

St  
Martin  
in  
the  
Fields

**Saturday 20 January at 7.30pm**

**BELMONT ENSEMBLE OF LONDON  
ENGLISH CHAMBER CHOIR**

**Conductor - Peter G Dyson**

**Soprano - Elizabeth Weisberg Mezzo-Sopranos - Ciara Hendrick and Rebekah Gilbert**

**Countertenor - Ivor Setterfield Tenor - Peter Davoren Bass - Philip Tebb**

Handel - Zadok the Priest

Handel - Selected Arias and Choruses

Handel - Hallelujah Chorus from 'Messiah'

- INTERVAL OF 20 MINUTES -

Mozart - Ave Verum Corpus

Mozart - Requiem

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

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

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

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

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1165

The Neville Martin Rehearsal Room is available for hire for rehearsals and workshops. Tel: 020 7766 1136

For more information about St Martin's please visit our website: [www.smlif.org](http://www.smlif.org)

**PROGRAMME £1.50**

[www.belmont-ensemble.com](http://www.belmont-ensemble.com)

**Handel (1685 - 1759) – Coronation Anthem 'Zadok the Priest'**  
Zadok the Priest – And all the people rejoic'd – God save the King

Though born in Germany, Handel visited England many times, and eventually settled here, becoming a naturalised British subject. He was a prolific composer in all the main forms of his day, both choral and instrumental - opera, oratorio, anthems, suites, concertos, sonatas, etc.

In June 1727 the King, George I, died suddenly, and was succeeded by his son, George II. Handel had taken up his British citizenship that year, and was asked to write a series of Coronation Anthems for the occasion. It was almost certainly through the influence of the new King and Queen that Handel, in preference to Maurice Green (who had just succeeded to the most senior position in the Chapel Royal) was chosen to compose fresh settings for the Coronation.

The choice of texts was well established, and had been first used at the Coronation of Charles I, one hundred years earlier.

'Let thy hand be Strengthened' seems to have been for the early 'recognition' part of the service and is taken from Psalm 89. 'My heart is inditing' was written for the Queen's Coronation and 'The King shall Rejoice' (Psalm 21) for the King's Coronation itself.

The ceremony took place on 11 October 1727 in Westminster Abbey. The performance at the coronation was by large forces - an orchestra of 160 players, and a choir of about 50. Unfortunately the performance was not good, being let down by poor organisation. The officiating Archbishop of Canterbury recorded on his Order of Service "The anthems in confusion : all irregular in the music".

Later on Handel incorporated nearly all the music from the Anthems into his oratorios 'Deborah' and 'Esther', which brought them before a wider public, and in descent performances.

The text of this anthem 'Zadok the Priest' refers to the coronation of King Solomon, famed for his wisdom – a highly flattering comparison for the new monarch; this anthem was intended for the Anointing. 'Zadok the Priest' has been sung at every English Coronation since its original appearance in 1727.

**Handel - Tornami a Vagheggiar (Alcina) - Elizabeth Weisberg**

**Handel - O Lord whose mercies numberless (Saul) - Ivor Setterfield**

**Handel - Vivi, Tiranno (Rodelinda) - Rebekah Gilbert**

Handel wrote **Theodora** during his last period of composition, his Indian summer. He was sixty-four years old when he began working on it in June 1749. He had written the oratorios *Solomon* and *Susanna* the previous year. *Theodora* would be his second-to-last oratorio.

Theodora differs from the former two oratorios because it is a tragedy, ending in the death of the heroine and her converted lover. The music is much more direct than the earlier works, transcending the mediocrity of the libretto (which was true for several of Handel's works) so that the characters and the drama are well-defined.

Thomas Morell (1703-1784) had worked with Handel before on several oratorios. He and Handel were good friends; the composer left the librettist 200 pounds in his will. Morell's source for the libretto was The Martyrdom of Theodora and of Didymus (1687) by Robert Boyle, the scientist. He also borrowed from Corneille's Théodore, Vierge et Martyre. Morell arguably improved on Boyle, eliminating the moralising messages and creating a better structure.

Handel finished the oratorio on 31 July 1749, and its premiere was on 16 March 1750. Pityingly, Theodora was a failure and only played three times. There are at least two explanations for this. First, the theme of persecution may have been too "progressive" for Londoners at the time. Secondly, an earthquake that transpired about a week before the premiere had prevented some of the city's nobility from coming. It was the least performed of all his oratorios, being revived only once in 1755.

There are two surviving quotes of Handel about Theodora. Morell quotes Handel as saying "The Jews will not come to it because it is a Christian story; and the ladies will not come because it is a virtuous one." Handel's colleague Burney took note when two musicians asked for free tickets for Messiah and Handel responded "Oh your servant, meine Herren! you are damnably dainty! you would not go to Theodora - there was room enough to dance there, when that was perform!"

Theodora was actually Handel's favourite of his oratorios.

**Handel - Courante (Theodora)**

**Handel - Tis Dioclesian's Natal Day (Theodora) - Philip Tebb**

**Handel - Go, my faithful soldier, go (Theodora) - Philip Tebb**

**Handel - And Draw a blessing down (Theodora)**

**Handel - As with rosy steps the morn (Theodora) - Ciara Hendrick**

**Handel - How strange their ends (Theodora)**

**Handel - Per le porte del tormento (Sosarme) - Weisberg/Hendrick**

**Handel - Hallelujah Chorus from 'Messiah'**

The first we know of 'Messiah' is a reference from a letter of Charles Jennens, Handel's librettist, to Edward Holdsworth dated 10 July 1741: "Handel says he will do nothing next winter, but I hope I shall persuade him to set another Scripture collection I have made for him, and perform it for his own benefit in Passion Week. I hope he will lay out his whole Genius and Skill upon it, that our Composition may

Recent engagements have included Haydn Creation in Poissy with Sir Mark Elder and the Orchestra of the Age of Enlightenment, Mendelssohn Elijah in the Royal Albert Hall with the RPO, Galatea (Acis and Galatea) for Sir Charles Mackerras in Aldeburgh, Bach St. Matthew Passion with the Manchester Camerata in the Bridgewater Hall with Kraemer, scenes from Purcell Fairy Queen with Harry Bicket and The English Concert at Cadogan Hall, Bach B Minor Mass in the Three Choirs Festival, the title role in Handel Theodora in concert for The Belmont Ensemble, Haydn Creation Mass for Paul McCreech in Wroclaw, Poland, Bach St. Matthew Passion with Fischer and the Orchestra of the Age of Enlightenment at the QEH, Bach B Minor Mass for the Three Choirs Festival in Tewkesbury Abbey, Brahms Requiem in Southwark Cathedral, and Dafne (Apollo e Dafne) with the International Baroque Orchestra in Oxford and London. Elizabeth has recently recorded a disc of Vivaldi with the New London Soloists and Ivor Setterfield.

Recent opera work includes Venus and Adonis for Transition Opera at Wilton's Music Hall, First Witch in Purcell Dido and Aeneas for the Temple Festival, and Monteverdi Orfeo with Emmanuelle Haim at Opéra de Lille, Théâtre du Châtelet and Opéra National du Rhin as well as Galatea (Handel Acis and Galatea) at St Martin-in-the-Fields in 2010. Forthcoming engagements include Handel Messiah in St. Thomas, Fifth Avenue, New York and several concerts at St Martin-in-the-Fields.

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

Regular oratorio and recital engagements include Handel's Messiah at the Royal Hospital Chelsea, Vivaldi's Gloria and Bach's Magnificat at St Martin-in-the-Fields and Schumann's Liederkreis op.39, Oxford Lieder Festival. Other recent engagements have included Frasquinella for Garsington's production of La Périchole, a recital at Lille Opera House for Emmanuelle Haim, Handel's Dixit Dominus at St Martin-in-the-Fields and the title role in Handel's Susanna with Christian Curnyn for Iford Festival Opera.

**Rebekah Gilbert (Mezzo-Soprano)** graduated with honours from the Royal Academy of Music in 1993, and City University with an MA in management the following year. She worked professionally extensively through the 1990s with Belmont Ensemble, including Classic FMs first Christmas evening broadcast, recorded live at St Martin's, and the Covent Garden Festival.

Rebekah has had an eclectic career since then. She joined the civil service briefly, setting up a new quango at DCMS, promoting best practice in the arts nationwide;

She worked as the senior aide to the leader of a political party at the newly formed Greater London Authority, setting up new networks and media contacts; spent six years at the House of Commons working as Chief of Staff to a cabinet-level MP; was headhunted to become a headhunter for senior executives, working assignments in Los Angeles, Paris and the UK, where she also worked as a coach and facilitator developing senior teams and their business plans, and gained her Doctorate in this field; Rebekah then became the project manager to build a new specialist school in Sussex and, when opened, became Assistant Principal developing links with local and national businesses so that every student had permanent work placements throughout their study, and gave a keynote speech on this in Salford in 2012 for the Studio Schools Network annual meeting, currently she is developing her own practice in clinical sports and remedial massage in Sussex, having studied at the renowned London School of Sports Massage for the Professional Diploma.

Musically, Rebekah works as a professional soloist, both classical and event entertainment, she manages the Rye Bay Crew and Rye Bay Ensemble performing classical pops and popular classics throughout the South East. Rebekah works regularly with the *Occasional Consort* as chorister, soloist & conductor. She has recorded at Abbey Road Studios, and was a soloist on the Palm D'Or winning film, *Peter*, debuted at BAFTA, London. Rebekah lives on a boat and is a novice sailor.

**Ivor Setterfield (Countertenor)** is a leading British choral and orchestral conductor. The founder and musical director of the Trafalgar Sinfonia, one of the UK's most exceptional chamber ensembles, Ivor is also the director of the New London Singers and Barts Choir, one of the capital's largest musical institutions. Ivor has conducted a number of the UK's leading orchestras and regularly performs at major international venues including the Royal Albert Hall, London's South Bank, and the Barbican Centre.

Described by critics as a "ball of energy and determination", Ivor is credited with "a talent for translating musical direction into analogies that even the untrained singer can understand".

Ivor enjoyed a distinguished career as a solo boy treble at St Alban's Cathedral before graduating in music from York University. He was subsequently awarded scholarships to study singing and conducting at both the Royal Academy and the Royal Academy of Music studying with Colin Metters, Sir Colin Davis, as well as the great Russian conductors Ilya Musin and Valery Gergiev.

Ivor founded the celebrated Trafalgar Sinfonia in the early 90s. With an international following, this outstanding ensemble brings together exceptional young musicians, presenting a regular season of diverse and versatile concerts at the famous St Martin in the Fields in the heart of London, as well as performing at a number of other UK and international venues. The ensemble's recent recordings of Vivaldi's Four Seasons and English string music both received widespread critical acclaim.

Ivor has guest conducted extensively in the UK and internationally including with the Philharmonia Orchestra, the Royal Philharmonic Orchestra, the Royal Liverpool

Philharmonic Orchestra, the Sofia Philharmonic, the Anhaltische Philharmonie, the London Mozart Players, and the Hanover Band.

Ivor has made regular TV appearances on the BBC, ITV and Channel 5, including presenting his Rose d'Or-nominated landmark documentary series *The Singing Estate*. A mentor to Drum & Bass star Goldie in the hugely popular BBC series *Maestro*, Ivor returned to the screen in a follow-up TV show documenting Goldie's journey composing a classical piece for the BBC Proms.

**Peter Davoren (Tenor)** was awarded the Dr Ralph Kohn Scholarship to study at the Royal Academy of Music under the tutelage of Neil Mackie. During his time at the Academy, he was a member of Song Circle, performing at the Oxford Lieder Festival and Wigmore Hall, as well as collaborating with Michael Chance, Roger Vignoles, and Dame Felicity Lott. He was a finalist in the Richard Lewis competition, and had participated in public masterclasses with Angelika Kirchsluger and Dennis O'Neill.

Past engagements include *Nemorino* (*L'elisir d'amore*) *Le Journaliste* (*Les Mamelles des Tiresias*) and *Florville* (*Il signor Bruschino*) [Dutch National Opera Academy] *Goro* (*Madama Butterfly*) and *Poisson* (*Adriana Lecouvreur*) [Opera Holland Park] *Ramon* (*La Navarraise*) [Wexford Festival Opera] and *Tito* (*La clemenza di Tito*) [Teatru Manoel, Malta].

Future engagements include *Ottavio* (*Don Giovanni*) [Opus Opera] and the Song Vendor (*Il Tabarro*) [Opera Holland Park] as well as collaborations with the Monteverdi Choir.

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

Philip is in great demand as an oratorio soloist. Appearances last year included: *Bach Mattheus Passion* (*Christus and Arias*) with Jesus College Chapel Choirs and the *Saraband Consort*; *Bach Weihnachts Oratorium* with *Cor Dyfed*; *Brahms Ein Deutches Requiem* with *Henley Choral Society* and *Lewisham Choral Society*; *Handel Dettingen Te Deum* with *St Ive's Choral Society*; *Handel Israel in Egypt* with *Bedford Choral Society*; *Handel Messiah* with *Royal Hospital Chelsea Chapel Choir* and *Forest School Choral Society*; *Handel Samson* with *St Neots Choral Society*; *Haydn Nelson Mass* with *Barts Chamber Choir* and *Solihull Choral Society*;

Mendelssohn Elijah with Bridgwater Choral Society; Mozart C Minor Mass with Barts Choir and Scarlatti Missa della Santa Cecilia with Aylesbury Choral Society.

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

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

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 700 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

A graduate of the highly acclaimed Advanced Conducting Course at the Royal Academy of Music, Peter studied and has undertaken masterclasses with Colin Metters, Sir Colin Davis, Sir Simon Rattle, Leonard Slatkin, Sir Roger Norrington, Claus Peter Flor, George Hurst, and the pedagogue Ilya Musin from St Petersburg Conservatory.

Peter was elected as an Associate of the Royal Academy of Music in 2000, an honour reserved for the Conservatoires most eminent graduates.

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

In 2013 and 2015 he travelled to Australia as Guest Conductor with The Chamber Orchestra at St. Paul's (Cathedral) appearing at the Melbourne Recital Centre, he has been invited to return to conduct in Melbourne in 2018.

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

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

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

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

They have now given over 700 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

The Orchestra was originally established to enable exceptional music graduates the opportunity to bridge the gap between leaving conservatoire and finding full-time employment, within a professional environment. Now a seasoned fixture on the London musical scene, the orchestra receives no subsidies or sponsorship, relying purely on enterprising programming and box office receipts.

In 1996 the Ensemble made their acclaimed debut at the Purcell Room, and in 1998 made their sold-out debut at Queen Elizabeth Hall; until recently they were regular performers at London's Southbank Centre. The Orchestra has appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly. As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

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

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

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

The Belmont Ensemble is a highly flexible group with a dedicated core of string players for baroque music; it can adapt to encompass forces for large romantic concertos and choral works, to contemporary commissions. Belmont Ensemble members, past and present, can be found playing in all of the leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, English Concert and OAE and well as The Royal Opera House and English National Opera Orchestras.

[belmontensemble@gmail.com](mailto:belmontensemble@gmail.com)

[www.belmont-ensemble.com](http://www.belmont-ensemble.com)

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

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

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

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

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

[englishchamberchoir@gmail.com](mailto:englishchamberchoir@gmail.com)

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**St  
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Fields**

## **Belmont Ensemble Concerts by Candlelight**

*Thursday 8 March*

**Bach - Concerto for Oboe and Violin, Adagio for Oboe, Air on the G String**  
Handel - Oboe Concerto in G Minor, Vivaldi - Spring and Summer from 'Four Seasons'

*Friday 16 March*

**Faure - Requiem : With The English Chamber Choir**  
Handel - Gloria, Vivaldi - Summer, Mozart - Ave Verum Corpus, Laudate Dominum

*Easter Monday 2 April*

**Handel - Messiah : With The English Chamber Choir**

*Friday 13 April*

**Vivaldi - The Four Seasons**  
Vivaldi - Concerto for Two Violins, Purcell - Chaconne, 'Fairy Queen' Suite

*Thursday 3 May*

**Beethoven - 'Moonlight Sonata, Mozart - Piano Concerto No 12 in A**  
Mozart - Salzburg Symphony No 1, Eine Kleine Nachtmusik

*Saturday 19 May*

**Vivaldi - The Four Seasons**  
Bach - Concerto for Two Violins, Purcell - 'Fairy Queen' Suite, Pachelbel - Canon

*Thursday 24 May*

**Bach - Concerto for Oboe and Violin, Adagio for Oboe, Air on the G String**  
Handel - Oboe Concerto in G Minor, Vivaldi - Spring and Summer from 'Four Seasons'

*Friday 8 June*

**Beethoven - 'Moonlight Sonata, Mozart - Piano Concerto No 14 in E Flat**  
Mozart - Salzburg Symphony No 3, Eine Kleine Nachtmusik

*Saturday 16 June*

**Mozart - Requiem : With The English Chamber Choir**  
Mozart - Ave Verum Corpus, Handel - Gloria, Bach - Jesu, Joy of Man's Desiring

Full details at : [www.belmont-ensemble.com](http://www.belmont-ensemble.com)

**St Martin-in-the-Fields**  
Trafalgar Square London WC2N 4JJ  
Box Office: 020 7766 1100 Online: [www.smitf.org](http://www.smitf.org)

**Friday 16 March at 7.30pm**

**BELMONT ENSEMBLE OF LONDON  
ENGLISH CHAMBER CHOIR**

Conductor - Peter G Dyson Violin - Helen Davies  
Organ - William Vann Soprano - Elizabeth Weisberg Bass - Philip Tebb

Bach - Jesu, Joy of Man's Desiring

Handel - Gloria in Excelsis Deo

Vivaldi - Summer from 'The Four Seasons'

Mozart - Ave Verum Corpus

Pachelbel - Canon in D

Mozart - Laudate Dominum from 'Solemn Vespers'

- INTERVAL OF 20 MINUTES -

Parry - I Was Glad

Faure - Requiem

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The Neville Marriner Rehearsal Room is available for hire for rehearsals and workshops - Tel: 020 7766 1136

For more information about St Martin's please visit our website: [www.smif.org](http://www.smif.org)

**PROGRAMME £1.50**

[www.belmont-ensemble.com](http://www.belmont-ensemble.com)

**Bach (1685 - 1750) - Jesu, Joy of Man's Desiring**

Jesu, Joy of Man's Desiring is the most common English title of the 10th and last movement of the cantata Herz und Mund und Tat und Leben, BWV 147 ("Heart and Mouth and Deed and Life"), composed by Johann Sebastian Bach in 1716 and 1723. Written during his first year in Leipzig, Germany, this chorale movement is one of Bach's most enduring works.

Much of the music of Herz und Mund und Tat und Leben comes from Bach's Weimar period. This earlier version (BWV 147a, composed 1716) lacked the recitatives, but included the opening chorus and the four arias incorporated into the later version. For Leipzig (composed 1723), Bach added three recitatives and the celebrated chorale movement which concludes each of the two parts.

Although it is the 32nd surviving cantata that Bach composed, it was assigned the number BWV 147 in the complete catalogue of his works. Bach wrote a total of 200 cantatas during his time in Leipzig, largely to meet the Leipzig Churches' demand for about 58 different cantatas each year.

Contrary to the common assumption, the violinist and composer Johann Schop, not Bach, composed the movement's underlying chorale melody, *Werde munter, mein Gemüthe*; Bach's contribution was to harmonize and orchestrate it.

**Handel (1685 - 1759) - Gloria in Excelsis Deo**  
Gloria – Et in terra – Laudamus Te – Domine Deus  
Qui tollis – Quoniam tu solus – Cum Sancto Spiritu

'Gloria in excelsis Deo' is a newly discovered work which was found at the Royal Academy of Music library, in London. The manuscript, is not in Handel's hand, but is bound in a collection of Handel arias owned by singer William Savage (1720-1789) and left to the Academy by his student RJS Stevens on his death in 1837. It was identified by Professor Hans Joachim Marx of Hamburg, Germany.

Handel may have composed it during his early years in Germany prior to his departure for Italy. Handel later borrowed from the Gloria to compose his *Laudate pueri dominum* and the *Utrecht Jubilate*.

The work is composed for soprano, 2-part violin, and basso continuo. It consists of 7 short movements.

The first performance of the Gloria was given by soprano Rebecca Ryan and other students of the Royal Academy of Music, and Nicholas McGegan (conductor) in London on 15 March 2001.

**Vivaldi (1678 - 1741) – Summer from 'The Four Seasons'**  
Allegro non molto - Adagio – Presto

The first four concertos of his Opus 8 (published in 1725) are known as The Four Seasons. Each depicts a season and follows the traditional fast-slow-fast pattern. Vivaldi supplied a prefatory poem for each Season:

Spring has come and joyfully the birds welcome it with cheerful song and the streams at the breath of zephyrs flow swiftly with sweet murmurings. But now the sky is cloaked in black and the thunder and lightning announce themselves; when they die away, the birds turn afresh to their sweet song. Then on the pleasant flower-strewn meadow, to the gentle rustle of the leaves and branches, the goat-herd rests, his faithful dog at his side. To the rustic bagpipe's gay sound, nymph and shepherd dance beneath the fair spring sky in all its glory.

In the torrid heat of the blazing sun, man and beast alike languish, and even the pine trees scorch; the cuckoo raises his voice, and soon after the turtledove and finches join in song.

Sweet zephyrs blow, but then the fierce north wind intervenes; the shepherd weeps, anxious for his fate from harsh, menacing gusts; he rouses his weary limbs from rest in fear of the lightening, the fierce thunder and the angry swarms of gnats and flies. Alas! His fears are justified, the furious thunder irradiates the heavens, blowing down the trees and flattening the crops.

#### **Mozart (1756 - 1791) - Ave Verum Corpus**

This short work was composed in Vienna on 17th and 18th June 1791, six months before Mozart died, and only a few weeks before the commission of the 'Requiem' was received.

The work is scored for a four-part choir, with either Strings or Organ accompaniment. The Latin words translate as follows 'Jesu, Lamb of God, Redeemer, Born of the Virgin Mary, who upon the cross hast man's salvation won. From whose side, which man pierced, flowed the water and the blood. By the sacred body broken in life and death, our food'.

#### **Pachelbel (1653 - 1706) - Canon in D**

Pachelbel, an organist from Nuremberg was said to have been an influence on Bach. He travelled a great deal around Germany and Austria as an organist and much of his music is composed for the keyboard. The canon in D is scored for three violins and continuo, but as the original is lost it can not be certain whether the piece is actually by Pachelbel at all. However his style, with its distinctive north German texture, is accurately reflected.

#### **Mozart - Laudate Dominum from 'Solemn Vespers'**

In 1781, the 49-year-old Haydn met the 25-year-old Mozart, declared him the "greatest living composer" and became one of his most devoted friends. In the previous year, Mozart had written his *Solemn Vespers* K 339 including the beautiful *Laudate Dominum* (Praise the Lord) for soprano solo, chorus and orchestra.

The strings, floating above a lilting accompaniment, give this work an atmosphere of great peace and tranquillity. With words from Psalm 117 praising God for his loving

kindness, the serenely flowing soprano line reaches heavenwards. The choir tenderly takes up the music, singing warm, eternal praise, before the soprano rejoins them to bring the work to a restful close.

#### **Parry (1848 - 1918) - I Was Glad**

Settings of Psalm 122 have abounded in churches for hundreds of years. Purcell composed one. So did Boyce. Charles Hubert Hastings Parry's setting, known by the 'incipit' (the first line) of the text as published in the 1662 Book of Common Prayer, has become one of the most celebrated. Perhaps this is for the simple reason that it sets out to achieve musically exactly what the opening words say. From the moment it begins, it is throbbing with energy, and the first choral cloudburst of the words 'I Was Glad' still sends a tingle down the spine, even on the hundredth hearing.

Parry took a couple of coronations to get it exactly right, though. He originally wrote it to accompany the crowning of Edward VII, and then, nine years later, offered it up again, for the coronation of George V. This time, he added all manner of further pomp to his original to make it into the version we know and love. When Parry's obituary was published in 1918, it was remarked that his job as Professor of Music at the University of Oxford had eaten up too much of his valuable composing time. Perhaps that was the reason it took him two goes to get 'I Was Glad' absolutely spot on.

#### **Fauré (1845 - 1924) - Requiem**

Introit et Kyrie - Offertoire - Sanctus - Pie Jesu - Agnus Dei  
Libera me - In Paradisum

From the age of nine Fauré studied music at the École Niedermeyer, the 'École de musique religieuse et classique', where Saint-Saëns was a member of staff. Saint-Saëns was regarded as a progressive teacher, introducing his pupils not only to the music of Bach and Mozart but also to controversial composers such as Wagner and Liszt. Unlike most major French composers, Fauré did not attend the Paris Conservatoire but continued his studies with Saint-Saëns, who greatly encouraged him by putting work his way and helping him to get his music published. The two became lifelong friends and Fauré later said that he owed everything to Saint-Saëns.

Fauré was a fine organist and in 1896 was appointed to the prestigious Madeleine church in Paris. He was also an excellent teacher, and perhaps because of his renowned expertise as organist and teacher only slowly gained recognition as a composer. He eventually became professor of composition at the Paris Conservatoire, and its Director from 1905 to 1920.

The *Requiem* was composed in 1888, when Fauré was in his forties, quite probably in response to the recent death of his father. Shortly after its first performance, Fauré's mother also died, giving the work an added poignancy.

In 1900, under some pressure from his publishers, he reluctantly agreed to the release of a revised version containing additional instrumental parts designed to broaden the work's appeal. Nowadays it is such a firm favourite that it comes as a surprise to learn that it did not gain widespread popularity until the nineteen-fifties. In

its sequence of movements the *Requiem* departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical Pie Jesu and the transcendent In Paradisum, with its soaring vocal line and murmuring harp accompaniment. He also omitted the Dies Irae and Tuba Mirum - for most composers an opportunity to exploit to the full the dramatic possibilities of all the available choral and orchestral forces. Consequently the prevailing mood is one of peacefulness and serenity, and the work has often been described, quite justly, as a Requiem without the Last Judgement.

Of the many settings of the *Requiem*, this is probably the most widely loved. In comparison with the large-scale masterpieces of Verdi, Brahms and Berlioz, Fauré's setting seems gentle and unassuming, yet it is this very quality of understatement which contributes so eloquently to the work's universal appeal. Whether the *Requiem* is performed in one of its orchestral versions or simply with organ accompaniment, it is impossible not to be moved by the ethereal beauty of this humble masterpiece.

Tonight we perform a new arrangement for strings, organ, choir and soloists by composer Michael Higgins.

~ ~ ~

**Helen Davies (Leader/Violin)** began studying the violin at the age of five with her father Adrian. She attended the East Sussex Preparatory Course in Music between 1990 and 1992, performing Mozart's Violin Concerto No.5 and the Beethoven Violin Concerto, both in this country and in France.

In 1992 she won an exhibition scholarship to study at the Royal Academy of Music with Erich Gruenberg. On completing her degree course she was awarded the Mary Graham Scholarship and the Poulett Scholarship towards postgraduate studies at the RAM. She graduated in July 1997, attaining her Certificate of Advanced Studies with Merit. Helen also attended the Fifth and Sixth International Chamber Music courses in Keszthely, Hungary, studying with professors Joseph Seiger, Nelly Soregi-Wunderlich and Gerard Mantel.

She was awarded a prestigious Winston Churchill Travelling Fellowship which enabled her to spend two months in New York, studying with eminent violin professors and observing and researching their teaching methods, particularly with regard to children.

Helen has recently recorded 'Winter' from 'Four Seasons' with the Corelli Ensemble for the MBR label. She continues to work as a freelance soloist and chamber musician, and is a principal member of the Trafalgar Sinfonia and Corelli Ensemble as well as her duo partnership with pianist Daniel Smith. She is founder member of the Guillami String Quartet who are this year's recipients of the Bulldog Scholarship from Trinity College of Music, and she also tutors violin and viola at Trinity School, Croydon.

Born in Bedford, **William Vann (Organ)** was a Chorister at King's College, Cambridge and a Music Scholar at Bedford School. He subsequently read law and took up a choral scholarship at Gonville and Caius College, Cambridge, where he was taught the piano by Peter Uppard, and studied piano accompaniment at the RAM with Malcolm Martineau and Colin Stone.

He has been awarded many prizes for piano accompaniment, including the Wigmore Song Competition Jean Meikle Prize for a Duo (with Johnny Herford), the Gerald Moore award, the Royal Overseas League Accompanists' Award, a Geoffrey Parsons Memorial Trust award, the Concordia-Serena Nevill Prize, the Association of English Singers and Speakers Accompanist Prize, the Great Elm Awards Accompanist Prize, the Sir Henry Richardson Scholarship and the Hodgson Fellowship in piano accompaniment at the RAM.

William has collaborated on stage with a vast array of singers and instrumentalists, among them Sir Thomas Allen CBE, Mary Bevan, Katie Bray, Allan Clayton, James Gilchrist, Thomas Gould, Johnny Herford, Guy Johnston, Jennifer Johnston, Aoife Miskelly, Ann Murray DBE, Brindley Sherratt, Nicky Spence, Andrew Staples, Kitty Whately and the Benyounes and Navarra Quartets. Recent performances have included appearances at Wigmore Hall, Cadogan Hall, the ROH Crush Room, Sage, Gateshead and St John's, Smith Square, at the Aldeburgh, Edinburgh, Oxford Lieder, Machynlleth and City of London Festivals, the Northern Ireland Festival of Voice (broadcast on Radio 3) and abroad in France, Germany (on live ZDF television), Ireland, Nigeria, South Africa (National Arts Festival) and Sweden. His discography includes recordings with Albion Records, Champs Hill Records, Navona Records and SOMM. Purer than Pearl, Albion's 2016 release, featured six previously unrecorded songs by Ralph Vaughan Williams.

In addition to his performances of standard song repertoire, he has also either commissioned or given the first performances of new English songs and song cycles by several English composers, including Christian Alexander, Joseph Atkins, Martin Eastwood, Johnny Herford, Ian Venables, David Nield and Graham Ross (the latter two at Wigmore Hall).

He is a Trustee of the Ralph Vaughan Williams Society, a Samling Artist, a Freeman of the Worshipful Company of Musicians (2018-), the Co-Chairman of Kensington and Chelsea Music Society, the Artistic Director of Bedford Music Club, a Fellow of the Royal College of Organists and a conductor and vocal coach on the Dartington and Oxenford International Summer Schools. He is also the Director of Music at the Royal Hospital Chelsea, where he directs the choir and a programme of concerts in the Royal Hospital's Wren Chapel, the Assistant Conductor of the English Chamber Choir and the founder and Artistic Director of the London English Song Festival, the sixth season of which took place at Wilton's Music Hall in July 2017.

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

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

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

Recent engagements have included Haydn Creation in Poissy with Sir Mark Elder and the Orchestra of the Age of Enlightenment, Mendelssohn Elijah in the Royal Albert Hall with the RPO, Galatea (Acis and Galatea) for Sir Charles Mackerras in Aldeburgh, Bach St. Matthew Passion with the Manchester Camerata in the Bridgewater Hall with Kraemer, scenes from Purcell Fairy Queen with Harry Bicket and The English Concert at Cadogan Hall, Bach B Minor Mass in the Three Choirs Festival, the title role in Handel Theodora in concert for The Belmont Ensemble, Haydn Creation Mass for Paul McCreesh in Wrocław, Poland, Bach St. Matthew Passion with Fischer and the Orchestra of the Age of Enlightenment at the QEH, Bach B Minor Mass for the Three Choirs Festival in Tewkesbury Abbey, Brahms Requiem in Southwark Cathedral, and Dafne (Apollo e Dafne) with the International Baroque Orchestra in Oxford and London. Elizabeth has recently recorded a disc of Vivaldi with the New London Soloists and Ivor Setterfield.

Recent opera work includes Venus and Adonis for Transition Opera at Wilton's Music Hall, First Witch in Purcell Dido and Aeneas for the Temple Festival, and Monteverdi Orfeo with Emmanuelle Haïm at Opéra de Lille, Théâtre du Châtelet and Opéra National du Rhin as well as Galatea (Handel Acis and Galatea) at St Martin-in-the-Fields in 2010. Forthcoming engagements include Handel Messiah in St. Thomas, Fifth Avenue, New York and several concerts at St Martin-in-the-Fields

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

Philip is in great demand as an oratorio soloist. Appearances last year included: Bach *Matthaus Passion* (Christus and Arias) with Jesus College Chapel Choirs and the Saraband Consort; Bach *Weihnachts Oratorium* with Cor Dyfed; Brahms *Ein Deutsches Requiem* with Herley Choral Society and Lewisham Choral Society; Handel *Dettingen Te Deum* with St Ives Choral Society; Handel *Israël in Egypt* with

Bedford Choral Society; Handel *Messiah* with Royal Hospital Chelsea Chapel Choir and Forest School Choral Society; Handel *Samson* with St Neots Choral Society; Haydn *Nelson Mass* with Barts Chamber Choir and Solihull Choral Society; Mendelssohn *Elijah* with Bridgwater Choral Society; Mozart *C Minor Mass* with Barts Choir and Scarlatti *Missa della Santa Cecilia* with Aylesbury Choral Society.

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

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

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 700 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

A graduate of the highly acclaimed Advanced Conducting Course at the Royal Academy of Music, Peter studied and has undertaken masterclasses with Colin Metters, Sir Colin Davis, Sir Simon Rattle, Leonard Slatkin, Sir Roger Norrington, Claus Peter Flor, George Hurst, and the pedagogue Ilya Musin from St Petersburg Conservatory.

Peter was elected as an Associate of the Royal Academy of Music in 2000, an honour reserved for the Conservatoire's most eminent graduates.

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

In 2013 and 2015 he travelled to Australia as Guest Conductor with The Chamber Orchestra at St. Paul's (Cathedral) appearing at the Melbourne Recital Centre, he has been invited to return to conduct in Melbourne in 2018.

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

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

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

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

They have now given over 700 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

The Orchestra was originally established to enable exceptional music graduates the opportunity to bridge the gap between leaving conservatoire and finding full-time employment, within a professional environment. Now a seasoned fixture on the London musical scene, the orchestra receives no subsidies or sponsorship, relying purely on enterprising programming and box office receipts.

In 1996 the Ensemble made their acclaimed debut at the Purcell Room, and in 1998 made their sold-out debut at Queen Elizabeth Hall; until recently they were regular performers at London's Southbank Centre. The Orchestra has appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly. As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

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

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

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

The Belmont Ensemble is a highly flexible group with a dedicated core of string players for baroque music; it can adapt to encompass forces for large romantic concertos and choral works, to contemporary commissions. Belmont Ensemble members, past and present, can be found playing in all of the leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia,

St  
Martin  
in  
the  
Fields

Easter Monday 2 April

at

7.30pm

# HANDEL MESSIAH

## BY CANDLELIGHT

**Belmont Ensemble of London**

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

[www.belmont-ensemble.com](http://www.belmont-ensemble.com)

**English Chamber Choir**

*'An Inspiring Performance'* Daily Telegraph

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick  
Tenor - Peter Davoren Bass - Philip Tebb

Tickets: £9, £16, £22, £25, £29

St Martin-in-the-Fields  
Trafalgar Square London WC2N 4JJ  
Box Office: 020 7766 1100 Online: [www.smitf.org](http://www.smitf.org)

English Concert and OAE and well as The Royal Opera House and English National Opera Orchestras.

[belmontensemble@gmail.com](mailto:belmontensemble@gmail.com)  
[www.belmont-ensemble.com](http://www.belmont-ensemble.com)

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

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

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

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

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

[englishchamberchoir@gmail.com](mailto:englishchamberchoir@gmail.com)  
[www.englishchamberchoir.com](http://www.englishchamberchoir.com)

St  
Martin  
in  
the  
Fields

## Belmont Ensemble Concerts by Candlelight

*Easter Monday 2 April*

**Handel - Messiah : With The English Chamber Choir**

*Friday 13 April*

**Vivaldi - The Four Seasons**

Bach - Concerto for Two Violins, Purcell - Chaconne, 'Fairy Queen' Suite

*Thursday 3 May*

**Beethoven - 'Moonlight Sonata, Mozart - Piano Concerto No 12 in A**

Mozart - Salzburg Symphony No 1, Eine Kleine Nachtmusik

*Saturday 19 May*

**Vivaldi - The Four Seasons**

Bach - Concerto for Two Violins, Purcell - 'Fairy Queen' Suite, Pachelbel - Canon

*Thursday 24 May*

**Bach - Concerto for Oboe and Violin, Adagio for Oboe, Air on the G String**

Handel - Oboe Concerto in G Minor, Vivaldi - Spring and Summer from 'Four Seasons'

*Friday 8 June*

**Beethoven - 'Moonlight Sonata, Mozart - Piano Concerto No 14 in E Flat**

Mozart - Salzburg Symphony No 3, Eine Kleine Nachtmusik

*Saturday 16 June*

**Mozart - Requiem : With The English Chamber Choir**

Mozart - Ave Verum Corpus, Handel - Gloria, Bach - Jesu, Joy of Man's Desiring

*Thursday 28 June*

**Bach - Concerto for Oboe and Violin, Adagio for Oboe, Air on the G String**

Handel - Oboe Concerto in G Minor, Vivaldi - Spring and Summer from 'Four Seasons'

*Friday 13 July*

**Beethoven - 'Moonlight Sonata, Mozart - Piano Concerto No 12 in A**

Mozart - Salzburg Symphony No 3, Eine Kleine Nachtmusik

Full details at : [www.belmont-ensemble.com](http://www.belmont-ensemble.com)

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

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BARNES MUSIC FESTIVAL 2018  
*Peace & Harmonies*

# HEAV'NLY HARMONIES



English Chamber Choir  
Guy Protheroe *conductor*  
Rebecca Taylor, Julian Jacobson *piano duet*

Wednesday 21 March 2018  
at 7.30pm  
St Mary's Barnes

Tonight's programme is a celebration: we have the centenary of the birth of Leonard Bernstein, one of America's greatest composers for the musical theatre, we remember the life and music of another, less familiar, American composer, James Sellars, who died last year and, closer to home, we celebrate the birthday of Roxanna Panufnik, local resident and patron of the Barnes Music Festival. Plus we have more music for singers and piano duet by Brahms (we sang the piano duet version of his German Requiem here last year), and an unusual performance of Samuel Barber's *Adagio*, combining both strings and voices.

North America has many composers, often working in its universities and other institutions, many of whom do not gain recognition this side of the pond. Sometimes a chance encounter leads to a transatlantic collaboration, which is how Guy Protheroe and the English Chamber Choir came to perform the music of James Sellars here in London. Guy had originally met James through a US tour with his contemporary music ensemble Spectrum in 1986, for which *Return of the Comet* (a chamber piece for 8 players) was written. James wrote in a witty, very approachable tonal idiom (no squeaky gates here) and when he wrote his *Kissing Songs* as a companion piece to the Brahms *Liebeslieder* in the 1990s, the ECC quickly took it up and has since given many performances of both pieces and also recorded the Sellars, along with his other choral setting – of three poems by Gertrude Stein. James died last year and this concert is a tribute to his memory, and that of Leonard Bernstein, the centenary of whose birth we celebrate this year. Sellars and Bernstein were good friends so it's appropriate to include them both in the one performance. Samuel Barber's *Adagio* for Strings was transcribed by the composer for voices, setting the words *Agnus Dei*, and in this performance we will, unusually, be combining the original string version with the choral setting – a fitting elegy to a fellow American composer. In contrast, the programme opens with a work by a very much living composer, Roxanna Panufnik – resident of Barnes and a Patron of the Festival.

Tonight's performance of *Return of the Comet* has been made possible by a donation from The Ned and Frances Black Fund.

### PROGRAMME

Heav'nly Harmonies	Roxanna Panufnik
Three Gertrude Stein Choruses	James Sellars
Return of the Comet	James Sellars

### INTERVAL

Adagio for strings/Agnus Dei	Barber
Liebeslieder Walzer	Brahms
Kissing Songs	Sellars
Suite from West Side Story	Bernstein

### ENGLISH PLAYERS

Lisa Nelsen *flute*  
David Campbell *clarinet*  
Alexander Balanescu, Ian Belton *violin*  
Levine Andrade *viola*  
Sophie Harris *cello*  
Martin Henderson *double bass*  
Julian Jacobson *keyboard*

## PROGRAMME NOTES

### Heav'nly Harmony

Roxanna Panufnik (b.1968)

Roxanna Panufnik is a British composer of Polish heritage — her father was the composer and conductor Sir Andrzej Panufnik. She studied at the Royal Academy of Music and has written opera, ballet, music theatre, choral, chamber and film music. Key works include *Westminster Mass*, written for Westminster Cathedral Choir to mark Cardinal Hume's 75th birthday, settings of Vikram Seth's *Beastly Tales*, commissioned by the BBC for Patricia Rozario and the City of London Sinfonia, concertos for harp and violin and *The Generation of Love*, a Shakespeare sonnet cycle. *Heav'nly Harmony* was written in 2015 for Dean Close School, for the dedication of their new organ. The words are taken from John Dryden's *Ode to St Cecilia*.

### Three Gertrude Stein Choruses

James Sellars (1940-2017)

*Rose, Susie Asado, Wild Flowers*

James Sellars wrote, performed and produced music in almost every genre. Born in Arkansas, he began his musical studies by learning the piano and later studied in New York. For many years he divided his time between New York City and Hartford, Connecticut, where he taught at the Hartt School of Music. North America has many composers, often working in its universities and other institutions, who do not gain recognition this side of the pond. Sometimes a chance encounter leads to a transatlantic collaboration, and James's music first came to the attention of British audiences through the Almeida Festivals of contemporary music back in the 1980s. In 1986 Sellars wrote an instrumental piece *Return of the Comet* for Guy Protheroe's contemporary music ensemble *Spectrum*, which the group played extensively on tour in the US and in Britain, and subsequently recorded. We are delighted that four of the musicians from those early performances are playing this evening). Later, when the *Kissing Songs* were written in 1996, The English Chamber Choir gave the first European performance and also recorded them, and the relationship between composer and performers endured until his death last year.

Sellars wrote music which is beautifully crafted, and full of wit and humour. For him, the poetry of Gertrude Stein provided an excellent opportunity to match in music the quirkiness of her linguistic style. Stein was born to Jewish parents in Pennsylvania in 1874, brought up in Oakland, California, and settled in Paris in 1903 where she became a noted hostess of literary and artistic salons and, together with her brother Leo, amassed a substantial collection of

contemporary art. Among those who frequented her salons were Picasso and Matisse, Ezra Pound, Hemingway and F. Scott Fitzgerald. She died in 1946 having managed to survive in Paris by virtue of her impeccable connections, some of which were later interpreted, probably incorrectly, as potential Nazi collaboration.

Rose is a kind of fugue, although it doesn't follow the strict conventions observed by Bach and his contemporaries. The line 'Rose is a rose, is a rose' suggests repetition, which is essentially what happens to a fugue subject. Susie Asado is largely spoken rather than sung, giving the performers the opportunity to focus on the rhythms of the nonsense verse. Wild Flowers also features repetition, but with rhythmic shifts which alter the natural stresses of the words. The best illustration of how this works was brilliantly done recently in a Shakespeare tribute when the opening of Hamlet's soliloquy was proclaimed by different actors moving the stress along the line: 'To be or not to be'; 'To be or not to be'; 'To be or not to be', etc.

### **Return of the Comet**

**James Sellars**

The theme of this year's festival is 'Peace and Harmonies'. We have already had Heavenly Harmony and now, with Return of the Comet, we move on to harmonies inspired by the Heavens. The composer provided the following note in the score: 'Return of the Comet is cast in what I call 'excursive form'. Similar to a free fantasy, it plots a trajectory over a varying stylistic landscape, taking the willing listener on a musical journey. It is decidedly celebratory music, although the celebratory title came about late in the compositional process. The return of Halley's Comet happened to be in the news as I sketched the music; hence the title found its own way to the page. The music, therefore, does not chronologically narrate the cosmological event, as perhaps a tone poem might, but instead celebrates the phenomenon as a whole. Nature's comets have no intrinsic style; Return of the Comet is all style, which is the nature of art. In this case, musical form, content and process are derived and reduced from past, recognized styles (from Mendelssohn and Bartok to Flash Gordon). Such stylistic reduction occasions a fervid melodrama, a musical cliff-hanging act for the instrumentalists. From a postmodern perspective, its stylistic essence points up its artifice, while complexity is eschewed for clarity of intent, innovation is made subordinate to directness, and musical codes are made explicit, as in opera and movie scores. Since the phenomenon of this natural comet is secondary to its quite artificial musical presentation, it appears in a crystalline sky, unclouded, I hope, by the least ambiguity..?'

**Adagio for Strings/Agnus Dei****Samuel Barber (1910-1981)**

Samuel Barber wrote his famous Adagio as the slow movement of his String Quartet Op.11 in 1936. Two years later he arranged it for string orchestra, in which version it is probably best known. Later again, in 1967, he made this arrangement for voices using the text of the Agnus Dei from the Mass: 'O Lamb of God, that takest away the sins of the world, grant us thy peace.'

**Liebeslieder Walzer****Johannes Brahms (1833-1897)**

*Soloists:* Nicky Archer, Sarah Brear, Jess Daggars, Martin Douglas, Hugh Joslin, David Lowe, Ann Manly, Mark Roper, Michael Roskell, Stella Redburn

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

**1. Rede, Mädchen, allzu liebes**

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

**2. Am Gesteine rauscht die Flut**

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

**3. O die Frauen**

O women, how they delight and melt the heart; were it not for women, I should long since have become a monk.

**4. *Wie des Abends schöne Röte***

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

**5. *Die grüne Hopfenranke***

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

**6. *Ein kleiner hübscher Vogel***

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

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

**7. *Wohl schön bewandt***

What happy days I knew once, when my love was all my life.

**8. *Wenn so lind dein Auge mir***

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

**9. *Am Donaustrande***

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

**10. *O wie sanft die Quelle***

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

**11. *Nein, es ist nicht auszukommen***

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

**12. *Schlosser auf, und mache Schlösser***

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

**13. *Vögelein durchrauscht die Luft***

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

**14. *Sieh, wie ist die Welle klar***

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

**15. *Nachtigall, Sie singt so schön***

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

**16. *Ein dunkeler Schacht ist Liebe***

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

**17. *Nicht wandle, mein Licht***

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

**18. *Es bebet das Gesträuche***

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

**Kissing Songs**

**James Sellars**

*Soloists:* Augusta Lees, Karen Bloomfield, Roger Carpenter

**I Waltz**

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

**II Tango**

'Take, oh take those lips away' by John Fletcher (1579-1625)

**Interlude One**

'The Kiss' by Coventry Patmore (1823-1896)

**III Two-Step**

'The Kiss' by Thomas Moore (1779-1852)

**IV Slow Fox Trot**

'Kisses Desired' by William Drummond of Hawthornden (1585-1649)

**Interlude Two**

'Jenny Kiss'd Me' by Leigh Hunt (1810-1873)

**V Maxixe**

Imitations of the 5th Epigram of Catullus by John Charwin (17th Century) and John Langhorne (1735-1779)

James Sellars provides the following note in the score:

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

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

From the two-step developed the fast fox trot, the horse trot, turkey trot, grizzly bear, bunnyhug and, eventually, by way of the English ballroom, the slow fox trot, which is similar to the American popular ballad. The Slow Fox Trot lyric 'Kisses Desired' is by William Drummond, whose poetry has been characterised as 'a strange blended glow of warmth and melancholy withdrawal which is of some poignancy'. I was especially taken with the words 'Heart, mine', which begin the second verse. Mr Drummond lived the life of a cultured and rather remote gentleman of means at Hawthornden, his inherited estate in Scotland. The verses of two poems, both imitations of Catullus, are alternated for the Maxixe lyric. John Langhorn is known for his translations of Plutarch and his poems, which anticipate George Crabbe in their 'sympathetic treatment of the humble and unfortunate'. Virtually no biographical information for John Chatwin is available. His Catullus imitation, preserved in manuscript in the Bodleian Library, I found in the newly-published *Oxford Book of Classical Verse in Translation*. I must say that I relished setting the words of these old Brits to the rhythms of the hot Brazilian Maxixe.

Here and there in the *Kissing Songs*, kisses are illustrated musically by the interval of a major or minor second (two notes next to one another on the piano keyboard). The music, in general, is a late 20th-century stylization of

familiar dance forms. Oft-used rhythms and melodic contours (one might even say clichés) clearly define the idiom of each dance. In overall form, the five dance-songs are interrupted by two interludes, settings of short verses in a recitative-like melody over a repeating progression of atonal chords.

**Suite from West Side Story**                      **Leonard Bernstein (1918-1990)**  
*Maria, Tonight, I feel pretty, There's a place for us, America*

*Soloists:* Hannah Ainsworth, Simon Archer, Augusta Lees, Ann Manly, Rosalind Mann, Mark Roper, Anthony Scales, Rob Scales, Jay Venn,

As co-resident composers in New York, James Sellars and Leonard Bernstein became friends later in their lives. Bernstein was not only a composer but also a conductor of considerable international reputation, musical director of the New York Philharmonic for many years and appearing here in London at the Royal Albert Hall and the Royal Opera House, Covent Garden (among other places). He wrote a number of successful stage works, but the one which is by far the most famous is *West Side Story*, with lyrics by Stephen Sondheim, premiered on Broadway in 1957, with the film version following in 1961. For tonight's performance we have made a suite of five of the best-loved numbers from the show, with instrumental interludes. Bernstein's final orchestration (presumably intended for a recording studio rather than the orchestra pit of your average theatre) is massive. But with the instrumental ensemble at our disposal for *Return of the Comet* we have the makings of a more modest 'pit band'. With the exception of *America* which was originally written for the girls' chorus but tonight the men get a chance to join in, we have kept Bernstein's original vocal lines and textures, and reflected the instrumental timbres as closely as possible.

**Programme notes by Ann Manly © 2018**

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

**The English Chamber Choir** is based in the City of London. Locally it has performed at the Mansion House, St Paul's Cathedral, and the Barbican. Elsewhere in London it appears regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the Royal Albert Hall, the South Bank, St John's Smith Square and several other churches and prominent music venues. It has also sung for HM The Queen at Buckingham Palace and Windsor Castle. The Choir has a long history of involvement with commercial music having worked with Rick Wakeman, Vangelis, Eric Levi (the Era project) and many other international artists. It has numerous radio and TV credits, and has recently taken part in several film screenings with live music at the RAH. Further afield the Choir has toured in Belgium, Bulgaria, France, Greece and Switzerland.

**Guy Protheroe** was a boy chorister at Canterbury Cathedral and a music scholar at Magdalen College, Oxford. In the 1970s, he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings, became chorus-master and shortly afterwards conductor of the English Chamber Choir, and worked extensively in the commercial music business as musical director to a whole host of international artists. He has appeared as guest conductor with many ensembles, orchestras and choirs and has also conducted in Argentina, Belgium, Bulgaria, Chile, Czech Republic, France, Germany, Greece, Malta, the Netherlands, Poland, Russia, Spain, Tunisia and Switzerland and the USA.. He is one of the UK's leading forensic experts on issues relating to music copyright.

**Rebecca Taylor** read music as Organ Scholar at Lincoln College, Oxford. She has broadcast live on BBC Radio 3 & 4, made CD recordings and performed in the UK and abroad in venues such as Westminster Abbey, St George's Chapel Windsor, St Martin in the Fields, St John's Smith Square and St Marks Venice. After graduating from the Royal Academy of Music on the MA Piano Accompaniment course, Rebecca continued her training as a Junior Fellow Trainee Repetiteur. She won the Maureen Lehane Accompanist Prize at Wigmore Hall and in 2015, accompanied the Welsh candidate in the Song Prize Competition of BBC Cardiff Singer of the World which was broadcast live on S4C and BBC Radio 3.

**Julian Jacobson** has enjoyed a long career as a distinguished solo and ensemble pianist and occasional conductor, composer, arranger and jazz and music theatre singer. Concert tours have taken him to over forty countries world wide and he now visits China regularly, where he is Guest Professor at Xiamen University and Advisory Consultant for the Xia Jing Shan Arts & Culture Foundation, Taiwan. He has a large discography and is currently recording the complete sonatas of Beethoven: in 2003, 2004 and 2013 he performed the entire 32 sonatas in a single day, and he is currently Chairman of the Beethoven Piano Society of Europe. He teaches at the Royal College of Music and Birmingham Conservatoire.



The Barnes Music Festival is the annual celebration of music-making featuring choral, instrumental, orchestral and jazz music alongside photography and film performed by international stars and local groups at venues across Barnes. Now in its sixth year, the festival aims to engender a spirit of community through music performance and appreciation and has developed into a major annual event in March.

The 2018 Barnes Music Festival takes as its theme "Peace & Harmonies" linking to the centenary of the end of the First World War but very much focussing on the positive power of music to console, comfort, inspire, excite and unite. Over the two weeks from 10<sup>th</sup> to 25<sup>th</sup> March 2018, there are 30 events at 9 venues across Barnes with 750 musicians taking part. The Barnes Young Musician of the Year competition returns for a second year and a new photographic exhibition is on show at St Mary's.

We hope you enjoy these two weeks of music-making in Barnes and, looking ahead, please save the dates for next year's Festival from 9<sup>th</sup> to 24<sup>th</sup> March 2019.

[www.barnesmusicfestival.com](http://www.barnesmusicfestival.com)

Please join us for the following events in the final few days of the festival:

Thur 22 Mar	1.00pm	St Mary's	Violin Recital – Henry Chandler & JP Ekins
Thur 22 Mar	7.30pm	Holy Trinity	Barnes Community Choir
Fri 23 Mar	7.00pm	Wathen Hall	<i>Zimbe!</i> - Barnes Primary School, St Paul's Jazz Band, Barnes Community Choir
Fri 23 Mar	7.30pm	Velehrad	Czechoslovakia Centenary Concert
Sat 24 Mar	7.30pm	St Mary's	<i>Requiem Aeternam</i> (Mozart + Goodall) Barnes Choir
Sun 25 Mar	10.30am	Olympic Studios	<i>Britten Nocturne</i> – Tony Palmer film
Sun 25 Mar	6.00pm	St Mary's	Festival Choral Evensong – St Mary's & St Michael's Choirs

St  
Martin  
in  
the  
Fields

**Easter Monday 2 April at 7.30pm**

**BELMONT ENSEMBLE OF LONDON  
ENGLISH CHAMBER CHOIR**

**Conductor - Peter G Dyson**

**Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick**

**Tenor - Peter Davoren Bass - Philip Tebb**

**HANDEL  
MESSIAH**

Prout Edition

An Interval of 20 Minutes will follow Part One

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

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

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

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

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1165

The Neville Marriner Rehearsal Room is available for hire for rehearsals and workshops. Tel: 020 7766 1136

For more information about St Martin's please visit our website: [www.smitf.org](http://www.smitf.org)

**PROGRAMME £1.50**

Belmont Ensemble Website has full concert listings : [www.belmont-ensemble.com](http://www.belmont-ensemble.com)

## HANDEL – MESSIAH

Sinfony		
Accompagnato	Tenor	Comfort ye my people
Air	Tenor	Ev'ry Valley
Chorus		And the Glory of the Lord
Accompagnato	Bass	Thus saith the Lord
Air	Alto	But who may abide
Recitative	Alto	Behold, a virgin shall conceive
Air & Chorus	Alto	O thou that tellest good tidings
Accompagnato	Bass	For Behold Darkness
Chorus		For unto us a child is born
Pifa		Pastoral Symphony
Recitative	Soprano	There were shepherds
Accompagnato	Soprano	And lo, the Angel
Recitative	Soprano	And the Angel said unto them
Accompagnato	Soprano	And suddenly there was
Chorus		Glory to God
Air	Soprano	Rejoice Greatly
Recitative	Alto	Then shall the eyes of the blind
Air	Sop/Alto	He shall feed his flock
Chorus		His yoke is easy, his burthen light

- Interval of 20 Minutes -

Chorus		Behold the lamb of God
Air	Alto	He was despised
Chorus		Surely he hath borne our griefs
Chorus		And with his stripes
Chorus		All we like sheep have gone
Accompagnato	Tenor	All they that see him
Chorus		He trusted in God
Accompagnato	Tenor	Thy rebuke has broken
Arioso	Tenor	Behold, and see
Accompagnato	Tenor	He was cut off out of the land
Air	Tenor	But thou didst not leave his soul
Air	Soprano	How beautiful are the feet
Air	Bass	Why do the nations
Chorus		Hallelujah

- Pause -

Air	Soprano	I know that my redeemer liveth
Chorus		Since by man came death
Recitative	Bass	Behold, I tell you a mystery
Air	Bass	The Trumpet shall sound
Chorus		Worthy is the Lamb – Amen

### G F Handel (1685 - 1759) - Messiah

Born in Halle, the son of a barber-surgeon, in 1697 Handel became assistant organist in the Domkirche and studied law at the town's university. Leaving in 1703 he joined Hamburg's opera company, composing his first opera *Almira* two years later. After four years in Italy he was appointed Kapellmeister by the Elector of Hanover (later King George I of England) before settling in London.

The first we know of 'Messiah' is a reference from a letter of Charles Jennens, Handel's librettist, to Edward Holdsworth dated 10 July 1741: "Handel says he will do nothing next winter, but I hope I shall persuade him to set another Scripture collection I have made for him, and perform it for his own benefit in Passion Week. I hope he will lay out his whole Genius and Skill upon it, that our Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is Messiah."

Handel was indeed "perswaded" and began the composition of Messiah at his London home in Brook Street on 22 August, completing more than 250 pages of the original autograph by 14 September. The creation of this work in only three weeks is an impressive achievement, but it does fit in with Handel's normal habits of composition: it was not unusual for him for him to write a couple of new oratorios or operas every year in a concentrated bursts of activity in preparation for his next season of theatre performances. A fortnight after completing Messiah he began work on Samson and completed a second score of similar length in a month, finishing on 29 October.

By 18 November Handel was in Dublin, preparing for the only full season of oratorio performances that he gave outside London. Handel did not perform Samson at all in Dublin, and left Messiah until the very end of the season there. The first performance of Messiah took place at the New Musik-Hall, Fishamble Street, Dublin, on 13 April 1742. The proceeds from the performance were shared by the Society for Relieving Prisoners, the Charitable Infirmary and Mercer's Hospital, and it took place on the Tuesday before Easter: so, although Handel did not perform the work for his own benefit, he did follow the general intention of Jennens' original proposal.

Messiah was well received in Dublin. The level of interest shown by the "most Grand, Polite and crouded Audience" that attended the public rehearsal preceding the first performance was such that the charity organizers issued a request in the newspapers that for the performance the ladies of the audience should not wear hooped dresses, nor the men swords, in order to make more room.

700 people attended the first performance, in a hall that Handel himself had described as "a room for 600 persons", and a repeat performance was given three weeks later on 3 June - Handel's last performance in Dublin.

Handel wrote to Jennens with news of the oratorio's success, enclosing the enthusiastic praise of Bishop Elphin: "As Mr Handel in his oratorio's greatly excells all other composers I am acquainted with, So in the famous one, called Messiah he seems to have excell'd himself. The whole thing is beyond any thing I had a notion

of till I read and heard it. It seems to be a Species of Musick different from any other, and this is particularly remarkable of it. That tho' the Composition is very Masterly & artificial, yet the Harmony is so great and open, as to please all who have ears and will hear, learned and unlearn'd."

In the absence of firm historical evidence, it is impossible to say whether Handel foresaw that Messiah would be performed in Dublin when he originally composed the work : perhaps even as late as August 1741 he had no firm plans for the Irish visit. There is a noticeable contrast between the resources needed for Messiah and Samson, the first being austerely scored for strings, trumpets and drums (to which Handel later added oboes and a bassoon) while the second demands more sumptuous a orchestral array.

Handel was 56 years old when he wrote Messiah, at an age when we would have expected him to be at the height of his career : Messiah, in fact, coincided with a major turning-point in his career. The 1730's had not been a happy decade for Handel, during those years the formation of a second Italian Opera Company in London had introduced an element of competition against his productions that utterly destroyed both companies. After nearly 30 years of success with Italian Operas in London, Handel found himself in increasing difficulties from 1735. He diversified his theatre seasons with a mixture of Italian and English works : operas, odes, serenades and oratorios. This shift was a gradual one, but the visit to Ireland was the decisive break. Handel gave no more Italian works in London. Messiah and Samson were the oratorio-type works that confirmed his path for the future.

Yet Messiah is an unusual oratorio. Unlike Samson wherein singers represent Samson, Delilah, Micah and so on, Messiah has no dramatic characters. Jennens may correctly be described as the librettist of Messiah, but he was the compiler rather than the originator of the libretto : with immense skill, he put together and adapted a "Scripture collection" of diverse biblical texts into a startlingly good dramatic and literary shape. Although the conventional operatic forms of aria and recitative are used, the story is told in narrative form, almost obliquely.

In terms of overall structure, Jennens provided Handel with a text that follows the normal conventions of his oratorios : a three-part libretto for a work that would run for about two and a half hours of music. Handel's charity concerts in Dublin began at 12 noon, his London theatre performances at 6.30pm.

Part one is concerned with prophecies and the Nativity; part two deals with the progression from Passiontide through Crucifixion, Resurrection, Ascension and Whitsun to the eventual triumph of god's kingdom celebrated in the "Hallelujah" chorus. Part three is entirely concerned with the commentary, mainly on the theme of resurrection.

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

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

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

Recent engagements have included Haydn Creation in Poissy with Sir Mark Elder and the Orchestra of the Age of Enlightenment, Mendelssohn Elijah in the Royal Albert Hall with the RPO, Galatea (Acis and Galatea) for Sir Charles Mackerras in Aldeburgh, Bach St. Matthew Passion with the Manchester Camerata in the Bridgewater Hall with Kraemer, scenes from Purcell Fairy Queen with Harry Bicket and The English Concert at Cadogan Hall, Bach B Minor Mass in the Three Choirs Festival, the title role in Handel Theodora in concert for The Belmont Ensemble, Haydn Creation Mass for Paul McCreesh in Wroclaw, Poland, Bach St. Matthew Passion with Fischer and the Orchestra of the Age of Enlightenment at the QEH, Bach B Minor Mass for the Three Choirs Festival in Tewkesbury Abbey, Brahms Requiem in Southwark Cathedral, and Dafne (Apollo e Dafne) with the International Baroque Orchestra in Oxford and London Elizabeth has recently recorded a disc of Vivaldi with the New London Soloists and Ivor Setterfield.

Recent opera work includes Venus and Adonis for Transition Opera at Wilton's Music Hall, First Witch in Purcell Dido and Aeneas for the Temple Festival, and Monteverdi Orfeo with Emmanuelle Haim at Opéra de Lille, Théâtre du Châtelet and Opéra National du Rhin as well as Galatea (Handel Acis and Galatea) at St Martin-in-the-Fields in 2010. Forthcoming engagements include Handel Messiah in St. Thomas, Fifth Avenue, New York and several concerts at St Martin-in-the-Fields

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

Regular oratorio and recital engagements include Handel's Messiah at the Royal Hospital Chelsea, Vivaldi's Gloria and Bach's Magnificat at St Martin-in-the-Fields and Schumann's Liederkreis op.39, Oxford Lieder Festival. Other recent engagements have included Frasquinella for Garsington's production of La Périchole, a recital at Lille Opera House for Emmanuelle Haïm, Handel's Dixit Dominus at St Martin-in-the-Fields and the title role in Handel's Susanna with Christian Curnyn for iford Festival Opera.

**Peter Davoren (Tenor)** was awarded the Dr Ralph Kohn Scholarship to study at the Royal Academy of Music under the tutelage of Neil Mackie. During his time at the Academy, he was a member of Song Circle, performing at the Oxford Lieder Festival and Wigmore Hall, as well as collaborating with Michael Chance, Roger Vignoles, and Dame Felicity Lott. He was a finalist in the Richard Lewis competition, and had participated in public masterclasses with Angelika Kirchsluger and Dennis O'Neill.

Past engagements include Nemorino (*L'elisir d'amore*) LeJournaliste (*Les Mamelles des Tirésias*) and Florville (*Il signor Bruschino*) [Dutch National Opera Academy] Goro (*Madama Butterfly*) and Poisson (*Adriana Lecouvreur*) [Opera Holland Park] Ramon (*La Navarraise*) [Wexford Festival Opera] and Tito (*La clemenza di Tito*) [Teatro Manoel, Malta].

Future engagements include Ottavio (Don Giovanni) [Opus Opera] and the Song Vendor (Il Tabarro) [Opera Holland Park] as well as collaborations with the Monteverdi Choir.

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

Philip is in great demand as an oratorio soloist. Appearances last year included: Bach *Matthaus Passion* (Christus and Arias) with Jesus College Chapel Choirs and the Saraband Consort; Bach *Weihnachts Oratorium* with Cor Dyfed; Brahms *Ein Deutsches Requiem* with Henley Choral Society and Lewisham Choral Society; Handel *Dettingen Te Deum* with St Ive's Choral Society; Handel *Israel in Egypt* with Bedford Choral Society; Handel *Messiah* with Royal Hospital Chelsea Chapel Choir and Forest School Choral Society; Handel *Samson* with St Neots Choral Society; Haydn *Nelson Mass* with

Friday 13 April

Barts Chamber Choir and Solihull Choral Society; Mendelssohn *Elijah* with Bridgwater Choral Society; Mozart *C Minor Mass* with Barts Choir and Scarlatti *Missa della Santa Cecilia* with Aylesbury Choral Society.

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

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

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 700 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

A graduate of the highly acclaimed Advanced Conducting Course at the Royal Academy of Music, Peter studied and has undertaken masterclasses with Colin Metters, Sir Colin Davis, Sir Simon Rattle, Leonard Slatkin, Sir Roger Norrington, Claus Peter Flor, George Hurst, and the pedagogue Ilya Musin from St Petersburg Conservatory.

Peter was elected as an Associate of the Royal Academy of Music in 2000, an honour reserved for the Conservatoire's most eminent graduates.

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

In 2013 and 2015 he travelled to Australia as Guest Conductor with The Chamber Orchestra at St. Paul's (Cathedral) appearing at the Melbourne Recital Centre, he has been invited to return to conduct in Melbourne in 2018.

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

Tickets £18 £13 £10 £22 £20

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

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

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

They have now given over 700 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

The Orchestra was originally established to enable exceptional music graduates the opportunity to bridge the gap between leaving conservatoire and finding full-time employment, within a professional environment. Now a seasoned fixture on the London musical scene, the orchestra receives no subsidies or sponsorship, relying purely on enterprising programming and box office receipts.

In 1996 the Ensemble made their acclaimed debut at the Purcell Room, and in 1998 made their sold-out debut at Queen Elizabeth Hall; until recently they were regular performers at London's Southbank Centre. The Orchestra has appeared at The Banqueting House in Whitehall, St Clement Dane's Church, St Paul's Church Covent Garden, The Blackheath Halls and they have established an ongoing concert series at St James's Church, Piccadilly. As well as performing in the capital, the Ensemble has appeared at numerous Festivals and Music Societies around the country, from Somerset to Sussex and Ludlow to Northampton.

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

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

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

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

choral works, to contemporary commissions. Belmont Ensemble members, past and present, can be found playing in all of the leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, English Concert and OAE and well as The Royal Opera House and English National Opera Orchestras.

**belmontensemble@gmail.com**  
**www.belmont-ensemble.com**

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

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

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

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

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

**englishchamberchoir@gmail.com**  
**www.englishchamberchoir.com**

**Belmont Ensemble  
Concerts by Candlelight**

*Friday 13 April*

**Vivaldi - The Four Seasons**

Vivaldi - Concerto for Two Violins, Purcell - Chaconne, 'Fairy Queen' Suite

*Thursday 3 May*

**Beethoven - 'Moonlight Sonata, Mozart - Piano Concerto No 12 in A**

Mozart - Salzburg Symphony No 1, Eine Kleine Nachtmusik

*Saturday 19 May*

**Vivaldi - The Four Seasons**

Bach - Concerto for Two Violins, Purcell - 'Fairy Queen' Suite, Pachelbel - Canon

*Thursday 24 May*

**Bach - Concerto for Oboe and Violin, Adagio for Oboe, Air on the G String**

Handel - Oboe Concerto in G Minor, Vivaldi - Spring and Summer from 'Four Seasons'

*Friday 8 June*

**Beethoven - 'Moonlight Sonata, Mozart - Piano Concerto No 14 in E Flat**

Mozart - Salzburg Symphony No 3, Eine Kleine Nachtmusik

*Saturday 16 June*

**Mozart - Requiem : With The English Chamber Choir**

Mozart - Ave Verum Corpus, Handel - Gloria, Bach - Jesu, Joy of Man's Desiring

*Thursday 28 June*

**Bach - Concerto for Oboe and Violin, Adagio for Oboe, Air on the G String**

Handel - Oboe Concerto in G Minor, Vivaldi - Spring and Summer from 'Four Seasons'

*Friday 13 July*

**Beethoven - 'Moonlight Sonata, Mozart - Piano Concerto No 12 in A**

Mozart - Salzburg Symphony No 3, Eine Kleine Nachtmusik

*Saturday 21 July*

**Vivaldi - The Four Seasons**

Vivaldi - Concerto for Two Violins, Purcell - 'Fairy Queen' Suite, Pachelbel - Canon

Full details at : [www.belmont-ensemble.com](http://www.belmont-ensemble.com)

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: [www.smitf.org](http://www.smitf.org)

Print

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**Subject:** [ECC-announce] Rick Wakeman sessions

**From:**

**To:**

**Date:** Wednesday, 4 April 2018, 16:17

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Hello everyone,

Thanks to all those who sang Messiah on Monday – a good show! We were sorry to have to miss Michael's Crucifixion Party on Friday but gather that went well too. And we hope you all had a lovely Easter weekend.

We have had a request from Rick Wakeman for some chorus sessions for his new album.

What he has asked for is 7-10pm on the evenings of 6, 7 and 8 May, and these are at Angel Studios which is in Upper Street in Islington.

8 May is a Tuesday evening so I'm assuming if we just re-locate to Islington for that evening, we should be easily quorate.

What we have proposed to Rick is that we try and get 12-16 singers for Sunday evening and Monday evening, and then a larger group on Tuesday. I'm hoping we can do this without anyone having to turn up three evenings' running, unless you are Wakeman devotees who want to do so, in which case you are more than welcome.

Please could you let me know asap which evenings you could do, and what you would prefer and I will try and sort it out! I'm copying in those extras for whom I have e-mail addresses to hand

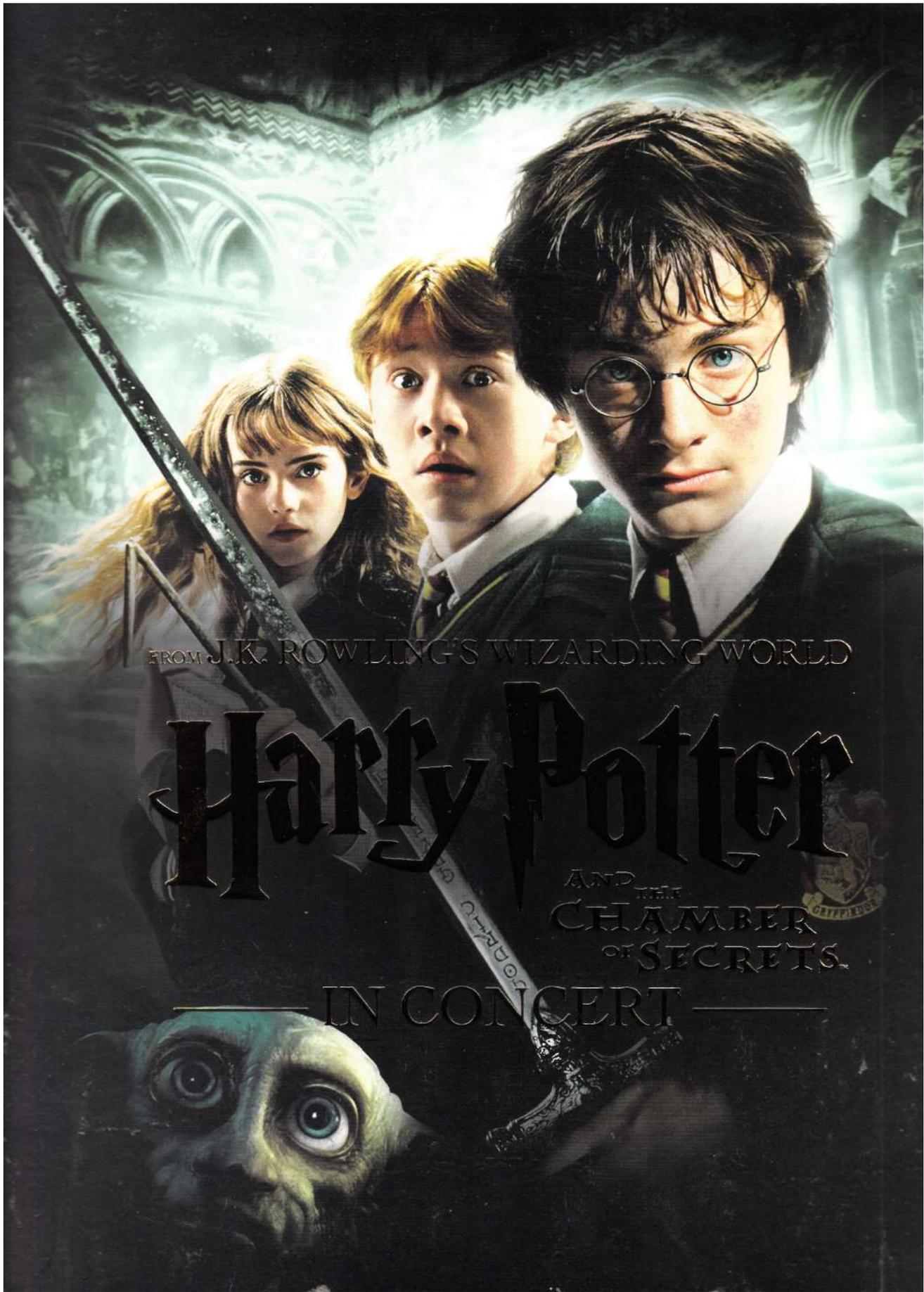
It would be good to get an idea as soon as we can as to whether we can get enough people so Rick can sort out which tracks to do in each session – as some require a bigger sound than others.

Cheers,

Ann

Ann Manly

Manager, English Chamber Choir



FROM J.K. ROWLING'S WIZARDING WORLD

# Harry Potter

AND THE  
CHAMBER  
OF SECRETS

— IN CONCERT —



# Act One

Prologue: Book II

Vernon Gathers Family

Dobby Warns Harry

Unsent Letter / Cake

Escape from the Dursley's / Magical Household

Letters from Hogwarts

Borgin and Burkes / Knockturn Alley / Diagon Alley

Flourish and Blots

Harry Meets Lucius - The Train Station - The Flying Car

Car Escapes

Filch's Warning

Boys Receive Detention

Introducing Colin - Mail Delivery - Howler Letter for Ron

Gilderoy Lockhart - Cornish Pixies - Flying Pixies

Eat Slugs

Hermione and the Mudbloods

The Writing On The Wall

Dumbledore's Cauldron Transformation Class

The Library - Quidditch Match

Petrified Colin

Moaning Myrtle

Dueling Club - Part 1

Dueling Club - Part 2

Harry is a Parselmouth / The Mountain

Petrified Justin - The Introduction of Fawkes

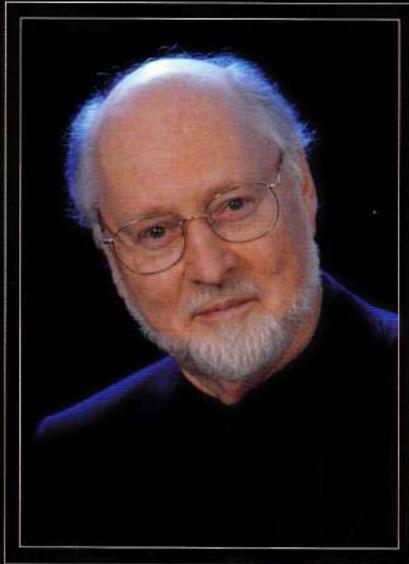
Fawkes is Reborn

Intermission

# Act Two

Entr'acte - Fawkes the Phoenix  
Cakes for Crabbe & Goyle - The Poly Juice Potion  
Worse Than Dumbledore  
The Diary - Meeting Tom Riddle  
The Ransacked Dormitory  
Petrified Hermione  
Time to Get Dad's Cloak  
Hagrid's Arrest - The Spiders II Part 1  
The Spiders II Part 2  
It's A Basilisk  
Ginny Gets Snatched  
Myrtle's Tale / The Chamber Doors Open / Goodbye To  
Memories  
Goodbye To Memories  
Harry Goes to Find Ginny / Fawkes Delivers the Hat  
Dueling the Basilisk  
Fawkes Heals Harry  
Dumbledore And Harry  
Lucius and Dumbledore / Dobby is Freed / A Reunion of  
Friends  
End Credits

## Biographies



John Williams  
Composer

In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage.

He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony and the Los Angeles Philharmonic. Mr. Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honors, the Olympic Order, and numerous Academy Awards, Grammy Awards, Emmy Awards and Golden Globe Awards. He remains one of our nation's most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films. His 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful

films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Amistad*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, *A.I. Artificial Intelligence*, *Empire of the Sun*, *The Adventures of Tin Tin* and *War Horse*. Their latest collaboration, *The BFG*, was released in Summer of 2016. Mr. Williams composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *Rosewood*, *Sleepers*, *Sabrina*, *Presumed Innocent*, *The Cowboys*, *The Reivers* and *Goodbye, Mr. Chips* among many others.

He has worked with many legendary directors, including Alfred Hitchcock, William Wyler and Robert Altman. In 1971, he adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and fifty Oscar nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. His most recent nomination was for the film *Star Wars: The Force Awakens*. He also has received seven British Academy Awards (BAFTA), twenty-three Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in nightclubs and on recordings. He returned to Los Angeles and began his career in the film industry, working with a number of accomplished composers including Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre* and *Playhouse 90*. His more

recent contributions to television music include the well-known theme for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, *Nightly News*, and a new theme for the prestigious PBS arts showcase *Great Performances*.

In addition to his activity in film and television, Mr. Williams has composed numerous works for the concert stage, among them two symphonies and concertos for flute, violin, clarinet, viola, cello, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr.

*"He has composed the music for more than one hundred films. His 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films."*

Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic entitled "The Five Sacred Trees," a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven Years for Luck", a seven-piece song cycle for soprano and orchestra based on the texts of former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. At the opening concert of their 2009/2010 season, James Levine led the Boston Symphony in the premiere of Mr. Williams' "On Willows and Birches," a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor which he assumed following his retirement in December, 1993, after fourteen highly successful seasons. He also has

es, including *Schindler's List*, *E.T. The Extra-terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Castal*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, *A.I. Artificial Intelligence*, *Empire of the Sun*, *The Adventures of Tin Tin* and *War Horse*. Their latest collaboration, *The BFG*, was released in Summer 2016. Mr. Williams composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Warriors of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Be Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *Rosewood*, *Sleepers*, *Anna*, *Presumed Innocent*, *The Cowboys*, *The Reivers* and *Deliverance*, *Mr. Chips* among many others.

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Williams holds the title of Artist-in-Residence at Tanglewood.

One of America's best known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events. "Liberty Fanfare" was composed for the rededication of the Statue of Liberty in 1986. "American Journey," written to celebrate the new millennium and to accompany the retrospective film *The Unfinished Journey* by director Steven Spielberg, was premiered at the "America's Millennium" concert in Washington, D.C. on New Year's Eve, 1999. His orchestral work "Soundings" was performed at the celebratory opening of Walt

Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006, Mr. Williams composed the theme for NBC's presentation of NFL Football.

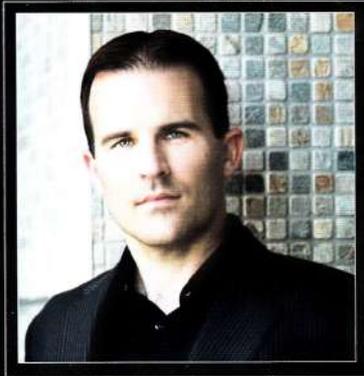
Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School

of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2016, Mr. Williams received the 44<sup>th</sup> Life Achievement Award from the American Film Institute – the first composer in history to receive this honor. In 2003, he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honors in December of 2004. Mr. Williams was inducted into the American Academy of Arts & Sciences in 2009, and in January of that same year he composed and arranged "Air and Simple Gifts" especially for the first inaugural ceremony of President Barack Obama.

Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic entitled "The Five Sacred Trees," a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck", a seven-piece song cycle for soprano and orchestra based on the texts of former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. At the opening concert of their 2009/2010 season, James Levine led the Boston Symphony in the premiere of Mr. Williams' "On Willows and Birches," a new concerto for harp and orchestra.

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Justin Freer  
Principal Conductor/Producer

American composer/conductor JUSTIN FREER was born and raised in Huntington Beach, CA. He has established himself as one of the West Coast's most exciting musical voices and is a highly sought-after conductor and producer of film music concerts around the world.

Freer began his formal studies on trumpet, playing in wind ensembles, marching bands and community orchestras. He quickly turned to piano and composition and composed his first work for wind ensemble at age eleven. Continuing trumpet performance while studying piano and composition, Freer saw multiple wind ensemble, choral and big band performances of his music while still a teenager and gave his professional conducting debut at age sixteen.

Continually composing for various different mediums, he has written music for world-renowned trumpeters Doc Severinson and Jens Lindemann and continues to be in demand as a composer and conductor for everything from orchestral literature to chamber music at some of the most well known concert halls, festivals, music clinics and conventions. Major League Soccer called upon Freer to compose and conduct music for the 2011 and 2012 Major League Soccer Championship Cups in Los Angeles, CA. He has served as composer for several independent films and has written motion picture advertising music for some of 20th Century Fox Studios' biggest campaigns including *Avatar*, *The Day the Earth Stood Still*, *Dragonball Evolution* and *Aliens in the Attic*. As a conductor Freer has appeared with many of the world's leading orchestras including the Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, Philharmonia Orchestra, San Francisco Symphony, St. Louis Symphony and Sydney Symphony Orchestra.

Renowned wind conductor and Oxford Round Table Scholar Dr. Rikard Hansen has noted that, "In totality, Freer's exploration in

musical sound evoke moments of highly charged drama, alarming strife and serene reflection."

In recent seasons his works have been performed by the Musashino Academia Musicae Wind Ensemble, Texas All-State Symphonic Band, the Grand Symphonic Winds and the wind bands of the University of North Texas, Purdue University, Kansas State University, University of North Dakota, University of Illinois, Indiana University, UCLA, St. Cloud State University, and Cal State University, Los Angeles, among many others. His music has also appeared as a subject of discussion at the Oxford Round Table of Scholars and has been performed throughout the world from New York City's Carnegie Hall to Tokyo Opera City Concert Hall.

Freer has been recognized with numerous grants and awards from organizations including ASCAP, BMI, the Society of Composers and Lyricists and the Henry Mancini Estate. He is the Founder and President of CineConcerts, a company dedicated to the preservation and concert presentation of film, TV and media music set to picture with whom he has produced, curated and conducted full length music score performances live with film for such wide ranging titles as *Gladiator*, *The Godfather*, *Breakfast at Tiffany's*, *It's A Wonderful Life* and most recently *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets* - he also spent several years as one of the principal conductors for *The Lord of the Rings* Trilogy In Concert and conducted the European concert run of *Titanic*. Some of the franchise celebrations produced by Freer include *Star Trek: The Ultimate Voyage*, a celebration of 50 years of *Star Trek* music, film and television, and *DreamWorks Animation In Concert*, which honors and celebrates the incredible music and artistic achievements of the entire *DreamWorks Animation* catalogue set to music and picture.

Mr. Freer earned both his B.A. and M.A. degrees in Music Composition from UCLA, where his principal composition teachers included Paul Chihara and Ian Krouse. In addition, he was mentored by legendary composer/conductor Jerry Goldsmith.



Brady Beaubien  
Producer

A Stanford turned creative founder of motion graphics integrating

The acclaimed agency for feature Hollywood motion franchises.

Beaubien co-founded the experience of CineConcerts for the world, including screen classic film in real-time *Concert, Gladiator*

Beaubien also founded and design firm exclusive residence and built on modern and interconnectivity and technology modernist design chef, Nobu Mr. E



Brady Beaubien  
Producer

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musical sound evoke moments of highly charged drama, alarming strife and serene reflection."

In recent seasons his works have been performed by the Musashino Academia Musicae Wind Ensemble, Texas All-State Symphonic Band, the Grand Symphonic Winds and the wind bands of the University of North Texas, Purdue University, Kansas State University, University of North Dakota, University of Illinois, Indiana University, UCLA, St. Cloud State University, and Cal State University, Los Angeles, among many others. His music has also appeared as a subject of discussion at the Oxford Round Table of Scholars and has been performed throughout the world from New York City's Carnegie Hall to Tokyo Opera City Concert Hall.

Freer has been recognized with numerous grants and awards from organizations including ASCAP, BMI, the Society of Composers and Lyricists and the Henry Mancini Estate. He is the Founder and President of CineConcerts, a company dedicated to the preservation and concert presentation of film, TV and media music set to picture with whom he has produced, curated and conducted full length music score performances live with film for such wide ranging titles as *Gladiator*, *The Godfather*, *Breakfast at Tiffany's*, *It's A Wonderful Life* and most recently *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets* - he also spent several years as one of the principal conductors for *The Lord of the Rings* Trilogy In Concert and conducted the European concert run of *Titanic*. Some of the franchise celebrations produced by Freer include *Star Trek: The Ultimate Voyage*, a celebration of 50 years of *Star Trek* music, film and television, and *DreamWorks Animation In Concert*, which honors and celebrates the incredible music and artistic achievements of the entire *DreamWorks Animation* catalogue set to music and picture.

Mr. Freer earned both his B.A. and M.A. degrees in Music Composition from UCLA, where his principal composition teachers included Paul Chihara and Ian Krouse. In addition, he was mentored by legendary composer/conductor Jerry Goldsmith.

A Stanford graduate, All-American Athlete turned creative impresario, Beaubien is the founder of Interlace Media – an enterprising motion graphics company with a specialty of integrating theatrical and television media.

The acclaimed Interlace is a premiere CG animation and advertising agency for feature films. They define global campaigns of over 100 major Hollywood movies, including *Avatar*, *X-Men*, *Rio*, *Ice Age*, and *Die Hard* franchises.

Beaubien co-founded CineConcerts, a company dedicated to reinventing the experience of theatrical presentation and orchestral music. CineConcerts partners with the greatest theatrical concert halls in the world, including the Sydney Opera House and Royal Albert Hall, to screen classic films while renowned orchestras perform the score for the film in real-time. Currently producing *Harry Potter and the Sorcerer's Stone In Concert*, *Gladiator Live*, *The Godfather Live* and *Star Trek: The Ultimate Voyage*.

Beaubien also founded Interlace Design, an international architecture and design firm, currently building a new restaurant in Paris and an exclusive residence in Tokyo. His new headquarters – which he designed and built on Melrose Ave - represents a commitment to the metropolitan and interconnected providence of Los Angeles. Advanced materials and technology merge with wood, concrete and glass in an organic and modernist design. Mr. Beaubien has partnered with award winning sushi chef, Nobu Matsuhisa, to bring his new restaurant concept into the building. Mr. Beaubien also designed the restaurant.

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**Subject:** [ECC-announce] Harry Potter - postscript

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**From:**

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**To:**

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**Date:** Monday, 30 April 2018, 22:06

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Hello everyone,

A huge thank you to all those girls (and David) who gave up all or most of their weekend to sing in Harry Potter. I realise not everyone could do all five performances but those who did deserve a Hogwarts special award for endurance and services to the Choir! And of course thanks to those who job-shared and helped us to fulfil our contractual obligations. I'd like to think everyone had a good time.

Laura at the RAH sent me the following link to an on-line review, which is apparently one of many really good ones. Have a look at <https://setthetape.com/2018/04/30/harry-potter-and-the-chamber-of-secrets-in-concert-event-review/>.

In fact, the Albert Hall team were pretty ecstatic about our contribution, and I must say they are just a great team to work with. In these days of horrendous health and safety, data protection etc it's just a joy to turn up at a venue where everyone is happy to help you, right from the management down to the security guys!

Some of you will know this already, but yesterday evening we wanted to arrange to have some drinks after the concert 'on-site'. (My one reservation about the RAH is that whichever direction you set off in, it's about 10 minutes to the nearest pubs!). My enquiries revealed that none of the in-house bars would be open after the performance – because it's Sunday! But the Maitre d' in the Verdi restaurant came up with a solution.

A new development this time was that the ECC management was given a dressing room (actually next door to Jason Freer's). So I ordered from Verdi a few bottles of wine and a couple of cheese platters to be delivered to dressing room 5 for after the show. When we came off the stage and into the room there was everything I had ordered, laid out plus ice buckets etc and also an oversized silver bowl – more soup tureen than ice bucket - full of ice with a bottle of Laurent Perrier champagne in it – courtesy of the management! And the Verdi staff had brought it down two floors after hours for us.

Now, please don't all get ideas that there is going to be free champagne after every gig – this time we were a small group and we'd been practically living there for three days. But I think we can all take it as a token of appreciation and it was just a lovely gesture. And some of the RAH team dropped in for a drink too.

We have lots coming up – Close Encounters, Gladiator and Harry Potter 3, and we're hoping for more next year although at the moment that's still in the planning stage.

But I'm hopeful after this weekend that we will be invited back.

I will send more details tomorrow about Wakeman on Sunday-Monday-Tuesday but for now you might find it helpful to know it's 7-10 each evening at Angel Studios, 311 Upper Street, London N1 2TU. For the geographically illiterate that's in Islington!

And tomorrow we have Ivan Moody's new piece for Patmos to look at. So plenty to do.

Cheers,

Ann

Ann Manly

Manager, English Chamber Choir

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**Subject:** [ECC-announce] Dates for the summer

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**From:**

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**To:**

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**Date:** Monday, 14 May 2018, 20:08

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Hello everyone,

This is a multi-purpose message so please take some time to read all of it, if not all at once!

#### RAH IN JUNE

It's a while since I sent anything around about the performances of Close Encounters and Gladiator. This was because I was awaiting confirmation of rehearsal times, places etc from the Albert Hall, and it turns out they have complications on both dates. It will doubtless all get sorted but meanwhile I can't wait any longer before letting you know at least what we think is happening – even if it does get modified.

The original message I sent around about these dates was of necessity obfuscatory. I wanted to get the dates into your diaries but at the time I wasn't allowed to mention what the films were as there was a media embargo from the RAH for contractual reasons, although I had earlier been told, with no embargo, that June 22-23 was Gladiator. As a result, quite a few of you assumed that the performances on 14 June and 23 were linked – not an unreasonable supposition in the circumstances – and that of course had a bearing on some of your offers to do some days and not others.

So to clarify:

We have one performance of 'Close Encounters of the Third Kind' on Thursday 14 June, and

Two performances of Gladiator on Saturday 23 June (2.30 and 7.30pm)

Proposed rehearsal details for both below.

We are almost certainly going to be in need of extra singers – especially for Gladiator. I will be sending this to all the usual suspects, but if anyone knows of other singers who are film buffs or just enjoy singing in the RAH, please let me know asap. I know some of you have volunteered information about extras already, but given the changes I think it's probably best if we can just go back to the drawing board and start from scratch. Sorry, but I wasn't anticipating this degree of complication!

#### CLOSE ENCOUNTERS

Working backwards, the performance is at 7.30 on 14 June, with a dress rehearsal at the RAH from 3-6pm.

I was expecting a rehearsal on the evening of 13 June off-site with the RPCO, but it turns out they can't do the evening. So they are rehearsing during the day in, of all places, the Colosseum in Watford! Now before you all tell me, let me tell you that I am perfectly aware that a lot of you won't be able to rehearse in Watford on a Wednesday afternoon. For those who can, it will be 2.30-5.30pm

What I have suggested is that we go ahead with what we were planning to do anyway, which is to rehearse on the evening of Tuesday 12 June, only on this occasion our professional extras will come along to this

rehearsal.

On the Wednesday afternoon I will gather together as many people as I can in Watford – I am presuming this will be all the pros plus those of you who have sufficiently flexible lives to be able to get there. (In other words, I'm hoping for some help from the active retired, those who work free-lance and those students who may have reached the end of term, etc). Anyone who can't possibly make it to Watford but can do the Tuesday evening will just have to join us on the afternoon of the concert.

#### GLADIATOR

This one is likely to be more what we were expecting. There will be two shows on Saturday 23, 2.30 and 7.30pm, with a dress rehearsal on the Saturday morning from 10-12. There will be a full rehearsal with the orchestra on the evening of Friday 22 from 6.30-9.30, probably at Henry Wood Hall in Southwark. Justin (conductor) has requested an extra chorus rehearsal (as we did last time) so we are just waiting to find out whether this will be on the evening of Thursday 21, Wednesday 20 or even Tuesday 19. If it is on the Wednesday or Thursday we will take Tuesday off anyway.

#### ST MARTIN'S 16 JUNE

In the middle of all this, we have a Mozart Requiem at St Martin 's on Saturday 16 June. This has been in the diary for ages so I'm hoping most of you have it in your diaries too.

#### GREEK CATHEDRAL OF ST SOPHIA, 18 JULY

This is a pre-Patmos concert which is now confirmed. All are needed to sing, even if you're not coming to Greece .

#### PROPOSED REHEARSAL PLAN

Tomorrow (15 May) and next week will be music for St Sophia and Patmos .

29 May will be a mix of Patmos and the film music.

5 June will be both films.

12 June will be Close Encounters only

19 June will be Gladiator – but may move to 20 or 21 instead.

After that it will be back to the Patmos programme.

Please turn up to all the rehearsals except 12 or 19 June, which if you're not doing the film you could be excused from. Otherwise, we are working on repertoire which will be used again so please come along and learn it.

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**Subject:** [ECC-announce] IMPORTANT UPDATE ABOUT TOMORROWS SERVICE

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**From:**

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**To:**

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**Date:** Saturday, 26 May 2018, 12:18

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Tomorrow had been intended to be the first Sunday at Garlickhythe with the work completed - but it isn't and the church is not useable.

Tomorrow will now be at St Michael Paternoster Royal which is close by - down the hill towards Cannon Street College Hill, London EC4R 2RL - tube still Mansion House

We wont fit in the gallery so will be in the pews and as it has a tiny organ we need to drop the Stainer in favour of an acapella anthem

TBC but probably God so loved the world (anyone got any better ideas let me know - its Trinity Sunday).

I will collect the new music from SABTW - Andrew P is running off hymns and psalms etc

All best - see those that are doing this at 9.30 at St Michaels

Bob

**Robert Moffat**

# TRINITY SUNDAY

## Choral Matins



Sunday, May 27<sup>th</sup>, 2018

1030

*Celebrant: Ellis Pike*

*Choir: English Chamber Choir*  
*Organist: Andrew Parmley*

## **The Order for Morning Prayer**

*Please stand*

**Hymn No. 202**  
Holy, holy, holy (*Nicea*)

**Sentences** *BCP p.1*

*Please kneel for the*

**General Confession** – said by all *BCP p.3*

**The Lord's Prayer** – said by all *BCP p.4*

*Please stand for the opening*

**Versicles & Responses**

**The Venite** *BCP p.5*

**Psalm 33.1-12**  
*(Please sit after the first verse, and stand for the Glory Be)*

**The First Lesson** (*Please sit*)  
Proverbs 8.1-4&22-31

**Te Deum in B flat** (*Stanford*) *BCP p6 - remain seated*)

**The Second Lesson** (*remain seated*)  
II Corinthians 13.5-13

**Hymn No. 392**

Bright the vision that delighted (*Redhead*)

**Benedictus** (*please stand - BCP p.10*)

**The Creed** – said by all *p.11*

**The Lesser Litany** – sung by all *BCP p.12*

*Please sit or kneel after the 'Let us pray'*

**The Lord's Prayer** – said by all *p.12*

**Versicles and Responses** (*Smith*) *BCP p.12*

**The Collect for Trinity Sunday** – *BCP p.153*

**The Collects for Matins** - *BCP p. 13*

**Anthem**

I saw the Lord (*Stainer*)

Prayers

**Hymn No. 543**

O praise ye the Lord (*Laudate Dominum*)

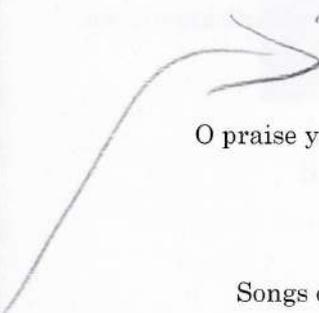
The Grace

**Recessional**

Songs of Praise (*Herbert Chappell*)

*Spoken*

*Tchaikovsky "Hymn to the Trinity"*



## PARISH NOTICES

Thank you for sharing in our worship this morning. You are very welcome to join us for refreshments after the liturgy.

Fr Tim is on leave this week. He will be back on June 2<sup>nd</sup>.

On Sunday, June 3<sup>rd</sup>, Trinity I, our guest preacher will be the Revd Ray Pentland.

## PARISH DIRECTORY

Parish Priest: Fr Tim Handley  
frtimhandley@gmail.com or 07912 583201

Follow life at St James on Facebook, @Garlickhythe on Twitter and online at stjamesgarlickhythe.org

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**Subject:** [ECC-announce] Gladiator

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**From:**

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**To:**

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**Date:** Thursday, 7 June 2018, 16:43

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We now have final details for Gladiator.

We will look at the score in our own rehearsal on Tuesday 19 at St Andrew's. Any extras are welcome to come along if available.

THURSDAY 21 JUNE: 7-10pm. National Opera Studio, The Clore, 2 Chapel Yard, SW18 4HZ (travel suggestions below) Piano and chorus rehearsal with conductor, Justin Freer.

FRIDAY 22 JUNE: 6.30-9.30PM, Henry Wood Hall, Trinity Church Square, SE1 4HU (directions below). Rehearsal with Royal Philharmonic Concert Orchestra

SATURDAY 23 JUNE: Royal Albert Hall. 10-12 Dress rehearsal; 2.30 and 7.30 performances.

Dress: All black, no red this time. And although it's summer we do need sleeves to the elbow and also preferably black pop-socks and shoes. The idea is we blend into the darkness as much as possible. Jewellery is fine but preferably nothing sparkly!

We do still need extra singers for this one. I've been asking around since February, and thanks to those who have responded already. I know it's a very busy weekend (these days June seems almost worse than December) but it is an iconic film and there must be people out there who would love to join in. It's just a case of finding them.

The Thursday rehearsal with Justin was added to the schedule at his request and I did ask you all about it a few weeks ago. I do realise that it is impossible for a few of you, as you told me at the time, and I have informed the RAH and Justin to that effect, but it will be really helpful to have that extra time and I do need to turn up with 90% of the choir! If you have already indicated that you are available on Thursday evening, I do need you to be there unless there is a really major problem.

All suggestions re additional singers welcome. And if by any chance you haven't told me whether you are doing this or not, please could you do so asap.

Directions – NOS Diagonally opposite the old Ram Brewery - next to Southside Shopping Centre. By train to Wandsworth Town (trains from Waterloo, Vauxhall or Clapham Junction) is 8 minutes walk. Or Trains to Clapham Junction and bus 37, 39, 87, 156, 170 from St John's Hill (7 mins bus journey). By tube to East Putney bus 37 or 337 or is 15- 20 mins walk. By Car - there is no parking close by but parking in local

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roads (not the Red Route !) is Ok after 6.30pm map at <https://www.nationaloperastudio.org.uk/contact>

Henry Wood Hall: nearest tube Borough or Elephant and Castle. If you go to their website, [www.hwh.co.uk](http://www.hwh.co.uk), they have some very useful maps including one with all the buses on it. I don't have information about parking – I seem to remember they have some, although presumably priority will be given to orchestral players with larger instruments, and that parking in the surrounding streets is OK in the evenings.

Thanks everyone, Ann

Ann Manly

Manager, English Chamber Choir

**Saturday 16 June at 7.30pm**

**BELMONT ENSEMBLE OF LONDON  
ENGLISH CHAMBER CHOIR**

*Philipa Hyde*

Conductor - Peter G Dyson

Soprano - Elizabeth Weisberg Mezzo-Soprano - Ciara Hendrick

Tenor - Ben Thapa Bass - Philip Tebb

Handel - Coronation Anthem 'Let thy Hand be Strengthened'

Mozart - Salzburg Symphony No 1

Mozart - Ave Verum Corpus

Handel - Gloria in Excelsis Deo

Bach - Jesu, Joy of Man's Desiring

- INTERVAL OF 20 MINUTES -

Mozart - Requiem

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

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

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

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

The Cafe-in-the-Crypt can be hired for private functions - Tel: 020 7766 1165

The Neville Marriner Rehearsal Room is available for hire for rehearsals and workshops - Tel: 020 7766 1136

For more information about St Martin's please visit our website: [www.smitf.org](http://www.smitf.org)

**PROGRAMME £1.50**

[www.beimont-ensemble.com](http://www.beimont-ensemble.com)

**Handel (1685 - 1759) - Coronation Anthem 'Let Thy Hand be Strengthened'**  
Let thy Hand be Strengthened – Let justice and judgement - Alleluia

Though born in Germany, Handel visited England many times, and eventually settled here, becoming a naturalised British subject. He was a prolific composer in all the main forms of his day, both choral and instrumental - opera, oratorio, anthems, suites, concertos, sonatas, etc.

In June 1727 the King, George I, died suddenly, and was succeeded by his son, George II. Handel had taken up his British citizenship that year, and was asked to write a series of Coronation Anthems for the occasion. It was almost certainly through the influence of the new King and Queen that Handel, in preference to Maurice Green (who had just succeeded to the most senior position in the Chapel Royal) was chosen to compose fresh settings for the Coronation.

The choice of texts was well established, and had been first used at the Coronation of Charles I, one hundred years earlier. The text of this anthem 'Zadok the Priest' refers to the coronation of King Solomon, famed for his wisdom – a highly flattering comparison for the new monarch; this anthem was intended for the Anointing. 'Let thy hand be Strengthened' seems to have been for the early 'recognition' part of the service and is taken from Psalm 89. 'My heart is inditing' was written for the Queen's Coronation and 'The King shall Rejoice' (Psalm 21) for the King's Coronation itself.

The ceremony took place on 11 October 1727 in Westminster Abbey. The performance at the coronation was by large forces - an orchestra of 160 players, and a choir of about 50. Unfortunately the performance was not good, being let down by poor organisation. The officiating Archbishop of Canterbury recorded on his Order of Service "The anthems in confusion : all irregular in the music".

Later on Handel incorporated nearly all the music from the Anthems into his oratorios 'Deborah' and 'Esther', which brought them before a wider public, and in descent performances. 'Zadok the Priest' has been sung at every English Coronation since its original appearance in 1727.

**Mozart – Salzburg Symphony No 1 in D**  
Allegro - Andante - Allegro

Wolfgang Amadeus Mozart, the Austrian composer, violinist, organist and conductor was born in Salzburg in 1756, the son of the Kapellmeister to the Prince Archbishop of Salzburg. Mozart showed exceptional musical talent as a child, playing the klavier at three and composing by the age of five. This symphony, or divertimento comes from a set of three written in early 1772 in Salzburg, originally for string quartet.

**Mozart (1756 - 1791) – Ave Verum Corpus**

This short work was composed in Vienna on 17th and 18th June 1791, six months before Mozart died, and only a few weeks before the commission of the 'Requiem' was received.

The work is scored for a four-part choir, with either Strings or Organ accompaniment. The Latin words translate as follows 'Jesu, Lamb of God, Redeemer, Born of the Virgin Mary, who upon the cross hast man's salvation won. From whose side, which man pierced, flowed the water and the blood. By the sacred body broken in life and death, our food'.

**Handel (1685 - 1759) – Gloria in Excelsis Deo**  
Gloria – Et in terra – Laudamus Te – Domine Deus  
Qui tollis – Quoniam tu solus – Cum Sancto Spiritu

'Gloria in excelsis Deo' is a newly discovered work which was found at the Royal Academy of Music library, in London. The manuscript, is not in Handel's hand, but is bound in a collection of Handel arias owned by singer William Savage (1720-1789) and left to the Academy by his student RJS Stevens on his death in 1837. It was identified by Professor Hans Joachim Marx of Hamburg, Germany.

Handel may have composed it during his early years in Germany prior to his departure for Italy. Handel later borrowed from the Gloria to compose his Laudate pueri dominum and the Utrecht Jubilate.

The work is composed for soprano, 2-part violin, and basso continuo. It consists of 7 short movements.

The first performance of the Gloria was given by soprano Rebecca Ryan and other students of the Royal Academy of Music, and Nicholas McGegan (conductor) in London on 15 March 2001.

#### **Bach - Jesu, Joy of Man's Desiring**

Jesu, Joy of Man's Desiring is the most common English title of the 10th and last movement of the cantata Herz und Mund und Tat und Leben, BWV 147 ("Heart and Mouth and Deed and Life"), composed by Johann Sebastian Bach in 1716 and 1723. Written during his first year in Leipzig, Germany, this chorale movement is one of Bach's most enduring works.

Much of the music of Herz und Mund und Tat und Leben comes from Bach's Weimar period. This earlier version (BWV 147a, composed 1716) lacked the recitatives, but included the opening chorus and the four arias incorporated into the later version. For Leipzig (composed 1723), Bach added three recitatives and the celebrated chorale movement which concludes each of the two parts.

Although it is the 32nd surviving cantata that Bach composed, it was assigned the number BWV 147 in the complete catalogue of his works. Bach wrote a total of 200 cantatas during his time in Leipzig, largely to meet the Leipzig Churches' demand for about 58 different cantatas each year.

Contrary to the common assumption, the violinist and composer Johann Schop, not Bach, composed the movement's underlying chorale melody, Werde munter, mein Gemüthe; Bach's contribution was to harmonize and orchestrate it.

### Mozart – Requiem

INTROITUS	Requiem aeternam
KYRIE	
SEQUENTIA	Dies Irae, Tuba Mirum, Rex Tremendae, Recordare, Confutatis, Lacrymosa
OFFERTORIUM	Domine Jesu, Hostias
SANCTUS	
BENEDICTUS	
AGNUS DEI	
COMMUNIO	Lux Aeterna

It is generally thought that by July 1791 Mozart had sunk irretrievably into the abyss of poverty and despair. In fact, that summer found him busy and happy. His usually troubled finances were relatively stable and opera commissions were coming in as fast as he could handle them. His old friend Emanuel Schikaneder had recently engaged him for 'Die Zauberflöte' and some time around the middle of July a commission came from Prague, for what became 'La Clemenza di Tito' for festivities at the coronation in September of Leopold II of Bohemia.

Another commission for a 'Requiem Mass' also arrived that summer. Its source was Count Franz Walsegg-Stuppach, a music-loving nobleman recently widowed. Walsegg was in the habit of commissioning works from various composers, recopying the parts in his own hand, and giving private performances at which he would ask listeners to guess the identity of the composer. Walsegg presumably commissioned the 'Requiem' in memory of his late wife; although he sought to conceal from Mozart his role in the undertaking, there is no evidence that he planned to pass off the work as his own composition.

Work did not start on the commission until mid September 1791 as Mozart was still working on 'Die Zauberflöte' and the 'Clarinet Concerto' for Stadler. In November Mozart began to complain of feeling unwell while composing a cantata for his Masonic Lodge, he was still unable to find time for the 'Requiem'. His final illness set in on 20th November.

At the time of Mozart's death on 5th December 1791, only the Introit was fully orchestrated. The Kyrie was essentially complete, except for some minor scoring. Five of the six sections of the Sequentia and both of the Offertorium has been outlined - all vocal parts were written out, and there was a detailed figured bass and scattered indications of instrumentation. Of the final part of the Sequentia - the Lacrymosa, the emotional and structural crux of the whole work, Mozart had set down only the first 8 bars.

Before his death Mozart had certainly discussed the work with Süssmayer, his assistant, and after much persuasion Constanze Mozart finally agreed that Süssmayer should be allowed to complete the work based on the sketches which had been left.

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

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

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

Recent engagements have included Haydn Creation in Poissy with Sir Mark Elder and the Orchestra of the Age of Enlightenment, Mendelssohn Elijah in the Royal Albert Hall with the RPO, Galatea (Acis and Galatea) for Sir Charles Mackerras in Aldeburgh, Bach St. Matthew Passion with the Manchester Camerata in the Bridgewater Hall with Kraemer, scenes from Purcell Fairy Queen with Harry Bicket and The English Concert at Cadogan Hall, Bach B Minor Mass in the Three Choirs Festival, the title role in Handel Theodora in concert for The Belmont Ensemble, Haydn Creation Mass for Paul McCreesh in Wroclaw, Poland, Bach St. Matthew Passion with Fischer and the Orchestra of the Age of Enlightenment at the QEH, Bach B Minor Mass for the Three Choirs Festival in Tewkesbury Abbey, Brahms Requiem in Southwark Cathedral, and Dafne (Apollo e Dafne) with the International Baroque Orchestra in Oxford and London. Elizabeth has recently recorded a disc of Vivaldi with the New London Soloists and Ivor Setterfield.

Recent opera work includes Venus and Adonis for Transition Opera at Wilton's Music Hall, First Witch in Purcell Dido and Aeneas for the Temple Festival, and Monteverdi Orfeo with Emmanuelle Haim at Opéra de Lille, Théâtre du Châtelet and Opéra National du Rhin as well as Galatea (Handel Acis and Galatea) at St Martin-in-the-Fields in 2010. Forthcoming engagements include Handel Messiah in St. Thomas, Fifth Avenue, New York and several concerts at St Martin-in-the-Fields.

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

Regular oratorio and recital engagements include Handel's Messiah at the Royal Hospital Chelsea, Vivaldi's Gloria and Bach's Magnificat at St Martin-in-the-Fields.

and Schumann's Liederkreis op.39, Oxford Lieder Festival. Other recent engagements have included Frasquinella for Garsington's production of La Périchole, a recital at Lille Opera House for Emmanuelle Haim, Handel's Dixit Dominus at St Martin-in-the-Fields and the title role in Handel's Susanna with Christian Curnyn for Iford Festival Opera.

**Ben Thapa (Tenor)** studied at the Guildhall School of Music and the Royal College of Music before graduating from the Wales International Academy of Voice in 2013 under the tutelage of Dennis O'Neill. Ben's major bursars include the Musicians Benevolent Fund, the Leverhulme Trust and the Wagner Society. Ben has participated in a number of masterclasses, including Kiri Te Kanawa, Della Jones, Amanda Roccroft, Jonathan Dove (for Music Theatre Wales) and Graham Clark. In addition, Ben was twice a Britten-Pears scholar. Ben continues his study privately with David Pollard.

Operatic credits include: President (Mittwoch aus Licht, Birmingham Opera/BBC Proms), Kuzka (Kovanschina, Birmingham Opera Company), Tito (La Clemenza di Tito, Teatru Manoel, Malta), Tamino (Magic Flute, Regents Opera, Ryedale Festival, Garsington Emerging Artists), Melot (Tristan und Isolde, Longborough Festival Opera), Vanya Kudrjash (Katya Kabanova, Scottish Opera), Cavaradossi (Tosca, Minack Theatre), Don José (Carmen, Minack Theatre), First Armed Man (Magic Flute, Garsington Opera), Mat of the Mint (Beggars Opera, Royal Opera) and Aufidio (Lucio Silla, Buxton Festival Opera). Ben performed the role of Siegfried in the Quest For The Ring at the Royal Festival Hall, an education project linked to Opera North's recent Ring Cycle.

Roles understudied include Actaeon (Diana and Actaeon, Royal Opera), Max (Der Freischütz, Opera Comique, Paris), Florestan (Fidelio, Garsington Opera), Tamino (Magic Flute, Garsington Opera), Kunz Vogelgesang (Meistersingers of Nuremberg, English National Opera), the tenor roles in Philip Glass' The Trial for Music Theatre Wales at the Royal Opera and on tour and Lucio Silla (Lucio Silla, Buxton Festival Opera).

Concert performances include a concert tour of Monteverdi Vespers with John Elliot Gardiner and the Monteverdi Choir, Handel Messiah (Royal Albert Hall, Hanover Band, Manchester Camerata, St. Martin-in-the-Fields), Elgar Dream of Gerontius (Tewkesbury Abbey, Burford Singers/Brian Kay), Rossini Petite Messe Solennelle (Colston Hall, Jesus College Cambridge), Verdi Requiem (Tewkesbury Abbey, St. Martin-in-the-Fields, Saffron Hall, London Guildhall, G-Live Guildford), Haydn The Creation (RAH), Mozart Requiem (RAH, SMITF, King's College Cambridge), Rachmaninov The Bells (King's Cambridge), Beethoven 9th Symphony (St. David's Hall Cardiff), Mendelssohn Elijah (G-Live, Derby Cathedral), Vaughan Williams Serenade to Music (Royal Festival Hall), Britten War Requiem (Gresham's, Chester Cathedral), St. Nicholas (Wakefield Cathedral), Handel Saul with the Stour Singers and a Leeds Town Hall recital with Dr. Simon Lindley.

Current and future plans include various oratorio engagements across the country, a recital in Norway and the role of Arbace (Idomeneo) for Buxton Festival Opera.

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

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

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

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

Founder, Musical Director, and Manager of The Belmont Ensemble of London, it is his enterprise and vision that has seen the Orchestra perform over 700 concerts at St Martin-in-the-Fields, more than any other orchestra in the history of the famous Church.

A graduate of the highly acclaimed Advanced Conducting Course at the Royal Academy of Music, Peter studied and has undertaken masterclasses with Colin Metters, Sir Colin Davis, Sir Simon Rattle, Leonard Slatkin, Sir Roger Norrington, Claus Peter Flor, George Hurst, and the pedagogue Ilya Musin from St Petersburg Conservatory.

Peter was elected as an Associate of the Royal Academy of Music in 2000, an honour reserved for the Conservatoires most eminent graduates.

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

In 2013 and 2015 he travelled to Australia as Guest Conductor with The Chamber Orchestra at St Paul's (Cathedral) appearing at the Melbourne Recital Centre, he has been invited to return to conduct in Melbourne in 2018.

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

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

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

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

They have now given over 700 concerts at the famous Trafalgar Square Church where they are firmly established as the most popular of the principal orchestras, attracting large international audiences to their fortnightly concerts.

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

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

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

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

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

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

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

The Ensemble also appeared in a Channel 4 TV documentary, as well as the recent Channel Five TV series about St Martin-in-the-Fields. The Belmont Ensemble is a highly flexible group with a dedicated core of string players for baroque music; it can adapt to encompass forces for large romantic concertos and choral works, to contemporary commissions.

Belmont Ensemble members, past and present, can be found playing in all of the leading British orchestras including The Philharmonia, LPO, LSO and RPO, CBSO, Britten Sinfonia, English Concert and OAE and well as The Royal Opera House and English National Opera Orchestras.

[belmontensemble@gmail.com](mailto:belmontensemble@gmail.com)

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Belmont Ensemble of London

Telephone: 020 718 232 232

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

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

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

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

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

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# GLADIATOR

ROYAL ALBERT HALL 14 JUNE 2018: LIVE MUSIC TO SCREEN

## CHORUS SCORES: COMMENTS BY GUY PROTHEROE

Stands and sits as printed in the vocal scores, apart from a few revisions as listed below. (Rather long stands quite often, but Justin particularly wants it like this. I have added a few surreptitious sits, which he might object to!) When there are low Bass lines (without other voice lines above), these are normally doubled an octave higher by Tenors. With regard to stands and sits I refer to these below as B+. (For those unacquainted, "KV" is an old schoolboy corruption of Latin "ca-ve" = "beware". Sorry - old habits...)

### ACT 1

**1M1** Bar 60: S sing first note also as in A part. Breaths 64, 68. Bar 125: SA sit; B+ standing. Bars 203-4-5: breath at end of each bar (and also in subsequent similar figures). Bar 283 + 294: "Aah" (not "Ooh")

**2M5** Bar 36: A & T stand only (not S or B).

**2M6B** Bar 1: A & T sit.

**2M7** Bar 33 on: Tenors breath at end of 3-bar phrases. Basses in 36, 39 after 1<sup>st</sup> beat, 42 after 1<sup>st</sup> beat.

**2M8** Bar 4: B only sit; T still standing.

**2M9** Glisses, as in Bar 1: start on the beat a semitone lower and gliss up for one quaver. Stagger breathing - don't breathe before glisses. KV: Bar 24 is silent! (Apart from sleigh bells.)

**3M10-11** SAT sit on downbeat of Bar 1.

**3M12** Breaths at end of Bars 9, 11, 13, 15, 18. Bar 10: Basses - E sharp (not natural). Bar 19-23: Sopranos on semibreve F sharps. Bars 20-23: Tenors and Basses on B (not A). Bar 43: SA sit (B+ stay standing).

**3M14-17** Bar 21: solo Tenor and 4 Sopranos stand. Bar 51: full SA stand. Bar 172: no decresc. Bar 254: Altos sing with Tenor 1 to Bar 261, then probably not from there to the end - tbc. ALL SIT at end (unless Justin decides otherwise).

**4M18** If sitting, all stand at Bar 18.

**4M20** Bar 11: TB sing "Ooh". Bar 29 all sing "Hoh" in guttural Neanderthal style... (How do we know that's Neanderthal?) Bar 41: SA sit.

**4M21B** Bar 18 on: when semibreves are tied 2 bars on one note, breathe between them. Bar 35: T join B1.

## ACT 2

**4M22AB** Stay standing after applause, so ready for Bar 1. Bars 21-22: "Hwu-mah" (not "Hwum-ah"). Bar 24: all sit (as marked).

**4M24-25** Bar 28: Tenors only stand.

**5M27-30** Bar 15: Tenors sit. Bar 144: tutti stand. Bar 218: Again, breaths at end of each note. Bar 229: KV this is at  $\frac{1}{2}$  speed of preceding bars. Bar 236: delete dim on beat 2. Bar 239: SA sit (B+ standing). Bar 305: SA stand. Bars 339-341 beat 1: S 8ve higher. Bar 344: S1 on A, S2 on F. Bar 349: beat 1 S on higher D.

**5M32** All sit on downbeat.

**6M35** Bar 29: B+ stand.

**6M36** Bar 40: SA stand (as marked). Bar 59: breath after beat 1 – only breath in this passage. Bar 68: KV *subito mp*. At end: only 3 seconds gap before next cue!

**6M38** SA sit on downbeat (as marked).

**7M39-40** Bar 3: B only (not T until bar 11). Bar 85: KV –  $\frac{1}{2}$  speed.

**7M41AB** Bar 15: TB sit. Bar 109: TB stand. (Justin may object to this sit/stand.)  
Bar 124: T – gradual change between "Ooo" and "eee". Bar 130: TB sit (as marked).

**8M42** Entry at Bar 50: KV – quaver beat, and also on lead into it. Bar 56: 2<sup>nd</sup> syllable is "tya" (not "tsia"). Bar 58: notes on 2<sup>nd</sup> quaver are Sopranos as written, Altos on D and A, Tenors on A and F, Baritones on F and D. Beat 3: A1 & A 2 on D. Bar 66: breath at end. Bar 69: watch for rubato. Bar 73: put "s" on 4<sup>th</sup> quaver.

**8M45-48** Beware constant tempo changes, often by the bar: watch! Bar 80: in 4. Bar 84: Sopranos sing on with the lower alto melody notes (if you have them!). Bar 106: Altos - there should be an F sharp dotted minim in this bar, and continue forte in next bar (only those on the Alto line). Bar 109: KV double speed. Bars 138-9: Sopranos – sing the B with the Altos, then the main melody from 144 with the Altos up to Bar 172s.

Bars 175-190: either Altos or Sopranos sing the MS solo line with Lisa. Unless Justin says otherwise in advance, try Altos first, with Sopranos singing S part as printed. If Justin wants to try the alternative, just swap S and A here. BUT in bar 190 last beat for all is *mezzo piano*. Those singing the printed alto part at this point continue tied over the page, still *mezzo piano*.

Very last note (Bar 316): Sopranos 8ve higher.

## GLADIATOR – SUPPLEMENTARY NOTES

ROYAL ALBERT HALL 24 JUNE 2018: LIVE MUSIC TO SCREEN

CHORUS SCORES: GP ADDITIONS AND AMENDMENTS DATED 23 JUNE

TO BE READ IN CONJUNCTION WITH NOTES DATED 22 JUNE

Suggestions from Lisa Gerrard: follow Justin's demonstrations re the vocal sounds he wants, and the mouth/throat positions, but she says make sure you support with plenty of air flow, or you can damage your voice. (The chorus sounds were chosen to match/blend with Lisa's voice. As you may know, Lisa is renowned for working in many ethnic traditions, including Bulgarian, and this year has just released a new CD with her and the wonderful *Le Mystère des Voix Bulgares*. I've worked with Bulgarian traditional singers as well.)

Also, re Lisa, she is often pretty free and improvisational with timings of her phrases, which is fine, but don't follow her vocal part in the score always as to which beat we are on – follow and keep with Justin and the orchestra.

Portamento: as Justin keeps stressing, be very careful not to slide between notes unless specifically instructed – very clean starts to each note without accent (unless so marked, of course).

Re the low Bass lines (when no other other voice lines above), these are normally doubled an octave higher by Tenors. With regard to stands and sits I refer to these generally as B+. But I noted today that some tenors are doubling in some places and not others. Fine, but if you are a Tenor not doubling a low Bass+ part, please sit (where relevant) with the SA parts. (I had written all this originally, but took it out of my notes as I thought on Thursday all the Tenors were singing all these sections at the higher octave. Please make certain there is agreement amongst the Tenors as to who is doing which, so all the stands and sits are co-ordinated in this respect.)

### ACT 1

**2M8** Bar 4: Basses and Tenors sit. (In the last performance the Tenors sang in 2M9.) So SA stand in Bar 48 as marked.

**2M9** On Thursday Justin said no breaths before glissandi, but on Friday he did all breaths, so I guess we go with the latter. Altos: be careful re Bar 24 – it is silent!!! NB TB stand on Bar 114.

**3M12** Add breaths at end of Bars 23, 28 and 34. Bar 34: S make clean & clear move to E. Bar 43: SAT sit, B+ standing.

**3M12B** Bar 7: cresc through bar.

**3M14-17** Bar 51: SA and also T stand.

(continued over page)

## ACT 2

**5M27-30** Bar 348: the rhythm is only complicated because of the notation in the chorus parts. Please look at the orchestral accompaniment in the piano reduction: a straight-forward bar of two pairs of triplet crotchets. Think of your bar in the same rhythm, so your last note is the 6<sup>th</sup> triplet crotchet in the same rhythm as the orchestra – listen to them, simple.

**7M41A** No sit for TB at Bar 15: sorry, doesn't work with the music or picture, so I'm afraid you will have to stay up through this up to Bar 130 as marked.

**8M42** Bar 50: there should be an upper C sharp for 1<sup>st</sup> second Basses.

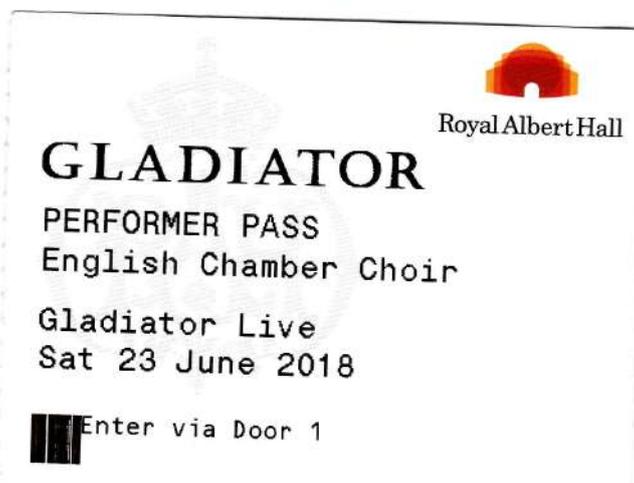
**8M45-48** Bars 84 on: S sing all the melody with A, but also through to the end of bar 112.

**8M45-48** Confirming that the Altos sing with Lisa 175-190, Sopranos on printed soprano line. (NB again *subito mp* at last beat of Bar 190 through to Bar 193.)

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I hope this is all – no doubt some errors and omissions are still in there somewhere... And no doubt some things will change again in the shows. Thanks to all.

Guy Protheroe 23 June 2018



## **ECC FORTHCOMING MUSIC – AS OF JULY 2018**

**Thursday 26th July** St Ann's Churchyard EC4V 5EU - 12.30pm Service for St Ann's Day Byrd Mass in 4 Parts (not creed or gloria) - Tallis *If ye love me*

**Tuesday 14th August** St Andrew by the Wardrobe, St Andrew's Hill EC4V 5DE - 6.00pm

Service for The Worshipful Society of Apothecaries Introit Durufle - *Ubi caritas*  
Responses Rose Service Stanford in C Anthem Parry - *I was glad*

**REHEARSAL MONDAY 13** - 7.15pm - NB will also run Patmos

**Thursday 30th August** Small Amphitheatre of the Holy Cave of the Apocalypse, Patmos, Greece - 8.30pm Music as announced

**Monday 3 Sept** – concert in Lindos – programme tbc

**Tuesday 11 September FRIST REHEARSAL**

**Sunday 16 September** 5pm St James Garlickhythe 5pm  
Evensong Introit Durufle - *Ubi caritas* Responses Rose Service Stanford in C  
Anthem Stanford *For lo I raise up*

**Sunday 30th September** St James's Garlickhythe EC4V 2AF - 10.30am Matins -  
18th Sunday after Trinity Introit V Williams *O taste and see* Responses Rose  
Service – Stanford in B flat Anthem Stanford *Lighten our darkness*

**Tuesday October 9** The London Palladium - Procol Harum will perform their  
greatest-ever selling album - *Edmonton* - live

**Tuesday 23 and Wednesday 24 October** – Royal Albert Hall *Harry Potter and  
the Prisoner of Azkaban* NB is SATB

**Friday 9th November** Temple Church EC4Y 7BB- 7pm Note time! REQUIEM:  
movements of the Requiem by different composers, interspersed with motets  
reflecting on the centenary of the 1918 Armistice. This concert will be conducted  
by Will and Rebecca will be organist.

**EXTRA REHEARSAL, ALSO AT TEMPLE, ON THURSDAY 8**

MUSIC

**Introit** - Ockeghem from Missa Pro Defunctis, earliest known setting of Requiem  
*For lo, I raise up* (1914) - Stanford

**Kyrie** from Missa Pro Defunctis - Victoria  
*There is an Old Belief*- Parry (Songs of Farewell)

**Ihr habt nun Traurigkeit** from Deutsches Requiem - Brahms - (Elizabeth  
Weisberg soprano)

*The Beatitudes*- Arvo Pärt

**Lacrimosa** from Requiem Mozart  
*Ode to Death*- Holst

**Sanctus** - Fauré

Nunc Dimittis (Evening Service in G, 1918) - Howells  
**Pie Jesu**- Lili Boulanger (1918) - (Elizabeth Weisberg soprano)  
*Lighten our Darkness*(1918) - Stanford  
**Agnus Dei**- Duruflé  
*A Child's Prayer*- Macmillan  
**Libera me**- Stravinsky  
*No More Sorrow* - Will Todd  
**In paradisum** - Plainchant -

**NB the Libera me - which is very short - will be performed without music - be warned!!**

**Tuesday 13th November** St Martin-in-the-Fields - 7:30pm Faure - Requiem

**Sunday 25th November** St James's Garlickhythe EC4V 2AF - 10.30am  
Communion - Feast of Christ the King Introit *Almighty and everlasting* Gibbons  
mass setting Panufnik *Mass of the Angels* Anthem - *Let all the world in every corner sing* Vaughan Williams

**Thursday 29th November** St Martin-in-the-Fields - 7:30pm Handel -*Messiah*  
(Belmont Ensemble 750th Concert in St Martin in the Fields)

**Tuesday 11 December** - Parish and Ward Club Carols at SABTW

**NB Tuesday 18 December is now confirmed** as a concert at St Philip's Kensington where Rebecca is organist. In aid of piano fund

**Saturday 22 December** Carols, Carols and *Messiah* at SMITF



# English Chamber Choir

Guy Protheroe  
conductor

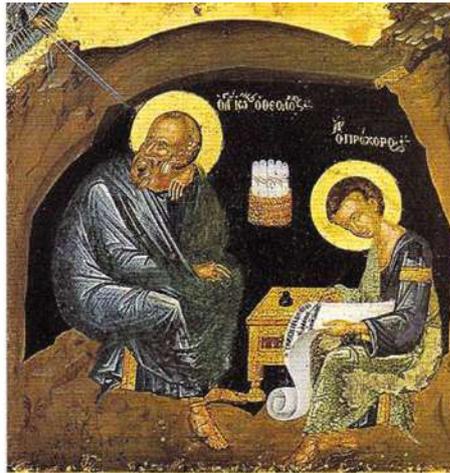
The Greek  
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Moscow Road,  
London W2 4LQ

Wednesday  
18 July 2018  
at 7.30pm

**Tickets £15**

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



## MUSIC FOR ST JOHN THE DIVINE IN PATMOS

BY  
TALLIS, TAVERNER,  
MACMILLAN, THEODORAKIS,  
TAVENER, MOODY,  
BALTAS, STEINBERG,  
LUNGHU, MOKRANJAC,  
TCHAIKOVSKY, RACHMANINOV.

## Programme

John Tavener (c.1490-1545): Dum transisset Sabbatum  
Thomas Tallis (c.1505-1585): O nata lux  
James MacMillan (b.1959) O Radiant Dawn  
Thomas Tallis: Videte miraculum

Mikis Theodorakis (b.1925): Troparion of Kassiani  
John Tavener (1944-2013): Two anthems from 'The Veil of the Temple':  
Mother of God, here I stand; Awed by the beauty;  
Song for Athene  
Ivan Moody (b. 1964): When Augustus reigned  
Alkis Baltas (b.1948): Lullaby: Aghia Marina

Sergei Rachmaninov (1873-1943): Voskresenie Khristovo: Bogoroditse Dievo  
Nicolae Lunghu (1900-1993): Pre tine te laudam  
Maximilian Steinberg (1883-1946): Se Zhenih griadet  
Stevan Mokranjac (1856-1914): Dostoyno yest  
Piotr Ilych Tchaikovsky (1840-1893): Cherubic Hymn; Khvalitye Ghospodi

On 30 August this year the English Chamber Choir will be singing at the Sacred Music Festival in Patmos, just outside the cave where St John the Divine wrote his Revelation, also known as the Apocalypse. The Choir is very grateful to the A G Leventis Foundation for it's support of this visit. This concert offers an opportunity for us to present the music we are taking to Greece to our 'local' audience in London. As an English choir visiting one of Christianity's holiest sites, we offer music which reflects the traditions of our Western homeland, the local Greek Orthodox Church and also the wider European Orthodox congregations, in Russia and the Balkans.

From the Western Catholic tradition we have music written just before the English reformation in Latin, the original language of the Western Church, together with one modern-day piece, 'O Radiant dawn', which James MacMillan, one of our foremost living composers, wrote as a companion piece to Thomas Tallis' 'O nata lux'.

From the Byzantine tradition we have music by one of the best-known Greek musicians of the 20th century; Mikis Theodorakis wrote his Troparion when aged just 17, and in a style very different from his score for the film 'Zorba the Greek' which secured him an international reputation. We then have music by two leading English composers who have written extensively for the Orthodox Church – John Tavener and Ivan Moody, and a recent work by the Greek composer Alkis Baltas (director of the Patmos Festival).

The Byzantine tradition is not as such confined to Greece – it encompassed much of the so-called 'civilised world' and, after the fall of Constantinople to the Ottoman Turks, the Russian and Balkan congregations helped to keep it alive and went on to develop their own traditions. So we have music by the Russian 'giants' Tchaikovsky and Rachmaninov, together with pieces from Serbia and Romania, and a movement from the 'Passion Week' by Maximilian Steinberg – written in the early years of post-revolution Russia and re-discovered recently by scholars in the USA. The concert will end with John Tavener's 'Song for Athene'. This piece became known world-wide when it was performed at the conclusion of the funeral of Diana, Princess of Wales (an event which has been much revisited recently in the context of Prince Harry's wedding). But it was written in memory of Athene Hariades, a teacher at the Hellenic College in London who was killed in a road accident in 1993. The ECC sang this piece in a concert in St Sophia's in 1998, co-incidentally on the fifth anniversary of Athene's death. So in this concert we will remember her, 25 years on, and also the untimely death of Diana – please join us.

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



# English Chamber Choir

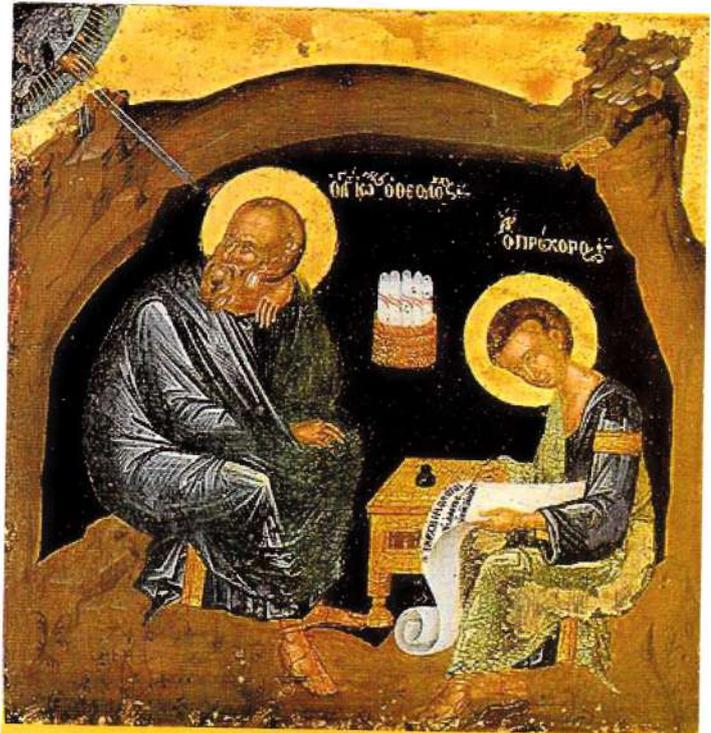
Guy Protheroe  
conductor

The Greek  
Cathedral of  
St Sophia  
Bayswater  
Moscow Road  
London W2 4LQ

Wednesday  
18 July 2018  
at 7.30pm

English Chamber Choir  
Patrons:  
The Very Revd Dr Ivan Moody  
The Rt Hon Alderman Sir Andrew Parmley  
Rick Wakeman

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



## MUSIC FOR ST JOHN THE DIVINE IN PATMOS

BY

TALLIS, TAVERNER, MACMILLAN,  
THEODORAKIS, TAVENER, MOODY,  
BALTAS, STEINBERG,  
LUNGHU, MOKRANJAC,  
TCHAIKOV'SKY, RACHMANINOV.

Celia

## PROGRAMME

ST SOPHIA

**SERGEI RACHMANINOV** (1873-1943): Voskresenie Khristovo; Bogoroditse Dievo

**JOHN TAVENER** (1944-2013): Mother of God, here I stand; Awed by the beauty

**THOMAS TALLIS** (c.1505-1585): O nata lux

**JAMES MACMILLAN** (b.1959): O Radiant Dawn

**IVAN MOODY** (b.1964): When Augustus Reigned  
Ann Manly *soprano*

**JOHN TAVERNER** (1490-1545): Dum transisset Sabbatum

**MIKIS THEODORAKIS** (b.1925): Troparion of Kassiani

Nicky Archer, Augusta Lees, Ann Manly *sopranos*

Karen Bloomfield, Sarah Brear, Peggy Hannington *altos* Michael Roskell *tenor* Hugh Joslin *bass*

**ALKIS BALTAS** (b.1948): Lullaby: Aghia Marina

**NICOLAI LUNGHU** (1900-1993): Pre tine te laudam

**STEFAN MOKRANJAC** (1856-1914): Dostonyo yest

**MAXIMILIAN STEINBERG** (1883-1946): Se Zhenih griadet

**THOMAS TALLIS**: Videte miraculum

**PIOTR ILYCH TCHAIKOVSKY** (1840-1893): Cherubic Hymn; Khvalitye Ghospodi

**JOHN TAVENER**: Song for Athene

At the end of August, the English Chamber Choir will be performing tonight's programme at the Festival of Sacred Music on the island of Patmos, outside the Cave where St John the Divine wrote his 'Revelation', otherwise known as the 'Apocalypse'. The Choir is very grateful to the A G Leventis Foundation for its support of this visit. For tonight's performance we have a couple of variations: for the Festival we have two newly commissioned pieces, one by Festival Director Alkis Baltas and the other by Ivan Moody. As the Festival is duly entitled to have their world premieres, we will this evening be performing other pieces by these composers — hopefully we will perform the new commissions here in 2019.

As an English choir visiting one of Christianity's holiest sites, we offer music which reflects the traditions of our Western homeland, the local Greek Orthodox Church and also the wider Orthodox congregations in Russia and the Balkans. Religious and musical scholars sometimes refer to these three strands as belonging to 'Three Romes'. The first Rome is, of course, the one we know today, in Italy, which is still the seat of the Roman Catholic Church. The second is Constantinople, which became the second Rome when founded by the eponymous Emperor Constantine in 324. The third refers to Moscow, which rose to prominence as the centre of the Russian Orthodox Church after the fall of Constantinople (originally known as Byzantium) to the Ottoman Turks in 1453. However, the Ecumenical Patriarchate of Constantinople was never actually expelled from the city. (it is still functioning in Istanbul today). The Ottomans were generally fairly well-disposed towards their Greek communities; as long as they paid their taxes they could worship in private, although the ringing of church bells was forbidden (hence the introduction of the wooden *symantron* which is still used to summon congregations where bells are unavailable) and the Muslim authorities were none too happy about icons, given that Islam does not permit any human representation of God, so sadly a lot of churches saw their frescoes and paintings disfigured. The Russians were fortunately spared such problems, and were able to develop their own musical traditions which flourished especially in the late 19th century, before of course being buried by Stalin for the duration of Soviet Russia.

So the three strands in tonight's programme are made up of music from pre-formation England, representing the Roman tradition, music written in recent times but based on and/or inspired by the traditional Byzantine liturgy, and music from the Balkans and Russia, including some 'household-name' composers. Rather than presenting these three groups in isolation, we have woven them into a tapestry which is full of contrasts and musical cross-references for you to enjoy.

Tonight's programme begins with two movements from Rachmaninov's *Vespers* (more correctly called *Vigil*), probably the best-known and most frequently-performed of all Russian Orthodox liturgies. The Russian acceptance of the Orthodox faith dates back to 988, when Vladimir, Grand Duke of Kiev, chose to be baptised into the Orthodox faith. From then on, the Russians developed their chant repertoires, which became the basis of experiments with polyphony (i.e. singing in multiple voice parts). The accession of Mikhail Romanov to the throne in 1613 meant increased westernization of Russian culture. In the 17th and 18th centuries music at the Imperial Court was subjected to Western influences, first from Poland, then Italy and Germany. The return to Russia's liturgical and musical heritage was begun by Prince Vladimir Feodorovich Odoievsky (1804-1869), a founder member of the Russian Musical Society. Around him he gathered musicians interested in studying chant. This return to sources was deeply influential on many later composers, including Tchaikovsky and Rachmaninov. *Voskresenie Khristovo* tells of Christ's resurrection; *Bogoroditse Dievo* is the prayer to the Virgin.

Sir John Tavener is one of the foremost Western composers to have espoused the Orthodox tradition. Back in 2003, Tavener wrote an all-night vigil *The Veil of the Temple*, which was performed and recorded by the BBC; a collection of individual movements was published for use as anthems in church services or shorter concerts and this evening we have two of these pieces. *Mother of God*, as its title implies, is a prayer to the Virgin. The words were written by Mikhail Lermontov (1814-1841). *Awed by the beauty* sets a Byzantine text translated by Mother Thekla. It describes the Angel Gabriel calling out to the Virgin "O Mary, full of grace." Like *Mother of God*, this gentle piece derives its beauty from its simplicity.

Thomas Tallis was one of a handful of English composers whose lives spanned the turbulent years of the English Reformation. Tallis somehow managed to ingratiate himself with successive Tudor monarchs, writing for Henry VIII, Edward VI, Mary Tudor and Elizabeth I and managing to stay out of trouble - no mean feat. He continued to compose in both Latin and English and managed to acquire, together with William Byrd, a publishing monopoly under Elizabeth which guaranteed that his music spread far and wide. His *O nata lux* set a couple of verses from a 10th-century anonymous Latin text. There is also a sequence of antiphons used during the last seven days of Advent, known as the 'O' antiphons, as all of their texts begin with the interjection 'O'. Curiously *O nata lux* isn't one of them, but *O Oriens* (which translates as *O radiant dawn*) is. James MacMillan was inspired by Tallis' hymn and quotes its opening phrase as the opening of *O radiant dawn*. Both pieces represent the coming of light which symbolises the forthcoming birth of the saviour Jesus Christ. Given the link between them, these two pieces will be performed this evening without a break.

The Choir has enjoyed a long and fruitful association with the composer Ivan Moody. A former pupil of John Tavener, Ivan now lives in Lisbon where he is also Greek Orthodox priest to the parish of Estoril. He has written several pieces for the ECC, including *When Augustus reigned*, which was written for inclusion on the Choir's CD of music inspired by and based on the works of the 9th-century Byzantine Abbess Kassiani, the earliest woman composer whose works survive (thus pre-dating the famous Western Abbess Hildegard of Bingen). This hymn is also sung at Vespers at Christmas and describes the gathering under the Roman Emperor Augustus of cities and nations who came to believe in one single Godhead. The tenors sing the original chant in Greek, while the other voices proclaim the English translation.

When both Tallis and Taverner (no relation to John Tavener) began their musical careers, the style of composition prevalent in England was that of the Roman Catholic Church, although the English had devised their own version of the Latin liturgy which was known as the 'Sarum' rite (*Sarum* is the Latin name for Salisbury). The words were in Latin, and were set to long 'melismatic' phrases (stretching each syllable over several consecutive notes or even phrases). Originally the Latin texts would have been set to a single melody, known as its 'plainsong' (or 'cantus firmus'). Over time, lines were added above and beneath this original melody, which itself came to be known as the 'tenor' (from the Latin *tener* 'to hold'). The result is rather like a tapestry or embroidery, with the tenor as the canvas and the other voices weaving elaborate and colourful threads onto it. The singers, priests and laity would have been familiar with the texts already so there was no need for the words to be audible. Taverner was one of the most prominent composers of the reign of Henry VIII and was organist at Cardinal Wolsey's Collegiate Foundation in Oxford, Cardinal College, later to become Christ Church. Like Tallis' *Videte miraculum* which comes later, *Dum transisset sabbatum* is a respond. There are three choral sections interspersed with plainsong verses, giving the pattern A-B-C - plainsong - B-C - plainsong - C. It is the third respond at Mattins on Easter Day and tells of Mary Magdalen's visit to the tomb to anoint Jesus.

The Troparion of Kassiani, a short poetic hymn for which Kassiani wrote both words and music, is sung at the Matins service of Holy Wednesday (served on the previous evening by anticipation), and has become a favourite poem of both Orthodox worshippers and of composers in subsequent centuries. Its theme is the sinful woman from the Gospels (Matthew 26, 6-16) who anoints Christ's feet with ointment. Mikis Theodorakis is one of the best-known Greek musicians of the 20th century, whose international reputation was secured by his score for the film *Zorba the Greek*. He has led an extremely active life not only as a musician and composer but also as a politician - one cannot help feeling that he would have been quite at home in Byzantium. His setting of the Troparion is an early work, written in 1942, while he was still a teenager. Its predominantly Western harmonies are nevertheless inflected by the nuances of the original chant.

Alkis Baltas, like Theodorakis, enjoys a busy career as a conductor, composer and artistic director (the latter of the Greek National Opera and now the Patmos Festival of Sacred Music). *Aghia Marina* is a setting of a folk-song - a lullaby from Cyprus - in which Saint Marina sings to children while the mothers are working at the seashore. This is the first of three short pieces this evening, the next two being not from Greece but from the Balkan tradition. Romania, being linguistically a Latin rather than a Slavic country, developed its own polyphonic musical tradition rather later than in Russia, and Nicolai Lunghu is one of its best-loved exponents. *Pre tine te laudam* is a small but perfectly-formed hymn to the Virgin, sung in Romanian. Stefan Mokranjac is regarded as the father of Serbian music, even being featured on his country's banknotes! *Dostonyo yest* is also a hymn to the Virgin, the text being familiar also from Tchaikovsky and Rachmaninov's great Liturgies.

From time to time musical scholarship tends to throw up hitherto forgotten composers, and in most cases the reasons for their neglect are sadly rather obvious. But just occasionally treasures are found, and Maximilian Steinberg is undoubtedly one of them. Born in Lithuania in 1883, into a cultured Jewish family, he went to St Petersburg to study natural sciences and music. He became a pupil of the famous Russian composer Rimsky-Korsakov, remaining with him as his personal assistant and also marrying his daughter, which required him to convert to the Russian Orthodox Church. Unlike many of his contemporaries, Steinberg remained in post-revolutionary Leningrad, until his death in 1946. He only started writing music for his new Orthodox faith after the Revolution, when of course churches and their musical establishments were being disbanded all over Russia. The score of his *Passion Week*, a composition on the same scale as the Rachmaninov Vespers, was recently re-discovered and edited by Alexander Lingas, eminent scholar of Orthodox music and musical director of the American group Cappella Romana, who presented the first performance of the entire work and also recorded it. The ECC is the first European Choir to have performed *Passion Week* in its entirety. *Se Zhenih gnadet* is the second movement of the cycle and tells the familiar parable of the Bridegroom and the wise and foolish virgins, which in the Western Church is associated with Advent (as with Bach's famous Cantata 140: *Wachet auf*).

Next we return to Thomas Tallis, and another respond, which follows exactly the same pattern as Taverner's *Dum transisset* (see above). *Videte miraculum* is sung at the first vespers on the feast of the purification of the Virgin (2 February), also known as Candlemas, and celebrates the return of the Virgin to the temple after giving birth and the presentation of Christ in the temple.

In 1879 there occurred a famous incident which would have significant consequences for Russian church music. Pyotr Jurgenson, the Moscow music publisher who often worked with the Imperial Chapel, published Tchaikovsky's *Liturgy of St John Chrysostom* without the Chapel's authorization. Despite attempts from the Chapel's establishment to forbid publication, Tchaikovsky sought and received authorization from the Senate. Though often considered too 'western', it is in fact a truly Russian work in spirit, and marks the end of German domination and the initiation of the recovery of the Russian Church's musical past. The *Cherubic Hymn* is sung in the Byzantine Liturgy at the 'Great Entrance' when the communion bread and wine are brought forward, the parallel in the Western Church being the Offertory, and describes the angels who sing to the Trinity and prepare to receive their King. *Khvalitye Ghospodi* is the Communion Hymn 'O praise the Lord in Heaven above, Alleluia.'

John Taverner's *Song for Athene* was written in memory of Athene Hariades, a teacher at the Hellenic College in London who was killed in a road accident in London in 1993. It rose to international acclaim when performed in 1997 at the funeral of Diana, Princess of Wales (an event which has been revisited by the media recently in the context of Prince Harry's wedding). The English Chamber Choir first performed it in a concert here in St Sophia's in March 1998; shortly before the performance, Guy Protheroe was approached by Mrs Hariades, Athene's mother, who told him that Athene died exactly 5 years ago on that day. So it's now 20 years since the Choir first performed the piece, and 25 since the tragic death of Athene. The text is from the Orthodox funeral service and lines from Shakespeare's *Hamlet*. At the funeral of the Princess of Wales it was given the alternative title from its opening words 'May flights of Angels sing thee to thy rest. Alleluia'.

## GUY PROTHEROE

Guy Protheroe began his musical education as a chorister at Canterbury Cathedral and was a music scholar at Magdalen College, Oxford. After post-graduate studies at the Guildhall School of Music, he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings, became chorus-master and shortly afterwards conductor of the English Chamber Choir, and worked extensively in the commercial music business as musical director to a whole host of artists including The Who, Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman. He was chorus-master for the first performance of Wakeman's *Journey to the Centre of the Earth* in 1974, and *King Arthur and the Knights of the Round Table* in 1975 and has recently conducted revivals and re-recordings of both albums, in the UK and in Argentina and Brazil. When not conducting he also sings baritone, but he has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He has also conducted in Argentina, Belgium, Brazil, Bulgaria, Chile, Czech Republic, France, Germany, Greece, Malta, the Netherlands, Poland, Russia, Spain, Tunisia and Switzerland. He has appeared as guest conductor with many ensembles, orchestras and choirs including, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the west coast of the US in Portland, with whom he will be giving concerts in November to commemorate 100 years of the Armistice in 1918. He has also directed a series of festivals in London over the years, featuring Greek and Byzantine music and culture.

## ENGLISH CHAMBER CHOIR

The English Chamber Choir is based in the City of London, where it rehearses regularly at the Church of St Andrew-by-the-Wardrobe, near Blackfriars. Locally it has performed Tallis' 40-part motet *Spem in alium* at the personal invitation of the Lord Mayor at the Mansion House, sung in the premiere of a work by John Taverner in St Paul's Cathedral, and given concerts in the Barbican. Elsewhere in London it appears regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the South Bank, St John's Smith Square and several other churches and prominent music venues. It has also sung for HM The Queen at Buckingham Palace and Windsor Castle. The Choir celebrated its 40th anniversary in 2012 and also has a long history of involvement with commercial music; it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974, and in 2014 completed the 40th anniversary UK tour including two appearances at the Royal Albert Hall. It has also worked with Vangelis, Eric Levi (the *Era* project) and many other international artists. It has numerous radio and TV credits and has recently taken part in a number of 'live music to film' performances at the Royal Albert Hall including *Gladiator* and the first two Harry Potter movies. Further afield the Choir has toured in Belgium, France and Switzerland, and appeared in Plovdiv (Bulgaria) and the Megaron, Athens Concert Hall. Future performances include concerts in Patmos and Rhodes this summer, Procol Harum at the Palladium and in October, and an Armistice centenary concert at the Temple Church on 9 November.

Sopranos:	Altos:	Tenors:	Basses:
Nicky Archer	Amy Bergs	Martin Douglas	Simon Archer
Marianne Aston	Karen Bloomfield	Bob Moffat	David Elliott
Celia Bangham	Sarah Brear	Stephen Pritchard	Alejandro Garcia
Julia Daniels	Margaret Driver	Mark Roper	David Jordan
Jocey Hurndall	Peggy Hannington	Michael Roskell	Hugh Joslin
Augusta Lees	Caroline Henne	Rob Scales	David Lowe
Ann Manly	Tamsin Jones		David Shield
Isabel Morgan	Jenny Rowley		Neil Thornton
Natalia Murray	Robyn Sellman		Andrew Wightman
Debbie O'Connor	Rebecca Taylor		
Stella Redburn	Jay Venn		
Kate Roskell	David Wheeler		
Zoe Triggs			

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St Andrew  
by the Wardrobe



**St Ann's Day** (26<sup>th</sup> July 2018)

**Said Holy Communion**

## HOLY COMMUNION

*Please kneel*

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

### The Collect for Purity

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.**

*Please stand*

### The Commandments

Hear what our Lord Jesus Christ saith.

THOU shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. This is the first and great commandment. And the second is like unto it; Thou shalt love thy neighbour as thyself. On these two commandments hang all the Law and the Prophets.

### Kyrie Sung by the choir

O ALMIGHTY Lord, and everlasting God, vouchsafe, we beseech thee, to direct, sanctify, and govern, both our hearts and bodies, in the ways of thy laws, and in the works of thy commandments; that, through thy most mighty protection, both here and ever, we may be preserved in body and soul; through our Lord and Saviour Jesus Christ.

**The Collects**

Let us pray.

Amighty God, whose kingdom is ever-lasting, and power infinite: have mercy upon the whole Church; and so rule the heart of thy chosen servant *Elizabeth*, our Queen and Governor, that she (knowing whose minister she is) may above all things seek thy honour and glory: and that we and all her subjects (duly considering whose authority she hath) may faithfully serve, honour, and humbly obey her, in thee, and for thee, according to thy blessed Word and ordinance; through Jesus Christ our Lord, who with thee and the Holy Ghost liveth and reigneth, ever one God, world without end.

**Amen.**

Lord, God of our fathers, you bestowed on Saint Joachim and Saint Anne this singular grace: that their daughter, Mary, should become the Mother of your Son, Jesus Christ. Grant, at their intercession, the salvation you promised to your people. Through our Lord Jesus Christ, your Son, who lives and reigns with you and the Holy Spirit, one God, for ever and ever.

**Amen.**

The Lesson

Ecclesiasticus 44:1, 10-15

*The Lesson is written in the 44th chapter of Ecclesiasticus beginning at the first verse.*

Let us now praise famous men, and our fathers that begat us.

<sup>10</sup>These were merciful men, whose righteousness hath not been forgotten.

<sup>11</sup>With their seed shall continually remain a good inheritance, and their children are within the covenant.

<sup>12</sup>Their seed standeth fast, and their children for their sakes.

<sup>13</sup>Their seed shall remain for ever, and their glory shall not be blotted out.

<sup>14</sup>Their bodies are buried in peace; but their name liveth for evermore.

<sup>15</sup>The people will tell of their wisdom, and the congregation will shew forth their praise.

Here endeth the Lesson.

**Thanks be to God**

*Please stand*

Gospel

St Matthew 13:16-17

The Lord be with you

**And with thy Spirit**

The holy Gospel is written in the 13th chapter of St Matthew beginning at the 16th verse

**Glory be to thee O Lord**

<sup>6</sup>Blessed are your eyes, for they see: and your ears, for they hear.

<sup>17</sup>For verily I say unto you, That many prophets and righteous men have desired to see those things which ye see, and have not seen them; and to hear those things which ye hear, and have not heard them.

The Gospel of the Lord

**Praise be to thee O Christ**

Sermon

Creed— Please stand

**I believe in God the Father Almighty, Maker of Heaven and Earth: and in Jesus Christ his only son our Lord, Who was conceived by the Holy Ghost born of the Virgin Mary, suffered under Pontious Pilate, was crucified, dead, and buried, He descended into Hell; the third day he rose again from the dead, He ascended into Heaven, and sitteth on the right hand of God the Father Almighty; from thence he shall come to judge the quick and the dead.**

**I believe in the Holy ghost; the Holy Catholic Church; the communion of the saints; the forgiveness of sins; the resurrection of the body, (+) and the life everlasting. Amen**

Offertory

Let us pray for the whole state of Christ's Church militant here in earth.

Prayer for the Church Militant

ALMIGHTY and everliving God, who by thy holy Apostle hast taught us to make prayers and supplications, and to give thanks, for all men: We humbly beseech thee most mercifully to accept our alms and oblations, and to receive these our prayers, which we offer unto thy Divine Majesty; beseeching thee to inspire continually the universal Church with the spirit of truth, unity, and concord: And grant, that all they that do confess thy holy Name may agree in the truth of thy holy Word, and live in unity, and godly love.

We beseech thee also to save and defend all Christian Kings, Princes, and Governors; and specially thy servant ELIZABETH our Queen; that under her we may be godly and quietly governed: And grant unto her whole Council, and to all that are put in authority under her, that they may truly and indifferently minister justice, to the punishment of wickedness and vice, and to the maintenance of thy true religion, and virtue.

Give grace, O heavenly Father, to all Bishops and Curates, that they may both by their life and doctrine set forth thy true and lively Word, and rightly and duly administer thy holy Sacraments: And to all thy people give thy heavenly grace; and specially to this congregation here-present; that, with meek heart and due reverence, they may hear, and receive thy holy Word; truly serving thee in holiness and righteousness all the days of their life.

And we most humbly beseech thee of thy goodness, O Lord, to comfort and succour all them, who in this transitory life are in trouble, sorrow,

need, sickness, or any other adversity. And we also bless thy holy Name for all thy servants departed this life in thy faith and fear; beseeching thee to give us grace so to follow their good examples, that with them we may be partakers of thy heavenly kingdom: Grant this, O Father, for Jesus Christ's sake, our only Mediator and Advocate. **Amen.**

#### Invitation to Confession

*Then shall the Priest say to them that come to receive the holy Communion,*  
YE that do truly and earnestly repent you of your sins, and are in love and charity with your neighbours, and intend to lead a new life, following the commandments of God, and walking from henceforth in his holy ways: Draw near with faith, and take this holy Sacrament to your comfort; and make your humble confession to Almighty God, meekly kneeling upon your knees.

#### Confession

*Then shall this general Confession be made, in the name of all those that are minded to receive the holy Communion, by one of the Ministers: both he and all the people kneeling humbly upon their knees and saying,*

**ALMIGHTY God, Father of our Lord Jesus Christ, Maker of all things, Judge of all men: We acknowledge and bewail our manifold sins and wickedness, which we from time to time most grievously have committed, by thought, word, and deed, against thy Divine Majesty, provoking most justly thy wrath and indignation against us. We do earnestly repent, and are heartily sorry for these our misdoings; the remembrance of them is grievous unto us; the burden of them is intolerable. Have mercy upon us, have mercy upon us, most merciful Father; for thy Son our Lord Jesus Christ's sake, forgive us all that is past; and grant**

that we may ever hereafter serve and please thee in newness of life, to the honour and glory of thy Name; through Jesus Christ our Lord. Amen.

#### Absolution

*Then shall the Priest stand up, and turning himself to the people, pronounce this Absolution*

ALMIGHTY God, our heavenly Father, who of his great mercy hath promised forgiveness of sins to all them that with hearty repentance and true faith turn unto him; have mercy upon you; (+) pardon and deliver you from all your sins; confirm and strengthen you in all goodness; and bring you to everlasting life; through Jesus Christ our Lord.

**Amen.**

#### The Comfortable Words

*Then shall the Priest say,*

Hear what comfortable words our Saviour Christ saith unto all that truly turn to him.

COME unto me all that travail and are heavy laden, and I will refresh you.

*Matthew 11:28*

So God loved the world, that he gave his only-begotten Son, to the end that all that believe in him should not perish, but have everlasting life. *John 3:16*

Hear also what Saint Paul saith. This is a true saying, and worthy of all men to be received, that Christ Jesus came into the world to save sinners.

*1 Timothy 1:15*

Hear also what Saint John saith. If any man sin, we have an advocate with the Father, Jesus Christ the righteous; and he is the propitiation for our sins. *1 John 2:1*

Preface

*After which the Priest shall proceed, saying,*

Lift up your hearts.

**We lift them up unto the Lord.**

Let us give thanks unto our Lord God.

**It is meet and right so to do.**

*Then shall the Priest turn to the Lord's Table and say,*

It is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto thee, O Lord, Holy Father, almighty, everlasting God. For raised up high on the cross, he gave himself up for us with a wonderful love and poured out blood and water from his pierced side, the wellspring of the church's sacraments, so that, won over to the open heart of the Saviour, all might draw water joyfully from the springs of salvation.

THEREFORE with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious Name; evermore praising thee, and saying:

Sanctus sung by choir

Prayer of Humble Access

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

**The Prayer of Consecration**

ALMIGHTY God, our heavenly Father, who of thy tender mercy didst give thine only Son Jesus Christ to suffer death upon the Cross for our redemption; who made there (by his one oblation of himself once offered) a full, perfect, and sufficient sacrifice, oblation, and satisfaction, for the sins of the whole world; and did institute, and in his holy Gospel command us to continue, a perpetual memory of that his precious death, until his coming again:

Hear us, O merciful Father, we most humbly beseech thee; and grant that we receiving these thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's holy institution, in remembrance of his death and passion, may be partakers of his most blessed Body and Blood: who, in the same night that he was betrayed, took Bread; and, when he had given thanks, he brake it, and gave it to his disciples, saying:

*TAKE EAT; THIS IS MY BODY WHICH IS GIVEN FOR YOU; DO THIS IN REMENBRANCE OF ME.*

Likewise after supper he took the Cup; and, when he had given thanks, he gave it to them, saying:

DRINK YE ALL OF THIS ; FOR THIS IS MY BLOOD OF THE NEW TESTA-  
MENT, WHICH IS SHED FOR YOU AND FOR MANY FOR THE REMISSION  
OF SINS:DO THIS AS OFT AS YE SHALL DRINK IT IN REMEMBRANCE OF ME.

O LORD and heavenly Father, we thy humble servants entirely desire thy  
fatherly goodness mercifully to accept this our sacrifice of praise and  
thanksgiving; most humbly beseeching thee to grant, that by the merits and  
death of thy Son Jesus Christ, and through faith in his blood, we and all thy  
whole Church may obtain remission of our sins, and all other benefits of his  
passion.

And here we offer and present unto thee, O Lord, ourselves, our souls and  
bodies, to be a reasonable, holy, and lively sacrifice unto thee; humbly  
beseeching thee, that all we, who are partakers of this holy Communion,  
may be fulfilled with thy grace and heavenly benediction. And although we  
be unworthy, through our manifold sins, to offer unto thee any sacrifice,  
yet we beseech thee to accept this our bounden duty and service; not  
weighing our merits, but pardoning our offences, through Jesus Christ our  
Lord; by whom, and with whom, in the unity of the Holy Ghost, all honour  
and glory be unto thee, O Father Almighty, world without end. **Amen.**

*Angus Dei Sung by choir*

#### Giving of Communion

*At the direction of the stewards, please come forward if you are a communicant  
and wish to receive Holy Communion. If you would like a blessing, please hold  
your arms across your chest and bow your head.*

**Motet- If ye love me- Tallis**

*After all have received Communion,*

The Lord's Prayer

Let us pray.

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

Prayer of Thanksgiving

ALMIGHTY and everliving God, we most heartily thank thee, for that thou dost vouchsafe to feed us, who have duly received these holy mysteries, with the spiritual food of the most precious Body and Blood of thy Son our Saviour Jesus Christ; and dost assure us thereby of thy favour and goodness towards us; and that we are very members incorporate in the mystical body of thy Son, which is the blessed company of all faithful people; and are also heirs through hope of thy everlasting kingdom, by the merits of the most precious death and passion of thy dear Son. And we most humbly beseech thee, O heavenly Father, so to assist us with thy grace, that we may continue in that holy fellowship, and do all such good works as thou hast prepared for us to walk in; through Jesus Christ our Lord, to whom, with thee and the Holy Ghost, be all honour and glory, world without end. **Amen.**

Gloria

**Gloria be to God on high, and in earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly king, God the Father almighty. O Lord, the only**

begotten Son, Jesu 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.**

**The Blessing**

THE peace of God, which passeth all understanding, keep your hearts and minds in the knowledge and love of God, and of his Son Jesus Christ our Lord: And the blessing of God Almighty, (+) the Father, the Son, and the Holy Ghost, be amongst you and remain with you always. **Amen.**

**Please Stay for prosecco and strawberries after mass**

**Music**

**Mass in 4 voices-Byrd**

**If ye love me -Tallis**

Sung by members of the English chamber choir

Thank you to all who have helped in preparing for  
this feast .

Thank you to the singers from the English Chamber  
Choir for the music.





St Ann's Day (25 July)  
St. Mary Communion

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**Subject:** [ECC-announce] PATMOS - INFORMATION

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**From:**

---

**To:**

---

**Cc:**

---

**Date:** Wednesday, 8 August 2018, 7:22

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Dear all

Attached to this email is a PDF with information on the Patmos trip. I have tried to answer all the questions I have been asked so far.

Do please read it and check your details.

Ann has much more knowledge than I re Rhodes and matters Greek and will update on Lindos later when accommodation is sorted etc.

Tickets for the Blue Star will be given out on Monday 13 and Tuesday 14 for those there. Others will be sent via other choir members - I will let you know who has your tickets if you are not there. Arrangements for Dodekanisos tickets are explained in the document.

Whatsapp - I have invited all those who seem to have access to whatsapp to join the Patmos group- if you are not getting the messages and can use whatsapp text me on 07768 892613. This should be a big help if there are any last minute changes - or you are wanting to meet up with others, are lost etc!

This trip is a wonderful opportunity for social media - please post your pictures on the choir Facebook page as well as your own and then there is Twitter @EngChmChoir does anyone tweet ? if so PLEASE CAN YOU !

Non singing travelers - as we have booked everyone to get the maximum discount I will be emailing details of costs that they owe (apologies in advance as ferries are not cheap).

As in the document, although I am around at the start of next week, I am in Greece from 9.30am on Fri 17. So any queries soon please (Lots of Symi is a wifi free zone and the signal is mainly from Turkey) Sam and I are travelling independently Rhodes - Symi - Leros - Patmos - Samos - home. This is our 5th visit to Patmos and we are returning to the same hotel where we always stay.

Ann and Guy are in Lindos from this weekend (although coming back for next and returning Sun 19). I know Ann is still waiting for some people to confirm what they are doing!!

Bob

**Robert Moffat**

--

## **APPENDIX B**

### **CONCERT PROGRAMME - revised 26 July**

SERGEI RACHMANINOV (1873-1943): *Bogoroditse Dievo*

JOHN TAVENER (1944-2013): *Mother of God, here I stand*

THOMAS TALLIS (c.1505-1585): *O nata lux*

JAMES MACMILLAN (b.1959): *O Radiant Dawn*

IVAN MOODY (b.1964): *Words of the Angel*

Sarah Brear, Augusta Lees, Rosalind Mann

*Isängele* World Premiere

JOHN TAVERNER (1490-1545): *Dum transisset Sabbatum – without repeats*

MIKIS THEODORAKIS (b.1925): *Troparion of Kassiani*

Nicky Archer, Augusta Lees, Ann Manly sopranos

Sarah Brear, Peggy Hannington altos Roger Carpenter tenor Maxime Rischard bass

ALKIS BALTAS (b.1948): *Kai Tote Fanisetai* World Premiere

NICOLAI LUNGHU (1900-1993): *Pre tine te laudam*

STEFAN MOKRANJAC (1856-1914): *Dostonyo yest*

MAXIMILIAN STEINBERG (1883-1946): *Se Zhenih griadet*

THOMAS TALLIS: *Videte miraculum – without repeats*

PIOTR ILYCH TCHAIKOVSKY (1840-1893): *Cherubic Hymn; Khvalitye Ghospodi*

### **Encores**

Baltas *Lullaby*

Tallis *If ye love me*

### **Singers**

SOP Nicky Archer / Marianne Aston / Anne Johnson / Celia Lowe/ Augusta Lees /Ann Manly /Ros Mann /Isobel Morgan /Stella Rednurn / Kate Roskell/ Zoe Triggs

ALT Sarah Brear /Lynne Burns /Margaret Driver /Peggy Hannington /Jenny Rowley / Rebecca Taylor /David Wheeler

TENOR Francois Boucard /Roger Brown /Roger Carpenter /Martin Douglas /Bob Moffat /Michael Roskell/ Rob Scales

BASS Simon Archer / John Burns / David Jordan /David Lowe / Maxime Rischard /Andrew Wightman



The Worshipful  
Society of Apothecaries of London

**MASTER'S DAY SERVICE**

**Tuesday, 14th August 2018**

6.00 p.m.

at the

Church of

St Andrew-by-the-Wardrobe

**Rector**

The Ven. Luke Miller, Archdeacon of London

**Preacher**

Rev. Prof. Alasdair Coles

**Choir**

The English Chamber Choir  
Directed by Rebecca Taylor

**Organist**

Richard Leach

## ORDER OF SERVICE

Processional Music:  
*Felix namque – Thomas Tallis (c.1505-1585)*

*Please stand*

*The Master, Wardens, Members of the Court,  
Clerk and Clergy enter in procession*

### INTROIT

Sung by the choir  
*Maurice Duruflé (1902-1986)*

*Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsulemus, et in ipso jucundemur.  
Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.*

*Ubi caritas et amor, Deus ibi est.  
Simul ergo cum in unum congregamur:  
Ne nos mente dividamur, caveamus.  
Cessent iurgia maligna, cessent lites.  
Et in medio nostri sit Christus Deus.*

*Ubi caritas et amor, Deus ibi est.  
Simul quoque cum beatis videamus,  
Glorianter vultum tuum, Christe Deus:  
Gaudium quod est immensum, atque probum,  
Saecula per infinita saeculorum. Amen.*

---

*Where charity and love are, God is there.  
Love of Christ has gathered us into one.  
Let us rejoice in Him and be glad.  
Let us fear, and let us love the living God.  
And from a sincere heart let us love one.*

*Where charity and love are, God is there.  
At the same time, therefore, are gathered into one:  
Let us be divided in mind, let us beware.  
Let evil impulses stop, let controversy cease.  
And in the midst of us be Christ our God.*

*Where charity and love are, God is there.  
At the same time we see that with the saints also,  
Thy face in glory, O Christ our God:  
The joy that is immense and good, Unto the  
World without end. Amen.*

## MAGNIFICAT

Sung by the choir

Charles Stanford (in C) (1852-1924)

Luke 1

My soul doth magnify the Lord :  
and my spirit hath rejoiced in God my Saviour.  
For he hath regarded :  
the lowliness of his handmaiden.  
For behold, from henceforth :  
all generations shall call me blessed.  
For he that is mighty hath magnified me :  
and holy is his Name.  
And his mercy is on them that fear him :  
throughout all generations.  
He hath showed strength with his arm :  
he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat :  
and hath exalted the humble and meek.  
He hath filled the hungry with good things :  
and the rich he hath sent empty away.  
He remembering his mercy hath holpen his servant Israel :  
as he promised to our forefathers, Abraham and his seed, for ever.  
  
Glory be to the Father, and to the Son :  
and to the Holy Ghost;  
As it was in the beginning, is now, and ever shall be :  
world without end. *Amen.*

## A LESSON OF THE NEW TESTAMENT

Read by the Master

Luke 12: 22-31

And he said unto his disciples, Therefore I say unto you, Take no thought for your life, what ye shall eat; neither for the body, what ye shall put on. The life is more than meat, and the body is more than raiment. Consider the ravens: for they neither sow nor reap; which neither have storehouse nor barn; and God feedeth them: how much more are ye better than the fowls? And which of you with taking thought can add to his stature one cubit? If ye then be not able to do that thing which is least, why take ye thought for the rest? Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these. If then God so clothe the grass, which is to day in the field, and to morrow is cast into the oven; how much more will he clothe you, O ye of little faith? And seek not ye what ye shall eat, or what ye shall drink, neither be ye of doubtful mind. For all these things do the nations of the world seek after: and your Father knoweth that ye have need of these things. But rather seek ye the kingdom of God; and all these things shall be added unto you.

**NUNC DIMMITTIS**



Sung by the Choir

*Charles Stanford (in C) (1852-1924)*

*Luke 2.29*

LORD, now lettest thou thy servant depart in peace :  
according to thy word.  
For mine eyes have seen :  
thy salvation;  
Which thou hast prepared :  
before the face of all people;  
To be a light to lighten the Gentiles :  
and to be the glory of thy people Israel.  
Glory be to the Father, and to the Son :  
and to the Holy Ghost;  
As it was in the beginning, is now, and ever shall be :  
world without end. *Amen.*

**THE LESSER LITURGY**



Sung by the Choir

*Bernard Rose (1916-1996)*

The Lord be with you.  
*And with thy spirit.*  
Let us pray.

***Please kneel or sit***

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

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

O Lord, shew thy mercy upon us.  
*And grant us thy salvation.*

O Lord, save the Queen.  
*And mercifully hear us when we call upon thee.*

Endue thy Ministers with righteousness.  
*And make thy chosen people joyful.*

O Lord, save thy people.  
*And bless thine inheritance.*

Give peace in our time, O Lord.  
*Because there is none other that fighteth for us, but only thou, O God.*

O God, make clean our hearts within us.  
*And take not thy Holy Spirit from us.*

## COLLECTS

### Collect for Peace

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

### Collect for Aid against all Perils

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

*Please stand*

## HYMN

*Words by John Ellerton (1826-1893)*

*Music by Clement Schofield (1839-1904)*

*During which a collection will be taken towards the work of Church of St Andrew-by-the-Wardrobe and to the Society's General Charity. (principally helping medical students who have become impoverished through no fault of their own to stay in education).*

The day thou gavest, Lord, is ended,  
the darkness falls at thy behest;  
to thee our morning hymns ascended,  
thy praise shall sanctify our rest.

We thank thee that thy Church, unsleeping  
while earth rolls onward into light,  
through all the world her watch is keeping  
and rests not now by day nor night.

As o'er each continent and island  
the dawn leads on another day,  
the voice of prayer is never silent,  
nor dies the strain of praise away.

The sun that bids us rest is waking  
our brethren 'neath the western sky,  
and hour by hour fresh lips are making  
thy wondrous doings heard on high.

So be it, Lord; thy throne shall never,  
like earth's proud empires, pass away;  
thy kingdom stands, and grows for ever,  
till all thy creatures own thy sway.

ACK  
(33)

**SERMON**

Rev Prof Alasdair Coles

**ANTHEM**

I was glad

*From Psalm 122*

*Hubert Parry (1848 –1918)*

I was glad when they said unto me, we will go into the house of the Lord.  
Our feet shall stand in thy gates, O Jerusalem  
Jerusalem is builded as a city that is at unity in itself.  
O pray for the peace of Jerusalem, they shall prosper that love thee.  
Peace be within thy walls, and plenteousness within thy palaces!

*Please sit or kneel*

**PRAYERS**

**The Collect for St. Luke's-tide**

ALMIGHTY God, who calledst Luke the Physician, whose praise is in the Gospel, to be an Evangelist, and Physician of the soul: May it please thee that, by the wholesome medicines of the doctrine delivered by him, all the diseases of our souls may be healed; through the merits of thy Son Jesus Christ our Lord. *Amen.*

**A prayer for the Queen**

O LORD, our heavenly Father, high and mighty, King of kings, Lord of lords, the only Ruler of princes, who dost from thy throne behold all the dwellers upon earth: Most heartily we beseech thee with thy favour to behold our most gracious Sovereign Lady, Queen *ELIZABETH*; and so replenish her with the grace of thy Holy Spirit, that she may alway incline to thy will, and walk in thy way. Endue her plenteously with heavenly gifts; grant her in health and wealth long to live; strengthen her that she may vanquish and overcome all her enemies; and finally after this life she may attain everlasting joy and felicity; through Jesus Christ our Lord. *Amen.*

**A prayer for the City and the Society of Apothecaries**

Said by Prof. Charles Mackworth-Young

Almighty God, creator of souls, source of all healing and grace, throughout the world thou art the bringer of help in the gift of medicinal herbs, the inspiration of the Holy Ghost through science to use them and above all in the saving work of thy son to apply healing to our souls as to our bodies. Hear our prayer for the Society of the Art and Mystery of Apothecaries of the City of London in this its quartercentenary year: that Apothecaries may be blessed in thy service and directed in thy right pathways, and that our City may come on earth to be configured to the perfection of thy heavenly Jerusalem, where thou livest and reignest Father Son and Holy Spirit, ever one God, world without end. *Amen.*

*The Clerk reads the names of those Members of the Society who have died in the past year*

**A prayer for the Departed**

O eternal Lord God, who holdest all souls in life: we beseech thee to shed forth upon thy whole Church in paradise and on earth the bright beams of thy light and heavenly comfort; and grant that we, following the good example of those who have loved and served Thee here and are at rest, may at the last enter with them into the fullness of Thine unending joy; through Jesus Christ our Lord, who liveth and reigneth with thee, in the unity of the Holy Ghost, one God, now and for ever. *Amen.*

**The Grace**

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

*Please stand*

**HYMN**

*Henry Lyte (1793-1847)*

*Music by John Goss (1800-1880)*

Praise, my soul, the King of heaven;  
To his feet your tribute bring;  
Ransomed, healed, restored, forgiven,  
Evermore His praises sing;  
Alleluia, alleluia!  
Praise the everlasting King.

Praise Him for His grace and favour  
To His people in distress;  
Praise Him still the same as ever,  
Slow to chide, and swift to bless:  
Alleluia, alleluia!  
Glorious in His faithfulness.

Father like He tends and spares us;  
Well our feeble frame He knows;  
In His hand He gently bears us,  
Rescues us from all our foes.  
Alleluia, alleluia!  
Widely yet His mercy flows.

Angels, help us to adore Him;  
You behold Him face to face;  
Sun and moon, bow down before Him,  
All who dwell in time and space.  
Alleluia, alleluia!  
Praise with us the God of grace.

(AM)  
365

**BLESSING**

**FINAL RESPONSES**

*Sung by the Choir*

*Bernard Rose (1916-1996)*

The Lord be with you:  
*And with thy spirit.*

Let us bless the Lord:  
*Thanks be to God.*

*The Clergy, The Master, Wardens and Members of the Court leave in procession,  
and the congregation retires to Apothecaries' Hall*

*Recessional music: Grand choeur in D – Alexandre Guilmant (1837-1911)*

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**Subject:** [ECC-announce] SEPTEMBER-OCTOBER DATES

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**From:** Manager English Chamber Choir

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**To:**

---

**Date:** Tuesday, 21 August 2018, 16:43

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Hello,

Please read the following carefully.

#### HARRY POTTER

I now have more information about Harry Potter in October, as follows:

- Monday 22 October: evening rehearsal at one of the Holy Trinity Brompton Churches (i.e.somewhere in South Ken).I have asked to start no earlier than 6.30, although there exists the possibility that Justin might want to run a couple of cues before we join with the orchestra. If some people can't make it earlier then we will just have to go with that.
- Tuesday 23 October: There will be an afternoon rehearsal/sound-check at the RAH time tba. Again I have asked for it to be as late as possible. Performance 7.30pm
- Wednesday 24 October: Two performances 1.00pm and 7.30pm

We are contracted for 48 singers, SATB.

Please let me know your availability and put it in your diaries!

#### PROCOL HARUM

This is on Tuesday 9 October at the London Palladium. The performance is 7.30 with an afternoon rehearsal time tbc. We don't have any further rehearsal information from the promoters at the moment, but we have pencilled in a potential extra rehearsal on the evening of Monday 8 October. I will try and get more information about this in the next few days

#### NEW DATE - TOMB RAIDER AT THE ROYAL FESTIVAL HALL, MONDAY 17 SEPTEMBER

We have been asked if we can provide a small group for the above gig - same promoters as Procol Harum.

Please let me know as soon as you can if this is of interest. We are now back in Lindos and I do need to get back to the promoters asap with a proposal as to how we do it.

Meanwhile, looking forward to seeing the Greek contingent next week, and wishing you all 'kalo taxidi', which is Greek for bon voyage. Hope you fare better than some unfortunate passengers at Gatwick yesterday. We were lucky as we came back then but spotted one of the white boards and found our gate without a problem!

Cheers,

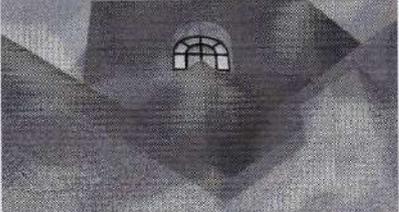
Ann

Φεστιβάλ  
Θρησκευτικής  
Μουσικής  
Πάτμου

# 17

Patmos  
Sacred  
Music  
Festival

‘Η Θεία Αποκάλυψη της μουσικής’  
‘The Holy Revelation of Music’



Κολυμπανίδης Διονύσιος  
Άγγελος Μπαλασάς

Artistic Director  
Aikis Balas

29/8 - 3/9  
Πάτμος  
Patmos  
2018

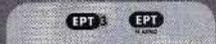
Επιχειρησιακή, Πολιτισμική και Κοινωνική Υποστήριξη  
Small Economic Support for Religious Events  
and Community Activities in Patmos

Υπεύθυνος έργου: Γραφείο Σπουδών Κοινωνικής  
In the small atmosphere of the Holy Cave of our monastery  
and through our festival, 2018 / Patmos, the Holy  
Place of Revelation, 2018 / Holy Patmos



ΕΠΙΧΕΙΡΗΣΙΑΚΟΙ

Εταιρεία Ανάπτυξης και Προώθησης Πολιτισμικών Εργασιών  
ΕΠΕΑΕΚ 2 / ΠΡΟΓΡΑΜΜΑ ΚΑΠΣ / ΠΡΟΤΥΠΟ ΠΡΟΓΡΑΜΜΑ  
ΕΠΙΧΕΙΡΗΣΙΑΚΟ ΠΡΟΓΡΑΜΜΑ



Εταίροι:



www.patmosfestival.gr

Dear friends,

The **Cultural Center of the Municipality of Patmos** welcomes you and cordially thanks you for accepting the invitation you received from Mr. Alkis Baltas, Artistic Director of the Festival, concerning your participation in the

**17<sup>th</sup> Patmos Sacred Music Festival**

Your presence on the island along with your performance at the Festival decisively helps us maintain its artistic standards.

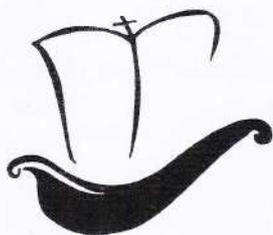
**USEFUL INFORMATION**

Hotel accommodation: Hotel rooms are available until your ship's scheduled departure time. Breakfast is included. Any other consumption will be at your expense.

**Food accommodation:** You will receive two coupons per day (12€ each), valid at restaurants collaborating with the Festival. These coupons cannot be exchanged for cash. (Restaurant list on the brochure).

For further information feel free to contact us.  
We sincerely hope that you will be satisfied with the organization of the Festival.

**We wish you a pleasant stay and  
Good Luck for your concert.**



ΠΝΕΥΜΑΤΙΚΟ ΚΕΝΤΡΟ ΔΗΜΟΥ ΠΑΤΜΟΥ

ΠΑΤΜΟΣ ΤΚ: 85 500

ΤΗΛ: 22470 - 29363, 2247360300 ΦΑΞ: 2247360319

e-mail: [patmosculturalcenter@gmail.com](mailto:patmosculturalcenter@gmail.com)

[www.patmosfestival.gr](http://www.patmosfestival.gr)

[info@patmosfestival.gr](mailto:info@patmosfestival.gr)

# Patmos Sacred Music Festival

# 17



"The Holy Revelation of Music"

Artistic Director: Alkis Baltas

29/8 - 3/9

Patmos 2018

Co-organized by:  
Cultural Center of the Municipality of Patmos,  
South Aegean Region,  
Secretariat General for the Aegean and Insular  
Policy of the Ministry of Shipping and the Aegean

At the small amphitheater of the Holy Cave of the Apocalypse

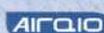
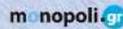
Time of performances: 20:30 / Free entrance



#### Communication Sponsors

Primary Sponsors:  
Municipality of Patmos,  
Holy Monastery of Saint John the Theologian, Patmos

#### Sponsors



[www.patmosfestival.gr](http://www.patmosfestival.gr)

Οργάνωση Θεατρίβλα: *anex*



**Salutation to the 17th Festival of Sacred Music of Patmos  
by Cyrilus Pentes  
Archimandrite of the Ecumenical Throne  
Prior and Patriarchal Exarch of Patmos**

The human soul, despite all the adversities of life, despite the struggle to deal with so many problems, possesses an inherent and irresistible "thirst and hunger" to overcome everyday life, and also makes an effort to approach as much as possible the purpose of its existence, through the cultivation and evolution of our cultural heritage and the spiritual goods that our Church provides.

In order to achieve this goal, the contribution of the Patmos Sacred Music Festival titled "The Holy Revelation of Music" is significant. Its realization for the 17th year proves that it is an established institution of international range.

Sacred Music and mostly Ecclesiastical Music is the earthly chorus of the Church, a picture and imitation of the heavenly chorus. The chanters depict the Cherubim and the Seraphim, who constantly praise and glorify God. It is indeed the "Holy Revelation of Music"!

May the Blessing of the Holy Cave of the Apocalypse crown with complete success this so important contribution of the Cultural Center of our Municipality to our Holy Island, its inhabitants, its friends and its numerous pilgrims and visitors.

† **Prior and Patriarchal Exarch of Patmos  
Archimandrite Cyrilus**



**Salutation to the 17th Patmos Sacred Music Festival  
by Mr. Ioannis Giannellis Theodosiadis  
Secretary General for the Aegean and Insular Policy**

The General Secretariat for the Aegean and Island Policy always assists the promotion of the Greek culture and history. It embraced the Sacred Music Festival of Patmos from the early years of its existence. It is with great pride and joy that I welcome its 17th organization.

Despite the difficulties that our country is going through, and the crisis of values that shake the world, the holy island of Patmos, symbolically untouched, "reveals" once again the existence of quality life.

Through the artistic crossroads of Sacred Music, man realizes his spiritual dimension. All the notes, songs, compositions, colorful orchestrations, concerts and events that the program features are a rich source of inspiration. The Festival is outstanding, because its musical events are held in a sacred area declared UNESCO World Heritage Site: The Cave where John wrote the Book of Revelation.

Lots of spectators attend the events, coming from every corner of the earth, making this holy island a pole of attraction for the global community.

The General Secretariat for the Aegean and Island Policy will always assist, within the scope of its capabilities, the organization of the Patmos Sacred Music Festival.

I congratulate the organizers and all those who contribute to this year's organization of the Festival, which is now well-known in Greece and worldwide.

**Ioannis Giannellis Theodosiadis  
Secretary General for  
the Aegean and Insular Policy**



**Salutation to the 17th Festival of Sacred Music of Patmos  
by Mr. George Hadjimarkos  
Regional Governor of the South Aegean Region**

The Patmos Sacred Music Festival, an institution of exceptional quality, unique in its kind, perfectly identified with the Holy Island of the Dodecanese, one of the seven most important pilgrimage sites in Europe, is a reference point for sacred music in the Aegean, in Greece, but also internationally.

It highlights the sanctity of the enchanting place that created and hosts it, a world symbol of spirituality. It highlights the multi-dimensional of the South Aegean.

This year, for the 17th time, sacred music finds the ideal place in the Sacred Island of the Apocalypse. In a place filled with great intensity, where every corner, every street and every path exudes devoutness and divine harmony, artists will reveal one more time their exquisite works. Works made by humans but touched by the Divine.

The artistic significance and contribution of the Patmos Festival for the dissemination of religious, cult music, and for the highlighting, observation and evolution of it through the ages and cultures, is insurmountable. The artistic expression of divine faith, in all its grandeur!

With the certainty that this year's organization will add one more brilliant page in the history of this exceptional institution, which we are extremely proud of, as inhabitants of the Dodecanese and the South-Aegean, I welcome you to Patmos, where we will all experience all the marvelous "Divine Revelation of Music".

**George Hadjimarkos  
Regional Governor of the South Aegean Region**



**Salutation to the 17th Patmos Sacred Music Festival  
by Mr. Kallistos Diakogeorgiou  
Regional Executive Advisor of Culture-Industry Spatial Planning and Environment  
of the Dodecanese**

We are delighted to welcome the 17th Patmos Sacred Music Festival. An artistic institution, that each year crosses the borders of Patmos and our Region and broadens its search fields. The Region of South Aegean along with the Regional Governor Mr. Giorgos Hadjimarkos, as well as myself personally, as advisor of the Dodecanese Culture, we are always beside you and we support the beautiful cultural events that highlight our region and help it travel everywhere, in order to transmit culture from the biggest to the smallest island, from the largest to the smallest village. I wish success to all those who participate in this effort, which aims to give to both the inhabitants and visitors the opportunity to initiate the magic of Culture.

**Kallistos Diakogeorgiou  
Regional Executive Advisor  
of Culture-Industry Spatial Planning  
and Environment of the Dodecanese**



**Salutation to the 17th Patmos Sacred Music Festival  
by Mr. Grigoris Stoikos  
Mayor of Patmos**

Dear friends,  
The Sacred Music Festival opens its musical gates to its loyal friends for the 17th time, with a program worthy of its existence for so many years. Once again, it is "present" with exceptional events, in order to ensure the musical delight of its fervent spectators.  
The Municipality of Patmos congratulates all the contributors who immensely helped the 17th Sacred Music Festival to begin once again its journey in the Holy Place of the Apocalypse, where we will all bow down in front of the magic of Sacred Music.  
The 17th Sacred Music Festival begins its journey in our Holy Island.  
A journey which is difficult, but it also has visions, perspectives and unique moments that I'm sure we will all experience.

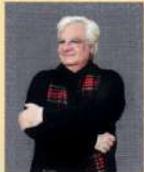
**Grigoris Stoikos  
Mayor of Patmos**



**Salutation to the 17th Patmos Sacred Music Festival  
by Mrs. Nomiki Mavrou - Strata  
President of the Cultural Center of the Municipality of Patmos**

Dear friends, supporters of this outstanding cultural event of the holy island of Patmos, we welcome you, this year too, at the 17th Sacred Music Festival.  
At the open-air theater of the Holy Cave of the Apocalypse, which is a jewel among world heritage sites, this cultural appointment will take place from 29/8 to 3/9/2018. In this internationally acclaimed cultural meeting place, spectators will be able to experience a variety of musical events that will fascinate people of all ages with their exceptional program and quality. This year we have the pleasure of hosting two great choir ensembles from England and Moscow, Greek artists, and an educational concert for our young spectators, children over 5 years old. After so many years, we, the people of Patmos, feel that Alkis Baltas, artistic director of the Festival, is one of us.  
We are all proud to have been able to preserve and enrich this Institution over the years, and we thank all of you who have supported this effort. It is a privilege which expresses the identity of our island and we deserve it.  
We welcome you and hope that you will enjoy the events of the Festival.

**Nomiki Mavrou – Strata  
President of the Cultural Center of the Municipality of Patmos**



**Salutation to the 17th Patmos Sacred Music Festival  
by Mr. Alkis Baltas  
Artistic Director of the Festival**

I welcome you to the 17th Sacred Music Festival titled "The Holy Revelation of Music". Stable to our goals, this year too, we have made every effort in order to present a program of high artistic standards, and to share with you moments of spiritual and spiritual uplifting in the Holy Place of the Apocalypse.  
At the opening concert we will hear Byzantine Hymns and Religious Folk Songs dedicated to the Virgin Mary by the "Saint Sion" - Choir of the Byzantine Arts Center of Lesvos accompanied by a traditional instruments ensemble.  
The renowned "English Chamber Choir" will follow, with an extremely interesting program and two world premieres of works written especially for the Festival.  
At the third concert, the singer and award-winning composer Sofia Avramidou with a small instrumental ensemble will perform religious songs by Greek and foreign artists.  
The "Representation of Soul and Body" by Emilio Cavaleri, the first oratorio in the history of music, a work with high symbolism and meaning, will be presented at the fourth concert by the Festival Orchestra and a small vocal ensemble. The arrangement and orchestration of the work belong to the undersigned.  
At the last concert, the Festival has the joy to welcome the Moscow Youth Chamber Choir, one of Russia's most important choirs, which will perform works of sacred music.  
In the framework of the Festival, there is an educational concert for our young friends, on Aesop's fable "The hare and the turtle", with wonderful music, songs and image projection.

Dear Friends of the Festival,  
I hope you enjoy the events of this year's organization.

**Alkis Baltas  
Artistic Director of the Patmos Sacred Music Festival**

THURSDAY  
AUGUST

30

2nd Concert

ENGLISH CHAMBER CHOIR

**PROGRAMME**

**Sacred Choral Music**

**Sergei Rachmaninov** (Russia) (1873-1943): Rejoice, o Virgin Mary

**John Tavener** (UK) (1944-2013): Mother of God, here I stand

**Thomas Tallis** (UK) (c.1505-1585): O nata lux

(hymn for the feast of the transfiguration)

**James MacMillan** (UK) (b.1959): O Radiant Dawn

(antiphon for 21 December)

**Ivan Moody** (UK) (b. 1964):

- Words of the angel

(hymn to the Mother of God as sung on Easter Day)

Solo Soprano: Jess Dagers, Augusta Lees, Rosalind Mann

- Isángele (world premiere - commissioned by the Patmos Sacred Music Festival)

**John Tavener** (UK) (c.1490-1545): Dum transisset Sabbatum

(respond for the third lesson at Matins on Easter Sunday - tells of Mary Magdalene at the tomb of Jesus)

**Mikis Theodorakis** (Greece) (b.1925): Troparion of Kassiani

(Vespers for the Tuesday of Holy Week)

**Alkis Baltas** (Greece): "And then He will appear..." (world premiere)

(Gospel of St. Matthew, chapter 24 (29-31))

**Nicolae Lunghu** (Romania) (1900-1993): Pre tine te laudam

(hymn to the Mother of God)

**Stevan Mokranjac** (Serbia) (1856-1914): Dostonyo yest

**Maximilian Steinberg** (Lithuania) (1883-1946): Se Zhenih griadet

**Thomas Tallis**: Videte miraculum

(respond for the feast of the purification of the Virgin Mary)

**Piotr Ilych Tchaikovsky** (Russia) (1840-1893): Cherubic Hymn, Khvalitye Ghospodi

**Choir conductor: Guy Protheroe**



**English Chamber Choir**

The English Chamber Choir came into existence in 1972.

Its earliest engagements included works by Haydn, Fauré and Kodály with Hertfordshire Chamber Orchestra, and live performances of the rock opera "Tommy" with The Who. These were followed by Rick Wakeman's "Journey to the Centre of the Earth" with the London Symphony Orchestra at the Royal Festival Hall.

Over the years the choir has performed in all the major concert halls in London, in St Paul's Cathedral, Westminster Abbey, Westminster Cathedral and many other churches known for their musical traditions. It has sung abroad in Brussels, Antwerp, Basel, Zurich, Athens and Plovdiv (Bulgaria), and has visited many cities, towns and villages throughout the UK. It has appeared at the Chelsea Festival, the Byzantine Festival in London and as part of the Encounters exhibition at the Barber Institute in Birmingham. In May 2012 it made its debut at the Brighton Festival - England's biggest arts festival. It has sung by invitation for the Lord Mayor of London at the Mansion House and HM The Queen at Buckingham Palace and Windsor Castle.

In 2012 it re-recorded Wakeman's "Journey to the Centre of the Earth" at Abbey Road Studios.

The choir sings regularly with the Belmont Ensemble at St Martin-in-the-Fields, in London's

THURSDAY  
AUGUST

30

2nd Concert

Trafalgar Square, performing popular classics. It has also commissioned many new works, most recently the "Troparion of Kassiani" from the Greek-Canadian composer Christos Hatzis and "Sub tuum praesidium" by Ivan Moody.

The choir's repertoire spans at least five centuries. It performs many a cappella works from the 16th and 17th centuries. It has in repertoire all the major choral/orchestral works of the baroque and classical era.

On occasion it has expanded its forces to perform Brahms' "Requiem" and Elgar's "Dream of Gerontius".

Its a cappella repertoire includes a wide spectrum.

For many years the choir featured on albums by Vangelis, and is probably best known for being featured on his soundtrack to the Ridley Scott film "1492: Conquest of Paradise". Other credits include the "Era" albums created by the French composer Eric Lévi. The choir's relationship with Rick Wakeman, begun in 1974, continues to this day.

The choir has a special association with contemporary music written for the Orthodox Church. It has sung and recorded many works by John Tavener, Ivan Moody and Christos Hatzis, among others.

In October 2012 the choir celebrated its 40th anniversary with a concert in St John's Smith Square.

Film credits include "1492: Conquest of Paradise" and "Band of Brothers".

The choir has participated in popular TV and Radio shows.

#### **Guy Protheroe**

Guy Protheroe is noted for his versatility as a musician: he is active as conductor, musical director, composer, arranger, lyricist, singer, writer and musicologist.

As conductor and artistic director of the contemporary music ensemble Spectrum he has given many performances internationally and made award-winning recordings, working with composers such as Iannis Xenakis, John Cage and Jonathan Harvey. He has recorded a wide range of contemporary music for the BBC and for release on CD. For over forty years he has been conductor of the English Chamber Choir and its orchestra, the English Players, with whom he has performed a huge variety of music in several European countries. He has recorded several CDs with the Choir.

He has conducted in many countries in Europe, Russia, the US and South America in concerts, broadcasts and recordings with orchestras, choruses and ensembles.

In the field of commercial music, after beginning as chorus master for The Who's "Tommy", Guy Protheroe has worked for over forty years on films, television and radio commercials and in concerts with a wide variety of artists. He had a 17-year relationship with Vangelis in many concerts, recordings and films. He has also long been associated with Rick Wakeman and the French composer Eric Lévi, and has collaborated with several famous rock bands (Procol Harum, Black Sabbath, Yes).

He has composed, arranged and conducted music for commercials and has appeared as a conductor on many television and radio shows.

Guy Protheroe has long been involved in Greek music and culture. He was Artistic Director of the 1989 Greek Festival in London, and in 1990 a shorter festival devoted to Byzantine music. He also co-directed the Byzantine Festival in London held in March 1998. The Byzantine Festival also presented events in Plovdiv, Bulgaria in June 1999, and in April 2000 at the Megaron Concert Hall in Athens. Another major Byzantine Festival was presented in London in March 2004. He was, for the Byzantine Festival, on the Steering Committee of MediMuses, a three-year international project run from Greece and funded by the European Commission, researching and promoting the history and performance of the modal music of the Eastern and South Mediterranean. In August 2006 he was music adviser to the 21st International Congress of Byzantine Studies (held in London and attended by over 1,000 Byzantine scholars) directing and conducting concerts and recordings.

Guy Protheroe has been constantly engaged as a musicologist by international recording artists, record companies, music publishers, music production companies, advertising agencies and legal firms. He is consulted on matters of copyright in music and also of copyright in sound recordings in disputes and litigation worldwide. He has lectured at several universities and colleges and has authored a number of published articles.

In 1974 he started a long and fruitful collaboration with the BBC.

He is a member of a great number of Unions of the international music community.

CO-ORGANIZED BY:

- Cultural Center of the Municipality of Patmos.
  - Municipality of Patmos.
  - South Aegean Region.
- Secretariat General for the Aegean and Insular Policy of the Ministry of Shipping and the Aegean.

PRIMARY SPONSORS:

Municipality of Patmos, Holy Monastery of Saint John the Theologian, Patmos.

SPONSORS:

BLUE STAR FERRIES, ATNET, DIVINE HOTELS. "VILLA ZACHARO" HOTEL

COMMUNICATION SPONSORS:

ERT3, ERT South Aegean, Culturenow.gr, Monopoli.gr, Allaboutfestivals.gr, CameraStyloOnline, Nissos Patmos, Tar.gr, AIGAIO TV, Radio Lihnari.

CONTRIBUTORS:

Artistic Director: **Alkis Baltas**.

Executive producer - Promotion: "**Anax**" - **Alexandros Mouzas**.

Sound and lighting coverage: **Dionisis Travlos (Dance School - Sound Coverage - Musical instruments rental - Lighting)**.

Sound control: **Giannis Syggletos, Kostas Gemistos**.

HOSTS: **Anna Moscha - Kambosou, Theologos Koumanis**.

**Anna Moscha Kambosou** was born in Patmos. She is a graduate of "Iasmos" Drama School. She has participated in TV serials, short films and theatre productions. She teaches theatre education, kinesiology and traditional dances, and specializes in shadow, puppet and marionette theatre. She is also lyricist, stage director, singer, and organizer of cultural events.

**Theologos Koumanis** grew up in Patmos. He studied Medical Laboratory Technology at the Technological Educational Institute of Thessaloniki, and is following a programme of postgraduate studies at Democritus University. He has been involved with the theatre and dance as an amateur. He has been a volunteer of the Sacred Music Festival since its establishment, and has participated in several artistic events organized by the Municipality of Patmos.

Organizational support in Patmos - Programme design: **Theologos Pentes**.

Cultural Center secretarial support: **Sozoula Gryllaki**.

The Cultural Center of the Municipality of Patmos cordially thanks:

- The municipal services of Patmos, especially Mr. Manolis Pentes and Mrs. Kalliopi Liapi.
  - The island's public services and all freelancers who worked for the success of the Festival.
    - Mr. Iakovos Koutlakis, President of the Patmos Hotels Association for the excellent cooperation.
      - Mr. Christodoulos Pant. Gryllis ("Pantelis" Restaurant).
  - Special thanks to Mr. Giannis Chytis, volunteer and supporter of the Festival and to all volunteers who did their best for the realization of the 17th Patmos Sacred Music Festival.
    - Mr. Nikos Pouliou for his support.

All concerts are held at the open air theatre in front of the Holy Cave of the Apocalypse, at 20.30.

Admittance is free of charge.

Spectators are kindly requested to deactivate their mobile phones and refrain from using cameras and VCRs during the concerts.

CONTACT:

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E-mail: patmosculturalcenter@gmail.com – info@patmosfestival.gr  
Municipality of Patmos: Tel. 22473 60302, Fax 22473 60319  
Website: www.patmosfestival.gr  
Holy Monastery of Saint John the Theologian: Tel. 22470 20800

### KASSIANI (9th Century) Troparion for Holy Wednesday

Kassiani (also known as Kassia) was an early 9th century abbess who wrote sacred poems and hymns, and is the earliest woman composer whose works survive. She was from a wealthy Constantinople family and received a private education including Classical Greek studies. Kassiani became a legend in Byzantine folklore through her legendary meeting with the Emperor Theophilus (a story first recorded in the 10th century, and also included eight centuries later in Edward Gibbon's *Decline and Fall of the Roman Empire*). Only around 25 of Kassiani's compositions survive, but both her poetry and her music have been continual inspirations to Orthodox worshippers and also to later composers. The *Troparion* (a short poetic hymn) for which she wrote both words and music is sung in the Vespers service of Holy Tuesday.

Doxa Patri ke Io,  
ke Agio Pnevmati,  
Ke nin ke ai,  
ke is tous eonas ton eonon, amin.

Glory to the Father and the Son,  
and to the Holy Spirit,  
Both now and forever,  
and to the ages of ages, Amen.

Kyrie, i en poles amarties peripesousa  
ghini, tin syn esthomeni theotita, myrophorou  
analavousa taksin, odhyromeni, mira si  
pro tou entaphiasmou komizi.

Sensing Your divinity Lord, I, a woman of many  
sins, take it upon myself to become a myrrh bearer  
and in deep mourning I bring before You fragrant  
oil in anticipation of Your burial;

Imi! leghousa, oti nyx mi iparchi, istros  
akolasias, zophodhis te ke aselinos,  
eros tis amartias.

crying Woe to me! What night falls on me,  
what dark and moonless madness  
of wild-desire, this lust for sin.

Dhekse mou tas pighas ton dhakryon,  
o nepheles dhieksaghon tis thalassis  
to (h)ydhor. Kampthithi mi pros tous  
stenagmous tis kardhias, o klinas tous  
ouranous, ti aphato sou kenosi.

Take my spring of tears  
You who draw water from the clouds.  
Bend to me, to the sighing of my heart,  
You who bend the heavens in Your secret  
incarnation.

Kataphiliso tous achrandous sou podhas,  
aposmikso toutous dhe palin, tis tis  
kephalis mou vostrichis; on en to paradhiso  
Eva to dhilnon, kroton tis osin ichithisa, to  
phovo ekrivi.

I will wash Your immaculate feet with kisses  
and wipe them dry with the locks of my hair;  
those very feet whose sound Eve heard  
at the dusk in Paradise and hid herself in terror.

Amartion mou ta plithi, ke krimaton sou  
avissous, tis eksichniasi psychososta  
Sotir mou? Mi me tin sin dhoulin  
paridhis, o ametriton echon to eleos.

Who shall count the multitude of my sins  
or the depth of Your judgment,  
Saviour of my soul? Do not ignore Your  
handmaiden, You whose mercy is endless.

### MIKIS THEODORAKIS (b.1925) The Troparion of Kassiani

The Greek composer Mikis Theodorakis, of Cretan descent, was born in Chios and now lives in Athens. In Paris and London in the 1950s he composed symphonic, ballet and film music. In 1960 he became leader of the regenerative cultural-political movement in Greece centred on the union of poetry and music, composing dozens of song-cycles, oratorios, revues and music for the ancient Greek drama. This movement was connected with the progressive political forces of that period, which brought him often to the centre of political life, climaxing with his active participation in the resistance movement against the military dictatorship (1967-74). Amongst his major works are seven symphonies, the ballet *Antigone* (Covent Garden, 1959), music for films including *Zorba The Greek*, the oratorios *Axion Esti* and *Canto General*, five operas, and also poetry, prose, philosophy, musicology, and political essays.

Theodorakis's setting of the *Troparion* is an early work, written in 1942, while he was still a teenager. Its predominantly Western harmonies are nevertheless inflected by the nuances of the original chant.

# PATMOS

**SERGEI RACHMANINOV** (1873-1943): Bogoroditse Dievo

**JOHN TAVENER** (1944-2013): Mother of God, here I stand;

**THOMAS TALLIS** (c.1505-1585): O nata lux

**JAMES MACMILLAN** (b.1959): O Radiant Dawn

**IVAN MOODY** (b.1964): Words of the Angel

Jess Dagers, Augusta Lees, Rosalind Mann *sopranos*

Isángele *World Premiere*

Commissioned by the English Chamber Choir for the Patmos Festival

**JOHN TAVERNER** (1490-1545): Dum transisset Sabbatum

**MIKIS THEODORAKIS** (b.1925): Troparion of Kassiani

Nicky Archer, Augusta Lees, Ann Manly *sopranos*

Sarah Brear, Jess Dagers, Peggy Hannington *altos* Roger Carpenter *tenor* Maxime

Rischarde *bass*

**ALKIS BALTAS** (b.1948): Kai Tote Fanisetai *World Premiere*

**NICOLAI LUNGHU** (1900-1993): Pre tine te laudam

**STEFAN MOKRANJAC** (1856-1914): Dostonyo yest

**MAXIMILIAN STEINBERG** (1883-1946): Se Zhenih griadet

**THOMAS TALLIS**: Videte miraculum

**PIOTR ILYCH TCHAIKOVSKY** (1840-1893): Cherubic Hymn; Khvalitye

Ghospodi

I do Like  
Let's Do it

Rock & Tchaik Kvalitje

<sup>Boog</sup>  
I Got Rhythm ↵  
Summertime

Moody Sub Two

Taverner ↵  
(Tallis / MacMillan) ↵

Autumn Leaves

Country Dances

Baltas - Hadjidakis (New Era Sunday)

<sup>Lullaby</sup>  
Over the Rainbow

(Leningrad  
If ye Love Me)

(Lindos Arena Concert  
Monday 3<sup>rd</sup> September 2018)

Subject: [^\_ECC^\_-announce] DATES AND REPERTOIRE

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From:

To:

Date: Wednesday, 12 September 2018, 12:49:51 GMT+1

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Dear all

As there was some confusion last night I am resending this information as an email rather than an attachment.

The flyer image for the concert is also attached - the link for booking tickets is here

<https://www.templemusic.org/shop/requiem-the-english-chamber-choir-2018/>

All best

Bob

**Sunday 16 September** St James Garlickhythe EC4V 2AF 4pm rehearsal 5pm Evensong Dress smart casual *NB in choir stalls*

Introit Durufle - *Ubi caritas*; Responses Rose; Service Stanford in C; Anthem Stanford *For lo I raise up*

**Monday 17 September** Royal Festival Hall, Southbank. SE1 8XX 3pm – 6pm rehearsal concert 7.30pm Dress all black

- Tomb Raider - live screening

**Sunday 30 September** St James's Garlickhythe EC4V 2AF – 9.30am rehearsal 10.30am Communion - 18th Sunday after Trinity Dress smart casual- in the organ loft

- Introit V Williams *O taste and see*; Mass setting - Stanford in C;
- Gradual TBC -Harris *Faire is the heaven*; Motet Durufle - *Ubi caritas*

**Monday 8 October 8-** probable extra rehearsal for next day -venue tbc

**Tuesday 9 October 9** The London Palladium W1F 7LA Afternoon rehearsal time tbc concert 7.30pm Dress all black

- **Procol Harum** - Edmonton - live with orchestra

**Monday 22 October** - probable extra rehearsal for next day -venue tbc

**Tuesday 23 and Wednesday 24 October**– Royal Albert Hall SW7 2AP Tuesday pm rehearsal time tbc Performance 7.30pm Dress all black Wednesday Two performances 1.00pm and 7.30pm

- *Harry Potter and the Prisoner of Azkaban* – live screening Royal Philharmonic Concert Orchestra Justin Freer conductor

**Thursday 8 November** - extra rehearsal at Temple Church 6.30pm – 9.30pm

**Friday 9 November** Temple Church EC4Y 7BB- Rehearsal 4pm concert 7pm **Note time!** Dress all black

**REQUIEM** Movements of the Requiem by different composers, interspersed with motets reflecting on the centenary of the 1918 Armistice.

- Johannes Ockeghem **Introit** *Missa pro defunctis* (c.1410-1497) (NB small group ATB)
- Charles Villiers Stanford - *For lo, I raise up* (1914)
- Tomás Luis de Victoria **Kyrie** Requiem (1605)
- Charles Hubert Parry - *There is an Old Belief* 'Songs of Farewell'(1918)
- Johannes Brahms **Ihr habt nun Traurigkeit** Ein Deutsches Requiem (1868) SOLO – piano duet
- Arvo Pärt -*The Beatitudes* (1990)
- Wolfgang Amadeus Mozart **Lacrimosa** Requiem (1791)
- Gustav Holst - *Ode to Death* (1919)
- Gabriel Fauré **Sanctus** Requiem (1890)
- Herbert Howells - *Nunc Dimittis* Evening Service in G (1918)
- Lili Boulanger - **Pie Jesu** (1918) – SOLO – with organ
- Charles Villiers Stanford *Lighten our Darkness* (1918)
- Maurice Durufé - **Agnus Dei** – Requiem (1948)
- James MacMillan *A Child's Prayer*(1996)
- Igor Stravinsky **Libera me** Requiem Canticles (1966) *from memory*
- Will Todd - *No more sorrow* (2014) with piano
- Plainchant **In paradisum** (solo or small group)

**NB** This concert will last approximately 1 hour 20 minutes without an interval

William Vann conductor, Rebecca Taylor organ, Elizabeth Weisberg soprano

**Tuesday 13 November** St Martin-in-the-Fields –WC2N 4JJ Rehearsal 4.30pm – 6.15pm concert 7:30pm  
**Dress DJ long black**

Faure – Requiem Belmont Ensemble Conductor Peter G Dyson Rebecca Taylor organ

#### **FORWARD PLANNER**

**Sunday 25 November** St James's Garlickhythe EC4V 2AF

**Thursday 29 November** St Martin-in-the-Fields - WC2N 4JJ Rehearsal 5pm – 6pm concert  
7:30pm **Dress DJ long black**

Handel -*Messiah*-

**Tuesday 11 December**– Parish and Ward Club Carols at SABTW

**Tuesday 18 December** St Philip's Kensington, Earl's Court Road, W8 6QH Dummy run of SMITF carols

**Saturday 22 December** Carols and Messiah at SMITFWC2N 4JJ

**2019**

**Saturday 26 January, 2019**- SMITF Mozart - Requiem: With the Belmonts

**Sunday, 27 January** St James's Garlickhythe

**Sunday, 24 February** St James's Garlickhythe

**Sunday, 31 March** St James's Garlickhythe

***ECC own concerts still to be added***

**Easter Monday 22 April** -SMITF Handel **Messiah** With the Belmonts

**Sunday, 28 April** St James's Garlickhythe

indow

**Saturday 11 May - 6pm SMITF NOTE TIME – Faure - *Requiem***

**Sunday, 26 May** St James's Garlickhythe1

**Sunday, 30 June** St James's Garlickhythe

**Robert Moffat**

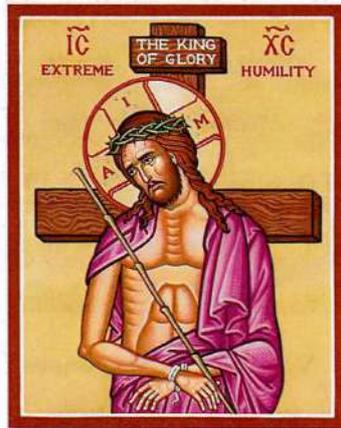
**020 3304 7696 07768 892613**



Temple Flyer Side A.pdf  
358.5kB

# EXALTATION OF THE HOLY CROSS

Choral Evensong



Sunday, September 16<sup>th</sup>, 2018

5pm

Celebrant and preacher: Fr Tim

*English Chamber Choir*

Choir: ~~Stellae Cantores~~

Organist: Andrew Parmley

## **The Order for Evening Prayer**

*Please stand for the entrance of the clergy*

### **Hymn No 117**

O LOVE divine, what hast thou done?

**Sentences** *BCP p.16*

*Please kneel for the*

**General Confession** – said by all *BCP p.17*

**The Lord's Prayer** – said by all *BCP p. 19*

*Please stand for the opening*

### **Versicles & Responses**

Psalms 110 and 150

(Please sit after the first verse, and stand for the 2<sup>nd</sup> Glory  
Be)

Please sit for the First Lesson  
Isaiah 63.1-16

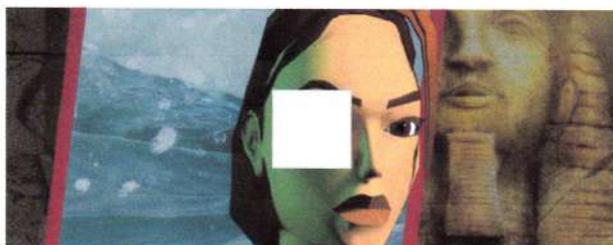
**Office Hymn** 106  
Drop, drop, slow tears

**Magnificat** (*stand*)

**Final Anthem to the Blessed Virgin Mary**

*(It is a centuries old tradition in the Western church to sing a hymn to the Blessed Virgin Mary at the close of the day)*





FILM SCREENING

## Tomb Raider in Concert

Relive the deadly adventures of Lara Croft at an orchestral performance of Nathan McCree's compositions for the *Tomb Raider* games.

At this concert, hear the music that helped shape and create the iconic superheroine Lara Croft and the *Tomb Raider* franchise performed by a full orchestra and choir and accompanied by clips from the original games.

[read more](#)

### Performers

Shelley Blond *compere*  
Alison Carroll *Lara Croft*  
Tom George *Winston*

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Subject: [^\_ECC^\_-announce] Tomb Raider

---

From:

To:

Date: Tuesday, 18 September 2018, 19:11:41 GMT+1

---

Hi to all from Gatwick: yet another delayed flight. To all who did Tomb Raider last night, many thanks, and I think the performance proved more interesting and rewarding than most people expected. Pleased that we got three full verbal credits to the choir. Enthusiastic reactions from fans lining up afterwards and an "excellent" comment from Eden Films today, hoping we will do more things with them.

If somebody could pass this on verbally at the rehearsal this evening to all who sang, I would appreciate it.

Hope tonight's rehearsal is great, and I hope to sit and listen to one during October: super programme. I am just finalising the running order for my Armistice concerts with Cappella Romana in Seattle and Portland.

Best wishes to all - Guy

Subject: [ECC-announce] rehearsal repertoire

---

From:

To:

Date: Sunday, 23 September 2018, 17:23:36 GMT+1

---

I've had some queries re what is being rehearsed when. Situation as follows

This Tuesday 25th - devoted to Temple music - last full rehearsal on this music before the run in to the concert so please do come and please can as many as possible get there by 7.15 so we don't waste time! Rehearsal taken by Rebecca

Tuesday 2 October - first part Temple second part Procol Harum Rehearsal taken by Guy

Tuesday 9 October is the Procol Harum gig so no rehearsal!

Tuesday 16 October - first part Temple second part Harry Potter

Tuesday 23 October is a Potter performance day - no rehearsal

Tuesday 30 October - Temple

Tuesday 6 November - Temple

Thursday 8 November - Extra rehearsal in the Temple Church probably 6.30 to 9.30 TBC (I am trying to get it later if possible)

FRIDAY 9 NOVEMBER - Pre concert warm up at 6pm concert 7pm. We can't get into the church before 6 as there is a service THEREFORE it is really important that everyone who can (I know 3 people can't) does the Thursday rehearsal.

CONCERT RUNNING ORDER - is below NB since last week when the Mozart went so well it is probable that the Mozart and Faure will be from memory THE STRAVINSKY IS DEFINITELY FROM MEMORY - it is only just over a minute!

Brahms copies available Tuesday

All best

Bob

**ECC Temple Concert 9 November Running order .**

Choir enter go to stalls Small group to rotunda

**Introit-** Ockeghem Missa Pro Defunctis, ATB 6 or 9 singers in Rotunda - who then move to join choir

**For lo, I raise up-** Stanford NB sop and tenor solos - in Choir stalls  
CHOIR MOVE TO ROTUNDA

**Kyrie** Requiem 1605 Victoria

**There is an Old Belief-** Parry (Songs of Farewell)

**Ihr habt nun Traurigkeit** from Deutsches Requiem - Brahms piano duet SOLO EW with chorus

CHOIR MOVE TO STALLS

**The Beatitudes**- Arvo Pärt

**Lacrimosa** Requiem Mozart - *PROBABLY FROM MEMORY*

**Ode to Death**- Holst

Short pause- Choir sit

**Sanctus** - Fauré *PROBABLY FROM MEMORY*

**Nunc Dimittis** (Evening Service in G, 1918) - Howells

CHOIR SIT

**Pie Jesu**- Lili Boulanger (soprano SOLO EW with organ )

CHOIR STAND

**Lighten our Darkness**(1918) - Stanford

**Agnus Dei**- Durufé

CHOIR MOVE TO ROTUNDA

**A Child's Prayer**- Macmillan 2 x soprano solos

**Libera me**- Stravinsky quartet and chorus - *DEFINITELY FROM MEMORY*

**No more sorrow** - Will Todd - with piano

**In paradisum** - Plainchant - solo/ trio tenor ?

There will be no interval

**Robert Moffat**

Subject: [ECC-announce] services update

---

From:

To:

Date: Sunday, 23 September 2018, 17:26:51 GMT+1

---

Dear all

Next Sunday has changed as we could not get enough people to do the Harris so it will now be a joint EC Stella Cantores group conducted by Andrew Parmley.

To facilitate rehearsal of Faire is the Heaven the other music has changed to Mass - Oldroyd mass of the quiet hour - Motet Mozart Ave verum I think the introit is still the V Williams O taste

If you were one of the people I had 'volunteered' !!! to turn up and now want to drop out let me know please!!

NEW DATE

St Andrews Day 30 November probably 6pm at SABTW (this is the day after the Messiah at SMITF)  
need around 12 singers if poss

By request of Fr Luke Miller: Mozart Coronation Mass and Ave verum and 5 hymns!

All best

Bob

**Robert Moffat**

Subject: [^\_ECC^\_-announce]

---

From:

To:

Date: Wednesday, 26 September 2018, 19:39:37 GMT+1

---

Hello everyone,

Please read this carefully and amend your diaries.

The extra rehearsal for PH will be on FRIDAY 5 OCTOBER, 7.15pm as usual at St Andrew's. On MONDAY 8 OCTOBER the evening rehearsal which was 6-9pm has been moved back to 6.30-9.30 at the request of the orchestra. I'm assuming this will actually make it easier for us to get there on time. That will be at the Warehouse, near Waterloo (directions to follow).

#### HARRY POTTER

A couple of minor amendments here too. The rehearsal on MONDAY 22 OCTOBER will now also start half an hour later at 6.30pm, and will be at a Church in South Ken, details to follow.

On TUESDAY 23 OCTOBER Justin has asked that the dress rehearsal start at 2.30pm not 3pm. I realise this will make it a bit tight for some people but as some of you are taking an afternoon of work anyway, I'm hoping that

the later start on Monday will actually be of more benefit anyway.

Please also note that the matinee performance on Wednesday 24 is at 1pm.

Thanks to everyone for getting back to me about 4 or 5 October etc. If by any chance you haven't let me know whether you can do 5 October or not, do please drop me a line. It would be nice to give David Firman a reasonably accurate number of how many singers he will have in advance.

Cheers,

Ann

# PROCUL HARUM

LONDON PALLADIUM TUESDAY 9th OCTOBER 2018

1. *Conquistador* OLE
2. *All this and more*
3. *Luskus Delph* No chorus
4. *Shine On Brightly* No chorus
- 5a. *A Salty Dog Intro* No chorus
- 5b. *A Salty Dog*
6. *In Held. 'Twas In I* (INTERVAL)
7. *Business Man* No chorus
8. *Holding On*
9. *Into The Flood*
10. *Within Our House*
11. *Pandora's Box* No chorus
12. *Symphathy for the Hard of Hearing*
13. *My. Neighbour* Chorus, no orchestra
14. *Sunday Morning*
15. *Whaling Stories*
16. ENCORE 1: *A Whiter Shade Of Pale*
17. ENCORE 2: *Conquistador* (different arrangement) <sup>123/</sup> OLE at end

## PROCOL HARUM - PALLADIUM - 9 OCT 2018

### CHOIR NOTES, following running order.

#### 1. *Conquistador*

No chorus score, and no chorus except at the very end: drummer gives 1-2-3 then the chorus all shout "O-lé" on beats 4 & 1 (following David). Not sure if stand/sit for this - David will decide. (Can't remember what we did last time. Duration: about 4:30.)

---

#### 2. *All this and more*

STAND at "Slower" in system 4 - STAY STANDING TO END.

Chorus enters at Verse 3. The chord in the pause bar before is an E flat 4-3, i.e. the same chord you come in on. Bottom line of page 1: bar 4 should be deleted, i.e. the tied-over C minor chord - should be one bar only.

Page 2: bar 1 is a chord of E diminished 7<sup>th</sup> resolving, at the beginning of beat 1 of bar 2, to an F minor chord, which is what you come in on in beat 3. Similarly in bar 4 of the page the chord on beat 1 is B flat minor, the same as your chord on beat 3.

2nd system of page 2: the third set of 4-bar rests has in each bar (it is in 2/4) Ab - G | Gb - F | Gb - F | Fb - Eb | leading into, on the 3<sup>rd</sup> system, the Ab minor chord on "Thru" (the bass note would be better notated as Cb). Then it is the same 4-bar sequence repeated, so in the 3<sup>rd</sup> system bar 2 has in the bass | Gb - F |; bar 3 | Gb - F |; then bar 4 | Fb - Eb | - so it fits exactly the same as in the previous 4 bars.

NB these 4 bars are sung 8 times, but on the 8<sup>th</sup> time there is a pause on the last chord.

(No Thru  
1<sup>st</sup> time)

---

#### 3. *Luskus Delph*

No chorus.

---

#### 4. *Shine On Brightly*

No chorus.

---

5a. ***A Salty Dog Intro***

No Chorus.

5b. ***A Salty Dog***

STAND on cue from David; stay up to end.

Bars 1-2 contain the same chords on piano played by Gary as the choir sing in bars 3-4, except the soprano notes are at the bottom of his chords, not on the top.

All notes detached unless marked with slurs. Bar 10: should be 2 beats each "San-ctu-" then 3 beats "-um".

Bars 12-14: chords are | | D minor | F#/C# | A dim7 |. Bar 15: beats 2-3 ("qu-i-") should also be detached. Read for staccato marks carefully!

Bar 22: Bass notes should be Fb (not Eb).

Bar 23 is letter **B**. Bar 24: S2 & A1 & A2 – make sure your tied note goes right up to the start of beat 4, where S1 enters.

Bar 31 is **C**.

Bar 35: sops beats 3 & 4 should be detached (altos legato as printed).

Bar 37: tenors should be C# (or Db) through the bar.

Bar 39 is **D**.

Bar 47 is **E**. The chords in the following 4 bars are | B dim7 | D dim7 | F#/C# | A dim7 |.

Bar 51 is **E**. <sup>F</sup>Warning: on about beat 3 of E there is a gunshot!

Bar 57: the 4 beats in this bar each have a syllable – "spi-ri-tu-um". Breathing: S at the end of 62 and 64; A before beat 4 of 62 and 64; T end of 62 and 64; B – 64-65 should be tied, breath at end of 64.

Bar 67 is **H**. Chords in the next 4 bars: | B dim7 | D dim7 | F#/C# | A dim7 |; then final bar Db major. This all slows up; then – WATCH AND WAIT for David who will give a new downbeat for the final choir phrase.

---

6. *In Held 'Twas In I*

Unlike last time we are doing the whole piece. (Lasts nearly 20 minutes – but very little more for chorus than last time.)

TB STAND at start. Watch David: note that B1 move down on 2<sup>nd</sup> semibreve and T2 on 3<sup>rd</sup>; then all unison G from 4<sup>th</sup> until David brings it off.

ALL STAND at **J**. All sit at **L**.

At **M** there starts a tolling bell on middle C, one stroke each bar (2/4). At bar 66 ALL STAND. KV for new section on page turn. For the phrase “Twas teatime at the circus”, please syncopate the syllable “cir-” by placing it early, on the last semiquaver of bar 72. || ?

NB bars 80-83 “Whoop whoop whoop” are only performed on the repeat, but bars 84-85 are performed both times. But in bar 90 “Twas” is only performed the 1<sup>st</sup> time! 2<sup>nd</sup> time is applause in next bar, until David ends it, and you SIT.

Bar 114 (**P**): I guess you STAND here – will check with David. If so, I guess SIT will be in 125. Then long sit..

STAND 2 bars before letter **W**, i.e. 295.

*▷ Major chord*

Breathing: Sops end of 298 & 300, 304, then similar pattern (use initiative!).

Altos end of 298, 299 tied into 300, breath after beat 1 of 300, tie beat 3 of 300 to beat 1 of 301, breath end of 302 & 304; then similar pattern.

Tenors end of 298 & 300, 301 tied into 302; similar pattern from 305.

Basses before beat 3 of 298 and 301; similar pattern from 305.

At **X**: SIT.

STAND at 333, i.e. 2 bars before **Y**.

Similar breathing patterns: Sops: end of 336, 338, 342, 344.

Altos: the G in bar 337 should be tied into 338, then breath after 1<sup>st</sup> beat, and the B last note tied into 339; sim in 341-342; breath at end of 342; 344 tied into 345 + 346, then breath after beat 1. Bar 347 tied into 348 and 350 into 351.

Tenors: use your musical intelligence! – don't have a prescription here, but sing through natural vocal phrases and breath between them.

Basses: 336 breathe before beat 3, and in 339, 341 and 344.

TUTTI breaths – very deliberate: end of 351, 352, 353.

---

## INTERVAL

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### 7. *Business Man*

Band only – no chorus

---

### 8. *Holding On*

ALL STAND at the beginning. Please note it is all in 2 sharps, but the key signature is only put in a couple of times.

A “world music” number, starting off with South African-style chorus. Drums etc start – not sure how you find the notes; will check with David. NB the first 2 bars you sing are sung 5 times in all (I suggest you number the 2-bar repeats 2-3-4-5); the 6<sup>th</sup> is the new notation at the end of the 2<sup>nd</sup> system – and, beware in the final bar the word “he-sah” occurs one beat later than in the first 5 iterations! Very easy to get that wrong!

KV: choir entry immediately on the page turn!

Bottom of page 2: the final “day” should be 2 bars held D major chord, followed by 2 bars rest before the repeat.

Again, KV on page turn 3 to 4: immediate entry on 4.

Altos: final system – note that “bright-er” is C sharps – in the signature, but not shown on this page.

Final 2 bars: *molto rit*; then make last note of penultimate bar (“-ing”) just a quaver, then a quaver breath before a massive “on”. (Watch David.)

---

### 9. *Into The Flood*

ALL STAND bar 22

NB Altos bars 24 & 26 (53 & 55 on repeat): G naturals. Sops + alts bar 29 (58 on repeat): C sharp.

First page is repeated, from bar 9=39. NB then straight over the page BUT the phrase over the page, “Give me a sign, throw me a line” is only sung the 3<sup>rd</sup> time, not this time. Bars 78-79 are sung this time – but bar 78 should have a minim rest at the beginning.

Bar 81: Sops should have crotchet “Glo-” then quavers “-ri-a” – and altos also in 83.

Handwritten notes: 2<sup>nd</sup> system repeated 3 times? altos signs

Bar 93: ALL SIT. Note there are 18 bars, then back to the Segno in bar 9. STAND again at bar 22, and remember to sing over the page this time in bars 67-70. Then after 4 bars (end of 74) it cuts to the Coda on page 3 – chorus entry “into the flood”, sung 4 times; then 2 bars rest (chords: E minor, then G major), then a C major chord 5 before the end, on which the chorus join on beat 3. SIT at end.

---

10. ***Within Our House***

Another new one to us. Soloists we sorted out from those at this Friday's rehearsal, since we ran it all then with David: Ros, Karen, Rob and Ken.

Should sound like a “Methodist” choir, David says!

Solos from **D**, tutti from **H**.

Sops: bar 105 should be F natural.

Solos from **M**; tutti from **N**.

Détaché in bars 135, 136, first 2 beats of 137 and 139. (Otherwise legato.)

---

11. ***Pandora's Box***

No chorus.

---

12. ***Sympathy for the Hard of Hearing***

ALL STAND

Bars 1-2 tacet for chorus. Gary plays, over a pedal F, the top notes (crotchets) E – D – C – D. The chord at the beginning of bar 3 is A minor.

Bars 43-4: French pronunciation of “A-mi-ens” (3 equal syllables, despite notation). Bar 52: “her” in all parts.

**D** = bar 57: ALL SIT.

**J**: ALL STAND

**K**: Slow,  $\frac{1}{4}$  tempo, quaver beat, *forte*. Bar 126: semiquaver on “-get”, then semiquaver rest. Bar 127: “-fice” – quaver, then semiquaver breath.

**L**: STAY UP to end, in 2, fast.

---

13. ***My Neighbour***

Chorus, but no orchestra.

This score has what you sing on page 1, but where you sing it on page 2. So the song begins in the bars rest on page 2; where you sing what is on page 1 is just where "BRIDGE 2" is marked on the penultimate system on page 2 – which happens to start at bar 49 (though not marked so here).

I have a note from last time that the 8 bars before Bridge 2 are repeated – will check with David. Last time it was a STAND for the last 2 bars BEFORE the choir Bridge 2 entry. Then SIT after Bridge.

---

14. ***Sunday Morning***

Sop Alt Ten STAND at bar 19, i.e. 2 before **D**. The chord in bars 7-8 is Eb, and at **D** is Ab ma over C (= first inversion). Bar 27: SIT.

ALL STAND bar 39: bar 40 is C major. Breath in 2-bar phrases.

**H** has in bar 49 minim chords |Eb, Eb/Db |; bar 50 has on beat 1 Ab/C, i.e. Ab 1<sup>st</sup> inversion, as in the chorus entry.

Bar 55: SIT.

Bar 71: STAND. Bar 72: G major chord; therefore drop of major 3<sup>rd</sup> for chorus entry.

*Eb 1<sup>st</sup> chord in 73*

Penultimate bar: quaver beat – watch.

---

15. ***Whaling Stories***

STAND: shout "Ugh!" on beat 1 *ff* – then SIT when Gary starts the Verse in bar 1.

Bar 68 is start of rising scale figure on bass guitar; bass and piano only in 70. Strings' rhythmic accompaniment figure starts at bar 82.

**B** = bar 88: STAND – "Lightning struck..." then in 3<sup>rd</sup> bar chorus "HISS" – and "UGH" immediately over the page! Then SIT on downbeat of 93. (Rising scale figure continues.)

Bar 100: beginning of new rising scale figure. At letter **G** is marked 12 bars rest: in fact the last 2 bars (112-3) are repeated, so it is 16 bars. So there are 16 in all bars in which this scale figure is heard, i.e. the full scale is played 8 times.

Then, at printed bar numbers 114-115 the choir joins in *forte* on the same rising scale figure, as follows - and it is repeated, as in the score.

Choir bars 114-115

Then *molto rall* in 116-117; SIT on 118 = H.

STAND on bar 134. Chord in bar 137 is F major. 138: slow and *pomposo maestoso*. Bar 139: breath on last quaver; also end of 141. (in ds)

Bar 143: sopranos - first note is C natural; then beat 2 - everyone - the syllable "-phets": listen to Gary and come off with him. Bar 144: bass - first note is just a minim G. Bar 145: altos split D and B (maybe some sops 2 on D with 1<sup>st</sup> altos); basses sing bottom G.

#### 16. ENCORE 1: *A Whiter Shade Of Pale*

H: STAND to end. Chords in 63-4: | C major - G/B | A mi - G |. *Volti subito!* Breaths: sops middle of 66; tenors/basses middle of 67. Altos 68-9 Gs all tied. STAY UP.

Chord in 77 beat 1 is G. Tenors in 78: first note should be B minim; then breath. Basses in 80: should be G (not C).

Bar 88: chord of G major. Bar 107: | C - F |, then beat 1 of 104 is G.

Breaths in final phrase: sops, altos and basses after beat 1 of 105; tenors after beat 3 of 105. *Molto rit/molto cresc* to end - long final pause!

#### 17. ENCORE 2: *Conquistador* (different arrangement)

As for item 1: no chorus score, and no chorus except at the very end: drummer gives 1-2-3 the all shout "O-lé" on beats 4 & 1 (following David). Again, not sure if stand/sit for this - David will decide.

(Have fun! Guy)

Subject: [ECC-announce] Fwd: PROCUL HARUM - urgent notes from GP for all doing this show

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From:

To:

Date: Monday, 8 October 2018, 13:44:43 GMT+1

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In answer to some queries regarding my Notes and the running order I sent yesterday, what we rehearsed last Tuesday was what I had been told at that stage was the set list (though incomplete). David then produced a final list on Friday, which is what I have followed in the Notes I sent yesterday. So if you were there on Tuesday but not Friday you may have copies of a few pieces we are not doing - please return those. And extra copies of all pieces will be available this evening.

Further to the Notes I sent, there are a couple of production revisions from David, and (the as usual v efficient) Karen has spotted a few slips - I would have been amazed if there weren't any! These are:

1. Conquistador: Gary does not want "Olé" at the end of this, only at the end of Conquistador as the second encore, item 17 - as marked there. (No scores.)
  2. All this and more: from "Chorus enters at Verse 3" this should read: "The chord in the pause bar before is an E flat 4-3, i.e. the same chord you come in on. 5<sup>th</sup> bar of Verse III should be deleted, i.e. the tied-over C minor chord - should be one bar only, then straight on to Eb chord. Same on repeat at bottom line of page 1: bar 4 deleted." (i.e. I had omitted to mention the first deleted bar.)
- 5b. A Salty Dog: "Bar 51 is **F**" (I had written E); then add "Bar 59 is **G**".

For those who haven't yet printed out my Notes (if you have, please add the above to them), please print the Revised Version attached, or there will be copies available this evening of the Revised Version incorporating these details - included in the heading is "rev 1" to avoid confusion. Also attached here is just a Running Order without the notes, on one sheet of A4 for convenience. No doubt more details of revisions/alterations/additions will arise during the rehearsal!

I have included all stands and sits within pieces - David has agreed with these and has asked me to indicate them to the choir in the show - he has plenty else to do! We don't know which pieces Gary is going to introduce and chatter about, and which will be segues, so assume sitting at the end of each unless otherwise instructed. Also at end of main set and also second encore (if not also first), sit down while Gary and the band take bows - unless David brings the orchestra up immediately, in which case stay standing. That's standard for any such gigs.

Guy

### HARRY POTTER 3: NOTES ON CHORUS CUES

This is in respect of all the chorus cues in the chorus scores and the mp3 sound clips of them which I have circulated: if you cannot download them from my email as attachments, please drop me a note immediately and I will give you a link to the Dropbox with them all there. It's really essential you know what you are listening for. And please bring a tuning fork, or an equivalent, to the rehearsals and the show: the main difficulty, as before with John Willams, is how to pitch your first note!

Please STAND at the beginning of every printed instrumental cue: I will indicate these so you know exactly where you are. SIT where indicated – on downbeat.

**2M2A-2M3** I have included the printed cue in 2M2A from bar 24 (**SA STAND** here) 17 minutes into the film. Sorry, on checking this I have found this "clip 1" was truncated, as I have sent it round before: now corrected today in the revised Dropbox folder.

At the end of 2M2A, as you will see, there is 45" of dialogue etc, then you enter at the opening of 2M3 on a chord of F-A-F, as in clip 2. So I have included the 2M2A clip so you can hear the last music cue before this entry. **SIT** at end of 2M3.

**2M4** Cue at bar 34: **SA STAND**. On the recording you can hear brass clearly from bar 47 – trumpets, ending on high B natural. You will benefit from tuning forks etc to find the pitches here for the final chord! **STAY UP** during 1'15" soundtrack into 2M5.

**2M5** Still **SA**. Cue at bar 1: **SA STAND**. Note the children's choir sound – we need to copy that! (Otherwise it doesn't make sense to picture.) That applies to all the children's actual songs, with lyrics, on the soundtrack. At end (bar 39) **SIT**.

(oh)  
**2M9** Bar 1: **SATB STAND**. Bar 14: **SIT**. (No vowel sound in score – I suggest "oo" unless told otherwise.)

**3M11-3M12** Cue at bar 42: **SAT STAND**. Note that harp starts in bar 53, choir stops end of that bar, then **SIT**.

**4M1-4M2** Cue at bar 39: **SATB** stand: best note cues are from brass in bars 47 and 49. **STAY UP!** – more at bar 74: best note cues are violins on high A in 70-73, with pedal D below. **SIT** on bar 81.

**4M6-4M7** Cue at bar 24: **SA STAND**. NB quick page turn: attacca into **4M7** (only 2" gap). (4M6 ends on D flat major chord; this starts on a C minor chord.) Children's choir sound again: this is PURELY A CAPPELLA, i.e. UNACCOMPANIED (apart from some light percussion, untuned), so needs to be very clear and confident. The opening is inaudible in the mix on the soundtrack – it only becomes audible at 24" into my clip, on "Ding! Dong! Ding!", and is not always audible after that. Becomes clear again at 58" into the clip, at bar 41 on "Tra-la-la". But don't assume it won't be prominent in the mix to the RAH audience! **SIT** on bar 56.

**4M10 bars 1-11** Cue at bar 1: **SA STAND**. Lots of A as pitch cues. Bars 1-11 only in this clip. This choir section is again inaudible at the start on the soundtrack, until bar 10, but again don't assume it will be in the RAH! **STAY STANDING**. To save to listening to the interim bars, I have made another soundclip from the printed cue in bar 36...

**4M10 bars 36 – 4M17 no ending** This is a long recorded clip – **STAYING STANDING THROUGHOUT**. Bar 36 on: all A minor as a lead-in. Unaccomp except doubled by synth.

STAY UP - 20" gap before **4M11**. Cue into this from the dialogue: "Close your eyes". Again unaccomp except doubled by synth. STAY UP through **4M12** instrumental - none of this orchestral cue audible on the track, as the sfx are so loud! (Should be better in the RAH.) After which 39" gap before **4M15** - you will need notes ready from tuning forks etc. Audible on this soundclip from 2'32". Accomp by strings here. STAY STANDING. **4M16-4M17** Tenors stand on bar 1 cue. This instrumental cue is also almost inaudible on the soundtrack - might be better in the RAH, but not useful chords anyway from which to pick out pitches - you will need tuning forks etc. Bar 13: **TENORS SIT**. The soundclip ends at bar 24, but SA continue in bar 25: from here to the end is a specially written link to introduce the Intermission, so not on the soundtrack. **SIT** at end, of course.

### INTERMISSION

**6M4-6M5AN** Cue at bar 175: **ALL STAND**. Loads of sfx as usual: in the RAH the instruments should be clearer: trumpets in 179-181, horns in 182, with two rising Cs to D flat in 183, your note. At 195 STAY UP. The cue at 201 in treble clef on A flat is on synth with vocal sounds - don't be confused by it! Choir immediately over page on G. **SIT** at end.

**7M3-7M4** Cue at bar 15: **ALL STAND**. In bars 17-18 the C sharp is on horns - prominent. (Tenors sing upper Bass lines here) ALL STAY STANDING - TB again at 63. At end **ALL SIT**.

**7M11-7M12-End Credits** Cue at bar 308: **SA STAND** This cue is very clear in the clip: sound just like this please! Continues right up to bar 374, then **SIT**. (END of choir)



[ECC-announce] 13 November Faure at St Martins

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From:

To:

Date: Monday, 5 November 2018, 17:13 GMT

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NEXT TUESDAY 13 AT ST MARTINS

NB NB DRESS FOR MEN IS DJ'S NOT all black - Ladies Long black as normal

REHEARSAL IS 4.30PM if you are going to be late can you let me know please.

The music is

Fauré – Requiem, Cantique de Jean Racine Bach - Jesu, Joy of Man's Desiring

Mozart - Ave Verum Corpus Handel - Let thy Hand be Strengthened

WE WILL BE GIVING THIS OUT TOMORROW please make sure you take it !

Bob

**Robert Moffat**

[ECC-announce] Temple Logistics - SMITF FAURE

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From:

To:

Date: Monday, 5 November 2018, 16:13 GMT

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Dear all

Reminder tomorrow is at St Andrews as normal - please try to be on time there is an awful lot to get through ! Small groups / solos - church open from 6.45 if anyone wants to rehearse

Just to clarify - we are now going to use copies for the Faure but NOT for the Mozart Lacrimosa which everyone (apart from new people) should know !

A sheet with running order, soloists, moves etc is attached

WE WILL BE COLLECTING SOME (NOT ALL) MUSIC AFTER THE TEMPLE CONCERT - including the Holst, Howells and Durufle which are hire copies and Will wants to borrow the Stanford Lighten our darkness for the Sunday. Please keep the rest till we restart at St Andrews on 20th.

**TOILETS !!!** There are no public toilets in the Temple Church (a couple for us obviously) so please can you tell any guests that they may use the toilets which are located in the Inner Temple Library. (we have had to pay for them so they might as well be used!)

This is adjacent to the Pegasus Cafe which is easily found - go through the arch at the eastern end of the church forecourt and turn immediately right and into the library - ladies upstairs gents left and down.

**NEXT TUESDAY 13 AT ST MARTINS NB NB DRESS FOR MEN IS DJ'S** NOT all black - Ladies Long black as normal

REHEARSAL IS 4.30PM if you are going to be late can you let me know please.

The music is

**Fauré - Requiem**, Cantique de Jean Racine Bach - Jesu, Joy of Man's Desiring

Mozart - Ave Verum Corpus Handel - Let thy Hand be Strengthened

WE WILL BE GIVING THIS OUT TOMORROW please make sure you take it !

Bob

**Robert Moffat**

[ECC-announce] TONIGHT - STANDING PLAN - POPPIES

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From:

To:

Date: Thursday, 8 November 2018, 11:55 GMT

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Dear all

The vestry entrance to the Temple Church will be open from 6.45 - Will wants to start singing at 7pm so please try and be there by then.

If you are after 7 ring my mobile 07768 892613 or use the ECC Whatsapp group

A reminder that there will not be refreshments available this evening - so bring your own.

We managed a go at the choir stalls seating on Tuesday but the arrangement for standing in the Rotunda has not been tried yet.

We will be in 3 rows as follows PLEASE CAN YOU LOOK AND SEE WHO YOU ARE NEXT TO SO WE SAVE TIME LATER!

ROW 1 left to right

Jess, Elizabeth, Deborah, Nicky, Marianne, Hannah, Gussy, Ros, Zoe, Karen, Debbie, Margaret, Peggy, Robyn, Tamsin

ROW 2 left to right

Stella, isabel, Jocey, Martin, Julia, Natalia, Roger, Maxime, Tim, Jay, Jenny, Amy, Cara, David W Dave S

ROW 3 left to right NB on Friday will be on riser - but not this evening

Francois, Michael, Jamie, Mark, Stephen, Bob, Caspar, Rob, Simon, Alejandro, David J, David E, Ken, Hugh, Neil, David L

Poppies - we are suggesting that as this is an Armistice themed programme we should wear poppies - it is not however mandatory - or, if you prefer to wear a white one, that is perfectly in order.

Bob

**Robert Moffat**

**The Temple Church  
Friday 9 November, 7.00pm**

# REQUIEM

**Movements of the Requiem Mass by  
different composers, interspersed with  
motets reflecting on the centenary of  
the 1918 Armistice.**

**English Chamber Choir  
Elizabeth Weisberg soprano  
Rebecca Taylor organ**

**William Vann conductor**

The Temple Church, Temple, EC4Y 7BB

Tickets: £25, £20, £10

Available from Temple Music Foundation

020 7427 5641 [www.templemusic.org](http://www.templemusic.org)



**The English Chamber Choir** performs a monumental programme, encompassing more than seven centuries of choral writing, from the earliest surviving polyphonic setting of the Requiem by Ockeghem to Will Todd's 2014 setting of *No More Sorrow*.

Interwoven between movements of the Requiem Mass by nine composers (including Victoria, Mozart, Fauré and Duruflé), we hear music that reflects on this year's centenary of the 1918 Armistice, including music dating from that year by Howells, Parry and Stanford. Works by Arvo Pärt and James Macmillan also feature.

At the core of the programme is Holst's rarely performed *Ode to Death*; his 1919 commemoration of the war dead, in a new arrangement for choir and organ by Iain Farrington.

Soprano Elizabeth Weisberg appears as guest soloist in works by Brahms and Lili Boulanger.

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

## **The English Chamber Choir**

**Music Director** Guy Protheroe

The English Chamber Choir return to the Temple Church following a successful concert in 2017. One of London's leading and busiest vocal ensembles the Choir has been at the forefront of London's musical life for over 40 years performing in all the major London concert venues.

ECC is Registered in England: 08198937  
Registered Charity Number: 1153396



LED BY IWM

# ECC TEMPLE CONCERT 9 NOVEMBER

Rehearsal Tuesday 7.15 – 9.45 at St Andrews

Rehearsal Thursday 7pm – 9.30pm at the Temple Church

Friday 9 Brief warm up 6pm concert 7pm – there is no interval – should end 8.25pm

- DRESS LADIES LONG (ankle length) BLACK MEN ALL BLACK NO JACKETS
- ENTRANCE TO THE TEMPLE CHURCH IS VIA THE CHOIR VESTRY AT THE REAR OF THE WEST END – follow the curve round to the left as you look at the church.
- NOTE: On Friday 9 Classic FM are filming in the church till 6pm – can I suggest that, as we have so little time and there may be people around in the vestry, that you come changed if possible.

## Running order

**6.55pm** The choir enter (apart from Ockehem singers) go to stalls and sit down. Everyone has a seat – and there is a seating plan. NB Karen and Jay have been volunteered to sort any seating issues and to organise moves - do please follow their instructions.

*Ockeghem singers enter as soon as signal given that audience are all seated and go to Rotunda.* Jessica Dagers, Zoe Triggs, Amy Bergs Tamsin Jones, Jamie Powe, Simon Archer David Lowe, David Shield, Ken Wharfe

Will enters

**Introit** - Ockeghem Missa Pro Defunctis,

*Ockeghem singers plus Will move to stalls – choir stand*

For lo, I raise up - Stanford Hannah Ainsworth Michael Roskell

*Choir moves to Rotunda*

**Kyrie** Requiem 1605 Victoria

Christe - Rosalind Scott-Douglas, Nicky Archer, Peggy Hannington, Martin Douglas

There is an Old Belief - Parry (Songs of Farewell)

*Will goes off – comes back with soloist and Rebecca*

**Ihr habt nun Traurigkeit** from Deutsches Requiem - Brahms

Piano duet

*Choir and Will move to stalls Rebecca to organ*

The Beatitudes - Arvo Pärt

**Lacrimosa** Requiem Mozart - FROM MEMORY

Ode to Death - Holst

*Choir sit for short break - this is not an interval just a break to get breath back!*

**Sanctus** - Fauré

Nunc Dimittis (Evening Service in G, 1918) - Howells

*Choir sit - soloist enters*

**Pie Jesu** – Lili Boulanger solo

*Choir stand*

Lighten our Darkness (1918) - Stanford

**Agnus Dei** - Durufé

*Choir moves to Rotunda*

A Child's Prayer - Macmillan Augusta Lees and Zoe Triggs

**Libera me** - Stravinsky quartet and chorus -

Zoe Triggs, Tamsin Jones, Jamie Powe, Simon Archer

*During this Rebecca moves to piano*

No more sorrow - Will Todd *Stephen Pritchard and Augusta Lees move TBC*

**In paradisum** - Plainchant -

Stephen Pritchard and Augusta Lees solos

End of concert

**ROW 1 left to right**

Jess, Elizabeth, Deborah, Nicky, Marianne, Hannah, Gussy, Ros, Zoe, Karen, Debbie, Margaret, Peggy, Robyn, Tamsin

**ROW 2 left to right**

Stella, isabel, Jocey, Martin, Julia, Natalia, Roger, Maxime, Tim, Jay, Jenny, Amy, Cara, David W Dave S

**ROW 3 left to right NB on Friday will be on riser - but not this evening**

Francois, Michael, Jamie, Mark, Stephen, Bob, Caspar, Rob, Simon, Alejandro, David J, David E, Ken, Hugh, Neil, David L

**The Temple Church**  
**Friday 9 November, 7.00pm**

# REQUIEM

**Movements of the Requiem Mass by  
different composers, interspersed with  
motets reflecting on the centenary of  
the 1918 Armistice.**

**English Chamber Choir**  
**Anna Gillingham** soprano  
**Rebecca Taylor** organ

**William Vann** conductor

**PROGRAMME**



Our programme begins with the Introit from the *Missa pro defunctis* by Johannes Ockeghem, the earliest surviving polyphonic setting of any Requiem Mass, probably dating from as early as 1461.

We now jump five centuries to Stanford's *For lo, I raise up* - possibly his most dramatic anthem. Stanford set the words of Habakkuk - an unusual source which enabled him to articulate what he saw as Germany's betrayal of its artistic heritage. Perhaps more than that, it resonates his hopes for victory.

Continuing the setting of the Requiem we move to Tomás Luis de Victoria's *Requiem of 1605* and the Kyrie. Written in six parts this was Victoria's final composition and is often thought of as the summation of both his compositions and Renaissance polyphony.

The music of C.H. Parry has enjoyed a renaissance in recent years as his centenary has been celebrated. Parry was writing during the First World War and facing the end of his own life. *'There is an old belief'* sets words by the Scottish poet, John Gibson Lockhart (1794-1854), which declare that a better world lies 'beyond the sphere of Time and Sin, and Fate's control'.

Parry considered Brahms the greatest artist of the time - so much so that, shortly after the composer's death, he wrote his Elegy for him. It is therefore appropriate that we now hear 'Ihr habt nun Traurigkeit' from Brahms' *Ein Deutsches Requiem*. Written for soprano solo and chorus, it was composed at a later date than the rest of the *Requiem* - it is perhaps a personal movement, as if the soprano were speaking to us directly: "And ye now therefore have sorrow; but I will see you again, and your heart shall rejoice, and your joy no man taketh from you."

Arvo Pärt became interested in the music of medieval composers like Ockeghem, and Machaut from which he evolved a compositional technique that uses the language of medieval music. *The Beatitudes*, which uses this technique, is one of his only choral compositions in English; it was composed in 1990 and sets the well-known sermon from the Gospel of Matthew.

Composing on his death-bed in 1791, Mozart died before he could complete his *Requiem*. He only wrote eight bars of the Lacrimosa - believed to be the last music he composed - which was then completed by his composition pupil, Süßmayr.

Having tried to enlist at the outbreak of war but rejected on medical grounds Holst had deeply felt his absence from hostilities. He watched as his brother and composer-peers went into service, some - George Butterworth, Ernest Farrar and Cecil Coles among them - never to return. The *Ode to Death* was composed in the summer of 1919 shortly after his spell entertaining troops in Salonica (modern-day Thessaloniki) in Greece. It sets words by the American poet Walt Whitman taken from 'When Lilacs Last in the Dooryard Bloom'd', his 1865 elegy marking the assassination of the American president Abraham Lincoln. Written in memoriam of Holst's lost friends, its blend of pain, poignancy and pride in their sacrifice was realised in a work of immense power and becoming beauty. Perhaps most striking of all is its refusal to give into despair its luminous vocal passages rising with fervent orchestral accompaniment to a profound sense of gratitude. Death, it seems to imply, is not the end, a notion accented tonight by Iain Farrington's transcription for choir and organ. As such, it proves a moving tribute to those who fall in battle in defence of others.

Of all the Requiems, Fauré's stands out for its serenity and soothing gentleness. The Sanctus possibly offers something of his vision of the Kingdom of Heaven itself - the voices of angels dueting to a triumphant Hosanna.

Herbert Howells wrote his Evening Service in G in 1918, when he was 26 and assistant organist at Salisbury Cathedral. It was the first in a line of 20 sets of evening canticles spanning a 57-year period. This early Nunc dimittis shows that Howells was Stanford's pupil.

Lili Boulanger was one of the most exciting composers of the early 20th century, becoming, in 1913, the first woman to win the Prix de Rome. She died in March 1918 at the age of 24. Lili dictated her Pie Jesu to her sister Nadia from her sick bed. The text asks Jesus to grant someone 'everlasting rest'.

During the war Stanford was based in Windsor and wrote *Lighten our Darkness* as a tribute to the choir of St Georges Chapel where he was a regular attender. Composed in 1918, it is interesting to compare its gentler, more reflective, feel to that of *For lo, I raise up*. The words are from the Book of Common Prayer.

Durufié composed his Requiem in 1947 at the end of World War II. Like Fauré, he favoured images of gentleness rather than the more operatic settings of other composers. His setting of the Agnus Dei is serene – perhaps looking ahead to death.

The Scottish composer James MacMillan composed *A Child's Prayer* for two treble soli and chorus in 1996. It was written in the aftermath of the harrowing slaughter of 16 young primary school children and an adult teacher gunned down at Dunblane High School in Scotland. The words are a traditional text that he remembered from his childhood.

Stravinsky wrote his *Requiem Canticles* in 1966 - it is an idiosyncratic and very personal treatment of the Requiem, which was performed at his funeral five years later.

Will Todd wrote *No More Sorrow* for his album *Lux et Veritas*, of which he says: "With the 100th anniversary of the outbreak of World War One upon us in 2014, some of these [pieces] reflect on the broad and ever-present issue of peace. Some of the music has been inspired by my own deeply personal journey in recent years sparked by the illness of my daughter Rowan." He writes about *No More Sorrow*: "When I wrote this piece, it felt as if it came in response to the recovery of my daughter from long-term illness. The inspirational text suggests a promise of hope beyond dark times."

Our concert ends with the simplest of settings - a plainchant version of the In paradisum.

#### **As the Armistice approached Canon Laurie wrote:**

*"I tell you these things for it is all-important that you should grasp how complete the ruin is. These instances are typical and symbolical. The question is, What are we going to rebuild upon them? Those ruined houses, broken churches, ghastly trees, grim outlines, are all God's protest against the spirit which has destroyed and the laxity which made such destruction possible. And somehow we must win from the War, not only that we shall not suffer such peaceful folk to be for ever cramped by the fear of a foreign foe, but that we substitute for this the corporate life of a growing community which is learning to spell the meaning of Brotherhood."*

Note to Holst's *Ode to Death* written and copyright Michael Quinn. Provided here with thanks.

Canon Albert Ernest Laurie, Scottish Episcopalian Priest (Rector of Old St Paul's, Edinburgh), and war hero, was the great uncle of the Choir's Chairman.

### **Biographies**

**William Vann** is the Organist and Director of Music at the Royal Hospital and the Assistant Conductor of the English Chamber Choir, a post he shares with Rebecca Taylor. His musical education began while a Chorister of King's College, Cambridge and continued as a Music and Organ Scholar at Bedford School; he subsequently read Law and held a Choral Scholarship at Gonville and Caius College, Cambridge, studying as a pianist at the Royal Academy of Music with Malcolm Martineau and Colin Stone. He has been awarded many prizes for piano accompaniment and has collaborated on stage with a vast array of singers and instrumentalists, among them Sir Thomas Allen CBE, Mary Bevan, Katie Bray, Allan Clayton, James Gilchrist, Thomas Gould, Johnny Herford, Guy Johnston, Jennifer Johnston, Aoife Miskelly, Ann Murray DBE, Brindley Sherratt, Nicky Spence, Andrew Staples, Raphael Wallfisch, Kitty Whately and the Benyounes and Navarra Quartets. His discography includes recordings with Albion Records, Champs Hill Records, Delphian Records, Navona Records and SOMM. He is an Associate of the Royal Academy of Music, the founder and Artistic Director of the London English Song Festival, a Freeman of the Worshipful Company of Musicians and a Fellow of the Royal College of Organists. In April 2019 he will conduct a revival of Parry's oratorio *Judith* at Royal Festival Hall, the first full London performance since the 19th century, and Bach's *St Matthew Passion* with the Academy of Ancient Music at Cadogan Hall.

**Rebecca Taylor** is, together with William Vann, assistant conductor of the English Chamber Choir. Rebecca read music as organ scholar at Lincoln College, Oxford University before attending the Royal Academy of Music where she completed the MA in Piano Accompaniment and was a Junior Fellow. She gained a distinction in her LRAM teaching diploma and is currently a regular accompanist at the RAM. Rebecca won the Maureen Lehane Accompanist Prize at Wigmore Hall and in 2015, she accompanied the Welsh candidate in the Song Prize Competition of BBC Cardiff Singer of the World which was broadcast live on radio and TV. She was a concerto soloist with the Royal Oman Symphony Orchestra and also performed at venues including the Concertgebouw in Amsterdam and St Mark's Basilica in Venice. She has broadcast live on BBC Radio 3 & 4, made CD recordings and worked on a range of operas including a new work by Laura Bowler at the Royal Opera House. She is accompanist of the Leeds Festival Chorus, Assistant Conductor and Pianist with Twickenham Choral Society, she is currently Acting Head of Keyboard at Rugby School.

Soprano **Anna Gillingham** is in great demand internationally across Europe and Asia. Anna's 2017/18 season saw her as the soprano in the Junges Ensemble at Theater an der Wien, where her critically-acclaimed engagements included *Melisande*, the fiery title role in a Baroque-style *Ariadne auf Naxos*, and *Gerechtigkeit* in Mozart's earliest opera, *Die Schuldigkeit des ersten Gebots*, with Concentus Musicus Wien. Further recent highlights include Pamina in *Die Zauberflöte* at the Opera di Firenze in a much-revered production by Damiano Michieletto, Miss Wordsworth in *Albert Herring* at the inaugural Grange Festival, and performances of Beethoven's Ninth Symphony at the Athenaeum in Bucharest.

An outstanding graduate of the prestigious opera course at the Guildhall School of Music and Drama, Anna made her international opera debut in 2015 as the Governess in Britten's *The Turn of the Screw* at the Opera di Firenze. Further engagements include 22 performances as Pamina in *Die Zauberflöte* at Theater Basel, Frasquita in *Carmen* with the Singapore Symphony Orchestra, and opera galas with the Nuremberg and Bilkent (Turkey) Symphony Orchestras. Recent concert highlights have included her debut as soprano soloist in Brahms's *Ein Deutsches Requiem* in Munich and in Bach's *Weihnachts-Oratorium* at Gloucester Cathedral.

In recital, Anna has performed in many of London's most prestigious venues, including the Wigmore Hall, LSO St Luke's and the Barbican, as well as at the Oxford Lieder, City of London and Cheltenham Festivals, on In Tune for Radio 3, and for Classic FM. Anna recently gave her debut recital at the Warsaw Philharmonic with a recital inspired by the life and music of Pauline Viardot. Anna's concert repertoire is extensive, including such works as Mozart's *Requiem*, *Exsultate, jubilate*, and *Vespers*, Bach's *St Matthew Passion*, and Haydn's *Nelson Mass* and *Creation*. Anna looks forward to concerts at the Luxembourg Philharmonie in 2019 and her house debut at Opera Frankfurt in the 2020/21 season.

A natural linguist, Anna speaks French, Italian and German. Anna achieved a double first at Queens' College, Cambridge.

**The English Chamber Choir** is one of London's leading and busiest vocal ensembles and for over 40 years it has been at the forefront of London's musical life, led by music director, Guy Protheroe. The Choir takes great pride in its versatility, from renaissance to rock, polyphony to pop, and classical to cabaret.

The Choir has performed in all the major London concert halls and currently appears frequently at the Royal Albert Hall and at St Martin-in-the-Fields. The Choir has also sung by invitation for the Lord Mayor of London at the Mansion House and for HM The Queen at both Buckingham Palace and Windsor Castle. Abroad, it recently returned from performing at the prestigious Patmos Festival of Sacred Music in Greece - the first British choir to appear. The programme included two world premieres: *Isangele (John on Patmos)* by Ivan Moody and *και τότε φανήσεται* by Festival Director Alkis Baltas.



The Choir has also sung in Megaron, the Athens Concert Hall, in Antwerp, in Brussels, in Plovdiv and extensively in France and Switzerland.

Recent notable concerts include performing with the legendary Procol Harum live at the London Palladium, *Harry Potter, Close Encounters of the Third Kind and Gladiator* with live music to screen at the Royal Albert Hall, as well as Handel's *Messiah* and the Fauré and Mozart *Requiems* at St Martin-in-the-Fields.

The English Chamber Choir has a long association with contemporary music written in the Byzantine and Eastern traditions. This includes a number of new works the Choir has commissioned including the *Troparian of Kassiani* by the Greek/Canadian composer Christos Hatzis, and *When Augustus Reigned* by Ivan Moody. It also commissioned Ivan Moody's *Sub tuum praesidium* which was premiered by the Choir at the prestigious Brighton Festival.

The Choir appears on a number of commercial albums, most notably those of Vangelis. It is also credited on Ridley Scott's *Bladerunner* and *1492: Conquest of Paradise*, Steven Spielberg's *Band of Brothers*, and Eric Levi's *Les Visiteurs* film scores and the *ERA* series of albums. The Choir has a long association with Rick Wakeman, from the original *Journey to the Centre of the Earth* with the London Symphony Orchestra at the Royal Festival Hall in 1974 to its revival 40 years later at the Royal Albert Hall and at venues all over Britain. The Choir also took part in the return of Wakeman's *King Arthur* at the O2 Arena in 2016. The Choir is currently high in the charts featuring on Wakeman's *Piano Odyssey*.

#### **Sopranos**

Hannah Ainsworth  
Elizabeth Ames  
Nicky Archer  
Marianne Aston  
Deborah Bowen  
Jessica Dagggers  
Julia Daniels  
Jocey Hurndall  
Anne Johnson  
Augusta Lees  
Isabel Morgan  
Natalia Murray  
Stella Redburn  
Rosalind Scott-Douglas  
Zoe Triggs

#### **Altos**

Amy Bergs  
Karen Bloomfeld  
Margaret Driver  
Peggy Hannington  
Caroline Henne  
Tamsin Jones  
Debbie O'Connor  
Jenny Rowley  
Robyn Sellman  
Jay Venn  
David Wheeler

#### **Tenors**

Simon Archer  
Francois Boucard  
Roger Carpenter  
Martin Douglas  
Caspar Gordon  
Robert Moffat  
Jamie Powe  
Stephen Pritchard  
Mark Roper  
Michael Roskell  
Rob Scales

#### **Basses**

David Elliot  
Alejandro Garcia  
Tim Johns  
David Jordan  
Hugh Joslin  
David Lowe  
Maxime Rischard  
David Shield  
Neil Thornton  
Ken Wharfe

### **English Chamber Choir**

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

**Music Director:** Guy Protheroe

**Assistant conductors:** Rebecca Taylor and William Vann

**Manager:** Ann Manly – englishchamberchoir@gmail.com

**Chairman:** Robert Moffat – Robert@robertmoffat.co.uk

Tonight's concert is promoted by The English Chamber Choir, a charitable company limited by guarantee  
Registered in England: 08198937, Charity Number: 1153396

#### **THANK YOU**

Our thanks to: Matthew Power, Verger of the Temple Church  
Carol Butler and the Temple Music Foundation.

Sarah Brear, Nicholas Boyd-Vaughan  
Choir Patmos photograph by John Watson

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**The Choir would like to send greetings to its Music Director Guy Protheroe who is conducting the American professional vocal ensemble Cappella Romana in similarly themed concerts in Seattle (tonight) and Portland (Sunday).**

Cappella Romana's programme *They are at rest* features music by Elgar, Parry, Gurney, Holst and Vaughan Williams.

## English Chamber Choir

### FUTURE CONCERTS

**Tuesday 13th November St Martin-in-the-Fields 7.30pm**

Fauré – *Requiem*, *Cantique de Jean Racine* Bach - *Jesu, Joy of Man's Desiring*  
Mozart - *Ave Verum Corpus* Handel - *Let thy Hand be Strengthened*  
Belmont Ensemble Peter G Dyson conductor Rebecca Taylor organ

**Thursday 29th November St Martin-in-the-Fields 7.30pm**

Handel - *Messiah* - Belmont Ensemble 750th Concert in St Martin in the Fields  
Elizabeth Weisberg, soprano; Cathy Bell, mezzo-soprano  
Graham Neal, tenor; Philip Tebb, bass  
Belmont Ensemble Peter G Dyson conductor

**Tuesday 11 December – St Andrew-by-the-Wardrobe EC4 6.30pm**

**Service of Nine Lessons and Carols** – for the Parish and the Castle Baynard Ward Club

**Tuesday 18 December St Philip's Kensington, Earl's Court Road, W8 6.30pm**

**Carols with the English Chamber Choir**  
Guy Protheroe conductor; Rebecca Taylor organ

**Wednesday 19 December – Royal Albert Hall 7.30pm**

**A Hollywood Christmas**  
Royal Philharmonic Concert Orchestra; John Mauceri, conductor  
An evening of scores from festive films

**Saturday 22 December – St Martin in the Fields afternoon 2pm and 4pm**

**Carols with the English Chamber Choir**  
Guy Protheroe, conductor; Rebecca Taylor, organ

**Saturday 22 December – St Martin in the Fields evening 7.30pm**

**Handel - *Messiah***  
Elizabeth Weisberg, soprano; Cathy Bell, mezzo-soprano  
Graham Neal, tenor; Philip Tebb, bass  
Belmont Ensemble Peter G Dyson conductor

**Next concert here at the Temple Church**

**Thursday 14 March 2019**

**Frank Martin**

***Mass for double choir***

**Francis Poulenc**

***Quatre motets pour un temps de pénitence***

**PLEASE JOIN OUR MAILING LIST**

email [info@englishchamberchoir.co.uk](mailto:info@englishchamberchoir.co.uk)

[ECC-announce] RAH 18-19 December

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From:

To:

Date: Thursday, 8 November 2018, 20:27 GMT

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Hello,

I know many of you have been awaiting confirmation as to the arrangements for Hollywood Christmas and I have been concerned at the lack of information from the RAH. I spoke with them a few hours ago and the good news is that we are definitely booked for the shows and the dress rehearsal on the 19, but they are still having difficulty getting hold of the conductor to firm up arrangements to rehearse on the 18.

The bottom line is the RPCO are rehearsing morning and afternoon on the 18th and everyone is aware we can't provide a full choir during the daytime. The options under discussion are that we have a piano rehearsal with the conductor after Rebecca's carols (remaining in St Philip's), and/or we get any professional singers we are using, plus any ECC members who can be available during the afternoon, to turn up to the afternoon orchestral rehearsal and provide a nucleus who can then lead everyone else when it gets to the dress rehearsal.

The RAH have asked that we keep the Tuesday evening (18) pencilled, to which I would add that those who could do the 18 afternoon put that in their diaries in pencil too. There's no need to let me know whether you can or can't do this at the moment - let's find out if it's needed first.

And on Wednesday 19 it will be a three-session day. I don't have the start time for the morning rehearsal yet - I'm assuming 10 or 10.30.

Music should be available next week. Also the RAH expect to have found John Mauceri by then and got some answers!

Thanks to everyone for the enthusiastic response, we have a great group of singers - and we need every one of you. Please don't think we are oversubscribed, and if anyone knows anyone else who would like to join us do let me know.

I will write about other carols etc shortly. Just off to do a live radio broadcast on All-Classical Radio here in Portland so more info will probably reach you tomorrow rather than this evening. (Some of our extras receiving this may not know that Guy and myself are in Oregon at the moment, so 8 hours behind London time.) We are back Tuesday lunchtime.

Cheers,

Ann

Ann Manly  
Manager, English Chamber Choir

# St Philips

'Come and see'



## **Holy Eucharist**

*Remembrance Sunday*  
*Sunday 11 November 2018*  
*10.30 am*

## **Welcome to St Philip's**

Thank you for joining us in worship today. You are most welcome. If you are new, please do introduce yourself to the clergy or to one of the Stewards so we may welcome you and answer any questions you may have.

We are delighted to have children at St Philip's. During the first half of the service they are invited to attend Sunday School in the Upper Hall. Please encourage them to come forward at the end of the first hymn.

For young children and babies. You are welcome, at any point during the service, to take them for a break into the lower hall, where you are able to hear the service but no one will hear them.

We continue to enjoy and appreciate our dedicated choir Sunday by Sunday at St Philips. We are delighted to welcome The English Choir this week who will support us in providing today's Choral Eucharist. We are also grateful to William O'Brien who is playing the trumpet for us today.

**Mass Setting:** *Victoria Requiem Mass*  
**Anthem:** *Arvo Pärt - The Beatitudes*  
*and Holy is the true light - W H Harris*

Vicar: *The Reverend Philippa Turner*  
Email: [vicarstphilips@specr.org](mailto:vicarstphilips@specr.org) Mobile: 07483 147 164

*The Parish Office is open Monday to Friday, 11 – 2pm*  
Contact : *Laura Sylvester / Sally Bessada 020 7938 1367*  
[admin@specr.org](mailto:admin@specr.org) [www.specr.org](http://www.specr.org)

## THE GATHERING

*Stand*

**O God, our help in ages past**

*Isaac Watts (1674-1748)*

NEH 417

*All*

**O God, our help in ages past,  
Our hope for years to come,  
Our shelter from the stormy blast,  
And our eternal home;**

**Under the shadow of thy throne  
Thy saints have dwelt secure;  
Sufficient is thine arm alone,  
And our defence is sure.**

**Before the hills in order stood,  
Or earth received her frame,  
From everlasting thou art God,  
To endless years the same.**

**A thousand ages in thy sight  
Are like an evening gone,  
Short as the watch that ends the night  
Before the rising sun.**

**O God, our help in ages past,  
Our hope for years to come,  
Be thou our guard while troubles last,  
And our eternal home**

In the name of the Father  
and of the Son,  
and of the Holy Spirit.

*All*

**Amen.**

## THE GREETING

The Lord be with you.  
**All And also with you.**

We meet in the presence of God. We commit ourselves to work in penitence and faith for reconciliation between the nations, that all people may, together, live in freedom, justice and peace.

We pray for all who in bereavement, disability and pain continue to suffer the consequences of fighting and terror.

We remember with thanksgiving and sorrow those whose lives, in world wars and conflicts past and present, have been given and taken away.

*The presiding priest says a few words of welcome and introduction, after which the children leave to go upstairs to Sunday School.*

### Prayer of preparation

**All Almighty God, to whom all hearts are open,  
all desires known, and from whom no secrets are hidden:  
cleanse the thoughts of our hearts by the inspiration of  
your Holy Spirit, that we may perfectly love you,  
and worthily magnify your holy name; through  
Christ our Lord. Amen.**

*Sit or kneel*

### Prayers of Penitence

Let us confess to God the sins and shortcomings of the world;  
its pride, its selfishness, its greed; its evil divisions and hatreds.  
Let us confess our share in what is wrong, and our failure to seek  
and establish that peace which God wills for his children.

**All Most merciful God, Father of our Lord Jesus Christ,  
we confess that we have sinned in thought, word and  
deed. We have not loved you with our whole heart.**

**We have not loved our neighbours as ourselves.  
In your mercy forgive what we have been, help us to  
amend what we are, and direct what we shall be;  
that we may do justly, love mercy, and walk humbly with  
you, our God. Amen.**

*The choir sing*

Kyrie eleison	Lord, have mercy.
Christe eleison	Christ, have mercy.
Kyrie eleison	Lord, have mercy.

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

*All* **Amen.**

*Please stand to say*

**Gloria in excelsis**

*All* **Glory to God in the highest,  
(said) and peace to his people on earth.**

**Lord God, heavenly King, Almighty God and Father,  
we worship you, we give you thanks,  
we praise you for your glory.**

**Lord Jesus Christ, only Son of the Father,  
Lord God, Lamb of God, you take away the sin of the  
world: have mercy on us; you are seated at the right hand  
of the Father: receive our prayer.**

**For you alone are the Holy One, you alone are the Lord,  
you alone are the Most High, Jesus Christ,  
with the Holy Spirit, in the glory of God the Father.  
Amen.**

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

*Please remain standing for the Gospel acclamation and face the  
Gospel Reader.*

*Choir sings:*

*Alleluia, alleluia, alleluia.*

*All* **Alleluia, alleluia, alleluia**  
*(sung)*

*Gospeller says:*

*Jesus Christ is the firstborn from the dead; to him be glory and  
power for ever and ever*

*All* **Alleluia, alleluia, alleluia.**  
*(sung)*

*Priest* The Lord be with you

*All* **And also with you**

#### **Gospel Reading**

*John 15:9-17*

Hear the Gospel of our Lord Jesus Christ according  
to John.

*All* **Glory to you, O Lord.**

As the Father has loved me, so I have loved you; abide in my  
love. If you keep my commandments, you will abide in my love,  
just as I have kept my Father's commandments and abide in his  
love. I have said these things to you so that my joy may be in you,  
and that your joy may be complete.

'This is my commandment, that you love one another as I have loved you. No one has greater love than this, to lay down one's life for one's friends. You are my friends if you do what I command you. I do not call you servants any longer, because the servant does not know what the master is doing; but I have called you friends, because I have made known to you everything that I have heard from my Father. You did not choose me but I chose you. And I appointed you to go and bear fruit, fruit that will last, so that the Father will give you whatever you ask him in my name. I am giving you these commands so that you may love one another.

*All* This is the Gospel of the Lord.  
**Praise to you, O Christ.**

*Sit* **Sermon**  
*The Reverend Philippa Turner*

*We keep silence.*

*Stand* **Act of Remembrance**

In peace, let us remember

They shall grow not old, as we that are left grow old;  
age shall not weary them, nor the years condemn.

At the going down of the sun and in the morning,  
we will remember them.

*All* **We will remember them.**

*Two minute's silence followed by The Last Post played by  
William O'Brien. The Wreath is laid at the foot of the War Memorial.*

### The Kohima Epitaph

When you go home tell them of us and say, for your tomorrow  
we gave our today.

Ever-living God, we remember those whom you have gathered  
from the storm of war into the peace of your presence;  
may that same peace calm our fears, bring justice to all peoples  
and establish harmony among the nations, through Jesus Christ  
our Lord.

All **Amen.**

### Affirmation of faith

We confess our faith in God, Father, Son and Holy Spirit.

Do you believe and trust in God the Father, source of all being  
and life, the one for whom we exist?

All **We believe and trust in him.**

Do you believe and trust in God the Son, who took our human  
nature, died for us and rose again?

All **We believe and trust in him.**

Do you believe and trust in God the Holy Spirit, who gives life to  
the people of God and makes Christ known in the world?

All **We believe and trust in him.**

This is the faith of the Church.

All **This is our faith. We believe and trust in one God,  
Father, Son and Holy Spirit. Amen.**

## THE LITURGY OF THE SACRAMENT

### The Peace

Jesus said, 'Peace I leave with you; my peace I give to you.  
I do not give to you as the world gives.'  
The peace of the Lord be always with you.

*All* **And also with you.**

Let us offer one another a sign of peace.

*All may exchange a sign of peace.*

*Sit*

### Community notices

*Stand*

### Be still, my soul

*Katharina von Schlegel b. 1697  
Tr. Jane Laurie Borthwick (1813-97)*

*A collection will be taken during this hymn. If you are a UK taxpayer, your gift will go further if you use one of the Gift Aid envelopes provided.*

*All* **Be still, my soul: the Lord is on thy side;  
Bear patiently the cross of grief or pain;  
Leave to thy God to order and provide;  
In every change he faithful will remain.  
Be still, my soul: thy best, thy heavenly Friend  
Through thorny ways leads to a joyful end.**

**Be still, my soul: thy God doth undertake  
To guide the future as he has the past.  
Thy hope, thy confidence let nothing shake;  
All now mysterious shall be bright at last.  
Be still, my soul: the waves and winds still know  
His voice who ruled them while he dwelt below.**

**Be still, my soul: when dearest friends depart,  
And all is darkened in the vale of tears,  
Then shalt thou better know his love, his heart,  
Who comes to soothe thy sorrow and thy fears.  
Be still, my soul: thy Jesus can repay,  
From his own fullness, all he takes away.**

**Be still, my soul: the hour is hastening on  
When we shall be for ever with the Lord,  
When disappointment, grief and fear are gone,  
Sorrow forgot, love's purest joys restored.  
Be still, my soul: when change and tears are past,  
All safe and blessed we shall meet at last.**

#### **Preparation of the Table Taking of the Bread and Wine**

To you we come, Father of lights,  
with angels and saints,  
where heaven and earth unite.  
May Jesus meet us in the breaking of the bread.

*All* **Amen.**

#### **The Eucharistic Prayer**

The Lord be with you.  
*All* **and also with you.**

Lift up your hearts.  
*All* **We lift them to the Lord.**

Let us give thanks to the Lord our God.  
*All* **It is right to give thanks and praise.**

It is indeed right, our duty and our joy, that we should always sing  
of your glory, holy Father, almighty and eternal God,  
through Jesus Christ your Son our Lord.

For you are the hope of the nations, the builder of the city that is to come. Your love made visible in Jesus Christ brings home the lost, restores the sinner and gives dignity to the despised. In his face your light shines out, flooding lives with goodness and truth, gathering into one in your kingdom a divided and broken humanity.

Therefore with all who can give voice in your creation we glorify your name, for ever praising you and singing:

*The choir sings*

Sanctus, Sanctus, Sanctus	Holy, holy, holy
Dominus Deus Sabaoth.	Lord, God of hosts.
Pleni sunt caeli et terra	Heaven and earth are full
gloria tua.	of your glory.
Hosanna in excelsis.	Hosanna in the highest.

Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

Accept our praises, heavenly Father, through your Son our Saviour Jesus Christ, and as we follow his example and obey his command, grant that by the power of your Holy Spirit these gifts of bread and wine may be to us his body and his blood;

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

In the same way, after supper he took the cup and gave you thanks: he gave it to them, saying: Drink this, all of you; this is my blood of the new covenant, which is shed for you and for many for the forgiveness of sins. Do this, as often as you drink it, in remembrance of me.

Therefore, heavenly Father, we remember his offering of himself made once for all upon the cross; we proclaim his mighty resurrection and glorious ascension; we look for the coming of your kingdom, and with this bread and this cup we make the memorial of Christ your Son our Lord.

Great is the mystery of faith:  
*All* **Christ has died**  
*(said)* **Christ is risen**  
**Christ will come again.**

Accept through him, our great high priest, this our sacrifice of thanks and praise, and as we eat and drink these holy gifts in the presence of your divine majesty, renew us by your Spirit, inspire us with your love and unite us in the body of your Son, Jesus Christ our Lord.

Through him, and with him, and in him, in the unity of the Holy Spirit, with all who stand before you in earth and heaven, we worship you, Father almighty, in songs of everlasting praise:  
*All* **Blessing and honour and glory and power**  
*(said)* **be yours for ever and ever. Amen.**

*Kneel* **The Lord's Prayer**  
*or sit* Let us pray with confidence as our Saviour has taught us

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

### Breaking of the Bread

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.**

### Giving of Communion

Jesus is the Lamb of God  
who takes away the sin of the world.  
Blessed are those who are called to his supper.  
*All* **Lord, I am not worthy to receive you,  
but only say the word, and I shall be healed.**

*Communicant members of any Christian Church are invited to come forward and  
receive communion. Anyone at all is welcome to come forward*

*The choir sings*

### Agnus Dei

Agnus Dei, qui tollis  
peccata mundi,  
miserere nobis.

Lamb of God, who takes away  
the sins of the world,  
have mercy upon us.

Agnus Dei, qui tollis  
peccata mundi,  
miserere nobis.

Lamb of God, who takes away  
the sins of the world,  
have mercy upon us.

Agnus Dei, qui tollis  
peccata mundi,  
dona nobis pacem.

Lamb of God, who takes away  
the sins of the world,  
grant us peace.

*Choir*

 **Anthem**  
*Arvo Pärt - The Beatitudes*

*During the administration of communion,  
you are invited to join in singing the following refrain:*

*All*     **Jesus , remember me, when you come into  
you kingdom**

**Jesus , remember me, when you come into  
you kingdom**

*Stand*

#### **Prayers after Communion**

God of peace, whose Son Jesus Christ proclaimed the kingdom  
and restored the broken to wholeness of life:  
look with compassion on the anguish of the world, and by your  
healing power make whole both people and nations;  
through our Lord and Saviour Jesus Christ.

*All*     **Amen.**

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

#### **Act of Commitment**

Let us commit ourselves to responsible living and faithful service.

*All*     Will you strive for all that makes for peace?  
**We will.**

*All*     Will you seek to heal the wounds of war?  
**We will.**

*All*     Will you work for a just future for all humanity?  
**We will.**

Merciful God, we offer to you the fears in us that have not yet been cast out by love: may we accept the hope you have placed in the hearts of all people, and live lives of justice, courage and mercy; through Jesus Christ our risen redeemer.

All **Amen.**

**Anthem**

*Holy is the true light - W H Harris*

**Blessing**

God grant to the living grace, to the departed rest, to the Church, the Queen, the Commonwealth and all people, unity, peace and concord, and to us and all God's servants, life everlasting; and the blessing of God almighty, the Father, the Son and the Holy Spirit, be among you and remain with you always.

All **Amen.**

**Lord, for the years**

*Timothy Dudley-Smith (1926)*

*Tune © Michael Baughen/admin,*

*Music arrangement © David Iliff, The Jubilate Group*

All **Lord, for the years your love has kept and guided,  
urged and inspired us, cheered us on our way,  
sought us and saved us, pardoned and provided:  
Lord of the years, we bring our thanks today.**

**Lord, for that word, the word of life which fires us,  
speaks to our hearts and sets our souls ablaze,  
teaches and trains, rebukes us and inspires us:  
Lord of the word, receive Your people's praise.**

**Lord, for our land in this our generation,  
spirits oppressed by pleasure, wealth and care:  
for young and old, for commonwealth and nation,  
Lord of our land, be pleased to hear our prayer.**

Lord, for our world when we disown and doubt him,  
loveless in strength, and comfortless in pain,  
hungry and helpless, lost indeed without him:  
Lord of the world, we pray that Christ may reign.

Lord for ourselves; in living power remake us -  
self on the cross and Christ upon the throne,  
past put behind us, for the future take us:  
Lord of our lives, to live for Christ alone.

**Dismissal**

Go in peace to love and serve the Lord  
**All** In the name of Christ. Amen.

*You are most welcome to join us for refreshments in the Hall after the service.*

### **This week**

#### Monday and Tuesday

8 am: Morning Prayer (said)

#### Wednesday 14 November

9am Morning Prayer. 9.15am Holy Eucharist, 10am "Meet, Make and Mend"

#### Thursday 15 November

7-8.30pm: Third Autumn Talk, "Reflections on Remembrance" given by the Reverend Pippa Turner. The talk will be held In the Church.

#### Sunday, 18 November (2nd before Advent)

10.30am: All Age Holy Eucharist with Baptisms and American Thanksgiving Celebration

### **Diary dates**

#### Sunday, 25 November (Christ the King)

10.30am: Holy Eucharist

#### Sunday, 2 December (Advent 1)

10.30am: Holy Eucharist. Sermon Archdeacon Stephan Welch  
4pm: Handel's Messiah performed by the Merry Opera Company. Tickets £15 [www.merryopera.co.uk](http://www.merryopera.co.uk)

#### Sunday, 9 December (Advent 2)

10.30am: Holy Eucharist. Sermon: Bishop Michael Marshall

#### Sunday, 16 December (Advent 3)

10.30am: All Age Holy Eucharist. Sermon The Reverend Ije Ajibade  
4pm. St Philips Carol Service followed by festive refreshments

#### Tuesday, 18 December

Christmas Carol Concert with the English Chamber Choir  
The English Chamber Choir presents a seasonal feast of favourite Carols.  
Tickets on the door: £10, £8 (concessions) including wine and mince pies  
All proceeds go towards the St Philips Piano and Organ restoration fund.

[ECC-announce] FROM REBECCA

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From:

To:

Date: Monday, 12 November 2018, 13:42 GMT

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Dear all

Just to say a huge thank you to those who came and sang at St Philip's yesterday. It was wonderful singing and much appreciated by the congregation (which numbered c.100!).

See you at St M's tomorrow!

Thanks  
Rebecca

**Robert Moffat**

**Tuesday 13 November at 7.30pm**

**BELMONT ENSEMBLE OF LONDON  
ENGLISH CHAMBER CHOIR**

**Conductor - Peter G Dyson    Organ - Rebecca Taylor**

Handel - Coronation Anthem 'Let thy hand be Strengthened'

Handel - Arrival of The Queen of Sheba

Mozart - Ave Verum Corpus

Bach - Air on the G String

Bach - Jesu, Joy of Man's Desiring

Mozart - Eine Kleine Nachtmusik

- INTERVAL OF 20 MINUTES -

Fauré - Cantique de Jean Racine

Fauré - Pavane

Fauré - Requiem

**Full programme notes can be found free at :  
[www.belmont-ensemble.com/programme-notes](http://www.belmont-ensemble.com/programme-notes)**

Smoking and the consumption of food and drink are not allowed in the Church.

Kindly switch off mobile phones and alarms on digital watches. Flash photography and audio or video recording are not permitted.

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

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

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

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

The Neville Marriner Rehearsal Room is available for hire for rehearsals and workshops.

Please call 020 7766 1136 for further information

For more information about St Martin's please visit our website: [www.smif.org](http://www.smif.org)

## Belmont Ensemble Concerts by Candlelight

*Friday 23 November*

**Vivaldi - The Four Seasons**

Vivaldi - Concerto for Two Violins, Purcell - 'Fairy Queen' Suite, Pachelbel - Canon

*Thursday 29 November*

**Belmont Ensemble's 750th Concert at St Martin-in-the-Fields**

Handel - Messiah : With The English Chamber Choir

*Saturday 22 December*

**2pm and 4pm - Christmas with The English Chamber Choir**  
**7:30pm - Handel - Messiah : With The English Chamber Choir**

*Friday 4 January*

**Mozart and Moonlight**

Beethoven - Moonlight Sonata, Mozart - Piano Concerto No 14, Eine Kleine Nachtmusik

*Thursday 10 January*

**Bach - Brandenburg Concertos Nos 3, 4 and 5**

Vivaldi - Summer, Handel - Water Music Suite in G, Bach - Air on the G String

*Friday 18 January*

**Vivaldi - The Four Seasons**

Vivaldi - Concerto for Two Violins, Purcell - 'Fairy Queen' Suite, Pachelbel - Canon

*Saturday 26 January*

**Mozart - Requiem : With The English Chamber Choir**

Handel - Hallelujah Chorus, Zadok the Priest, Mozart - Ave Verum Corpus

*Saturday 9 February*

**Vivaldi - The Four Seasons**

Vivaldi - Concerto for Two Violins, Bach - Air on the G String, Pachelbel - Canon

*Thursday 7 March*

**Vivaldi - Spring and Summer from The Four Seasons, Concerto for Two Violins**  
Bach - Concerto for Oboe and Violin, Air on the G String

Full details at : [www.belmont-ensemble.com](http://www.belmont-ensemble.com)

St Martin-in-the-Fields  
Trafalgar Square London WC2N 4JJ  
Box Office: 020 7766 1100 Online: [www.smitf.org](http://www.smitf.org)

[ECC-announce] copies of christmas music / SMITF tickets / dates for 2019

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From:

To:

Date: Saturday, 24 November 2018, 10:55 GMT

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SMITF ticket availability - if you want seats for the carols act now! 2pm carols some side seats no centre isle 4pm carols a few side seats remain - no centre isle 7.30pm Messiah - this is effectively sold out

**DATES FOR 2019** - updated from previous to add in Thursday 14 March at the Temple Church - Frank Martin Mass for double choir and Poulenc Quatre motets pour un temps de pénitence rest of programme TBC

**Saturday 26 January, 2019** - 7:30pm SMITF Mozart - Requiem: With the Belmonts

**Sunday, 27<sup>th</sup> January** St James's Garlickhythe 10.30 a.m. Communion - Epiphany 3

**Sunday, 24<sup>th</sup> February** St James's Garlickhythe 10.30 a.m. Communion Sexagesima

**THURSDAY 14 MARCH TEMPLE CHURCH** - Music written between the wars - Frank Martin, Poulenc plus TBC

**Sunday, 31<sup>st</sup> March** St James's Garlickhythe 10.30 a.m. MATINS Lent 4 Mothering Sunday

**Easter Monday 22 April** - 7:30pm SMITF Handel *Messiah* With the Belmonts

**Sunday, 28<sup>th</sup> April** St James's Garlickhythe 10.30 a.m. Communion - Low Sunday

**Saturday 11 May - 6pm NOTE TIME - Faure - Requiem** ECC and organ (one hour ECC concert)

**Sunday, 26<sup>th</sup> May** St James's Garlickhythe 10.30 a.m. Communion - Easter 5

**Sunday, 30<sup>th</sup> June** St James's Garlickhythe 10.30 a.m. Communion - Trinity 2

***additional ECC own concerts and RAH etc still to be added***

Bob

Robert Moffat

# English Chamber Choir

## CHRISTMAS SCHEDULE 2018 – reminder dates / times/ dress is always kept on the members section of the website – check for updates

**27 November at the Queens Gallery** - 5.30 gather sing till 8pm (approx.) DRESS smart casual not jeans or trainers David Wheeler, Guy - Hannah, Stella, Ros, Gussy, Isabel /Karen Peggy / Mark Jamie Michael Martin/ David J Tim Alejandro David L  
Then join rest at St Andrews – as quickly as possible please *NB Mozart Coronation Mass to be run at end of rehearsal for those doing Friday*  
REST - REHEARSAL STARTS 7.15 AS NORMAL

- **29 November – Messiah at St Martins** 5pm rehearsal 7.30pm concert DRESS DJ / LONG BLACK – festive! it's the Belmonts 750<sup>th</sup> concert at St Martins
- **30 November** 5.30gather rehearse 6pm service Mozart *Coronation Mass* – solo quartet Ros Peggy Michael David L
- **3 December at the Queens Gallery** - 5.30 gather sing till 8pm (approx.) DRESS smart casual not jeans or trainers David Wheeler , Ann Nicky Marianne Natalia Anne / . Jay Jenny ? Margaret Alex / Simon Bob Jamie Rob? /Hugh Nick L Dave S
- **4 December – rehearsal at St Andrews** as normal - **NB essential** for those doing Christmas gigs
- **11 December at St Andrews** – 5.25pm gather – warm up 6.30pm Nine lessons and carols 8pm rehearsal - We are in the gallery but suggest smart casual. Carols *Adam lay ybounden – Boris Ord ; Ding dong; Virga Jesse – Bruckner; Tomorrow shall be my dancing day – Gardener; Gabriel's Message arranged Rathbone; Away in a manger arr Libby Croad; Three Kings from Persian lands afar...*
- **17 December St Mary Abchurch, Abchurch Lane EC4N 7BA** , 12noon gather service 12.30 to 1.30 mince pies after DRESS smart casual not jeans or trainers
- **18 December St Philip's Church, Earl's Court Rd, London, W8 6QH** 5.30pm gather/ warm up – 6.30pm concert (details as SMITF) DRESS ALL BLACK **NOT DJ'S** 8pm full rehearsal for Hollywood Christmas
- **19 December Royal Albert Hall** morning rehearsal starts at 10. Performances are at 2pm and 7.30pm. DRESS DJ / LONG BLACK – festive! Music list is below - we are not in everything!  
**Williams** *Exultate Justi* from The Empire of the Sun **Rozsa** Music from Ben Hurr (arr. Mauceri) *The Holy Land – Nativity – Alleluia* **Waxman** A Christmas Carol (arr. Mauceri) **Williams** *Somewhere in My Memory* from Home Alone **Silvestri** Polar Express **Elfman** The Nightmare Before Christmas **Williams** Harry Potter and the Philosopher's Stone *Hedwig – Diagon Alley – Fluffy – Harry's Wondrous World* Christmas Carols (arr. Carmen Dragon) Hark the Herald Angels Sing; Adeste Fideles; Carols of the Bells; The First Noel

- **22 December St Martin in the Fields**

1pm (or 12.30pm TBC ) gather – warm up

Carol concert 2pm

Carol concert 4pm

Messiah 7.30pm

Carols

*Gabriel's Message – arr. Rathbone; Ding dong; Silent Night – arr. Rathbone; Away in a Manger – Libby Croad; O Holy Night – Alfonse Adam; Masters in his Hall – arr. Willcocks; In the Bleak Midwinter – Robert Walker; Carol of the Belles (Pentatonix arrangement sung by quintet); Tomorrow shall be my dancing day – John Gardner; Deck the Hall; Jingle Bells; White Christmas; A Merry Christmas; Santa Claus is coming to town; The most wonderful time of the year*



# St Andrew by the Wardrobe

526  
533  
246  
402  
278



## **Solemn Mass of the Feast of St Andrew the Apostle**

**Preacher: Fr J. Osbourne**

**Celebrant: Fr L. Miller**

## HOLY COMMUNION

*Hymn 436 "Hark the sound of Holy voices"*

*Please kneel*

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

### The Collect for Purity

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.**

*Please stand*

### The Commandments

Hear what our Lord Jesus Christ saith.

THOU shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. This is the first and great commandment.

And the second is like unto it; Thou shalt love thy neighbour as thyself. On these two commandments hang all the Law and the Prophets.

### Kyrie Sung by the choir

O ALMIGHTY Lord, and everlasting God, vouchsafe, we beseech thee, to direct, sanctify, and govern, both our hearts and bodies, in the ways of thy laws, and in the works of thy commandments; that, through thy most mighty protection, both here and ever, we may be preserved in body and soul; through our Lord and Saviour Jesus Christ.

### The Collects

Let us pray.

Almighty God, whose kingdom is ever-lasting, and power infinite: have mercy upon the whole Church; and so rule the heart of thy chosen servant *Elizabeth*, our Queen and Governor, that she (knowing whose minister she is) may above all things seek thy honour and glory: and that we and all her subjects (duly considering whose authority she hath) may faithfully serve, honour, and humbly obey her, in thee, and for thee, according to thy blessed Word and ordinance; through Jesus Christ our Lord, who with thee and the Holy Ghost liveth and reigneth, ever one God, world without end.

**Amen.**

Almighty God, who didst give such grace unto thy holy Apostle Saint Andrew, that he readily obeyed the calling of thy son Jesus Christ, and followed him without delay; Grant unto us all, that we, being called by thy holy Word, May forthwith give up ourselves obediently to fulfil thy holy commandments; through the same Jesus Christ our Lord

**Amen.**

### The Lesson

*Lesson is written in the 10th chapter of the Epistle of St Paul to the Romans beginning at the 9th verse.*

If thou shalt confess with thy mouth the Lord Jesus, and shalt believe in thine heart that God hath raised him from the dead, thou shalt be saved. For with the heart man believeth unto righteousness, and with the mouth confession is made unto salvation. For the scripture saith, Whosoever believeth on him shall not be ashamed. For there is no difference between Jew and Greek: for the same Lord over all is rich unto all that call upon him. For whosoever shall call upon the Name of the Lord shall be saved. How then shall they call upon him, of whom they have not heard? And how shall they hear without a preacher? And how shall they preach, except they be sent? As it is written, How beautiful are the feet of them that preach the Gospel of peace, and bring glad tidings of good things! But they have not all obeyed the Gospel. For Esaias saith, Lord, who hath believed our report? So then faith cometh by hearing by the Word of God. But I say, have they not heard? Yes verily, their sound went into all the earth, and their words unto the ends of the world. But I say, Did not Israel know? First Moses saith, I will provoke you to jealousy by them that are no people, and by a foolish nation I will anger you. But Esaias is very bold, and saith, I was found of them that sought me not; I was made manifest unto them that asked not after me. But to Israel he saith, All day long I have stretched forth my hands unto a disobedient and gainsaying people

Here endeth the Lesson.

**Thanks be to God**

Please stand

Hymn 403 "Jesus calls us o'er the tumult"

133

**Gospel**

The Lord be with you

**And with thy Spirit**

The Holy Gospel is written in the 4th chapter of St Matthew beginning at the 18 h verse

**Glory be to thee O Lord**

Jesus, walking by the sea of Galilee, saw two brethren, Simon called Peter, and Andrew his brother, casting a net into the sea, (for they were fishers;) and he saith unto them, Follow me; and I will make you fishers of men. And they straightway left their nets and followed him. And going on from thence he saw other two brethren, James the son of Zebedee and John his brother, in a ship with Zebedee their father, mending their nets; and he called to them. And they immediately left the ship and their father, and followed him.

The Gospel of the Lord

**Praise be to thee O Christ**

**Sermon**

**Creed— Please stand**

**I believe in God the Father Almighty, Maker of Heaven and Earth: and in Jesus Christ his only son our Lord, Who was conceived by the Holy Ghost born of the Virgin Mary, suffered under Pontious Pilate, was crucified, dead, and buried, He descended into Hell; the third day he rose again from the dead, He ascended into Heaven, and sitteth on the right hand of God the Father Almighty; from thence he shall come to judge the quick and the dead.**

**I believe in the Holy ghost; the Holy Catholic Church; the communion of the saints; the forgiveness of sins; the resurrection of the body, (+) and the life everlasting. Amen**

Offertory

Hymn 550 "Angel voices ever singing"

Prayer for the Church Militant

Let us pray for the whole state of Christ's Church militant here in earth.

ALMIGHTY and everliving God, who by thy holy Apostle hast taught us to make prayers and supplications, and to give thanks, for all men: We humbly beseech thee most mercifully to accept our alms and oblations, and to receive these our prayers, which we offer unto thy Divine Majesty; beseeching thee to inspire continually the universal Church with the spirit of truth, unity, and concord: And grant, that all they that do confess thy holy Name may agree in the truth of thy holy Word, and live in unity, and godly love.

We beseech thee also to save and defend all Christian Kings, Princes, and Governors; and specially thy servant ELIZABETH our Queen; that under her we may be godly and quietly governed: And grant unto her whole Council, and to all that are put in authority under her, that they may truly and indifferently minister justice, to the punishment of wickedness and vice, and to the maintenance of thy true religion, and virtue.

Give grace, O heavenly Father, to all Bishops and Curates, that they may both by their life and doctrine set forth thy true and lively Word, and rightly and duly administer thy holy Sacraments: And to all thy people give thy heavenly grace; and specially to this congregation here-present; that, with meek heart and due reverence, they may hear, and receive thy holy Word; truly serving thee in holiness and righteousness all the days of their life.

And we most humbly beseech thee of thy goodness, O Lord, to comfort and succour all them, who in this transitory life are in trouble, sorrow, need, sickness, or any other adversity. And we also bless thy holy Name for all thy servants departed this life in thy faith and fear; beseeching thee to give us grace so to follow their good examples, that with them we may be partakers of thy heavenly kingdom: Grant this, O Father, for Jesus Christ's sake, our only Mediator and Advocate. **Amen.**

#### Invitation to Confession

*Then shall the Priest say to them that come to receive the holy Communion,*  
YE that do truly and earnestly repent you of your sins, and are in love and charity with your neighbours, and intend to lead a new life, following the commandments of God, and walking from henceforth in his holy ways: Draw near with faith, and take this holy Sacrament to your comfort; and make your humble confession to Almighty God, meekly kneeling upon your knees.

#### Confession

*Then shall this general Confession be made, in the name of all those that are minded to receive the holy Communion, by one of the Ministers: both he and all the people kneeling humbly upon their knees and saying,*

**ALMIGHTY God, Father of our Lord Jesus Christ, Maker of all things, Judge of all men: We acknowledge and bewail our manifold sins and wickedness, which we from time to time most grievously have committed, by thought, word, and deed, against thy Divine Majesty, provoking most justly thy wrath and indignation against us. We do earnestly repent, and are heartily sorry for these our misdoings; the remembrance of them is grievous unto us; the burden of them is intolerable. Have mercy**

upon us, have mercy upon us, most merciful Father; for thy Son our Lord Jesus Christ's sake, forgive us all that is past; and grant that we may ever hereafter serve and please thee in newness of life, to the honour and glory of thy Name; through Jesus Christ our Lord. Amen.

Absolution

*Then shall the Priest stand up, and turning himself to the people, pronounce this Absolution*

ALMIGHTY God, our heavenly Father, who of his great mercy hath promised forgiveness of sins to all them that with hearty repentance and true faith turn unto him; have mercy upon you; (+) pardon and deliver you from all your sins; confirm and strengthen you in all goodness; and bring you to everlasting life; through Jesus Christ our Lord.

**Amen.**

The Comfortable Words

*Then shall the Priest say,*

Hear what comfortable words our Saviour Christ saith unto all that truly turn to him.

COME unto me all that travail and are heavy laden, and I will refresh you.

*Matthew 11:28*

So God loved the world, that he gave his only-begotten Son, to the end that all that believe in him should not perish, but have everlasting life. *John 3:16*

Hear also what Saint Paul saith. This is a true saying, and worthy of all men to be received, that Christ Jesus came into the world to save sinners.

*1 Timothy 1:15*

Hear also what Saint John saith. If any man sin, we have an advocate with the Father, Jesus Christ the righteous; and he is the propitiation for our sins. *1 John 2:1*

**Preface**

*After which the Priest shall proceed, saying,*

Lift up your hearts.

**We lift them up unto the Lord.**

Let us give thanks unto our Lord God.

**It is meet and right so to do.**

*Then shall the Priest turn to the Lord's Table and say,*

It is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto thee, O Lord, Holy Father, almighty, everlasting God. THEREFORE with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious Name; evermore praising thee, and saying:

*Sanctus sung by choir*

**Prayer of Humble Access**

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



### The Prayer of Consecration

ALMIGHTY God, our heavenly Father, who of thy tender mercy didst give thine only Son Jesus Christ to suffer death upon the Cross for our redemption; who made there (by his one oblation of himself once offered) a full, perfect, and sufficient sacrifice, oblation, and satisfaction, for the sins of the whole world; and did institute, and in his holy Gospel command us to continue, a perpetual memory of that his precious death, until his coming again:

Hear us, O merciful Father, we most humbly beseech thee; and grant that we receiving these thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's holy institution, in remembrance of his death and passion, may be partakers of his most blessed Body and Blood: who, in the same night that he was betrayed, took Bread; and, when he had given thanks, he brake it, and gave it to his disciples, saying:

**TAKE EAT; THIS IS MY BODY WHICH IS GIVEN FOR YOU; DO THIS IN REMENBRANCE OF ME.**

Likewise after supper he took the Cup; and, when he had given thanks, he gave it to them, saying:

*DRINK YE ALL OF THIS ; FOR THIS IS MY BLOOD OF THE NEW TESTAMENT, WHICH IS SHED FOR YOU AND FOR MANY FOR THE REMMISSION OF SINS:DO THIS AS OFT AS YE SHALL DRINK IT IN REMEMBRANCE OF ME.*

O LORD and heavenly Father, we thy humble servants entirely desire thy fatherly goodness mercifully to accept this our sacrifice of praise and thanksgiving; most humbly beseeching thee to grant, that by the merits and death of thy Son Jesus Christ, and through faith in his blood, we and all thy whole Church may obtain remission of our sins, and all other benefits of his passion.

And here we offer and present unto thee, O Lord, ourselves, our souls and bodies, to be a reasonable, holy, and lively sacrifice unto thee; humbly beseeching thee, that all we, who are partakers of this holy Communion, may be fulfilled with thy grace and heavenly benediction. And although we be unworthy, through our manifold sins, to offer unto thee any sacrifice, yet we beseech thee to accept this our bounden duty and service; not weighing our merits, but pardoning our offences, through Jesus Christ our Lord; by whom, and with whom, in the unity of the Holy Ghost, all honour and glory be unto thee, O Father Almighty, world without end. **Amen.**

Angus Dei Sung by choir



Giving of Communion

*At the direction of the stewards, please come forward if you are a communicant and wish to receive Holy Communion. If you would like a blessing, please hold your arms across your chest and bow your head.*

Hymn 553 "O thou who at thy Eucharist didst pray"

*After all have received Communion,*

The Lord's Prayer

Let us pray.

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

### Prayer of Thanksgiving

ALMIGHTY and everliving God, we most heartily thank thee, for that thou dost vouchsafe to feed us, who have duly received these holy mysteries, with the spiritual food of the most precious Body and Blood of thy Son our Saviour Jesus Christ; and dost assure us thereby of thy favour and goodness towards us; and that we are very members incorporate in the mystical body of thy Son, which is the blessed company of all faithful people; and are also heirs through hope of thy everlasting kingdom, by the merits of the most precious death and passion of thy dear Son. And we most humbly beseech thee, O heavenly Father, so to assist us with thy grace, that we may continue in that holy fellowship, and do all such good works as thou hast prepared for us to walk in; through Jesus Christ our Lord, to whom, with thee and the Holy Ghost, be all honour and glory, world without end. **Amen.**

### Gloria

**Glory be to God on high, and in earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly king, God the Father almighty. O Lord, the only begotten Son, Jesu 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.**

The Blessing

THE peace of God, which passeth all understanding, keep your hearts and minds in the knowledge and love of God, and of his Son Jesus Christ our Lord: And the blessing of God Almighty, (+) the Father, the Son, and the Holy Ghost, be amongst you and remain with you always. **Amen.**

Hymn 228 "Jerusalem the Golden"



**Many thanks to the English Chamber Choir for the music at this festival and all who have helped prepare for it.**

St Andrew  
by the Wardrobe

**YOU ARE WARMLY INVITED TO THE  
PARISH AND WARD CAROL SERVICE AT  
18:00 ON TUESDAY 11TH DECEMBER**



**English Chamber Choir - Nine lessons and carols 11 DEC 2018**  
**Running order**

Processional hymn: Once in Royal 100 CAROLS P 260

First lesson: the seed of woman shall bruise the serpent's head

Choir: Adam lay ybounden – Boris Ord NOEL P2

Second lesson: God promises to Abraham

Choir Ding dong 100 CAROLS P 82

Third lesson: Christ's birth and kingdom are foretold by Isaiah

Choir: Virga Jesse – Bruckner BRUCKNER MOTETS

Cong – O little town 100 CAROLS P 234

Fourth lesson; Rod of the stem of Jesse etc

Tomorrow shall be my dancing day – Gardener NOEL P224

Fifth lesson: Annunciation

Choir: Gabriel's Message arranged Rathbone SHEET

Sixth lesson: Birth of Christ, St Luke

Away in a manger arr Croad SHEET

Seventh lesson: Shepherds

Congregation: While Shepherds watched. - 100 CAROLS P 378

Eighth lesson: Kings

Three Kings from Persian lands afar... 100 CAROLS P 346

Ninth Lesson: St John

Congregation: O come all ye faithful 100 CAROLS P 226

Blessing;

Congregation: Hark the Herald 100 CAROLS P 107

***FOLLOWED BY WONDERFUL TIME/ FOLLOW THAT STAR STUFF***

Castle Baynard Ward Club,  
Upholders' Company and  
St Andrew by the Wardrobe



Ward Club & Parish Carol Service

Tuesday, December 11th, 2018 6.30 PM

St Andrew's Hill & Queen Victoria Street, EC4V 5DE



# Order Of Service

## THE BLESSING OF THE CRIB

**Please stand**

**Officiant** In the Name of the Father and of the Son and the Holy Spirit

**All** Amen

**Officiant** The Lord be with you

**All** And with thy spirit.

### READING

**St Luke 2:15-19**

**Officiant** And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

And they came with haste, and found Mary, and Joseph, and the babe lying in a manger.

And when they had seen it, they made known abroad the saying which was told them concerning this child.

And all they that heard it wondered at those things which were told them by the shepherds.

But Mary kept all these things, and pondered them in her heart.

**Let us pray.**

**The Blessing of the Crib**

**All** Amen.

100. p 260

CAROL

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

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

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

For he is our childhood's pattern,  
Day by day like us he grew;  
He was little, weak and helpless,  
Tears and smiles like us he knew.  
And he feeleth for our sadness,  
And he shareth in our gladness.

And our eyes at last shall see him,  
Through his own redeeming love;  
For that child so dear and gentle  
Is our Lord in heaven above;  
And he leads his children on

To the place where he is gone.  
Not in that poor lowly stable,  
With the oxen standing by,  
We shall see him; but in heaven,  
Set at God's right hand on high;  
When like stars his children crowned,  
All in white shall wait around.

*Words: Cecil Frances Alexander (1818-1895)*  
*Music: Irby (Henry John Gauntlett, 1805-1876)*

Please sit or kneel

## THE BIDDING PRAYER

Concluding with

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

**All** Amen

**Officiant** THE Almighty God bless us with his grace: Christ give us the joys of everlasting life: and unto the fellowship of the citizens above may the King of Angels bring us all.

**All** Amen.

Please sit

## FIRST LESSON

*Mr Martin Woods, Churchwarden S Andrew by the Wardrobe*

*God tells sinful Adam that he has lost the life of Paradise  
and that his seed will bruise the serpent's head.*

And they heard the voice of the Lord God walking in the garden in the cool of the day: and Adam and his wife hid themselves from the presence of the Lord God amongst the trees of the garden.

And the Lord God called unto Adam, and said unto him, Where art thou?

And he said, I heard thy voice in the garden, and I was afraid, because I was naked; and I hid myself.

And he said, Who told thee that thou wast naked?

Hast thou eaten of the tree, whereof I commanded thee that thou shouldest not eat?

And the man said, The woman whom thou gavest to be with me, she gave me of the tree, and I did eat.

And the Lord God said unto the woman, What is this that thou hast done? And the woman said, The serpent beguiled me, and I did eat.

And the Lord God said unto the serpent, Because thou hast done this, thou art cursed above all cattle, and above every beast of the field; upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life:

And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel.

Thanks be to God

Noel PZ

**CAROL SUNG BY  
THE ENGLISH CHAMBER CHOIR**

Adam Lay Ybouden (Words c1400)

Music: Boris Ord 1897-1961

**SECOND LESSON**

*Alderman Ian Luder, President CBWC*

*God promises to Abraham that in his seed the nations of the earth shall be blessed:*

And the angel of the Lord called unto Abraham out of heaven the second time, And said, By myself have I sworn, saith the Lord, for because thou hast done this thing, and hast not withheld thy son, thine only son: That in blessing I will bless thee, and in multiplying I will multiply thy seed as the stars of the heaven, and as the sand which is upon the sea shore; and thy seed shall possess the gate of his enemies; And in thy seed shall all the nations of the earth be blessed; because thou hast obeyed my voice.

100 p82

**CAROL SUNG BY  
THE ENGLISH CHAMBER CHOIR**

Ding Dong merrily on high

Words: G. R. Woodward (1848-1934)

Music: 16th c. French tune Arr: David Willcock

**THIRD LESSON**

*Mr Graham Packham CC*

*The prophet foretells the coming of the Saviour.*

The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined. For unto us a

child is born, unto us a son is given: and the  
government shall be upon his shoulder: and his name  
shall be called Wonderful, Counsellor, The mighty  
God, The everlasting Father, The Prince of Peace.  
Of the increase of his government and peace there  
shall be no end, upon the throne of David, and upon  
his kingdom, to order it, and to establish it with  
judgment and with justice from henceforth even for  
ever. The zeal of the Lord of hosts will perform this.

Thanks be to God

**MOTET SUNG BY  
THE ENGLISH CHAMBER CHOIR**

Virga Jesse

Music: Anton Bruckner (1824 - 1896)

Words: *Graduale Romanum*

Please stand

100 P234

CAROL

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

For Christ is born of Mary;  
And, gathered all above,  
While mortals sleep, the angels keep

Their watch of wond'ring love.  
O morning stars, together  
Proclaim the holy birth,  
And praises sing to God the King,  
And peace to men on earth;

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

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

*Words: Phillips Brooks (1835-1893)*

*Music: St. Louis (Lewis Henry Redner, 1830-1908)*

Please sit

#### FOURTH LESSON

*Mr David Wheeler, Lay Chair S Andrew by the Wardrobe PCC*

*A branch shall come forth from the stem of Jesse  
And there shall come forth a rod out of the stem of  
Jesse, and a Branch shall grow out of his roots:  
And the spirit of the Lord shall rest upon him, the  
spirit of wisdom and understanding, the spirit of*

counsel and might, the spirit of knowledge and of the fear of the Lord; And shall make him of quick understanding in the fear of the Lord:

But with righteousness shall he judge the poor, and reprove with equity for the meek of the earth: and he shall smite the earth:

The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them.

And the cow and the bear shall feed; their young ones shall lie down together: and the lion shall eat straw like the ox.

And the sucking child shall play on the hole of the asp, and the weaned child shall put his hand on the cockatrice' den.

They shall not hurt nor destroy in all my holy mountain: for the earth shall be full of the knowledge of the Lord, as the waters cover the sea.

**CAROL SUNG BY  
THE ENGLISH CHAMBER CHOIR**

Noel PZZ4

*Tomorrow Shall be my Dancing Day*

Traditional

**FIFTH LESSON**

*Ms Henrika Priest CC*

*The angel Gabriel salutes the Blessed Virgin Mary.*

And in the sixth month the angel Gabriel was sent from God unto a city of Galilee, named Nazareth, to a virgin espoused to a man whose name was Joseph, of the house of David; and the virgin's name was Mary.

And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women. And when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be.

And the angel said unto her, Fear not, Mary: for thou hast found favour with God. And, behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS. He shall be great, and shall be called the Son of the Highest: and the Lord God shall give unto him the throne of his father David: And he shall reign over the house of Jacob for ever; and of his kingdom there shall be no end.

Then said Mary unto the angel, How shall this be, seeing I know not a man?

And the angel answered and said unto her, The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that holy thing which shall be born of thee shall be called the Son of God. And, behold, thy cousin Elisabeth, she hath also conceived a son in her old age: and this is the sixth month with her, who was called barren. For with God nothing shall be impossible.

And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her.

Thanks be to God

**CAROL SUNG BY  
THE ENGLISH CHAMBER CHOIR**

*Gabriel's Message*

*Jonathan Rathbone (b1957)*

Please sit

## SIXTH LESSON

*The Master Upholder*

*St Matthew tells of the birth of Jesus.*

Now the birth of Jesus Christ was on this wise: When as his mother Mary was espoused to Joseph, before they came together, she was found with child of the Holy Ghost.

Then Joseph her husband, being a just man, and not willing to make her a public example, was minded to put her away privily.

But while he thought on these things, behold, the angel of the Lord appeared unto him in a dream, saying, Joseph, thou son of David, fear not to take unto thee Mary thy wife: for that which is conceived in her is of the Holy Ghost. And she shall bring forth a son, and thou shalt call his name JESUS: for he shall save his people from their sins.

Now all this was done, that it might be fulfilled which was spoken of the Lord by the prophet, saying, Behold, a virgin shall be with child, and shall bring forth a son, and they shall call his name Emmanuel, which being interpreted is, God with us.

Thanks be to God

## CAROL SUNG BY THE ENGLISH CHAMBER CHOIR

*Away in A manger*

*Arranged by L. Croad*

## SEVENTH LESSON

*Mr Tom Ormond, Churchwarden S Andrew by the Wardrobe*

*The shepherds go to the manger*

And there were in the same country shepherds  
abiding in the field, keeping watch over their flock by  
night.

And, lo, the angel of the Lord came upon them, and  
the glory of the Lord shone round about them: and  
they were sore afraid.

And the angel said unto them, Fear not: for, behold, I  
bring you good tidings of great joy, which shall be to  
all people. For unto you is born this day in the city of  
David a Saviour, which is Christ the Lord. And this  
shall be a sign unto you; Ye shall find the babe  
wrapped in swaddling clothes, lying in a manger. And  
suddenly there was with the angel a multitude of the  
heavenly host praising God, and saying, Glory to God  
in the highest, and on earth peace, good will toward  
men. And it came to pass, as the angels were gone  
away from them into heaven, the shepherds said one  
to another, Let us now go even unto Bethlehem, and  
see this thing which is come to pass, which the Lord  
hath made known unto us. And they came with haste,  
and found Mary, and Joseph, and the babe lying in a  
manger.

Thanks be to God

*During the Singing of the next Carol, a Collection will be  
taken for the work and mission of St Andrew by the Wardrobe*

CAROL

100 P378

While shepherds watched their flocks by night,  
All seated on the ground,  
The angel of the Lord came down,  
And glory shone around.

"Fear not!" said he, for mighty dread  
Had seized their troubled mind;  
"Glad tidings of great joy I bring  
To you and all mankind.

"To you, in David's town, this day  
Is born of David's line  
A Savior, who is Christ the Lord,  
And this shall be the sign:

"The heav'nly Babe you there shall find  
To human view displayed,  
All meanly wrapped in swathing bands,  
And in a manger laid."

Thus spake the seraph and forthwith  
Appeared a shining throng  
Of angels praising God on high,  
Who thus addressed their song:

"All glory be to God on high,  
And to the Earth be peace;  
Good will henceforth from heav'n to men  
Begin and never cease!"

*Nahum Tate 1700*

## EIGHTH LESSON

*Mr Angus Knowles-Cutler CC, Chairman CBWC*

*The Wise Men are led by the star to Jesus*

Now when Jesus was born in Bethlehem of Judaea in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying, Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him.

When Herod the king had heard these things, he was troubled, and all Jerusalem with him. And when he had gathered all the chief Priests and scribes of the people together, he demanded of them where Christ should be born. And they said unto him, In Bethlehem of Judaea: for thus it is written by the prophet, And thou Bethlehem, in the land of Juda, art not the least among the princes of Juda: for out of thee shall come a Governor, that shall rule my people Israel.

Then Herod, when he had privily called the wise men, enquired of them diligently what time the star appeared. And he sent them to Bethlehem, and said, Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also.

When they had heard the king, they departed; and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was.

When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense and myrrh.

Thanks be to God

100 P346

CAROL SUNG BY  
THE ENGLISH CHAMBER CHOIR

Three Kings From Persian Lands Afar

Peter Cornelius (1824 - 1874)

Please Stand

NINTH LESSON

*The Rector*

*St John unfolds the great mystery of the Incarnation.*

In the beginning was the Word, and the Word was  
with God, and the Word was God.

The same was in the beginning with God.

All things were made by him; and without him was  
not any thing made that was made.

In him was life; and the life was the light of men.

And the light shineth in darkness; and the darkness  
comprehended it not.

There was a man sent from God, whose name was  
John. The same came for a witness, to bear witness of  
the Light, that all men through him might believe.  
He was not that Light, but was sent to bear witness of  
that Light.

That was the true Light, which lighteth every man that  
cometh into the world.

He was in the world, and the world was made by him,  
and the world knew him not.

He came unto his own, and his own received him not.

But as many as received him, to them gave he power  
to become the sons of God, even to them that believe  
on his name:

Which were born, not of blood, nor of the will of the  
flesh, nor of the will of man, but of God.

And the Word was made flesh, and dwelt among us,  
(and we beheld his glory, the glory as of the only  
begotten of the Father) full of grace and truth.

Thanks be to God

100 PZZG

CAROL

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

Refrain:

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

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

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

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

Words: Tr. F. Oakeley, W.T. Brooke and others  
Music: *Adeste fideles* (18th-century melody)  
Arr: Davod Willcocks

100 P107 COLLECT AND BLESSING  
RECESSIONAL CAROL

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

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

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.

*Words: Charles Wesley (1707-1788);  
Music: Felix Mendelssohn (1809-1847)*

## FUTURE EVENTS

To be kept informed of future services and events,  
please email  
[administrator@standrewbythewardrobe.org](mailto:administrator@standrewbythewardrobe.org) to be  
added to our mailing list. And keep an eye on our  
website at [www.standrewbythewardrobe.org](http://www.standrewbythewardrobe.org)

Please stay after the service for mince pies and mulled  
wine.

Our thanks to The English Chamber Choir for the  
music this evening.

BT Yahoo Mail - [ECC-announce] Fwd: ECC Hollywood Christm...

[ECC-announce] Fwd: ECC Hollywood Christmas GP notes and mp3s

From

To:

Date: Friday, 14 December 2018, 16:08 GMT

HOLLYWOOD CHRISTMAS

Hello,

Here are the additional details you need for the rehearsals and concerts at the Royal Albert Hall next Wednesday. Many of you will have details and music already so apologies for some repetition.

REHEARSAL TUESDAY 18, 8-10pm, St Philip's Church, Earl's Court Road W8 6QH

This rehearsal follows the carol concert which ECC regular members are performing from 6.30-7.30pm, and which I believe is followed by mulled wine and mince pies.

WEDNESDAY 19 Rehearsal 10-1, performances 2pm and 7.30pm. All at the RAH. Running time for the shows is estimated at 2 1/2 hours.

DRESS - PLEASE READ THIS CAREFULLY AS IT'S DIFFERENT TO WHAT WE USUALLY DO!

Men: Dark suits (not DJs), white shirts and colourful ties (not bow ties). If anyone doesn't have any of this please let me know asap.

Ladies: long black and touches of red. The ladies of the orchestra are in long coloured, which I'm not proposing we do as they are scattered amongst the men, music stands, instruments etc whereas we are in a block and we could end up with some nasty clashes. But the idea is to look festive so we can have a bit more red than usual, and also sequins, sparkly jewellery etc are fine. If you happen to have something which is red and black print, or red embroidery on black etc. that's fine too. I think we should have sleeves rather than bare shoulders, but they don't have to be long, and if you do have a good strappy dress and a bolero or shrug, that's good. The general idea is to 'glam up' and as there is no cinema screen this time, we don't have to melt into the background!

PLEASE CAN EVERYONE BRING A BLACK FOLDER, OR IF YOU DON'T HAVE ONE LET ME KNOW ASAP.

Guy has compiled some mp3 soundclips and also some notes re cues etc, which are attached below. I will send pdfs of the scores in a separate e-mail as otherwise the message size will be too big. Guy goes to considerable effort to prepare this stuff so he'd be very grateful if you could look at/listen to it!

It would also be reassuring if those who are coming along for the first time on Tuesday could just drop me a line and confirm they've received this.

Many thanks, and looking forward to seeing you all. Should be fun!

Ann

Ann Manly  
Manager, English Chamber Choir

## [ECC-announce] tomorrow and wednesday - music list

From:

To:

Date: Monday, 17 December 2018, 08:42 GMT

Tomorrow is our first 'Carols with the English Chamber Choir' as the St Martins ones are virtually sold out, do get people to come tomorrow - it's in aid of the piano fund at Rebecca's church. Tickets at door

This is the first time we have sung there and we will need to work out what layout works best so please do try and get there early if possible.

18 December – St Philip's Church, Earl's Court Road, W8 6QH - <https://www.specr.org/contact/how-to-find-us>

5:30 Rehearsal 6:30 Concert – All black, not DJs NB tomorrow will go straight through - when we do this on Saturday there are 3 readings

- \* Rathbone – Gabriel's Message [Sheet](#)
- \* Ding dong merrily on high Willcocks [100 Carols for Choirs page 78](#)
- \* Rathbone – Silent Night [Sheet](#)
- \* Libby Croad – Away in a Manger [Sheet](#)
- \* Adam – O Holy Night [Sheet](#)
- \* Willcocks – Masters in this Hall [Sheet](#)
- \* Darke – In the Bleak Midwinter [100 Carols for Choirs page 174](#)
- \* Pentatonix – Carol of the Bells (Quintet)
- \* Gardener – Tomorrow shall be my dancing day [Noel page 224](#)
- \* Deck the Hall [100 Carols for Choirs page 72](#)
- \* Jingle Bells [Noel page 75](#)
- \* White Christmas [Sheet](#)
- \* A Merry Christmas [Follow That Star page 3](#)
- \* Santa Claus is coming to town [Follow That Star page 29](#)
- \* The most wonderful time of the year [Sheet](#)

8:00 Rehearsal – Hollywood Christmas Taken by the charismatic, American, award winning, conductor **John Mauceri**

### 19 December – Royal Albert Hall

10:00 Rehearsal

2:00 Concert – Festive Long black/ special

7:30 Concert – Festive Long black/special

- Williams – Exultate Justi
- Rozsa – Nativity
- Rozsa – Alleluia
- Waxman – A Christmas Carol
- Williams – Somewhere in my memory
- Silvestri – Polar Express
- Elfman - The Nightmare Before Christmas SA ONLY not given out yet
- Carmen Dragon – carols – NB NO Adeste fideles or Silent Night - just Hark ,Bells, Noel,



[ECC-announce] TONIGHT - revised running order - and news about Rebecca

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From:

To:

Date: Tuesday, 18 December 2018, 13:26 GMT

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First - be advised that Rebecca will not be playing this evening. Sadly she has had to rush to Newcastle as Richard's mother is close to death - she has been given the last rites this morning. I hope you will join me in keeping Rebecca and Richard in your thoughts and prayers at this time. She is incidentally still hoping to play on Saturday.

We welcome Douglas Tang as our organist tonight.

Bob

When I sent the list round yesterday I missed off the congregational items

Full list now follows - NB there are no readings this evening - just on Saturday

ALL Once in Royal - [100 carols 260](#)

- \* Rathbone - Gabriel's Message [Sheet](#)
- \* Ding dong merrily on high Willcocks [100 Carols page 78](#)

READING

- \* Rathbone - Silent Night [Sheet](#)
- \* Libby Croad - Away in a Manger [Sheet](#)
- \* Adam - O Holy Night [Sheet](#)

ALL O come all ye faithful [100 carols P 226](#)

- \* Willcocks - Masters in this Hall [Sheet](#)
- \* Darke - In the Bleak Midwinter [100 Carols page 174](#)
- \* Pentatonix - Carol of the Bells (Quintet)

READING

- \* Gardener - Tomorrow shall be my dancing day [Noel page 224](#)
- \* Deck the Hall [100 Carols page 72](#)
- \* Jingle Bells [Noel page 75](#)
- \* White Christmas [Sheet](#) - ALL CHORUS

READING

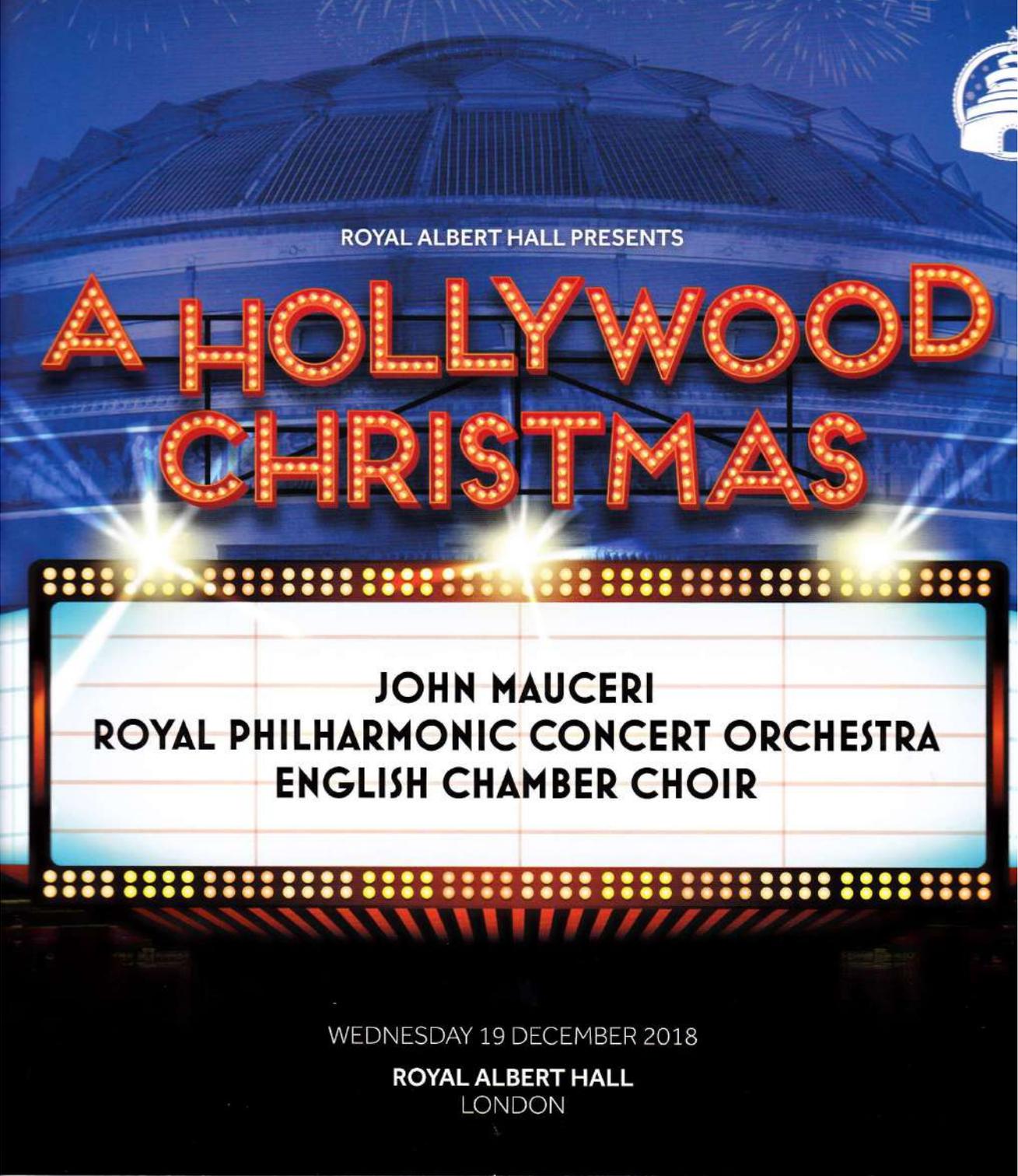
- \* A Merry Christmas [Follow That Star page 3](#)
- \* Santa Claus is coming to town [Follow That Star page 29](#)

ALL hark the Herald [100 carols p 107](#)

- \* The most wonderful time of the year [Sheet](#)

**Robert Moffat**

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ROYAL ALBERT HALL PRESENTS

# A HOLLYWOOD CHRISTMAS

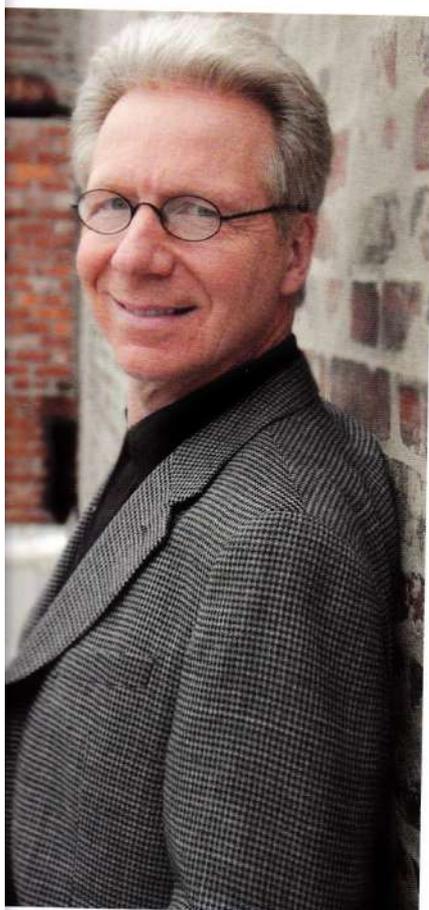
**JOHN MAUCERI**  
**ROYAL PHILHARMONIC CONCERT ORCHESTRA**  
**ENGLISH CHAMBER CHOIR**

WEDNESDAY 19 DECEMBER 2018

**ROYAL ALBERT HALL**  
LONDON

# IN CONVERSATION WITH JOHN MAUCERI

We asked CNN's 'Voice of the Millennium', John Mauceri, to tell us more about what to expect from *A Hollywood Christmas*.



**T**he Hollywood Bowl Orchestra was recreated for you by the Los Angeles Philharmonic Association in 1991 after 40 years of dormancy, and you held a record-breaking tenure (16 seasons) there. Can you tell us about your favourite memory with the Hollywood Bowl Orchestra?

Well, there are so many! Restoring music that was composed in Los Angeles, especially for the films, was an honour. Having Miklós Rózsa sit on the stage of the Bowl in a wheelchair, so diminished by health issues, hearing his overture to *Ben-Hur* was unforgettable. ("I'm overwhelmed," he said.) Families of the composers would come to hear the music. We once had over a dozen Korngolds of every age there! And of course getting to know many of the living composers was always a privilege. After the attacks on 9/11, I conducted the first concerts in Los Angeles, and was able to call Jerry Goldsmith for a commemorative piece. He wrote it that night, and we rehearsed it the next morning to add to a concert before an audience of 18,000 people that night.

**You've played to huge audiences - what is it like performing for such huge crowds? How do you prepare for that?**

I never thought much about the difference between playing to the 18,000s at the Bowl and a small audience. The commitment is

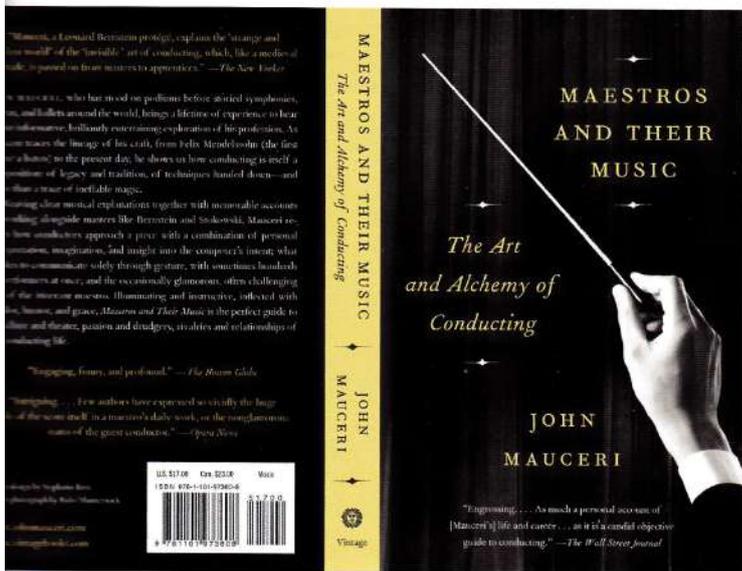
very much the same. What made the Bowl challenging is that it takes a half-second for sounds coming from the stage to reach the people in the back. Normally, that would not be an issue. However, whenever I said something funny, I had to learn to wait: a half-second for them to hear my words, a moment to react another half-second for all of us on the stage to hear it. I had to learn to trust and wait. It is not easy!

**You have played all around the world in lot different venues. What makes the Royal Albert Hall special?**

Well, the Royal Albert Hall is one of the most important venues in the world. You feel it the moment you walk onstage. Americans are very fond of the British. We even try to imitate your language (with varying degrees of success). So, to perform there is as great an honour as anything I can imagine. (Please note: I spelled honour with a 'u' to prove my point.)

**You've produced and musically supervised Tony and Olivier award-winning Broadway musicals, so we'd like to know if you could choose one musical at the Hall, which would it be?**

That would be *Porgy and Bess* in the correct 1935 edition I restored a number of years ago. I know it's really an opera, but England has never heard the only version Gershwin edited and shaped for its world premiere. Once he died



the Pittsburgh Opera to become chancellor of a great high school-university for young artists. It was a way of 'giving back', and I am grateful for the opportunity.

**Any tips for aspiring conductors?**

Buy my book: *Maestros and Their Music: the Art and Alchemy of Conducting*. What a great question!

**What's Christmas like at the Mauceri's?**

**Have you ever spent Christmas in London?**

My mother taught us that 25 December is a date on the calendar. Christmas is whenever you make it. She came to that very practical decision because of how much I travelled and could not be counted on to be home. The tree stayed up until Johnny came home. We have kept that tradition very much alive. This year, we will fly to Los Angeles to be with our son and his wife. Every year it's different, but one thing remains: joy.

Christmas time in London has always been a very special time for me. Conducting many concerts and operas in London ever since the 1970s has afforded me the occasional pleasure of living inside the imagery of warmth and kindness that infuses the ultimate optimism in the writings of Charles Dickens. I cannot think of any place on earth I'd rather be at this time of the year.

ears later, all kinds of versions have been anted, but never the version he wrote. I should say, I did get to conduct music *My Fair Lady* with Kiri Te Kanawa and my Irons in 1987 at RAH, which was used. One bucket list item removed the list. I'm sure we could come up with more.

would have marked Leonard Bernstein's birthday, and you worked closely with many times. Can you tell us an anecdote about him?

I think of Lenny and London, my brain fills stories, like when we let him take our son on a boat ride on the Serpentine...and our 10-year-old came back soaking wet, having fallen into it. (Lenny was Ben's godfather.) And there were many a tale shared at the Savoy, where he always stayed. It was at the Savoy, during high tea with him, that I first made him really laugh. It's too long a story for this

programme, but since he was the funniest person I knew, the challenge of making *him* laugh was always there. I remember clotted cream everywhere as he burst into uproarious laughter. It was a proud moment for me.

**You served as university faculty administrator, and taught orchestration and conducting among many other subjects. What led you to be so involved in arts education?**

I always loved school. There, I admitted it. After all, our humanity. I was giving lectures on Wagner's *Ring Cycle* in high school. When Yale put me on the faculty shortly after I graduated from the college, it just seemed normal. Years later, in 1990, I spent some time with Bernstein, and he told me about his commitment to spend the rest of his life teaching. He passed away three days later, and I somehow knew that I had to return to teaching. When I turned 60, I stepped down from the Hollywood Bowl and

'Exultate Justi' from *The Empire of the Sun*

Music from *Ben Hur* - 'The Holy Land'

Music from *Ben Hur* - 'Nativity'

Music from *Ben Hur* - 'Alleluia'

*A Christmas Carol*

'Somewhere in My Memory' from *Home Alone*

.....  
INTERVAL  
.....

Suite from *Polar Express*

Suite from *The Nightmare Before Christmas*

*Harry Potter and the Philosopher's Stone* - 'Hedwig'

*Harry Potter and the Philosopher's Stone* - 'Diagon Alley'

*Harry Potter and the Philosopher's Stone* - 'Fluffy'

*Harry Potter and the Philosopher's Stone* - 'Harry's Wondrous World'

Hark! the Herald Angels Sing

Carol of the Bells

The First Nowell

Programme subject to change.

# PROGRAMME NOTES

## **'Exultate Justi' from *The Empire of the Sun* by John Williams**

John Williams's extraordinarily successful career as a film composer has led to him becoming the second most Oscar-nominated person ever, with only Walt Disney having notched up more nominations. One of those nominations was for Steven Spielberg's World War Two film of 1987, *Empire of the Sun*, which tells the story of a British boy living in Shanghai when the Japanese invade, who ends up in an internment camp, and *Exultate Jubilate* for choir and orchestra is the score's joyful highlight. Appearing as Shanghai and the camp are finally liberated by the Americans, the piece has all sorts of clever stuff going on. Firstly its choice of text, "Rejoice in the Lord and be glad, you righteous", because this comes from Psalm 32, written by King David after he emerged himself from a period of great suffering. Then there's the music itself, which takes the idea of a traditional English choral anthem and flecks it with oriental-sounding pentatonic harmonies.

## **Music from *Ben-Hur* - 'The Holy Land', 'Nativity', 'Alleluia' by Rozsa**

Hungarian composer Miklos Rozsa wrote 95 film scores between 1937 and 1981, having turned to film music at the suggestion of the French composer Arthur Honneger. The big-budget Biblical epic *Ben-Hur* of 1959 was one of three Oscar wins for him, and its Holy Land theme explains why from its first notes: huge, lush and sparkling, with harmonic and melodic language redolent of arabic scales, it's everything you'd want from a no-holds-barred Hollywood depiction of the Holy Land. Moving on the Nativity, the lilting six quavers to a bar here are

in fact the same time signature you might hear in a Baroque pastorelle movement, one of the most famous examples of which is the pastorelle from Corelli's Christmas Concerto, depicting the Shepherds. Then with Alleluia Rozsa is doing a similar thing to what John Williams would do thirty years later with *Exultate Justi*, i.e. taking a latin text traditionally associated with western sacred music, and transferring that into the world of the film: so in this case arabic scales and glossy-toned large-scale forces.

## ***A Christmas Carol* by Waxman**

A lone horn intoning the opening line of "Oh Come All Ye Faithful", then repeating it more softly and wistfully, is the magical opening to Franz Waxman's *A Christmas Carol* from the 1938 MGM film adaptation of Dickens's famous novel. However if you're expecting things to stay downbeat then you'd be wrong, because in fact what happens is a huge crescendo in warmth and cheer, via a medley of carol themes, before we're tipped into lightly, merrily chugging music that instantly reassures us that no matter what's to come, there will be a happy ending; and indeed the screenplay itself was very deliberately family-orientated, dropping some of the story's darker elements such as the thieves who go through the dead Scrooge's belongings. Back to Waxman's score, and clever touches to note include how the orchestra mimics Scrooge's clock's ticks and chimes, first as we approach the various ghosts' visitations, and then again as we emerge the other side on Christmas morning. Also, when in some of the tensest music there suddenly appears in the brass echoes of the serene song, "O Christmas Tree".

## **'Somewhere in My Memory' by John Williams**

It couldn't be more perfect to retrace the steps of Franz Waxman's *A Christmas Carol* with John Williams's *Home Alone*, because in fact one of Williams's film teachers was Waxman. Furthermore, when Williams took a plot line with its fair share of old boy who ends up having to defend his home from a pair of burglars after his parents accident behind when they fly to Paris for holiday!), and wrote music imbued with nostalgia. So, a simple, gentle childish melody played on celestes sound out of place coming from a box, which is then taken up and by a choir.

## **Suite from *Polar Express* by Alan Silvestri**

Alan Silvestri is one of the most multi-faceted composers working today, with his film scores ranging from the jazzy world of *Who Framed Roger Rabbit* to the dark percussiveness of *Premonition*. He's also written heartstring-tugging melodies on the nominated *Forrest Gump*. If you're looking for one unifying factor though, it's the sheer rhythmic drive of his melodic sense of drama and expectation in that. This is something that reappears through across his magical 2004 *Polar Express*, Robert Zemeckis

# GRAMME NOTES

## From *The Empire of the Sun* by

an extraordinarily successful career has led to him becoming the most nominated person ever, they having notched up more of those nominations was for World War Two film of 1987, which tells the story of a Shanghai when the Japanese are up in an internment camp, late for choir and orchestra highlight. Appearing as camp are finally liberated by the piece has all sorts of clever style its choice of text, "Rejoice glad, you righteous", because Psalm 32, written by King David himself from a period of great here's the music itself, which is traditional English choral is it with oriental-sounding enies.

## *Ben-Hur* - 'The Holy Land', by Miklos Rozsa

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## 'Somewhere in My Memory' from *Home Alone* by John Williams

It couldn't be more perfect to move from Franz Waxman's *A Christmas Carol* to John Williams's *Home Alone*, because Waxman was in fact one of Williams's film composition teachers. Furthermore, when Williams wrote *Home Alone*'s Oscar-nominated theme song "Somewhere in my Memory", he did exactly what Waxman had achieved so brilliantly decades earlier with *A Christmas Carol*, i.e. took a plot line with its fair share of darkness to it (*Home Alone* tells the story of an eight year old boy who ends up having to singlehandedly defend his home from a pair of determined burglars after his parents accidentally leave him behind when they fly to Paris for a Christmas holiday!), and wrote music imbued with warmth and nostalgia. So, a simple, gentle, innocently childish melody played on celesta that wouldn't sound out of place coming from a toy music box, which is then taken up and warmed further by a choir.

## *Suite from Polar Express* by Alan Silvestri

Alan Silvestri is one of the most stylistically multi-faceted composers working in Hollywood today, with his film scores ranging from the zany, jazzy world of *Who Framed Roger Rabbit*, to the dark percussiveness of *Predator*, and the heartstring-tugging melodies of his Oscar-nominated *Forrest Gump*. If you were looking for one unifying factor though, it would be the sheer rhythmic drive of his melodies, and the sense of drama and expectation embodied in that. This is something that really shines through across his magical 2004 score to *The Polar Express*, Robert Zemeckis' animated film

about a little boy whisked away on a train to the North Pole to meet Santa, and nowhere more so than the kinetically charged "Polar Express" train theme, with its Christmassy brass orchestral colouring. Still, once you're listening for this quality, you'll also hear it in the swooping and soaring tingle-factor melody of its Oscar-nominated song, "Believe".

#### **Suite from *The Nightmare Before Christmas* by Danny Elfman**

Having spent the past few works immersed in unashamedly warm and nostalgic worlds, you really here the more dangerously spicy kick to Danny Elfman's score for Tim Burton's 1993 film animation, *The Nightmare Before Christmas*. No wonder either, because this darker-than-average festive film's action drops us into a world in which Christmas is being hijacked by the magical beings who usually bring us Halloween. Elfman's music nails this, too: a mournful oboe solo to open, played to the backdrop of tense tremolo strings and percussion simulating an icy wind. Then, a brutal, driving march. There are also some supremely clever pieces of devilish orchestration to admire. A solo violin, for instance, because the violin is traditionally the devil's instrument. Also the melody appearing on the xylophone, the instrument Camille Saint-Saëns used to depict skeletons playing cards in his 1886 suite, *Carnival of the Animals* ("Fossils"). Then there are the bells: not the Christmas morning sort, but ones whose clanging recalls those of the "Witches' Sabbath" in Hector Berlioz's macabre *Symphonie Fantastique* of 1830. Add dark saxophones, punchy brass, and of course sleigh bells to remind us that it is still Christmas, and highly sophisticated, historically aware stuff.

#### **'Hedwig', 'Diagon Alley', 'Fluffy', 'Harry's Wondrous World' from *Harry Potter and the Philosopher's Stone* by John Williams**

How different our magical musical world would be if the celesta had never been invented. This extraordinary instrument - looking like a piano but with metal bars rather than strings under its bonnet - was famously first employed in the pursuit of magical sounds back in 1892 by Tchaikovsky, for his *Dance of the Sugar Plum Fairy*. However it's probably no exaggeration to say that these days it's perhaps even more famous as the carrier of Hedwig's Theme, the main theme from John Williams's score to *Harry Potter and the Philosopher's Stone*: itself a clever melodic construction for the way its initial stability gives way to unexpected jumps and slides, harmonised by strange chords. Tonight's *Philosopher's Stone* medley then moves to Diagon Alley, where a quirky, antiquey feel is created through the addition of recorders and a solo folk violin to the orchestra. Next things take a soporific turn for Fluffy's Harp, depicting the enchanted instrument used to lull asleep the vicious three-headed dog guarding the *Philosopher's Stone*, and thus consisting of a duet between the most unlikely of musical partners: a harp and a contrabassoon. So, rising and falling contrabassoon dog snores, against bewitching, melodically and harmonically unfixed harp patterns above. Plus, listen carefully to the harp's writing and you'll hear that it's based on the magical Hedwig's Theme. Harry's *Wondrous World* then unmistakably reprises this main theme, although now in more solid form, via strings playing in octaves. Warmly triumphant, luxuriously orchestrated music follows, alive with countermelodies darting off in various directions like Quidditch snitches.

#### **Hark the Herald Angels Sing, A Carol of the Bells and The First Noel arranged by Carmen Dragon**

The American conductor, composer and arranger Carmen Dragon was one of the twentieth century's great light orchestral talents, his roles and achievements ranging from conducting the Hollywood Bowl to co-writing the Oscar-winning 1944 Rita Hayworth film, *Cover Girl*. Songs by Jerome Kern and Ira Geller, including the evening's Christmas medley fully showcasing his light orchestra arrangement skills. *Hark the Herald* could have been written out of a festive film of that era, but it drew the attention after its tutti opening of constant passings of the theme through different sections of the orchestra. *Adeste Fideles*, which drops the theme in the nineteenth century sound. Then, the way the jingling sleigh bells of *Carols* bring us back to a more Hollywood orchestral palate, the reedy woodwinds and the melody have such an ancient timbre that they also neatly remind us of the 1914 carol by Mykola Leontovych. The *First Noel* theme then continues for *The First Noel* because its brass-led theme is played with a shining, chiming accompaniment.

by whisked away on a train to meet Santa, and nowhere the kinetically charged "Polar theme, with its Christmassy brassuring. Still, once you're listening you'll also hear it in the swooping glee-factor melody of its Oscar-g, "Believe".

#### **Nightmare Before Christmas** an

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The American conductor, composer and arranger Carmen Dragon was one of the twentieth century's great light orchestral music talents, his roles and achievements including conducting the Hollywood Bowl Orchestra, and co-writing the Oscar-winning score for the 1944 Rita Hayworth film, *Cover Girl*, featuring songs by Jerome Kern and Ira Gershwin. This evening's Christmas medley fully displays those light orchestra arrangement skills, too. Indeed *Hark the Herald* could have been snatched right out of a festive film of that era, brilliantly holding the attention after its tutti opening by means of constant passings of the theme between different sections of the orchestra. Next comes *Adeste Fideles*, which drops the glitz for a more nineteenth century sound. Then, whilst in one way the jingling sleigh bells of *Carol of the Bells* bring us back to a more Hollywood-esque orchestral palate, the reedy woodwind carrying the melody have such an ancient quality to their timbre that they also neatly remind us that this 1914 carol by Mykola Leontovych was based upon a traditional Ukrainian folk chant. The bells theme then continues for *The First Nowell*, because its brass-led theme is played out to a shining, chiming accompaniment.

# JOHN MAUCERI

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## Conductor

John Mauceri, world-renowned conductor, educator, and writer, has appeared with the world's greatest opera companies and symphony orchestras, on the musical stages Broadway and Hollywood as well as at the prestigious hall of academia. Mr. Mauceri has music director (direttore stabile) of the Regio in Turin, Italy for three years after retiring seven years (22 productions and recordings) as music director of Scottish Opera and is the first American ever to have held the post of music director of an opera house in Great Britain or Italy. He was music director of the Washington Opera (The Kennedy Center), the Pittsburgh Opera, and was the first American director of American Symphony Orchestra at Carnegie Hall after its legendary founding director, Leopold Stokowski, with whom he worked for fifteen years he served on the faculty of his alma mater Yale University and returned in 2006 to teach and conduct the official concert celebrating the university's 300th anniversary.

For many years, Mr. Mauceri worked closely with Leonard Bernstein and conducted many of his compositions' premieres at Bernstein's request. He is the Founding Director of the Los Angeles Bowl Orchestra, which was created in 1991 by the Los Angeles Philharmonic Association. Breaking all records at the Bowl, he conducted over 300 concerts at the 18,000-seat amphitheater with a total audience of four million people.

For seven years (2006-2013) he served as the Music Director of the University of North Carolina's School of the Arts, America's first public arts conservatory-university. He has conducted at New York's Metropolitan Opera, London's Royal

Opera House (Covent Garden), Milan's Teatro alla Scala, Berlin's Deutsche Oper, the New York Philharmonic, the Chicago Symphony Orchestra, the Boston Symphony Orchestra, all the major London orchestras, as well as l'Orchestre National de France and the Tokyo Philharmonic.

On Broadway, he was co-producer of *On Your Toes* and served as musical supervisor for Hal Prince's production of *Candide*, as well as Andrew Lloyd Webber's *Song and Dance with Bernadette Peters*. He also conducted the orchestra for the film version of *Evita*.

Deeply committed to preserving two American art forms, the Broadway musical, and Hollywood film scores, he has edited and performed a vast catalogue of restorations and first performances, including a full restoration of the original 1943 production of Rodgers & Hammerstein's *Oklahoma!*, performing editions of Gershwin's *Porgy & Bess*, *Girl Crazy* and *Strike up the Band*, Bernstein's *Candide* and *A Quiet Place*, Blitzstein's *Regina*, and film scores by Miklos Rozsa, Franz Waxman, Erich Wolfgang Korngold, Max Steiner, Elmer Bernstein, Jerry Goldsmith, Danny Elfman and Howard Shore.

As one of two conductors in Decca Records' award-winning series "Entartete Musik," Mauceri made a number of historic first recordings of music banned by the Nazis. The intersection of the "degenerate composers" of Europe and the refugee composers of Hollywood is the subject of much of his research and his writings. In addition, Mr. Mauceri has conducted significant premieres of works by Verdi, Debussy, Hindemith, Ives, Stockhausen, Blitzstein, and Weill.

In articles, speeches, radio and television appearances, John Mauceri has taken his passion for music and the importance of the arts to audiences throughout the world. These include Harvard University, Yale University, the Smithsonian Institution, the Royal College of Music, the Academy of Motion Picture Arts and Sciences, Gramophone Magazine, the American Academy in Berlin, BBC, PBS, the New York Times, the Los Angeles Times, and the Huffington Post.

Mr. Mauceri is one of the world's most accomplished recording artists, having released over 75 audio CDs and is the recipient of Grammy, Tony, Olivier, Drama Desk, Edison Klassiek, 3 Emmy Awards, 2 Diapasons d'Or, Cannes Classique, ECHO Klassik, Billboard, and four Deutsche Schallplatten awards. CNN and CNN International chose Mr. Mauceri as a "Voice of the Millennium."

His critically-acclaimed book, *Maestros and Their Music – the Art and Alchemy of Conducting*, published by Alfred A. Knopf in November 2017, was released in paperback last month. This year, Mr. Mauceri became a nominator for Broadway's Antoinette Perry ("Tony") awards and an Associate Fellow of Branford College at Yale University. His recently released recording of Marc Blitzstein's *The Cradle Will Rock* on Bridge Records has been called "a revelation" and "inspiring" by music critics, and was chosen by *Opera* magazine as "Recording of the Month" in November.

# THE ROYAL PHILHARMONIC CONCERT ORCHESTRA

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The Royal Philharmonic Concert Orchestra (RPCO) has built up an international reputation in its 30-year history, performing in the major concert venues across the UK and around the world. The RPCO is known for its versatile programming of classical, light classical and popular music, and has a worldwide reputation for working with internationally renowned artists, ranging from opera luminaries, such as José Carreras, Bryn Terfel, Renée Fleming, Kiri Te Kanawa and the late Luciano Pavarotti, to popular culture icons, including Burt Bacharach, Rod Stewart, Henry Mancini, Barry Manilow, Liza Minnelli, Pet Shop Boys, Sting and Kylie Minogue, to name a few.

The Orchestra has recently undertaken a UK tour of the music of Roy Orbison, featuring the late artist in concert in a groundbreaking hologram format. The *Evening Standard* described the hologram as "...extraordinarily realistic... [it] felt so emotive and real...". In a

further development of this concert format, the RPCO performed at the London Coliseum in November alongside the hologram of Maria Callas. This follows on from our Dublin and London performances with the hugely popular Italian tenor Andrea Bocelli. Other highlights last season in the UK included an opera gala with Anna Netrebko at the Royal Albert Hall, and in November 2017 the Orchestra toured the UK performing Elvis Presley songs live to film footage of the King of Rock himself, taken at various concerts throughout his career. Last December also saw the Orchestra perform the music from *Harry Potter and the Chamber of Secrets* live to the feature film at six venues across the UK. This season, the Orchestra continues to perform film scores live in concert with the UK premiere of *The English Patient* and the third Harry Potter film, *Harry Potter and the Prisoner of Azkaban*, at the Royal Albert Hall. In October 2017, the Orchestra undertook a major tour of South-East Asia,

including Thailand, Cambodia, Laos, Malaysia and Vietnam, reaching out to new audiences in these territories. The RPCO has just returned from a tour to Abu Dhabi as part of the UAE National Day celebrations - yet another new territory for the Orchestra.

The Orchestra was delighted to return to summer music festivals in 2018, appearing at Hampton Court Palace, Royal Hospital Chelsea, Kenwood House and Rochester Castle, to name a few. Other high-profile projects included performances at Wembley Arena of a *Game of Thrones* programme to capacity crowds, a gala concert at the Royal Albert Hall to mark the tercentenary of the Freemasons' movement and a sold-out performance also at the Royal Albert Hall with 2Cellos.



**VIOLINS**

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Shorrock  
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McCullagh

**VIOLINS**

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**VIOLAS**

Carol Ella  
Delyth John  
Clive Howard  
Rachel Robson  
Raquel Lopez Bolivar  
Jill Valentine  
Joseph Fisher  
Mark Gibbs

**CELLOS**

Jessica Burroughs  
Tim Steggals  
Anna Beryl  
Colin Alexander  
Jacqueline Phillips  
Alistair Howes  
Jonathan Few  
Coral Lancaster

**DOUBLE BASSES**

Peter Fry  
Vera Pereira  
Cathy Colwell  
Siret Lust  
Rebecca Welsh  
Hattie Hopkin

**FLUTES**

Karen Jones  
Lianne Barnard

**PICCOLO**

Nina Robertson

**OBOES**

Lauren Sansom  
Emily Cockbill

**COR ANGLAIS**

Jessica Mogridge

**CLARINETS**

Thomas Verity  
Katie Lockhart

**BASS CLARINET**

James Maltby

**ALTO SAXOPHONE**

Martin Williams

**BASSOONS**

Cerys Ambrose-Evans  
Graham Hobbs

**CONTRA BASSOON**

Luke Whitehead

**FRENCH HORNS**

John Ryan  
Finlay Bain  
Mark Wood  
Paul Cott  
Elise Campbell

**TRUMPETS**

Toby Street  
Imogen Hancock  
Simon Cox  
Thomas Fountain  
David Geoghegan

**TROMBONES**

Rupert Whitehead  
Barnaby Philippott  
Rory Cartmell

**BASS TROMBONE**

Barry Clements

**TUBA**

Adrian Miotti

**TIMPANI**

Stefan Beckett

**PERCUSSION**

Gerald Kirby  
Martin Owens  
Geoffrey Boynton  
Oliver Yates  
Joe Mathers

**HARP**

Helen Tunstall  
Stephanie Beck

**PIANO/CELESTE**

Dawn Hardwick

**KEYBOARD**

Jim Osborne

[ECC-announce] CAROLS - with page numbers etc

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From:

To:

Cc:

Date: Friday, 21 December 2018, 15:41 GMT

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Further to Ann's email the revised order with page numbers and verses is below

When Rebecca had to withdraw from Tuesday she was confident that she would be able to play tomorrow. Sadly this has not proved to be the case and she is still in Newcastle looking after Richard's mother who is close to death. She wants everyone to know that she was really looking forward to tomorrow and wishes she was going to be with us. Please do keep her and Richard in your prayers at what must be a very difficult time for them.

Graham Thorpe, the Organ Scholar at the London Oratory will be playing. He has played for several rehearsals for us in the past.

PLEASE REMEMBER TO BRING YOUR MESSIAH COPIES as well as all this lot! - if you are doing it that is.

Bob

pages and verses

ALL Once in Royal - 100 carols 260 verses 1 2 3 and 6

Rathbone - Gabriel's Message Sheet

Ding dong merrily on high WOOD 100 Carols page 82 THIS IS A CHANGE to save time

READING - Sam Joslin

Rathbone - Silent Night Sheet

Gardener - Tomorrow shall be my dancing day Noel page 224

ALL O come all ye faithful 100 carols P 226 verses 1 2 and 6

Darke - In the Bleak Midwinter 100 Carols page 174

Pentatonix - Carol of the Bells (Quintet)

READING Andrew / Jay

Adam - O Holy Night Sheet

Libby Croad - Away in a Manger Sheet

White Christmas Sheet - CHORUS ALL one verse only - no repeat

Jingle Bells Noel page 75

READING Emily Pennant-Rae

A Merry Christmas Follow That Star page 3

Santa Claus is coming to town Follow That Star page 29

ALL hark the Herald 100 carols p 107 v 1 2 and 3

The most wonderful time of the year Sheet

**Robert Moffat**

**St  
Martin  
in  
the  
Fields**

Thursday 29 November (Belmont Ensemble's 750<sup>th</sup> concert at St Martin-in-the-Fields)  
and Saturday 22 December at 7:30pm

**BELMONT ENSEMBLE OF LONDON  
ENGLISH CHAMBER CHOIR**

**Conductor - Peter G Dyson**

**Soprano - Elizabeth Weisberg Mezzo-Soprano - Cathy Bell**

**Tenor - Graham Neal Bass - Philip Tebb**

**HANDEL  
MESSIAH**

Prout Edition

An Interval of 20 Minutes will follow Part One

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

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

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

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

The Cafe-in-the-Crypt can be hired for private functions. Tel: 020 7766 1165

The Neville Marriner Rehearsal Room is available for hire for rehearsals and workshops. Tel: 020 7766 1136

For more information about St Martin's please visit our website: [www.smitf.org](http://www.smitf.org)

Further information and soloists biographies can be found at : [www.belmont-ensemble.com](http://www.belmont-ensemble.com)

## HANDEL – MESSIAH

Sinfony		
Accompagnato	Tenor	Comfort ye my people
Air	Tenor	Ev'ry Valley
Chorus		And the Glory of the Lord
Accompagnato	Bass	Thus saith the Lord
Air	Alto	But who may abide
Recitative	Alto	Behold, a virgin shall conceive
Air & Chorus	Alto	O thou that tellest good tidings
Accompagnato	Bass	For Behold Darkness
Chorus		For unto us a child is born
Pifa		Pastoral Symphony
Recitative	Soprano	There were shepherds
Accompagnato	Soprano	And lo, the Angel
Recitative	Soprano	And the Angel said unto them
Accompagnato	Soprano	And suddenly there was
Chorus		Glory to God
Air	Soprano	Rejoice Greatly
Recitative	Alto	Then shall the eyes of the blind
Air	Sop/Alto	He shall feed his flock
Chorus		His yoke is easy, his burthen light

- Interval of 20 Minutes -

Chorus		Behold the lamb of God
Air	Alto	He was despised
Chorus		Surely he hath borne our griefs
Chorus		And with his stripes
Chorus		All we like sheep have gone
Accompagnato	Tenor	All they that see him
Chorus		He trusted in God
Accompagnato	Tenor	Thy rebuke has broken
Arioso	Tenor	Behold, and see
Accompagnato	Tenor	He was cut off out of the land
Air	Tenor	But thou didst not leave his soul
Air	Soprano	How beautiful are the feet
Air	Bass	Why do the nations
Chorus		Hallelujah

- Pause -

Air	Soprano	I know that my redeemer liveth
Chorus		Since by man came death
Recitative	Bass	Behold, I tell you a mystery
Air	Bass	The Trumpet shall sound
Chorus		Worthy is the Lamb – Amen

## G F Handel (1685 - 1759) - Messiah

Born in Halle, the son of a barber-surgeon, in 1697 Handel became assistant organist in the Domkirche and studied law at the town's university. Leaving in 1703 he joined Hamburg's opera company, composing his first opera *Almira* two years later. After four years in Italy he was appointed Kapellmeister by the Elector of Hanover (later King George I of England) before settling in London.

The first we know of 'Messiah' is a reference from a letter of Charles Jennens, Handel's librettist, to Edward Holdsworth dated 10 July 1741: "Handel says he will do nothing next winter, but I hope I shall persuade him to set another Scripture collection I have made for him, and perform it for his own benefit in Passion Week. I hope he will lay out his whole Genius and Skill upon it, that our Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is Messiah."

Handel was indeed "perswaded" and began the composition of Messiah at his London home in Brook Street on 22 August, completing more than 250 pages of the original autograph by 14 September. The creation of this work in only three weeks is an impressive achievement, but it does fit in with Handel's normal habits of composition: it was not unusual for him for him to write a couple of new oratorios or operas every year in a concentrated bursts of activity in preparation for his next season of theatre performances. A fortnight after completing Messiah he began work on Samson and completed a second score of similar length in a month, finishing on 29 October.

By 18 November Handel was in Dublin, preparing for the only full season of oratorio performances that he gave outside London. Handel did not perform Samson at all in Dublin, and left Messiah until the very end of the season there. The first performance of Messiah took place at the New Musik-Hall, Fishamble Street, Dublin, on 13 April 1742. The proceeds from the performance were shared by the Society for Relieving Prisoners, the Charitable Infirmary and Mercer's Hospital, and it took place on the Tuesday before Easter: so, although Handel did not perform the work for his own benefit, he did follow the general intention of Jennens' original proposal.

Messiah was well received in Dublin. The level of interest shown by the "most Grand, Polite and crouded Audience" that attended the public rehearsal preceding the first performance was such that the charity organizers issued a request in the newspapers that for the performance the ladies of the audience should not wear hooped dresses, nor the men swords, in order to make more room.

700 people attended the first performance, in a hall that Handel himself had described as "a room for 600 persons", and a repeat performance was given three weeks later on 3 June - Handel's last performance in Dublin.

Part one is concerned with prophecies and the Nativity; part two deals with the progression from Passiontide through Crucifixion, Resurrection, Ascension and Whitsun to the eventual triumph of god's kingdom celebrated in the "Hallelujah" chorus. Part three is entirely concerned with the commentary, mainly on the theme of resurrection.

## Belmont Ensemble Concerts by Candlelight

*Friday 4 January*

**Mozart and Moonlight**

Beethoven - Moonlight Sonata, Mozart - Piano Concerto No 14, Eine Kleine Nachtmusik

*Thursday 10 January*

**Bach - Brandenburg Concertos Nos 3, 4 and 5**

Vivaldi - Summer, Handel - Water Music Suite in G, Bach - Air on the G String

*Friday 18 January*

**Vivaldi - The Four Seasons**

Vivaldi - Concerto for Two Violins, Purcell - 'Fairy Queen' Suite, Pachelbel - Canon

*Saturday 26 January*

**Mozart - Requiem : With The English Chamber Choir**

Handel - Hallelujah Chorus, Zadok the Priest, Mozart - Ave Verum Corpus

*Saturday 9 February*

**Vivaldi - The Four Seasons**

Vivaldi - Concerto for Two Violins, Bach - Air on the G String, Pachelbel - Canon

*Thursday 7 March*

**Vivaldi - Spring and Summer from The Four Seasons, Concerto for Two Violins**

Bach - Concerto for Oboe and Violin, Air on the G String

*Easter Monday 22 April*

**Handel - Messiah : With The English Chamber Choir**

*Thursday 2 May*

**Beethoven - Moonlight Sonata, Bach - Piano Concerto in E Major**

Mozart - Eine Kleine Nachtmusik, Church Sonata in D, 'Marriage of Figaro' Overture

*Saturday 11 May*

**6pm - Fauré - Requiem : performed by The English Chamber Choir**

**8pm - Vivaldi - The Four Seasons**

Full details at : [www.belmont-ensemble.com](http://www.belmont-ensemble.com)

St Martin-in-the-Fields

Trafalgar Square London WC2N 4JJ

Box Office: 020 7766 1100 Online: [www.smitf.org](http://www.smitf.org)

St  
Martin  
in  
the  
Fields

Saturday 22 December 2018  
at 2pm and 4pm

**CHRISTMAS**  
*with the*  
**ENGLISH CHAMBER  
CHOIR**

By Candlelight

**Guy Protheroe**  
*conductor*

**Rebecca Taylor**  
*organ*

**ST MARTIN-IN-THE-FIELDS**

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Tel: 020 7766 1136 for further information.  
For more information about St Martin's please visit our website: [www.smitf.org](http://www.smitf.org)

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

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

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

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

*Choir:* Gabriel's Message (arr. Jonathan Rathbone)

*Choir:* Ding dong merrily on high (arr. Charles Wood)

*Reading by Sam Joslin:*  
The best Christmas present in the world (Michael Morpurgo)

*Choir:* Silent night (arr. Jonathan Rathbone)

*Choir:* Tomorrow shall be my dancing day (John Gardner)

*All (please stand):*

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

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

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

*Choir: In the Bleak Midwinter (Harold Darke)*

*Choir: Carol of the Bells (arr. Pentatonix)*

*Reading by Andrew Wightman (2pm) and Jay Venn (4pm)*  
*A Child's Christmas in Wales (Dylan Thomas)*

*Choir: O Holy Night (Alfonse Adam)*

*Choir: Away in a Manger (Libby Croad)*

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

I'm dreaming of a white Christmas  
Just like the ones I used to know  
When the treetops glisten and children listen  
To hear sleighbells in the snow.

I'm dreaming of a white Christmas,  
With every Christmas card I write.  
May your days be merry and bright  
And may all your Christmases be white.

*Choir*: Jingle Bells (arr. Ralph Allwood)

*Reading by Emily Pennant-Rae*:  
The Nativity Play (Joyce Grenfell)

*Choir*: A Merry Christmas (arr. Peter Gritton)

*Choir*: Santa Claus is coming to town (arr. Peter Gritton)

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

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

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

*Choir*: The most wonderful time of the year (Pola/Wyle,  
arr. Mark A. Brymer)

*Organ Postlude*: Sortie in E flat (Louis Lefébure-Wély)

**The English Chamber Choir** is based in the City of London, where it rehearses regularly at the Church of St Andrew-by-the-Wardrobe, near Blackfriars. Locally it has performed Tallis' 40-part motet *Spem in alium* at the personal invitation of the Lord Mayor at the Mansion House, sung in the premiere of a work by John Tavener in St Paul's Cathedral, and given concerts in the Barbican. Elsewhere in London it appears regularly with the Belmont Ensemble at St Martin-in-the-Fields, at the South Bank, St John's Smith Square and several other churches and prominent music venues. It has also sung for HM The Queen at Buckingham Palace and Windsor Castle.

The Choir has a long association with music of the Eastern Orthodox tradition, as well as the traditional sacred traditions of the Western Churches, and has recently become the first European Choir to perform the re-discovered *Passion Week* by Maximilian Steinberg – a work which will no doubt take its place in the choral repertoire as the successor to Rachmaninov's *Vespers*. This summer the Choir also became the first British group to perform at the Sacred Music Festival held in Patmos, outside the Cave where St John wrote his 'Revelation'.

The Choir, which celebrated its 40th anniversary in 2012, also has a long history of involvement with commercial music: it sang in the first performance and the recording of Rick Wakeman's *Journey to the Centre of the Earth* at the Royal Festival Hall in January 1974, and in May 2014 completed the 40th anniversary UK tour including two appearances at the Royal Albert Hall. It has since returned to the Albert Hall to take part in the live soundtrack performances of the films *Gladiator*, *Close Encounters of the Third Kind*, *Beauty and the Beast*, the first three Harry Potter films and earlier this week a compilation programme *Hollywood Christmas*. It has also worked with Vangelis, Eric Levi (the *Era* project) and many other international artists. It has numerous radio and TV credits, which have included BBC Radio 4's *Broadcasting House* and appearances with Gordon Ramsay and Stephen Fry. The Choir has toured in Belgium, France, Greece and Switzerland, and appeared in Plovdiv (Bulgaria) and the Megaron, Athens Concert Hall. Today the Choir concludes a busy season of Christmas music, with this evening's performance of *Messiah*.

**Guy Protheroe** (*conductor*) was born in Worcester, began his musical education as a chorister at Canterbury Cathedral and was a music scholar at Magdalen College, Oxford. After post-graduate studies at the Guildhall School of Music, he formed his own contemporary music group, Spectrum, with whom he toured Europe and the USA and made a number of award-winning recordings, became chorus-master and shortly afterwards conductor of the English Chamber Choir, and worked extensively in the commercial music business as musical director to a whole host of artists including The Who, Black Sabbath, Tangerine Dream, Vangelis, Eric Levi and Rick Wakeman. He was chorus-master for the first performance of *Journey to the Centre of the Earth* in 1974, and conducted the 40th anniversary UK tour of the same album with more performances in Argentina and Brazil. When not conducting he also sings baritone, until recently as a member of the Chapel Choir of the Royal Hospital Chelsea, and he has also featured on a number of film soundtracks as 'the monk singing plainsong (but without the tonsure)'. He has appeared as guest conductor with many ensembles, orchestras and choirs including, most recently, Cappella Romana, the elite chamber choir specialising in Orthodox music and based on the west coast of the US in Portland. He has also conducted in Argentina, Belgium, Brazil, Bulgaria, Chile, Czech Republic, France, Germany, Greece, Malta, the Netherlands, Poland, Russia, Switzerland, Tunisia and Ukraine. He is one of the UK's leading forensic experts on issues relating to music copyright.

**Rebecca Taylor** (*organ*) is, together with William Vann, assistant conductor of the English Chamber Choir. She read music as organ scholar at Lincoln College, Oxford, before attending the Royal Academy of Music where she completed the MA in Piano Accompaniment and was a Junior Fellow. She gained a distinction in her LRAM teaching diploma and is currently a regular accompanist at the RAM. Rebecca won the Maureen Lehane Accompanist Prize at Wigmore Hall and in 2015, she accompanied the Welsh candidate in the Song Prize Competition of BBC Cardiff Singer of the World, which was broadcast live on radio and TV. She was a concerto soloist with the Royal Oman Symphony Orchestra and also performed at venues including the Concertgebouw in Amsterdam and St Mark's Basilica in Venice. She has broadcast live on BBC Radio 3 & 4, made CD recordings and worked on a range of operas including a new work by Laura Bowler at the Royal Opera House. She is accompanist of the Leeds Festival Chorus, Assistant Conductor and Pianist with Twickenham Choral Society, and is currently Acting Head of Keyboard at Rugby School.

## ENGLISH CHAMBER CHOIR

### *Patrons:*

The Very Revd Dr Ivan Moody, Alderman Dr Andrew Parnley,  
Rick Wakeman

### *Sopranos:*

Elizabeth Aimes  
Hannah Ainsworth  
Nicky Archer  
Marianne Aston  
Alex Bloomfield  
Jess Daggars  
Julia Daniels  
Anne Johnson  
Augusta Lees  
Ann Manly  
Rosalind  
Scott-Douglas  
Stella Redburn  
Zoe Triggs

### *Altos:*

Amy Bergs  
Charlotte Bestwick  
Karen Bloomfield  
Margaret Driver  
Peggy Hannington  
Tamsin Jones  
Katharine Johns  
Heather Newton  
Debbie O'Connor  
Jenny Rowley  
Robyn Sellman  
David Wheeler  
Jay Venn

### *Tenors:*

Simon Archer  
Francois Boucard  
Roger Carpenter  
Caspar Gordon  
Robert Moffat  
Mark Roper  
Michael Roskell  
Jamie Powe  
Stephen Pritchard  
Rob Scales

### *Basses:*

John Burns  
David Elliott  
Alejandro Garcia  
Tim Johns  
David Jordan  
Hugh Joslin  
Nick Landauer  
David Lowe  
Maxime Rischard  
Neil Thornton  
Ken Wharfe  
Andrew Wightman

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