was walking along the beach with my Lord.  
Across the dark sky flashed scenes from my life.  
For each scene, I noticed two sets of footprints in the sand,  
One belonging to me and one to my Lord.  
After the last scene of my life flashed before me,  
I looked back at the footprints in the sand.  
I noticed that at many times along the path of my life,  
especially at the very lowest and saddest times,  
there was only one set of footprints.  
This really troubled me, so I asked the Lord about it.  
"Lord, you said once I decided to follow you,  
You'd walk with me all the way.  
But I noticed that during the saddest  
and most troublesome times of my life,  
there was only one set of footprints.  
I don't understand why, when I needed You the most,  
You would leave me."  
He whispered, "My precious child,  
I love you and will never leave you  
Never, ever, during your trials and testings.  
When you saw only one set of footprints,  
It was then that I carried you."

**IN PARADISUM**

from the *Requiem*

In Paradisum deducant te Angeli  
in tuo adventu suscipiant te Martyres  
et perducant te in civitatem sanctam Jerusalem.

Chorus Angelorum te suscipiant  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

May the angels lead you into paradise;  
may the martyrs greet you at your arrival  
and lead you into the holy City of Jerusalem.

May the choir of Angels greet you  
and like Lazarus, who once was a poor man,  
may you have eternal rest.

*Gabriel Fauré*

**THE COMMENDATION**

Let us commend Dorothy to the mercy of God,  
our maker and redeemer.

Dorothy has fallen asleep in the peace of Christ.  
We entrust her, with faith and hope in everlasting life,  
to the love and mercy of our Father  
and surround her with our love and prayer.

In baptism, she was made by adoption a child of God.

At the eucharist she was sustained and fed.  
God now welcomes her to his table in heaven  
to share in eternal life with all the saints.

**All: Amen.**



**BLESSING FOR DOROTHY**

Deep peace of the running wave to you.  
Deep peace of the flowing air to you.  
Deep peace of the quiet earth to you.  
Deep peace of the shining stars to you.  
Deep peace of Christ, the light of the world to you.  
Deep peace Dorothy, deep peace...

**NUNC DIMITTIS**

from Collegium Regale  
Herbert Howells

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.

### HYMN

Praise, my soul, the King of heaven;  
To his feet thy tribute bring.  
Ransomed, healed, restored, forgiven,  
Who like me his praise should sing?  
Praise him, Praise him!  
Praise him, Praise him!  
Praise the everlasting King!

Praise him for his grace and favor  
To his people in distress.  
Praise him, still the same forever,  
Slow to chide, and swift to bless.  
Praise him, praise him!  
Praise him, praise him!  
Glorious in his faithfulness!

Fatherlike he tends and spares us;  
Well our feeble frame he knows.  
In his hand he gently bears us,  
Rescues us from all our foes.  
Praise him, praise him!  
Praise him, praise him!  
Widely as his mercy flows!

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

*Henry Lyte*

**RECESSIONAL MUSIC**

Fantasia in C minor, J. S. Bach BWV 562  
Organ Voluntary

**COMMITTAL**

by Lychgate

The Lord is full of compassion and mercy,  
slow to anger and of great goodness.  
As a father is tender towards his children,  
so is the Lord tender to those that fear him.

For he knows of what we are made;  
he remembers that we are but dust.

Our days are like the grass;  
we flourish like a flower of the field;  
when the wind goes over it, it is gone  
and its place will know it no more.

But the merciful goodness of the Lord endures for  
ever and ever toward those that fear him  
and his righteousness upon their children's children.

We have entrusted our sister Dorothy to God's mercy,  
and we now commit her body to be cremated:  
earth to earth, ashes to ashes, dust to dust:  
in sure and certain hope of the resurrection to eternal life  
through our Lord Jesus Christ,  
who will transform our frail bodies  
that they may be conformed to his glorious body,  
who died, was buried, and rose again for us.  
To him be glory for ever.

**All: Amen.**

**MUSIC**

sung by the choir

God be in my head,  
and in my understanding;  
God be in my eyes,  
and in my looking;  
God be in my mouth,  
and in my speaking;  
God be in my heart,  
and in my thinking;  
God be at my end,  
and at my departing.

Support us, O Lord,  
all the day long of this troublous life,  
until the shadows lengthen and the evening comes,  
the busy world is hushed,  
the fever of life is over  
and our work is done.  
Then, Lord, in your mercy grant us a safe lodging,  
a holy rest, and peace at the last;  
through Christ our Lord.

**All: Amen.**

May God give you  
his comfort and his peace,  
his light and his joy,  
in this world and the next;  
and the blessing of God almighty,  
the Father, the Son, and the Holy Spirit,  
be among you and remain with you always.

**All: Amen.**

Following the service, David would like to invite you all  
for tea in the church hall.

Donations, in Dorothy's memory, may be made to  
**Queen Elizabeth's Foundation for Disabled People**  
<https://dorothy-hilda-wheeler.muchloved.com/>



Or by cheque made payable to QEFDP and sent c/o  
James and Thomas Funeral Directors at the address below



Service sung by members of the English Chamber Choir,  
Stellae Cantores and St Mary's Scholars.

Conductor: Guy Protheroe  
Organ: Andrew Baars

 **James & Thomas**  
Funeral Directors

Mill Road, Cobham,  
Surrey KT11 3AL  
Telephone: 01932 862 009

**From:** 'Rebecca Taylor'  
**To:** Vicar Pippa Turner  
**Date:** Jul 15, 2023 3:30:24 PM  
**Subject:** [ECC-announce] Service tomorrow

Dear all

Very much looking to seeing those of you who can make it tomorrow.

Just a final reminder about details. Please bring music if you have copies, any extra ESM always welcome.

**Music:**

ESM -  
Os Justi, Bruckner  
Geistliches Lied, Brahms  
Abendlied, Rheinberger

I was glad, Parry  
Coronation Mass (-credo), Mozart

**Dress:** smart casual

**Timings:** 9.30am rehearsal, 10.30am service, drinks after

**Address:** St Philip's, Earls Court Road, W8 6QH. Strew parking available, please check restrictions.  
Nearest tubes are Earls Court and High Street Kensington.

Please do let me know if you have any questions. Thank you for helping me celebrate my 13yrs at St Philips and also an association which started 11years again at ECC.

Many thanks  
Rebecca



Rebecca Taylor, who has over the last ten years been our accompanist and Associate Conductor, directed us in a farewell concert and service at St Philip's, Kensington on 16th July. The English Chamber Choir wishes her all the best in her new role as Deputy Director of Music at Rugby School.

**From:**  
**To:** David Charles Lowe  
**Date:** Sep 3, 2023 1:02:19 PM  
**Subject:** **Re: ECC Services going forward**

Dear David

Thanks you for your message, we are fine, hope that you and Celia are as well.

I have only just found out the dates for the coming year regarding St James.

The first will be one on 17th September, which is a 'massed choirs' event as Father Tim will be leaving. The church will then of course be in an Interegnum, but that should not affect us. If a few people from the ECC can do the service on the 17th, it would be super, Simon and I will be there; the ECC St James service will be on Sunday 24th September. We realise that two Sundays in a row will be too much of a commitment for some people, so a representative few from the ECC will be fine.

The repertoire for the 24th is yet to be decided. For the 17th, the Mass setting will be Byrd Mass for 5 voices, the introit 'I sat down under his shadow' by Bairstow, and the Gradual will be 'Hear us, O Lord God', William Harris, motet undecided as yet. (Andrew Parmley organ, Andrew Campling directing).

Other dates for the coming year:

Sunday 29th October (organist, Andrew Parmley) (All Souls, All Saints)  
Sunday 26th November (Andrew Parmley) (Sunday next before Advent- Christ the King)  
Sunday 28th January (Andrew Parmley) (Septuagesima)  
Sunday 25th February (Andrew Storey) (Lent 2)  
We are not scheduled to be singing in March 2024  
Sunday 28th April (Andrew P) (Easter 4)  
Sunday 26th May (Andrew P) (Trinity Sunday)  
Sunday 30th June (Andrew S) (Trinity 5)

Simon has already put a bid for singers for the September services on ECC chat, but we will publicise the other services within the next few days.

Thank you so much for your support of the St James services- it is really appreciated

We will be there on Tuesday, so see you then

With very best wishes

Nicky

**From:** Mark Roper  
**To:**  
**Date:** Sep 12, 2023 12:14:58 PM  
**Subject:** [ECC-announce] Message from Nicky

Hello everyone

The ECC provides a choir to sing at a morning service at St James Garlickhythe in the City, approximately nine Sundays each year. The next one will be on Sunday 24th September. In addition to this, there will be a special service this coming Sunday 17th September, to say goodbye to the priest there, Fr Tim Handley, who is moving to another church. This service will have a massed choir, involving people from all the ensembles which sing at St James. Several of us will be going- if anyone else would like to, do let me know!

For those who are new to the choir, you are very welcome to join us on **Sunday 24th September** in particular. We will be singing as follows:

**Mass setting- Palestrina, 'Aeterna Christi Munera'.  
Introit- 'Let Thy Merciful Ears O Lord'- (Mudd, Oxford Book of Tudor Anthems)  
Gradual- 'Almighty and Everlasting God'- (Gibbons, Oxford Book of Tudor Anthems)  
Motet- 'God So Loved The World'- (Goss setting, New Church Anthem Book)**

All of the above are available on the cpdl, but we will have a copies of the Mass setting available this evening if anyone wants to take one in advance. At St James, we only need to sing the Kyrie, Sanctus, Benedictus and Agnus Dei from the mass setting, as the Credo and Gloria is always sung by choir and congregation, to the Shaw 'Anglican Folk Mass' setting. Several hymns are also sung.

If anyone else is available this coming Sunday, the music list is as follows:

**Introit: I sat down under his shadow - Bairstow  
Hymn: 202 Holy, holy, holy  
Mass Setting: Byrd in 5 parts  
Gradual: Jesus Christ the apple tree - Poston  
Offertory hymn: 278 Alleluia! Sing to Jesus!  
Motet: Loving shepherd of they sheep - Rutter  
Hymn: 563 Rejoice! The Lord is King**

(There will be a reception afterwards at this one, by the way!)

Short notice for this month, I know, but if anyone would like to become involved in the future, the next one will be Sunday 29th October, and the one after that Sunday 26th November.

Apologies for the long message, thank you for reading it. Any queries, please do get in touch.

With very best wishes

Nicky Archer

**From:** Mark Roper  
**To:**  
**Date:** Sep 17, 2023 11:19:41 AM  
**Subject:** [ECC-announce] Dates for your diary

Hello all

The programme for this term is taking shape now (see below)  
The last two are still to be confirmed but worth pencilling in so you have the dates saved

More details will be circulated as they emerge (see recent emails from Ann on Harry Potter and Nicky on SJG), the master spreadsheet will keep all the information in one place for easy reference (thanks Hannah)

You can find the spreadsheet here:

<https://1drv.ms/x/s!AuLR5QnRXvB7iY0SL9WbGOp9AKIR8q?e=kLTswH>

<b>date</b>	<b>venue</b>	<b>programme</b>
24-Sep	St James Garlickhythe	service
29-Oct	St James Garlickhythe	service
26-Nov	St James Garlickhythe	service
03-Nov	Royal Albert Hall	Harry Potter
04-Nov	Royal Albert Hall	Harry Potter
23-Nov	Kings Chapel Savoy	Virgin Mary
06-Dec	Royal Collection Buckingham Palace	Carols
11-Dec	Royal Collection Buckingham Palace	Carols

Tentative dates

23-Dec	Bexhill, Kent (Raymond Gubby)	Dickensian Christmas
09/03/2024	Barnes Festival	Bach and Dodgson Magnificats

Mark Roper  
Chairman, English Chamber Choir

**From:** Mark Roper  
**To:**  
**Date:** Oct 12, 2023 10:18:14 PM  
**Subject:** [ECC-announce] New Artistic Director

Hello all

I'm delighted to say that Rufus Frowde has been offered and accepted the role as Artistic Director .  
We had an excellent field of candidates, from which Rufus emerged as the best fit for ECC.

Guy, Ann and Rufus are working together on diaries and programming for the rest of this year, on which there will be news shortly.

Next Tuesday Rufus and Guy will be sharing the rehearsal working on the music for 23rd November.

Please do be there if you can so we can continue the excellent sound created during his audition with us.

A reminder that rehearsal starts at 7pm , finishing at 915pm. This is to allow plenty of time for the pub and allow extra time for any problems with the trains etc.

Mark Roper  
Chairman, English Chamber Choir

## Rufus Frowde

The English Chamber Choir is delighted to welcome Rufus Frowde as our new Artistic Director elect. As he begins his role with us, he shares these thoughts.

*I am thrilled to have been appointed to lead The English Chamber Choir in its next chapter. My father appeared as a violinist with the choir in many of their collaborations with Rick Wakeman - as such, recordings of the choir were a fond part of the soundtrack of my childhood.*

*There are very few choirs that can tackle the range of repertoire that has become the hallmark of ECC. I look forward to nurturing Guy and Ann's remarkable legacy, as well as exploring new opportunities, ensuring that this family of excellent singers maintains an enviable reputation for adventurous programming, consistently performed with professionalism.*

A freelance conductor, organist, pianist and composer, Rufus was Organist and Assistant Director at the Chapel Royal, Hampton Court Palace from 2003 – 2023. He holds many varied conducting posts including VIVAMUS Chamber Choir, Dacorum Community Choir (founder), and orchestral work for Hertfordshire Music Service (where he has been the Artistic Director and Conductor of the Schools' Galas at the Royal Albert Hall since 2014). He is also the Accompanist of Hertfordshire Chorus.

Rufus studied music as an Organ Scholar at Merton College, Oxford University. He subsequently became Organ Scholar of Worcester Cathedral and undertook prize-winning postgraduate study in Choral Direction and Church Music at the Royal Academy of Music.

Rufus has always maintained a versatile approach to music-making, both in terms of genre and with the musicians with whom he works, seeking to ensure that barriers to quality music-making are overcome. As such, alongside his work as a performer with professional musicians, he leads the music curriculum at his local primary school as well as working as an animateur for the Chorister Outreach Project at St Albans Cathedral.

Performances have included numerous UK cathedrals, Westminster Abbey, La Madeleine (Paris), Kaunas Cathedral, St Thomas's Leipzig, St Paul's Basilica (Rome), Cologne Cathedral, Haarlem Cathedral and Longwood Gardens (Pennsylvania). He has worked with musicians and performers including Emma Johnson, Crispian Steele Perkins, Kiri te Kanawa, José Carreras, Ian McMillan and Michael Rosen. He works with numerous orchestras as a guest conductor and has conducted The Hanover Band, Brandenburg Sinfonia, Southbank Sinfonia and the Brandenburg Baroque Soloists in collaboration with his choirs.

He appears as a conductor, organist and composer on the Signum Classics, Resonus Classics, and Divine Art record labels.

Rufus will work as joint Artistic Director with Guy Protheroe until he takes over on 1<sup>st</sup> January, at which point Guy will become Conductor Emeritus. The choir's Savoy Chapel concert on Thursday 23<sup>rd</sup> November will feature both Guy and Rufus as conductors.





**From:** Ann Manly  
**To:**  
**Date:** Oct 15, 2023 2:49:05 PM  
**Subject:** [ECC-announce] 23rd November Concert

Hello,

First of all, Guy and myself would like to add our congratulations to Rufus on his appointment to the ECC. We are delighted to welcome him and indeed we have already embarked together on the arrangements for the events up to Christmas, which will effectively constitute our hand-over period.

The first thing we have tackled is the programme for the concert on 23 November. It was always our intention that this should be a joint venture, with Guy and the new Artistic Director sharing the conducting and agreeing on the music. I was therefore somewhat surprised when Mark sent a list around a couple of weeks ago saying it was the programme for 23 November. It was never intended as any such thing. It was simply a list of works for consideration, not only for the concert but also as potential audition pieces, and also a guide for the library team as to which pieces we could locate in our currently very widely-dispersed library. Obviously we couldn't embark on a consultation until the new AD was appointed, so there was no final programme available until now.

The 'theme' of the concert is indeed music for the Virgin Mary but it focuses on the period of her life which, for want of a better informal expression, spans the duration of her pregnancy. We start with a couple of prophecies from the Old Testament (as indeed does the traditional 'Nine Lessons and Carols' sequence), then proceed by way of the Annunciation and Mary's visit to her sister Elizabeth (events which produced in their telling the words we now use for the Ave Maria and Magnificat) and then conclude with the birth of Jesus as described in Sheppard's 'Verbum caro'. We are not attempting to cover the later events of the Virgin's life, like her presence at the Crucifixion or her assumption into Heaven. There's enough of that to comfortably fill another programme! And there is very little by way of textual repetition.

In addition to sharing the conducting, Rufus is keen to share his virtuoso organ-playing skills so we have an introduction and two organ interludes, which will enable the singers to sit down and get their breath back. The format of the concert is as follows:

6.30pm Glass of wine in the vestibule area.

7pm Performance in one continuous sequence without an interval (duration c.75')

8.15 End of concert; in time to go to the pub or maybe get something to eat.

Tickets: £20 including the wine

Now we have the programme I will be working on the artwork for the flyer. The programme title is 'Songs of Mary' - subtitle is still under discussion. And I am hoping Mark will have an opportunity to put the details up on Brown Paper tickets before he sets off down under. But do feel free to start posting details on your social media as soon as you like.

We are not proposing to send around an availability spreadsheet for just this one event. There will be one for the Christmas events shortly but some of the details for those, and some other invitations, are still coming in, so please keep the dates that Mark has sent around in your diaries and watch this space. If you are intending to sing on 23 November you don't need to reply to me now - I will assume our regular membership is intending to be there unless I receive apologies for absence, so if you can't do it please could you let me know. We also need a soloist for the Bach-Gounod Ave Maria. We have versions available in G, F or E flat so could be a soprano or mezzo. Please let me or Guy know if you are interested.

This Tuesday we will be taking a break from Harry Potter (although scores will be available for collection if you don't yet have one) and Guy and Rufus will be sharing the conducting. The rehearsals on 24th and 31st will be largely devoted to Harry Potter, although it is hoped to find a few minutes to sing through the less familiar items for the November concert.

I know it's half-term for some, but we look forward to seeing many of you on Tuesday - and please bring any music you already have with you.

Ann

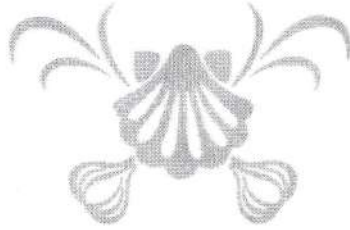
Ann Manly  
Manager, English Chamber Choir

Programme:

GABRIEL PIERNÉ Prélude (from *Trois Pièces*) - organ solo  
BRUCKNER Virga Jesse  
FROWDE Adam lay ybounden  
MOODY Evangelismos  
BACH-GOUNOD Ave-Maria  
GORECKI Totus tuus  
BACH Fugue on the Magnificat - organ solo  
STANFORD Magnificat for double choir  
TAVENER Mother of God, here I stand  
BRITTEN Hymn to the Virgin  
TRAD PROVENCAL Ave Maris Stella  
PHILIP MOORE Variations: Noël Nouvelet  
JOHN SHEPPARD Verbum caro  
Encore VICTORIA O Quam Gloriosum

# St James Garlickhythe

Garlick Hill, London, EC4V 2AL



## Sung Eucharist

29<sup>th</sup> October 2023

The Twenty-First Sunday after Trinity  
All Saints' Day  
10.30 a.m.

*Celebrant & Preacher:*  
*The Revd Nigel Palmer*  
*Choir: English Chamber Choir*  
*Organist: Andrew Parmley*  
*Setting:*  
*Darke in E*

**Introit**

Holy is the true light (*William Harris*)

THE EUCHARIST

**MINISTRY OF THE WORD**

**Hymn No. 229**

Who are these, like stars appearing (*All Saints*)

Priest: The Lord be with you

**R: And with thy spirit**

Priest: Let us pray

Lord's Prayer *BCP p.237*

Collect for Purity

The Summary of the Law

**Kyrie eleison**

Collect for the King *BCP p.239*

Collect for the Day *BCP p.233*

For The Epistle: Rev. 7. 2 *BCP p.233*

**Gradual**

My soul, there is a country (*Hubert Parry*)

Gospel: St. Matthew 5. 1 *BCP p.235*

Creed *BCP p.240*

**NOTICES AND SERMON**

**MINISTRY OF THE SACRAMENT**

Offertory Sentence

**Offertory Hymn No. 546**

O worship the King, all-glorious above (*Hanover*)

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

### THE EUCHARISTIC PRAYER

Priest: The Lord be with you  
**R: And with thy spirit**  
Sursum corda *BCP p.252*  
**Sanctus & Benedictus** *BCP p.253*  
Prayer of Humble Access *BCP p.255*

### CONSECRATION

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

### COMMUNION

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

### Agnus Dei

#### Motet

Call to Remembrance, O Lord (*Farrant*)

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

Lord's Prayer *BCP p.257*

**OBLATION**

Gloria and Blessing *BCP p.259*

**Final Hymn, No. 232**

For all the saints, who from their labours rest (*Sine Nomine*)

**NOTICES**

Thank you for attending our service this morning You are very welcome to join us after the service for a short reception at the back of the church.

We are very grateful to The Revd Nigel Palmer for taking our service this morning and we also thank the English Chamber Choir for their beautiful music.

If you need to speak to a clergyman during the interregnum, please contact Johanne Moss (as below), Parish Administrator, who will be pleased to assist.

Next Sunday (5<sup>th</sup> November) we shall celebrate Holy Communion at 10.30. The priest will be The Revd Jeremy Haselock and the music will be provided by the St James Choir.

**CHURCH OFFICERS:**

**Lay Chairman of the PCC & Verger** Ellis Pike

**Church Wardens** Philip Grant – [prgblue@yahoo.com](mailto:prgblue@yahoo.com)  
Paul Farmiloe

**Parish Administrator** [adminstjg@london.anglican.org](mailto:adminstjg@london.anglican.org)

**Website** [www.stjamesgarlickhythe.org](http://www.stjamesgarlickhythe.org)

**From:** Ann Protheroe  
**To:**  
**BCC:**  
**Date:** Oct 29, 2023 11:42:39 PM  
**Subject:** **Harry Potter RAH - quick update**

Jus a couple of important points concerning the schedule for Harry Potter 2-4 November.

1. The time of the afternoon rehearsal on Friday 3rd November is now 14.00-17.00 (not 14.30). We did flag this up front, but it was confirmed at the technical meeting a few days ago.
2. The dress code is all black. If anyone doesn't have the finer details, please let me know. It would also be helpful if everyone could bring a black folder, assuming you have one. I assume that most people will have one around somewhere, but if you don't own one at all please let me know. I do have a few spares, but not that many. Also, if anyone happens to have a spare one (like belonging to a spouse or family member) which they would be happy to lend, that would be appreciated. And if you fancy bringing a tuning fork or other silent putch device please do. It might come in useful.

Looking forward to seeing you all later in the week. If anyone has received the message and isn't expecting to be singing, please can you let me know ASAP! Thanks,

Ann

Ann Manly  
Manager, English Chamber Choir



**From:** Ann Protheroe  
**To:**  
**Date:** Nov 1, 2023 3:23:52 PM  
**Subject:** [ECC-announce] HARRY POTTER

FOR EVERYONE DOING HARRY POTTER

Just one question. You all should have received by email or dropbox a pdf score. It was certainly not our intention that you should need to print out a copy - we assume these days that you will read such scores on your laptop or tablet. However, we have 50 official vocal scores sent from the States and, thanks to some nifty job-sharing we currently have 58 singers although only 48-50 on the platform at any one time.

We can print some more copies, it's not a problem, but we are just wondering if anyone has chosen to make their own paper copy already. At 46 pages it's in the interests of the planet and the ECC budget not to print out more copies than we need.

So if you have printed your own copy (as opposed to having already picked up an 'official' one) it would be useful to know.

And thanks to those who have requested a black folder. If there's anyone else out there who needs one, do let me know asap.

FOR SOPRANOS AND ALTOS DOING HARRY POTTER ONLY

I have put together a suggested list of who sings which part in the 8-part sections (7M67A etc). This is based on who sang what at yesterday's rehearsal and who has expressed a preference in the course of email correspondence etc. I'm not claiming it's foolproof, and if anyone has spent time and effort learning a part other than the one I've allocated to you, please let me know. We can easily do some swapping around and indeed if you've gone to the bother of learning a particular line, then you should definitely stick to it. We just need to have a plan in advance of turning up to tomorrow's rehearsal. And don't worry if it looks as if there are more people on some parts than others - that's also due to the job-sharing.

And if by any chance I've missed anyone out, please shout loudly now. These things do have a habit of inducing brain fatigue after a while!

Ann

Ann Manly  
Manager, English Chamber Choir

S1	Hannah A	Helen G	Sophia G	Isabel	Hisae	Nicola	Alice	Annabel
S2	Marianne	Anne-Sophie	Hannah M	Olivia S	Jennifer			
S3	Stella	Ann M	Natasha	Sarah M	Mary			
S4	Fiz	Anne G	Katrina	Helen R				
A1	Rachel	Karen	Jay					
A2	Heather	Robyn	Alex	Marion				
A3	Debbie	Peggy	Lynne					
A4	Jenny	Amy	Olivia M	Mila				

**From:** Ann Protheroe  
**To:**  
**Date:** Nov 6, 2023 11:00:44 AM  
**Subject:** [ECC-announce] Gubbay dates for Christmas

Just a brief note to let you know that we now have 2 Dickensian Christmas shows for Raymond Gubbay, one on Friday 22 December at Cadogan Hall and one on the 23 in Bexhill. Exact times to follow but it will be afternoon rehearsal and evening show for both.

Now we have Harry Potter out of the way I will do a schedule of all the Christmas shows. We generally need smaller numbers for everything so far ( Gubbay's have asked for 17-21 singers) so we just need to work out who does what.

We are at a funeral in Essex today so please just add these dates to your diaries and watch this space.

In haste,  
Ann

**From:** Ann Manly  
**To:**  
**Date:** Nov 14, 2023 5:57:27 PM  
**Subject:** [ECC-announce] Dates and times etc up to Christmas

Here are the times and venues for the rehearsals and performances from 28 November up to Christmas.

Tuesday 21 November 7-9/30pm rehearsal at the King's Chapel of the Savoy

Thursday 23 November: King's Chapel concert. Rehearsal 4.45pm - 6.15pm latest. Audience arrive for pre-concert glass of wine at 6.30pm. Concert is at 7pm. Usual dress code black/red

Tuesday 28 November: rehearsal 7-9.30pm, HSL

Thursday 30 November: Carols at Chelsea Barracks. Meet at 5pm. Sing between 5.30-7.30pm (in two slots)

Tuesday 5th December rehearsal 7-8.45pm (note early finish) St Andrew's Church Holborn.

Wednesday 6th December and Monday 11 December: Queen's Gallery, Buckingham Palace. Assemble from 5.30pm. Sing at 6pm - two slots with a break for shopping. drawing of raffle etc in the middle. End by 8pm.

Tuesday 12 December rehearsal 7-9.30pm St Michael Paternoster Royal

Tuesday 19 December rehearsal 7-9.30pm HSL

Friday 22 December. Victorian Christmas at Cadogan Hall. Rehearsal 3-6pm Performance 7.30pm

Saturday 23 December, Victorian Christmas at De La Warr Pavilion, Bexhill-on-Sea, Rehearsal 3-6pm Performance 7.30pm.

More details to follow re transport to Bexhill etc.

#### MUSIC

For Chelsea Barracks and the Queen's Gallery you will need 100 Carols, Noel and Follow that Star.

For Cadogan Hall and Bexhill you will need 100 Carols, plus Gubbay's are providing copies of a few other numbers (nothing very challenging).

Please note the only challenging piece is the Rutter 12 Days of Christmas from 100 Carols which is in the Gubbay shows. If you haven't sung it before, or not for a while, please do have a look at it. It's not intrinsically difficult but it does have corners.

#### DRESS CODE

Chelsea Barracks is outdoors, so warm coats, scarves etc. (I think red scarves may be being provided but that's tbc).

Queen's Gallery - smart daywear (most of the guests will be coming from work so in suits etc). Men can do jackets and trousers (doesn't have to be suits) but please bring a tie. Ladies just look smart and festive! Gubbays: Cassocks are provided. Please wear anything black underneath and black shoes (no trainers).

That's all for now. I will send around an availability chart tomorrow as need to leave shortly for rehearsal.

Ann

Ann Manly  
Manager, English Chamber Choir



*The King's Chapel of the Savoy  
Savoy Hill, London WC2R 0DA*

*Thursday 23 November at 7pm*

*Tickets: £20*

*to include a glass of wine from 6.30pm*

*[https://www.brownpapertickets.com/  
event/6158004](https://www.brownpapertickets.com/event/6158004)*

## *English Chamber Choir*

*Guy  
Protheroe*  
conductor



*Rufus  
Frowde*  
conductor  
& organ

## *Songs of Mary*

*a musical journey from the  
Annunciation to the Virgin birth*

*music by  
Bach, Britten, Bruckner,  
Frowde, Gounod, Gorecki,  
Moore, Pierné, Sheppard,  
Stanford, Tavener*  
programme overleaf



## Programme

- Gabriel Pierné* *Prélude from Trois Pièces*  
*Anton Bruckner* *Virga Jesse*  
*Rufus Frowde* *Adam lay ybounden*  
*Ivan Moody* *Evangelismos*  
*J.S.Bach/Charles Gounod* *Ave Maria*  
*Henryk Gorecki* *Totus tuus*  
*J.S.Bach* *Fugue on the Magnificat*  
*Charles Stanford* *Magnificat for double choir, Op.164*  
*John Tavener* *Mother of God, here I stand*  
*Benjamin Britten* *Hymn to the Virgin*  
*Trad Provençal* *Ave Maris Stella (arr. Ann Manly)*  
*Philip Moore* *Variations on Noël Nouvelet*  
*John Sheppard* *Verbum caro*

Making a welcome return to the King's Chapel of the Savoy, the English Chamber Choir presents music which charts the progress of the Virgin Mary through the months between her salutation from the Angel Gabriel (the Annunciation) by way of her visit to her cousin Elizabeth (the Visitation) to the birth of Jesus (the Nativity). Two of the best-known texts associated with the Virgin Mary are the prayer *Ave Maria* (*Hail Mary*), which is derived from the words of the Angel Gabriel as in St Luke's Gospel, and the *Magnificat*, which is taken from the words Mary herself spoke to her cousin Elizabeth (who at the time was carrying John the Baptist) – also taken from St Luke. There are numerous settings of both these words: in this programme we have the *Ave Maria* written by Charles Gounod and based on Bach's well-known Prelude in C major and the *Magnificat* in a sparkling double-choir setting by Stanford. The sequence ends with the joyous setting of the words *Verbum caro* ('The Word was made flesh and dwelt amongst us') by the 16th century English composer John Sheppard. In between these landmark settings we have several other hymns and prayers dedicated to the Virgin, in a variety of different styles.

From January 1st 2024 Guy Protheroe will become Conductor Emeritus and will be succeeded as Conductor and Artistic Director of the Choir by Rufus Frowde. The ECC is delighted that they are sharing this concert during their handover period.





*The King's Chapel of the Savoy  
Savoy Hill, London WC2R 0DA*

*Thursday 23 November at 7pm*

## *English Chamber Choir*

*Guy  
Protheroe*  
conductor



*Rufus  
Frowde*  
conductor  
& organ

## *Songs of Mary*

*a musical journey from the  
Annunciation to the Virgin birth*

*music by  
Bach, Britten, Bruckner,  
Frowde, Gounod, Górecki,  
Moore, Pierné, Sheppard,  
Stanford, Tavener*



## PROGRAMME

- Gabriel Pierné** (1863-1937) Prélude from *Trois Pièces*  
**Anton Bruckner** (1824-1896) *Virga Jesse*  
**Rufus Frowde** (b.1978) *Adam lay ybounden*  
**Ivan Moody** (b.1964) *Evangelismos*  
*In memoriam Maude Moody*  
**J.S.Bach** (1685-1750)/**Charles Gounod** (1818-1893) *Ave Maria*  
Hannah Ainsworth *soprano*  
**Henryk Górecki** (1933-2010) *Totus tuus*  
**J.S.Bach** *Fugue on the Magnificat BWV 733*  
**Charles Stanford** (1852-1924) *Magnificat for double choir, Op.164*  
**John Tavener** (1944-2013) *Mother of God, here I stand*  
**Benjamin Britten** (1913-1976) *Hymn to the Virgin*  
**Trad. Provençal** *Ave Maris Stella* (arr. Ann Manly)  
**Philip Moore** (b.1943) *Variations on Noël Nouvelet*  
**John Sheppard** (1515-1558) *Verbum caro*

Tonight's programme, *Songs of Mary*, traces in music those few months of the Virgin Mary's life which begin with her learning that she has conceived a child through to his birth in Bethlehem. In doing so, we have drawn on accounts from the Gospels for historical context, from the Old Testament for prophecy, and poets from the 15th to the 19th centuries for their take on the miracle of the virgin birth. The singing is punctuated by an organ introduction and two interludes, also related to this narrative.

We begin, appropriately enough, with a Prélude, by the 19th-century French composer Gabriel Pierné. Pierné was born in Metz but his family moved to Paris following the annexation of that city to Germany in 1871. His musical education followed that of most of the French composers from that time that we know of today: studies at the Paris Conservatoire where he won the Prix de Rome, and his teachers included César Franck for the organ. He succeeded Franck as the organist of the Basilica of Ste Clothilde (1890-98) and while there wrote his *Trois Pièces*, published by Durand in 1892. He also pursued a successful career as a conductor, among his most notable performances being the world premiere of Stravinsky's *The Firebird* with the Ballets Russes in 1910 (he remained as conductor of the company until 1933).

Anyone familiar with the traditional Nine Lessons and Carols format so beloved of C of E tradition will know of the reference to the 'stem of Jesse' in the fourth lesson, in which Isaiah foretells the coming of a saviour of David's line. Jesse was David's father and Isaiah's reference to a 'stem' refers to the metaphorical springing forth of a shoot from the roots of the tree of Jesse (a situation not dissimilar to that currently being discussed in relation to the Sycamore Gap Tree in Northumbria). The references to 'David's line' are generally assumed to be through Joseph rather than Mary, although she herself is also descended from David, but not through the kingly line. Either way, Bruckner's wonderfully expansive motet sets the Mediaeval Latin words based on Isaiah Chapter 11: 'The rod of Jesse hath blossomed: a Virgin hath brought forth God and man'. The words of *Adam lay ybounden* are found in an early 15th-century manuscript now in the British Library and ascribed to a wandering musician, possibly from Norfolk. The same page also includes the familiar Marian poem *I sing of a maiden*, together with other more dubious titles. The subject matter is loosely based on the story from Genesis of the consumption of an apple, but then moves on to the redemption from sin occasioned by the birth of God from 'Our Lady, Heaven's Queen'. Rufus Frowde composed tonight's setting for Vivamus (Chamber Choir) to be sung at the Royal Academy Carols in St James's Church Piccadilly in 2014. It begins in reflective mood, with a folk-like simplicity to the melodic line, in keeping with the words, but later opens out to a joyous conclusion.



The story of the Annunciation is told in the Gospel according to St Luke, where the Angel Gabriel comes to Mary and greets her with the words "Hail, full of grace, the Lord is with thee... blessed art thou among women and blessed is the fruit of thy womb" – in other words the salutation which forms the basis of the Catholic prayer *Hail Mary* (although the second half of the prayer, asking for Mary to pray for us, is a later addition). The British composer Ivan Moody, a former pupil of John Tavener, now lives in Lisbon where he is also an Orthodox priest in the parish of Estoril. He has written extensively for voices and has written several pieces for the ECC including *When Augustus reigned* and *Sub tuum praesidium*. He is a leading musicologist specialising in the music of the many and varied Orthodox traditions. *Evangelismos* sets the story of the Annunciation in English, with Greek interjections. This work was commissioned by the English Chamber Choir for its 50th anniversary and first performed in Cadogan Hall in April this year. Its dedication was shared with the composer's mother, Maude, who sadly passed away very recently, on the 8th November, and tonight's performance is dedicated to her memory.

There are of course hundreds of musical settings of the *Hail Mary*, making it difficult to single out any one to represent this universal prayer in tonight's narrative. So we decided to choose a famous version which features not one but two composers and whose melodies are known well beyond any devotional context. Bach wrote the first volume of his *Well-tempered Clavier* in 1722 – a set of preludes and fugues in all the major and minor keys composed "for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study". And to this day the first prelude of the first book, in C major, is in the repertoire of aspiring piano pupils world-wide. Then, a couple of centuries later, along came the French composer Charles Gounod. Like Pierné, Gounod studied at the Paris Conservatoire and won the Prix de Rome, but he also studied in Austria and Prussia, where he made the acquaintance of Felix Mendelssohn, who introduced him to the music of Bach. In 1853 he improvised a *Méditation sur le Premier Prélude de Piano de J. S. Bach* which was first transcribed for violin (or cello) with piano and harmonium. At first a French text was added, a poem by Lamartine, but then in 1859 Heugel published a version with the now-familiar Latin text. It has since become a staple of weddings and funerals and also recorded by numerous singers from Dame Nellie Melba to Luciano Pavarotti. Tonight's arrangement was made for the ECC by Ann Manly in 2013.

Henryk Górecki was one of the leading composers to emerge from Poland in the 20th century. *Totus tuus* was first performed on 14 June 1987 by the Choir of the Warsaw Academy of Catholic Theology at a High Mass held by Pope John Paul II in Victory Square, Warsaw. The text begins with a phrase the Pope himself coined after surviving an assassination attempt, believing that Mary herself had delivered him: "Totus tuus sum, Maria – I am completely yours, Mary". The rest of the words are taken from a poem written by contemporary writer Maria Boguslawska and addressed to the Virgin Mary as the patron saint of Poland: "Mother of our Redeemer. Virgin Mother of God, blessed virgin, Mother of the world's Saviour". A prayerful intensity is achieved through greatly varied dynamic repetition of this relatively short text. There is also great fluidity to the rhythmic setting of the impassioned words.

According to St Luke's Gospel, the Angel Gabriel also told Mary that her cousin Elizabeth was with child (John the Baptist). This was something of a surprise as Elizabeth was considerably older and probably generally regarded then as past child-bearing age. Mary set off to visit her cousin and remained with her for three months. Whether this was also to do with the attitudes then, as more recently, to conceiving out of wedlock (of course Mary and Joseph were not married at the time) is not addressed by St Luke. Nor is it clear whether Joseph accompanied her on the journey. What is recorded is that when she arrived Elizabeth felt the baby stirring in her womb and cried out for joy, using similar words to those of Gabriel – "Blessed art thou among women..." Mary's response was "My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour..." the words which are now familiar in Christianity as the *Magnificat*, and are part of the English service of Evensong. As with the *Hail Mary* there are numerous settings of the *Magnificat*, and again this evening we have music associated with it by two composers.

Bach's splendidly grandiose *Fugue on the Magnificat* is sometimes attributed to his talented pupil Johann Krebs, although we have no proof either way. No matter, what is evident is its association with the *Magnificat* through the incorporation of the *Tonus Peregrinus* – a Gregorian chant which is linked to the *Magnificat* in the Lutheran tradition, within which of course Bach and Krebs were working. The tone is most prominently heard in the pedals towards the end of the piece. Stanford wrote several settings of the *Magnificat* (and its companion canticle the *Nunc Dimittis*) in the course of his career, as movements in his Morning and Evening services. The *Magnificat* for Double Choir is a stand-alone work and bears the dedication "This work, which death prevented me from giving Charles Hubert Hastings Parry in life, I dedicate to his name in grief. C.V.S." Stanford and Parry had been firm friends for many years but there had been a rift in their relationship in 1917. Stanford wrote his new setting as a tribute, but unfortunately Parry died a few weeks before it was published – hence the dedication. This setting is more expansive than was normally required for day-to-day worship and the composer was clearly influenced by the double-choir motets of Bach – in particular possibly *Singet dem Herrn* – and also the opening and closing choruses of Bach's own *Magnificat*. It is a sparkingly exuberant work with a few harmonic surprises – not least just before the final cadence.

Having featured the two main texts associated with Mary during these months, we now move on to a small group of other pieces which are a more general reflection of Marian devotion. John Tavener is well known for his fusion of English style with that of the music of the Eastern Orthodox Church. In 2003 he wrote an all-night vigil *The Veil of the Temple* which was performed in the Temple Church in London. From this lengthy vigil he extracted a collection of five anthems which can be sung individually. These include *Mother of God, here I stand*, which sets words by the 19th century poet Mikhail Lermontov. It is a small gem, a reflective and very personal prayer to the Virgin.

Britten found the text of his *Hymn to the Virgin* – an anonymous poem dating from around 1300 – in the Oxford Book of English Verse, a copy of which he was awarded as a school prize. And it was indeed while still at school, and languishing unwell in the sanatorium, that he sketched out the first version of this much-loved double-choir carol. He revised it before its first performance in 1931, in which his mother sang the alto solo. The first choir sing in English, while the second choir (which can be a solo quartet or a smaller group) sing in Latin (such texts are commonly described as ‘macaronic’). Britten remained very fond of this little work, and it was one of two of his own pieces which was sung at his funeral in 1976.

*Ave Maris Stella (Our Lady, star of the sea)* is a title dating from mediaeval times and has become closely associated with the Virgin as a protector of seafarers – not only protecting them literally while at sea but also metaphorically guiding them on their journey to God. There are many coastal churches which are called after the star of the sea and there are some ceremonies, notably in Southern Italy, where a statue of the Virgin is actually taken out on a boat across the water. There are also numerous paintings in which the Virgin is depicted as literally a star in the heavens, guiding the sailors on the sea below. The melody of tonight’s carol was published by David Wulstan in his Anthology of Carols in the 1960s, and comes from Provence in Southern France. Like the Britten poem, it alternates between English and Latin words. The harmonies were added for an ECC performance by Ann Manly in 2014.

*Noel Nouvelet* is a French carol which happens to use the same melody as *Ave Maris Stella*. Philip Moore began his career teaching music at Eton, before becoming assistant organist at Canterbury Cathedral and subsequently Organist and Master of the Choristers at Guildford Cathedral and then York Minster. He has written many choral works and also organ pieces in the course of his distinguished tenure of three great English cathedrals.

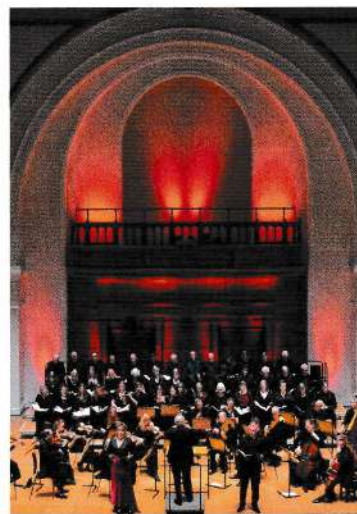
We end tonight’s programme with a piece which celebrates the birth of Jesus. John Sheppard was informant Choristarum (Master of the Choristers) at Magdalen College Oxford in the 1540s. His music was largely rediscovered by David Wulstan, a fellow of Magdalen, in the 1960s and 70s and performed by David’s own group The Clerkes of Oxenford, in which Guy Protheroe sang for many years. The piece is in the traditional pre-Reformation form of a respond. There is a short plainsong *incipit*, followed by a polyphonic section, then two further plainsong verses alternating with shorter versions of the polyphony. So we have the pattern of ABC – plainsong – BC – plainsong – C. Sheppard uses high voices especially in the two soprano parts (known then as treble and meane) to stunning effect. The words are taken from the first chapter of the Gospel according to St John: “The Word became flesh, and dwelt among us; and we beheld his glory, the glory of the only begotten Son of the Father, full of grace and truth.”





## ENGLISH CHAMBER CHOIR

The English Chamber Choir is based in the City of London, where it rehearsed regularly for many years at the Church of St Andrew-by-the-Wardrobe, near Blackfriars and has now re-located to Holy Sepulchre, Holborn Viaduct, the Musicians' Church. Locally it participates in events at the Mansion House and various City Livery Company Halls, has sung in the première of a work by John Tavener in St Paul's Cathedral, and given concerts in the Barbican. Elsewhere in London it has appeared regularly with the Belmont Ensemble at St Martin-in-the-Fields, at Cadogan Hall, the South Bank, St John's Smith Square and several other churches and prominent music venues. It also sang for HM The Queen at Buckingham Palace and Windsor Castle. The Choir has a long history of involvement with commercial music: it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974; in 2014 completed the 40th anniversary UK tour and in July 2019 appeared in the final UK performances also at the Royal Festival Hall. The Choir's most recent appearance with Rick was at the London Palladium in February this year. It has also worked with Vangelis, Eric Lévi (the *Era* project) and many other international artists and has numerous radio and TV credits. It has sung several times at the Royal Albert Hall in 'live music to film' screenings of iconic films including *Gladiator*, *Close Encounters of the Third Kind*, and the *Harry Potter* movies, collaborating with the Royal Philharmonic Concert Orchestra and the BBC Concert Orchestra. Recently it returned to the Albert Hall for *The Muppet Christmas Carol*, and in November for three performances of *Harry Potter and the Deathly Hallows Part 1*. Further afield the Choir has toured in Belgium, Bulgaria, France, Greece and Switzerland and in August 2022 sang three concerts in Tuscany.



The Choir has a long association with music of the Eastern Orthodox Church, having sung numerous works by composers including Michael Adamis, Christos Hatzis, Ivan Moody, Rachmaninov, John Tavener, Tchaikovsky, Theodorakis and many others. In 2018 the Choir sang at the Sacred Music Festival on the island of Patmos, Greece, outside the cave where St John the Divine wrote his *Revelation*. The Choir has also recorded a CD of music inspired by the 9th century Byzantine Abbess Kassiani for Naxos and the compilation album *The Byzantine Legacy* and Ivan Moody's *Sub tuum praesidium* on its own label. It has also given two performances of *Passion Week* by Maximilian Steinberg — a recently re-discovered gem from post-revolutionary Russia which has been taken up by choirs on both coasts of the US, but so far the ECC is the only European choir to programme it.

Before lockdown the Choir performed Tallis' 40-part motet *Spem in alium* twice, and also promoted a concert to celebrate the 75th birthday of the trumpeter Crispian Steele-Perkins, who has appeared with the Choir many times over the years, featuring Bach's *Magnificat*.

The Choir was founded in March 1972 and recently completed a 50th anniversary programme of concerts and events. This included two concerts at Cadogan Hall, one last October featuring two favourite Baroque masterpieces, Handel's *Dixit Dominus* and Bach's *Magnificat*. The Choir was accompanied by its own orchestra, the English Players, performing on period instruments. The second featured Rachmaninov's *Vespers*, together with a new commission *Evangelismos* by Ivan Moody and music by the Ukrainian composer Mykola Leontovych.

Opposite: a few snapshots from the Protheroes' time with the Choir.

Top row: Guy at the RAH with Vangelis in 1976; Outdoors in Patmos 2018.

Bottom row: with Rick Wakeman at Marlborough College wearing 'the shirts' 2009; Ann with a Greek 'Souvla' in Plovidiv, Bulgaria 1999; Jess the spaniel (Choir mascot) in rehearsal (the one watching the conductor) 2016.

This page: Top: Cadogan Hall 2022; Below: Amid the wine coves – Domaine de Mourchon, France, 2015





## GUY PROTHEROE

Guy Protheroe was born in Worcester where (before he arrived) his parents were briefly next-door neighbours of Elgar! He began his musical education as a chorister at Canterbury Cathedral and was a music scholar at Magdalen College, Oxford. After post-graduate studies at the Guildhall School of Music he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings. He became chorus-master and shortly afterwards conductor of the English Chamber Choir in 1973, and worked extensively in the commercial music business as musical director to a whole host of artists including The Who, Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman. He was chorus-master for the first performance of Wakeman's *Journey to the Centre of the Earth* in 1974, and conducted the 40th anniversary UK tour of the same album, with more performances in Argentina and Brazil. He directed the final UK performances of this iconic album at the Royal Festival Hall in July 2019, and appeared, along with the Choir, with Rick in concerts at the London Palladium in February 2023.



When not conducting he also sings baritone, for many years as a member of the Chapel Choir of the Royal Hospital, Chelsea, and he has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He has appeared as guest conductor with many ensembles, orchestras and choirs including, most recently, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the west coast of the US in Portland. He has also conducted in Argentina, Belgium, Brazil, Bulgaria, Chile, Czech Republic, France, Germany, Greece, Hungary, Malta, the Netherlands, Poland, Russia, Spain, Switzerland, Tunisia and Ukraine. He is one of the UK's leading forensic experts on issues relating to music copyright. He first became associated with music from the Orthodox tradition when working as a student for the English Bach Festival Trust, which was headed by the redoubtable Greek impresario Lina Lalandi, where he first came into contact with the Greek Byzantine Choir from Athens. He went on to direct a series of festivals in London over the years, featuring Greek and, later more specifically, Byzantine music and culture. In 2018 he conducted the ECC at the Sacred Music Festival in Patmos, Greece.

## RUFUS FROWDE

Rufus Frowde read music at Oxford University (where he was Conductor of the Oxford University Philharmonia, Organ Scholar of Merton College and a tenor in Schola Cantorum, performing his Finals Recital as a violinist). He subsequently became Organ Scholar of Worcester Cathedral. In 2003, Rufus became Organist and Assistant Director of Music at the Chapel Royal, Hampton Court Palace. He combined this with postgraduate study in Choral Direction and Church Music at the Royal Academy of Music, being awarded prizes in both disciplines. Rufus appears as a conductor and organist on the Divine Art and Diversions labels and has participated in workshops with the BBC Singers, the National Youth Choir of Great Britain and the Royal Academy of Music Chamber Choir. Current conducting appointments include VIVAMUS (Chamber Choir), The Hardyngs Choir and Dacorum Community Choir (founder), with whom he has recently conducted Jonathan Dove's community opera *Tobias and the Angel*.



Rufus is a passionate educator and is heavily involved in the work of Hertfordshire Music Service as an orchestral conductor and animateur (most notably as Artistic and Musical Director of the 2014, 2016 & 2018 Hertfordshire Galas at the Royal Albert Hall). He is also an Animateur for the Chorister Outreach Programme at St Alban's Cathedral. Recent performances include numerous UK cathedrals, St Martin-in-the-Fields, St John's Smith Square (with Emma Johnson), the Spitalfields Festival, New Chamber Opera, La Madeleine (Paris), Kaunas Cathedral (Lithuania), St. Thomas's (Leipzig), St. Paul's Basilica (Rome), Cologne Cathedral, Haarlem Cathedral and Neresheim Abbey (Germany), as well as Dave Brubeck's Cantata *The Gates of Justice* (European Premiere). He accompanied Rossini's *Petite Messe Solennelle* in Rome under the direction of the late Sir David Willcocks. He has also accompanied a number of prominent musicians including the trumpeter Crispian Steele Perkins, Kiri Te Kanawa and José Carreras. Contemporary music also features highly in Rufus's diary and he has conducted and played for numerous premieres including works by Judith Weir, Richard Allain, Ben Parry, Graham Ross, Sasha Johnson Manning, Richard Sisson and Will Todd.

On the lighter side, Rufus is a regular deputy pianist in the Palm Court Quintet at the Ritz Hotel, London and has played the organ for a number of celebrity weddings as well as for Royalty. He was a regular contributor to Classical Recordings Quarterly and in 2012 Rufus was awarded Her Majesty's Diamond Jubilee Medal.



## MOVING ON

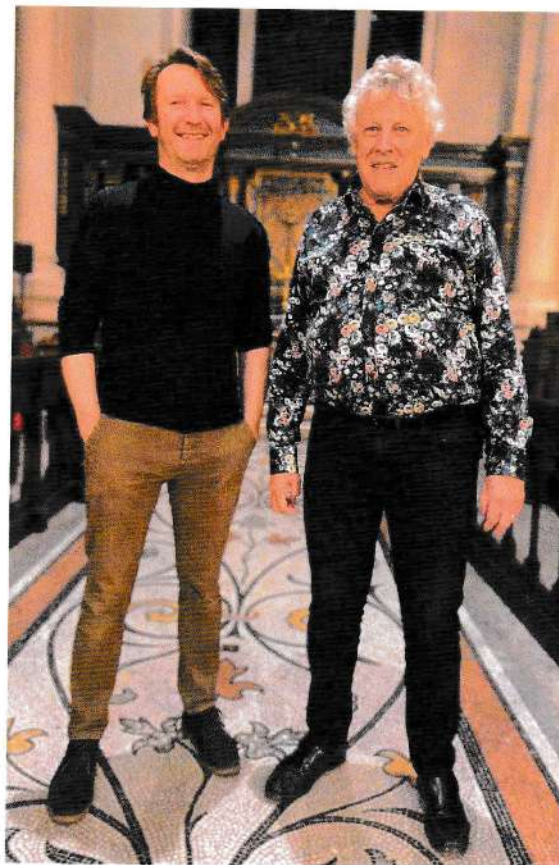
After just over 50 years of service, Guy and Ann Protheroe are stepping back as Artistic Director, Principal Conductor and Manager of the Choir on 1st January 2024.

This is the last performance Guy will conduct in his present role, although he will take up a new role as Conductor Emeritus and we look forward to many future collaborations.

Rufus Frowde will become Artistic Director also on 1st January and we wish him well and every success as he takes the Choir forward into its next half-century.

The Protheroes would like to thank everyone here this evening, both singers and audience, for their support over the years and we ask all of you to continue to support the Choir and all those who work so hard to make things happen.

*Guy and Ann*



## TONIGHT'S PERFORMERS

### *Sopranos:*

Hannah Ainsworth  
Nicky Archer  
Marianne Aston  
Jess Dagers  
Margaret Lingas  
Ann Manly  
Natalia Murray  
Stella Redburn  
Hsae Tomasic  
Katrina Woollorton

### *Altos:*

Karen Bloomfield  
Margaret Driver  
Jane Goodenough  
Peggy Hannington  
Debbie O'Connor  
Robyn Sellman  
Jay Venn  
David Wheeler

### *Tenors:*

Francois Boucard  
Martin Douglas  
Mark Roper  
Rob Scales

### *Basses:*

Simon Archer  
David Elliott  
Tim Johns  
Hugh Joslin  
David Lowe  
Maxime Rischard

## ENGLISH CHAMBER CHOIR

*Patrons:* The Very Revd Dr Ivan Moody, Alderman Sir Andrew Parmley, Rick Wakeman CBE

*Artistic Directors:* Guy Protheroe, Rufus Frowde

ECC is a Company Limited by Guarantee registered in England No.8198937 Charity number 1153396.

*Manager:* Ann Manly (manager@englishchamberchoir.co.uk)

*Chairman:* Mark Roper (chairman@englishchamberchoir.co.uk)

Programme written, compiled and edited by Ann Manly © 2023

Photo Credits: ECC – John Watson; Guy Protheroe – Simon Weir; Rufus Frowde - Glyn Davies  
Guy Protheroe and Rufus Frowde - David Shield

[www.englishchamberchoir.co.uk](http://www.englishchamberchoir.co.uk)

St James Garlickhythe  
Garlick Hill, London, EC4V 2AL



Sung Eucharist

26<sup>th</sup> November 2023

The Sunday Next Before Advent

10.30 a.m.

*Celebrant & Preacher:*  
*The Reverend Canon Anthony Howe*  
*Choir: The English Chamber Choir*  
*Organist: Andrew Storey*  
*Setting: Mass of the Quiet Hour*  
*(George Oldroyd)*

**Introit**

Above all praise and all majesty (*Felix Mendelssohn*)

THE EUCHARIST

**MINISTRY OF THE WORD**

**Hymn No. 556**

Praise the Lord, ye heavens adore him (*Austria*)

Priest: The Lord be with you

**R: And with thy spirit**

Priest: Let us pray

Lord's Prayer *BCP p.237*

Collect for Purity

The Summary of the Law

**Kyrie eleison**

Collect for the King *BCP p.239*

Collect for the Day *BCP p.197*

The Epistle: Jer. 23. 5 *p.197*

**Gradual**

O Thou the Central Orb (*Charles Wood*)

Gospel: St John 6. 5 *p.198*

Creed *BCP p.240*

**NOTICES AND SERMON**

**MINISTRY OF THE SACRAMENT**

Offertory Sentence

**Offertory Hymn No. 277**

All for Jesus! All for Jesus! (*All for Jesus*)

Prayer for the Church *BCP p.244*



Invitation & Confession *BCP p.251*  
Absolution, Comfortable Words *BCP p.252*

### **THE EUCHARISTIC PRAYER**

Priest: The Lord be with you  
**R: And with thy spirit**  
Sursum corda *BCP p.252*  
**Sanctus & Benedictus** *BCP p.253*  
Prayer of Humble Access *BCP p.255*

### **CONSECRATION**

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

### **COMMUNION**

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

### **Agnus Dei**

**Motet**  
O Quam Gloriosum (*Victoria*)

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

Lord's Prayer *BCP p.257*

## OBLATION

Gloria and Blessing *BCP p.259*

### Final Hymn, No. 416

Father, hear the prayer we offer (*Sussex*)

## NOTICES

Thank you for attending our service this morning . You are very welcome to join us after the service for a short reception at the back of the church. Work continues on the Vestry and Parish Room and the east end areas will be unavailable during the coming weeks.

We are very grateful to The Revd Anthony Howe for taking our service this morning and we also thank the English Chamber Choir for the beautiful music.

If you need to speak to a clergyman during the interregnum please contact the Parish Administrator, who will be pleased to assist.

Next Sunday (3<sup>rd</sup> December) we shall celebrate Holy Communion at 10.30. The priest will be The Revd James Chegwiddden and the music will be provided by the St James Choir.

### CHURCH OFFICERS:

**Lay Chairman of the PCC & Verger** Ellis Pike  
**Church Wardens** Philip Grant – [prgblue@yahoo.com](mailto:prgblue@yahoo.com)  
Paul Farmiloe  
**Parish Administrator** [adminstjg@london.anglican.org](mailto:adminstjg@london.anglican.org)

**Website** [www.stjamesgarlickhythe.org](http://www.stjamesgarlickhythe.org)



To make a donation to help with the mission of the parish please visit the website or scan the QR code to go to our Just Giving page

**From:** Mark Roper  
**To:**  
**Date:** Nov 29, 2023 11:00:50 AM  
**Subject:** [ECC-announce] Running order for tomorrow

Message from Rufus

Hi all  
Please see below the running order at Chelsea Barracks tomorrow

5.45 - 6.15pm

O Come all ye faithful - Green88/W226  
The Holly and the Ivy (Q196/W328)  
In Dulci Jubilo (Green42/W182)  
Coventry Carol - Green83/W212  
Angels from the Realms of Glory (Green16/W300) - omit v4  
Silent Night - W304  
O Little town of Bethlehem (Green92/W234)  
Deck the Halls - 02/W72

7 - 7.30pm

Ding Dong - Green28/W82  
God rest ye merry - W83  
In the Bleak (Holst) - W173 (not v4)  
Follow that star (Gritton18)  
Hark the Herald - Green39/W107  
Mary's Boy Child (Gritton40)  
Have yourself (Gritton3)  
We wish - Green60/W164

Mark Roper  
Chairman, English Chamber Choir

**5.45 - 6.15pm**

O Come all ye faithful – Green88/W226  
The Holly and the Ivy - O196/W328  
In Dulci Jubilo - Green42/W182  
Coventry Carol – Green83/W212  
Angels from the Realms of Glory -  
Green16/W300 – omit v4  
Silent Night – W304  
O Little town of Bethlehem - Green92/W234  
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**7 - 7.30pm**

Ding Dong – Green28/W82  
God rest ye merry – W83  
In the Bleak (Holst) – W173 (not v4)  
Follow that star - Gritton18  
Hark the Herald – Green39/W107  
Mary's Boy Child - Gritton40  
Have yourself - Gritton3  
We wish – Green60/W164

**From:**  
**To:**  
**Date:** Dec 10, 2023 11:04:04 PM  
**Subject:** Fwd: [ECC-announce] Wednesday 6 December - Queen's Gallery set-lists, and confirmation of details

Hello everyone,

**Date:**  
Monday 11 December

**Timings:**  
Arrive: 5.30pm  
Perform c.6 - 7.30pm (2 sets)  
End: no later than 8pm

**Venue:**  
Queen's Gallery, Buckingham Palace, SW1A 1AA

**Dress:**  
Smart informal - most of the guests will be coming from work in the Palace  
Please also remember to bring the red scarves from the Chelsea Barracks event if you have one

**Music:**  
!00 Carols for Choirs  
Follow That Star  
White Christmas (sheet)

**Set-lists:**  
Please note there are a few changes from last Wednesday in the light of requests and feedback. We will run Santa Claus and Chestnuts upstairs beforehand. Also you have to do for the descant verses please can altos, tenors and basses sing the harmonies from the organ part. (Choose notes within your ranges - as you have done over the years.)

Set 1 (c.6 - 6.30pm)

*Ding Dong* - Green28/W82  
O Come all ye faithful - Green88/W226 (vv. 1,2, 6 with descant)  
Chestnuts roasting on an open fire (Gritton 56)  
The Holly and the Ivy (O196/W328)  
Santa Claus is coming to town (Gritton 29)  
Angels from the Realms of Glory (Green16/W300) - omit v4  
Mary's Boy Child (Gritton 40)  
O Little town of Bethlehem (Green92/W234)  
Follow that star (Gritton18)

Set 2 (c.7 - 7.30pm)

Deck the Halls - 02/W72  
God rest ye merry - W83 (vv 1,2,5 with descant)  
In Dulci Jubilo (Green42/W182)

Hark the Herald – Green39/W107 (vv 1.2.3 with descant)  
White Christmas (sheet)  
Mary's Boy Child (Gritton40)  
Have yourself (Gritton3)  
We wish – Green60/W164

Guy is in charge and unfortunately I can't be there. Have a great time and enjoy the shopping!

Ann

**From:** Ann Manly  
**To:**  
**Date:** Dec 10, 2023 4:42:16 PM  
**Subject:** [ECC-announce] Gubbay Christmas shows - revised information.

Dear everyone,

Please note there have been some changes to the schedule for the concerts on 22 and 23 December.

Timings are now as follows

Friday 22 December: Rehearsal 3 - 5.30pm (band starts at 2.30 but we are not needed for the first half-hour), Performance 7pm

Saturday 23 December: Rehearsal 3-6pm Performance 7.30 (in other words back to the original timings).

Dress code: We are being provided with black cassocks and the request was to wear black underneath them. As it happens Jay and Karen have done these shows before for another fixer and are all too familiar with the cassocks. Apparently they are polyester and likely to get rather sweaty. Their advice is to wear a t-shirt (preferably black but in any case without too high a neckline) and black socks/tights and shoes and keep everything lightweight!

Ticket offer: There is a ticket offer which only seems to apply to Bexhill at the bottom of this message.

Post-concert drinks at Cadogan Hall: As many of you may remember, after both our Cadogan Hall concerts last season we hired the upstairs room at The Antelope for drinks afterwards. We can do so again on the 22nd but we just need to check the numbers. We are likely to be about 20 singers. I don't know if any of you are bringing friends who will be in the audience, or whether there are any other people who are not doing the concert earlier in the evening but might like to join us. (I have to say I suspect that for most people not doing the concert, it's because they either have pre-existing social arrangements or are getting out of London.) This will be Guy's last appearance as choir-master before the handover to Rufus on 1st January, and it is currently looking possible that we will be spending most of January in France - so if you want us to buy you a drink this may be your last chance for a few weeks! It is not, however, a farewell as we have another 50th coming up in June (ours not the Choir's) for which we are hoping to organise a concert (plus party) with Guy in his conductor emeritus role. It would just be helpful to know how many of you might like to come to the Antelope - if we don't have enough for the upstairs space there may be other options. Quick replies would be much appreciated.

Ann

We would like to offer your choir a special offer of **£29.50 tickets** (best available) to select Raymond Gubbay Christmas concerts.

To redeem this offer, visit the venue website and enter promo code **DECEMBER** when prompted.

Please note this offer is subject to availability and cannot be used retrospectively or in conjunction with any other offer. Not available on the day of the performance and must be booked in advance.

Valid venues and shows:

**Bexhill, De La Warr Pavilion:**

[A Dickensian Christmas](#) (23 Dec, 19.30pm)