

10th January 1995

CHORAL EVENSONG

Choir: English Chamber Choir
Conductor: Guy Protheroe
Organist: Ian Curror
Setting: Purcell in G Minor
Responses: Smith of Durham

Introit or Voluntary:

Book of Common Prayer: 56 Evensong proper begins

412 Psalm 3

First Lesson: Jeremiah ch. 11 vs. 18-20

Office Hymn: 77 O worship the Lord

57 MAGNIFICAT (climax of the order)

Second Lesson: S. Matthew ch. 10 vs. 16-22

59 Nunc Dimittis

60 The Creed

61 Versicles & Responses

109 Collect for the day

61 Final collects

Anthem: The Heavens are telling - Haydn

62 State prayers

Hymn: 79 As with gladness men of old

Address

Gospel: 75 Brightest and best of the sons of the morning

Blessing

N O T I C E S

The Choir next Sunday will be The Elizabethan Singers.

There will be a choral Evensong at S. Andrew's at 5.30pm next Sunday, 29th January, in honour of King Charles the Martyr.

Please take a copy of the Parish Magazine, if you do not already have one. We have over 300 people on our mailing list.

Tuesday recitals begin in February - please advertise.

Sunday February 12th will be a "Mattins Sunday" when the English Chamber Choir will join us.

Please note: the Annual Parochial Church Meeting for S. James will take place on Palm Sunday (9th April) after the Sung Eucharist. This will be a very important meeting.

The Spring Term of The Advanced Sunday School will take place on every Sunday in March at S. Andrew's.

Afternoon tea at 4.00pm

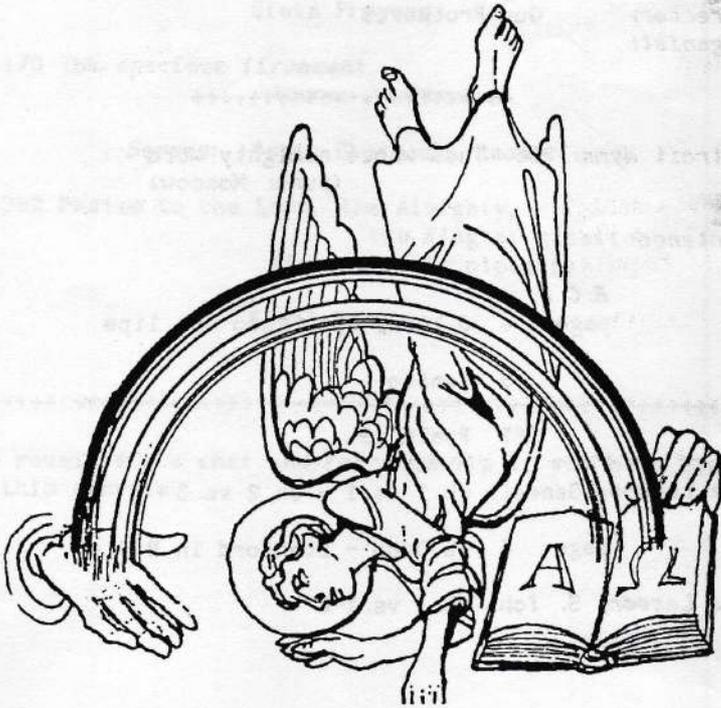
Lecture at 4.30pm

Choral Evensong at 5.30pm

SEPTUAGESIMA
OR THE THIRD SUNDAY BEFORE LENT

THE COLLECT

O LORD, we beseech thee favourably to hear the prayers of thy people; that we, who are justly punished for our offences, may be mercifully delivered by thy goodness, for the glory of thy Name; through Jesus Christ our Saviour, who liveth and reigneth with thee and the Holy Ghost, ever one God, world without end. *Amen.*



SEPTUAGESIMA

12th February 19

CHORAL MATTINS

+++++

Theme: The Creation
Setting: William Smith of Durham
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Guy Protheroe
Organist:

+++++

Introit Hymn: 266 Thou whose almighty word
(tune: Moscow)

Sentence

B. C. P.
page 4 O Lord, open thou our lips

5 Venite

367 Psalm 19

1st Lesson: Genesis ch. 1 vs. 1 - ch. 2 vs. 3

page 6 Te Deum - Stanford in B flat

2nd Lesson: S. John ch. 1 vs. 1-8

SEPTUAGESIMA
OF THE THIRD SUNDAY BEFORE LENT

B. C. P.

page 11 *Jubilate Deo - Stanford in C*

11 *The Creed*

11 *Versicles and Responses*

78 *Collect for the Day*

13 *Collects for Peace and Grace*

ANTHEM: *Geistliches Lied - Spiritual Song by Brahms*

State Prayers

Hymn: 170 *The spacious firmament*

(tune: Addison's)

Sermon: Robin Sherlock, Reader

Hymn: 382 *Praise to the Lord, the Almighty,
the King of creation*
(tune: Praxis pietatis)

Final Prayers

+++++

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

NOTICES

Please take a copy of the Parish Magazine, if you do not already have one. We have over 300 people on our mailing list.

Please note: the Annual Parochial Church Meeting for S. James will take place on Palm Sunday (9th April) after the Sung Eucharist. This will be a very important meeting.

The Spring Term of The Advanced Sunday School will take place on every Sunday in March at S. Andrew's.
Afternoon tea at 4.00pm
Lecture at 4.30pm
Choral Evensong at 5.30pm

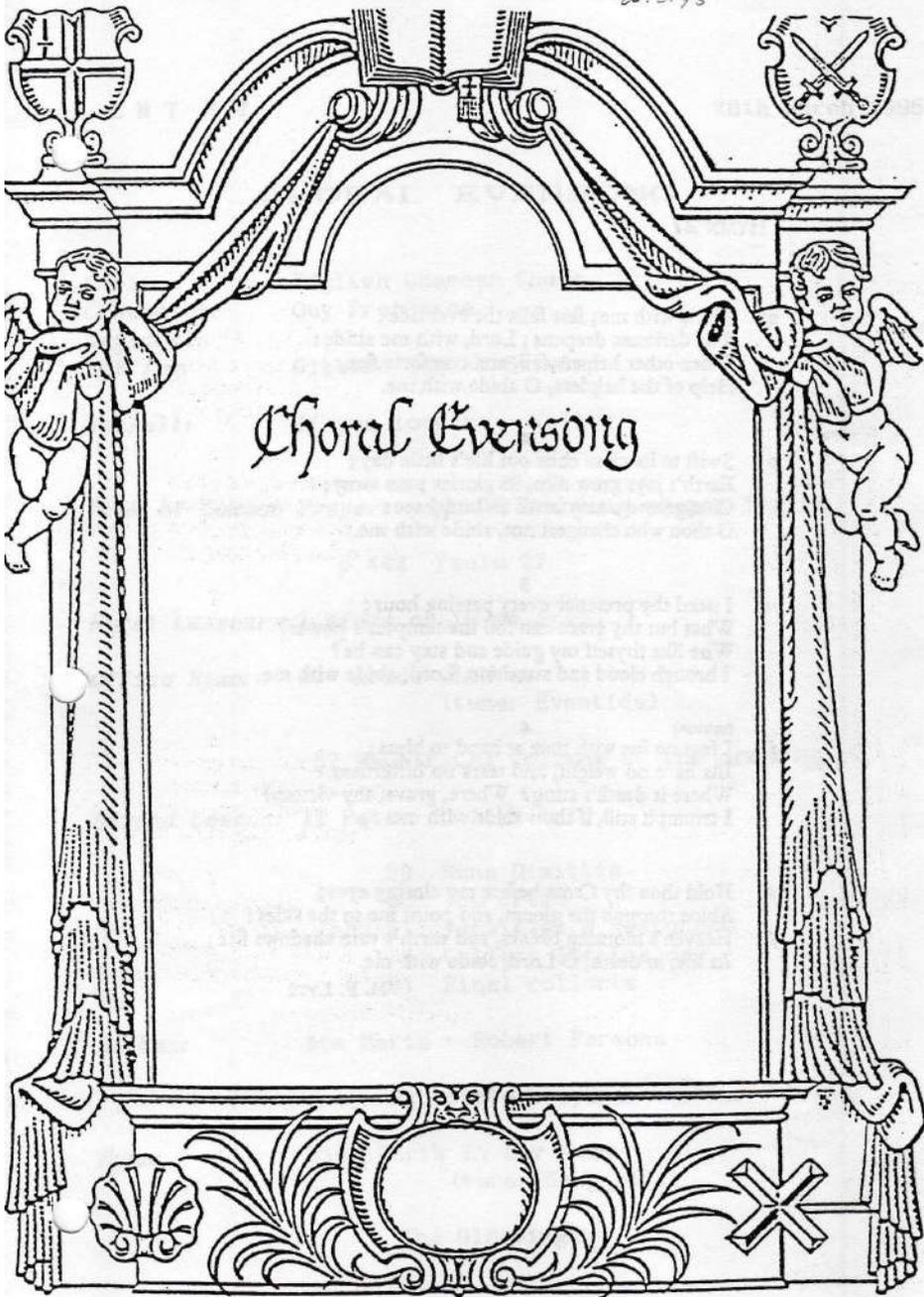
Women's World Day of Prayer
Friday 3rd March 2.00pm at S. Andrew's.
Speaker: Elnora Mann
followed by Afternoon Tea in the Parish Room
Please note change of time.

THE MINISTRY OF WELCOME - CHURCH SITTING

We need a few names of people willing to look after the Church on the odd occasion when one of our regulars is ill or otherwise engaged - can you help?

Help needed particularly on:

Monday 13th February (tomorrow) from 2.00pm
Monday 20th February 10.00am - 4.00pm



Choral Evensong

[Faint, illegible text visible through the paper, likely bleed-through from the reverse side.]

HYMN 27

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

p ²
Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see:
O thou who changest not, abide with me.

mf ³
I need thy presence every passing hour;
What but thy grace can foil the tempter's power?
Who like thyself my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.

[UNISON] ⁴
f I fear no foe with thee at hand to bless;
Ills have no weight, and tears no bitterness.
Where is death's sting? Where, grave, thy victory?
I triumph still, if thou abide with me.

p ⁵
Hold thou thy Cross before my closing eyes;
Shine through the gloom, and point me to the skies:
f Heaven's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me.

H. F. LYTT

LENT I V

26th March 1995

CHORAL EVENSONG

Choir: English Chamber Choir
Conductor: Guy Protheroe
Organist:
Setting: Gibbons Second Service

Introit: If you love me - Tallis

Book of Common Prayer: page 56 Evensong proper begins

p 442 Psalm 27

First Lesson: I Kings ch. 19 vs. 1-18

*Office Hymn: 27 Abide with me
(tune: Eventide)*

57 MAGNIFICAT (climax of the order)

Second Lesson: II Peter ch. 1 vs. 1-19

59 Nunc Dimittis
60 The Creed
61 Versicles & Responses
135 Collect for the day
61 Final collects

Anthem: Ave Maria - Robert Parsons

62 State prayers

*Hymn: 336 Forth in thy name
(tune: Song 34)*

The Blessing

HYMN 336

Forth in thy name, O Lord, I go,
My daily labour to pursue;
Thee, only thee, resolved to know,
In all I think or speak or do.

2

The task thy wisdom hath assigned
O let me cheerfully fulfil;
In all my works thy presence find,
And prove thy good and perfect will.

3

Thee may I set at my right hand,
Whose eyes my inmost substance see,
And labour on at thy command,
And offer all my works to thee.

4

Give me to bear thy easy yoke,
And every moment watch and pray,
And still to things eternal look,
And hasten to thy glorious day;

5

For thee delightfully employ
Whate'er thy bounteous grace hath given,
And run my course with even joy,
And closely walk with thee to heaven.

C. WESLEY†

ST JOHN'S SMITH SQUARE LONDON SW1 THURSDAY 6 APRIL 1995 AT 7.00PM

ENGLISH CHAMBER CHOIR

Bach St Matthew Passion

IAN BOSTRIDGE
EVANGELIST
MATTHEW BROOK
CHRISTUS
MARY NELSON
SOPRANO
DEBORAH MILES-JOHNSON
MEZZO-SOPRANO
JONATHAN CLUCAS
TENOR
JOZIK KOC
BASS

ENGLISH CHAMBER CHOIR
ENGLISH PLAYERS
LEADER ANDREW MANZE

GUY PROTHEROE
CONDUCTOR

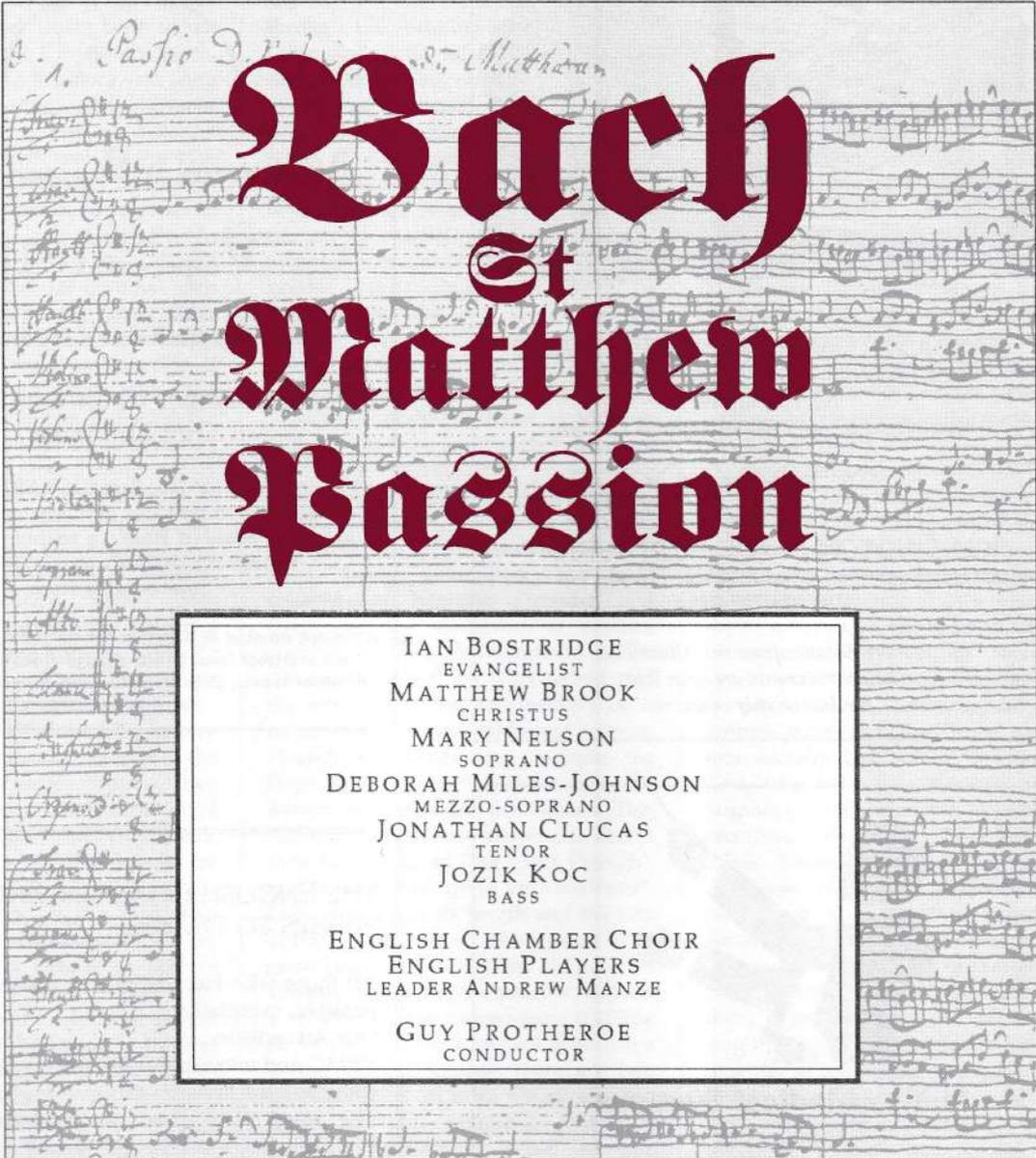
SUNG IN GERMAN
PERFORMED ON PERIOD INSTRUMENTS

Thursday 6 April 1995 at 7.00pm
St John's Smith Square London SW1P 3HA
Director: Paul Davies (St John's Smith Square is a registered charity)

TICKETS: £15, £12, £9, £6
from the Box Office Tel: 071 222 1061. Mon-Fri 10am-5pm or until the concert starts. Sat and Sun from 1 hour before the concert starts. Access Visa and Switch accepted. Advance booking cannot be accepted after 6pm or at weekends. Please send SAE with postal applications. The Footstool Restaurant Gallery in the Crypt is open from 5.30pm for buffet and licensed refreshments. Tel: 071 222 2779
The English Chamber Choir is a registered charity No: 269245.

ST JOHN'S SMITH SQUARE LONDON SW1 THURSDAY 6 APRIL 1995 AT 7.00PM

ENGLISH CHAMBER CHOIR



Bach St Matthew Passion

IAN BOSTRIDGE
EVANGELIST
MATTHEW BROOK
CHRISTUS
MARY NELSON
SOPRANO
DEBORAH MILES-JOHNSON
MEZZO-SOPRANO
JONATHAN CLUCAS
TENOR
JOZIK KOC
BASS

ENGLISH CHAMBER CHOIR
ENGLISH PLAYERS
LEADER ANDREW MANZE

GUY PROTHEROE
CONDUCTOR

SUNG IN GERMAN
PERFORMED ON PERIOD INSTRUMENTS
PROGRAMME £2.00



LAUNCESTON PLACE RESTAURANT

1A Launceston Place · London W8 5RL

Tel: 071 937 6912

Late Night Supper Menu 10pm - 11.30pm



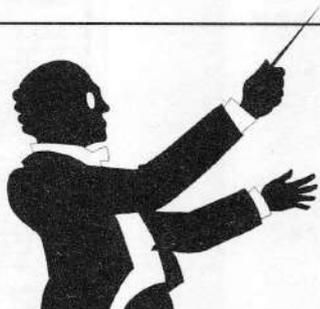
and

KENSINGTON PLACE RESTAURANT

201-205 Kensington Church Street · London W8 7LX

Tel: 071 727 3184

*A short distance from the Albert Hall,
both restaurants are open late
for dinner after concerts.*



Philips Medical Systems

suppliers of
Diagnostic Imaging and Radiotherapy
Equipment,

are pleased to be associated with
the work of the English Chamber Choir
and wish them a very
successful evening.

Philips Medical Systems

Kelvin House, 63-75 Glenthorne Road, Hammersmith, London, W6 0LJ.
Telephone: 081-741 1666 Fax: 081-741 8716

Philips Medical Systems



PHILIPS

Monteverdi at Beaufort House

Vespers of 1610

Saturday 20th May 1995 at 7pm

English Chamber Choir/English Players
Guy Protheroe

The international law firm RICHARDS BUTLER
is delighted to host this performance in the upper
atrium at Beaufort House, a setting which fully
reflects the dramatic possibilities of
Monteverdi's score

A limited number of tickets at £18 (including refreshments)
are available from Gillian Hodge at Richards Butler,
Beaufort House, 15 St Botolph Street, London EC3A 7EE
Tel: 0171 247 6555

**THE ENGLISH CHAMBER CHOIR
WISHES TO THANK:**

All those who have helped to make this evening
possible, especially:

Our Advertisers

KPMG and anonymous donors for their generous
contributions towards this evening's performance
The Revd John Paul of St Andrew's-by-the-
Wardrobe for our rehearsal venue

You can hear the English Chamber Choir again on
Good Friday (14 April) at St Marylebone Church,
and Saturday 15 April at the Barbican.

*If you would like further details of our concerts, why
not add your name to our mailing list? There is no
charge, and you will receive advance details of our
performances plus a newsletter. Just send your name
and address (not forgetting the postcode) to: Ann
Manly, Administrator, English Chamber Choir, 8 Alma
Square, London NW8 9QD. Alternatively you can
telephone your details to 0171 286 3944 or fax them to
0171 289 9081.*

*The English Chamber Choir is a registered charity
No: 269245*

BACH'S ST MATTHEW PASSION

The tradition of readings of the Passion story in Holy Week dates back to the first centuries of the Christian Church. By the Middle Ages the story was sung in Latin to plainsong, with different voices taking the words of different characters in the text, and by the 15th century the words spoken by the crowd, or groups of individuals, were given to a chorus singing polyphonically. In Lutheran Germany the text became sung in German, and chorales (hymns) with texts commenting on the story were added for the congregation. By Bach's time the Passion setting had developed into a full oratorio form, with the narration set to recitative (replacing the original plainsong) together with crowd choruses; meditation and commentary on the events were expressed through poetic texts in arias, and the significance of the events to the congregation was identified through the familiar Lutheran chorales. In addition, Bach's own settings were framed by powerful opening and closing choruses, in which are expounded the theological arguments of the Passion settings.

From the first half of the 17th century in Germany such musical settings of the Passion story were highly popular. They were written for performance on Good Friday and designed in two parts, between which a sermon would be preached. Telemann, a prolific composer in all musical forms, wrote a total of 46 settings of the Passion story, for performance one a year from 1722 to 1767. Bach himself wrote five settings, although only the *St John* and the *St Matthew* survive. (The text only of the *St Mark* still exists, and the *St Luke Passion* ascribed to Bach is in fact an arrangement by him of another composer's music.) The *St John Passion* was first performed at the Nikolaikirche in Leipzig in 1724 (three years after Bach took up his appointment in the town) and the *St Matthew Passion* was written three years later for performance at the Thomaskirche.

The most popular texts for musical settings of the Passions were the synoptic Gospels (those of Matthew, Mark and Luke) and specially written poetic versions, such as that by Brockes (as set by Handel). The Gospel according to St Matthew lends itself very naturally to musical setting, in terms of the balance of the elements in the Passion story: Bach's setting has a very even structure and flow, paced by the pattern of narrative followed by arioso and aria. The message of the Passion story in St Matthew is that man

should recognise his sin and guilt: only through the suffering of Christ on the Cross, and by the repentance which this engenders in man, can he be saved.

St John's Gospel alone presents a very different message: an affirmation of faith, of glory achieved through the crucifixion of Christ. It is a glorification of God that he became mortal on earth; the act of crucifixion, in the physical raising-up of Christ on the Cross, is a symbol of the triumphant "lifting-up" of mankind to God – a symbol linked directly to the Ascension. Such symbolism abounds in St John's Gospel – described as "St John's Book of Glory".

In the *St Matthew Passion*, in addition to the Gospel text and the chorales there are many contemplative pieces, with texts written by Bach's friend Christian Friedrich Henrici, known as Picander. The structure of the work appears to have been developed in close collaboration between Picander and Bach, and the succession of musical numbers follows the demands of the dramatic flow of the story-telling and the meditations and commentary on it rather than any external formal scheme. Picander's contributions include the large-scale framing choruses and the ariosos and arias for the soloists. This Passion setting was known in Bach's own household as "the great Passion", and its scale was quite unprecedented, both in terms of its length and the size of the forces involved. (As a result of its great length we have been obliged this evening, as is often the practice, to omit a number of the movements, totalling about half an hour's music.) In addition to the various soloists, there are two choruses (plus an extra *ripieno* soprano choir for two numbers) and two identical orchestras. Most of the accompaniment of the recitatives is from the first orchestra; where a soloist sings an aria in duet with chorus, the solo voice generally sings with the first orchestra, alternating with the second chorus and orchestra.

Whereas in the *St John Passion* the opening chorus is a paean to God, the Ruler, who has been glorified through the Crucifixion, in the *St Matthew Passion* the opening chorus tells of the guilt of mankind at the Crucifixion. The two choruses sing a lament in the style of a funeral march in E minor, while over the top is heard in G major, sung by the *ripieno* sopranos, the chorale *O Lamm Gottes, unschuldig*. Bach made very few revisions to the *St Matthew Passion*: the major revision was the replacement of the chorale which originally closed

Part One with the elaborate chorale fantasia *Jesum lass ich nicht von mir*, which was written for the second version of the *St John Passion*. In addition to singing the contemplative pieces and the chorales which comment on each of the scenes in the Passion story, the choruses's dramatic function as the *turba* (crowd) ranges from baying mob to devout believers. There are a considerable number of chorales in the *St Matthew Passion*; Bach uses them to unify and shape the overall structure by means of employing a limited number of chorale melodies several times in different harmonisations, the style of the harmonisation reflecting the scene which has just occurred.

As in the *St John Passion*, the Gospel is told in *secco* recitative by a tenor representing the Evangelist, though, in common with the *St Matthew* setting overall, the recitative is less dramatic in its style of utterance. A difference from the *St John* is that the voice of Christ is accompanied by string orchestra, symbolising his divine status. Only once is Jesus heard unaccompanied by strings, where, on the Cross, his faith momentarily deserts him: "My God, my God, why hast thou forsaken me?" A number of other characters appear in the recitative, most notably Peter, Judas and Pilate. There are also a pair of False Witnesses and a pair of Priests; both pairs sing their lines in canon, the second voice chasing the first, as if to ensure their conformity of thought.

In addition to the 'character' parts, there is another group of soloists who sing the settings of Picander's texts. The majority of these settings are solo arias, mostly preceded by an *arioso* (although Bach calls them *recitatives*) in a more declamatory and less lyrical style. Several arias are sung in duet with chorus; the duet for soprano and alto *So ist mein Jesus nun gefangen*, in which they lament their Saviour's capture, is punctuated by cries from the second chorus of "Loose Him! Do not hold Him! Do not bind Him!", followed immediately by a dramatic outburst from double chorus: "Has thunder and lightning vanished in the clouds?" In the penultimate chorus the four aria soloists come together, each singing in turn a farewell to Christ, interspersed by the chorus in contemplation. This movement itself is a kind of *arioso* introducing the great final chorus, where Jesus's followers, and the whole of Christianity, in tears of grief leave him at rest in his grave.

Guy Protheroe

Recitative & Chorus

Evangelist

Und siehe da, der Vorhang im Tempel zerriss in zwei Stücke, von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen, die da schliefen; und gingen aus den Gräbern nach seiner Auferstehung, und kamen in die heilige Stadt, und erschienen vielen. Aber der Hauptmann, und die bei ihm waren, und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschrakten sie sehr und sprachen:

Chorus I & II

Wahrlich, dieser ist Gottes Sohn gewesen.

Recitative

Evangelist

Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiläa, und hatten ihm gedienet; unter welchen war Maria Magdalena, und Maria, die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi. Am Abend aber kam ein reicher Mann von Arimathea, der hiess Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato, und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

Recitative & Aria Bass

An Abend da es kühle war,
Ward Adams Fallen offenbar.
Am Abend drücket ihn der Heiland nieder.
Am Abend kam die Taube wieder,
Und trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedenschluss ist nun mit Gott gemacht,
Denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kömmt zur Ruh.
Ach! Liebe Seele, bitte du
Geh, lasse dir den toten Jesum schenken,
O heilsames, o köstlich's Angedenken.

Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.
Denn er soll nunmehr in mir
Für und für
Seine süsse Ruhe haben.
Welt, geh aus, lass Jesum ein!

Recitative

Evangelist

Und Joseph nahm den Leib, und wickelte ihn in ein rein Leinwand. Und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen; und wälzete einen grossen Stein vor die Tür des Grabes, und ging davon. Es war aber allda Maria Magdalena, und die andere Maria, die satzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato, und sprachen:

Chorus I & II

Herr, wir haben gedacht, dass dieser Verführer sprach, da er noch lebete: "Ich will nach dreien Tagen wieder auferstehen." Darum befiehl, dass man das Grab verahre bis an den dritten Tag, auf dass nicht seine Jünger kommen, und stehlen ihn, und sagen zu dem Volk: Er ist auferstanden von den toten; und werde der letzte Betrug ärger, denn der erste.

Evangelist

Pilatus sprach zu ihnen:

And, behold the veil of the temple was rent in twain from the top to the bottom; and the earth did quake, and the rocks rent: and the graves were opened; and many bodies of the saints which slept arose, and came out of the graves after his resurrection, and went into the holy city, and appeared unto many. Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying:

Truly this was the Son of God.

And many women were there beholding from afar off, which followed Jesus from Galilee, ministering unto him: among which was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedee's children. When the even was come, there came a rich man of Arimathea, named Joseph, who also himself was Jesus' disciple. He went to Pilate, and asked for the body of Jesus. Then Pilate commanded the body to be delivered.

In the evening, when it was cool,
Adam's fall was manifest.
In the evening the Redeemer casts him down;
In the evening the dove returned
And carried an olive leaf in its mouth.
O beautiful time! O evening hour!
Peace is now made with God.
For Jesus has endured His cross.
His body comes to rest.
Ah, dear soul, pritheee
Go, bid them give thee the dead Jesus
O wholesome, O precious keepsake!

Make thyself clean, my heart,
I will myself entomb Jesus,
For He shall henceforth in me
For ever and ever
Take His sweet rest.
World, begone, let Jesus in!

And when Joseph had taken the body, he wrapped it in a clean linen cloth. And laid it in his own new tomb, which he had hewn out of the rock; and he rolled a great stone to the door of the sepulchre, and departed. And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre. Now the next day, that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate, saying:

Sir, we remember that that deceiver said, while he was yet alive: "After three days I will rise again." Command therefore that the sepulchre be made secure until the third day, lest his disciples come by night and steal him away, and say unto the people, He is risen from the dead: so the last error shall be worse than the first.

Pilate said unto them:

Pilatus

Da habt ihr die Hüter; gehet ihn, und verwahret's, wie ihr's wisset.

Evangelist

Sie gingen hin, und verwahreten das Grab mit Hütern, und versiegelten den Stein.

Recitative soprano, alto, tenor, bass, chorus I & II

Nun ist der Herr zur Ruh gebracht.

Mein Jesu, gute Nacht!

Die Müh ist aus, die unsre Sünden
Ihm gemacht.

Mein Jesu, gute Nacht!

O selige Gebeine
Seht, wie ich euch mit Buss und Reu beweine,
Dass euch mein Fall in solche Not gebracht.

Mein Jesu, gute Nacht!

Habt lebenslang
Vor euer Leiden tausend Dank,
Dass ihr mein Seelenheil so wert geacht'.

Mein Jesu, gute Nacht!

Chorus I & II

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekkissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern
Da die Augen sein.

ENGLISH CHAMBER CHOIR

Choir I

Soprano
Janet Adderley
Fiona Charman
Judy Dixey
Jan Elson
Elizabeth Evans
Selina Haniff
Rachel Haywood
Tessa Henderson
Jocey Hurndall
Anne Johnson
Ann Manly
Diana Maynard
Gro Salter
Sabine Schildknecht
Kay Vernon
Kay Wood

Alto

Karen Bloomfield
Margaret Driver
Elizabeth Ling
Sian Mexsom
Jay Venn
Dilys Williams

Tenor

Roger Brown
Roger Carpenter
Margaret Jackson-Roberts
Alistair McDermott
Luke Purser
David Watson

Bass

Peter Best
Jeremy Hughes
Tomoyuki Ikeda
David Jordan
Hugh Joslin
Keith Searle
Phil Smith
Keith Wallace

Ye have a watch: go your way, make it as sure as ye can.

So they went, and made the sepulchre sure, sealing the stone, and setting a watch.

Now the Lord is brought to rest.

My Jesus, good night!

The toil is done

Which our sins made for him.

My Jesus, good night!

O blessed limbs,

See how I weep for Thee with penance

And remorse that my fall brought Thee into

Such distress.

My Jesus, good night!

Take, while life lasts,

A thousand thanks for Thy Passion,

That Thou didst prize

My soul's good so dearly.

My Jesus, good night!

We sit down in tears and call

Thee in the tomb:

Rest softly, softly rest!

Rest, ye exhausted limbs.

Your grave and tombstone

Shall for the unquiet conscience

Be a comfortable pillow

And the soul's resting place.

In utmost bliss

The eyes slumber there.

Choir II

Soprano

Charmaine Ahmed

Margaret Allen

Catherine Bean

Anne-Marie Curror

Lorraine Harper

Harriet Jay

Anne Jordan

Venetia Lascelles

Gaby Molloy

Dee Pickering

Jenny Russell

Adele Stevenson

Alto

Marion Brown

Maureen Connett

Denise Davies

Sue Furnell

Fiona Henderson

Tomoko Ikeda

Sue King-Smith

Julia Singer

David Wheeler

Tenor

Peter Adderley

Francis Bassett

Jeff Dale

Nigel Horder

Rob Scales

Bass

Dan Cairns

Tim Colborn

Christopher Daws

Steve Hopewell

Gavin King-Smith

Martin Knight

Tony Noakes

Jonathan Snow

Neil Thornton

Ben Warren

ENGLISH PLAYERS

Orchestra I

Andrew Manze

Ann Monington

Jo Parker

Claire Sansom

Jan Schlapp

Daniel Yeadon

Peter Buckoke

Stephen Preston

Brinley Yare

Gail Hennessy

Matthew Dixon

Alistair Mitchell

John Toll

Violin I

Violin II

Viola

Cello

Bass

Flute

Oboe, Oboe d'amore, Oboe da caccia

Bassoon

Organ

Orchestra II

Marshall Marcus

Sarah Bielby-Wright

Roddy Skeaping

Kirsten Klingels

Rachel Byrt

Helen Gough

Judith Kleinemann

Sinead Bradbeer

Rachel Helliwell

Caroline Kershaw

Alex Bellamy

Noelle Rainbird

Ian Curror

SOLOISTS

Evangelist

Christus

Judas

Peter

Priests

Ian Bostridge

Matthew Brook

Jonathan Snow

Daniel Cairns

Tim Colborn

Gavin King-Smith

Witnesses

Maids

Pilate

Pilate's Wife

Elizabeth Ling

Jonathan Clucas

Jenny Russell

Charmaine Ahmed

Jozik Koc

Rachel Haywood

Arias sung by Mary Nelson, Deborah Miles-Johnson, Jonathan Clucas and Jozik Koc

ENGLISH CHAMBER CHOIR AND PLAYERS

The English Chamber Choir is currently one of the busiest of London's smaller choirs. It appears regularly in all the major London venues, in City churches and country houses as well as on television. It performs with a number of ensembles and orchestras, including a regular Christmas concert with the Band of the Royal Engineers. It visits festivals and music societies across the country and in Europe in addition to promoting its own annual season of concerts in London.

The Choir prides itself on its particularly varied repertoire and concert schedule. Together with its conductor, Guy Protheroe, it has a long association with commercial music-making, dating back to the rock-opera *Tommy* with The Who; more recently it has worked frequently with Vangelis (including the soundtrack to Ridley Scott's Columbus film *1492*) and Barrington Pheloung, with whom it recorded anthems from the 1953 Coronation Service for the CD release of his music to the Yorkshire Television documentary *Days of Majesty*. In the cinema it can currently be heard on the soundtrack of *Nostradamus*.

In the concert hall the Choir continues to expand its own concert promotions, which focus on the real heart of its repertoire – choral music from the last five centuries, with or without instruments.

Since 1977 it has sung regularly with its own orchestra, the English Players, presenting, under Guy Protheroe, most of the baroque and classical choral/orchestral repertoire (Handel *Dixit Dominus*, Bach *Mass in B minor*, *Magnificat*, and *St John Passion*, a series of Haydn Masses and Mozart *Requiem* to name but a few), expanding on occasion to larger-scale works including Brahms *Requiem*, Stravinsky *Symphony of Psalms* and Elgar *The Music Makers*. For unaccompanied performances it has particularly favoured the rich late-romantic music of the early twentieth century: its repertoire currently includes Richard Strauss *Hymne* and *Der Abend*, Schoenberg *Friede auf Erden*, and Bax *Mater ora filium*, as well as plenty of Poulenc and Britten.

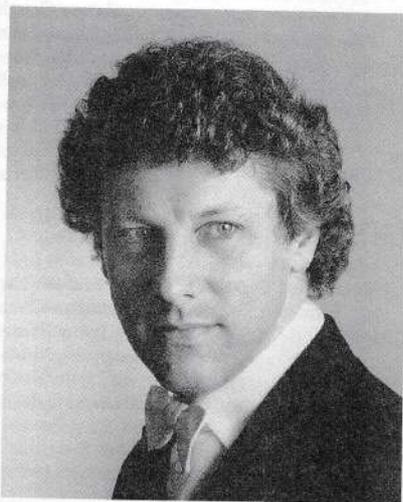
In recent seasons it has celebrated the centenaries of Bliss, Howells, Rossini and Sulzer as well as a number of literary anniversaries, most notably the centenaries of the birth of T.S.Eliot in 1988, Gerard Manley Hopkins in 1989 and W.B.Yeats in 1990.

The Choir also regularly sings popular classical music for other London promoters, ranging from Orff's *Carmina Burana* through popular operatic choruses including *Nessun Dorma*, to the favourite classics of *Inspector Morse*.

In keeping with the developments of recent years, the English Players now play Baroque and Classical works on instruments of the period.

GUY PROTHEROE

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from most periods and styles in his roles as conductor, artistic director and writer.



He was a chorister at Canterbury Cathedral, studied bassoon at the Guildhall and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, touring in Europe and the USA, broadcasting in many countries and making several recordings, including a Jonathan Harvey's *Bhakti* (a Sunday Times Pick of 1994) and a CD of ensemble works by Iannis Xenakis (awarded the Preis der Deutschen Schallplattenkritik).

He has worked with a wide variety of orchestras, choruses and ensembles including the Academy of Ancient Music, BBC Singers, Chelsea Opera Group, Greek National Opera Chorus, Royal Choral Society, Ulster Orchestra, and the Xenakis Ensemble (Holland).

He is equally at home in the sphere of commercial music, with numerous credits as composer, arranger and musical director of television and radio commercials, recordings and live concerts with many international artists including Rick Wakeman, John Anderson, Black Sabbath, George Martin, and in particular Vangelis, with whom he has worked closely on many projects. He has conducted a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both on live television. He collaborated with the French composer Erik Levi on music for *Les Visiteurs*, and can also be heard on the soundtracks of *1492*, *The Plague* and *Nostradamus* - in each case as a monk intoning plainsong.

IAN BOSTRIDGE

Ian Bostridge studied history and philosophy at both Cambridge and Oxford, where he received his doctorate in 1990. He was a post-doctoral fellow at Corpus Christi, Oxford, before embarking on a career as a singer. A finalist in both the Kathleen Ferrier and Richard Tauber competitions, he went on to win the 1991 NFMS/Esso award and received support from the Young Concert Artists Trust. He now studies with Diane Forlano.

In February 1995 he was the only singer to be invited to take part in the *Young Masters* series at the Wigmore Hall. He has sung Schubert's *Winterreise* at the Purcell Room and takes part in Hyperion's complete Schubert Edition with Graham Johnson and the complete Britten realisations of Purcell songs.

He was recently seen on BBC 2 singing Purcell's *Music for Queen Mary* in Westminster Abbey, also recorded for Sony. Other concert appearances this season include Britten's *War Requiem* in London, Brussels, Hamburg and Schleswig-Holstein, the *Serenade for tenor, horn and strings* in London and Wales and the *Spring Symphony* at Aldeburgh; Bach's *St Matthew Passion* with the Scottish Chamber Orchestra under Sir Charles Mackerras and his debut at the Proms in Bach's *Magnificat*.



This season he makes his Covent Garden debut in the new production of *Salome* and next season he works for the first time with the English National Opera, singing Don Ottavio and Lysander. He will sing Sellem in *The Rake's Progress* at the Saito Kinen Festival under Ozawa, Flute in *A Midsummer Night's Dream* and the *War Requiem* with the LSO under Sir Colin Davis and the tenor arias in the *St Matthew Passion* under Brügggen, all to be recorded by Philips Classics.

MATTHEW BROOK

Matthew Brook was born in Yorkshire. In 1983 he won an entrance scholarship to the Royal College of Music, where he studied with Edward Brooks and Robert Sutherland. While there he won various prizes including the prestigious Agnes Nicholls and Harty Trophy, presented by HM The Queen Mother. He was also Kirklees Young Musician of the Year in 1988 and received two awards from the Countess of Munster Trust which enabled him to continue his studies privately after leaving the RCM.



He has a busy career as a concert soloist and recitalist and has worked with Sir David Willcocks, Christopher Hogwood and Richard Hickox. He now works regularly with Harry Christophers and The Sixteen and is also a member of the highly-acclaimed group *I Fagiolini*.

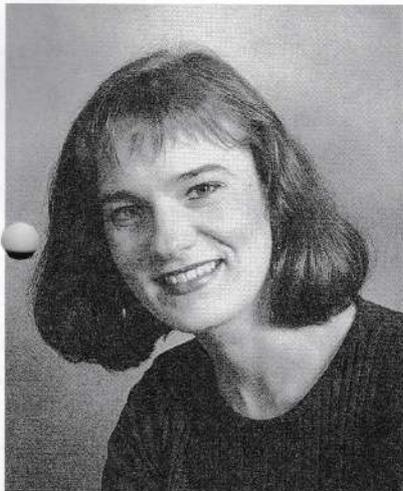
He has taken part in many broadcasts and recordings for BBC Radio, including a programme of Scandinavian music by Grieg, Palmgren and Sibelius. He has recorded John Tavener's *Ode to Andrew of Crete* with Christopher Robinson for Hyperion and Purcell's *Dioclesian* with Richard Hickox.

He has sung several times at the South Bank, including *Belshazzar's Feast* at the Festival Hall, and at the Cheltenham, Brighton and Three Choirs Festivals. He recently sang at the Royal Albert Hall, Birmingham Symphony Hall and St David's Hall Cardiff in *Prom Praises* with Noel Tredinnick.

Operatic roles include Polyphemus in *Acis and Galatea*, the vicar in *Albert Herring* and the dissenter in de la Martinez' *Sister Aimée* for the London International Opera Festival, Young Sam in the first British performance of Bernstein's *A Quiet Place* in Cambridge and Ben in Menotti's *The Telephone* at Windsor Castle.

MARY NELSON

Mary Nelson, from Northern Ireland, studies at the Royal Academy of Music with Mark Wildman and Iain Ledingham. In June 1994 she graduated with First Class Honours in performance and received the Henry Cummings Prize for the highest mark for singers. She has won the Oratorio Prize and the Isobel Jay Prize for operatic arias. She has sung in masterclasses with Heather Harper, Robert Tear, Sir Colin Davis, Benjamin Luxon and Leonard Slatkin.



Recent performances include *Messiah* with the Choir of Ely Cathedral in France and Bermuda, Bach's *Magnificat* and Handel's *Dixit Dominus* in St Martin-in-the-Fields and Dvorak's *Te Deum* in Guernsey. She has sung Finzi's *Dies Natalis* with the Ulster Sinfonietta and recently performed Mozart's *Quilata Jubilate* with the Ulster Orchestra for BBC Radio 3.



JONATHAN CLUCAS

Jonathan Clucas started his musical career as a chorister at King's College Cambridge. He continued by winning a musical scholarship to Uppingham School, Rutland. He then studied with Rudolf Piernay until he decided to interrupt his vocal career to concentrate on composition and jingle writing. He entered the Royal Academy of Music in 1994 and is currently studying with Kenneth Bowen and Ian Ledingham. Recent solo engagements range from carols with the Band of the Grenadier Guards to Beethoven's *Choral Fantasy* with the London Soloists Chamber Orchestra at the Barbican. He is also currently a member of the Chapel Choir of the Royal Hospital, Chelsea.



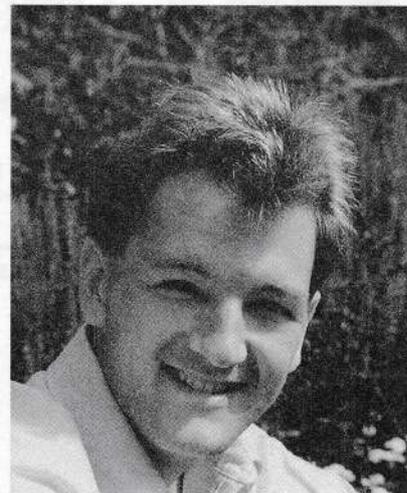
DEBORAH MILES-JOHNSON

After studying flute and piano at the Royal College of Music, Deborah subsequently trained as a singer with Margaret Cable. Her work now extends into opera, oratorio and the contemporary repertoire and takes her throughout Britain and Europe. A recording of her performance in Peter Maxwell Davies' *Resurrection* with the BBC Philharmonic Orchestra has been released by Collins Classics. She has also just performed and recorded Barraqué's *Au dela du Hasard...* in the Konzerthaus in Vienna with KlangForum.

Operatic performances have included the premiere of Birtwistle's *Gawain* at the Royal Opera House, Walton's *The Bear* in the new Bridewell Theatre and Mrs Sedley in *Peter Grimes* at Haddo House, Aberdeen. Future plans include a tour of Israel and more performances of Barraqué in Cologne and Strasbourg.

JOZIK KOC

Born in Oxford, Jozik Koc read music at York University before winning a scholarship to the Guildhall School of Music and Drama. In 1991 he was winner of the Fina/South East Arts Young Musicians' Platform.



He made his operatic debut with Glyndebourne Touring Opera in 1989 and has since sung roles for Glyndebourne Festival Opera, The Royal Opera, Scottish Opera, Pavilion Opera and Midsummer Opera.

He has sung at the Bath, Canterbury, Chichester, Edinburgh and York Festivals, as well as abroad in Spain, Portugal, France and Germany. He has appeared at all the major London halls, most recently singing Haydn's *Creation* at the Barbican, and Elgar's *Dream of Gerontius* at the Royal Festival Hall. He has also created the role of Captain in *Arion and the Dolphin* commissioned by the Baylis programme at English National Opera. Other work this season includes the Count in *The Marriage of Figaro* at the Bermuda Festival, King Solomon in Julian Grant's comic opera *The Queen of Sheba's Legs* at the Blackheath Concert Halls, and a recording for Hyperion of Odes by John Blow. Future plans include Aeneas (*Dido and Aeneas*) and the Traveller in *Curlew River* for Opera Factory.

St John's, Smith Square, London SW1

Director: Paul Davies

Box Office: 071 222 1061

For details of future events at St John's please send £5 annual subscription to the Box Office.

In accordance with the requirements of Westminster City Council persons shall not be permitted to sit or stand in any gangway. The taking of photographs and use of recording equipment is strictly forbidden without formal consent from the Trustees.

Smoking and refreshments are permitted only in the Footstool Restaurant Gallery. During the interval and after the concert the Footstool Restaurant Gallery is open for buffet suppers and licensed refreshments.



**"HELGA, HOW MANY
GERMANS DOES
IT TAKE TO CHANGE
A LIGHT BULB?"**

"AH IS THIS THE ONE ABOUT the highly-trained quality control checkers at the Löwenbräu brewery here in the beautiful city of Munich where they have to carefully check that each and every stage of the bier brewing process adheres to the Reinheitsgebot ancient brewing laws laid down in 1516 which set minimum standards for the purity of the ingredients otherwise they'd be subject to extremely enormous fines so quality control is a very important job both in terms of the quality of all the Löwenbräu biers and of course the financial good health of the company from the checking of the malted barley with the hops not forgetting the pure Bavarian spring water by any chance?

By the way Helmut, did you know that Löwenbräu UK Ltd. is pleased to support the English Chamber Choir?"

**WHAT WE GERMANS LACK IN HUMOUR,
WE MAKE UP FOR IN OUR BIER.**



ENGLISH CHAMBER
CHOIR AND PLAYERS
St John's, Smith Square

CONDUCTOR Guy Protheroe's Matthew Passion took a middle path between the traditional bulky 200-voice performance and the skeletal, one-to-a-part renditions that mark the far fringes of the "authentic" movement. Two small baroque orchestras with doubled first violins and one of everything else made for a light, crisp accompaniment, while a 72-strong choir, divided into two, lent grandeur to the big choral numbers without swamping soloists or orchestra.

No disrespect is intended to the other soloists, a very capable body, when I say that Ian Bostridge, as the Evangelist, dominated the proceedings as soon as he opened his mouth, no mean feat for someone whose role is merely narrator. He has a wonderful flexible, accurate tenor, and sings German like a native. Moreover, he has a considerable dramatic talent, bringing real urgency to a fairly well-worn tale.

Matthew Brook sang Christus with a deep, world-weary gravity, which brought out the pathos of his betrayal, and showed some fine phrasing in his arias. Alto Deborah Miles-Johnson has a creamy contralto with too much vibrato, to my mind, for Bach, but sang *Du Lieber Heiland* most expressively, nobly backed by Stephen Preston and Brinley Yare on flutes. Mary Nelson's bright soprano brought a glow to the passagework in *Ich Will Dir Mein Herze Schenken*.

The choir sang beautifully. They set the mood of the whole piece with their portentous opening "*Kommt ihr Tochter Helft mir klagen*" with a seriousness that contrasted poignantly with the orchestra's swinging 6/8 accompaniment. They had an enormous dynamic and emotional range, and would turn in a moment from dispassionate commentary to being a crowd baying viciously for Christ's blood. The continuo - organ, cello and bassoon - tends to be taken for granted unless it goes wrong. Here it provided an underpinning to the whole that was as unobtrusive as it was expert.

FIONA HOOK

ST. MARYLEBONE PARISH CHURCH

"THE CRUCIFIXION"

Music by

Dr JOHN STAINER
(1840 - 1901)

Words by

The Revd W J SPARROW-SIMPSON, M A

GOOD FRIDAY

14 April 1995
6.30 pm

Today, Good Friday, 14 April 1995, marks the 109th annual performance in St Marylebone Parish Church of "The Crucifixion", dedicated to the Choir of this church by Dr John Stainer in 1887.

Through all the various liturgical changes of those 108 years, and no matter what difference in musical tastes our liturgy has reflected during this time, Stainer's oratorio has remained. It is a central feature of our worship in Holy Week. In former years it was performed daily during Holy Week, and twice on Good Friday. Perhaps such intensive exposure would weaken the strong emotive power of the work today - but all who attend the single annual performance are enriched by the intense spiritual message it brings.

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

Please help us to defray the expenses of this performance and to ensure the continuation of its place in our musical heritage. We thank you for your support.

Peter Barley - Director of Music
The Revd John Chater - Rector

SOLOISTS

- | | |
|-----------------|----------|
| John Bowley | Tenor |
| Ben Fawden | Baritone |
| Jonathan Lilley | Organist |
| Peter Barley | Director |

with

The English Chamber Choir
Musical Director: Guy Protheroe

Raymond Gubbay Limited

176a HIGH STREET, BARNET, HERTS. EN5 5SZ

TEL: 081 441 8940 FAX: 081 441 0887

MR HANDEL COMES TO TOWN

BARBICAN HALL

Saturday 15th April 1995 at 8.00pm

All items to be sung without scores

Zadok the Priest		Ch
Where'er you walk (Semele)	JL	
Sound an alarm (Judas Maccabeus)	JL	Ch
Air & Variations ('Harmonius Blacksmith')	IW	
See, the conqu'ring hero (Judas Maccabeus)		Ch
Had I Jubal's lyre (Joshua)	KB	
Let the bright seraphim (Samson)	KB	
Music for the Royal Fireworks		(Orch)

INTERVAL

The Water Music Suite		(Orch)
I know that my redeemer liveth (Messiah)	KB	
Lascia ch'io pianga (Rinaldo)	KB	
Arrival of the Queen of Sheba (Solomon)		(Orch)
Hallelujah Chorus (Messiah)		Ch
Silent Worship (Tolomeo)	JL	
Ombra mai fu (Xerxes)	JL	
Worthy is the lamb (Messiah)		Ch

LONDON CONCERT ORCHESTRA

John Ludlow (Leader)

Ian Watson (conductor/harpsichord/continuo)
Catherine Bott (soprano)
Justin Lavender (tenor)
English Chamber Choir

Rehearsal: 3.30-6.30 (Barbican Hall)

Dress: Tails/Long Black

j:\diary\bar1504

JUDAS MACCABÆUS

Handel's *Messiah* can be learnt by modern singers without much historical information, because our Judeo-Christian tradition gives us the necessary context in which to place the work.

Judas Maccabæus, however, occurring, as it does, in the inter-testamental period, is different. The notes in the Novello score give an outline of the musical history of the work, and most record editions do so as well. However, the work celebrates a figure of monumental importance in Judaism, and only an historical appreciation of his place will put the work into a context in which modern singers can truly enter into the spirit of the work.

In 168 BC Jerusalem was under the control of the Seleucid king, **Antiochus**, who in that year received a major rebuff in his attempts to gain control of Egypt from the Ptolemies. This led to political fighting in Jerusalem as different factions fought for control of the high priesthood. Antiochus sent a contingent of his army to put down the revolt, punish the rebels, and reinstate **Menelaus**, his own appointment as high priest. There was considerable slaughter in the city; many of the inhabitants were imprisoned or sold into slavery, and the city walls were destroyed, reducing Jerusalem to the status of a lowly unwall'd city. To prevent a recurrence, he decided that Jerusalem must be converted from a temple state into a Greek city state.

The radical change to Jerusalem's political status was not sufficient; its religious character must be thoroughly changed too. Orders were given for the suspension of the temple ritual; the destruction of the sacred scriptures; the non-observance of the sabbath and other festival days; the abolition of the dietary laws; and the discontinuance of the rite of circumcision.

Everything which gave to Judaism its distinctive character was now forbidden. What greater disaster could befall Jerusalem? In December of 167 BC, a new altar was erected upon the altar of burnt offering in the temple court, and dedicated to the worship of **Zeus**, of whom Antiochus claimed to be a manifestation.

The aim of Antiochus was cultural unity throughout his kingdom. He failed to understand, however, that Judaism's distinctive character alone gave it meaning, and that mere force could never abolish it.

Altars were set up in every town and village throughout the territory, and the inhabitants required to sacrifice at them. Severe penalties were prescribed for those failing to do so, or for observing any of the customs abolished by the king.

The significance of all this was that it was probably the first time in history that such a thorough campaign was instituted against any people on strictly religious grounds.

Over a thousand pious Jews (*Hasidim*) fled from the intolerable conditions in Jerusalem into the caves of the Judean wilderness, where they offered no resistance to the king's officers, and were slaughtered *en masse*.

In the town of Modin in western Judea lived a priest, **Mattathiah**, and his sons. The inhabitants were summoned by an officer of the king to participate in a sacrifice at a pagan altar set up in the market place. **Mattathiah** refused the officer's invitation to participate, and when a more pliable citizen stepped forward to offer the sacrifice, **Mattathiah** stepped forward and slew both him and the king's officer. The altar was pulled down and **Mattathiah** uttered the famous words recorded in the first book of *Maccabees*, "Let every one who is zealous for the law and supports the covenant come out with me". Together with his five sons and others who joined him, he left

Modin and made his headquarters in the hill country of Judea.

Many pious Jews now joined him, and a powerful guerrilla force was built up. Detachments appeared all over Judea where they demolished idolatrous altars, killed Hellenizing Jews, circumcised Jewish boys and generally made known that there were Jews who were determined not to allow the triumph of the royal policy. Fortunately, although Antiochus had enormous armies under his control, they were required in other parts of his kingdom at this time, and thus Mattathiah's guerrillas were spared the wrath of the king.

On his deathbed, Mattathiah appointed his son, **Judas**, the commander in chief of the guerrilla army. Judas bore the surname Maccabeus, which probably means "The Hammer". His name has been extended to his descendants, although his proper family name is probably Hashmon.

Judas showed himself to be a gifted guerrilla chief. Besides raids on small towns and isolated detachments of the army, he routed two major armies, one of which was led by Apollonius, who lost his life in the engagement.

Antiochus appointed Lysias to suppress the revolt in Judea, deport the Jewish population and divide up the land among settlers from other parts of his kingdom.

In the summer of 165 Lysias encamped a large army, which included cavalry as well as infantry, at Emmaus. Slave traders gathered from far and wide in anticipation of the huge haul of Jewish captives. Judas and his followers, their bravado tempered by the forces opposing them now had recourse to prayer and spiritual renewal. They gathered at Mizpah, where Samuel centuries before had called the people of Israel to repentance and rededication for a holy war against the Phillistines. Here, with prayer and fasting, they solemnly renewed the ancient ritual of the holy war.

Partly by luck and partly by cunning, the king's soldiers were routed. Another attack later in the same year was repulsed.

As the king's armies were required in his eastern campaigns, Judas was now invited to send ambassadors to Antioch to discuss terms of peace. One of these terms was the complete removal of the ban on Jewish worship.

Partly through Roman interference, and partly through Antiochus's growing realization that his Jewish policy had not brought peace, the ban was rescinded. The Jews were once more free to practise their religion according to the tradition received from their fathers.

The work of cleansing the polluted temple in Jerusalem was now commenced. The idol altar was destroyed and removed. The altar of burnt offering, defiled by the offerings of abominable sacrifices upon it, was dismantled. A new altar was set up, the holy place and holy of holies were repaired, the sacred furniture renewed. The seven lamps were lit, incense burned on the incense altar, and shewbread placed on the holy table and the curtains hung correctly between the holy place and the holy of holies.

On the third anniversary of the day when the abominable sacrifice was offered on the altar of Zeus, the daily burnt offering was resumed on the new altar in the temple court. By this the temple was formally rededicated to the service of the God of Israel.

Since that day the dedication of the temple by Judas has been commemorated year by year in the eight-days' festival of **Hannukah**, commonly known as the "Feast of Lights", from the Jewish practice of lighting candles or lamps in their houses during the festival.

ST JAMES GARLICKHYTHE

Saturday, 29th April 1995

Susan

Harry

THE MARRIAGE
The Reverend John Paul

HYMN

1.
Ye holy angels bright,
Who wait at God's right hand,
Or through the realms of light
Fly at your Lord's command,
Assist our song,
For else the theme
Too high doth seem
For mortal tongue.

2.
Ye blessèd souls at rest,
Who ran this earthly race,
And now, from sin released,
Behold the Saviour's face,
His praises sound,
As in his light
With sweet delight
Ye do abound.

3.
Ye saints, who toil below,
Adore your heavenly King,
And onward as ye go
Some joyful anthem sing;
Take what he gives
And praise him still,
Through good and ill,
Who ever lives.

4.
My soul, bear thou thy part,
Triumph in God above,
And with a well-tuned heart
Sing thou the songs of love.
Let all thy days
Till life shall end,
Whate'er he send,
Be filled with praise.

READINGS

St John 15 : verses 9-17
Read by Alice Heathcoat-Amory

True Love — William Shakespeare
Read by Christopher Tufnell

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:—
O no! it is an ever-fixèd mark
That looks on tempests, and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out ev'n to the edge of doom:—
If this be error, and upon me proved,
I never writ, nor no man ever loved.

THE PRAYERS

Priest: Lord, have mercy upon us.
Answer: Christ, have mercy upon us.
Priest: Lord, have mercy upon us.

THE LORD'S PRAYER

Priest: O Lord, save Thy servant and Thy handmaid;
Answer: Who put their trust in Thee.
Priest: O Lord, send them help from Thy Holy Place;
Answer: And evermore defend them.
Priest: Be unto them a tower of strength;
Answer: From the face of their enemy.
Priest: O Lord, hear our prayer;
Answer: And let our cry come unto Thee.

HYMN

1.
Thy Hand, O God, has guided
Thy flock, from age to age;
The wondrous tale is written,
Full clear, on every page;
Our fathers owned thy goodness,
And we their deeds record;
And both of this bear witness:
One Church, one faith, one Lord.

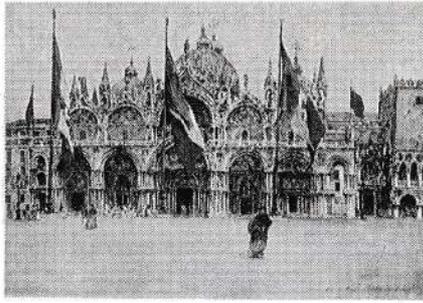
2.
Thy heralds brought glad tidings
To greatest, as to least;
They bade men rise, and hasten
To share the great King's feast;
And this was all their teaching,
In every deed and word,
To all alike proclaiming
One Church, one faith, one Lord.

3.
Through many a day of darkness,
Through many a scene of strife,
The faithful few fought bravely,
To guard the nation's life.
Their gospel of redemption,
Sin pardoned, man restored,
Was all in this enfolded:
One Church, one faith, one Lord.

4.
Thy mercy will not fail us,
Nor leave thy work undone;
With thy right hand to help us,
The victory shall be won;
And then, by men and angels,
Thy name shall be adored,
And this shall be their anthem:
One Church, one faith, one Lord.

THE BLESSING

NIMROD from ENIGMA VARIATIONS	...	...	...	...	<i>Elgar</i>
HORNPIPE from WATER MUSIC	...	...	...	...	<i>Handel</i>
<hr/>					
POMP AND CIRCUMSTANCE, MILITARY MARCH	...	...	...	...	<i>Elgar</i>



Monteverdi at Beaufort House
Saturday 20th May 1995 at 7pm

Vespers of 1610
(Vespro della Beata Vergine)

English Chamber Choir/English Players

**Richards Butler is delighted
to be able to host a concert of
this stunning musical achievement**

The Music

Written when Monteverdi as a young composer was seeking a more important musical post in Venice or Rome, the "Vespers" achieves sparkling musical results. Soloists and individual instrumentalists perform from high or low opposing galleries and the Choir divides into 6, 7, 8 and 10 parts and different times.

Our venue is the upper atrium at Beaufort House and today's setting fully reflects the dramatic possibilities of the original work.

The Orchestra

Playing on period instruments, the English Players has achieved an enviable reputation in recent years in the sensitive interpretation of Baroque and early music.

The Choir

The English Chamber Choir is one of the best known chamber choirs in the country, performing regularly in major venues in London and other centres.

The Conductor

Guy Protheroe is one of the capital's most versatile Conductors, well known in both classical and commercial music circles.

Clifford Bartlet

The musicians are honoured that Clifford Bartlet will be participating in this performance as a continuo player. He is Britain's leading authority on the interpretation of music of Monteverdi's period and has edited the score that will be used in the performance.

The Evening

The performance commences at 7.00 pm and is likely to last for around 70 minutes. It will be followed by Drinks and Canapés in Beaufort House's Dome Room.

RICHARDS BUTLER

INTERNATIONAL LAW FIRM

Monteverdi at Beaufort House Saturday 20th May 1995 at 7pm

I would like to apply for tickets
and enclose a cheque payable to Richards Butler
for £18 per ticket. *No. of
tickets*

Name

Address

Tel No.

Tickets may have to be restricted

Application address overleaf

The Hosts

The concert is hosted by and sponsored by international law firm Richards Butler. We are very grateful to our neighbouring law firm Barlow Lyde & Gilbert for allowing us the use of their Atrium.

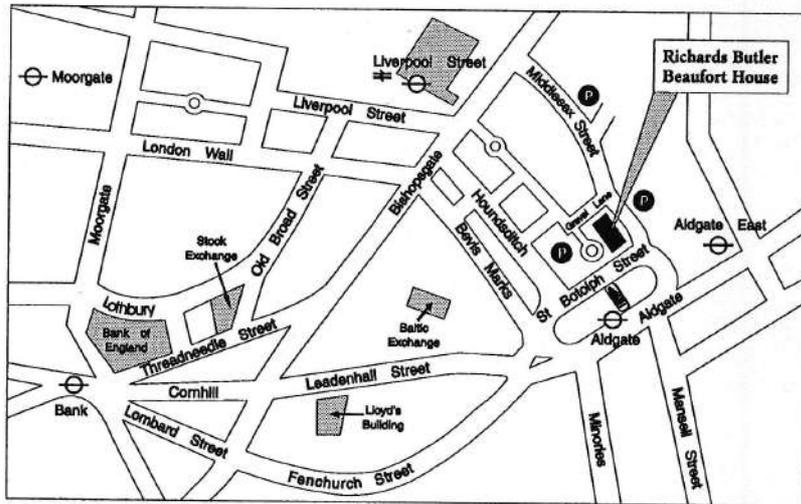
Tickets

Tickets are available for £18 from Gillian Hodge at Richards Butler. Out of each ticket sold a donation of £5 will be made to the selected charity...

The Charity

...is Bethphage Mission Great Britain. This is the UK arm of the well known charity founded in 1913 in Nebraska by the Lutheran Pastor, K G William Dahl.

Bethphage provides support services to people with developmental disabilities and currently service more than 1500 children and adults. In Britain it is working with a local authority resettling individuals from long stay hospitals to small homes in the community.



RICHARDS BUTLER
 Beaufort House
 15 St Botolph St
 London EC3A 7EE
 Tel: 0171 247 6555
 Fax: 0171 247 5091

Our office is on the Aldgate one-way system in St Botolph Street. Pedestrian access is from St Botolph Street or Gravel Lane. Vehicle access is via Gravel Lane.

CAR

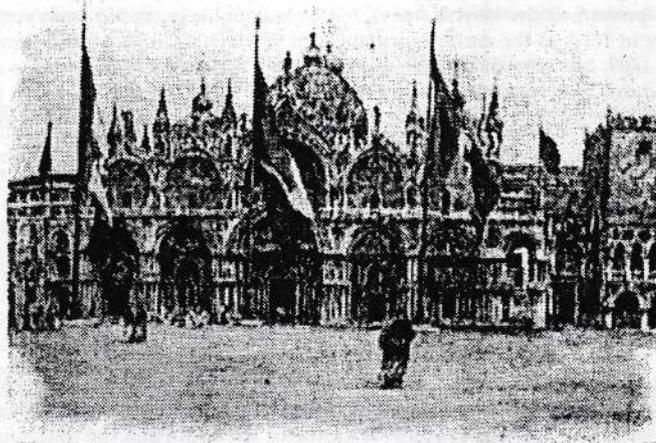
We can offer a few car park spaces to clients within Beaufort House. Visitors are asked to request a space in advance (ask your contact or our reception). If no spaces are available, there are public car parks in Middlesex Street and next to our building in St. Botolph Street.

UNDERGROUND

Liverpool Street (Central, Circle and Metropolitan lines) Aldgate (Circle) and Aldgate East (District) stations are a few minutes' walk from the office. Moorgate station (Northern, Circle and Metropolitan lines) is about 10 minutes walk away, as is Bank station (which serves six lines).

RICHARDS BUTLER

INTERNATIONAL LAW FIRM



Monteverdi at Beaufort House

**Vespers of 1610
(Vespro della Beata Vergine)**

Saturday 20th May 1995 at 7pm

**English Chamber Choir
English Players
Guy Protheroe
conductor**

Monteverdi Vespers 1610

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

The service of Vespers comprises five psalms, a hymn and the Magnificat. The 150 psalms were divided among the services so that the whole Psalter was recited each week. This pattern was broken on major festivals, which had their own selection of psalms. These Jewish texts were made more appropriate for Christian worship in two ways: a doxology (*Gloria Patri...*) was added to each of them, and each psalm was framed by a verse (called an antiphon) relating the psalm to its place in the Church year.

There are many Feasts of the Virgin in the Church Calendar. Each normally begins with the Vespers on the preceding evening, with the Second Vespers service on the evening of the day itself. Monteverdi's publication provides music for the five psalms appointed for Marian feasts, the hymn and the Magnificat. He also includes a series of smaller-scale pieces which are interspersed between the psalms and were sung instead of the plainsong antiphons. Some performances try to recreate a particular Vespers service and include the appropriate plainsong. Tonight, however, we are just presenting Monteverdi's music.

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

The work calls on a wide range of musical styles, almost as if Monteverdi is trying to show the full extent of his capabilities. The most conservative are the double-choir settings of *Nisi Dominus* and *Lauda Jerusalem*. In both, the *cantus firmus* is hardly varied; but the other voices have an extraordinary rhythmic suppleness and vitality, and that feature is even more noticeable elsewhere. Generally, the textual declamation of contemporary church music was relatively staid; the model for this aspect of the *Vespers* was not so much previous church music as the more subtle word-setting of vocal chamber music.

Monteverdi was known to the musical world primarily for his madrigals: his fifth book had been published in 1605. He had learned, primarily from Marenzio, the ability to encapsulate a word or short verbal phrase into a musical phrase which characterised the words while permitting a flexible contrapuntal treatment: it is this skill which makes the larger-scale music of the *Vespers* so original.

A distinctive feature of the *Vespers* is the series of Glorias which concludes each psalm and the Magnificat. In the Gloria of the first psalm, we hear the *cantus firmus* for the first time by itself, abruptly and movingly transposed a tone lower. In the Magnificat, the texture is again reduced for the Gloria, with two tenors calling to heaven in echo with a florid declamation that seems utterly unrelated to the psalm tone which is being sung by a soprano. For most of the settings of *sicut erat in principio* he adopts a style of slow chords with extremely close canonic imitations between the parts.

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

In Mantua the work was probably performed by a dozen or so singers. This performances does not try to recreate this (though it does use instruments of the period) but is a compromise to permit a modern choir to sing one of the most exciting and challenging works in the history of Western music in a way that corresponds broadly with the styles of the period. It takes advantage of this modern atrium to spread performers around the galleries as if in an early baroque church.

Clifford Bartlett

English Chamber Choir

Choir I

soprano

Janet Adderley
Jan Elson
Penny Egerton
Beth Evans
Tessa Henderson
Jocey Hurndall
Ann Manly
Diana Maynard
Rachel Warren
Kay Wood

tenor

Roger Brown
Roger Carpenter
Jonathan Clucas
Margaret Jackson-Roberts
Alistair McDermott
David Watson

alto

Karen Bloomfield
Margaret Driver
Peggy Hannington
Liz Ling
Sian Mexsom
Jay Venn
Dilys Williams

baritone

Peter Best
Tomoyuki Ikeda
David Jordan
Phil Smith
Keith Wallace

bass

Jeremy Hughes
Gavin King-Smith
Christopher Dawes

Choir II

soprano

Margaret Allen
Anne-Marie Curror
Lorraine Harper
Rachel Haywood
Anne Jordan
Venetia Lascelles
Gaby Molloy
Jane Pickering
Jenny Russell
Sabine Schildknecht
Adele Stevenson

tenor

Peter Adderley
Francis Bassett
Jeff Dale
Nigel Horder
Luke Purser

alto

Marion Brown
Maureen Connett
Denise Davies
Fiona Henderson
Tomoko Ikeda
Sue King-Smith
Julia Singer
David Wheeler

baritone

Daniel Cairns
Clive Hopewell
Keith Searle
Ben Warren

bass

Tim Colborn
Martin Knight
Neil Thornton

All the solos in this evening's performance are sung by members of the Choir:

Domine ad adiuvandum
Jonathan Clucas *tenor*

Dixit Dominus
Elizabeth Evans *soprano*
Rachel Haywood *soprano*
Roger Brown *tenor*
David Watson *tenor*
Daniel Cairns *baritone*

Nigra sum
Alistair McDermott *tenor*

Laudate Pueri
Ann Manly *soprano*
Elizabeth Evans *soprano*
Jay Venn *alto*
David Wheeler *alto*
Jonathan Clucas *tenor*
Luke Purser *tenor*
Tomoyuki Ikeda *bass*
Gavin King-Smith *bass*

Pulchra es
Jenny Russell *soprano*
Penny Egerton *soprano*

Lactatus sum
Elizabeth Evans *soprano*
Ann Manly *soprano*
David Wheeler *alto*
Alistair McDermott *tenor*
Philip Smith *baritone*
Tim Colborn *bass*

Duo seraphim
Jonathan Clucas *tenor*
Luke Purser *tenor*
Roger Carpenter *tenor*

Audi Coelum
Jonathan Clucas *tenor*
Roger Carpenter *tenor*

Lauda Jerusalem
Karen Bloomfield *mezzo-soprano*
Jay Venn *mezzo-soprano*
Margaret Jackson-Roberts *alto*
Peter Adderley *tenor*
Peter Best *baritone*
Tim Colborn *bass*

Ave Maris Stella
Jenny Russell *soprano*
Elizabeth Ling *alto*
Daniel Cairns *baritone*

Magnificat:

Et Exultavit
Jonathan Clucas *tenor*
Luke Purser *tenor*

Quia respexit
Peter Best *recorder*
Adele Stevenson *recorder*

Quia fecit
Daniel Cairns *baritone*
Gavin King-Smith *baritone*

Et misericordia
Fiona Henderson *alto*
David Watson *tenor*
Tim Colborn *bass*
Jeremy Hughes *bass*

Suscipit Israel
Ann Manly *soprano*
Penny Egerton *soprano*

Gloria patri
Jonathan Clucas *tenor*
Luke Purser *tenor*

English Players

Violins
Roderick Skeaping
Joanna Parker

Violas
Marina Acherson
Levine Andrade

Bass Violin
Emma Skeaping

Theorboes
Lynda Sayce
Bill Carter

Organs
Clifford Bartlett
John Toll

Cornetts
Jeremy West
Adrian Tribe
Susan Smith

Sackbuts
Simon Gunton
Abigail Newman
Patrick Jackman

Music Consultant
Clifford Bartlett

Talkies to Satellites

Our host tonight is the international law firm of Richards Butler. Founded 75 years ago, it has had a specialist reputation for the last 70 years in what is now called "media" law. Not only has this involved representing artists, producers, composers and authors. Legal services extend to advising existing and would-be broadcasters, "multi-media" publishers and financiers on the legal and regulatory regimes which impact on their activities.

Outside office hours, there has been a tradition of encouraging music, too. Malcolm Farrer-Brown, now a retired partner, initiated the immensely successful "Law Society Recitals" about 20 years ago. This series has brought many fledgling musicians to prominence, giving much-needed exposure and encouragement.

Advancing technology and the globalisation of arts and entertainment all increase the legal complexities. Richards Butler relishes the challenge.

A Full-Service Law Firm

With five overseas offices and twelve operating departments in the London office, the activities of one of the largest law firms in Europe beggar description. Originally specialising in international trade and shipping, Richards Butler's practice quickly extended organically into insurance, banking, corporate finance, media, investment funds and commodities. Specialist niches opened up along the way such as aircraft finance, pension funds, admiralty (shipwreck) and charities: and all rounded off by solid litigation, tax and property expertise.

With an internal education programme that would be the envy of many university law faculties, young lawyers at Richards Butler quickly become experienced and proficient advisers in their chosen specialities.

Members of the firm play a full part in professional and public developments affecting the law in their fields. Indeed one partner, Diana Faber, has recently become a Law Commissioner - this is the government body spearheading general law reform - where she specialises in commercial law. A second partner, Colin Bamford, is currently Chief Executive of the Financial Law Panel, the specialist agency charged with identifying and rectifying critical areas of legal uncertainty affecting the financial services sector.

Post-Concert Refreshments

Drinks and canapés will be served after the concert in Richards Butler's Dome Room. Take the lift to the 11th floor and follow the signs. All are welcome.

English Chamber Choir

The English Chamber Choir is currently one of the busiest of London's smaller choirs. It appears regularly in all the major London venues, in City churches and country houses as well as on television. It visits festivals and music societies across the country and in Europe in addition to promoting its own annual season of concerts in London. The Choir prides itself on its particularly varied repertoire and concert schedule. Since 1977 it has given many concerts with its own orchestra, the English Players - performing, where appropriate, on period instruments - including Bach's two Passions and the B Minor Mass, The Mozart and Brahms Requiems, Handel's *Dixit Dominus* and Stravinsky's *Symphony of Psalms*. It is also especially active in the field of commercial music-making, with many credits on film and television soundtracks including *1492: Conquest of Paradise*, *Les Visiteurs* and *Nostradamus*. The Choir's next appearance in the City of London will be on July 1st, when it takes part in the City Churches Day, singing in its 'home' Church of St Andrew-by-the-Wardrobe, and this will be followed by a trip to Belgium to sing Purcell. If you would like to be kept informed of the Choir's future activities, please contact Ann Manly, ECC, 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944 Fax: 0171 289 9081.

Guy Protheroe

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from most periods and styles in his roles as conductor, artistic director and writer. He was a chorister at Canterbury Cathedral, studied bassoon at the Guildhall and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, touring in Europe and the USA, broadcasting in many countries and making several recordings, including a Jonathan Harvey's *Bhakti* (a Sunday Times Pick of 1994) and a CD of ensemble works by Iannis Xenakis (awarded the Preis der Deutschen Schallplattenkritik). He is equally at home in the sphere of commercial music, with numerous credits as composer, arranger and musical director of television and radio commercials, recordings and live concerts with many international artists including Rick Wakeman, John Anderson, Black Sabbath, George Martin, and in particular Vangelis, with whom he has worked closely on many projects. He has conducted a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both on live television. He collaborated with the French composer Erik Levi on music for *Les Visiteurs*, and can also be heard on the soundtracks of *1492*, *The Plague* and *Nostradamus* - in each case as a monk intoning plainsong.

Trinity Sunday

11.6.95



TRINITY SUNDAY

THE COLLECT

ALMIGHTY and everlasting God, who hast given unto us thy servants grace, by the confession of a true faith, to acknowledge the glory of the eternal Trinity, and in the power of the Divine Majesty to worship the Unity: We beseech thee, that thou wouldest keep us stedfast in this faith, and evermore defend us from all adversities, who livest and reignest, one God, world without end. *Amen.*

TRINITY SUNDAY

11th June 1995

SUNG EUCHARIST

+++++

Theme: The Holy Trinity
Setting: St Nicholas Mass - Haydn
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Mr Guy Protheroe
Organist: Dr Andrew Parmley

+++++

Introit Hymn: 160 Holy, Holy, Holy
(tune: Nicaea)

MINISTRY OF THE WORD

B.C.P. 237 Collect for purity
Kyrie Eleison (choir)
239 Collect for the Queen
153 Collect for the day
154 Epistle: Revelation ch.4 vs.1

Gradual (choir): Alleluia - Weelkes
155 Gospel: S. John ch.3 vs.1
240 The Creed

Sermon: The Rector

Offertory Hymn: 161 Bright the vision
(tune: Laus Deo)

+++++

Intercessions

Those involved in the Balkan War

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

- v. The Lord be with you
- r. And with thy spirit

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

CONSECRATION

Agnus Dei (solo)

COMMUNION OF THE PEOPLE

Choir: Ave Verum Corpus - Byrd

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

Post Communion Hymn: 266 Thou whose almighty word
(tune: Moscow)

Organ Voluntary:

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

N O T I C E S

CORPUS CHRISTI - Thursday 15th June
2.30pm The Skinners' Company Annual Service in S. James
6.00pm Sung Eucharist with Procession in S. Andrew's
Preacher: Dr H J M Turner; English Chamber Choir
Refreshments to follow

PRAYER BOOK SOCIETY AGM Saturday 17th June
Holy Communion in S. James at 10.30am

NEXT SUNDAY: Visiting American Choir from Cambridge,
Massachusetts.

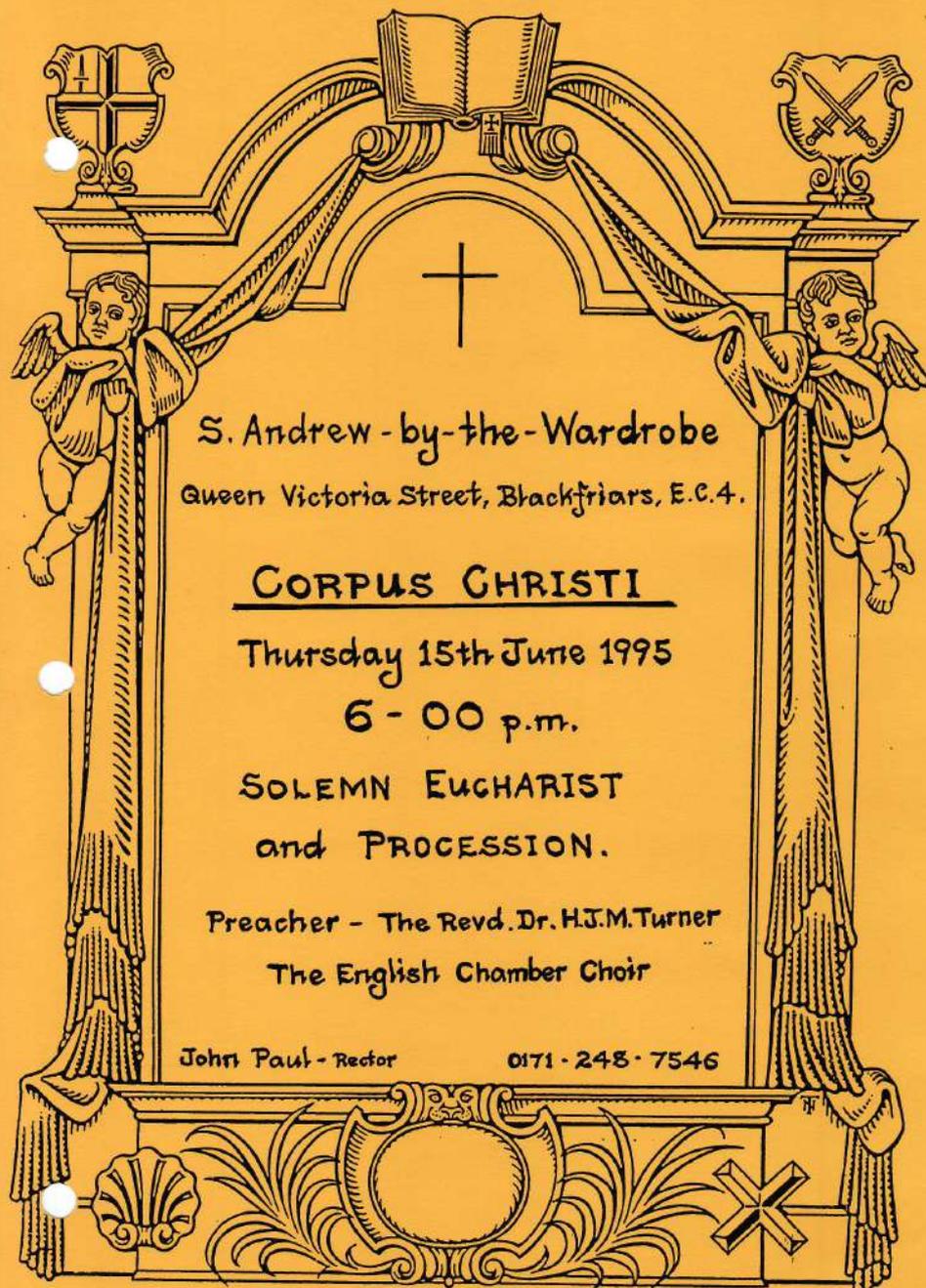
CONFIRMATION CLASSES take place at S. Andrew's House
every Tuesday at 6.00pm.

THE MINISTRY OF WELCOME - CHURCH SITTING
We need a few names of people willing to look after the
Church on the odd occasion when one of our regulars is
ill or otherwise engaged - can you help?

PARISH MAGAZINE - Please take a copy if you do not
already have one. We have over 300 people on our
mailing list.
Please also take your copy of The London Link and other
free items of interest on the information table.

COPIES of *Unity, Peace and Concord* (The Rector's
Address to the Prayer Book Society in Exeter) and *The
Church in the City* (The Bishop of London's 'Golden
Lecture' to the Haberdashers' Company), are now
available.

TUESDAY RECITALS - Please support our Tuesday lunchtime
recitals, they are excellent.



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

CORPUS CHRISTI

Thursday 15th June 1995

6 - 00 p.m.

SOLEMN EUCHARIST
and PROCESSION.

Preacher - The Revd. Dr. H.J.M. Turner
The English Chamber Choir

John Paul - Rector

0171 - 248 - 7546



Corpus Christi

C O R P U S C H R I S T I

15th June 1995

SUNG EUCHARIST

+++++

Theme: THE SACRAMENT - THANKSGIVING
Setting: Mass in G Minor - Vaughan Williams
Hymn Book: Ancient & Modern Revised
Choir: English Chamber Choir
Director: Ian Curror
Organist:

+++++

Introit Hymn: 526 Hark the sound of holy voices
(tune: Deerhurst)

MINISTRY OF THE WORD

B.C.P. 237 Collect for purity
Kyrie Eleison (choir)
239 Collect for the Queen
Collect for the day
Epistle:

Gradual (choir): Christus factus est - Bruckner

Gospel:

240 The Creed

Sermon: The Revd Dr H J Turner

Offertory Hymn: 476 In our day of thanksgiving
(tune: St. Catherine's Court)
400 Lord, enthroned in heavenly splendor
(tune: St. Helen)

+++++

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

v. The Lord be with you
r. And with thy spirit

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

CONSECRATION

Agnus Dei (solo)

COMMUNION OF THE PEOPLE

Choir: Hoc est enim corpus meum - David Solomons

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

Post Communion Hymn: 620 Blessed City
(tune: Westminster Abbey)

The celebrating party proceed to the West Door for a procession around the outside of the Church

Those wishing to join, please do, otherwise remain in the church for our return.



Saturday 1st July
1995



The City
Churches Sing
A Day in the City
of London

This day of fine music in beautiful churches is designed to raise money for the Royal School of Church Music, which is a source of inspiration and learning to everyone involved in music in worship. Proceeds will enable the RSCM to offer more training and create opportunities for everyone to share in the joy of making music.

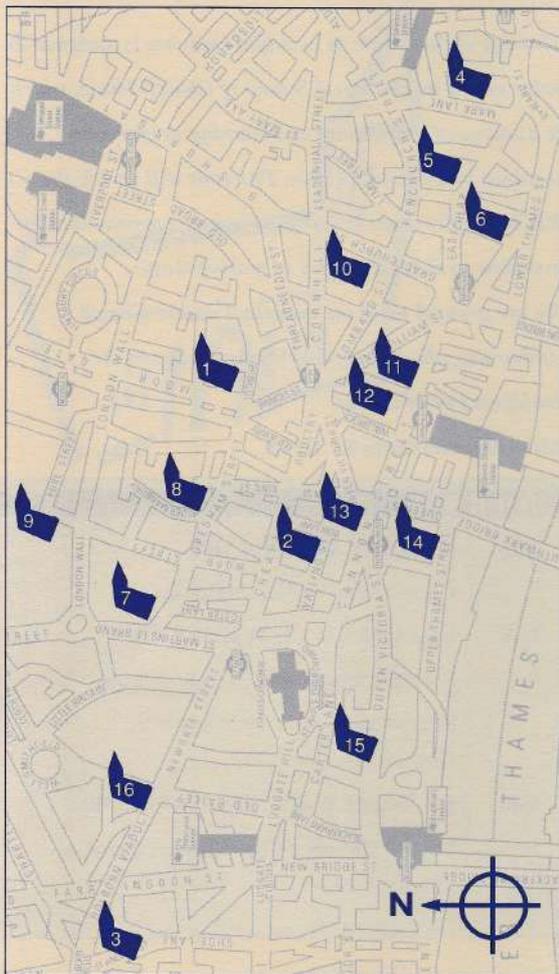
We are grateful to all the musicians and to Church Authorities who have given their services and the buildings free of charge.

RSCM Registered Charity No. 312828

TOUR 5

- 2pm ST MARY ALDERMARY**
Organ recital by Gerard Brooks
- 3pm ST JAMES GARLICKHYTHE**
Excerpts from Purcell's *Dido & Aeneas*
Elizabethan Singers (in costume)/
Graham Lea-Cox
- 4pm ST ANDREW-BY-THE-WARDROBE**
English Chamber Choir/Guy Protheroe
(Tea available)

largely of members of the day's performing choirs, but ticket
a, and you should bring a score of Tallis's *Spem in Alium*
R9 5AD (0181 654 7676).



- | | |
|------------------------------|-----------------------------------|
| 1. St Margaret Lothbury | 9. St Giles Cripplegate |
| 2. St Mary-Le-Bow | 10. St Michael Cornhill |
| 3. St Andrew, Holborn Circus | 11. St Mary Abchurch |
| 4. St Olave, Hart Street | 12. St Stephen Walbrook |
| 5. St Margaret Pattens | 13. St Mary Aldemary |
| 6. St Mary-At-Hill | 14. St James Garlickhythe |
| 7. St Anne & St Agnes | 15. St Andrew-By-The-Wardrobe |
| 8. St Lawrence Jewry | 16. St Sepulchre, Holborn Viaduct |

The ancient churches of the city of London, each a superb architectural gem, will be filled with the strains of choral and instrumental music for a day.



Come and hear the forty-minute concerts at

10am, 11am, 12noon, 2pm, 3pm and 4pm.

The venues are clustered in easy walking tours but you are welcome to wander between 'tours', selecting the music and buildings of most interest to you.

The day ends with a short Service of Thanksgiving, at which a massed choir will perform the sixteenth century composer Thomas Tallis's 40-part motet,

Spem in Alium.

This is a Fringe Event of the City of London Festival which runs from 20th June to 7th July. All profits will be given to the RSCM Appeal fund.

Tickets in advance:

Full day only £10.00 (concession £8.00) from Barbican Box Office (0171 638 8891) or RSCM Appeal Office, Addington Palace, Croydon CR9 5AD (0181 654 7676).

On the day:

Tickets will be available at the churches for 3-concert tours (£6.00 conc. £4.00) or for a single concert (£2.50).

Some of the churches are small and priority will be given to visitors with pre-booked all-day tickets.

City Churches Sing

Saturday 1 July 1995

Performers Pass

This pass entitles the holder to a £2.50 single concert ticket for the reduced price of £1.00 (subject to availability five minutes before the start of each concert).

It should also be shown to gain admission to St Sepulchre's, Holborn Viaduct for the 5.00 pm rehearsal.

St. Andrew-by-the-Wardrobe

City Churches Sing

Saturday 1st July
4.00pm

English Chamber Choir
Conductor: Guy Protheroe

*This concert is supported by The Worshipful Society of
Apothecaries of London and given in aid of The Royal
School of Church Music Appeal (Charity No. 312828)*

*The use of video cameras, still cameras or sound recording of
this performance is not allowed.*

*NB. For visitors wishing to attend the 4.00pm concert in Tour 4,
please note that the venue is **St. Michael Cornhill** and not St. Stephen Walbrook*

Programme

Tallis

O Nata Lux

∞

Wilkinson

Jesu autem transiens

∞

Vaughan Williams

Mass in G Minor

∞

Bax

Mater ora filium

The English Chamber Choir

The English Chamber Choir has always prided itself on the variety of its repertoire and the diversity of its engagements, and is among the busiest groups of its size in London. The Choir has a long association with commercial music-making. Founded in the heady days of early 70's symphonic rock, it numbered amongst its earliest appearances concert performances of the rock opera *Tommy* with The Who. The 80's saw a revival of interest in popular classical music, and the English Chamber Choir has taken part in many concert performances at the Barbican, Royal Festival Hall and Royal Albert Hall, singing music ranging from *Carmina Burana* through popular operatic choruses to the favourite classics of *Inspector Morse*. With its income derived from commercial sources, the Choir is well-placed to continue and expand its own concert promotions, which focus on the real heart of its repertoire - choral music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players. The Choir has recently extended its performing activities to Europe, singing to 1,300 people in St. Michael's Cathedral in Brussels and in the church of Our Lady of Lombeek with its historic 17th century organ.



Guy Protheroe

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from all periods in his roles as conductor, artistic director and writer. Early in his career he founded the ensemble Spectrum, with whom he has appeared at international festivals, on tour in Europe and the USA, on broadcasts and recordings. Guy Protheroe is familiar to London audiences as conductor of the English Chamber Choir and its associated orchestra, the English Players. He is a guest conductor of the Xanakis Ensemble based in the Netherlands and has worked with a wide variety of orchestra, choruses and ensembles and many distinguished soloists. Among larger-scale events he has conducted a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage. He is equally at home in the sphere of commercial music, with numerous credits as musical director and arranger of television and radio commercials, recordings and live concerts with international artists. Guy has directed and originated a number of artistic projects and series, reflecting his diverse interests in the arts as a whole. He began his musical career as a chorister at Canterbury Cathedral, studied bassoon at Guildhall and read music as a scholar at Magdalen College, Oxford. For some years he headed the BBC's Music Information Unit, responsible for the Corporation's published and spoken words about music and has also written extensively on a wide range of musical topics.

This day of fine music in beautiful churches is designed to raise money for the Royal School of Church Music, which is a source of inspiration and learning to everyone involved in music in worship.

The RSCM provides comprehensive training programmes to suit all needs, ages and experience; offers specialist help to those wishing to start groups of musicians, young or old, large or small, and enables people to meet across communities and Christian denominations.

Everyone involved in this day of music making has given their services free of charge and we are grateful for their enthusiastic support.

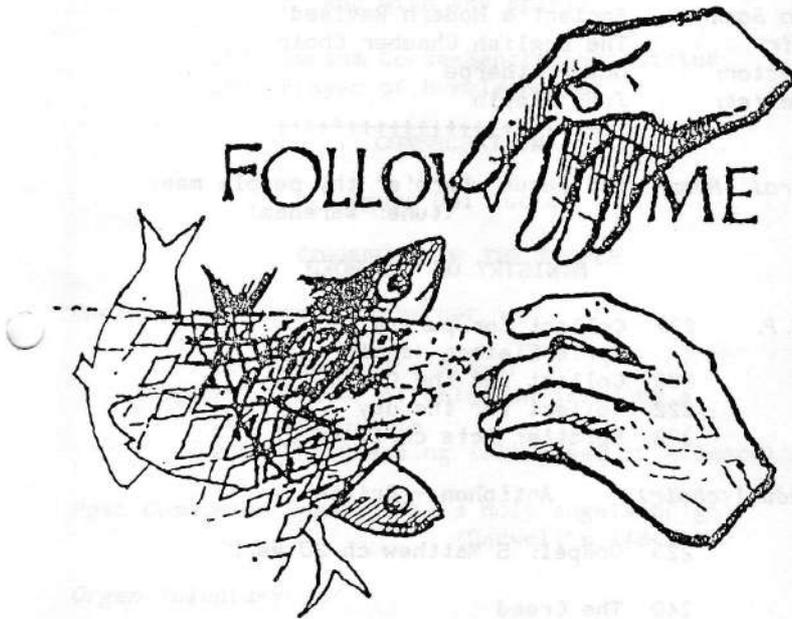
The RSCM is also grateful to the church authorities involved in **City Churches Sing**. No charges have been made and all have been generous with their time and support.

All proceeds from City Churches Sing will go directly to the RSCM Appeal. This has been made possible by the generous support of the following companies:

The Worshipful Society of Apothecaries of London
Armourers & Brasiers' Gauntlet Trust
The Worshipful Company of Cordwainers
The Fishmongers' Company
The Worshipful Company of Fuellers

Cazenove & Co
Foreign & Colonial Management Ltd
The Coutts Charitable Trust
Guinness Mahon
Lazard Brothers & Co. Ltd
Linklaters & Paines
NatWest Group

S. JAMES' DAY —
PATRONAL FESTIVAL



THE COLLECT

GRANT, O merciful God, that as thine holy Apostle Saint James, leaving his father and all that he had, without delay was obedient unto the calling of thy Son Jesus Christ, and followed him; so we, forsaking all worldly and carnal affections, may be evermore ready to follow thy holy commandments; through Jesus Christ our Lord. *Amen.*

PATRONAL FESTIVAL

30th July 1995

SUNG EUCHARIST

+++++

Theme: The consequences of following Jesus

Setting: Missa Brevis - Kodaly
Hymn Book: Ancient & Modern Revised
Choir: The English Chamber Choir
Director: Guy Protheroe
Organist: John Rippin

+++++

Introit Hymn: 245 Jesus where'er thy people meet
(tune: Wareham)

MINISTRY OF THE WORD

B. C. P. 237 Collect for purity
Kyrie Eleison (choir)
239 Collect for the Queen
222 Collect for the day
223 Epistle: Acts ch. 11 vs. 27

Gradual (choir): Antiphon - Britten

223 Gospel: S Matthew ch. 20 vs. 20

240 The Creed

Sermon - The Revd Canon Michael Seward

Offertory Hymn: 476 In our day of thanksgiving
(St Catherine's Court)

+++++

Intercessions:

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

v. The Lord be with you
r. And with thy spirit

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

CONSECRATION

Agnus Dei (solo)

COMMUNION OF THE PEOPLE

- Choir:* The Lamb - Taverner
257 The Lord's Prayer
257 Prayer of Oblation (said by all)
259 The Gloria
259 The Blessing (all kneel in silence)

Post Communion Hymn: 371 Ye holy angels bright
(Darwell's 148th)

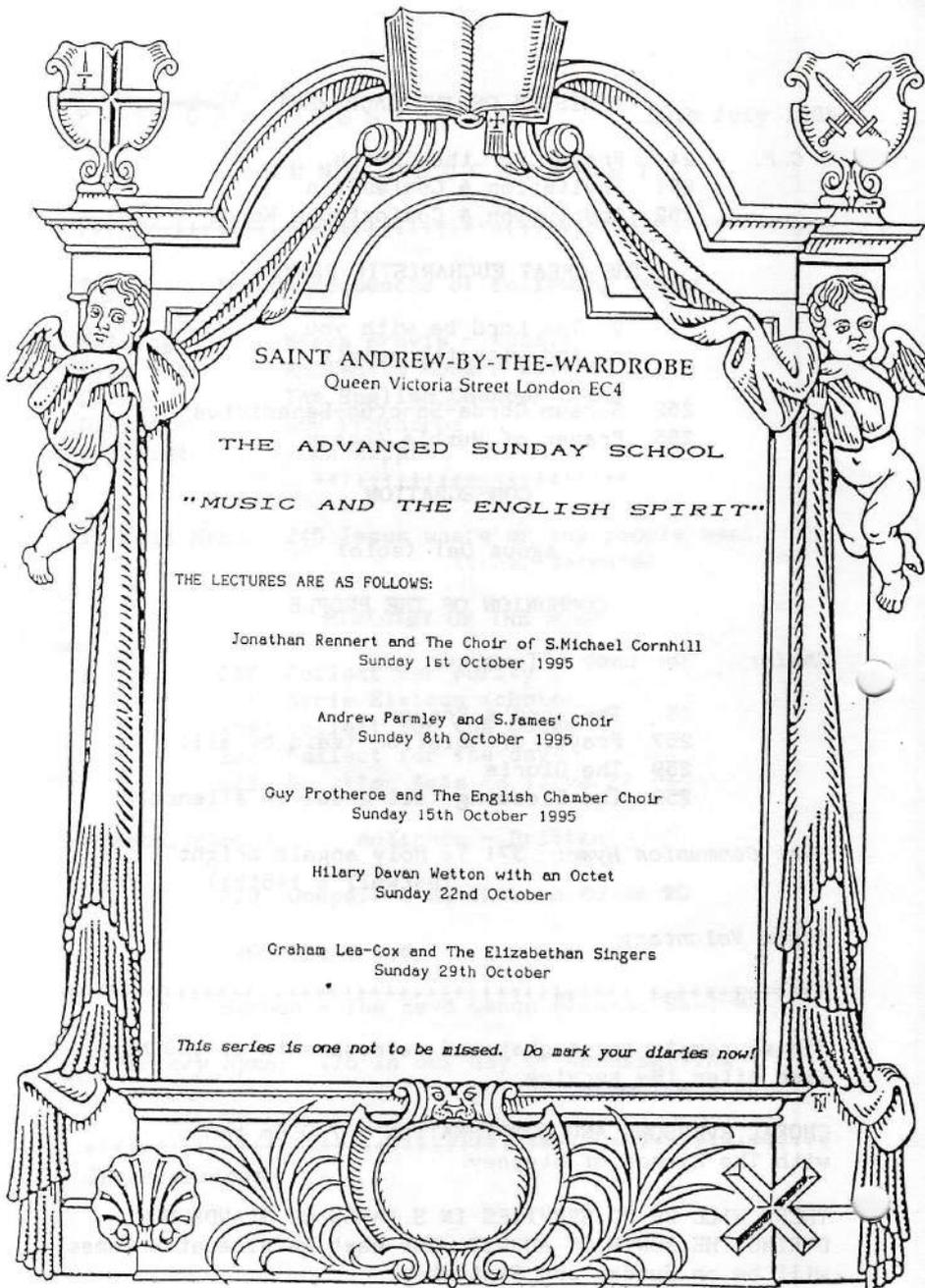
Organ Voluntary:

+++++

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

CHORAL EVENSONG AND CONFIRMATION - 7.00pm today
with The Bishop of Stepney.

THERE WILL BE NO SERVICES IN S. JAMES OR S. ANDREW'S
DURING THE MONTH OF AUGUST. Our next service at S. James
will be on Sunday 3rd September.



SAINT ANDREW-BY-THE-WARDROBE
Queen Victoria Street London EC4

THE ADVANCED SUNDAY SCHOOL

"MUSIC AND THE ENGLISH SPIRIT"

THE LECTURES ARE AS FOLLOWS:

Jonathan Rennert and The Choir of S.Michael Cornhill
Sunday 1st October 1995

Andrew Parmley and S.James' Choir
Sunday 8th October 1995

Guy Protheroe and The English Chamber Choir
Sunday 15th October 1995

Hilary Davan Wetton with an Octet
Sunday 22nd October

Graham Lea-Cox and The Elizabethan Singers
Sunday 29th October

This series is one not to be missed. Do mark your diaries now!

S. JAMES' DAY —
PATRONAL FESTIVAL



CHORAL EVENSONG
and CONFIRMATION

S. JAMES' DAY -
CHORAL EVENSONG

Choir: English Chamber Choir
Conductor: Guy Protheroe
Organist: John Rippin
Setting: Collegium Regale - Herbert Howells

+++++

Introit: O Clap your hands - Vaughan Williams

LICENSING of Robin Sherlock as Reader within this Parish

Book of Common Prayer: p. 19 EVENSONG proper begins

513 Psalm 121

First Lesson: Jeremiah ch. 31 vs. 31-34

Office Hymn: 235 Come down O love divine
(tune: Down Ampney)

19 MAGNIFICAT (climax of the order)

Second Lesson: Acts of the Apostles ch. 16 vs. 25-34

21 Nunc Dimittis
22 The Creed
23 Versicles & Responses
222 Collect for the day
24 Final collects
25 State prayers

Anthem: I was glad - Henry Purcell

Address: The Right Reverend Richard Chartres,
Bishop of Stepney

Anthem: Come Holy Ghost - Thomas Attwood

PATRONAL FESTIVAL and CONFIRMATION

CONFIRMATION

Pray for: Timothy Craxton - Michelle Pollard - David Evans

MEDITATION

Come, Holy Ghost, our souls inspire,
And lighten with celestial fire.
Thou the anointing Spirit art,
Who dost thy sevenfold gifts impart.

Thy blessed unction from above,
Is comfort, life, and fire of love,
Enable with perpetual light,
The dullness of our blinded sight.

Anoint and cheer our soiled face,
With the abundance of thy grace.
Keep far our foes, give peace at home,
Where thou art guide, no ill can come.

Teach us to know the Father, Son,
And thee of both to be but one,
That through the ages all along,
This may be our endless song:

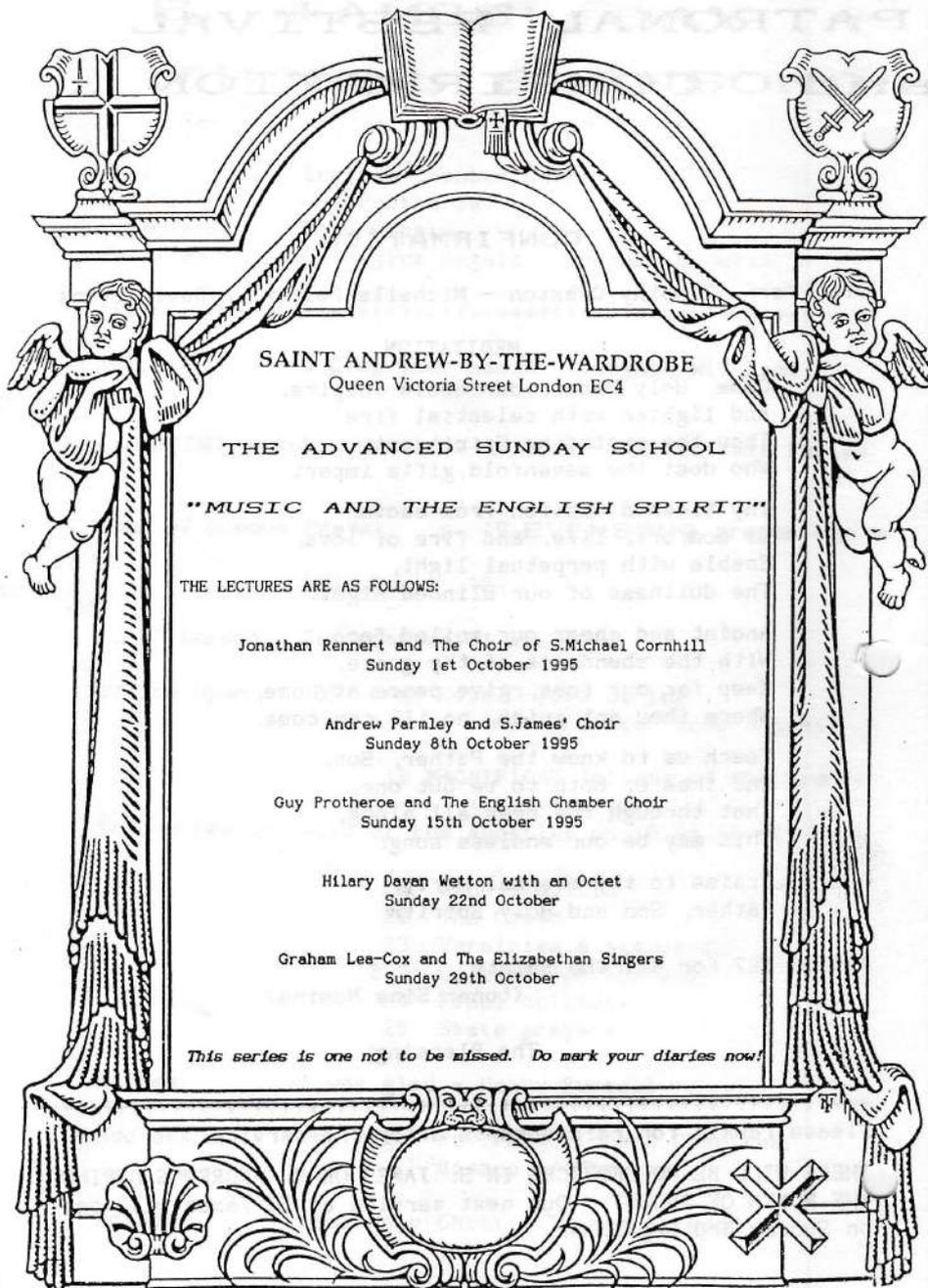
Praise to thy eternal merit,
Father, Son and Holy Spirit.

Hymn: 527 For all the Saints
(tune: Sine Nomine)

The Blessing

++++
Please remain for refreshments after the service.

THERE WILL BE NO SERVICES IN S. JAMES OR S. ANDREW'S DURING
THE MONTH OF AUGUST. Our next service at S. James will be
on Sunday 3rd September.



SAINT ANDREW-BY-THE-WARDROBE
Queen Victoria Street London EC4

THE ADVANCED SUNDAY SCHOOL

"MUSIC AND THE ENGLISH SPIRIT"

THE LECTURES ARE AS FOLLOWS:

Jonathan Rennert and The Choir of S.Michael Cornhill
Sunday 1st October 1995

Andrew Parmley and S.James' Choir
Sunday 8th October 1995

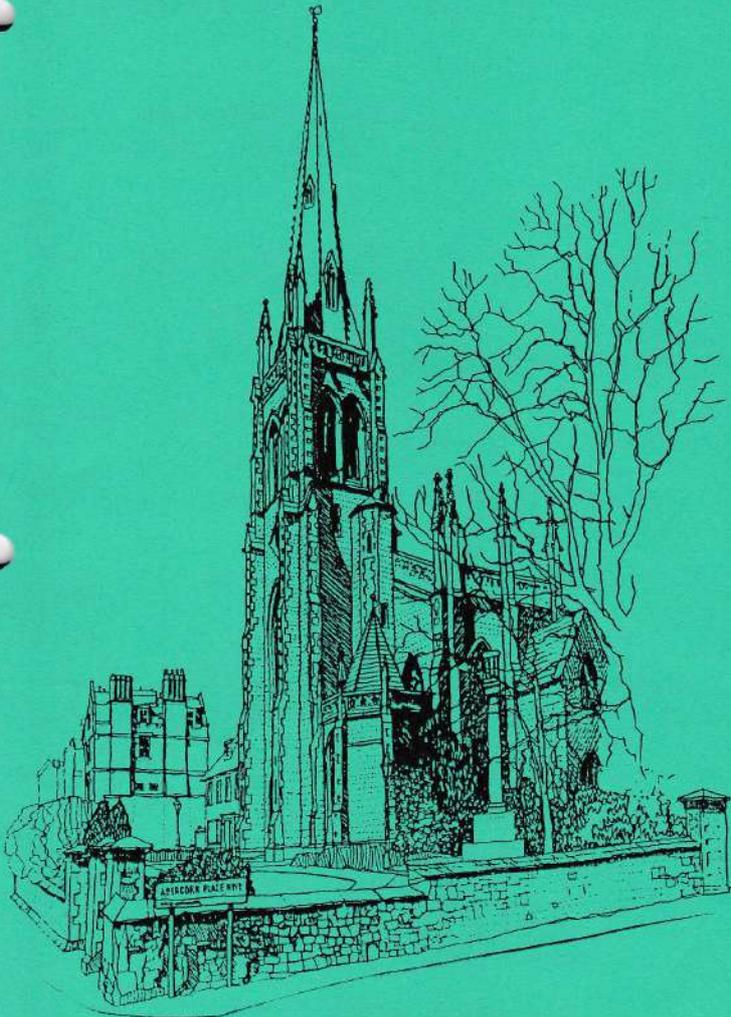
Guy Protheroe and The English Chamber Choir
Sunday 15th October 1995

Hilary Davan Wetton with an Octet
Sunday 22nd October

Graham Lee-Cox and The Elizabethan Singers
Sunday 29th October

This series is one not to be missed. Do mark your diaries now!

ST MARK'S CHURCH
HAMILTON TERRACE, NW8



CHURCH OF ENGLAND: DIOCESE OF LONDON

Sunday September 17th 1995
Final Sunday with our Vicar, the Revd. Donald Aird

Services and Parish Notes

17
Leaflet for Sunday 10th September 1995
15th Sunday After Pentecost

Final Sunday with our Vicar, the Revd. Donald Aird

8.30 a.m. HOLY COMMUNION (B.C.P.)
Collect and readings for Trinity 14

10.30 a.m. SUNG EUCHARIST (Rite B)
Sunday School today - all children welcome.

Introit Music: Ave Verum; Elgar *Choir only*
INTRODUCTORY SENTENCE

Stand

Introit Hymn: (100 Hymns for Today, 3 Robert Bridges, 1844.)

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.

Pride of man 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.

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 at his command.

Still from man 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.

THE PREPARATION

Stand

Priest: The Lord be with you

All: And with thy spirit

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

THE SUMMARY OF THE LAW

Priest: Our Lord Jesus Christ said: Hear O Israel, the Lord our God is one Lord; and thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind and with all thy strength. This is the first commandment. And the second is like, namely this: Thou shalt love thy neighbour as thyself. There is none other commandment greater than these. On these two commandments hang all the law and the prophets.

All: Lord, have mercy upon us, and write all these thy laws in our hearts, we beseech thee.

GLORIA

Priest: Glory be to God on high,

All: and in earth peace, good will towards men.

We praise thee, we bless thee,

we worship thee, we glorify thee,

we give thanks to thee for thy great glory,

O Lord God heavenly king, God the Father almighty.

O Lord, the only begotten son, Jesus Christ:

O Lord God, Lamb of God, Son of the Father,

that takest away the sins of the world,

have mercy upon us.

Thou that takest away the sins of the world,

receive our prayer.

Thou that sittest at the right hand of God the Father,

have mercy upon us.

For thou only art holy; thou only art the Lord;

thou only, O Christ, with the Holy Ghost,

art Most High,

in the Glory of God the Father. Amen

COLLECT

God our father, Lord of all the world we thank you that through your Son you have called us into the fellowship of your universal church:

hear our prayer for your faithful people that each in his vocation and ministry may be an instrument of your love; through our Lord and Saviour Jesus Christ

Sit

Old Testament reading: Isaiah 61.1-3; Andrew Aird

New Testament reading: Ephesians 4.7-16; Mrs Mary Thompson

Stand

Gradual psalm

(Choir only)

My Shepherd will supply my need; Virgil Thomson.

My shepherd will supply my need,
Jehovah is his name

In pastures fresh he makes me feed,
beside the living stream.

He brings my wand'ring spirit back
when I forsake his ways.

He leads me for his mercy's sake
in paths of truth and grace.

When I walk through the shades of death
thy presence is my stay.

One word of thy supporting breath
drives all my fears away.

Thy hand, in sight of all my foes,
doth still my table spread.

My cup with blessings overflows;
thine oil annoints my head.

The sure provisions of my God
attend me all my days;

O may thy house be my abode
and all my work be praise.

There would I find a settled rest,
while others go and come,

No more a stranger or a guest,
but like a child at home.

Stand

Gospel: John 4.34-38

Sit

Address The Vicar

Stand

THE CREED (said)

Priest: I believe in one God

All the Father almighty

maker of heaven and earth,

and of all things visible and invisible:

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

Kneel

THE PRAYERS

Priest: Let us pray for the whole Church of God in Christ Jesus,
and for all men according to their needs.

(Intercessions follow)

Merciful Father

All Accept these prayers, for the sake of
thy son, our Saviour Jesus Christ, Amen.

Priest: Seeing we have a great high priest who has passed into
the heavens, Jesus the Son of God, let us draw near with
a true heart, in full assurance of faith, and to make
our confession to our heavenly Father.

All Almighty God, our heavenly Father, we have
sinned against thee, through our own fault,

in thought word, and deed, and in what we have left undone. We are heartily sorry, and repent of all our sins., For thy Son our Lord Jesus Christ's sake, forgive us all that is past; and grant that we may serve thee in newness of life, to the glory of thy name. Amen.

Priest: Almighty God, who forgives all who truly repent, have mercy upon you, and pardon and deliver you from all your sins, confirm and strengthen you in all goodness, and keep you in life eternal; through Christ our Lord. Amen

Kneel

All

We do not presume to come to this thy table, O merciful Lord, trusting in our own righteousness, but in thy manifold and great mercies.

We are not worthy so much as to gather up the crumbs under thy table.

But thou art the same Lord, whose nature is to always have mercy.

Grant us therefore, gracious Lord, so to eat the flesh of thy dear Son Jesus Christ and to drink his blood, that our sinful bodies may be made clean by his body and our souls washed through his most precious blood, and that we evermore dwell in him and he in us. Amen

Stand

Offertory hymn in which the collection is taken; trumpet accompaniment.

(100 Hymns for Today, 49

Patrick Appleford.)

Jesus our Lord, our King and our God,
ruling in might and love,

All power on earth is given to you,
you are our King above;

Help us to use the power you give,
Humbly to order how men live.

Lord we are called to follow you;
This we ask the strength to do.

Jesus our Lord, and humblest of Priests,
doing your father's will;

Suffering servant, working with men,
your work continues still.

Help us to offer in our prayer,
All of our work and service here.

Lord we are called to follow you;
This we ask the strength to do.

Jesus our Lord, and Shepherd of men,
caring for human needs;
Feeding the hungry, healing the sick,
showing your love in deeds;
Help us in your great work to share;
People in want still need your care.
Lord we are called to follow you;
This we ask the strength to do.

Jesus our Lord, our God and our Priest
Prophet and Shepherd-King,
Yours is the Kingdom, glory and power,
yours is the praise we sing.
Leader of men, you show the way
We are to follow day by day.
Glorious God, we follow you;
This you give the strength to do.

Stand

THE OFFERTORY

All: Thine, O Lord is the greatness and the power and the glory
and the victory and the majesty. All that is in heaven
and earth is thine. All things come of thee, O Lord, and
of thine own do we give thee.

THE CONSECRATION

Priest: The Lord be with you

All: and with thy spirit.

Priest: Lift up your hearts.

All: We lift them up unto the Lord.

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

All: It is meet and right so to do.

Priest: It is very meet, right, and our bounden duty, that we at
all times and in all places give thanks unto thee, O
Lord, holy Father, almighty, everlasting God, through
Jesus Christ thine only Son our Lord. Because through
him thou hast created all things from the beginning,
and fashioned us men in thine own image; through him
thou didst redeem us from the slavery of sin, giving him
to be born as man, to die upon the cross, and to rise
again for us; through him thou hast made us a people for
thine possession, exalting him to thy right hand on
high, and sending forth through him thy holy and life-
giving spirit.

(Proper preface)

Therefore with angels and archangels, and with all the company of heaven, we laud thee and magnify thy glorious name, evermore praising thee and saying,

Sung

Holy, Holy, Holy, Lord God of hosts,
Heaven and earth are full of thy glory.
Glory be to thee, O Lord most high.

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Kneel

Hear us, O Father, through Christ thy Son our Lord; through him accept our sacrifice of praise; and grant that by the power of thy Holy Spirit these gifts of bread and wine may be unto us his body and blood.

Who, in the same night that he was betrayed, took bread; and gave it to his disciples, saying, Take, eat; this is my body which is given for you: do this in remembrance of me.

Y
n
d

Likewise after supper he took the cup; and when he had given thanks to thee, he gave it to them, saying, Drink ye all of this; for this is my blood of the new covenant, which is shed for you and for many for the remission of sins: do this, as oft as you shall drink it, in remembrance of me.

Wherefore, O Lord and heavenly Father, with this bread and this cup we make the memorial of his saving passion, his resurrection from the dead, and his glorious ascension into heaven, and we look for the coming of his kingdom. We pray thee to accept this our duty and service, and grant that we may so eat and drink these holy things in the presence of thy divine Majesty, that we may be filled with thy grace and heavenly blessing.

Through Jesus Christ our Lord, by whom, and with whom, and in whom, in the unity of the Holy Spirit, all honour and glory be unto thee, O Father almighty, world without end.
Amen.

Pr: As our Saviour has taught us, so we pray.

All:

Our Father, who art in heaven,
hallowed be thy name; thy kingdom come;
thy will be done; on earth as it is in heaven.

Give us this day our daily bread.
And forgive us our trespasses,
as we forgive those that trespass against us.
And lead us not into temptation;
but deliver us from evil.
For thine is the kingdom, the power,
and the glory, for ever and ever. Amen.

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

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

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

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

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

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.

THE COMMUNION

*All who are communicant members of the Anglican Church or other
churches are invited to come to the Altar rail for Communion. All
others, including children, are invited to come to the rail for a
Blessing. (Non-communicants are asked to keep the head bowed)*

Stand

Communion hymn: English Hymnal, 318

Let all mortal flesh keep silence
and with fear and trembling stand;
Ponder nothing earthly minded,
for with blessing in his hand,
Christ our God to earth descendeth,
Our full homage to demand.

King of Kings, yet born of Mary,
as of old on earth he stood,
Lord of Lords, in human vesture -
in the Body and the Blood -
He will give to all the faithful
his own Self for heavenly food.

Rank on rank the host of Heaven
spreads its vanguard on the way,
As the Light of light descendeth
from the realms of endless day,
That the powers of hell may vanish
as the darkness clears away.

At his feet the six-winged Seraph;
Cherubim with sleepless eye,
Veil their faces to the Presence,
as with ceaseless voice they cry,
Alleluya, Alleluya,
Alleluya Lord most high.

Dir: *Christus natus est*; Bruckner
POST COMMUNION SENTENCE

THE THANKSGIVING

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

Hymn: (100 Hymns for Today, 61; tune 62 Jan Struther.)

Lord of all hopefulness, Lord of all joy,
whose trust ever child-like no cares could destroy,
Be there at our waking, and give us, we pray,
your bliss in our hearts, Lord, at the break of the day.

Lord of all eagerness, Lord of all faith,
whose strong hands were skilled at the plane and the lathe,
Be there at our labours, and give us, we pray,
your strength in our hearts, Lord, at the noon of the day.

Lord of all kindness, Lord of all grace,
your hands swift to welcome, your arms to embrace,
Be there at our homing, and give us, we pray,
your love in our hearts, Lord, at the eve of the day.

Lord of all gentleness, Lord of all calm,
whose voice is contentment, whose presence is balm,
Be there at our sleeping, and give us, we pray,
our peace in our hearts, Lord, at the end of the day.

Organ music - Nimrod: Elgar.

Kneel

THE BLESSING AND DISMISSAL

Priest Christ the Son of God gladden your hearts with the good news of his kingdom and the blessing of God almighty, the Father, the Son, and the Holy Spirit be among you and remain with you always. Amen.

Stand

Recessional hymn: 100 Hymns for today, 95 E.L. Budry.
(Choir to sing the verses, with trumpet accompaniment; congregation to sing the refrain.)

Thine be the glory, risen, conquering Son,
Endless is the victory thou o'er death hast won;
Angels in bright raiment rolled the stone away,
Kept the folded grave clothes where thy body lay.
Thine be the glory, risen, conquering Son,
Endless is the victory, thou o'er death hath won.

Lo, Jesus meets us, risen from the tomb;
Lovingly he greets us, scatters fear and gloom;
Let the church with gladness hymns of triumph sing,
For her Lord now liveth, death hath lost its sting.
Thine be the glory, risen, conquering Son,
Endless is the victory, thou o'er death hath won.

No more we doubt thee, glorious Prince of Life;
Life is nought without thee: aid us in our strife;
Make us more than conquerors through thy deathless love;
Bring us safe through Jordan, to thy home above.
Thine be the glory, risen, conquering Son,
Endless is the victory, thou o'er death hath won.

THE PEACE

Priest: We are the body of Christ. By one Spirit we were all baptised into one body. Endeavour to keep the unity of the Spirit in the bond of peace.

The peace of the Lord be always with you
All And with thy spirit.
All are invited to greet one another and the Aird family.

All welcome for coffee or sherry after service

5.00 p.m. Evening Prayer

RECEPTION FOR THE VICAR AND MRS AIRD

There will be a Parish Farewell to the Vicar and Mrs Aird, to thank them for all that they have done over the past 17 years, and to give them our good wishes for the future.

Please join them
this Wednesday, 20th September,
at 6.00pm in the Church Hall.

All members and friends of St Mark's are welcome.

PARISH NOTES

This Week

Monday 18th	(No Worship Committee)
Tuesday 19th	7.30pm, Vestry hour
Wednesday 20th	6.00pm, Farewell reception (see above).
Thursday 21st	Saints and Martyrs of Australia and the Pacific
	11.30am, Holy Communion
	6 p.m. Thursday Club
	6.15 p.m.-8.30 p.m. Reception on the House of Lords Terrace in aid of the Repair/Appeal Fund. Tickets £25 from Mrs Margaret Challis.

Next Sunday September 24th 1995,
16th Sunday after Pentecost; Harvest Festival Sunday

8.30 a.m. Holy Communion (B.C.P.)
10.30 a.m. Sung Eucharist;
Preacher, Revd. John Papworth
6.00 p.m. Evening Prayer

Dates for your diary - September

Saturday 30th 4 p.m. Farewell Eucharist to our
Bishop in St. Paul's Cathedral

7.30 p.m. Harvest Supper for all
the parish, Buffet Meal.
Adults £6, under 10s £3.

*Historische Concerten
te O.-L.-Vrouw-Lombeek*

Roosdaal 1995

Zondag 17 september 1995 om 16 uur

Orgel: Rainer GOEDE (Ansbach - Duitsland)
Viool: Antje GOEDE

Werken van H. Purcell, J-F. Dandrieu, C. Ph. E. Bach en
J.S. Bach.

In samenwerking met de Lions Club Pajottenland.

Zondag 1 oktober 1995 om 16 uur

Orgel: Jozef SLUYS (Brussel)
Sopraan: Greta DE REYGHÈRE (Brussel)
Trompet: Manu MELLAERTS (Brussel)

Werken van Henry Purcell.

Zondag 24 september 1995 om 16 uur

Orgel: Daleen KRUGER (Potchefstroom - Zuid-Afrika)
Koor: The English Chamber Choir (London -
Groot-Brittannië)

Werken van H. Purcell, G. Muffat, J. Stanley en
L.N. Clérambault.

In samenwerking met de Vlaams-Zuidafrikaanse
Cultuurstichting
en met de steun van The British Council.

U wordt vriendelijk uitgenodigd op de

Drie Historische Concerten

die georganiseerd worden in de vroeg-gotische kerk (13e en 14e eeuw) van O.-L.-Vrouw-Lombeek.
Deze concerten worden gegeven op het historisch Goynautorgel (1753)
op de zondagen 17 en 24 september en 1 oktober 1995.

Toegang: BEF 250.

Concert van 1 oktober: BEF 300.

Ze worden georganiseerd door de v.z.w. "Historische Concerten" met de medewerking van het Ministerie van de Vlaamse Gemeenschap - Dienst Volksontwikkeling en de Kerkfabriek van O.-L.-Vrouw-Lombeek.

De kerk van O.-L.-Vrouw-Lombeek bevindt zich links van de weg Brussel-Ninove, op 17 km van de hoofdstad.



Met de zeer gewaardeerde steun van de

KREDIETBANK

Invitation

Le centre de Musique Ancienne organise dans la célèbre église gothique de O.-L.-Vrouw-Lombeek (Roosdaal) les dimanches 17 et 24 septembre et 1 octobre 1995 à 16 heures, un festival international de musique baroque.

L'église de O.-L.-Vrouw-Lombeek est située à gauche de la route Bruxelles-Ninove, à 17 km de Bruxelles.

Participation aux frais: BEF 250 Dernier concert: BEF 300

Invitation

On Sunday 17 and 24 September and 1 October 1995 at four o'clock in the afternoon, an international festival of baroque music will be organized in the gothic church of O.-L.-Vrouw-Lombeek (Roosdaal).

The church is left of the Brussels-Ninove road, at about 17 km from Brussels.

Admission: BEF 250 Last concert: BEF 300

Einladung

Am Sonntag, den 17. und 24. September und 1. Oktober 1995 um 16 Uhr, findet ein internationales Festival der Barockmusik in der gotischen Kirche O.-L.-Vrouw-Lombeek (Roosdaal) statt.

Die Kirche von O.-L.-Vrouw Lombeek befindet sich links von der Strasse Brüssel-Ninove, 17 km westlich von Brüssel.

Eintritt: BEF 250 Letztes Konzert: BEF 300

PROGRAMMA

*Historische
Concerten te
O.-L.-Vrouw-Lombeek*

Roosdaal 1995

PROGRAMMA VAN ZONDAG 17 SEPTEMBER 1995

ORGEL EN VIOOL

1. Magnificat
uit 'Premier Livre d'Orgue'
Plein jeu - Duo - Trio
Basse de Trompète - Flûtes - Dialogue
Jean-François DANDRIEU
(1682 - 1738)

2. Sonata in h
A Cembalo obligato et Violino
Allegro moderato - Poco andante
Allegretto siciliano
Carl Philipp Emanuel BACH
(1714 - 1788)

3. Duetto I in e BWV 802
Duetto II in F BWV 803
Duetto III in G BWV 804
Duetto IV in a BWV 805
uit het derde deel van 'Klavierübung'
Johann Sebastian BACH
(1685 - 1750)

4. Sonate in G
voor viool en continuo; BWV 1019 (Köthen 1720)
Allegro - Largo - Allegro - Adagio - Allegro
Johann Sebastian BACH
(1685 - 1750)

5. Voluntary for double Organ in D
Henry PURCELL
(1659 - 1695)

UITVOERDERS

Orgel: Rainer GOEDE (Ansbach, Duitsland)
Kirchenmusikdirektor in Ansbach/Mittelfranken

Viool: Antje GOEDE (Ansbach, Duitsland)
Laureate van de 'Jugend musiziert'-wedstrijd

Dit concert wordt georganiseerd in samenwerking met de Lions Club Pajottenland.

PROGRAMMA VAN ZONDAG 24 SEPTEMBER 1995

ORGEL EN KOOR

- | | |
|---|-----------------------------------|
| 1. Toccata Octava
uit 'Apparatus musico-organisticus' | Georg MUFFAT
(1653 - 1704) |
| 2. Voluntary for Double Organ | Henry PURCELL
(1659-1695) |
| 3. 'Remember not, Lord, our offences'
(Full Anthem) | Henry PURCELL
(1659-1695) |
| 4. 'I was glad when they said unto me'
(Coronation Anthem) | Henry PURCELL
(1659-1695) |
| 5. 'Praise the Lord, O Jerusalem'
(Verse Anthem) | Henry PURCELL
(1659-1695) |
| 6. Voluntary | John STANLEY
(1713 - 1786) |
| 7. Suite du deuxième Ton

<i>Plein Jeu - Duo - Trio</i>
<i>Basse de Cromorne - Flûtes - Récit de Nasard - Caprice sur les Grands Jeux.</i> | L.N. CLERAMBAULT
(1676 - 1749) |
| 8. 'My heart is inditing'
(Coronation Anthem) | Henry PURCELL
(1659-1695) |

UITVOERDERS

Orgel: Daleen KRUGER (Potchefstroom, Zuid-Afrika)
Lerares orgel aan de Universiteit van Potchefstroom

Koor: English Chamber Choir (London, Groot-Brittanië),
onder leiding van Guy PROTHEROE

In samenwerking met de Vlaams-Zuidafrikaanse Cultuurstichting v.z.w.
en met de steun van The British Council.

PROGRAMMA VAN ZONDAG 1 OKTOBER 1995

ORGEL, SOPRAAN EN TROMPET

WERKEN VAN HENRY PURCELL (1659-1695)

1. 'Sound Fame thy brazen Trumpet Sound'
2. Voluntary in C
3. Suite uit 'The Duke of Gloucester's Birthday Ode'
Adagio - Allegro - Adagio - Allegro
Larghetto (Trumpet tacet)
Chaconne
4. 'The Blessed Virgin's Expostulation'
5. Voluntary in d
6. Trumpet Aria uit 'The Indian Queen'
7. 'An Evening Hymn'
'Lord, what is man'
8. Voluntary in G
9. Sonate voor trompet en orgel
Pomposo - Adagio - Presto
10. 'The Queen's Epicedium'
'O Solitude'
11. Voluntary for Double Organ
12. The fifth Song with a Trumpet

UITVOERDERS

Orgel: Jozef SLUYS, organist-titularis van de St.-Michiels- en St.-Goedelekathedraal te Brussel.

Sopraan: Greta DE REYGHHERE, professor zang aan het Conservatorium te Luik.

Trompet: Manu MELLAERTS, solist in het Orkest van de Muntscouwburg van Brussel.

Deze concerten worden georganiseerd door de vereniging "Historische Concerten" (v.z.w.), met de medewerking van de Vlaamse Gemeenschap - Dienst Volksontwikkeling en de Kerkfabriek van O.-L.-Vrouw-Lombeek.



Met de zeer gewaardeerde steun van de  KREDIETBANK

SAINT ANDREW-BY-THE-WARDROBE

Queen Victoria Street London EC4

"THE ADVANCED SUNDAY SCHOOL" LECTURES

Autumn Term 1995

MUSIC AND THE ENGLISH SPIRIT

4.00pm the Lecture supported by special choirs and instrumentalists.

5.00pm - Traditional Choral - Evensong with visiting choirs

6.00pm Refreshments in the Parish Room.

Sunday October 1st: Jonathan Rennert
"The Future of Music in the City Churches"
The Choir of S. Michael Cornhill.
Choral Evensong.

Sunday October 8th: Dr Andrew Parmley on Henry Purcell.
"A Greater Musical Genius, England Never Had" (Roger North 1726)
The Choir of S. James Garlickhythe.
Choral Evensong.

Sunday October 15th: Guy Protheroe MA on Edward Elgar.
"To the Greater Glory of God" The religious music of Elgar,
A Catholic voice in an English landscape.
The English Chamber Choir.
Choral Evensong.



Sunday October 22nd: Hilary Davan Wetton MA, ARCM, ARCO (Ch.M) FRSA.
"Heirs and Rebels" The English Musical Renaissance
An Octet.
Choral Evensong.

Sunday October 29th: Graham Lea-Cox MA, ARCM on William Boyce.
"Master of Music"
The Elizabethan Singers.
Choral Evensong.

Nearest Stations: Blackfriars (District & Circle Lines) St Paul's (Central Line)
Buses: 9, 11, 15, 23, 172 in Ludgate Hill; 45 & 63 New Bridge Street

*The Rector and Churchwardens of Saint Andrew wish to express their gratitude to the
Worshipful Company of Mercers who have made this series possible.*

Come, Celebrate...

For the past three seasons, the Choir has invited its friends, supporters and London concert-goers to join it for an evening of good music and good company in its 'rehearsal base' - the church of St Andrew-by-the-Wardrobe. The first such concert, in November 1992, celebrated Rossini's centenary with a performance of his *Petite Messe Solennelle*, accompanied by wine and food from Italy and rounded off with an impromptu cabaret. Having avoided the temptation to provide *Tournedos Rossini* for nearly 200 people with the equivalent of a 'field kitchen' consisting of half-a-dozen microwaves, two hotplates and access to the vicarage kitchen, we opted instead for a substantial menu of antipasto, lasagne and fresh fruit salad, all expertly and lovingly prepared by the numerous good cooks who happen to form the nucleus of the Choir's singing membership; the music was also home-produced, with the vocal soloists, pianist and harmonium player all drawn from the ranks of the Choir. The evening proved to be an unqualified success: the church was full and the building resonated alternately with the sounds of good music and good conversation (the washing-up was a bit of a nightmare, but the church now has new facilities).

Encouraged by the response to this formula, we repeated it in 1993 with music by Strauss and Bach and food with a suitably Teutonic flavour, the main course being a *Jägerkopf* (= Hunter's Casserole); in 1994 we moved on to France, with a particularly varied selection of music ranging from Messiaen's sacred *O sacrum convivium*, during which one could almost smell the incense wafting out of the music, to a set of seven rather more secular chansons by Poulenc, liberally sprinkled with references to love and black suspenders.

The 1994 concert also marked the public debut of the Alma Wind Ensemble, who accompanied the Choir in Milhaud's delightful but little-known cantata *Pan et la Syrinx*. This ensemble began life as the brainchild of bass David Lowe who, being an accomplished clarinetist himself, gathered together a handful of other like-minded wind players from within ECC ranks and friends to produce several evenings of informal music-making. And as the ECC

failed to provide an oboist from within their ranks, David set out to remedy the situation; in May this year he married oboist Celia Bangham.

On the practical side, 1994 saw a huge leap forward with the availability of the newly-created Parish Room with a fully-equipped servery. Hunter's casserole was exchanged for *Coq au vin*, much of which was expertly prepared for us by Steven Davey, who was then in the process of setting up his own 'Personal Chef' business.

One feature in common to all three concerts is that the Church has been full and people have been encouraged to come and listen to music which is not immediately familiar but nevertheless extremely approachable. All have taken place in the middle of November, when the combination of colourful music with substantial autumn fare provides an evening to look forward to in the dark weeks between the autumn half-term and the run-up to Christmas.



So, to this year's concert. As its title implies, the theme is one of celebration; how, you may well ask, does this tie up with Purcell, Bach and Britten? There are no prizes on offer for answering to the Purcell connection - the Tercentenary of his death has been celebrated everywhere this year; the ECC has already paid tribute to him in a concert in Belgium and we are taking the opportunity to repeat two of the large-scale coronation anthems. Bach's Cantata 140, *Wachet auf* looks forward to Advent and celebrates the coming of Christ as bridegroom to his bride the Church. Britten's song-cycle AMDG (Ad majorem Dei gloriam - to the Greater Glory of God) (settings of poems by Gerard Manley Hopkins) quite simply celebrates in stunning poetry and music the glory of God. And, after planning the musical programme for this concert, we learnt of yet another cause for celebration: almost a year ago to the day (on November 17 last year) we were singing Handel's *Zadok the Priest* among other items, in an evening at the Guildhall Old Library which was devoted to the presentation

Welcome to our Sponsors

For some seasons now, the Choir has received much-valued support from a number of companies who have taken advertising space in our programmes at Smith Square or given donations through Gift Aid. In addition, the recent Monteverdi *Vespers* was sponsored by Richards Butler and the event was so successful that another Monteverdi programme is planned for next May. Now we are delighted to welcome Jackson Stops & Staff as sponsors of Elgar's *Dream of Gerontius*, which will be sung in St Luke's Chelsea during the Chelsea Festival on Saturday 8 June.

The Choir offers many opportunities for sponsorship, either of individual events or series. In addition, it has set up a corporate membership scheme, the benefits of which include complimentary tickets to Choir performances, pre-concert and interval receptions, programme advertising and acknowledgements.

If you think supporting the Choir would be of interest to your company, or you would like to put us in touch with potential sponsors, please contact Ann Manly on 0171 286 3944 for further details. At the time of writing, there is still a sponsorship option available for *Messiah* at St John's Smith Square in March. Corporate members may join at any time (not necessarily the beginning of the season) and will be eligible for events from our concert on November 18th onwards. And for those organisations who plan much further ahead, we have several interesting proposals for the 1996-97 season.

to the Bishop of London of alternative proposals to the Templeman report (which recommended the closure of St Andrew's). The Revd John Paul has been instrumental in leading the opposition to Lord Templeman, and it was with great joy (and relief for us too) that we learnt just a couple of weeks ago that the Bishop of London has now adopted an alternative strategy which will preserve St Andrew's very rich and lively contribution to the life of the City. For both singers and audience alike this is a most ample cause for celebration! Please join us.

City Vespers

Overheard during a Friday afternoon telephone conversation: "So, what are you doing this weekend?" "Actually, we're doing the Monteverdi Vespers in an atrium in the City." "Well, whatever turns you on." But, joking apart, that evening turned out to be one of the high points of last season.

It was the brainchild of Keith Wallace, bass, satirist, and senior pensions partner in the international law firm of Richards Butler. When they moved into Beaufort House, one of the larger post-modern buildings East of Broadgate, Keith was quick to spot the potential offered by the atrium which spans the 7th to 11th floors with three galleried walkways.

Performing in non-purpose-built surroundings always throws up a few curiosities; this time it was some immovable marble containers filled with potted plants several feet high and obscuring the Choir's view of the conductor. Having dissuaded our resident tree-surgeon from fetching her secateurs, the house management of Richards Butler produced rostra to elevate the singers while the discovery that one organ neatly fitted between the four central urns left organist Clifford Bartlett ensconced in leafy tranquillity more reminiscent of *Orfeo's* Elysian fields than St Mark's Venice.

Cornetts and sackbuts, another organ, and a string band were soon comfortably accommodated around the first gallery, while various solo singers were directed to the seraphic heights above. Unlike their 17th century predecessors, these musicians were to make their way heavenwards by lift. But a recce of the building earlier in the week had identified a potential problem: on arrival at any floor, the lifts emit a distinctive 'ping' as the doors open; as the lobby opens directly on to the atrium, there was a considerable likelihood that this

sound would intrude upon the proceedings - it might after all be behind the beat or, worse still, flat! We mentioned this possibility to Keith but assumed that there was little that could be done about it; we would just have to hope that everyone alighted during *forte* passages. When we arrived for the rehearsal on Saturday, however, we were greeted by a man in overalls who was obviously busy carrying out lift maintenance: he turned out to be disabling the 'pings' on all four lifts! Such attention to detail was typical of the way in which Keith and his staff master-minded the whole day.

A notable feature of the performance was that all the solo parts were taken by members of the Choir - some twenty in all - and we were justifiably proud of being able to field such a strong vocal team, including many younger singers. Further evidence of the diversity of vocal talent within the ECC was to follow later in the evening, however. Keith has deservedly acquired a reputation for throwing excellent parties, and this was no exception. Performers and audience retired to the main conference room where good food and wine was made available in abundance; a musical cabaret took a distinctly legal turn, with a trio of solicitors bemoaning an ombudsman's lot while Miss Elizabeth Evans, barrister-at-law, bemoaned the limitations of her vocal chords.

It was a wonderful evening, during which the audience witnessed the sunset above and beyond the heads of the performers. The good news is that it is to be repeated next year, on Saturday 11 May. This time the programme features Monteverdi Madrigals Books VII and VIII - the *Altri canti di marte* and *Altri canti d'amore*, in other words, *Songs of Love and War*. We would like to take this opportunity to thank Richards Butler for sponsoring the *Vespers* in their 75th anniversary year, and for continuing their support in 1996.

CALENDAR · NOVEMBER

Saturday 18 November 7 for 7.30pm
COME CL

Bach Cantata 140: Wa
Britten AMDG · Pure

Praise the Lord, O Jerusalem · Th
Guy Protheroe *conductor*

Sunday 3 December at 10.30am
Sung Eucharist for Advent Sunday

Monday 11 December at 6.30pm · C
HOMESTART C

In the presence of H.R.H.
Guy Protheroe *conductor*

Tuesday 12 December at 8.00
HEALTH UNLIMIT
Guy Prothe

Wednesday 13 December at 6pm
St Andrew's War

FUTURE DATES

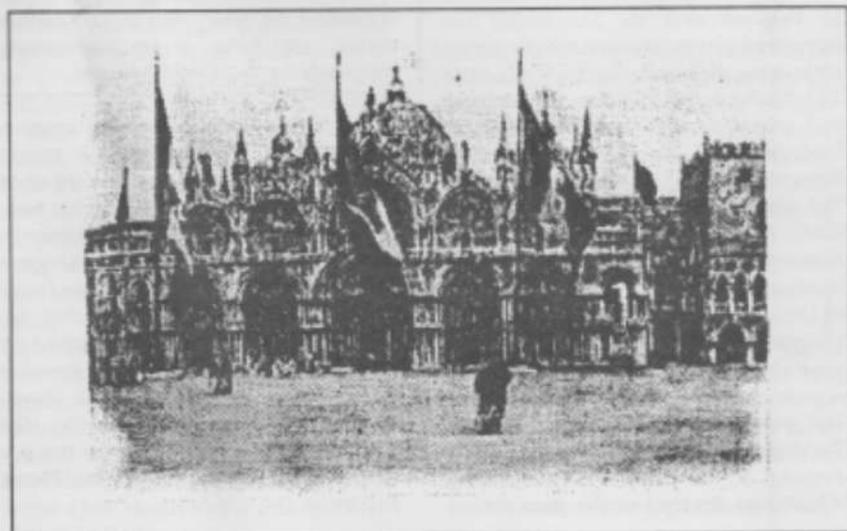
Monday 4 March 1996 at 7.30pm
Handel

soloists to
English Players · Gu

Saturday 11 May 1996 at 7
Monteverdi *Altri canti di*
English Players · Gu

Saturday 8 June at 7.30pm · S
CHELSEA

Elgar *The Dre*
soloists to
English Players · Gu



The Beverage Report

Keith Wallace goes in search of another 'unsung hero'.

Subject: She started singing with the ECC in 1975, was its secretary for a spell, and for the last five years (until Alistair took over a few months back) was responsible for the mid-rehearsal refreshments. Thus Anne-Marie Curror automatically earns her place in the pantheon of Unsung Heroes of the Choir.

Interviewed: By your reporter in the splendour of her grace and favour residence in the Royal Hospital, Chelsea. Our cosy chat is punctuated by a music student lodger practising the trumpet.

Musicianship?: Soprano, arresting timbre, accurate pitch, very clear enunciation,

BER-DECEMBER 1995

St Andrew-by-the-Wardrobe EC4
LEBRATE!

Thet auf · Der Geist hilft
ll My Heart is inditing
y that go down to the sea in ships
ctor · Alma Ensemble

St James', Garlickhythe EC4
Vaughan Williams Mass in G minor

Guards Chapel, Birdcage Walk, SW1
AROL CONCERT

Princess Michael of Kent
Band of the Welsh Guards

pm · Southwark Cathedral SE1
ED CAROL CONCERT
roe conductor

St Andrew-by-the-Wardrobe, EC4
Club Carol Service

FOR YOUR DIARY

St John's Smith Square, SW1
Messiah
be announced
y Protheroe conductor

30pm · Beaufort House EC3
marte; Altri canti d'amore
y Protheroe conductor

St Luke's Church, Chelsea SW3
FESTIVAL
am of Gerontius
be announced
y Protheroe conductor

gazes in happy, rapt attention towards
(but surely not at) the conductor. Is a
dead cert for the ECC 'Miss Mobile
Eyebrows' award.

Favourite food?: Salads and fruit – "a bit
boring, really".

Choral music taste: No major preferences.
"I don't like squeaky gate modern, but
I'm not terribly keen on early music
either. One or two pieces are wonderful
but the rest always sounds like sight-
reading".

Star sign: Sagittarius

Day job?: "I teach children with special
needs in the 5-10 range, some
individually, some in groups. I'm based
at two schools."

Husband?: Ian Curror, Professor of
Organ, resident musical supremo for the

After Bach?

A regular feature of the Choir's London
season is an annual spring concert at St
John's, Smith Square. For the past three
years, these concerts have been devoted
to the major works of Bach, beginning
with the B minor Mass, then the *St John
Passion* and last year *The St Matthew
Passion*. Following the unanimous
acclaim for Ian Bostridge's interpretation
of the Evangelist in the *St John*, we
invited him back to head another strong
cast of soloists in the *St Matthew*: There
were many familiar faces, and much
magical playing, amongst the English
Players. Once again the performance was
reviewed enthusiastically by the
Hampstead and Highgate Express
(known affectionately as the 'Ham &
High' and being one of a handful of
local newspapers to have achieved a
national reputation): "The Choir sang
beautifully. They had enormous dynamic
and emotional range, and would turn in
a moment from dispassionate
commentary to being a crowd baying
viciously for Christ's blood."

Having successfully completed the
Bach canon, there has been considerable
debate as to what to sing next. A request
for suggestions put out to choir members
produced a predictably wide variety of
ideas, from the eclectic to the eccentric!
Several Handel oratorios were put
forward, among them *Susanna*, *Israel in
Egypt* and *Alexander's Feast*; an evening
of Poulenc with the Organ Concerto and
the *Gloria*; the familiar pairing of Bach's
Magnificat and Handel's *Dixit Dominus*;
and a handful of Requiems. But three
works emerged more prominently than

Chelsea Pensioners and ci-devant
accompanist and continuo player for the
ECC. Ian would qualify as another
Unsung Hero too, but his appearances at
the keyboard have already exposed him
enough to the paparazzi.

Met?: Caterham Church Choir, when
they were 16. "Ian had the most lovely
Byronic hair then".

And the consequence was...: Married in '71,
blissfully happy. Tamsin, now 22,
happened along, occasional clarinettist,
graduate of York University. Nicholas,
19, now studying piano at the Royal
Northern College of Music. Finlay, 16,
violinist and now studying A levels,
wants to be a soldier (despite or because
of living in the Royal Hospital – who
can say?)

Favourite pop group: The Beatles
Favourite Author: Thomas Hardy (obvious
really, anyone who christens her first
child Tamsin is either a Hardy fanatic or
a flower power person, or both).

Who's the Choir's dishiest tenor?: Happy
giggles, but the answer's drowned out,
I'm afraid, by the lodger's trumpet riff.

any others: Beethoven's *Missa Solemnis*,
Elgar's *Dream of Gerontius* and, surprise
surprise, Handel's *Messiah*.

Surprisingly enough, the ECC has
never performed any of these before
(unless you count numerous occasional
renderings of the *Hallelujah Chorus*).
What Guy also found surprising was
that several members of the orchestra
playing the *St Matthew Passion* also put
forward the suggestion that we should
mount an original-instrument
performance of *Messiah*. As he remarked:
"You'd think most of them would have
played that piece so often they'd be sick
to death of it by now." Apparently not.
Certainly the opportunity to perform it
on a scale and in a setting commensurate
with its first few outings back in the
1740s still has tremendous appeal for
performers and audiences alike.

So, the ECC will perform *Messiah* at
St John's on Monday 4th March 1996,
together with soloists from the Bach
series and the English Players playing on
period instruments. Like most artistic
decisions these days, this one did have
economic considerations; the *St Matthew*,
with its two orchestras, two chamber
organs, and six soloists was inevitably
more expensive than usual to present, so
there was obvious appeal in a popular
work which has one small-ish orchestra
and four soloists – oh, and one very
exposed (= expensive) trumpet player!

Aficionados of Beethoven and Elgar,
however, will not be disappointed. As
you will read elsewhere in these pages,
The Dream of Gerontius is being
performed in June, and the *Missa
Solemnis* is a strong candidate for St
John's in the 1996-97 season.

The City Churches Sing

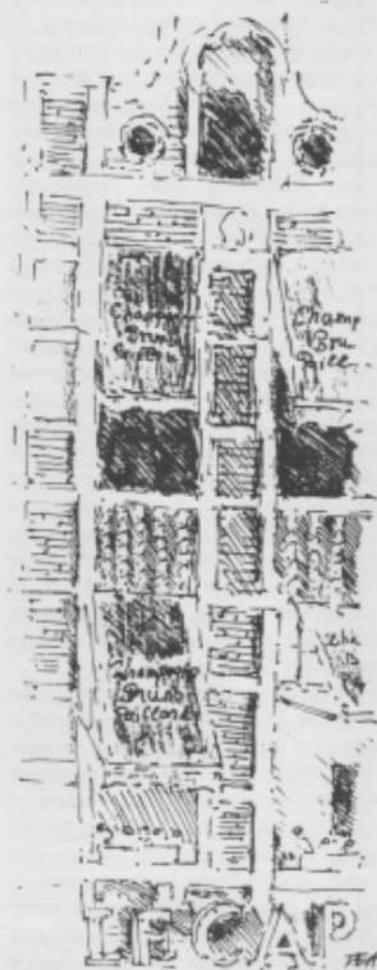
On Sunday 1 July 16 City churches took
part in a day of music designed to raise
money for the Royal School of Church
Music, in association with the City of
London Festival 'Fringe'. A peripatetic
audience could attend up to six different
performances, starting at 10am and
finishing at 4pm. The day was rounded
off with many of the participants
gathering at St Sepulchre's Holborn to
sing Tallis' 40-part motet *Spem in alium*.

The ECC contribution at St Andrew's
began with Wilkinson's canon *Jesus
autem transiens*, written for 13 equal
men's voices, and performed with the
singers distributed around the gallery of
the Church. It was partnered by Tallis' *O
nata lux*, also sung from the gallery. The
Choir processed downstairs to perform
Vaughan Williams' *Mass in G minor* and
Bax' *Mater ora filium*. The performances
attracted a large audience – it was good
to see many new faces in St Andrew's –
and raised substantial funds for the
RSCM appeal.

Back to Brussels

As the last newsletter appeared, the ECC was about to return to Brussels to sing Poulenc's Mass in St Michael's Cathedral, and less than a month ago it returned again, this time back to Lombeek to sing anthems by Purcell. Given that on both occasions we were only required to sing for a total of around 40 minutes, and that Brussels is regarded more highly for its beers, chocolates and moules than its culture, it might be appropriate to paraphrase an oft-quoted remark and describe both visits as 'An ace gastronomic weekend with a concert attached'. However, enough has been written of Choir gastronomy elsewhere, and both performances, although of limited duration, proved to be among the best of any given by the Choir in recent years, and in their own ways, some of the most rewarding. Having sung Mozart's Coronation Mass in Brussels Cathedral to some 1300 people in 1993, there was fear expressed by some people that a return visit could be something of an anti-climax. Certainly Poulenc proved slightly less popular, only drawing a congregation of about 900, but after all, how often do we have the opportunity of singing such repertoire to that many people - let alone that many genuinely enthusiastic people? Once again we were warmly welcomed and left feeling as moved as ever by the combination of awesome architecture and down-to-earth friendliness.

This year's visit to the Abbey of Our Lady of Lombeek had one distinctive Belgian feature in common with 1993 - it rained. But this was more than compensated for by the number of people who braved the elements to come to the concert. The Abbey houses some spectacular 16th century woodwork, but the stonework of the building itself is a fairly forbidding shade of grey, so it was great to see it enlivened by so many people, many of whom were sporting colourful umbrellas. The Lombeek series is prestigious but quite small-scale, so the option to take the English Players to accompany our Purcell anthems was not available to us within the budget. Instead, we assembled a small string ensemble from 'ECC friends and relations', who were very happy to come and partake of the attached gastronomic weekend. Conductor's nephew Richard Hunt and organist's son Findlay Curror played violins, the viola was Pippa Hopewell, wife of Clive, and the cello, Glyn Oxley, was introduced as the boyfriend of Fiona Henderson's niece. Further enquiries revealed that Glyn and Richard had both been on the same International Youth Orchestra series in Greece a few weeks earlier and that Glyn



*Léon
de Bruxelles
1893*

24 Juillet 1994

had been at University with Ben Warren (bass); the world seems to get smaller all the time! The anthems we sang are due for a repeat performance with the same personnel on 18 November, so there will be an opportunity for those who were unable to make the cross-channel trip to sing and hear them.

It turned out that the concert was sponsored by one of the local breweries, and they hosted a reception featuring cherry and raspberry beers, served rather confusingly in champagne flutes. We had said this would be our last visit to Belgium for while, but we have now received several invitations to return, so watch this space!

Illustration by Tessa Henderson

Noticeboard

The ECC is first and foremost devoted to singing; beyond that, however, it is a community which embraces a wide diversity of people, most of whom earn their livelihood outside music. It has been said before now that, if you sent the Choir off as entertainers on a round-the-world cruise and they happened to be shipwrecked on a desert island, they would have a fully-fledged state up and running in no time (and, if not, there would be plenty of lawyers to issue the writs!).

This column brings to your attention some of the goods and services available from ECC members

Maureen Connett is already well-known for her jazz singing. She now has a function band called *Songwaves* which is available for weddings, parties and corporate entertainment. She describes it as "mellow jazz for all occasions". (Tel: 0171 359 0206)

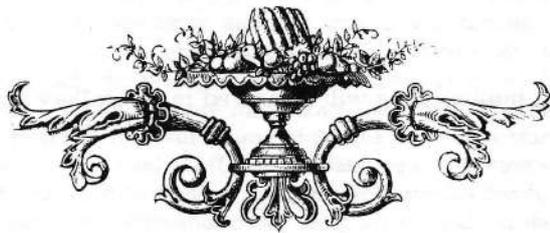
When not administrating the ECC, or ministering to its conductor, **Ann Manly** now runs a business framing pictures and dealing in watercolours and prints. She is frequently to be seen arriving at rehearsals with packages encased in bubble-wrap for delivery to those choir members who have already got their act together and rounded up all those cardboard tubes containing precious bits of artwork which they always intended to get framed but never quite got round to. (Tel: 0171 286 3944)

Not actually a member of the Choir, but well-acquainted to many following his impressive contribution to last year's supper concert, personal chef **Steven Davey** offers to prepare, cook and serve the meal of your choice in your own kitchen. Some members of the choir have already sampled his cuisine, and have been fulsome in their praise. (Tel: 01252 338137)

Finally, among the more mature members of the Choir there are several who now have offspring reaching their 'gap year', and there are some younger members who are themselves waiting to begin University courses. Anyone who can offer short-term opportunities to young people with a brain and a list of A-levels to prove it is invited to contact Ann Manly at the Choir Office.

ECC News is distributed to the Choir's singing membership and to those on our mailing list. If you would like to contribute to further editions, can distribute additional copies or would like to names to the mailing list, please contact Ann Manly, Administrator, ECC, 8 Alma Square, London NW8 9QD. Tel: 071 286 3944 Fax: 071 289 9081.

The English Chamber Choir Society is a registered Charity No: 269245



THE
ENGLISH CHAMBER CHOIR
INVITES YOU TO

COME,
CELEBRATE

WITH MUSIC BY
BACH, BRITTEN AND PURCELL



ST ANDREW'S-BY-THE-WARDROBE
QUEEN VICTORIA STREET · LONDON EC4
SATURDAY 18 NOVEMBER 1995

PROGRAMME

7pm

mulled wine will be served in the gallery

7.30pm

the Choir will sing in the Church

BACH

Cantata 140: *Wachet auf*

BRITTEN

AMDG

(*Ad Majorem Dei Gloriam*)

BACH

Der Geist hilft

PURCELL

Praise the Lord, O Jerusalem

My heart is inditing

They that go down to the sea in ships

Alma Ensemble

Guy Protheroe *conductor*

after the performance

SUPPER

will be served

followed by

musical entertainment

This year, the theme of our traditional supper concert at St Andrew's is that of celebration: 1995 marks the tercentenary of the early death of one of England's greatest composers, Henry Purcell. We celebrate this anniversary with the performance of two coronation anthems and a less familiar but no less dramatic verse anthem. We celebrate Advent with Bach's well-loved cantata *Wachet auf*, in which the bridegroom Christ comes to marry his bride the Church, together with the short motet *Der Geist hilft*. The programme is completed by Britten's youthful setting of poems by Gerard Manley Hopkins celebrating the Glory of God; AMDG is probably one of Britten's less familiar choral cycles being published only a few years ago after his death, quite simply celebrates in stunning poetry and music the glory of God. At the time of last year's supper concert the future of St Andrew's was under threat from the proposals of the Templeman Report. It has recently been announced that the Bishop of London has decided upon an alternative strategy which will preserve St Andrew's very rich and lively contribution to the life of the City. This is a further cause for celebration!

SUPPER MENU

Smoked Fish Platter
Rich Beef Casserole with beer*
Creamed Potatoes and Salad
Fresh Fruit Salad

*an alternative vegetarian dish will be available

A glass of wine or soft drink before the concert and a glass of wine or soft drink with supper is included in the ticket price. For reasons of space, tickets for this evening are limited, so to avoid disappointment please complete and return the booking form below.

To: English Chamber Choir Society, 8 Alma Square, London NW8 9QD

Tel: 0171 286 3944 · Fax: 0171 289 9081

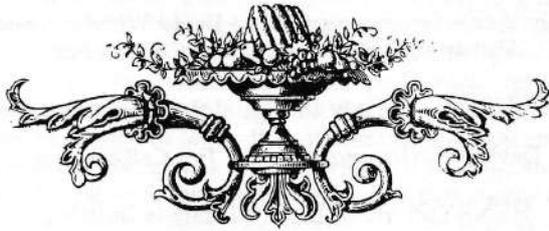
Please send me _____ tickets @ £14/£10 (concession) for the concert at St Andrew-by-the-Wardrobe on 18 November 1995. I enclose sae.

I enclose cheque for £_____ payable to the English Chamber Choir Society

Name _____

Address _____

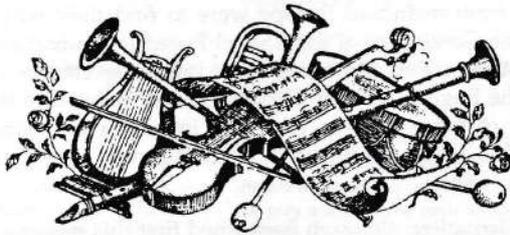
Tel: _____



THE
ENGLISH CHAMBER CHOIR
WELCOMES YOU TO

COME,
CELEBRATE

WITH MUSIC BY
BACH, BRITTEN AND PURCELL



ST ANDREW'S-BY-THE-WARDROBE
QUEEN VICTORIA STREET · LONDON EC4
SATURDAY 18 NOVEMBER 1995

HENRY PURCELL · Praise the Lord, O Jerusalem

Ann Manly, Adele Stevenson *sopranos* · David Wheeler *counter-tenor*
Alistair McDermott *tenor* · Tim Colborn *bass*

HENRY PURCELL · They that go down to the sea in ships

David Wheeler *counter-tenor* · Tim Colborn *bass*

HENRY PURCELL · My Heart is Inditing

Ann Manly, Harriet Jay *sopranos*
David Wheeler, Rob Scales *counter-tenors*
Alistair McDermott, Clive Hopewell *tenors*
Gavin King-Smith, Tim Colborn *basses*

Every concert-goer in the land must by now be aware that there is a Purcell (1659-1695) anniversary this year – namely the tercentenary of his death. But many are probably less aware of the circumstances which caused him, in the course of a relatively short life, to produce such a varied body of music and exert so much influence on his contemporaries. During his own boyhood, the austerity of Cromwell's Commonwealth was exchanged for the glamour of the Court of the restored King Charles II. The theatres re-opened and in the churches a new style of music was embraced. At the forefront of these new developments were the composers and gentlemen of the Chapel Royal, where a string ensemble was also installed at the express wish of the King. Like many innovations introduced by Charles II, the use of strings in church was a tradition he had encountered at the French Court, and during his reign many other influences from mainland Europe were to find their way into English compositions. As a Gentleman of the Chapel Royal and subsequently organist of Westminster Abbey, Purcell was to come into close contact with all these developments. The English anthem, in particular, developed in new directions and a new type of verse anthem emerged, in which solo voices, or small groups of soloists, were contrasted with shorter choral sections and instrumental interludes.

Praise the Lord, O Jerusalem, although performed first this evening, is one of the last anthems Purcell wrote for the Chapel Royal, dating from 1689. Its string writing is particularly opulent and the chorus is endowed with great harmonic richness. *They that go down to the sea in ships* is written in a florid style, and was specifically intended to be sung by the Revd John Gostling, a bass at the Chapel Royal whose voice was the wonder of the day. Upon hearing him at

Canterbury, where he had been a member of the Cathedral Choir, Charles II was moved to say that compared with him, all the other men sang like geese. The bass verse here exploits the whole of Gostling's enormous range. The anthem is a setting of Psalm 107 vv 23-32, and describes the fury of the Lord and his mercy. The description would have been particularly apt for a seafaring people well used to the vicissitudes of the elements. *My Heart is Inditing* was written for the coronation of James II In Westminster Abbey on 23 April 1685, where it provided the climax to a splendid royal pageant. It was conceived on a grand scale, with four-part strings, eight-part chorus and eight verse parts, with the opening *Symphony* repeated in its entirety half-way through the piece. Once again, the text is mostly taken from the psalms (Psalm 45 vv 9, 13-15, 10, 16; Psalm 147 v 12; Isaiah 49 v 23), and the concluding section repeats the text of *Praise the Lord O Jerusalem*.

JOHANN SEBASTIAN BACH · Der Geist hilft

This motet, scored for double choir, was composed in 1729 and first performed at the funeral of Rector Johann Heinrich Ernesti, head of the school at St Thomas, Leipzig, where Bach (1685-1750) was cantor. It falls into three sections, with texts from the eighth chapter of St Paul to the Romans, vv 26-27, followed by a chorale setting of words by Martin Luther.

Der Geist hilft unsrer Schwachheit auf, denn wir wissen nicht, was wir beten sollen, wie sichs gebühret

The Spirit also helpeth our infirmities: for we know not what we should pray for as we ought.

Sondern der Geist selbst vertritt uns aufs beste mit unaussprechlichem Seufzen.

But the Spirit itself maketh intercession for us with inexpressible groanings.

Der aber die Herzen forschet der Weiss, was des Geistes Sinn sei, denn er vertritt die Heiligen, nach dem es Gott gefället.

But he that searcheth the hearts knoweth what is the mind of the Spirit, for he maketh intercession for the saints.

*Du heilige Brunst, süßser Trost,
nun hilf uns fröhlich und getrost
in deinem Dienst beständig bleiben,
die Trubsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
und stärk des Fleisches Blödigkeit,
dass wir hier ritterlich ringen,
durch Tod und Leben zu dir dringen
Halleluja!*

*Look down, Holy Dove, Spirit bow;
Descend from heaven and help us now:
Inspire our hearts while humbly kneeling,
To pray with zeal and contrite feeling!
Prepare us, through Thy cleansing power,
For death at life's expiring hour:
That we may find the grave a portal
To Thee in heaven and life immortal.
Halleluja!*

BRITTEN · AMDG (Ad Majorem Dei Gloriam)

Prayer I · Rosa Mystica · The Soldier · Heaven Haven
Prayer II · God's Grandeur · O Deus, ego amo te

In the summer of 1939 Benjamin Britten (1913-1976) sailed to the USA, and on his arrival one of his first projects was the composition of seven part-songs, settings of Gerard Manley Hopkins, under the title AMDG – *Ad Majorem Dei Gloriam* (To the Greater Glory of God), a motto of the Jesuit order. Britten wrote the songs for Peter Pears to perform with his 'Round Table Singers', but the outbreak of war prevented this. Instead Britten withdrew the work and it remained in manuscript. The songs remained unperformed until 1984, and were only published in 1989, which happened to be the fiftieth anniversary of their composition and the centenary of the poet's death. Britten captures the vivid imagery and the unique rhythmic invention of Hopkins's poetry.

J.S.BACH · Cantata 140: Wachet auf

Roger Carpenter *tenor*
Adele Stevenson *soprano* · Tomoyuki Ikeda *baritone*
Ann Manly *soprano* · Dan Cairns *baritone*

There are rarely 27 Sundays after Trinity; during Bach's period at Leipzig it happened twice, in 1731 and 1742, and it would appear that this cantata was written for 1731. By then Bach had virtually completed his canon of cantatas. Gone was the enthusiasm which made him produce a fresh work every Sunday and for the major feasts of the Church calendar. By 1727, four years after his arrival in Leipzig, the repertoire was large enough, and the majority of the later cantatas are for special occasions. For this particular Sunday in 1731, however, there was no suitable cantata in his library, so he had to compose one.

The Gospel for the day is the parable of the wise and foolish virgins. This is taken up in a fine hymn by Philipp Nicolai, which interprets the parable in a way suitable for the Sunday before Advent, anticipating the coming of Christ as Bridegroom. The hymn would normally have been sung at the service, so Bach uses it as the framework for the cantata. The first verse is, as was his custom, set most elaborately. The second verse of Nicolai's hymn (No.4) is given to the tenors, who are accompanied by one of Bach's most popular melodies on the upper strings, known in innumerable arrangements for all sorts of instruments (a practice started by Bach himself with his own version for organ). The final verse is set simply to close the cantata. Between each verse Bach inserted a recitative and a duet. The words are mostly paraphrased from

the Old Testament and expand on the idea of Christ as the Bridegroom of the Christian. The convention of the operatic love-duet is adopted for dialogues between the Soul (*soprano*) and Christ (*baritone*), with imagery from the Song of Songs.

In Bach's time the concluding chorale would have been sung by musicians and congregation together. In this evening's performance, those members of the audience who would like to do so, are encouraged to join in. The Choir will be singing the German text as printed below. Alternatively, you may prefer to sit back and listen, and contemplate the imminent arrival of food and drink. Either way, please remain seated until the performers have left the platform.

1. Chorus and Orchestra

Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne
Wach auf, du Stadt Jerusalem!
Mitternacht heisst diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräutigam kömmt,
Steht auf, die Lampen nehmt!
Alleluja!

Macht euch bereit zu der Hochzeit,
Ihr müsset ihm entgegen gehn!

Wake, O Wake! with tidings thrilling
The watchmen all the air are filling,
Arise, Jerusalem, arise!
Midnight strikes! no more delaying,
'The hour has come' we hear them saying.
'Where are ye all, ye virgins wise?'
The Bridegroom comes in sight,
Raise high your torches bright!
Alleluja!
The wedding song swells loud and string:
Go forth and join the festal throng.

2. Recitative – tenor

Er kommt, er kommt, der Bräutigam kommt!
Ihr Tochter Zions kommt heraus, sein
Ausgang eilet aus der Höhe in euer Mutter
Hause. Der Bräutigam kommt, der einem Rehe
und jungen Hirsche gleich auf denen Hügeln
springt und euch das Mahl der Hochzeit
bringt. Wacht auf, ermuntert euch! Den
Bräutigam zu empfangen; Dort, sehet, kommt
er hergegangen.

He comes, he comes, the Bridegroom comes!
Daughter of Zion, come forth: he is hurrying
from on high into your mother's house. The
Bridegroom comes, who like a roe and a
young hart leaping upon the hills, brings you
the wedding meal! Wake up, bestir
yourselves! To receive the Bridegroom, there,
look, he comes along.

3. Duet

Soul: Wann kömmt du, mein Heil?

Jesus: Ich komme, dein Teil.

Soul: Ich warte mit brennendem Ole.

Eröffne den saal zum himmlischen Mahl!

Jesus: Ich öffne den Saal

Zum himmlischen Mahl.

Soul: Komm, Jesu!

Jesus: Komm, liebliche Seele!

When will you come, my salvation?

I am coming, your own.

I am waiting with burning oil.

Throw open the hall, the heavenly banquet.

I open the hall

to the heavenly banquet.

Come, Jesus!

Come, lovely Soul!

4. *Chorale – choir and orchestra*

Zion hört die Wächter singen,
Das Herz tut ihr vor Freuden springen,
Sie wachet und steht eilend auf,
Ihr Freunde kommt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr Licht wird hell, ihr Stern geht auf.
Nün komm, du werte Kron,
Herr Jesu, Gottes Sohn, Hosianna!
Wir folgen all zum Freudensaal
Und halten mit das Abendmahl.

Zion hears the watchman shouting,
Her heart leaps up with joy undoubting,
She stands and waits with eager eyes;
See her Friend from Heaven descending,
Adorned with truth and grace unending!
Her light burns clear, her star doth rise.
Now come, thou precious crown,
Lord Jesu, God's own Son! Hosanna!
Let us prepare to follow there,
Where in thy supper we may share.

5. *Recitative – baritone*

So geh herein zu mir, du mir erwählte Braut!
Ich habe mich mit dir von Ewigkeit vertraut!
Dich will ich auf mein Herz, auf meinen Arm
gleich wie ein Siegel setzen und dein betrübtes
Aug ergötzen. Vergiss, O Seele, nun die
Angst, den Schmerz, den du erdulden müssen;
auf meiner Linken sollst du ruhn, und meine
Rechte soll dich küssen.

Come enter in with me, my chosen bride! I
have pledged my troth to you in eternity! I
will set you as a seal upon mine heart, and as
a seal upon mine arm and restore delight to
your sorrowful eye. Forget now, O soul, the
anguish, the pain which you had to suffer; on
my left you shall rest, and my right shall kiss
you.

6. *Duet*

Soul: Mein Freund ist mein!
Jesus: Und ich bin sein!
Both: Die Liebe soll nichts scheiden!
Soul: Ich will mit dir...
Jesus: Du sollst mit mir...
Both: In Himmel Rosen weiden.
Da Freude dir Fülle, Da Wonne wird sein!

My friend is mine!
And I am thine!
Love shall separate nothing!
I will with you...
You shall with me...
Feed among heaven's roses.
There fullness of joy, there rapture shall be!

7. *Chorale*

Gloria sei dir gesungen
Mit Menschen und Englischen Zungen,
Mit Harfen und mit Zimbeln schön.
Von Zwölf Perlen sind die Pforten
An deiner Stadt; wir sing Konsorten
Der Engel hoch um deinen Thron.
Kein Aug had je gespürt,
Kein Ohr hat je gehört solche Freude.
Des sind wir froh, lo, io,
Ewig in dulci jubilo.

Gloria sing all our voices,
With angels all mankind rejoices,
With harp and with the cymbal's tone,
Twelve bright pearls adorn thy portals,
Where thou hast gathered thy immortals
as angels round thy glorious throne.
No eye has ever seen,
No ear has ever heard the joy we know.
Our praises flow, lo, io,
To God in dulci jubilo.

The English Chamber Choir is a Registered Charity No: 269245. If you would like to be kept informed about future events, or would like to know more about the Choir, please contact the Administrator, Ann Manly, at 8 Alma Square, London NW8 9QD. Tel: 071 286 3944 Fax: 071 289 9081. The Choir maintains a free mailing list, publishes a quarterly newsletter and has occasional vacancies for singers.

ENGLISH CHAMBER CHOIR

The English Chamber Choir is currently one of the busiest of London's smaller choirs. The Choir prides itself on its particularly varied repertoire and concert schedule. Together with its conductor, Guy Protheroe, it has a long association with commercial music-making, while in the concert hall the Choir continues to expand its own concert promotions, which focus on the real heart of its repertoire – choral music from the last five centuries, with or without instruments. The Choir also regularly sings popular classical music for other London promoters, from *Carmina Burana* to *Nessun Dorma*. In December the Choir will be appearing at Southwark Cathedral and with the Band of the Welsh Guards at the Guards Chapel. Performances in 1996 will include Handel's *Messiah* at St John's, Smith Square on 4th March, more Monteverdi in the City on 11th May and Elgar's *Dream of Gerontius* in the Chelsea Festival on 8th June.

GUY PROTHEROE

Guy Protheroe is among Britain's most versatile musicians, demonstrating his extensive knowledge of music from most periods and styles in his roles as conductor, artistic director and writer. Apart from his distinguished work with the ECC in both concert and commercial fields, he is well-known for his work in contemporary music, as a guest conductor with numerous orchestras and ensembles and for his contribution to music for film and television.

THE ALMA ENSEMBLE

The Alma Ensemble is a further development of the Alma Wind Ensemble, which played at last year's St Andrew's concert. It is an ensemble comprised entirely of ECC 'friends and relations' who have gathered together this evening to lend instrumental support to the Choir (a quick glance at the personnel will reveal a distinct bias in favour of the 'relations'). We thank them all for coming to aid our celebrations this evening.

The English Chamber Choir would like to thank the Revd John and Mrs Paul for the use of the Church and their help towards this evening.

ENGLISH CHAMBER CHOIR

sopranos

Janet Adderley
Margaret Allen
Anne-Marie Curror
Judy Dixey
Jan Elson
Rachel Haywood
Jocey Hurndall
Harriet Jay
Ann Manly
Diana Maynard
Jane Pickering
Lynne Rogers
Gro Salter
Sabine Schildknecht
Adele Stevenson
Rachel Warren
Fiona Weir
Kay Wood

altos

Charlotte Blenkin
Karen Bloomfield
Maureen Connett
Denise Davies
Margaret Driver
Sue Furnell
Peggy Hannington
Elouise Hayward
Fiona Henderson
Tomoko Ikeda
Sue King-Smith
Sian Mexsom
Julia Singer
Jay Venn
David Wheeler

tenors

Peter Adderley
Francis Bassett
Roger Carpenter
Nigel Horder
Margaret
Jackson-Roberts
Alistair McDermott
Rob Scales
David Watson
Robin Whitehouse

basses

Peter Best
Tim Colborn
Christopher Daws
Clive Hopewell
Jeremy Hughes
Tomoyuki Ikeda
David Jordan
Hugh Joslin
Gavin King-Smith
David Lowe
Keith Searle
Philip Smith
Neil Thornton
Keith Wallace
Ben Warren
Matthew Watts
Ken Wharfe
Richard Whitehouse

ALMA ENSEMBLE

Violins:

Richard Hunt
John Pickering
Jackie Whitehouse
Finlay Curror

Violas:

Pippa Hopewell
Robin Whitehouse

Cellos:

Glyn Oxley
Imogen Adderley

Oboes:

Celia Bangham
Andrew King

Cor anglais:

Helen Robinson

Horn:

Robin Whitehouse

Organ:

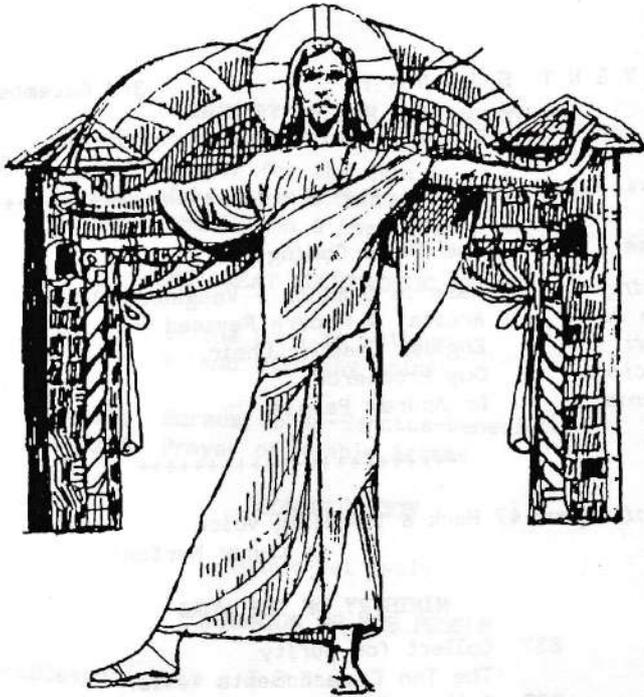
Ian Curror

Personal Chef

If entertaining is an important part of your lifestyle, but TIME is one of the ingredients that is always lacking, the answer to your problem is a PERSONAL CHEF. A Professional Chef would come into your kitchen, prepare, cook and serve the meal of your choice. Take all the labour out of entertaining and ENJOY the freedom afforded by this excellent service.

No dinner or party too small · No distance too far

STEVEN DAVEY *PERSONAL CHEF*
01252 338137 · 0171 228 9457



THE FIRST SUNDAY IN ADVENT

THE COLLECT

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

This Collect is to be repeated every day, with the other Collects in Advent, until Christmas Eve.

MINISTRY OF THE SACRAMENT

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

THE GREAT EUCHARISTIC PRAYER

v. The Lord be with you
r. And with thy spirit

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

CONSECRATION

Agnus Dei (solo)

COMMUNION OF THE PEOPLE

Choir: Sleepers Wake - J S Bach

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

Post Communion Hymn: 51 Lo, he comes with clouds descending
(tune: Helmsley)

Organ Voluntary:

+++++

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

N O T I C E S

TUESDAY 5th December

7pm Action for Blind People Carol Service in S.Andrew's

WEDNESDAY 6th December

11.30am CRANMER AWARDS in S.James in the presence of the
Lord Mayor - All Welcome

6.00pm Parish Clerks' Patronal Eucharist at S.Andrew's

THURSDAY 7th December

6.30pm S.James' PCC in the Parish Room

NEXT SUNDAY ADVENT II 10th December

10.30am Sung Eucharist S.James Choir

ADVANCE NOTICE

Sunday 17th December ADVENT CAROL SERVICE 7pm in S.James
Offers of food for the supper needed, please.

MINISTRY OF WELCOME - CHURCH SITTING

We need a few names of people willing to look after the
Church on the odd occasion when one of our regulars is ill
or otherwise engaged - can you help?

ECC CAROLS 1995

GUARDS' CHAPEL

Hodie Christus natus est	Ceremony of Carols (Britten)
O come all ye faithful	CC Green 88
Gabriel's Message	OBC or loose sheet
Ave Maris Stella	Monteverdi Vespers
Lo, he comes with clouds descending	English Hymnal No.7
Riu, riu, chiu	OBC
A Spotless Rose (Howells)	Individual copies
O Little Town of Bethlehem	CC Green
Glory to God	Own Messiah copies
See amid the winter's snow	OBC
The Shepherds' Farewell	CC Green
While Shepherds watched	OBC
Ding Dong Merrily	CC Green
Three Kings from Persian Lands afar	CC Green
Nun seid ihr wohl gerochen (Christmas Oratorio)	single copies or own scores
Hark the Herald Angels Sing	CC Green
Hodie Christus natus est	Ceremony of Carols

SOUTHWARK

Once in royal David's City	CC Green
O Come all ye faithful	CC Green
Silent Night	single copies
Gabriel's Message	single copies or OBC
O Little town of Bethlehem	CC Green
Adam Lay Ybounden	CC Orange or single copies
Ding Dong Merrily	CC Green
It came upon a midnight clear	CC Green
Noe Noe (Bouznignac)	single copies
Hark the Herald	CC Green

WARD SERVICE

Benedicamus Domino (Warlock)	Individual copies
A Spotless Rose	Individual copies
Riu, riu, chiu	OBC
The Angel Gabriel	single copies or OBC
Bethlem Down (Warlock)	Individual copies
While Shepherds watched	OBC

A CAROL
CONCERT

IN AID OF



HOME-START

Helping young families under stress

**THE GUARDS
CHAPEL**

Monday 11th December 1995

SPONSORED BY
JAMES CAPEL INVESTMENT MANAGEMENT



HOME-START

Patron: Her Royal Highness The Princess of Wales

Director: Margaret Harrison OBE

HOME-START UK

2 Salisbury Road, Leicester LE1 7QR

Telephone: 0116 233 9955

Registered Charity No 326148

HOME-START is a voluntary organisation in which volunteers who are parents themselves offer regular support, friendship and practical help to young families under stress in their own homes, helping to prevent family breakdown.

Families experience problems such as isolation, exhaustion, depression, poverty, disability, mental or physical illness, poor housing or homelessness: volunteers visit for as long as necessary, sometimes for a few months but often for a year or more. They can turn despair to hope and apathy to energy. Many young parents who have been helped become Home-Start volunteers themselves.

There are now 180 Home-Start schemes in the UK, plus a further 22 working with British Forces families in Germany and Cyprus. The expansion is continuing, with more than 50 steering groups looking forward to a new Home-Start scheme in their local area.

Home-Start is a Charitable Trust which is committed to promoting the welfare of children and parents by providing effective training, information, guidance and support to each existing and potential locally based Home-Start scheme.

HOME-START CAROL CONCERT COMMITTEE

Lady Cooper Mrs Andrew Evans
Mrs Fred Carr, Lady Denison-Smith, Miss Tessa Henderson
Mrs Peter Jenks, Capt Crispin Lockhart, The Rev Roy McAllen
Mrs Richard Macaire, Mrs Michael Macfadyen,
Mrs Charles Peel, Mrs Hew Pike

The Committee would like to extend its very grateful thanks
to the following:

James Capel Investment Management

Dame Judi Dench, DBE Patricia Hodge Alastair Stewart Samuel West
The Rt. Hon. The Baroness Chalker of Wallasey
General Sir Michael Rose, KCB, CBE, DSO, QGM, ADC Gen.

The English Chamber Choir

Conductor: Guy Protheroe MA (Oxon)

Administrator: Ann Manly *Guards Chapel Organist:* Andrew Pearmain

The Band of The Welsh Guards by kind permission of the
Regimental Lt Colonel Welsh Guards
Director of Music: Major Stuart Watts LRAM psn

Major General Iain MacKay-Dick MBE
(Major General Commanding The Household Division)

1st Bn Grenadier Guards

The Chaplain and Staff of The Guards Chapel

EB Moller Charitable Trust Culra Charitable Trust
W & M Morris Charitable Trust The Tansy Trust ED & F Man Ltd. Charitable Trust
The W & E Harris Charitable Trust The Martin McLaren Memorial Trust
John Lewis Partnership The Schroder Charitable Trust
Notcutts Nurseries Ltd. Thurlow Nunn Standen Ltd.
Mr A. Regan ProCam Agriculture Ltd. Lady Jenks Lady Miller
Billmeir Charitable Trust

Workhouse Design Consultants Kallaway Jebens Limited Medeva PLC
The Royal Hospital Chelsea Michael Virden Engraved Glass

All those who have taken advertising space or sent donations



KENSINGTON PALACE

I am delighted to welcome you to the third Home-Start Carol Concert to be held in the Guards Chapel.

Your presence tonight means that Home-Start can reach even more young families who are experiencing stress and difficulties. This year 4,480 volunteers helped 25,200 children and their parents throughout the United Kingdom and with British Forces in Germany and Cyprus.

It is very encouraging to see the enormous growth in the number of Home-Start schemes throughout the UK and, indeed, across the world. Clearly, the simple yet effective offer of friendship and practical help from one parent to another is recognised and valued widely. We all have a part to play in ensuring the continued success of Home-Start.

A very Happy Christmas to you all, and thank you for supporting the important work of Home-Start this evening.

Diana

Welcome by The Chaplain
THE REVEREND ROY McALLEN

Choir Gabriel's Message *Bisque Carol*

Choir & Band Ave Maris Stella
(*Vespers 1610*) *Claudio Monteverdi*

Programme Presenter
ALASTAIR STEWART

All Lo! he comes with clouds descending,
Once for favoured sinners slain;
Thousand thousand Saints attending
Swell the triumph of his train:
Alleluya!
God appears, on earth to reign.

Every eye shall now behold him
Robed in dreadful majesty;
Those who set at nought and sold him,
Pierced and nailed him to the tree,
Deeply wailing
Shall the true Messiah see.

Those dear tokens of his passion
Still his dazzling body bears,
Cause of endless exultation
To his ransomed worshippers:
With what rapture
Gaze we on those glorious scars!

Yea, amen! let all adore thee,
High on thine eternal throne;
Saviour, take the power and glory:
Claim the kingdom for thine own:
O come quickly!
Alleluya! Come, Lord, come!

First Reading by PATRICIA HODGE
The Innkeeper's Wife *Clive Sansom*

Choir Riu riu chiu *16th cent. Spanish carol*

Choir A Spotless Rose *Herbert Howells*

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

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

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

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

Second Reading by GENERAL SIR MICHAEL ROSE
Christmas Truce - The Western Front December 1914
Rifleman Graham Williams

Choir & Band *Glory To God (Messiah) G.F. Handel*

All See amid the winter's snow
Born for us on earth below;
See the tender Lamb appears,
Promised from eternal years.

*Hail thou ever blessed morn!
Hail, redemption's happy dawn!
Sing through all Jerusalem,
Christ is born in Bethlehem.*

Choir Lo, within a manger lies
He who built the starry skies
He who, throned in height sublime,
Sits amid the cherubim.

Ladies Say, ye holy shepherds, say:
What your joyful news today:
Wherefore have ye left your sheep
On the lonely mountain steep?

Gentlemen 'As we watched at dead of night,
Lo! we saw a wondrous light:
Angels, singing "Peace on earth",
Told us of a Saviour's birth.'

Choir Sacred Infant, all divine,
What a tender love was thine,
Thus to come from highest bliss
Down to such a world as this!

All Teach, O teach us, Holy Child,
By thy face so meek and mild,
Teach us to resemble thee,
In thy sweet humility.

Choir Third Reading by
THE RT. HON. THE BARONESS CHALKER OF WALLASEY
It Is As If Infancy Were The Whole Of Incarnation
Luci Shaw

Choir & Band The Shepherds' Farewell
(*The Childhood of Christ*) *Hector Berlioz*

Choir While Shepherds Watched *Thomas Clark*

Fourth Reading by DAME JUDI DENCH
The Twelve Days of Christmas *A correspondence*
John Julius Norwich

All Ding dong! merrily on high
in heav'n the bells are ringing:
Ding dong! verily the sky
is riv'n with Angels singing:

Gloria, Hosanna in excelsis!
Gloria, Hosanna in excelsis!

E'en so here below, below,
let steeple bells be swungen
And i-o, i-o, i-o,
by priest and people sungen.

Pray you, dutifully prime
your matin chime, ye ringers:
May you beautifully rime
your evetime song ye singers:

— Spant

Choir Three Kings from Persian Lands Afar *Peter Cornelius*

Choir & Band Nun seid Ihr wohl gerochen
(*Christmas Oratorio*) *J.S. Bach*

Fifth Reading by SAMUEL WEST
St. Luke Chapter 2 *verses 1-20*

BLESSING

All

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

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

Christ, by highest Heaven adored,
Christ, the Everlasting Lord,
Late in time, behold Him come,
Offspring of a Virgin's womb.
Veiled in flesh the Godhead see,
Hail, the Incarnate Deity!
Pleased as Man with man to dwell,
Jesus, our Emmanuel.

Hail, the heaven-born Prince of peace;
Hail, the Sun of righteousness!
Light and life to all He brings,
Risen with healing in His wings.
Mild He lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.

Choir

Recessional:

Hodie Christus natus est
(Ceremony of Carols) Benjamin Britten

Retiring music - The Band of The Welsh Guards

Please remain in your seats until
Her Royal Highness has left the Chapel

THE BAND OF THE WELSH GUARDS

The Regimental Band was formed in 1915 with 44 Bandsmen. On St David's Day 1916 the Band performed their first duty, "King's Guard", followed immediately by a Welsh Patriotic meeting at the London Opera House.

During the First World War the Band visited Europe on several occasions. The first of these, in 1916, was a three month attachment to the 1st Battalion, which was enjoying a rest period from the front line. Towards the end of the war the Band played during national Eisteddfods at Neath and Caerwen, and at the Great Victory Parade in Paris had the honour of leading the Colour Parties of the British Army through the Arc de Triomphe.

When the 2nd Battalion was formed on 18th May 1939, the size of the Band was increased which enabled it to acquire the Brass and Woodwind sections of the famous Gerald orchestra. On VE Day 1945, when the Band was in Brussels, it was mobbed by enthusiastic citizens during the parade.

The Band is stationed in London and together with the other bands of the Guards Division regularly performs for ceremonial and state occasions. The Band, under their Director of Music Major Stuart Watts, gives frequent concerts, broadcasts and marching displays and has made many recordings. In addition to its musical duties all members of the Band are trained and fully qualified for their mobilisation role as in transit medical assistants.

THE ENGLISH CHAMBER CHOIR

The English Chamber Choir is one of the busiest of London's chamber choirs. Based in London, where it sings regularly in all the major venues, it also visits festivals and concert societies throughout Britain and abroad - it recently visited Belgium to celebrate the Purcell centenary in the 16th century Abbey of Our Lady of Lombeek.

The Choir, together with its conductor, Guy Protheroe, who is among Britain's most versatile musicians, prides itself on its varied repertoire and concert schedule. It has worked frequently in the sphere of commercial music; for many years with Vangelis and more recently with Barrington Pheloung and the French composer Eric Levi. Recent credits include the soundtracks of *1492*, *Les Visiteurs* and *Nostradamus*. In the concert hall the Choir promotes its own season each year. Following on a recent series of Bach's major works (both Passions and the B minor Mass) it will be performing Handel's *Messiah* at St John's Smith Square in March; this will be followed by a programme of Monteverdi in a City atrium (a sequel to a highly successful performance of his *Vespers* there last year), and Elgar's *Dream of Gerontius* as part of the Chelsea Festival in June.

The Choir is equally at home in a *cappella* programmes, recently singing Purcell coronation anthems and Britten's early song-cycle *AMDG*. It also performs regularly for other promoters, in works ranging from *Carmina Burana* to the favourites of Inspector Morse, not forgetting the occasional Grand March from *Aida* along the way. The Choir rehearses regularly in the Church of St-Andrew-by-the-Wardrobe, near Blackfriars, and from time to time sings services there and at the sister church in the parish, St James Garlickhythe.

If you would like to know more about the English Chamber Choir, please contact the Administrator, Ann Manly, at 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944. Fax: 0171 289 9081.



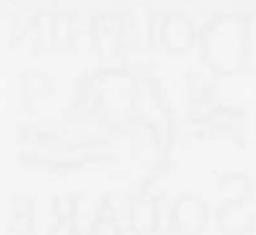
Paul Barthel, *The Choir*, signed 41¼ x 55½ in. (105 x 140 cm.)
Sold in Christie's London on the 26th June 1987

With Best Wishes



CHRISTIE'S

8 King Street, St. James's, London SW1Y 6QT
Tel: (0171) 839 9060 Fax: (01171) 389 2034

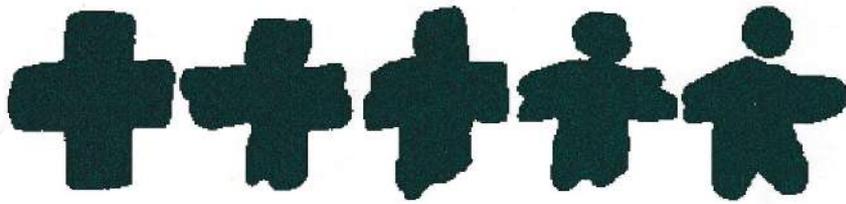


MORE THAN A HOTEL

- Superior appointed full service
- Fully equipped full size ballroom
- 24 hour Reception/Porterage
- Full bar of swimming pool and
- Health Club
- Ideal for families and groups
- Famous Restaurant and Bar
- Comprehensive Shopping Arcade
- 3 acres of gardens

Programme designed and produced by Workhouse Design Consultants
Printed on Graphic supplied by MoDo Merchants Limited
Printed by Park Communications Limited
Invitations and tickets designed and produced by Kallaway Jebens Limited
Telephone: 0171 727 4507





CAROLS FOR AFRICA

in aid of



Southwark Cathedral

Tuesday 12th December, 7.00pm

featuring

The English Chamber Choir

Juliet Stevenson &

other celebrity guest readers

Tickets £10 & £12 including mulled wine and mince pies



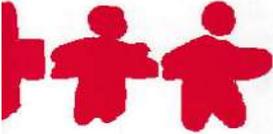
To reserve your ticket call 0171 928 8105 - 9.30am to
6.00pm Monday to Friday

Health Unlimited is a medical aid agency which works in partnership with war-torn communities around the world to provide essential health care. All the proceeds from the carol concert will be used to support our projects in Africa.

Health Unlimited, 3 Stamford Street, London SE1 9NT • Reg Charity No 290535



CAROLS FOR AFRICA



Health Unlimited

Health Unlimited is reaching over seven million people in 11 countries where people are suffering from conflict and neglect.

Conflict not only kills and maims, but traumatises communities, depriving people of land, food and health. Health Unlimited works to help poor and war-torn communities rebuild their lives by providing practical medical training and support.

Health Unlimited's medical teams teach people the basic skills needed to save lives. But more than this, they work in partnership with poor communities, using low-cost resources to set up long-term health care services. Building on local skills and knowledge, Health Unlimited supports people in their struggle to build a more healthy and secure future.

In **Somaliland** we work with semi-nomads and rural communities in the isolated region of Sanaag helping them to rebuild health services after years of civil war.

In **Namibia** we work with the Ju/hoan Bushman in the western Kalahari and with minority and displaced communities scattered throughout the country.



Health Unlimited
3 Stamford Street
London SE1 9NT
Tel 0171 928 8105
Fax 0171 928 7736
Registered Charity No 290535

CAROLS FOR AFRICA

in aid of



Health Unlimited

Southwark Cathedral
Tuesday 12th December
7.00pm

featuring
The English Chamber Choir
Juliet Steverison
&
other celebrity guest readers





.....
 You are invited
 to
**CAROLS FOR
 AFRICA**
 in aid of
Health Unlimited
 at
 Southwark Cathedral
 Tuesday 12th December
 7.00pm
 featuring
**The English Chamber
 Choir**
Juliet Stevenson
 &
**other celebrity guest
 readers**
 Tickets £10 & £12
 including mulled wine
 and mince pies
 Kindly return your booking
 form to

Ticket Selling Committee

- | | |
|--------------------------|--------------------------|
| Susan Balfour | Sally Noble |
| Bernadette Brittain | Modwenna Northcote |
| Ian Bryden | Chai Patel |
| Sandra Bryden | Diana Patterson |
| Alison Du Cane | Teja Picton-Howell |
| Rosemary Etherton | Tom Picton |
| Christine Fisher | Jacqueline Pouncey |
| Adrian Ford | Barbara Reade |
| Magdalena Gardner-Brown | Gareth Roberts |
| Vanessa Giles - Chairman | Sandra Roberts |
| Mark Gorman | Val Roberts |
| Fay Haffenden | Pam Ruffitt |
| Griselda Hobson | Annabelle Ruston |
| Anna Holdsworth | Chris Richmond |
| Chris Holdsworth | Virginia Shankland |
| Nick Jackson | Deirdre Shaw |
| Annie Johnson | Patrick Sheahan |
| Ruth King | Sarah Shuffell |
| Vincent Magombe | Taylor Young Investments |
| Simon Mitchley | Shelagh Testar |
| Anna Molesworth | John Watson |
| Patricia Noble | Sian Williams |
| Robert Noble | Lavinia Wright |

I would like to book number of tickets at £12/£10 each (please indicate ticket price)
 I enclose a cheque made payable to Health Unlimited for £
 Please debit my credit card

Expiry date

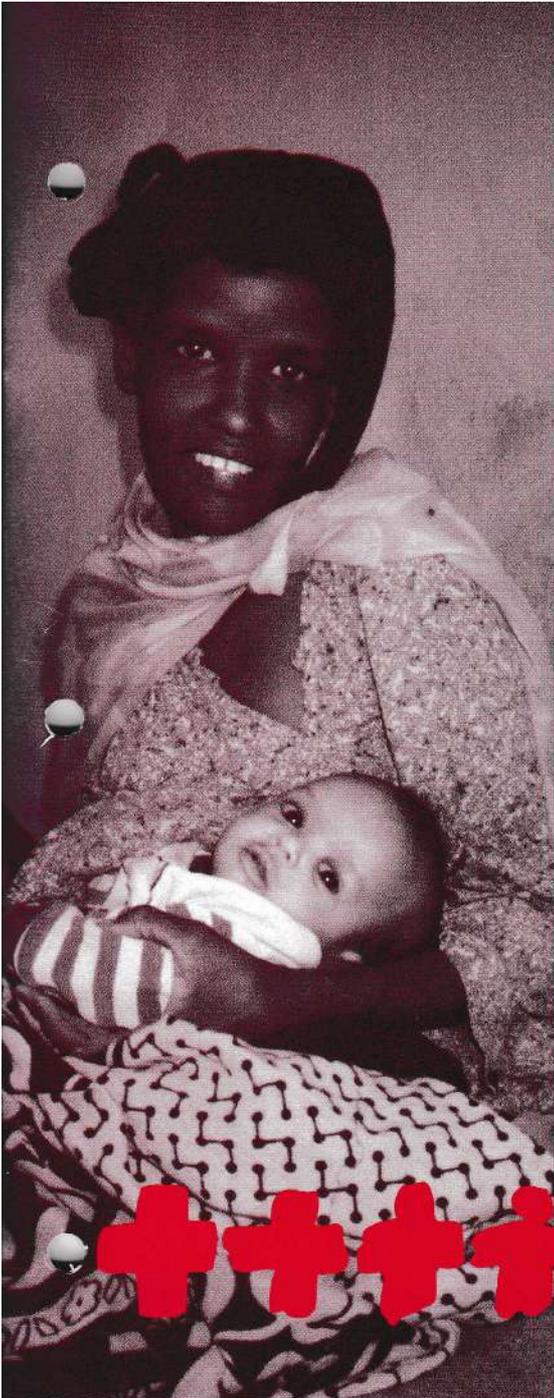
Signature

Name

Address

Postcode

Tel No



CAROLS FOR
AFRICA

in aid of

Health Unlimited



featuring

Juliet Stevenson
Joan Bakewell
Darcus Howe
Mariella Frostrup
Robert Lindsay
Jean Boht
Delia Smith
Vincent Magombe

hosted by

Richard Bath

with

The English Chamber Choir



Programme £1

CAROLS FOR AFRICA

in aid of



Southwark Cathedral
Tuesday 12th December

with special guest readings from

Juliet Stevenson, Joan Bakewell, Darcus Howe,
Mariella Frostrup, Robert Lindsay, Jean Boht,
Delia Smith & Vincent Magombe

hosted by

Richard Bath

and featuring

The English Chamber Choir

with

Guy Protheroe

conducting

Programme

Audience and Choir	<i>Once in Royal David's City</i>
The Reverend Canon Roy White	Welcome
Audience and Choir	O Come, All Ye Faithful
Juliet Stevenson	Journey of the Magi by T S Eliot
	Christmas Card by Ted Hughes
<i>English Chamber Choir</i>	<i>Silent Night</i>
Delia Smith	A Child's Christmas in Wales by Dylan Thomas
<i>English Chamber Choir</i>	<i>Angel Gabriel</i>
Vincent Magombe	Poems from Africa
Audience and Choir	O Little Town of Bethlehem
Mariella Frostrup & Darcus Howe	Christmas Diaries
<i>English Chamber Choir</i>	<i>Adam Lay Abounden</i>
Jean Boht	The Twelve Days of Christmas by John Julius Norwich
Audience and Choir	Ding Dong! Merrily on High
Robert Lindsay	The Growing Pains of Adrian Mole by Sue Townsend
Audience and Choir	It Came Upon the Midnight Clear
Joan Bakewell	Namibian Story by Caroline Sunners
<i>English Chamber Choir</i>	<i>Noe Noe</i>
Richard Bath	Message from Health Unlimited
Audience and Choir	Hark the Herald Angels Sing

Mulled wine and mince pies will be served at the end of the carol concert

Carols

With peaceful wings unfurled;
And still their heav'nly music floats
O'er all the weary world;
Above its sad and lowly plains
They bend on hov'ring wing;
And ever o'er its Babel sounds
The blessed angels sing.

Yet with the woes of sin and strife
The world has suffered long;
Beneath the angel-strain have rolled
Two thousand years of wrong;
And man, at war with man, hears not
The love-song which they bring;
O hush the noise, ye men of strife,
And hear the angels sing!

For lo! the days are hastening on,
By prophet-bards foretold,
When, with the ever-circling years,
Comes round the age of gold;
When peace shall over all the earth
Its ancient splendours fling,
And the whole world send back the song
Which now the angels sing.

Hark the Herald Angels Sing

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

Glory to the newborn King.

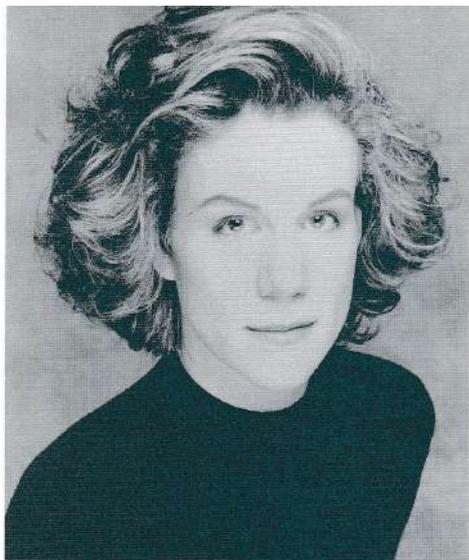
Christ, by highest heav'n adored,
Christ, the everlasting Lord,
Late in time behold him come
Offspring of a virgin's womb:
Veiled in flesh the Godhead see,
Hail th'incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.
Hark the herald angels sing
Glory to the newborn King.

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

Our special thanks go to the
following for their help and support:

Christine Fisher	Guy Protheroe
Vanessa Giles	Gareth Roberts
Patricia Noble	Val Roberts
Modwenna Northcote	Sian Williams
Tom Picton	Lavinia Wright

And a big thank you to The
English Chamber Choir and all
our special guest readers for
giving freely of their time



Juliet Stevenson

Juliet Stevenson has worked extensively with both the Royal Shakespeare Company and the Royal National Theatre, starring in: *Les Liaisons Dangereuses*, *As You Like It*, *Measure for Measure*, *Hedda Gabler*, *Yerma* and *The Trackers of Oxyrhynchus*.

Other theatre work includes *Burn This* with John Malkovich at the Hampstead Theatre and *Death and the Maiden* at the Royal Court for which she won an Olivier Award.

Recently, she played the lead in Howard Baker's *Scenes from an Execution* at the Mark Taper Forum in Los Angeles.

Her television appearances include: *Life Story*, *Stanley*, *The March* and *Dolls House* for the BBC and *Living with Dinosaurs* and *In the Border Country* for Channel 4. Films include: *Truly Madly Deeply*, for which she won several awards, *The Trial* with Kyle MacClachlan and Sir Anthony Hopkins, *Ladder of Swords*, *Drowning by Numbers* directed by Peter Greenaway and *A Secret Rapture* directed by Howard Davies.

Juliet most recently played Flora in *The Politician's Wife* and has just completed filming as Mrs Elton in *Emma*.



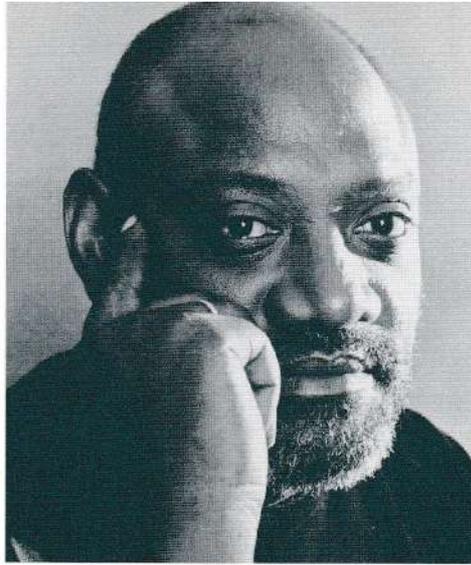
Joan Bakewell

Joan Bakewell has written and presented more than 100 editions of the BBC's flagship series, *Heart of the Matter*.

Her career spans three decades in radio and television. She made her first television broadcast in 1962 for the BBC's *Table Talk* and was one of four interviewers in BBC 2's pioneering *Late Night Line Up*.

In the 1970's Joan joined Granada TV's community programme series, *Reports Action*. She became BBC television's arts correspondent in 1981.

Joan has been television critic for *The Times* and *Punch*, written profiles for the *Illustrated London News* and a column for the *Sunday Times*. She is an Honorary Fellow of the Royal College of Art.

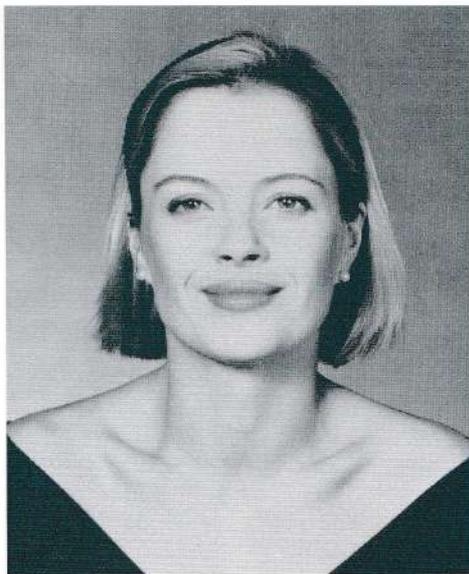


Darcus Howe

Darcus Howe is a journalist and presenter of Channel 4's *Devil's Advocate* and an *Evening Standard* columnist. He is also director of the newly formed CLR James Foundation of which Michael Manley is patron.

Since coming to Britain from Trinidad to study law, Darcus has defended the rights of blacks, beginning in the early 1960's, when he was associated with the *Hustler* newspaper in Ladbroke Grove. In the 1970's he joined the Black Panther Party and was on the editorial board of its newspaper, *Freedom News*. He successfully defended himself during an historic trial at the Old Bailey as one of the Mangrove Nine after leading a protest against police harassment.

From 1974 to 1983 he edited the magazine *Race Today*. He also coedited the television programme, *Bandung File*, interviewing many African and Asian leaders. His television documentaries include, *Viv*, *Caribbean Nights*, *Turning to Islam* and *On the Brixton Beat*.



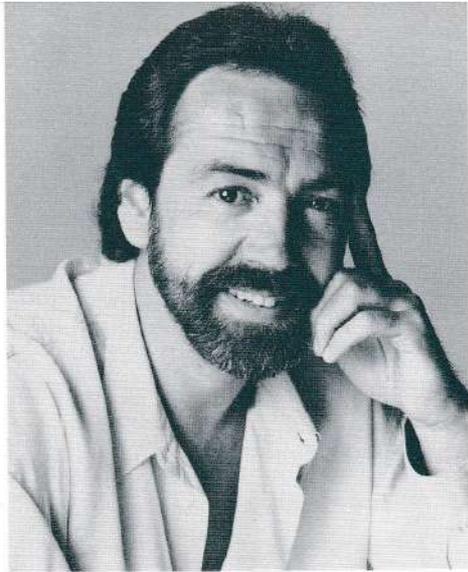
Mariella Frostrup

Mariella Frostrup is possibly best known for her late night series, *The Little Picture Show*, on Carlton and her chat show, *Look Who's Talking With...*

In 1989, she presented the first series of Channel 4's *Big World*, going on to present the second series with Andy Kershaw. She then presented and wrote two six month series of *At the Pictures*, a weekly review of cinema releases, for Sky Movies. At the same time she presented, co-wrote and researched her first series of *Video View* which ran for more than two years.

In 1991 and 1992 Mariella co-presented Anglia Television's *Relationships*, a series of live interviews featuring everything from rape within marriage to astrological dating. She has made two award-winning television specials about Nigel Kennedy and has written a highly successful column for *The Sunday Times*.

She is currently developing two major broadcasting strands for the ITV Network.



Robert Lindsay

On leaving RADA, Robert Lindsay played Jesus in the West End production of *Godspell* while making the film, *That'll be the Day*. He went on to star as the suburban revolutionary, Wolfie, in *Citizen Smith* followed by *Seconds Out* and *Give Us A Break* for the BBC.

He has appeared in five plays in the BBC Shakespeare Cycle, and in Laurence Olivier's *King Lear* for Granada. He won the Laurence Olivier Award for Outstanding Actor in a Musical for his performance in *Me and My Girl*. In 1992 he starred in Alan Bleasdale's highly acclaimed *GBH* for which he won a BAFTA award.

Earlier this year he joined Julie Walters in Channel 4's *Jake's Progress*, also written by Alan Bleasdale. He has just completed the forthcoming John Cleese feature film, *Fierce Creatures*, with Jamie Lee Curtis, Kevin Kline and Michael Palin.



Jean Boht

This is the second year that Jean Boht has taken part in our carol concert. She is well known to 19 million television viewers for her role as Mrs Boswell in the BBC's *Bread*, which ran for ten series.

Other television work includes *Some Mothers Do Have 'Em*, *The Last of the Summer Wine*, *Boys from the Black Stuff*, *Brighton Belles* and *Juliet Bravo*.

Her theatre performances include roles in *Mother Courage*, *The Hostage*, *Paradise Lost*, *The Wild Duck*, *Talking Heads*, *A Lady of Letters* and *Dangerous Corner*.

In addition to her television and theatre appearances, she has worked with the Royal Liverpool Philharmonic Orchestra on *Pigeon's Progress*, composed by her husband, Carl Davis.

After appearing in *Dangerous Corner* in the West End earlier this year, Jean is currently playing Mrs Bennett in *Pride and Prejudice*.



Delia Smith

Delia Smith is a television and publishing phenomenon, her cookery books having sold more than 8,500,000 in the UK alone. They have also been translated into many languages including German, Swedish and Italian.

She left school at 16 without a single O-level and worked briefly as a hairdresser, shop assistant and in a travel agency before learning to cook.

In 1969, still unknown, she became cookery writer for the *Daily Mirror's* new magazine. Since then she has published more than a dozen cookery books and hosted the accompanying television programmes.

Her latest book and television series, *Delia Smith's Winter Collection*, were launched this autumn.



Vincent Magombe

In a short and active career Vincent Magombe has been expelled from his homeland, Uganda, for writing a play about Idi Amin, and the Soviet Union, for writing a play about Russia's treatment of students from Africa.

Vincent is a poet, author of children's books and short stories, journalist, broadcaster, teacher, and human rights activist. He is co-ordinator of the African Literature Forum and general secretary of the International Pen Centre for African Writers Abroad.

His poems have been published in Africa, United Kingdom, USA, Germany, Russia and Switzerland and he has read his poems with many distinguished compatriots including Nobel Prize winner, Wole Soyinka, and Maya Angelou.

Vincent has organised major international conferences in London and Barcelona and was formerly programme and education officer for the Africa Centre in Covent Garden.



Richard Bath

Richard Bath, who introduced our first carol concert last year, is known throughout the world as presenter of international news bulletins for ITN's *World News*. He also presents the early morning bulletins on ITV. He previously worked for ITN, as a newscaster in the early 1990s, anchoring much of ITV's coverage of the Gulf War.

Richard introduces the regular *Sunday Morning* worship programme on ITV. He has also worked on a variety of programmes for HTV, BBC World Service TV, and Granada, as anchor, reporter and presenter. Richard has presented Radio 4's *PM* programme, where he covered many important stories both here and abroad.

The English Chamber Choir & Guy Protheroe

The English Chamber Choir is one of the busiest of London's chamber choirs, singing regularly at major venues throughout the capital. It also visits festivals and concert societies throughout Britain and abroad - it recently visited Belgium to celebrate the Purcell centenary in the 16th Century Abbey of our Lady of Lombeek. The Choir has a varied repertoire and concert schedule. For many years it has worked with Vangelis and more recently with Barrington Pheloung and the French composer, Eric Levi. Recent credits include the soundtracks for 1492, Les Visiteurs and Nostradamus.

If you would like to know more about the English Chamber Choir please contact the administrator, Ann Manly, at 8 Alma Square, London NW8 9QD Tel 0171 286 3994.

Guy Protheroe is among Britain's most versatile musicians, demonstrating his knowledge of music from most periods, and styles in his roles as conductor, artistic director and writer. Apart from his distinguished work with the English Chamber Choir, in both concert and commercial fields, he is well-known for his work in contemporary music, particularly with his ensemble, Spectrum, which has won many accolades for its performances and recordings.

English Chamber Choir

HANDEL'S MESSIAH

Monday 4th March 1996 at 7.30pm

ST JOHN'S, SMITH SQUARE, SW1

performed on period instruments

Guy Protheroe conducting

BOOKINGS (from 1.2.96) please contact:

St John's Box Office on 0171 222 1061 or

the EEC on 0171 286 3944

John Chucas
tenor
Jozik Koc
bass

Mary Nelson
soprano
Emily Bauer-Jones
mezzo-soprano

CASTLE BAYNARD WARD CLUB

CAROL SERVICE

The Ward Church of St Andrew-by-the-Wardrobe
13th December 1995 at 6pm
Conducted by the Rector, the Revd John Paul

S 14
A 12
T 7
B 10
—
43

ORDER OF SERVICE

Entrance: *Benedicamus Domino* Peter Warlock

THE BLESSING OF THE CRIB

Bidding Prayer

Hymn: O 148
Once in Royal David's City
EH 605, Verse 1 Solo, Verse 2 Choir 6. des

1st Lesson: ISAIAH 9, Verses 2, 6 & 7:
The Prophet foretells Christ's Birth and Kingdom
Read by a Past Chairman

Carol: A Spotless Rose Herbert Howells

2nd Lesson: ISAIAH 11, Verses 1, 2, 4, 6-9:
The Peace that Christ will bring is foreshown
Read by the immediate Past Chairman

Carol: Riu, riu chiu Spanish Traditional

Hymn: G 92. 1234
descant
O Little Town of Bethlehem
EH 15, Verses 1, 2, 3 & 5

3rd Lesson ST LUKE 1, Verses 26-35 & 38:
The Angel Gabriel Salutes the Virgin Mary
Read by the Hon. Secretary

Carol: Gabriel's Message Basque traditional

Hymn: See Amid the Winter's Snow

See, amid the winter's snow,
Born for us on earth below,
See, the tender lamb appears,
Promised from eternal years!
Hail, thou ever blessed morn!
Hail, Redemption's happy dawn!
Sing though all Jerusalem:
Christ is born in Bethlehem!

Lo! within a manger lies
He who built the starry skies,
He who, throned in height sublime,
Sits amid the Cherubim.
Hail...

Say, ye holy shepherds, say:
What your joyful news today:
Wherefore have ye left your sheep
On the lonely mountain steep?
Hail...

Sacred Infant, all-divine,
What a tender love was thine
Thus to come from highest bliss
Down to such a world as this!
Hail...

'As we watched at dead of night,
Lo! we saw a wondrous light:
Angels, singing "Peace on earth",
Told us of the Saviour's birth.'
Hail...

Teach, oh teach us, holy Child,
By thy face so meek and mild,
Teach us to resemble thee
In thy sweet humility!
Hail...

4th Lesson

ST MATTHEW 1, Verses 18-25:
Saint Matthew tells of the Birth of Jesus
Read by the Deputy Chairman

Carol:

Bethlehem Down

Peter Warlock

5th Lesson:

ST LUKE 2, Verses 8-16:
The Shepherds go to the Manger
Read by the Chairman

Carol:

While Shepherds Watched

Traditional

Hymn:

G 59

It Came Upon the Midnight Clear

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

Yet with the woes of sin and strife
The world has suffered long;
Beneath the angel-strain have rolled
Two thousand years of wrong;
And man, at war with man, hears not
The love-song which they bring:
O hush the noise, ye men of strife,
And hear the angels sing!

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

For lo! the days are hastening on,
By prophet-bards foretold,
When, with the ever-circling years,
Comes round the age of gold;
When peace shall over all the earth
Its ancient splendours fling,
And the whole world send back the song
Which now the angels sing.

please remain standing for

6th Lesson:

ST JOHN 1, Verses 1-14:
The Great Mystery of the Incarnation
Read by the Rector

Carol:

G 88

O Come all ye faithful
EH 614, Verses 1-6

Collect and Blessing

Hymn:

G 39

Hark the Herald Angels Sing
EH 24

3. descant