S. James Garlickhythe E.C.

22nd February 1998



THE SUNDAY CALLED QUINQUAGESIMA THE COLLECT

LORD, who hast taught us that all our doings without charity are nothing worth: Send thy Holy Ghost, and pour into our hearts that most exellent gift of charity, the very nd of peace and of all virtues, without which whosoever liveth is counted death before thee: Grant this for thine only Son Jesus Christ's sake. *Amen*.

Quinquagesima Sunday 22nd February 1998 SUNG EUCHARIST

Theme:

Love in Christian Service

Setting:

MOZART: Mass in C

Hymn Book:

Ancient & Modern Revised

+++++++++++++++

Choir

English Chamber Choir

Director

Guy Protheroe

Organist:

Dr. Andrew Parmley

Introit Hymn:

329 O thou who camest from above

(tune: Hereford)

MINISTRY OF THE WORD

B.C.P.:

237 Collect for purity

237 Ten Commandments

239 Collect for the Queen

82 Collect for the day

82 The Epistle: I Cor. xiii 1

Gradual (Choir)

RACHMANINOV: Bogoroditse

83 Gospel: S. Luke xviii 31

240 The Creed

205

Sermon

The Rector

Offertory Hymn

Love divine, all loves excelling

(tune: Love Divine)

INTERCESSIONS

Peace in The Middle East Peace in Northern Ireland

MINISTRY OF THE SACRAMENT

B.C.P.

- 244 Prayer for the Church
- 251 Invitation & Confession
- 252 Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Motet LUNQHU: Pre Tine Te Laudam
(Hymn to the muther of God)

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

Post Communion 341

Lift up your hearts

Hymn

(tune: Woodlands)

Organ Voluntary

Movement I, Sonata I, Hindemith

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

WEDNESDAY is Ash Wednesday and there will be A ommination, Sung Litany and Holy Communion at 12.45pm

NEXT SUNDAY Lent 10.30am Sung Eucharist

Choir S. James' Choir

ADVANCED SUNDAY SCHOOL

The Next Term will start on 1st March and is entitled "The Quest for Christ" Afternoon Tea is at 4pm, Lecture at 4.30pm and Choral Evensong at 5.30pm

"ASPECTS OF LENT" with some parish clerks on five WEDNESDAYS IN LENT beginning 4th March. Choral Evensong 6.30pm S. Andrew's Tea and biscuits from 6.0pm

THE APPROPRIATE VIRTUE

'Love . . . beareth all things, believeth all things, hopeth all things, endureth all things.'—I Con. xiii. 7, n.v.

Our vocation is to be the children of God in those particular circumstances in which we find ourselves, as our Lord's vocation was to be the Son of God in human nature and in the circumstances of His time. We are called at all times to be the children of God, and it is a great matter to consider that in every condition of life there is a certain virtue appropriate to that condition.

If we are very prosperous people with a great measure of this world's goods, there are two special virtues appropriate to that condition, and those are the virtues of temperance in the use of the good things given and gratitude to God for having given them to us. If, on the other hand, we go through a time of adversity and things are taken from us, there is a higher virtue to which we are called, and that is the virtue of courage. If we have some monotonous duty, which is obviously our call, then it will be the virtue of patience. If we go through a time of great spiritual darkness, no doubt it is that we may develop the great virtue of supernatural faith. If it is true that life is an education, and the call of God is to spiritual perfection, it seems very natural that the providence of God should take us through different occasions and challenges and circumstances that may draw out of us these various virtues.

In the Epistle for Quinquagesima Sunday we see how one thing may be manifested through many things; how through enduring all things, hoping all things, and bearing all things, that one thing, which never fails when it is true to itself, may be made manifest—love, the permanent Christian virtue which is appropriate to all occasions.

THE BYZANTINE FESTIVAL In London 1998

Sunday 1 March at 7.30pm The Cathedral of St. Sophia Moscow Road W2

by kind permission of the Dean and Churchwardens

John Tavener Song for Athene Ivan Moody Arkhangelos Christos Hatzis Heirmos

with excerpts from

Rachmaninov Vespers Tchaikovsky Liturgy of St. John Chrysostom

and music from the Bulgarian, Romanian, Serbian and Ukranian traditions

ENGLISH CHAMBER CHOIR SPECTRUM ENSEMBLE GUY PROTHEROE conductor



TICKETS £12 nave £8 side isles - Concessions £2 off In advance by post from the Hellenic Centre, 16-18 Paddington Street, London W1M 4AS Make cheques payable to "Byzantine Festival in London" The Cathedral of St. Sophia is situated close to Bayswater and Queensway Underground stations.

THE BYZANTINE FESTIVAL IN LONDON 1998 SATURDAY 28 FEBRUARY - SUNDAY 8 MARCH

Celebrating a civilisation which lies at the roots of our modern world, the Festival explores Byzantium as a bridge between East and West, between Antiquity 1 Renaissance and between the ideals of ancient Christianity and the requirements of modernity.

The rich legacy of Byzantine chant stretches back over a thousand years and has influenced many composers trained in the Western style. The opening concert of the Festival celebrates the influence of the Byzantine tradition through music of the last two centuries of the Orthodox Church, including very recent works by living composers reinterpreting the Byzantine legacy in the sounds of today.

John Tavener is currently one of the most widely-acclaimed and popular composers in Britain. His Song for Athene was recently sung at the funeral of Diana, Princess of Wales. The Festival includes the world premiere of Tavener's The Last Discourse, in St Paul's Cathedral, on Wednesday 4 March. This major new work has been specially commissioned by the Michael Marks Charitable Trust for performance in St Paul's where the two Choirs will be positioned under the great Dome with the soloists high in the galleries above. The concert also features Orthodox chant, sung in Aramaic, the language spoken by Jesus Christ himself, together with music which embroiders the original Gregorian plainsong of the Western Church; the two traditions are fused in The Last Discourse.

Wednesday 4 March at 7.30pm St Paul's Cathedral, London Ec-4
JOHN TAVENER'S THE LAST DISCOURSE

The Choir of St Paul's Cathedral, *Director* John Scott
The Choir of the Syrian Orthodox Patriarchate of Antioch
Patricia Rozario soprano, Stephen Richardson baritone Barry Guy double bass
Tickets £5, £10, £15, £20, £25

From the Box Office, Barbican Centre, Silk Street, London EC2Y 8DS
Telephone bookings 0171 638 8891 (9am - 8pm daily, subject to booking fee.)

WORDS WITH MUSIC - EXHIBITION - FILM - TALKS All other events take place at the Hellenic Centre, Paddington Street, WI

Four programmes of words with music, a concert by En Chordais from Salonica, talks on aspects of Byzantine life including food, coinage and medicine and an exhibition illustrating the journeys of the Byzantine writer, thinker and statesman, Emperor Manuel II Palaiologos who lived from 1350 to 1425 and visited Henry IV in London. His signature appears as the Festival's logo. (Exhibition open daily 28 Feb-8 Mar)

The Byzantine Festival is part of Greece in Britain, a nationwide series of events illustrating the wealth and diversity of contemporary Greek culture.

Full information on www.uk-calling.co.uk/gib
Byzantine Festival brochure from the
Hellenic Centre, 16-18 Paddington Street, London W1M 4AS
The Byzantine Festival in London is promoted by the Greek Festival in London Ltd. a Registered Charity no 801498



प्रमुख रिद्वेष्ट्र के नकी कुळ का कि इकिक मिंद्र रिवालेग् विश्व नाउ हुं का प्रांत के कि विश्व मान्य

FESTIVAL LONDON 1998 HE BYZANTINE Z

the Ecumenical Patriarch of Constantinople, His All-Holiness Principal Patron

Organising Committee

The Lady Marks

Bartholomew

Vice-Chairman

Sir Steven Runciman Viscount Norwich Mr Vassilis Zafiropoulos Ambassador to London, His Excellency the Greek Thyateira and Great Britain Archbishop Gregorios of The Lord Bishop of London Patrons John Tavener

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Guy Protheroe Protessor Athanasios Angelou Artistic Directors

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Iria Epsilon Group Alpha Credit Bank Sponsors

occasion of the British presidency of the European Union. events illustrating the wealth and diversity of contemporary Greek culture. It is presented by the Embassy of Greece on the The Festival is part of Greece in Britain, a nationwide series of

Festival reserves the right to make amendments and substitutions as necessary. The information contained in this brochure is correct at the time of publication. The

Left: "Manuel in Christ the Lord faithful King and Emperor of Romaioi Palaiologos" signature of Emperor Manuel II Palaiologos.

FROM THE FESTIVAL DIRECTORS

prepared specially for the Festival, and we are delighted to welcome distinguished actors and some Byzantine chant and the fact that the Empire ended when Constantinople fell to the actresses to bring these unfamiliar words to life. which are being read in public for the first time in centuries. Most of them have been and music of the time. The four programmes we devised include translations of writings Palaiologos that we contemplated the idea of presenting some of the whole millennium of What do we know about the Byzantine era? Probably very little, other than glorious icons, Byzantine literature, which is hardly available to the English general public, through readings handful of scholars. It was in the course of a discussion shortly after publication of Athanasios Angelou's translation of the Dialogue on Marriage by the emperor Manuel II Turks in 1453. Certainly few know anything of its literature, which is familiar only to a

INTRODUCTION

to East and West, even visiting London in 1400-1401, where he stayed with Henry IV. most of the events take place. Festival, and recreates an impression of his life and travels in an exhibition within which The exhibition Sailing from Byzantium places this medieval ruler centre stage throughout the Besides being a distinguished writer and statesman, the Emperor Manuel travelled widely

everyday lives of Byzantine subjects, their art and architecture, coinage, food, even health care. still sings in Aramaic - the language of Christ - to its northern tringes in Russia, via the after the fall of Constantinople under the Ottoman Empire. In addition, we look at the popular cultures of the Black Sea and the Aegean - including the musical legacy which existed which cover the Orthodox tradition from its roots in the Holy Land, where the Syrian Church The four evenings of Words with Music are framed by three purely musical evenings

and Renaissance, and between the ideals of ancient Christianity and the pragmatism of modernity. We hope you will enjoy this brief but intense encounter with this fascinating era The Festival celebrates Byzantium as a bridge between East and West, between Antiquity

Athanasios Angelou

Guy Protheroe

Booking details Diary of events Concerts ... page 14 .. page o . page 15 .. page 8 . page 13 . page 12 page 10



SUNDAY 1 MARCH 7.30pm By kind permission of The Dean and MOSCOW ROAD, LONDON W2 CATHEDRAL OF ST SOPHIA THE GREEK ORTHODOX

Bulgarian chant Dostoyno yest Chaikovsky Dostoyno yest; THE BYZANTINE LEGACY

Rachmaninov Voskrenie kristovo; Christos Hatzis Heirmos European Premiere serbian chant Kristos voskrevie iz miertvik Cherubic Hymn; Khvalitye

Pavlovsky Cherubic Hymn lvan Moody Arkhangelos unghvi Pre tine te laudam gospodne Bogoroditse dievo; Khvalite imya

conductor Guy Protheroe spectrum - contemporary music ensemble

concert talk 6pm with Christos Hatzis

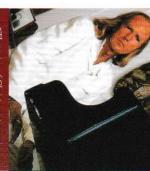
nglish Chamber Choir ohn Tavener Song for Athene

repertory of chant and, later, polyphony. own distinctive tradition with its own from the Greek. Each country developed its to sing liturgical texts newly translated Christianity meant that music was needed Bulgaria, Russia and Serbia to Orthodox enduring. In music, the conversion of The heritage of Byzantium is extensive and

Cherubic Hymn, very little known outside its country of origin well-known in the West, thanks largely to the s also represented here by Pavlovsky's fine vorks in Slavic Countries, Ukranian music, tachmaninov, which paved the way for later nagnificent compositions by Tchaikovsky and Russian sacred music is of course relatively

his Divine Liturgy is included in this concert country, also has its own distinctive tradition regard was Nicolae Lunghu; a section from oolyphony. One of the great innovators in this nore recently introduced the use of It has upheld the Byzantine chant but also Rumania, a Latin rather than a Slavic

6



prist was directing for us, for his

as of the Aposties (choir) showe es. But the Apostles interpret for

ntified with one, as there can be no tuon to the world)." John Tavener isaged as an 'eternity circle (Seven

of this phenomenon. In addition, western Wales at Westminster Abbey. for Athene was performed with such moving programme, and John Tavener, whose Song Byzantium. The European premiere of Orthodox composers, both in America and also Greeks: the Greek-Canadian composer not only meant Russians emigrating, but intensity at the funeral of Diana, Princess of and editor of much of the music in this lvan Moody, himself a distinguished scholar works of two English Orthodox composers: Heirmos by Hatzis is complemented by the Europe, continue to explore the heritage of Christos Hatzis is a distinguished example The 20th century Orthodox diaspora has

Tickets: £12 £8.

By kind permission of The Dean and Chapter ST PAUL'S CATHEDRAL, EC4 WEDNESDAY 4 MARCH 7.30PM

OF ALEXANDRIA, WALES AND HIS BEATITUDE THE PATRIARCH IN THE PRESENCE OF HRH THE PRINCE OF

The Choir of the Syrian Orthodox The Choir of St Paul's Cathedral THE LAST DISCOURSE Director John Scott

A concert reflecting the contrasting musical Barry Guy double bass Stephen Richardson bass

Patricia Rozario soprano

Patriarchate of Antioch

day. The difference between the single and they will perform chant from this traditions of East and West, which are Church from medieval times to our own on the Gregorian plainsong of the Western Paul's will present a sequence of music based ancient tradition. In contrast, the Choir of St Aramaic, the language spoken by Christ, Orthodox Church, Its Choir sings in and one of the most ancient parts of the Antioch in Damascus is the most Eastern The Last Discourse. fused in a new work by John Tavener: The Syrian Orthodox Patriarchate of

of two parallel cultures. West aptly illustrates the diverging paths elaborate structure of sacred music in the melody of Eastern chant and the more

Below: The domes of the Tickets: £25 £20 £15 £10 £5.

church of Il Santo, Padua

The Last Discourse is commis

SATURDAY 7 MARCH 1998 7.30PM 16-18 PADDINGTON STREET, W1 THE HELLENIC CENTRE,

EN CHORDAIS

the Aegean. city by the Ottoman Turks, and also Greek end of the Byzantine era and the sack of the music. They play the secular music of run a school of Byzantine and traditional music from the Eastern Mediterranean. The popular music ranging from the border Constantinople, both before and after the music covering courtly, popular and sacred are based in Thessaloniki, where they also The ensemble En Chordais specialise in songs of the Byzantine empire to songs of

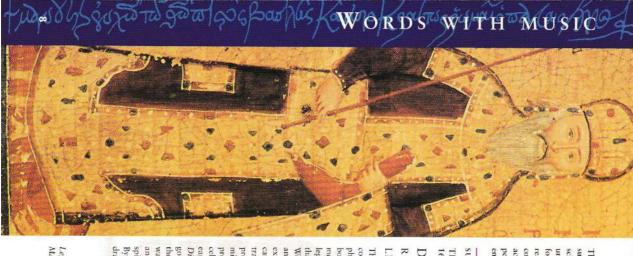
Byzantine music. own experiences and their studies of tradition of popular music, rooted in their from a variety of musical backgrounds and are united in their love of the The members of the ensemble come

in festivals in many towns and cities in the ceremony for the transfer of the Cultural ensemble performed in Copenhagen during dance productions. In December 1996 the Cultural Capital of Europe 1997. Greece and has taken part in theatrical and Capital of Europe 1996 to Thessaloniki, The ensemble has performed many times

Tickets: £12 £8.

The Byzantine Festival in London with the port of The Michael Marks Trust

CONCERTS



The literature of Byzantium is one of its surviving glories, studied extensively by scholars around the world, but virtually suknown to the public. In the course of four evenings, it will be brought to life in readings, mainly in specially-commissioned English translations, accompanied by original music performed by members of the visiting ensemble En Chordais.

SUNDAY I MARCH 3.00pm THE HELLENIC CENTRE, 16-18 PADDINGTON STREET, W1

DEFENDERS OF THE REALM: COURTLY, LEGENDARY AND DIVINE

dramatically expressed. and a religious kanon in which the go back to the 10th century, describing spiritual import perceived by the warrior on the frontiers of the empire, the feats of a legendary Byzantine Digenes Akrites, whose oral origins may eastern front, extracts from the epic of celebrating emperors returning from the tradition, and lastly the divine came to achieve fame in the oral folk exploits of a semi-legendary hero who Byzantines in their military victories is programme will include courtly poetry miraculous icon. Texts read in this protectorship of the Theotokos or a and valiant leadership of an emperor, the West. Its guardians might be the prudent that is common to the medieval East and legendary. This, of course, is a feature metaphysical, the spiritual and the boundaries, but also by the physical presence of soldiers and natural could be protected not merely by the The Byzantine state was a body that

Left: A miniature of the emperor Manuel II Palaiologos



Above: The fortified residence of a Byzantine aristocrat, Manuel's grandfather, Pythion, Euros, Western Thrace

TUESDAY 3 MARCH 8.00PM

THE LANGUAGE OF THE PEOPLE: LOW LIFE, LETTERS AND LOVE

Introduced by Professor Roderick Beaton

the religious establishment, to a Lament on the homely and the heroic, mixing high back to the 10th century, presents us with of Digenes Akrites, considered the first sentiments and lifestyles of the day. The epic also give us a vivid portrait of the conditions, everyday speech of the time, these writings style, in a level of language close to the movement. In a lively, frequently humorous empire by a substantial more popular complemented in the last centuries of the based largely on Classical models, was the Fall of Constantinople in 1453. disreputable behaviour of certain members of suttering hardship, or dismayed by the poems range from complaints by poets adventure with love and the pastoral. The literature and whose oral origins may go monument of specifically modern Greek The formal literary tradition of Byzantium,

Sponsored by
THE A. G. LEVENTIS FOUNDATION

from John Tavener, and words by the Byzantine historian Nicetas Choniates

THURSDAY 5 MARCH 8.00PM

RHETORIC AND REALITY:
THE EMPEROR MANUEL
PALAIOLOGOS AND
OTHER WRITERS

Introduced by Professor Athanassios Angelou

This evening features the Dialogue of Manuel Palaiologos with the Empress Mother, which presents us with playful reasoning set against the background of the darker realities of the siege of Constantinople by the sultan Bayezid in the late 14th Century. There is also, among others, an extract from Michael Pedlos' Chronographia in which Pedlos gives us a finely structured analysis (not without humorous effect) of the steps by which a Byzantine empress fell in love with an insignificant courtier.

FRIDAY 6 MARCH 8.00PM

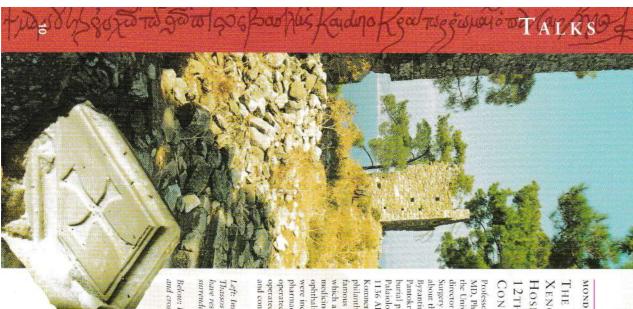
A CITY UNDER SIEGE

Readings by Derek Jacobi

the final fall of the empire to the Ottomans. to siege. While for the Byzantines their city performance of A Lament on occassioned by a siege. There is also the first loss of the city and religious poetry This evening includes factual descriptions by by the crusaders, and the second, in 1453, to successful: the first led to its sack, in 1204, were abortive. Two, however, were their military designs. Most of these sieges non-Byzantines it was the supreme price of constituted the centre of the world, for the city, Constantinople, was frequently subject byzantine millennium was that its capital One of the recurring features of the historians, literary expressions of grief on the constantinople, with music commissioned

Actors appear subject to availability. Other actors to be announced

word by sugara garalgo charles two Ros Twinter



MONDAY 2 MARCH 6.30pm

THE PANTOKRATOR HOSPITAL OF THE CONSTANTINOPLE XENON: A GREAT 2TH CENTURY IN

operated as well. This hospital medicine, a gynaecological and which a surgical, two internal and constitutes a model hospital operated in a very modern way pharmacy and an outpatient clinic were incorporated, while a ophthalmological department famous hospital, the 'Xenon' into philanthropic institution with a Komnenos, It included a 1136 AD by the emperor John II Palaiologos. This was founded in Byzantium, and in particular the about the medical practices of Surgery Centre in Athens speaks director at the Onassis Cardiac the University of Zürich and MD, PhD, Professor of Surgery at Professor Stephanos Geroulanos burial place of Manuel II Pantokrator Monastery, the

Thassos where where Manuel must have resided in 1414 after the surrender of its rebel princeling Left: Inside the Byzantine castle of

Below: Byzantine capital

Michael kneeling before Christ. Middle coin: borseback. Bottom coin: Silver Stavraton of Michael VIII Palailogos (1258-1282); Palaiologos (1391-1423); St Demetrios on Half Silver Starraton of Emperor Manuel II Top coin: Gold Hyperpyron of Emperor

Emperor with inscriptions.

Tickets: £5.

Emperor Manuel II Palaiologos; bust of the



grounds of the temple of Athena Above: Thassos, the last expedition of Manuel in 1414. View of the Byzantine castle from the

TUESDAY 3 MARCH 6.30pm

BYZANTIUM ARCHITECTURE OF THE ART AND

tascinatingly on the Byzantine written extensively and this historic city. But he has also many minds with the campaign to save Empire. In his talk he traces Venice from the encroaching waters in ohn Julius Norwich is associated in

in 33 AD to the capture of the reference to mosaics in the capital down the centuries, with particular of Byzantine art and architecture Norwich discusses the development city by the Ottoman Turks in toundation of Constantinople 1453. Against this background Lord

its history from the

and elsewhere.

THURSDAY 5 MARCH 6.30PM

THE COINAGE OF THE PALAIOLOGAN ERA

Dr Petros Protonotarios speaks about the coinage of the later tells us about the life and Byzantine Empire and what it

the coins of the Palaiologan dynasty forms part of the Sailing from Byzantium exhibition. unique and complete collection of

history of the time. His own

FRIDAY 6 MARCH 6.30PM

THE BYZANTINE TOWN OF VERIA

and a wealth of Byzantine frescoes and large number of Byzantine churches near Thessaloniki, contains a The Macedonian town of Veria,

authority on Veria who died just over a of the scholar, Papazotos, a leading year ago after a long illness,
All talks take place at the Hellenic Centre. progress, and also pays tribute to the work the Byzantine heritage of Veria and the remarkable restoration work currently in Hassiotis, presents an illustrated talk on icons. The Mayor of Veria, Mr Iannis

TALKS

PADDINGTON STREET, W1 THE HELLENIC CENTRE, 16-18 MONDAY 2 MARCH 8PM

Produced and Directed Starring Sir Steven Runciman BRIDGE TO THE EAST

ERT,1 (Greece) with Channel 4 Television(UK) and An Amaranthos Film in association

This film looks at Byzantine and Ottoman

extracts from seven of his books read by endure to this day. Britain's greatest living historians, who has civilisation through the eye of one of throughout are Sir Steven's, including relationship with Eastern Europe and Islam showing how their effects on the West's radically altered the view of the Crusades, and six locations), but the words The film has been shot in four countries

of Monemvasia, the first Greek town he mosaics of Ravenna, the lonely mountain childhood and his education. He recalls the family's involvement in British politics, his scotland where he speaks about his Alan Bates. Sir Steven is shown first in his castle in

Tickets: £5

visited and the years he spent teaching in

Below: Forms and volumes on the skyline of I bessaloniki. A sight familiar to Manuel, the Church of

Prophet Elias.

countryside of Greece,

travels on foot and muleback in the wild he was besieged in Tsientsin, and his early reminisces about a journey to China, where Istanbul during the Second World War. He

> while still an undergraduate at Cambridge Edward Lear which he began to collect illustrated with beautiful drawings by We join Sir Steven for his return to

Orthodox world. city and the leading Patriarchate in the is the oldest surviving institution in the the Patriarchate of Constantinople, which for a great vizier, Sokulla Mehmet; and Crusades and Crusaders. We see the Monemvasia where he speaks of the mosque built by a great architect, Sinan. surviving as such before 1453; the his eyes, visiting the only church beauty of the old city of Istanbul through

film crew. Mistra was opened to an international fact that this was the first occasion that is held internationally is indicated by the its frescoes. The respect in which Sir Steven its architecture and the luminous beauty of history of the Renaissance, the harmony of of Mistra, explaining its importance for the spectacular, even if ruined, Byzantine city Finally, Sir Steven speaks about the

Sir Steven Runciman: Bridge to the East

understanding of and sympathy with shows a great western historian whose knowledge and appreciation of them. simultaneously to enable us to share his know and love other civilisations, but human nature has enabled him to come to

16-18 PADDINGTON STREET, W1 SATURDAY 7 MARCH 12 NOON

the Byzantine example, prepared by Sally followed by a lunch of dishes created after and co-author of The Classical Cookbook Dr Andrew Dalby, author of Sirens' Feasts Byzantine Empire, presented by A talk on food and the art of cookery in the

synthesis. This applies especially to its food The culture of Byzantium was a unique

and the Aegean. meat of the Balkans, the fish of the Black Sea the cheese of Thessaly and Macedonia, the the sweet wines of the Greek islands came crusaders, traders, Christian and Muslim together with the costly spices of the East, aromas of its spice market. This was where and luxurious flavours of its foods and the diplomats - noted and recorded the strange and wine. Visitors to Byzantium - pilgrims

tastes of Byzantium back to life. many countries can be used to bring the how the evidence of medieval texts from on 'Christmas in Byzantium' at the Oxford Food Symposium and on television, shows recreate it? Andrew Dalby, who has spoken spectacular. Is it lost forever? Can we The variety of Byzantine cuisine was

A TASTE OF BYZANTIUM Baked Mackerel with grats

Spiced Hine

Pork and apple Minutal urunder salad

and asafeelida

Cabbage and look with our with meat halls Lentil pollage and coriunder

Fenngreek and honey savetiment

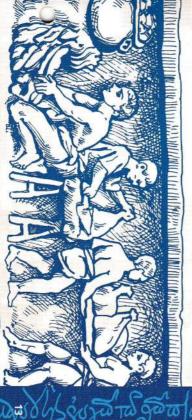
with traditional chooses Fresh honeycom

Tickets: £18

held at the Centre. meals before and after all Festival events The bar and restaurant of The Hellenic Centre will be open for light snacks and

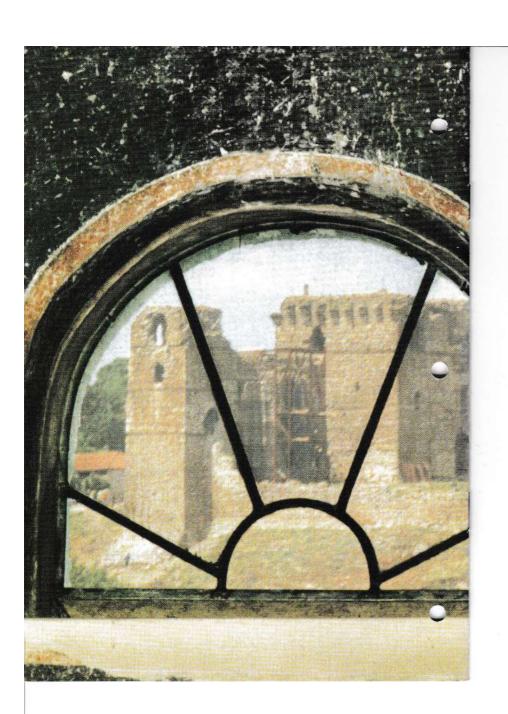
Below: Kitchen work: Roman relief carving For bookings telephone 0171 935 2891

on a tomb from Frascati





Left: Dr Andrew Dalby



O F THE BYZANTINE FESTIVAL IN LONDON 1998 SATURDAY 28 FEBRUARY – SUNDAY 8 MARCH THE HELLENIC CENTRE ST PAUL'S CATHEDRAL THE GREEK ORTHODOX CATHEDRAL OF ST SOPHIA

THE GREEK ORTHODOX CATHEDRAL OF ST SOPHIA MOSCOW ROAD, LONDON W2 By kind permission of the Dean and Churchwardens

SUNDAY 1 MARCH 6.00PM

Pre-concert talk with Christos Hatzis and Ivan Moody

SUNDAY 1 MARCH 7.30PM

THE BYZANTINE LEGACY

Bulgarian chant Dostoyno yest Tchaikovsky Dostoyno yest; Cherubic Hymn; Khvalitye Gospoda Christos Hatzis Heirmos European Première

INTERVAL

Serbian chant Kristos voskrevie iz miertvik
Rachmaninov Voskresenie Khristovo;
Bogoroditse Dievo; Khvalitye imya
Gospodne
Ivan Moody Arkhangelos
Pavlovsky Cherubic Hymn
Lunghu Pre tine te laudam
John Tavener Song for Athene

English Chamber Choir

soloists in Heirmos Sasha Herriman soprano Margaret Jackson-Roberts alto Robin Whitehouse tenor Mark Nall bass

soloists in Arkhangelos Laura Keen mezzo-soprano Roger Carpenter tenor Philip Smith baritone Peter Best bass

Spectrum – contemporary music ensemble Miranda Fulleylove violin Levine Andrade viola Reynard Rott cello Gareth Hulse ohoe d'amore Miriam Keogh harp Gary Kettel percussion

Guy Protheroe conductor

According to the chronicles, it was the beauty of the liturgy which attracted the attention of the emissaries of Prince Vladimir of Kiev to Constantinople in the 10th century. "We did not know whether we were in Heaven or on Earth", they said after attending a celebration at Aghia Sophia.

Liturgical art in Orthodoxy is an expression of prayer, which in turn is a means of living eschatologically, ever conscious of the revelation (*Apokálypsis* in Greek): the transfiguration of our everyday lives in order to prepare the coming of the heavenly Kingdom. Without bearing this in mind, it is impossible to understand the essence of Eastern Orthodox art and why it is different from Western liturgical art, and why their visit to Constantinople made such an impact on the two Russians that in 988 the Grand Duke of Kiev, Vladimir, chose to be baptized into the Orthodox Church.

The acceptance by Russia of the Orthodox faith from Byzantium meant that initially liturgical practice was Greek, but church singing rapidly took on a Russian style, with a peculiarly Russian kind of neumatic chant, called *znamenny* (the word *znamia* means sign or neume). Over the course of the centuries, *znamenny* was refined and a series of further chant repertories appeared.

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Byzantium

THE BYZANTINE FESTIVAL IN LONDON 1998 SATURDAY 28 FEBRUARY – SUNDAY 8 MARCH

THE HELLENIC CENTRE
ST PAUL'S CATHEDRAL
THE GREEK ORTHODOX CATHEDRAL
OF ST SOPHIA

THE BYZANTINE FESTIVAL IN LONDON 1998

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Ministry of Culture, Greece

The Festival would also like to thank the many other people who have supported the Festival by donations, assistance in kind, and advertising in this programme

Festival Administration Laura Keen events manager Robert Moffat, Arts Connect publicity Ann Manly programme editor



The Festival is part of Greece in Britain, a nationwide series of events illustrating the wealth and diversity of contemporary Greek culture. It is presented by the Embassy of Greece on the occasion of the British presidency of the European Union.

The Byzantine Festival in London is a company limited by guarantee with charitable status (No: 3517263). The information contained in this programme is correct at the time of publication. The Festival reserves the right to make amendments and substitions as necessary.

Below: "Manuel in Christ the Lord faithful King and Emperor of Romaioi Palaiologos"
– signature of Emperor Manuel II Palaiologos

FROM THE FESTIVAL DIRECTORS

What do most of us know about the Byzantine era? Probably very little, other than glorious icons, some Byzantine chant and the fact that the Empire ended when Constantinople fell to the Turks in 1453. Certainly few know anything of its literature, which is familiar only to a handful of scholars. It was in the course of a discussion shortly after the publication of Athanasios Angelou's translation of the *Dialogue on Marriage* by the emperor Manuel II Palaiologos that we contemplated the idea of presenting some of the whole millennium of Byzantine literature, which is hardly available to the English general public, through readings and music of the time. The four programmes we devised include translations of writings which are being read in public for the first time in centuries. Most of them have been prepared specially for the Festival, and we are delighted to welcome distinguished actors and actresses to bring these unfamiliar works to life.

Besides being a distinguished writer and statesman, the Emperor Manuel travelled widely to East and West, even visiting London in 1400-1401, where he stayed with Henry IV. The exhibition Sailling from Byzantium places this medieval ruler centre stage throughout the Festival, and recreates an impression of his life and travels in an exhibition within which most of the events take place.

The four evenings of Words with Music are framed by three purely musical evenings which cover the Orthodox tradition from its roots in the Holy Land, where the Syrian Church still sings in Aramaic – the language of Christ – to its northern fringes in Russia, via the popular cultures of the Black Sea and the Aegean – including the musical legacy which existed after the fall of Constantinople under the Ottoman Empire. In addition, we look at the everyday lives of Byzantine subjects, their art and architecture, coinage, food, even health care.

The Festival celebrates Byzantium as a bridge between East and West, between Antiquity and Renaissance, and between the ideals of ancient Christianity and the pragmatism of modernity. We hope you will enjoy this brief but intense encounter with this fascinating era.

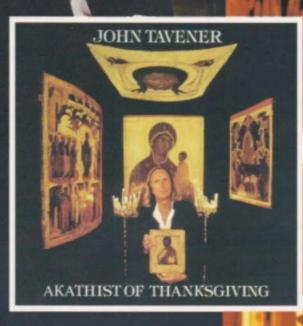
There are so many people, too numerous to name individually here, without whom the Festival would not have come to fruition. But we would like to take this opportunity to thank for their help and support: the Chairman of the Organising Committee The Lady Marks, and the Vice-Chairman Mrs Nada Geroulanou, who, together with all the Committee, have worked tirelessly to raise financial support both in London and Athens and have been a constant source of help and advice; our patrons, sponsors, trustees and all those who have contributed financially; Dr Victoria Solomonidis who, as co-ordinator of *Greece in Britain* has brought the Festival to the notice of artslovers nationwide; Nikitas Aliferis for designing *Sailing from Byzantium*; Professor Petros Protonotarios for making his collection of coins available to us; John Davis for his work on translations; Diana Maynard for her liaison with Greece on research and translations; the staff and wardens of the Hellenic Centre, St Paul's Cathedral and the Cathedral of St Sophia; Jacoub Ghattas for his co-ordination of the visit of the Syrian Choir and their programme; our dedicated and on occasion long-suffering staff and all those who have brought together their many skills to create the exhibition and prepare the performances, not forgetting the printers, designers, researchers and many others who have contributed to the success of the Festival.

Guy Protheroe

Athanasios Angelou



John Lavener on Sony Classical

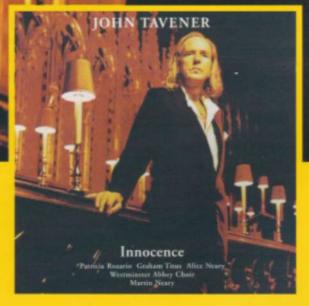


Akathist of Thanksgiving

James Bowman, Timothy Wilson, Martin Baker, Organ Westminster Abbey Choir, BBC Singers, Martin Neary SK64446

Innocence

Patricia Rozario, Soloists, Westminster Abbey Choir, English Chamber Orchestra, Martin Neary SK66613



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THE GREEK ORTHODOX CATHEDRAL OF ST SOPHIA MOSCOW ROAD, LONDON W2 By kind permission of the Dean and Churchwardens

SUNDAY 1 MARCH 6.00PM

Pre-concert talk with Christos Hatzis and Ivan Moody

SUNDAY 1 MARCH 7.30PM

THE BYZANTINE LEGACY

Bulgarian chant Dostoyno yest Tchaikovsky Dostoyno yest; Cherubic Hymn; Khvalitye Gospoda Christos Hatzis Heirmos European Première

INTERVAL

Serbian chant Kristos voskrevie iz miertvik
Rachmaninov Voskresenie Khristovo;
Bogoroditse Dievo; Khvalitye imya
Gospodne
Ivan Moody Arkhangelos
Pavlovsky Cherubic Hymn
Lunghu Pre tine te laudam
John Tavener Song for Athene

English Chamber Choir

soloists in Heirmos Sasha Herriman soprano Margaret Jackson-Roberts alto Robin Whitehouse tenor Mark Nall bass

soloists in Arkhangelos Laura Keen mezzo-soprano Roger Carpenter tenor Philip Smith baritone Peter Best bass

Spectrum – contemporary music ensemble Miranda Fulleylove violin Levine Andrade viola Reynard Rott cello Gareth Hulse oboe d'amore Miriam Keogh harp Gary Kettel percussion

Guy Protheroe conductor

According to the chronicles, it was the beauty of the liturgy which attracted the attention of the emissaries of Prince Vladimir of Kiev to Constantinople in the 10th century. "We did not know whether we were in Heaven or on Earth", they said after attending a celebration at Aghia Sophia.

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expression of the word (the incarnation of the logos), the text of the prayer, in western sacred music at least from the Late Renaissance onwards it is the subjective approach which prevails. A parallel may be made between the discipline of icon painting and post-Renaissance western sacred art.

The accession of Mikhail Romanov to the throne in 1613 meant increased westernization of Russian culture. Much music came from Poland across her borders with the Ukraine, and by the end of the 17th century both the court and the patriarchal singers were performing a largely polyphonic repertoire, sometimes in many parts.

From the 1750s onwards, the Imperial Court began to look more towards Italy for inspiration in cultural matters; subsequently, Germany became the dominant influence.

Two Great Russians - Tchaikovsky and Rachmaninov

In 1879 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 – indispensable since Bortnyansky's time. Bakhmetev attempted to forbid publication, but 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.

In this concert there are three settings from the Liturgy of St John Chrysostom. The first, Dostoyno yest (We bless thy name, for thou art worthy of praise), is preceded by the same text in Bulgarian chant, from the monastery of Rila. The Cherubic Hymn, which follows, is sung at the Great Entrance of the Liturgy: the equivalent in the Western liturgy perhaps to the Offertory Procession: "Let us represent the cherubim in mystic harmony". Finally Khvalitye Gospoda is the Communion Hymn "O praise the Lord, praise mim in Heaven above."

This return to Russia's liturgical and musical heritage was begun by Prince Vladimir Feodor-ovich Odoievsky (1804-1869), a founder member of the Russian Musical Society. Around him he gathered musicians interested in studying chant, including archpriest Razumovsky and Stephan Smolensky, whose pupils included Kastalsky, Chesnokov and Nikolsky. This return to sources was deeply influential on many composers, includ-

ing Kompaneisky, Nikolsky, Grechaninov, and Chesnokov, but the height of this movement was undoubtedly reached with Rachmaninov's monumental Vigil (Vespers), based on chant and one of the peaks of choral writing of any century.

Voskresenie Khristovo from the Vespers sets the text "We have seen Christ's resurrection. God, let us worship him." It is preceded by a similar text sung to modern Serbian chant, also in Old Church Slavonic, as sung at the monastery of Chilandar on Mount Athos: "Christ is risen from the dead". Bogoroditse Dievo is a hymn to the Virgin: "Hail, O Virgin, birth-giver of God". The third extract from the Vespers, Khvalitye imya Gospodne, sets a parallel text to the Tchaikovsky: "O praise the Lord, praise Him in Heaven above."

The Balkan tradition: Bulgaria, Rumania, Serbia and the Ukraine

Bulgaria and Serbia, as well as Russia, benefitted from the pioneering work of Saints Cyril and Methodius, who had initially attempted to evangelise Moravia, and invented the alphabet for the language now known as Church Slavonic and translated the Bible and liturgical books from Greek. In the 10th century an independent Bulgarian Patriarchate was created, and the same occurred in Serbia in 1346. Both countries developed their own chant repertoires, quite different from Russian chant, examples of which may be heard in tonight's programme. The history of Ukrainian music is interlinked in many respects with that of Russia: it is represented in this concert by the Cherubic Hymn by Pavlovsky, sung in Ukrainian, with a parallel text to the Tchaikovsky.

Rumania, a Latin rather than a Slavic country, and with strong Greek connections, also has its own distinctive tradition. It has upheld the tradition of Byzantine chant, which was gradually adapted to the Rumanian language in the 16th to 18th centuries, and until the late 1930s performance of liturgical chant was almost invariably monophonic. It was only with the encouragement of young composers such as Gheorghe Cucu, Paul Constantinescu, loan Chirescu and Nicolae Lunghu that monodic chant began to be arranged chorally in a modern but appropriate harmonic fashion. A movement from Lunghu's setting of the Divine Liturgy is included tonight. Pre tine te laudam – Hymn to the Mother of God, sung in Rumanian.

The Living Tradition: Eastern tradition through Western eyes

The 20th century has seen the Orthodox diaspora spread the Byzantine legacy all over the world: it may truly be said that Byzantine music in some

form or other is now written by composers of many nationalities. Tonight's programme features three contrasting examples of this living tradition.

Christos Hatzis was born in Volos, Greece in 1953. He studied music at the Hellenic Conservatory, the Eastman School of Music in Rochester, New York and in 1982 received his Ph.D. from SUNY in Buffalo. Hatzis became a Canadian citizen in 1985. His music has represented Canada and Greece at important gatherings such as the International Rostrum of Electroacoustic Music in Stockholm in 1988 and the ISCM World Music Days in Oslo in 1990. In 1996 he received the Prix Italia Special Prize for Footprints in New Snow and the Jules Léger Prize for Erotikos Logos. His music has been featured in many international festivals, is broadcast regularly and is performed worldwide.

Hatzis' compositional language has undergone several radical changes over the years: his early experimentations with graphic notation were abandoned in the late seventies for the sake of applying principles of fractal geometry to music (Aztlan, Cain, Erevos, and others) and developing pervasive systems of musical structure wherein the intervallic relations from within a single sound are transferred to the realms of harmony, rhythm and form. Since the early eighties, he has stylistically gravitated towards eclecticism, eventually developing his own unique post-modern aesthetic influenced by the music of the third world (The Temptation of St Anthony, Nadir, Pavillons En l'Air and Byzantium), jazz (On Cerebral Dominance), the music of J.S Bach (Equivoque, Stylus) and the music of other Baroque composers (Burial Ground). His most recent music is influenced by religious and/or spiritual themes and New Age ideas (Heirmos, Tetragrammaton, Kyrie).

Christos Hatzis writes of Heirmos: "In September 1994 my daughter Maria - four years old at the time - and I visited Greece and travelled around the mainland for five weeks. On each of the five Sundays that we were there we took short day trips to various monasteries where we attended the early morning Mass and then spent some time talking to the monks and nuns or otherwise absorbing the heightened mental and spiritual milieu of these special environments. The things that impressed me in particular during those visits were: (1) the resonant space into which the sounds of the Mass acquired a life of their own, (2) the treatment of time as an eternal here and now without any sense of organic evolution or goal orientation and (3) our own preparation before the Mass which required abstinence from eating certain foods before the ritual and a particular kind of mental preparation which established Mass as the most important aspect of our weekly cycle. In Heirmos I sought to musically reproduce this experience, aware as I was that it was particular to a specific time and place and it could not be easily transplanted. Heirmos was composed during my walks with my daughter in the countryside on our way to or from Mass. The Greek texts "Τον Κύριον Υμνείτε και Υπερυψούτε εις πάνοας τους αιώνας" ("Sing to the Lord and magnify Him for ever and ever") from the Greek Orthodox hymnal, are the only texts used throughout the composition."

Ivan Moody is a distinguished scholar of Byzantine music as well as a composer. Many of the performing editions being used in tonight's concert are his work. Born in 1964, he studied composition at London University and privately with John Tavener. In 1990 he won the Arts for the Earth Festival Prize for Prayer for the Forests, which was subsequently premiered by the renowned Tapiola Choir in Finland. His largest work to date is Passion and Resurrection, which is available on CD (Hyperion). His cello concerto Epitaphios was premiered by Raphael Wallfisch in Athens and he has also written works for the German Ensemble Singer Pur, Fretwork and the Composers Ensemble. His music has been featured on television, both in this country and in Finland. In 1994 he was composer-in-residence at the Hilliard Summer Festival (which finished with the premiere of Hynn to the Light), and in 1996 was composerin-residence for the 3rd International Festival of Viols and Voices in Evia, Greece, which culminated in the first performance of the cantata John in the Desert, to a text by the poet Yannis Ifantis.

Arkhangelos ("Archangel") was written in 1989 for the Hilliard Ensemble, and first performed by them in 1991. It is a setting of a poem in Greek by Agathius Scholasticus (c.536-582). The text is a meditation upon icons, specifically an icon of the Archangel Michael, and is a perfect encapsulation of the nature of an icon, which plays a central part in the worship and theology of the Orthodox Church. St John of Damascus wrote that an icon is "a song of triumph, a revelation, and an enduring monument to the victory of the Saints and the disgrace of demons". Ivan Moody believes "An icon is the highest example of Christian art: it is theophanic and transparent to the Divine. It is my conviction that music should also be so."

John Tavener's Song for Athene was commissioned by the BBC and first performed by the BBC Singers. It was recently performed on the occasion

of the funeral in Westminster Abbey of Diana, Princess of Wales by the Westminster Abbey Choir directed by Martin Neary. The composer writes: "This work was written in memory of Athene Hariades, who died tragically in March 1993. Her inner and outer beauty was reflected in her love of acting, poetry, music and of the Orthodox Church. The text is taken from Shakespeare's Hamlet and the Orthodox Funeral Service."

Alleluia. May flights of angels sing thee to

thy rest.

Alleluia. Remember me, O Lord, when you

come into your kingdom.

Alleluia. Give rest, O Lord, to your hand-

maid who has fallen asleep.

Alleluia. The Choir of Saints have found the

well-spring of life and door of

paradise.

Alleluia. Life; a shadow and a dream. Alleluia.

Weeping at the grave creates the

song: Alleluia

Alleluia. Come, enjoy rewards and crowns

I have prepared for you.

Programme notes compiled by Ivan Moody and Guy Protheroe

(For more information on John Tavener, please see under the concert at St Paul's Cathedral on the following pages.)

TONIGHT'S ARTISTS

GUY PROTHEROE

Early in his career Guy Protheroe founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, on broadcasts in many countries and on several



recordings, for which he later received several international recording awards. He became conductor of the English Chamber Choir in 1972, with whom he has since given innumerable concerts and recordings. He has appeared as guest conductor with a wide variety of orchestras, choruses and

ensembles and has worked with many distinguished soloists.

He is equally at home in the sphere of commercial music, with numerous credits as musical director, composer and arranger of television and radio commercials, recordings and live concerts with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung, Larry Adler and Vangelis. He collaborated with the French composer Erik Levi on music for Les Visiteurs and the album Era, one of the most successful recent albums in Europe, and can also be heard on the soundtracks of 1492, La Peste and Nostradamus - in each case as a monk intoning plainsong. Among larger-scale events he has conducted are a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage. He has also directed and originated a number of artistic projects and series, reflecting his diverse interests in the arts as a whole. These range from anniversary celebrations in words and music of literary figures such as T.S. Eliot and G.M. Hopkins, through a retrospective at the Almeida of the Italian composer Sylvano Bussotti to the Greek Festival in London 1989 - a major celebration of Greek culture past and present, based at the South Bank Centre. He is artistic director of the Byzantine Festival in London in

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, studied bassoon at the Guildhall and read music as a scholar at Magdalen College, Oxford. For some years he headed the BBC's Music Information Unit, responsible for the Corporation's published and spoken words about music, and he has written extensively on musical topics.

SPECTRUM

Spectrum was founded by Guy Protheroe in 1971 and numbers amongst its members some of the most distinguished interpreters of contemporary music, grouped according to the works being performed but usually numbering 8 to 16 players with a conductor.

Spectrum has commissioned and presented works by major composers from Britain, Europe and North America. Early in its life the group won a special reputation for the music of Xenakis, presenting many British and other European premières of his works, and its recording of four Xenakis chamber works on Wergo was awarded the Preis der Deutschen Schallplattenkritik. Other discs include a much-acclaimed performance of

Jonathan Harvey's Bhakti on NMC and a recording of music by the Maltese composer Charles Camilleri.

Spectrum has always kept abreast of the developments and directions taken by today's composers, combining freshness of outlook with the benefits of two-and-a-half decades of performing experience.

THE ENGLISH CHAMBER CHOIR

For some quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements.

The heart of the Choir's repertoire is music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players. Both Choir and Players have appeared in all the major London venues, and at festivals and concert series in Britain and Europe. Their most recent performances together include Monteverdi's Vespers in London and Mozart's Requiem and Mass in C minor in Switzerland.

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

The English Chamber Choir celebrated its 25th anniversary in 1997 with a reunion concert in Southwark Cathedral featuring a newly-commissioned piece, Noah, by Rick Wakeman, alongside Tippett, Bax and Handel. It concluded its Jubilee Year with an annual charity carol concert for Homestart at the Guards' Chapel in the presence of HM The Queen. The Choir is currently featured on the album Era, created by Eric Levi, which was one of the French album chart successes of 1997, having sold over a million copies.

THE ENGLISH CHAMBER CHOIR IS SPONSORED BY JACKSON-STOPS & STAFF

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Jackson-Stops & Staff is sponsoring the English Chamber Choir for three years; this sponsorship has also received an award under the Government's National Heritage Arts Sponsorship Scheme.



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HRH THE PRINCE OF WALES

ST PAUL'S CATHEDRAL, EC4
By kind permission of the Dean and Chapter

WEDNESDAY 4 MARCH 7.30PM

IN THE PRESENCE OF HRH THE PRINCE OF WALES

HIS BEATITUDE THE POPE AND PATRIARCH OF ALEXANDRIA AND ALL AFRICA PETROS VII

HIS HOLINESS THE PATRIARCH OF ANTIOCH AND ALL THE EAST IGNATIUS ZAKKA I IWAS

Patricia Rozario soprano Stephen Richardson bass Barry Guy double bass

The Choir of St Paul's Cathedral John Scott conductor

The Choir of the Syrian Patriarchate of Antioch

THIS PERFORMANCE IS SUPPORTED BY THE MICHAEL MARKS CHARITABLE TRUST AND THE EFG BANK GROUP

Guillaume Dufay Motet: Vassilisa, ergo gaude

Syrian Chant for Palm Sunday
The Lord's Prayer
Blessed are the newly born
In expectation of the second coming of
Christ
The Martyrs are like spiritual merchants

Plainchant Veni redemptor gentium Thomas Tallis Organ Hymn: Veni redemptor gentium John Taverner Leroy Kyrie

Syrian Chant for the Last Supper and the washing of feet At the gate of Heaven The Lord's washing his disciples' feet I have viewed the whole earth Jonathan Harvey Come Holy Ghost Edward Bairstow Blessed city, heavenly Salem

Syrian Chant for Good Friday and the Resurrection

In worship of the Cross
The Resurrection of Christ
Prayer by St James (Jacob)
Praise be to the Lord
An anthem in praise of St Aphraim

John Tavener The Last Discourse First performance: Byzantine Festival in London commission with the support of The Michael Marks Charitable Trust

THE SYRIAN CHURCH - ITS ORIGINS AND DEVELOPMENT

The foundation of the Syrian Orthodox Church goes back to early Apostolic days. This event is recorded in the Book of Acts 11:26, which reads: "...and the disciples were called Christian first in Antioch." Here in Antioch, then an important city in the Roman Empire, and in the rest of Syria generally, the disciples were not only free from persecution, but were also at home among the Aramean majority, where the mother tongue, like that of Christ and his disciples, was Aramaic.

Almost from the start Antioch became such a promising centre for Christian activity and missionary endeavour that the Apostle Peter himself arrived here. He established his See, or official headquarters, at Antioch, probably in the year AD 37. He is, therefore, considered the founder and the first Patriarch of the Syrian Orthodox Church.

The history and name of the Church is intimately associated with the Arameans, or Syrians, the inhabitants of the land where Antioch is located. Numerous groups – Babylonians, Akkadians, Assyrians, Arameans, Canaanites, Phoenecians and others – all belonged to the same race and spoke a dialect of the same Semitic tongue. Over the centuries in pre-Christian times they gradually amalgamated into the Syrian or Aramean people, and in the process their dialect, Aramaic, became the common language. Just before and after the Christian era Aramaic underwent a rich evolution. A new form of the language emerged, known as "Syriac", the language of the settled Syrian people.

The Christian faith spread rapidly in Syria, and the name "Syrian" was applied early on specifically to

CONCERTS

those inhabitants who had embraced Christianity. The name "Aramean" on the other hand came to be reserved for those inhabitants who remained pagan. By the end of the fourth century paganism had been extinguished in Syria, and consequently the name Aramean fell into disuse. Almost all literature from pagan times was destroyed, and an entirely new Syriac literature was created, centred on the Bible and the Christian faith.

Christian centres of learning were established, at first at Antioch, later also in Nassibeen, Ourhoy, Qonnesrin and other places. Religious studies, philosophy, history and the sciences flourished. These places also became centres of intense missionary activity. Emissaries went in all directions – to Asia Minor, Armenia and the Caucasus in the north, and into the Syrian desert, Palestine and Arabia in the South. In the East they reached Persia, Central Asia and Afghanistan and some even went to Mongolia and China. Converts increased and churches were built, and the jurisdiction of the Church of Antioch extended to all the Christian East.

The Bible has always held a supreme position in the Church and in public worship, and there have been a number of translations into Syriac. Matthew wrote his gospel in Syriac between the years 39 and 42 AD, and the Epistle to the Hebrews was also composed in Syriac. The entire Bible was available in the language early in the second century. In 172 Tatian, a Syrian, completed the book Diatesseron, a unified account of the four gospels, which was later translated into Greek. This work is of great significance, and they were the only gospels the Church accepted as canonical or authoritative. The Church sponsored translations also into other languages.

The Syrian Orthodox Church was not allowed to remain in peace for long. Controversies arose from the decisions of the Council of Chalcedon in 451 AD, at which the disagreements surfaced between the Church and those who followed the teachings of Nestorius. The Council adopted these teachings, and as a result the Syrian Orthodox Church, which did not, suffered persecution. Schisms were created, patriarchs exiled, bishops, priests and

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deacons banished. It was a dark period for the Church, and in the circumstances the Patriarch was obliged to leave Antioch in 518. A prolonged period of exile followed. The patriarchs transferred their see from one Syrian city or monastery to another, moving in 1933 to Homs and finally in 1959 to Damascus. Today the Syrian Church numbers about three million members. The majority is in India and the rest is spread in different countries of the Near East, Europe, Australia and North and South America. At present the head of the Church is Mar Ignatius Zakka I Iwas, who is the 122nd in the line of the patriarchs of Antioch. He is considered the spiritual father of the Syrians. he is responsible for the Holy Synod, consisting of all the metropolitans of the Apostolic See of Antioch, who elect and consecrate the Patriarch, who then holds office for

Syriac, the traditional language of the Church, continues to be used in rites and services. The local language of the place where the church is located is also employed alongside Syriac, including Arabic, Malayalam, Turkish and English. But Syriac is dearly cherished as the language sanctified by our Lord, the Virgin Mary and His Apostles. The first liturgy composed was in Syriac by James, brother of our Lord. No wonder, therefore, that the Church glorifies Syriac as part of its sacred cultural heritage.

Today the Church has 32 bishoprics, 11 of which are in India, and the rest in other countries where there are members. A metropolitan presides over each of these dioceses, all of which are upholders of the Orthodox faith clinging to ancient Apostolic tradition. Wherever possible, each has private schools teaching religion and the Syriac language. The Church also has a number of monasteries which are an integral part of its legacy. They are in Syria, Iraq, Turkey, Jerusalem, India and Europe and some date back to the fourth century. The Church has a theological college at Mara't Sednaya in Syria with around thirty students at present. From it have graduated many clergy, metropolitans, monks and deacons, including the present Patriarch. Recently another very important clerical school was completed by the Patriarch in Sidnaya, Syria. Here in Britain the Church numbers about 200 families. They are a close-knit community, meeting regularly for worship, for Sunday school classes, for social gatherings and raising funds to help the Church's people and others anywhere in the world.

The choir was first introduced into the Church by St Aphraim, in the fourth century. Some of the hymns that will be chanted this evening were written by him and by others of the same period. The same saints also composed and developed the tunes associated with them. Church leaders accepted the introduction of tunes into the Church in order to compete against the Pagan tunes and also tunes associated with immoral living. So they successfully accomplished this by composing massive volumes of poems of high standards of morality. Secondly they used these poems and tunes to encourage the worshippers and thirdly to awaken their senses in order that they understood the meaning of and enjoyed the prayers during the very long service. The Church leaders followed in the steps of the prophet David by composing different tunes which sounded beautiful to the ears, were very effective and pleasantly acceptable to the worshippers.

Both the Syrians and the Greeks adopted eight tunes and called this "Accadia". These included such tunes as the 'Warm' and the 'Cold', the 'Soft' and the 'Coarse', the 'Joyful' and the 'Sad'. The best of our tunes in both composition and style are the Takhesfothe, Qatismothe, Madrashe and Ma'abrone.

Where English translations of the Aramiac hymns are available, these are reproduced below. But many of these texts are untranslatable into modern English. I realise with regret that many of you will not be able to understand the hymns in Aramaic or Syriac. My only consolation is I know there are plenty in Heaven who will.

Yacoub Ghattas, Head Deacon

الما مدسما

الما بحصط للمبع عصب اللا ملاحمار به وارحس المدا بحصط اه طاخط وحلي المحمد اه طاخط وحده لم مقدي وشهوي المحل اله مع محم لمنتي والا المحل لا والم على معمد الله مدا لم مع حسا الله مدا لم مع حسا الله مدا لم مع حسا الله مدا لم معمد الما وسلا

THE LORD'S PRAYER

न्या विश्व कि देव कि विश्व कि

At the gate of Heaven

Peter sat at the outer door weeping and crying out: Master, open your door, I am your disciple, heaven and earth weep for me because I have lost the keys of the kingdom.

The Lord's washing his disciples' feet

How glorious was the eve on which our Lord ministered to his Disciples and they entered one by one for the washing. The Fire was standing, holding a basin and a cloth tied around his loins. What a great wonder that Judas was not burned at that moment when our Saviour offered him water for washing; halleluiah, halleluiah.

In worship of the Cross

We bow before the Cross by which we received salvation for our souls and with the thief we cry out: Remember us, O Christ, when you come.

The Resurrection of Christ

The Almighty rose from the tomb with a great power. The prophet met him and marvelled at him. He drew near and asked him: What happened to you, my Lord? why are your garments red? Your side and your hands pierced? I have mightily trodden the winepress in Sheol. I have fought the fight alone and I was splashed with blood. Halleluiah, I rose and was revived.

Praise be to the Lord

Glory be to the Good One, who by his love revealed his glory to men. He created, out of earth, a rational being which he adorned with a soul rich in treasures and put knowledge in the body of man so that the whole creation might sing his praise. Come you, O eloquent ones, sing his praise before we sleep the sleep of death. In the night, which is so long, let us remember death which will strike dumb our mouths and put us to silence. The righteous, who kept watch during the night, even though they be dead, yet they are alive. And the evil doers, who rejected the glory of their Lord, even though they be alive, yet they are dead. Let us awaken our minds to prayers and to the songs of the Holy Spirit and become the companions of the wise virgins whom our Lord commended. Thus, on that night which will inspire the worlds with awe, we may behold the Bridegroom.

THE WESTERN TRADITION

From Antioch, St Peter subsequently moved on to Rome, and is regarded as the founder also of the Roman Catholic Church. In the early centuries of the Roman Church, services were illegal and private and Christians faced persecution, but under Constantine the Great, Christianity became the official religion of the Roman Empire in 313, and large congregations were able to worship in public with state support. In the mid 4th-century, the idea of antiphonal psalmody (i.e. alternating phrases) became popular in Antioch, and gradually spread throughout the Christian world. At first, Greek coexisted with Latin as the language of the Western liturgy, partly because the first Christian communities in Rome were Greek-speaking Levantines, but gradually the Latin texts gained ascendancy (although the Kyrie eleison in the mass continues to be sung in Greek to this day). The name of Pope Gregory the Great (590-604) has become irrevocably associated with the main body of chant in use in Western Europe. This is not so much because he was responsible for its establishment, but rather because later efforts at documenting what was an essentially oral tradition were focussed on the chants in use during his time. When Charlemagne was crowned Emperor of the Holy Roman Empire in 800, he saw the Christian faith as a potential unifying factor amongst the many tribes who were living in the 'Frankish' lands of middle Europe. While attempting to codify and disseminate the body of chant already in daily use in Rome, it also became clear that there were numerous local variations, which in later years set off in their own directions, or sparked off new compositions, like the vogue for conductus, sequences and liturgical dramas, all of which were independent of Roman authority, since they did not already exist.

The earliest hymns surviving in the West Christian tradition were written not by Gregory the Great but by Ambrose, Bishop of Milan from 374, and one of the few men to have become a bishop before he was baptized. He is remembered for his staunch advocacy of traditional theology against the heretics; his arguments were aided by his fluency in Greek and understanding of the works of the Greek church fathers. St Augustine, whose conversion was partly due to Ambrose, describes the fervent singing of hymns which he encouraged. It is difficult to be certain that those ascribed to him in later centuries actually date back to the fourth century, but Veni Redemptor gentium has more claims to authenticity than most. It was dropped from the Roman liturgy at the Reformation but was revived in England in the

19th century, when Anglicans adopted hymns from the Sarum Rite, which was standard throughout most of England in the later middle ages. It was well known in Germany, and survived through Martin Luther's translation as Nun komm der Heiden Heiland. In England it was sung at Vespers on Christmas Eve and, like other hymns, was often performed with sung verses alternating with organ. Tonight, an organ setting by Thomas Tallis(c.1505-1585) follows the singing of the hymn. Tallis survived the unsettling changes of belief that afflicted England in the middle two decades of the 16th century, from the catholic Henry VIII to protestant Edward VI to catholic Queen Mary and back to protestant Queen Elizabeth.

The story that John Taverner (c.1400-1474) became a crypto-protestant in the late 1520s and gave up his distinguished position as choirmaster at Cardinal College (later Christ Church) Oxford on religious grounds is now thought unlikely: his departure from Oxford is explained by the fall of Wolsey, its eponymous cardinal, in 1529. Much of Taverner's music must have been written fo the College, but there was also a substantial choir at the wealthy parish church of St Botolph in Boston, Lincolnshire, where he spent the rest of his life. Taverner's music is often based on chant, but the source of the melody used in the Leroy Kyrie is based on an independent melody called a square. The one here, called Leroy, may have derived from a piece by the Roy Henry whose music apears in the Old Hall Manuscript, a composer whom some scholars identify with Henry IV, others with Henry V, though this melody is not from any surviving work by him. Taverner uses it as the basis for flowing, melismatic music, untrammelled by the need to accommodate more than the minimum of text.

Renowned for the greatness of his genius, Guillaume Dufay's (c.1400-1474) name was known to all. Sought after by the great and the good, not only in the Church but also in the royal, princely and baronial countts of the Burgundian Netherlands, of France and Italy, he moved about from youth to age with the utmost freedom. When barely twenty years old he was called upon to celebrate the wedding of Theodore, son of the Byzantine Emperor Manuel Palaiologos, with Cleophe Malatesta of Rimini, Sir Steven Runciman has described Theodore as "a somewhat neurotic intellectual" and Cleope as his "charming Italian wife". Dufay's motet Vassilisa, ergo gaude is for four voices. It begins with a charming duo in canon for two altos, then the two tenors enter, crossing over parts as countertenors.

In the 16th century, the spirit of Reformation spread throughout Western Europe (but not the Eastern lands of Europe, which remained relatively unscathed). Subsequently, much of the ritual associated with the chanting of daily offices disappeared, but the fascination of chant as a basis for more florid composition remained, and has indeed continued to this day.

Sir Edward Bairstow (1874-1946) was appointed organist of York Minster in 1913, a post he held until his death, latterly combined with that also of Professor of Music at Durham University. His music is a fascinating synthesis of Romantic harmony in the style of Brahms, Elizabethan and Jacobean influences and plainsong. Also, as befits a cathedral organist, he paid considerable attention to detail in the organ accompaniments to his choral pieces. In Blessed City, Heavenly Salem the plainsong used is the Latin hymn Urbs beata.

Like John Tavener, Jonathan Harvey (b.1939) is an English composer who has drawn compositional inspiration from religious material. Come Holy Ghost was commissioned by the Southern Cathedrals Festival with funds provided by Southern Arts and first performed in Winchester Cathedral in July 1984. The work takes as its theme the plainsong Veni sancte spiritus, which burgeons into a complex setion derived from fragments of the material. The work ends with a statement of the doxology in plainsong.

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न्यव्यक्षि देश्वर्क म्य कुळ का कि दिन हिंवा मार्ड दिवा तेमान हिंवा मार्ड हं का प्या के क्ये (वार्ज मिन के

THE LAST DISCOURSE

"He loved them unto the end."

John Tavener writes: The Last Discourse of Christ with the disciples after the Last Supper is one of the most disturbing and at the same time comforting meetings of Heaven and earth. It is also a basis of the Christian faith, and the account in St John's gospel spans well over three chapters. It comforts, it warns, and it is couched in a language of extraordinary beauty and mystery. "Do not let your heart be troubled... there are many rooms in my Father's house... I am going there to prepare a place for you... I am the way, the truth and the life... No one comes to the Father except through me."

Because of the vast length of this extraordinary valedictory and eschatological discourse, I have only attempted to hint at it, and in any case the voice of Christ always remains a mystery for us. He was directing the apostles, and they (represented by the chorus) interpret for us, with the voice of the Holy Wisdom $\Sigma o \phi t \alpha$ (Sofia), singing above, heightening the transcendent. There are seven divisions, envisaged as an eternity circle.

I conceived *The Last Discourse* for performance under the dome of St Paul's Cathedral, with the chorus positioned at ground level, directly below Christ (solo bass) and double bass, and with the soprano voice of $\Sigma o \phi f \alpha$ singing from the Whispering Gallery. This is the ideal situation, but of course with this as a basis, the same spatial arrangement could be adapted for other buildings.

The writing for the bass voice is derived from the Druped, an ancient and traditional style of Indian sacred singing, in which microtones are set against a constant drone (on A natural) sung by a small group of bass voices. The soprano voice is allencompassing, coming from a great distance, but not dominating.

JOHN TAVENER

studied at the Royal Academy of Music with Sir Lennox Berkeley and David Lumsdaine. In 1968 his dramatic cantata *The Whale*, given in the debut concert of the London Sinfonietta, took its audience by storm and led to Tavener's music being recorded on The Beatles' Apple Label. Since that time Tavener has continued to show an originality of concept and an intensely personal idiom making his a voice quite separate from those of his contemporaries.

Over the years the contemplative side of his nature has led him in more spiritual directions and his commitment to the Russian Orthodox Church, which he joined in 1977, is now evident in all his work. Recent major pieces include a setting of the complete Orthodox Vigil



Service, the Akathist of Thanksgiving; The Protecting Veil for cello and strings, recorded by Steven Isserlis for Virgin Classics and winner of a 1992 Gramophone Award, the large-scale choral and orchestral work, Resurrection; and an opera for the 1992 Aldeburgh Festival, Mary of Egypt.

The enormous popularity of Tavener's music during recent years is sustained well beyond his 50th birthday year, 1994, marked by a major BBC Festival devoted to his music. Recent commissions include Svyati (1995) for Steven Isserlis and the Kiev Chamber Choir at the Cricklade Festival; Innocence (1994), written to commemorate the victims of World War II, and premiered in October 1995 by the Westminster Abbey Choir, Agraphon for soprano Patrica Rozario and string orchestra, commissioned to form the centrepiece of a Tavener Festival in Athens, November 1995; Prayer to the Holy Trinity (1995) commissioned by Cambridge Taverner Choir; Vlepondas (1996) commissioned by the European Cultural Centre of Delphi; The Hidden Face (1996) commissioned by the City of London Sinfonia. Earlier this year Tavener was a featured composer at the Perth Festival, Australia. There are many CD recordings of John Tavener's music available. The latest recording release entitled Svyati was nominated for a Mercury Music Prize.

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TONIGHT'S ARTISTS

ST PAUL'S CATHEDRAL CHOIR

There has been a choir of Boy Choristers and Gentlemen at St Paul's Cathedral for over nine centuries. The structure of the present choir, consisting of thirty singing boys, eight probationers and eighteen gentlemen, was established in the last century when Sir John Stainer was the Cathedral Organist. In addition to leading the daily round of worship at St Paul's, the Choir takes part in many large-scale national services for which St Paul's provides the setting. These are also several annual services in which music plays a major part, such as the masses sung liturgically with orchestra during the Sunday Eucharists in July. The Choristers, who are drawn from all over the UK, are selected by audition and, once chosen, find themselves in a world which demands much of them, but which has its own special rewards. 'Paul's Children', as they are known, lead a full and rigorous life. Evensong is sung daily, with a Eucharist and Evensong on Sunday. Apart from these daily Offices, there are practices to attend

early in the morning and for half an hour in the Cathedral before each service. Within this framework the Boys also carry out their normal school activities, both academic and sporting, as well as studying the piano and one other musical instrument. The Vicars Choral are all full-time professional musicians whose abilities cover a wide range of activity in and outside the Cathedral. They come from many backgrounds - some from other Cathedrals, some from music colleges and several through the collegiate choirs at Oxford and Cambridge. Outside its regular duties in the Cathedral, the Choir frequently gives concerts and broadcasts, and has many recordings to its credit including two widely acclaimed series, one of English Cathedral music and another of Psalms, on the Hyperion label. It works with the major London orchestras and Francis Grier, Robin Holloway, William Mathias, Robert Saxton, John Tavener, Jonathan Harvey, James MacMillan and Hugh Wood have all composed commissioned works. Under the direction of John Scott it has toured in France, Holland, Spain, Japan, Brazil and the USA.



न्य्युण्डिनि देश्यूक न्य कुळे का क्रिक्टिक मिंद्र दिवालेग् वित्य न्याद कुंध्याव्य कं क्ये (या मार्क्

JOHN SCOTT

John Scott was born in Wakefield where he became a cathedral chorister. While still at school he gained the diplomas of the Royal College of Organists, winning the major prizes. In 1974 he became organ scholar of St John's



College, Cambridge, where for four years he acted as assistant to Dr George Guest and held the University John Stewart of Rannoch Scholarship in Sacred Music. His organ studies were with Ralph Downes and Dame Gillian Weir. On leaving Cambridge he was appointed assistant organist at London's two Anglican cathedrals, St Paul's and Southwark, playing three days a week in each. During this time he won the first prizes from the Manchester and Leipzig J S Bach International Organ Competitions in 1978 and 1984 respectively. In 1985 he left Southwark to work solely at St Paul's Cathedral, where in 1990 he succeeded Dr Christopher Dearnley as Organist and Director of Music. As an organist, John Scott is particularly known for his performances of large-scale romantic and 20th century repertoire and has premiered many new works written especially for him by Petr Eben, William Mathias, Kenneth Leighton, Charles Camilleri, Francis Pott and David Bedford. In addition he also performs from the earlier organ repertoire and has appeared as a soloist with the Academy of Ancient Music, the Tallis Scholars and the King's Consort. His career as a recitalist has taken him to five continents. In November 1989 he inaugurated the new Rieger organ in the Hong Kong Cultural Centre and in 1990 he was one of five international cathedral organists invited to play in Washington Cathedral to celebrate its completion. In 1996 he gave recitals in Australia, New Zealand, the USA, Germany and Switzerland and appeared in the BBC Promenade Concerts. 1997 saw recitals in St Sulpice in Paris and the Aldeburgh and Chelmsford Festivals. There are many recordings to his name including the organ sonatas of Elgar, organ music by William Mathias, the complete organ works of Duruflé and Mendelssohn and also, with the London Symphony Orchestra, the solo organ part in Janacek's

Glagolitic Mass. A recording of 20th century organ works made in St Giles' Cathedral, Edinburgh on the Priory label has recently been released, and there are plans to record a second volume of Dupré's organ works on the Hyperion label.

THE CHOIR OF THE SYRIAN ORTHODOX PATRIARCHATE OF ANTIOCH

The Choir of the Syrian Patriarch of Antioch consists of seven monk deacons trained by His Grace Archbishop I Gubbuz who have come from Damascus: Martiyas Navis, Stefan Fidan, Menzer Habil, George Kourie. Joseph Chamoun, John Maksso, Gabriel Daoud; and three trained by His Grace Archbishop T. Agtash of the Monastery of St Gabriel in Turkey - Issa Dogdu, Edip Aydin and Yusuf Kurter. In addition there are five women choristers from Germany, trained by Reverend Deacon Malfono S. Onder: Selma Demir, Gizel Bozdemir, Senni Asland, Kristina Bozdemir, Mariya Onder; and one from the Church in London: Reverend Deacon Rafida Al-Kass. The visit of the Choir has been made possible by the participation of the Syrian Community here in England: the parish priest Revd Father T. Dawood, the Revd Deacon Y. Ghattas, Dr Janan Mwiod, Dr Sundus Henderson, Dr Munther Sulaiman, Mr Samuel George, Mr Gabriel Malas and Dr Aziz Abdul-Nour.

PATRICIA ROZARIO

Patricia Rozario was born in Bombay and studied at the Guildhall School of Music with Walther Gruner, winning the School's Gold Medal and the Maggie Teyte Prize. She has sung in recent seasons with Sir George



Solti, Ashkenazy and Gardiner, given performances at Wexford, Aix, Glyndebourne Tour and Opera North and sung recitals in France, Germany and the Wigmore Hall. Her wide concert and opera repertoire ranges from baroque to contemporary, including Monteverdi's Il Combattimento at English National Opera and Tavener's Apocalypse and We shall see him as he is at the BBC Proms. Recent engagements include a series of Tavener's works at

the Athens Megaron, performances and recordings of Vaughan Williams with the BBC Symphony under Andrew Davis and concerts throughout the UK and Europe. Rozario's recordings include Songs of the Auvergne with Pritchard, Haydn's Stabat Mater under Pinnock, The Rape of Lucretia with Hickox, Casken's Golem (A Gramophone awardwinner) and Tavener's Mary of Egypt. She recorded Tavener's Akhmatova Songs with Steven Isserlis for BMG. Recent engagements have included Bach's St John Passion with Malgoire, Britten's Les Illuminations with Daniel Harding and Handel's Atalanta in Halle. She has recently given recitals at the Bremen, St Nazaire and Norwich Festivals and performances of Tippett's A Child of Our Time in Stockholm. Future plans include concerts with the London Sinfonietta, the Academy of Ancient Music and various Tavener projects in the UK and Europe including recordings. Future engagements include Vivaldi's Catone in Utica with Malgoire in Tourcoing, the main role in Simon Holt's new opera The Nightingale's to Blame for Opera North and a Somervell song recording with Graham Johnson. In 1999 Patricia will sing in the world premiere of a new work by Arvo Pärt.

STEPHEN RICHARDSON

Stephen Richardson was born in Liverpool and read music at Manchester University before training at the Royal College of Music. Since graduating he has assumed many of the leading bass roles in the operatic reper-



toire wth major British companies. Notable appearances abroad include Baron Ochs for Oper der Stadt Bonn, Osmin at the Istanbul Festival under Richard Hickox and in La Traviata and Der Rosenkavalier under Muti and Maazel respectively at the Salzburg Festival.

(continued after "Sailing from Byzantium")

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The title of the exhibition is an allusion to the famous poem Sailing to Byzantium written by the Irish Poet W.B. Yeats in 1926/7. He admired "the holy city of Byzantium" for it's enduring art and its craftsmanship. Byzantium, through its art, became for the poet an ideal symbol for immortality. Emperor Manuel II Palaiologos (1350-1425), on the other hand, experienced Byzantium as mortal, threatened and the very opposite of enduring. In campaigns to save the empire he travelled overland and by sea, sailing both East and West. This exhibition follows him in the journeys of a lifetime.

Sailing from Byzantium commemorates in particular a unique historic event in the relations between the Latin West and the Greek East: the visit in 1400 of Emperor Manuel II Palaiologos to England - the only such official visit of a Byzantine emperor and a major event on its own right. Manuel had come in 1399 to the West in order to ask for financial and military aid which would enable him to preserve the integrity of the Byzantine empire against the Ottoman Turks.

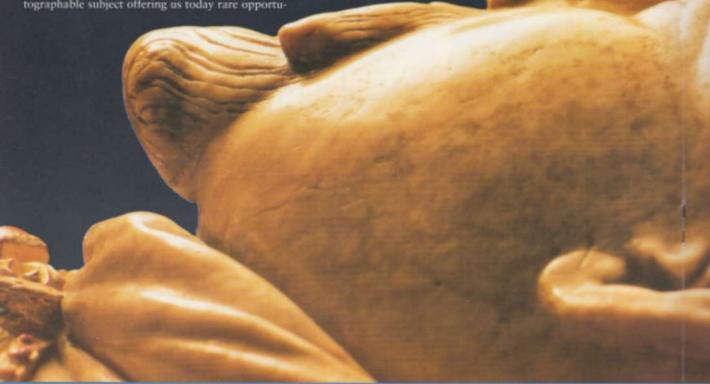
Manuel was the last Byzantine emperor to possess a stature comparable to distinguished emperors of the past like Justinian I, Basil I, Alexios I. The tragedy of his life, as it appears from the sources, was that his statesmanship was beyond the times in which he lived. The irreversible decline of the empire could not accommodate his attempts at a solution of the problem of the survival of Byzantium. He lived at the end of an era characterized by military weakness yet, at the same time, by a flourishing of art, music, learning and literature. During this period, behind the old forms of expression, artistic or literary, a new content emerges heralding a new age which was to become, with the help of Byzantium, more prominent in the West. Manuel was also a thinker in the distinguished line of Byzantine emperors who were at the same time intellectuals. What, however, is unique in his case is that he was also a writer and that we come to know him to a certain degree through his own writings in which he brings the external world, through reflection and description, in relation to the stages of his own life. He is, therefore, an eminently photographable subject offering us today rare opportu-

nities for a juxtaposition of the places and the texts of Byzantine man.

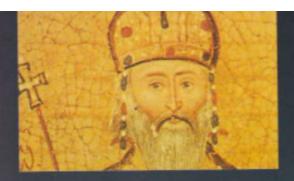
His life and thought is reconstructed through a combination of photographs and texts arranged according to the stages of his life and thought: his period of maturing into a writer and into a responsible ruler while a prisoner in the tower of Anemas in Constantinople (1376-79); his defence of the walls of Thessaloniki against the Ottoman Turks on his own initiative as a despot of the city (1383-87); his sojourn as a persona non grata in an inhospitable region of the island of Lesbos (summer 1387); the period when he was compelled to follow the Ottoman army in its campaigns through Asia Minor (1391-92); his participation in the Balkan conference of princes at Serres under Bayezid (1394) when he nearly lost his life; the first siege of Constantinople by the Ottomans (1394-1402) and his diplomatic counterstroke when he went to the West (Venice, Padua, Milan, Paris, London) in order to request help (1399-1403); the unexpected change of fortune that he experienced in the year 1402 when the Ottoman army suffered a debilitating defeat at the hands of the Mongols at the battle of Ankara; and his last attempts at consolidating imperial authority (expedition to Thasos-1414) and at defending the Peloponnese (rebuilding of the walls across Ishmus at Corinth-1415).

This Exhibition is a presentation of Manuel's life as a continuous journey from the depths of the East to the extremities of the West. A "journey" in one sense, fairly literal in its references to places and sights, but also, in another perhaps more important sense, indicative of his state of mind during the various stages of his turbulent life. It is a piecing together of a Byzantine emperor's life, a rediscovery of Manuel in images in which the evocative associations of

Manuel in images in which evocative associations of places range from the pre-Byzantine - "Hellenic" or Roman - to the modern world, against the timeless back-



SAILING FROM



ground of the natural landscape (Asiatic, Greek, Balken or West European).

Sailing from Byzantium is a prelude to a book in which Athanasios Angelou and Nikitas Aliferis will present a visual and textural panorama of the Late Middle Ages in East and West through the life of a man who, in his travels, came to know both worlds. The authors have retraced Manuel's steps, photographing the landscapes and buildings he encountered, often at the same season of the year as he would have first seen them. From Constantinople they have travelled Eastward to sites in ancient Asia Minor and Westward to Venice, Padua, Aigue-Mortes, Paris, Canterbury and London.

The exhibition has been designed by Nikitas Aliferis to recreate the atmosphere, architecture and art of Byzantium, and it forms a rich and colourful environment in which many of the other varied events of the festival will be staged. It is accompanied by a display of representative Palaiologan coins from the renowned collection of Prof. P. Protonotarious.

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Above: Manuel Palaiologos

Main picture: The effigy of Henry IV on his tomb in Canterbury Cathedral.



BYZANTIUM

As a concert artist he is known for the broadness of his repertoire. Highlights include Janacek's Glagolitic Mass with the London Symphony Orchestra and Messiah with Trevor Pinnock at Carnegie Hall. In addition he is particularly associated with contemporary music and has given premieres of several works by Gerald Barry, Tan Dun, and John Tavener's Eis Thanaton, Resurrection and The Apocalypse. Last season he sang Knussen's Where the Wild Things Are with the Cleveland Orchestra under the composer's direction and Tiresias in Oedipus Rex in the BBC's Stravinsky Festival under Andrew Davis. Recordings include Knussen's Where the Wild Things Are, the title role in Alexander Goehr's Death of Moses, Purcell's Ode for the Birthday of Queen Mary 1694 and Now Doth the Glorious Day Appear, Mozart's Requiem, Stravinsky's The Flood and Goehr's Behold the Sun and A Midsummer Night's Dream with the LSO under Sir Colin Davis. This season he will sing Daland (The Flying Dutchman) for English National Opera and make his American debut as Sarastro for Santa Fe Opera. He will also sing Claggart (Billy Budd) for Welsh National Opera and several roles for the Opera Bastille in Paris.

BARRY GUY Barry Guy is an innovative double bass player and composer, whose creative diversity in the fields of jazz improvisation, solo recitals, chamber and orchestral performance, is the outcome



both of an unusually varied training and a zest for experimentation, underpinned by a dedication to the double bass and the ideal of musical communication. He is founder and artistic director of the London Jazz Composers Orchestra for which he has written several works; recent recordings by the Orchestra include Portraits (Intakt 1994) and Three Pieces for Orchestra (Intakt 1997).

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His concert works have been widely performed and his skilful and inventive writing has resulted in an exceptional series of compositions: Flagwalk (1983), The Eye of Silence (1988), Look Up! (1990) and After the Rain (1992). Look Up! received a Royal Philharmonic Society Award for Chamber-scale Composition 1991-1992.

Barry Guy continues to give solo recitals throughout Europe and the USA as well as performing with many small group formations, among the latest of which is the sextet ELSIEJO with Evan Parker, Irene Schweizer, Barre Phillips, Conrad Bauer and Paul Lytton. Current composing commissions are for Maya Homburger and Thomas Demenga. He has recorded over 50 albums; recent releases include After the Rain with the City of London Sinfonia conducted by Richard Hickox on the NMC label. The City of London Sinfonia also premiered his Fallingwater in 1996. Future releases include Ceremony (violin and tape) and Celebration (solo violin) on ECM.

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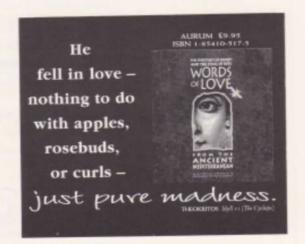
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न्म्यूर्वि देवर्क मा कुळ का क्र दिन कि कि कि दिन मार हुं अम्म के क्र विश्व मार हुं अम्म के क्र विश्व मार हुं



Greece in Britain - a nationwide celebration of the wealth and diversity of contemporary Greek culture.

Greece in Britain is a nationwide series of events illustrating the wealth and diversity of contemporary Greek culture. It is presented by the Embassy of Greece on the occasion of the UK Presidency of the European Union, January-June 1998.

Future events include:

Riverside Studios, Hammersmith, London W6 is the venue for contemporary dance group Omada Edafous' award-winning production of Medea. Thurs, Fri, Sat 12-14 March.

York Art Gallery hosts a new exhibition Greek Horizons, Contemporary Art from Greece, recent work by 15 artists will be on display from 21 March to 18 April. The exhibition will also be shown at Tullie House Museum and Art Gallery in Carlisle and the London Institute in London.

Works by the contemporary Greek composer Alexiadis feature in concerts to be given in London and Bath by Camerata, Friends of Music Orchestra, conducted by Alexandros Myrat. 19-20 May.

Bath is also the venue for the exhibition Image and Icon, the New Greek Photography at the Royal Photographic Society from 23 May to 19 July.

Of special inteest will be the exhibition **Icons of Devotion**, **Image and Symbolism in Byzantine Art** to be held at the Hellenic Centre, 16-18 Paddington Street, London W1 from Wednesaday 27 May to Saturday 20 June.

Sunday 31 May is the date for a Purcell Room recital by **Stella Gadedi**, flute, and **George Mouloudakis**, guitar. Their programme includes works by contemporary Greek composers Kypourgos, Koumendakis and Hadjidakis, alongside works by Villa-Lobos, Ibert and Piazzola.

Voices from Greece, Contemporary Poetry and Fiction takes place at the South Bank Centre's Voice Box on 2 and 4 June. Four poets and four writers present their work, Presented by Ruth Padel and Alix McSweeney respectively.

The National Film Theatre, London SE1 is the venue for a week of contemporary Greek cinema from June 8-15.

Monday June 15 sees a rare visit to London (Queen Elizabeth Hall) by the 75-strong Orchestra of Colours in a programme of contemporary Greek and European symphonic music.

Other events in the **Greece in Britain** series include a Greek cinema retrospective at Riverside Studios, concerts, lectures and conferences.

For a free brochure covering the full six-month programme please write to The Cultural

THE HELLENIC CENTRE 16-18 PADDINGTON STREET, W1

SATURDAY 7 MARCH 7.30PM

EN CHORDAIS

Kyriakos Kalatzides Oud Apostolos Tsardakas kanun Vasillis Vetsos cello Sofia Neohoritou voice Drosos Koutsokostas voice Giorgos Psaltis violin Nikos Ternsiadis bendir, frame-drum

THIS PERFORMANCE IS SUPPORTED BY THE HELLENIC FOUNDATION

The nightingales of the East Lamention for the fall of Adrianoupoles from the Turks in 1361
Prince Demetrios Kantemiris (1674-1723)
Sazkiar Pesref
Gregory Protopsaltis (19th century)
Light of my life, you are beautiful
Petros Peloponisios (?-1777)
How harsh you are, my love
Why don't you sing my bird Lamentation for the fall of Constantinople in 1453
Konstantis Border song from Propontis (10th-11th century)

Tune of the horse-race or Agioparaskeviotiko

The Young Shepherd Historical song of the Eastern Thrace that concerns the sons of Andronikos Palaiologos and the 'young shepherd'

Three ships are leaving Lamentation for the fall of Constantinople in 1204

The nightingales of the East Demotic song from a manuscript-codex of the 16th century of the Monastery of Thiron

Transcription by Dr Thomas Apostolopoulos Houseyni Sarki Tatyos Efendi

Trendry in Darin Tury Co

INTERVAL

Zacharias Hanentes (1680-1740) Rast Heste Houseyni Ayir Semai Uzzal Yiourouk Semai Saba Saz Semai The background

In the region of the Eastern Mediterranean, there exists a common, ancient, musical tradition, which one could compare, in some respects, with Western Classical music. Its title - Courtly Music of the East (the French term musique savante is perhaps more apt) is merely a convention, since there is no commonly accepted term amongst researchers. Those who created it were Persians, Greeks, Arabs, Jews, Turks and Armenians, and its root lie in the ancient traditions of these peoples. In this part of the world rich in ethnic and cultural diversity, three great empires successively dominant: Roman, Byzantine and Ottoman. For two thousand years, despite traditional emnity and hatred, there has been a unanimous flux of musical idioms, each influencing the others. Local popular traditions showed greater rigidity but the great urban centres acted as melting pots for these different civilisations. Therefore, Courtly Music (Musique Savante) is different from popular traditions, although it often borrows elements from them: instruments, rhythmical forms and even entire themes. In its turn the musique savante provides the theoretical basis, an acoustic 'environment' with specific modes, which is the foundation of Eastern music, known as 'Magam' in Arab countries and Turkey and 'Yhos' in Byzantine music.

With the surge of nationalism and the creation of independent nation states in the latter part of the 19th century and early part of the 20th century, each of the peoples mentioned above began to search for its 'share' of this multiethnic musical idiom and to claim paternity. Without wanting to commit similar errors, we would like to bring to the surface the deep and organic relationship of the musique savante of the East with Byzantine music. The former was born and developed in an area in which the latter played and plays a dominant role, both for geographical reasons and because of its ability to create forms, to choose suitable instruments, to maintain high aesthetic standards and to move because of its Easter attitude to man and art. Amongst the most famous exponents of this music, one finds master cantors of the Patriarchate, noble and educated Fanariotes and even high ranking members of the clergy.

Amongst the most famous exponents of this music we can mention the composers Agelos (1610-?), Petrakis (1643-1700), Tgiorgis (1680-1760). Prince Demetrios Kantemiris (1674-1723), Zacharias Hanentes (?1680-1750), Vassilakis (1843-1907), Nikolakis (?-1925), Antonis Kiriazis (?-1925) and Giorgos Batzanos (1900-1977).

In tonight's programme, apart from a tribute to Zacharia the Hanente (the 'scholar singer') in Turkish, we have included a selection of works of various composers of the learned music as well as pieces from the popular music tradition which dates from before the fall of Constantinople. In the same character are the Sazkiar Persef of Prince Demetrios Kantemiris and the border song of Konstantis of the 11th-12th century, the melody of which shows its archaic origins. The historical song Constantinos the younger one refers to the time of the Palaiologian dynasty as well as The Nightingales of the East that describes the conquest of Andrianoupolos which took place in 1361. Our second setting of The Nightingales of the East comes from a 16th century codex in the Monastsery of Iviron on the Holy Mount of Athos; the songs of Gregory Protopsaltis and Petros Peloponisios, aster-cantors of the Ecumenical Patriarchate of Constantinople are drawn from codexes belonging to the Monasteries of Dochiariou and Vatopedi, also on Mount Athos, but dating from the 18th and 19th centuries.

Our researches are based on the following sources:

 Oral musical traditions of the areas from which the songs originated.

 Manuscripts of the Holy Mount Athos, the monastic city of Meteora, the Monastery of Ioannis the Theologean, Patmos, and the National Library of Athens

 Musical editions of Byzantine music of the last century, realisations from the Eastern musical system by the Italian musicologist Donizzeti, based on Turkish musical editions.

 The Libraries of the Conservatoire, Kemal Attatourk and the University of Bejazit, all of which are in Constantinople. Zacharias the Hanentes (1680-1740) is considered to be the greatest composer of musical works in the learned style of the East. He was born in Constantinople of a wealthy family who were traders in fur from Kastoria. He was a friend, student and also teacher of Daniel, the master cantor in the Ecumenical Patriarchate of Constantinople. According to the historian Papadopoulos, writing at the end of the last century, Daniel taught Zacharias church music and in return he taught Daniel the secular style. In the manuscripts of Xeropotamos 318 and Vatopedi 1427 we find the following note: "At the beginning of the 17th century, Zacharias the Hanentes was a student of many teachers, but unfortunately he remained imperfect in sacred music, although he was perfect in the secular music." Zacharias was also a singer in the seran during the time of Sultan Ahmet III and Mahmout I.

Zacharias composed more than 100 songs, according to the sources, but only 18 have survived, notated in the system of Donizzeti in Turkish musical editions; but many of them exist in Byzantine musical notation in 19th century editions (Efterpe, Melpomene, Musical Anthology). Also there is one unique organic composition, the Saba Saz Semai.

He wrote a good number of sacred compositions, especially callophonikos eirms, doxastika, stichira and others. Zeropotamos mentions "and the music belongs to Zacharias the scholar of the Persian art". Although Zacharias was famous for his secular composition, many more of his sacred ones have survived. Zacharias' case is characteristic of the musical atmosphere of the post-Byzantine time. The ecclesiastical musical tradition pervades the secular one, even in its scholarly multinational shape. His compositions are simple, glorious, without pomposity and they are considered to be unrivalled monuments of melody. In his music the ecclesiastical and the secular exist side by side. His musical talent is obvious, and clearly shows in tonight's prgramme. It is the first time since his death that a selection of his works, representative of his musical talent, has been performed. It is also the first time that one of his ecclesiastical works has been sung.

न्याप्रिके देश्य के मार् कुळ का का दिन हिंदिक मिंद्र रिवाली कि हिंदी मार हुं का प्या के क्ये (वार्ज मिंद्र)



EN CHORDAIS

The musical ensemble En Chordais is a workshop of sounds of the Eastern Mediterranean, active in the domain of multicultural music, 'learned' music and Greek popular musical tradition. Secular multicultural learned music was played mainly in Constantinople before and after the end of the Byzantine era and the sack of the city by the Ottoman Turks. Greek popular music, on the other hand, ranges from the border songs of the Byzantine empire to the unaffected musical achievements of Aegean culture.

The members of the ensemble have particularly interesting musical backgrounds that effortlessly produce its multifarious and creative character. The common factors that guarantee genuineness in their search for style are their love for the tradition of popular music, rooted in their own experiences, and their studies of Byzantine music.

The ensemble has performed innumerable times in popular festivals in many towns and cities of Greece. It has given concerts in Thessaloniki, also within the school of Byzantine and traditional music that bears the same name, in the ancient Theatre of Herodus Atticus in Athens, in Istanbul at the Yapi Kredi Festival, in London at the European Discoveries Festival of Music, in Germany, France and elsewhere.

Furthermore, it has been involved in several important productions, including the music of a theatrical production based on the Apocalypse of St John at the State Theatre of Northern Greece as well as a performance in Copenhagen during the ceremony for the transfer of the Cultural Capital of Europe 1997.

The ensemble has recorded *Leila and Mecnun*, a love poem by the 16th century Iraqi poet Fuzuli, translated and recited by Thomas Korovinis (Lyra Records) and *Expectations* – the group's first solo disc, presenting compositions dating from previous centuries, supporting the ensemble's ambition to create links between past and present.

THE HELLENIC CENTRE

The Hellenic Centre, built at the turn of the century as an Academy for Swedish Gymnastics, was opened in November 1994, thus fulfilling the need for a home for the many and varied Hellenic societies that exist in London – not just a spacious, elegant home, but the focus for the Greek community in the UK and a hospitable environment for contact, creative thinking and productive dialogue. This opportunity is offered to all "those who partake in our culture", according to Isokrates, and wish to strengthen the bonds of understanding between the Hellenic community and the people of the UK. If you would like to know more about the Centre's excellent facilities, forthcoming events or membership, please contact the Centre at 16-18 Paddington Street, London W1M 4AS. Tel: 0171 487 5060

न्म्युर्वि देवरूक मा कुळ का का दिन हिंदि के प्राची कि दिन मा कुछ का के कि विक मा कि कि

THE HELLENIC CENTRE 16-18 PADDINGTON STREET, W1

These four evenings of words with music have been devised by Anthanasios Angelou (Professor of Byzantine Literature at the University of Ioannina) and John Davis. They are also responsible for most of the translations, which are being spoken in public for the first time. (The translators of each reading are credited in italics at the foot of each note.)

The musical accompaniment is played on an oud, a stringed instrument similar in appearance to the lute. It consists of musical phrases from the works of Constantinopolitan composers, together with improvisations in the Byzantine modes. The oud player is Vassilis Tziortzinis who is a member of the En Chordais ensemble who will be performing in concert on the evening of Saturday 7 March.

THE EVENINGS OF WORDS WITH MUSIC
ARE SUPPORTED BY THE
A.G.LEVENTIS FOUNDATION

SUNDAY 1 MARCH 3.00PM

DEFENDERS OF THE REALM: COURTLY, LEGENDARY AND DIVINE

Introduced by Sir Steven Runciman

The Byzantine state was a body that could be protected not merely by the physical presence of soldiers and natural boundaries, but also by the metaphysical, the spiritual and the legendary. This, of course, is a feature that is common to the medieval East and West. Its guardians might be the prudent and valiant leadership of an emperor, the exploits of a semi-legendary hero who came to achieve fame in the oral folk tradition, and lastly the divine protectorship of the Theotokos or a miraculous icon. Texts read this evening will

include courtly poetry celebrating emperors returning from the eastern front, extracts from the epic of *Digenes Akrites*, whose oral origins may go back to the tenth century, describing the feats of a legendary Byzantine warrior on the frontiers of the empire, and a religious *kanon* in which the spiritual import perceived by the Byzantines in their military victories is dramatically expressed.

Digenes Akrites

The epic of Digenes Akrites, considered the first monument of specifically modern Greek literature and whose oral origins may go back to the tenth century, presents us with the homely and the heroic, mixing high adventure with love and the pastoral.

John Davis

Theodoros Prodromos

Verses addressed to the Emperor John II Komnenos (12th century)

Verses addressed to the Emperor John II Komnenos as part of the victory celebrations on the return of the emperor from a campaign in Kastamon and the region of the River Halys in Asia Minor.

Athanasios Angelou & John Davis

John Mavropous

Kanon of Thanksgiving to Theotokos on the passing of war (11th century)

From an unpublished religious poem inspired by the successful thwarting of a siege of Constantinople.

Athanasios Angelou & Diana Maynard

TUESDAY 3 MARCH 8.00PM

THE LANGUAGE OF THE PEOPLE: LOW LIFE, LETTERS AND LOVE

Introduced by Professor Roderick Beaton

Read by Alan Bates

Alongside the long and dominant high literary tradition of Byzantium, which customarily

looked to classical models for inspiration, there developed in the last centuries of the empire a substantial popular, vernacular body of literature. The texts to be read this evening all form part of this latter tradition. Written in a lively, frequently humorous style, and in a level of language that was very close to the everyday speech of the late Byzantine period, they also give us a vivid portrait of the conditions, sentiments and lifestyles of the day. The epic of Digenes Akrites, considered the first monument of specifically modern Greek literature and whose oral origins may go back to the tenth century, presents us with the homely and the heroic, mixing high adventure with love and the pastoral. The subject matter of the other poems ranges from complaints by poets suffering hardship, or dismayed by the disreputable behaviour of certain members of the religious establishment, to a lament on the fall of Constantinople in 1453.

The Epic of Digenes Akrites

Episodes from the Byzantine popular vernacular epic of Digenes Akrites, dating perhaps from the 10th century.

John Davis

The Sinner's Prayer

(anonymous, probably 12th or 13th century)

The speaker laments his inability to turn away from the life of sin, and makes a desperate plea for salvation.

John Davis

Drunkard's Philosophy

(anonymous, 12th to 14th centuries)

A drunkard wakes up in the morning and rubs his eyes. On seeing the sun he recalls that lovers call their loved one 'Sun' (helios), and thinks they must be mad. The hungry person sees the sun as a pie, the miller sees it as a millstone, the shepherd as a head of cheese, while he, the Krasopateras, sees it as a great barrel of prime quality undiluted wine!

John Davis

Michael Glykas (12th century) Verses written in Prison

Michael Glykas was a Byzantine scholar of the Comnenian period. He wrote a Chronographia, theological works and others. This poem is in the vernacular, and is addressed to the Byzantine emperor Manuel I Comnenos (1143-1180) from prison, where the poet had been put purportedly because of the slander and lies of a neighbour. He describes the miserable conditions of the prison and pleads to the emperor for release. It was written in 1159. Some scholars have suggested that this, together with the so-called *Ptochos-Prodromika* that follow in the programme, indicate that the emperor Manuel Comnenos attached special importance to vernacular literature.

John Davis

Ptochos-Prodromika (12th century) The Abbots' Dinner

The poet complains about a disreputable abbot and his son and their goings on at the monastery. Prodromos, addressing his verses to the emperor, becomes incensed by the thought of two abbots - a father and son and their disgraceful behaviour in the monasteries they administer. The poor poet is continuously insulted and maltreated by them and the other monks, and he constantly has to hear them contemptuously refer to him as a novice, as young and silly, as not from a wellto-do family, and as not having brought a generous donation to the monastery. They tell him that he has not come to the monastery to eat, but to serve his superiors and his older and very learned fellow monks. The kind of meal they regularly enjoyed is described in detail, with an emphasis placed on fish, considered the greatest delicacy in Byzantium (and, interestingly, still held by many Greeks to be the choicest of dishes). None of the tasty morsels described, however, are enjoyed by the poet - he has to make do with the scraps that the other monks leave on their plates. In other words, he is suffering from the pangs of hunger, and implores the emperor to help him in his plight.

John Davis

Lament on the Fall of Constantinople

An anonymous poem composed soon after the fall of Constantinople to the Ottomans in 1453.

John Davis

न्मियुर्धि देश्वर्क म्य कुळ का कि दिन कि किया मार्थित दिवा मार्थित मार्थित किया कि किया मार्थित मार्थि

Ptocho-Prodromos (12th century) A Curse on Learning!

These are more verses in the same vein as the earlier poem about the Abbots' dinner. Now, however, the poet tells us of his misfortune in having decided to become a teacher. After years of study he finds that while he is qualified to teach 'letters' he is far worse off than all the craftsmen and tradesmen he sees around him, who at least make plenty of money and have plenty to eat. Yet again, he appeals to the emperor to help him in his plight.

John Davis

ALAN BATES was one of the first actors to appear with the English Stage Company at the Royal Court in their first production, The Mulberry Bush. He created the role of Cliff in John Osborne's Look Back In Anger which he also played in New York and



Moscow. He starred in Harold Pinter's The Caretaker in both London and New York as well as in the film. He received the Clarence Derwent Award for his performance in Long Day's Journey Into The Night Eugene O'Neil. Subsequent appearances included Harold Pinter's production of Simon Gray's Butley in London and New York, for which he received the Evening Standard Award as Best Actor and the Tony Award on Broadway, and the starring role in the award winning Otherwise Engaged also by Simon Gray. His most recent West End appearance has been in Simon Gray's Life Support at the Aldwych Theatre.

His film career has been equally distinguished, starting with The Entertainer, Whistle Down the Wind, followed by John Schlesinger's A Kind of Loving, Zorba the Greek, Georgie Girl, King of Hearts and Far From the Madding Crowd. He also starred in The Fixer, Women In Love, Losey's The Go Between, A Day In The Life Of Joe Egg and The Three Sisters. He appeared with Bette Midler in The Rose, followed by Nijinsky, Very like A Whale, Quartet, The

Return of the Soldier, Wicked Lady, Duet for One, Prayer for the Dying and Pack of Lies, We Think The World of You, Force Majeure Mr Frost, Dr M, Hamlet, and Shuttlecock, Losing Track, Secret Friends by Dennis Potter, Sam Shephard's Silent Tongue and The Grotesque.

Alan Bates's many television performances include Harold Pinter's The Collection, Look Back In Anger, A Memory of Two Mondays, The Wind and the Rain, Simon Gray's Plaintiffs and Defendants, Two Sundays, the Mayor of Casterbridge which was a major series, The Trespasser, John Mortimer's A Voyage Round My Father, Separate Tables, Alan Bennett's An Englishman Abroad. He also starred in Doctor Fischer of Geneva by Graham Greene, 102 Boulevard Haussman by Alan Bennett, Unnatural Pursuits by Simon Gray, Dickens' Hard Times for the BBC and Oliver's Travels. He has recently finished filming Nicholas' Gift, a television film in which he co-stars with Jamie Lee Curtis.

THURSDAY 5TH MARCH 8.00PM

RHETORIC AND REALITY: THE EMPEROR MANUEL PALAIOLOGOS AND OTHER WRITERS

Introduced by Professor Athanasios Angelou

It is within the constraints of Byzantine rhetorical convention that often the gems of medieval Greek literary expression emerge, and in which we are presented with vivid descriptions of events and their impact on the mood of the writer. This evening's texts include the Dialogue of Manuel Palaiologos with the Empress Mother, which presents us with playful reasoning set against the background of the darker realities of the siege of Constantinople by the sultan Bayezid in the late fourteenth century, as well as an extract from Michael Psellos' Chronographia in which Psellos gives us a finely structured analysis (not without humorous effect) of the steps by which a Byzantine empress fell in love with an insignificant courtier.

WORDS WITH MUSIC

Manuel Palaiologos

Letter to Kydones from Asia Minor (1391)

Athanasios Angelou & John Davis

Manuel Palaiologos

Letter to Kabasilas from Lesbos (summer 1387)

Athanasios Angelou & John Davis

Nicetas Choniates

Extract from his History (early 13th century)

A description of the drinking habits of

minister Kamateros

Athanasios Angelou & John Davis

Manuel Palaiologos

To Ivankos in Thessaloniki: Description of Spring (first decade of 15th century)

Athanasios Angelou & John Davis

From Psellos' Chronographia (c.1078)

The Empress Zoe and her Amorous Exploits

Psellos (1018-78) was the outstanding historian and intellectual of 11th-century Byzantium. He was a master of anecdote and description, and his pen could work to highly witty and, if he wanted, wicked effect. The particular episode related in this passage concerns the amorous advances of the empress Zoe to a young courtier keen to advance his career as best he may, all behind the emperor's back.

Athanasios Angelou & John Davis

Manuel II Palaiologos

Dialogue with the Empress Mother on Marriage

Manuel II Palaiologos (Emperor 1391-1425) was one of the last emperors of the long-lived East Roman or 'Byzantine' Empire established by Constantine the Great (founder of the city of Constantinople on the banks of the Bosphorus, modern-day Istanbul) in 324 AD. This city was the heart of the Hellenic world for over 1000 years until its conquest by the Ottoman Turks in 1453, just 28 years after Manuel's death. The interesting thing about Manuel Palaiologos is that he was a highly learned man, and also well-travelled with a wide experience of other cultures and outlooks, and he had a peculiarly acute awareness of the rich culture to which he was heir, but which also was now in its twilight. In

the East he had spent a number of years with the Ottoman sultan, with whom his state had a stormy relationship. In the West he visited Italy, France and England. Sir Steven Runciman (in The Fall of Constantinople, 1453) gives a colourful account of Manuel's visit to London at Christmas 1400, and the royal reception given by Henry IV. He also quotes the words of the lawyer, Adam of Usk, who was at Henry's court and witnessed the visited of Manuel: "I reflected how grievous it was that this great Christian prince should be driven by the Saracens from the furthest East to these furthest Western islands to seek aid against them...O God", he added, "what doest thou now, ancient glory of Rome?"

The Dialogue with the Empress Mother is a rhetorical work of Manuel written some time between 1394 and 1396, before his travels to the West. It is written in the most sophisticated and learned style of archaising Byzantine Greek, yet hidden within its linguistic fabric is a discourse of the most astonishing delicacy and revelatory character. While being a literary exercise on the topic of marriage it nonetheless contains a lot of conversation on real-life issues that concerned Manuel and the land he ruled over in the 1390s. The historical and political background to the text is one of gloom and hopelessness, as the Turks were blockading Byzantium with the aid of Manuel's nephew, John, who was attempting to usurp Manuel, and there are moments in the Dialogue when Manuel gives vent to his anger and frustration about this (e.g. his outburst when he says "As to me, the enemy is that man ... " where he is referring to the Ottoman Sultan, and later, "And that despicable person..." where he is referring to his nephew, John, who was inciting civil war in the realm). Eventually the blockade was lifted, because the Ottoman forces were faced with a sudden and unexpected threat: the Mongol leader Tamerlane had appeared on the historical stage with his hordes from the East.

Manuel's mother, however, is no naive vessel for the development of the *Dialogue*. She shrewdly and eloquently advises him on the fact that by marrying he has ensured that he has heirs, and is therefore securing the

stability of the state and, of course, the safety of his family.

In the first part of the Dialogue (not included here) Manuel asserted that he should not have married at all (he mentions this again in this evening's extract), because the cares of married life and bringing up children are a distraction to the man who is burdened with the cares of state. However, towards the end of the Dialogue Manuel's mother marshals her arguments in favour of the emperor's marriage in such a way that Manuel eventually has to confess defeat in their little rhetorical debate, and ends by offering her some roses as a trophy of victory, crowns – as he says – being in short supply in the present sorry state of the land.

This is a text both of the Middle Ages and of the Renaissance. It contains the most subtle of argumentation and delicacy of expression, while also recording for us some of the thoughts and anxieties of a sensitive and highly articulate Byzantine personality – none other than the Byzantine Emperor himself – all written by himself. Manuel's own manuscript with his autograph notes can be seen in the Bibliothèque Nationale, Paris.

FRIDAY 6 MARCH 8.00PM

BYZANTIUM: A CITY UNDER SIEGE

Introduced by Professor Judith Herrin

Read by Derek Jacobi Jeremy Huw Williams baritone Philippa Davies flute

One of the recurring features of the Byzantine millennium was that its capital city, Constantinople, was frequently subject to siege. While for the Byzantines their city constituted the centre of the world, for the non-Byzantines it was the supreme prize of their military designs. Most of these sieges were abortive. Two, however, were successful: the first led to its sack, in 1204, by the

crusaders, and the second, in 1453, to the final fall of the empire to the Ottomans. The texts for this evening include factual descriptions by historians, the impression of a siege on the religious mind, and expressions of grief on the loss of the city. The evening includes a performance of A Lament on Constantinople, with music commissioned from John Tavener, and words by the Byzantine historian Nicetas Choniates.

Nicetas Choniates Extract from his *History* (early 13th century) The sack of Constantinople by the Crusaders

Lament on the Fall of Constantinople

An anonymous vernacular poem composed soon after the fall of Constantinople to the Ottomans in 1453.

John Davis

John Mavropous (11th century) Kanon of thanksgiving to the Theotokos on the passing of war

From an unpublished religious poem inspired by the successful thwarting of a siege of Constantinople.

Athanasios Angelou & Diana Maynard

Nicetas Choniates A Lament on Constantinople music by John Tavener

The original text of the Lament on Constantinople is contained in the early 13th century History of Nicetas Choniates (1155-1217). Choniates was born in a village in Asia Minor, but at an early age went to Constantinople for his education with his older brother, Michael, who later became Metropolitan of Athens. While his brother was destined for a career in the Church, Nicetas was to become a high-ranking court official at the palace of the Byzantine emperors in the late 12th century and was privy both to state archives and to many of the personalities who featured prominently in his monumental History.

न्म्यूर्वि देवर्क मार् कुर्क का कुर्क का कि दिवा मार दिवा वेग विश्व मार हुं का क्या कि कि कि कि

The 12th century was for Byzantium one of the last great movements in what Michael Angold has described as a history "of peaks and troughs; of triumph, swift decline, and dogged recovery". Angold explains further: "This sequence was rooted in Byzantium's very being with its combination of enduring strengths and extreme vulnerability. The key is the city of Constantinople. As the seat of imperial government and through its sheer wealth and weight of numbers it provided the Empire with an impressive concentration of material sources. As the setting for the imperial office and the patriarchal church, it contributed spiritual and ideological strengths." Nicetas Choniates chronicles the century of the Comnenian dynasty of emperors, beginning in the years of the reign of John Comnenus (1118-1143), when Byzantium was still one of the mightiest powers in Christendom, through the years of Manuel Comnenus (1143-1180), when relations between Byzantium and the West became particularly close, though still marked by considerable distrust, and then the last series of emperors up to the year 1204. The Fourth Crusade, led by Venice under the leadership of the Doge Enrico Dandolo and Count Boniface of Montferrat, prepared to sail from Venice in the late summer of 1202. There is much debate about the extent to which there was a hidden agenda for the Fourth Crusade from the very day it set off - namely, to conquer the city of Constantinople instead of the Arab-ruled territories of the Holy Land. Whatever the motives, the forces of the West gathered outside the Byzantine imperial capital in 1204 and began their siege. Before the Crusaders stormed the Byzantine capital a huge fire decimated a large part of the city. When the western "beef-eating" (so comments Nicetas) crusaders, with their shaven faces and coarse, uncouth ways, plundered Constantinople, the treasures accumulated over nearly a thousand years, the churches, their icons, libraries and manuscripts were all looted or removed. The famous bronze horses that today adorn St Mark's in Venice were booty from this conquest.

The news of the sack of Constantinople did in fact provoke dismay and shame in many parts

of the West, for how could one justify the rape of the finest and oldest Christian city and the hands of supposedly cross-bearing soldiers? For the Greeks, however, it was the end of their world, a "cosmic cataclysm", an event that signalled their abandonment by God to the workers of his wrath against their sins. Not only was the "Queen of Cities", founded by Constantine in 324 AD on the site of ancient Byzantium and renamed and rebuilt as the new capital of a specifically Christian Roman Empire, no longer theirs, but the world order that shaped their view of themselves, their relation to God and their special sense of the greatness of their civilisation and culture (in many respects a descendant and continuator of the ancient Greek world, especially in the sphere of learning) had been forever radically, brutally overturned.

It is in this light that we need to listen to Choniates' words in his Lament on the Fall of Constantinople. He was driven out of his home, out of his land, and eventually settled (and died) in exile in Nicaea where the Byzantines established a government in exile (later, in 1252, they actually managed to win back Constantinople, but the Byzantine world picture had been changed forever). He had been witness to the sack of the city, and felt it his special mission to relate to the world what had happened.

Athanasios Angelou & John Davis

"My Lament for Constantinople is offered in unspeakable gratitude to the Holy Orthodox Church. For its apophatic theology, a stumbling block for the human intelligence, for the fact of its "trinitarian" consciousness, for the Divine Liturgy in its offering: "Bringing before Thee Thine own of Thine own, in all and for all" – for the icons, apostolic windows into the divine world. And last but not least, for its music, which is a gathering together of all Ancient musics that have ever existed as well as the music of the synagogue at the time of Christ, revealing thus an apostolic and eschatological dimension.

Orthodoxy, alone, contains within it all that has gone before the ages, and all that will come to be subsequently, without end."

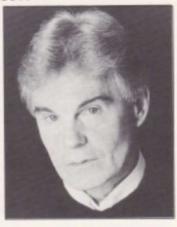
John Tavener, February 1998

न्म्युरंशिद्वेष्ट्रक मा कुळ का कि दिन हिंवा मार्ड दिया वेग वित्व मार्ड के का वित्व मार्ड के का वित्व मार्ड के का वित्व मार्ड के वित्व मार्ड के का वित्व मार्

(For information on John Tavener, please see under the concert at St Paul's Cathedral on the preceding pages)

SIR DEREK JACOBI

Sir Derek Jacobi is among Britain's bestloved actors, known to millions through his appearances on stage, screen and television. In the theatre he has played numerous roles for the Old Vic. Chichester Festival and



Royal Shakespeare companies, with title-roles including Hamlet, Cyrano de Bergerac and Peer Gynt. He played Becket at the Haymarket Theatre and on tour, directed by Elijah Moshinsky, and Byron in Mad, Bad and Dangerous to Know also at the Haymarket and in Los Angeles. He received a TONY award for his portrayal of Benedick in Much Ado About Nothing with the RSC on tour in New York and Washington. Films include The Day of the Jackal, The Odessa File, The Hunchback of Notre Dame, and Henry V (with Kenneth Branagh). Perhaps his best-known television portrayals are the Roman Emperor Claudius in I, Claudius for the BBC, and the monk Cadfael in the Central Television series.

IEREMY HUW WILLIAMS

Jeremy Huw Williams was born in Cardiff and studied at St John's College, Cambridge, the National Opera Studio and with April Cantelo. He made his operatic debut with Welsh National Opera, and now works



with a number of national and international companies including the Opéra de Nantes, Nürnburg Opera, English Touring Opera and Music Theatre Wales. A prizewinner in the 1994 Lyon Opera House International Singing Competition, he has since appeared in Lyon with Barbara Hendricks. In 1995 he won bronze medal in the Marian Anderson International Voice Competition in the USA and the National Federation of Music Societies Young Concert Artists Award here in Britain; he also made his debut at London's Wigmore Hall. He is a Radio 3 recital artist, and will record Schumann's Dichterliebe at St David's Hall, Cardiff this year. He has also worked with many leading orchestras including the CBSO, BBC Philharmonic, Hallé and London Philharmonic (with whom he has recorded Vaughan Williams' Five Mystical Songs).

PHILIPPA DAVIES

Philippa Davies has established an international reputation as a concerto soloist, recitalist and chamber musician. A pupil of Douglas Whittaker and William Bennett, she won many awards at the outset of her career. Recent concerto engagements have included appearances at the Barbican, Royal Festival Hall and several international festivals. As a recitalist she regularly performs and broadcasts here and abroad, as far afield as India, China, Australia and South America, as well as giving master classes (including her witty and entertaining television masterclass for young wind players as part of the BBC Young Musician of the Year competition). Sir Peter Maxwell Davies, Jonathan Harvey and Robert Saxton have all written solo pieces especially for her. Excelling in Mozart, she has recorded all his original flute works - the concertos with City of London Sinfonia and the London Mozart Players and the Flute Quartets with the Nash Ensemble, of which she has been a member for many years. Lighter recordings include the popular Romance of the Flute and Harp (Pickwick) and a virtuoso flute and piano disc (Collins Classics). She is also a member of London Winds, with whom she has recorded the complete Strauss wind repertoire and works by Ligeti. Future plans include a recording of Paul Reade's Flute Concerto for release next year.

THE HELLENIC CENTRE 16-18 PADDINGTON STREET, W1

MONDAY 2 MARCH 6.30PM

THE PANTOKRATOR
XENON: A GREAT
HOSPITAL OF THE 12TH
CENTURY IN
CONSTANTINOPLE

Professor Stephanos Geroulanos, MD, PhD

The Pantokrator Monastery – the burial place of Manuel II Palaiologos – was founded in 1136 AD by the emperor John II Komnenos. It included a philanthropic institution with a famous hospital, the 'Xenon' into which a surgical, two internal medicine, a gynaecological, and an ophthalmological department were incorporated, while a pharmacy and an outpatient clinic operated as well. This hospital operated in a very modern way and constitutes a model hospital.

Professor Stephanos Geroulanos studied in Switzerland, Vienna and Paris. He is Professor of Surgery at the University of Zürich and worked until recently in the University Hospital there until he also became director of the Onassis Cardiac Surgery Centre in Athens. He was also lately elected Professor of the History of Medicine at the University of Ioannina.

TUESDAY 3 MARCH 6.30PM

THE ART AND ARCHITECTURE OF BYZANTIUM

John Julius Norwich

John Julius, 2nd Viscount Norwich, was born in 1929. He was educated at Eton, the University of Strasbourg and the lower deck of the Royal Navy before graduating in French and Russian at New College, Oxford. He then spent twelve years in H.M Foreign Service, resigning in 1964 to become a writer.

He first wrote two books on the medieval Norman Kingdom of Sicily. They were followed by two travel books, Mount Athos (with Reresby Sitwell) and Sahara; A History of Venice; The Architecture of Southern England; and Fifty Years of Glyndebourne. In 1988 came the first of the three volumes of Byzantium. The second and third volumes followed in 1991 and 1995. A Short History of Byzantium, a one-volume abridgement, has already been published in the USA and will appear in Britain in October.

Lord Norwich has a long-standing involvement in broadcast media including the writing and presenting of over thirty television documentaries on such subjects as the Fall of Constantinople, the Antiquities of Turkey and the Knights of Malta.

Formerly Chairman of Colnaghi, the oldest fine art dealers in London, Lord Norwich is Chairman of the Venice in Peril Fund and Co-Chairman of the World Monuments Fund. He has been a member of the Executive Committee of the National Trust and of the Board of the English National Opera. He is a regular lecturer on art-history, architecture and music all over the world. He is a Commander of the Royal Victorian Order, Fellow of the Royal Society of Arts, the Royal Society of Literature, the Royal Geographical Society and the Society of Antiquaries, and is a Commendatore of the Ordine al Merito della Repubblica Italiana.

THURSDAY 5 MARCH 6.30PM

THE COINAGE OF THE PALAIOLOGAN ERA

Dr Petros Protonotarios M.D.

Dr Petros Protonarios was born in 1931 in Hermoupolis, Cyclades. He graduated in Medicine from Athens University in 1954 and has since pursued a successful career in ophthalmology, regularly publishing clinical and research papers. His appointments have included chief research fellow on the

included chief research fellow on the specialised neuro-ophthalmological programs of the German Research Society and Director of the eye department of the Hippokrateion Hospital in Athens. He has been President of the Diagnostic and Therapeutic Institute in Athens since 1979.

From his early education in Humanistic Studies he has developed a special interest in Byzantine history, art and culture. Not only was this a most satisfying hobby, but it has led to the discovery of many new fragments of Byzantine history. The coins from the later part of the Byzantine Empire, after 1204, are particularly significant: tiny written monuments to momentous events hitherto unknown.

Professor Protonotarios is a founding member and twice President of the Hellenic Numismatic Society. His own unique and complex collection of the coins of the Palaiologian dynasty forms part of the Sailing from Byzantium exhibition.

FRIDAY 6 MARCH 6.30PM

THE BYZANTINE TOWN OF VERIA

Yannis Hassiotis

Yannis Hassiotis was born in Veria, where he now works and has a distinguished record of service in his town's municipal activities. Having served as a Municipal Councillor, Vice-Mayor and President of the Town Council, he became Mayor of Veria in 1995. He studied at the Universities of Athens and Thessaloniki and subsequently in Paris; he was admitted to the Bar in 1980 and has his own lawyer's practice in Veria. He lives in the city with his wife and two children. The Macedonian town of Veria, near Thessaloniki, contains a large number of Byzantine churches and a wealth of Byzantine frescoes and icons. There is some remarkable restoration work currently in progress. Mr Hassiotis also pays tribute to the work of the scholar, Papazotos, a leading authority on Veria who died just over a year ago after a long illness.

With Compliments

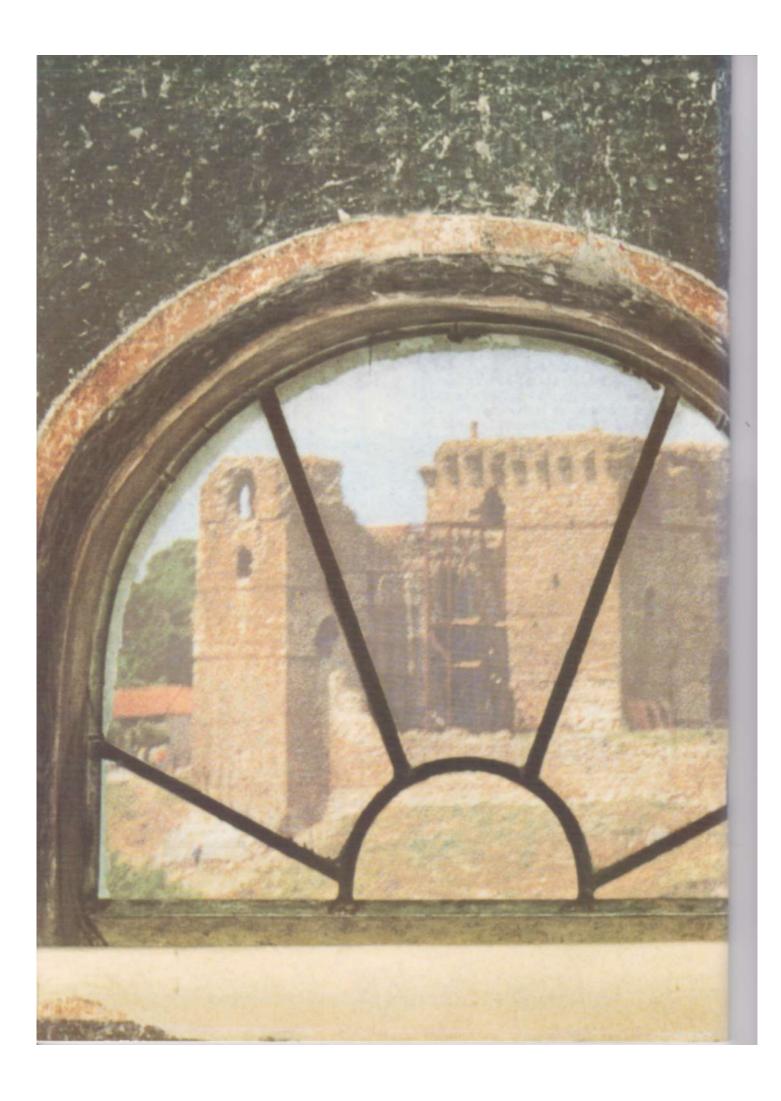
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The Advanced Sunday School Spring Term 1998 "The Quest for Christ"



The Shape of Evensong

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

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

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

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

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

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

THE FIFTH SUNDAY IN LENT 29th March 1998 CHORAL EVENSONG ADVANCED SUNDAY SCHOOL

Choir:

The English Chamber Choir

Conductor:

Guy Protheroe

Setting:

Gibbons, Faux Bourdons ++++++++++++++

Introit

If ye love me, Tallis

Book of Common Prayer:

54 Penitential Introduction

56 Evensong proper begins

595 Psalm 130

First Lesson:

Isaiah 63:1-16

Office Hymn:

214 There is a Green Hill

(tune: Horsley)

57 MAGNIFICAT (climax of the order)

Second Lesson:

John 12:20-36a

59 Nunc Dimittis

60 The Creed

61 Versicles and Responses Collect for the Day

61 Final Collects

Anthem:

Ave Verum, Byrd

62 State Prayers

Hymn:

102 My song is love unknown

(Tune: Love Unknown)

The Blessing

Amen: Orlando Gibbons

NOTICES

This Wednesday at S. Andrew's, **The Bishop of London** will give the last in a series of sermons for The Parish Clerks Company during Evensong, beginning at 6.30pm. Tea and biscuits are available in the Parish Room from 6pm. Please make every effort to attend.

Wednesday in Holy Week (8th April) at 12.30pm, A Service of Music and Readings for Holy Week, at S.Andrew's given by the S. Andrew's Singers.

OFFICE HYMN

There is a green hill far away, Without a city wall, Where the dear Lord was crucified, Who died to save us all.

We may not know, we cannot tell, What pains he had to bear, But we believe it was for us He hung and suffered there. He died that we might be forgiven, He died to make us good, That we might go at last to heaven, Saved by his precious Blood.

There was no other good enough
To pay the price of sin;
He only could unlock the gate
Of heaven, and let us in.

o dearly, dearly has he loved, And we must love him too, And trust in his redeeming Blood, And try his works to do.

COLLECTION HYMN

My song is love unknown.
My Saviour's love to me.
Love to the loveless shown.
That they might lovely be.
O who am I,
That for my sake
My Lord should take
Frail flesh, and die?

2 He came from his blest throne, Salvation to bestow; But men made strange, and none. The longed-for Christ would know. But O. my Friend, My Friend indeed, Who at my need. His life did spend!

3 Sometimes they strew his way, And his sweet praises sing; Resounding all the day Hosannas to their King. Then 'Crucify!' Is all their breath, And for his death They thirst and cry. 4*Why, what hath my Lord done?
What makes this rage and spite?
He made the lame to run,
He gave the blind their sight.
Sweet injuries!
Yet they at these
Themselves displease,
And 'gainst him rise.

5 They rise, and needs will have.
My dear Lord made away;
A murderer they save,
The Prince of Life they slay
Yet cheerful he.
To suffering goes,
That he his foes.
From thence might free.

6*In life, no house, no home
My Lord on earth might have;
In death, no friendly tomb
But what a stranger gave.
What may I say?
Heaven was his home;
But mine the tomb
Wherein he lay.

7 Here might I stay and sing.
No story so divine;
Never was love, dear King,
Never was grief like thine!
This is my Friend,
In whose sweet praise
I all my days
Could gladly spend.

"THE CRUCIFIXION"

Music by

Dr JOHN STAINER (1840-1901)

Words by
The Revd W J SPARROW-SIMPSON, M A

GOOD FRIDAY

10 April 1998
6.30 pm

Today, Good Friday, 10 April 1998, marks the 112th annual performance in St Marylebone Parish Church of "The Crucifixion", dedicated to the Choir of this church by Dr John Stainer in 1887.

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

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

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

Peter Barley - Director of Music

The Revd Christopher Gower - Rector

SOLOISTS

John Bowley

Tenor

Benjamin Fawden

Bass

Paul Plummer

Organist

Peter Barley

Director

with

The English Chamber Choir

Musical Director: Guy Protheroe

PARISH OFFICE 0171 935 7315 HEALING & COUNSELLING CENTRE 0171 935 6374

RECTOR:

The Revd Christopher Gower

EDUCATION CHAPLAIN: The Revd Jill Caldwell Professor John Caldwell Professor John Caldwell

The clergy are available by appointment for interviews, confessions and arrangements for weddings, etc.

CHURCHWARDENS:

Brigadier Bernard Fullerton Mr Emy Onah Mr Derick Garnier

DIRECTOR OF MUSIC: ASSISTANT ORGANIST: CROWN SIDESMAN:

Mr Peter Barley Mr Paul Plummer

HON. TREASURER: PCC SECRETARY: VERGER & CARETAKER:

Mr Paul Leppard
Dr Derek Cope
Mr Michael Bithell

PARISH SECRETARY:

Mr David Fulton Miss Jill Holmes

Weekday services

(please also see noticeboard)

Holy Communion:

Holy Trinity (SPCK)

Tuesday 12.30 pm Wednesday 1.10 pm

in the Crypt

Healing Services are held on the first Sunday each month at 6.30 pm in the Church and on the third Wednesday each month with Holy Communion at 1.10 pm in the Crypt

EASTER SUNDAY

8.00 am

Holy Communion BCP

11.00 am

Sung Eucharist and Easter Ceremonies Preacher: Professor John Caldwell, PhD, D.Sc.

Missa brevis in F - Mozart Introit: Haec dies - Howells

ST MARYLEBONE PARISH CHURCH

"THE CRUCIFIXION" by Sir John Stainer

This year's performance of "The Crucifixion" by Sir John Stainer is being recorded live. As those of you who are regular attenders of this Good Friday tradition will know, this annual event has a very special atmosphere and it seemed a very worthwhile idea to try to capture this on a compact disc recording. A significant part of the oratorio is the congregational hymns, both musically and liturgically, and of course everyone attending this year's performance is taking part in this recording by singing the hymns. If you would like to put your name down in advance to purchase a copy or copies of this recording when it becomes available later in the year, please write your name and address and details below and hand the tear-off slip to a sidesperson before you leave tonight.

Thank you very much and we hope you enjoy this important part of our worship during Holy Week here at St Marylebone, the church for which Stainer wrote "The Crucifixion".

We thank the soloists, the organist and the English Chamber choir for their co-operation in this recording.

Peter Barley, Direc	tor of Mus	ic						
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S. James Garlickhythe EC EASTER II (26th April) 1998



THE SECOND SUNDAY AFTER EASTER THE COLLECT

LMIGHTY God, who hast given thine only Son to be unto us both a sacrifice for sin, and also an ensample of godly life: Give us grace that we may always most thankfully receive that his inestimable benefit, and also daily endeavour ourselves to follow the blessed steps of his most holy life; through the same Jesus Christ our Lord. Amen.

EASTER II

26th April 1998

SUNG EUCHARIST

Theme:

The Good Shepherd's sacrifice & example

Setting:

Mass - Jongen

Hymn Book:

Ancient & Modern Revised The English Chamber Choir

+++++++++++++++

Choir: Director

Guy Protheroe

Organist:

Dr Andrew Parmley

Introit Hymn:

132 The Day of Resurrection

(tune: Ellacombe)

MINISTRY OF THE WORD

B.C.P.:

237 Collect for purity

Kyrie

239 Collect for the Queen Collect for the day 137

138 Epistle: I St. Peter ii 19

Gradual (Choir): The heavens are telling, Haydn

Gospel: S. John x 11 138

The Creed 240

Sermon:

The Rector

Offertory Hymn:

136 Christ the Lord is risen again

(tune: Wurtemburg)

Intercessions:

The Annual Parochial Church Meeting

All those elected to office in the Church

MINISTRY OF THE SACRAMENT

B.C.P.

244 Prayer for the Church

251 Invitation & Confession

Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

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

> 252 Sursum Corda - Sanctus - Benedictus

255 Prayer of Humble Access

CONSECRATION

COMMUNION OF THE PEOPLE

Choir:

Christus factus est, Bruckner

257 The Lord's Prayer

257 Prayer of Oblation (said by all)

258 Prayer of Thanksgiving

259 The Blessing (all kneel in silence)

Post Communion 142

The Lord is risen indeed

Hymn

(tune: St. Michael)

Toccata, Percy Whitlock

Organ Voluntary:

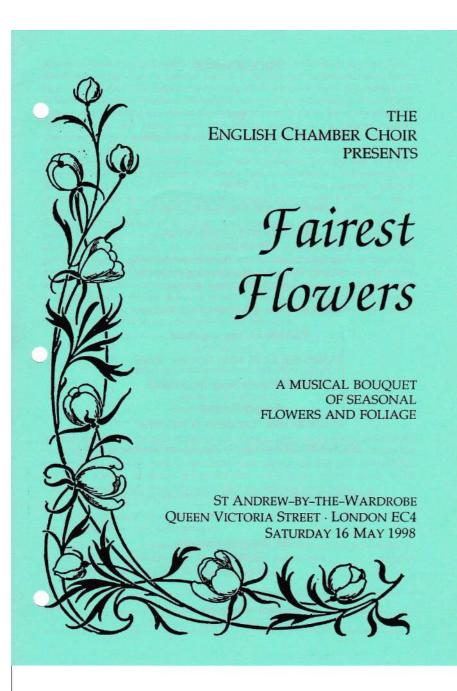
Please remain for a chat and refreshments if you have time after the service.

Next Sunday - 3rd May

EASTER III

Sung Eucharist 10.30am

S. James' Choir



PROGRAMME

7pm

Buck's Fizz will be served in the Gallery

7.30pm

the Choir will sing in the Church

BRITTEN Five Flower Songs:
To Daffodils
The Succession of the Four Sweet Months
Marsh Flowers - The Evening Primrose
The Ballad of Green Broom

WILBYE Flora gave me fairest flowers

PEARSALL Lay a garland

JAMES SELLARS Wild Flowers · Rose

DELIBES Flower Song from Lakmé

SAINT-SAENS
Calme de nuit · Les fleurs et les arbres

RICHARD STRAUSS An den Baum Daphne

English Chamber Choir · Guy Protheroe conductor

after the performance SUPPER will be served

followed by musical entertainment in the Gallery

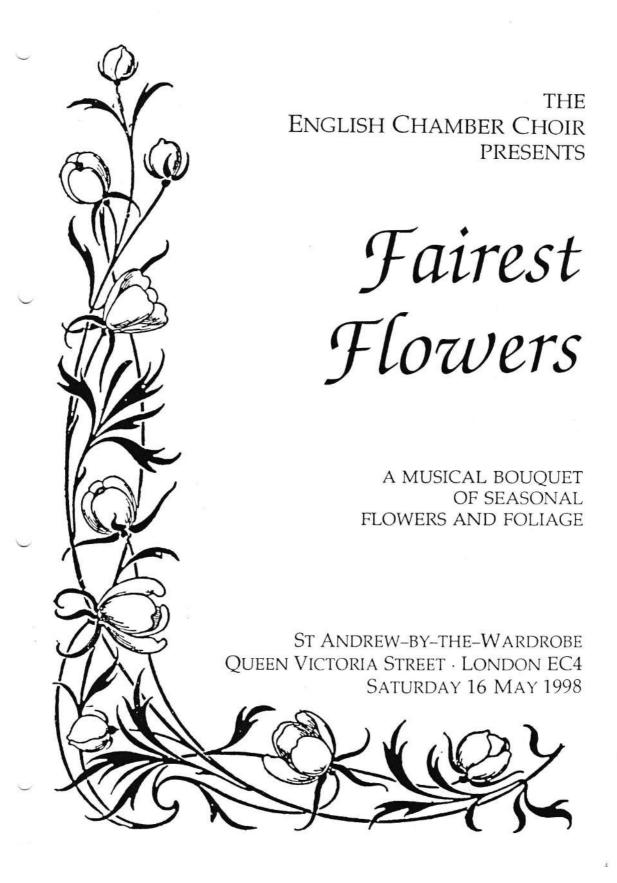
A supper concert at the English Chamber Choir's 'home' church of St Andrew-bythe-Wardrobe has been a regular feature of its autumn programme for several years. In 1997 the Choir were invited to sing Monteverdi's Vespers by candelight in St Mark's, Hamilton Terrace in November, so our informal evening of music and eneral merry-making this season has moved appropriately to the merry month of May. As trees and shrubs burst into bloom around us, it seemed equally appropriate to give the programme a herbaceous theme. Britten's Flower Songs were written for a spring celebration - the silver wedding of close friends and musical patrons Leonard and Dorothy Elmhurst. The Elizabethan madrigalists, of whom John Wilbye is one of the finest, frequently turned to meadows and pastures for their inspiration; in Victorian times a revival of interest in the madrigal tradition spawned a whole genre of part-songs in a similar style, of which Pearsall's Lay a Garland is one of the best-known. Regular listeners to the ECC will already be familiar with the music of American composer James Sellars (his Kissing Songs featured in the last St Andrew's concert and have been repeated several times since, always to popular acclaim). The spirit of Monet's Giverny is paralleled in music by two charming songs by Saint-Saëns, while the Oriental fragrances of lotus and jasmine permeate Delibes' sensuous duet (so beloved of the world's favourite airline). The formal performance concludes with Richard Strauss's sumptuous tale of transformation: on the slopes of Mount Olympus the young maiden Daphne attracts the attention of Apollo, but refuses him and is transformed into a laurel tree, from which she sings wordlessly in the moonlight.

SUPPER MENU

Asparagus vinaigrette and seasonal salads Poached Salmon · Spring Chicken Jersey royal potatoes Strawberries and cream

In keeping with the musical theme of the evening, the supper menu will include seasonal English fruits and vegetables. A glass of wine or soft drink before the concert and a glass of wine or soft drink with supper are included in the ticket price. For reasons of space, tickets for this evening are limited, so to avoid disappointment please complete and return the booking form below.

	er Choir Society, 8 Alma Square, London NW8 9QD Fax: 0171 289 9081
	tickets @ £18/£12 (concession) for the concert at St Andrewn 16 May 1998. I enclose sae and cheque for £ payable nber Choir Society
Name	
Address	
	Tel:



PROGRAMME

Five Flower Songs

Benjamin BRITTEN (1913-1976)

To Daffodils (Robert Herrick)
The Succession of the Four Sweet Months (Herrick)
Marsh Flowers (George Crabbe)
The Evening Primrose (John Clare)
Ballad of Green Broom (anon)

Flora gave me fairest flowers

John WILBYE (1574-1638)

Lay a garland

Robert PEARSALL

Wild Flowers

CELL ADO

Rose

James SELLARS (b.1943)

Flower duet (Lakmé)

DELIBES (1836-1891)

(1795-1856)

Ann Manly, Harriet Jay sopranos · Heather James piano

Calme des nuits Les fleurs et les arbres Camille SAINT-SAENS

(1835-1921)

An den Baum Daphne

Richard STRAUSS (1864-1949)

As the final preparations are made this weekend for the Chelsea Flower Show, tonight's programme offers a selection of music inspired by all kinds of flowers – from the rather grim marsh flowers of Crabbe's native Suffolk, to the headily-perfumed lotus and jasmine of the East. While following this botanical theme, it also features three composers for whom the English Chamber Choir holds a special affection and whose works have featured in previous concerts here at St Andrew's: Benjamin Britten (AMDG), James Sellars (Kissing Songs) and Richard Strauss (Hymne and Der Abend).

Britten's Flower Songs were written in 1950, shortly after he settled, together with Peter Pears, in the Suffolk town of Aldeburgh and there founded what is today one of the most prestigious international music festivals in the world. The songs were written for the silver wedding anniversary of Leonard and Dorothy Elmhirst, the couple who bought the Dartington Estate in Devon and turned it into the college and celebrated summer school which is another enduring feature of English musical life. Britten chose five English poems, including one by George Crabbe, who was the author of Peter Grimes – the story on which Britten based his first opera, which was hailed at its first performance in 1945 as the greatest English opera since Purcell's Dido and Aeneas.

Like Britten, John Wilbye was a native of East Anglia, where he lived for most of his life and attained considerable prosperity. On his death his 'best viol' was left to the Prince of Wales (later Charles II). Today he is chiefly remembered for his contribution to the golden age of the Elizabethan madrigal, with about sixty pieces which were published in two collections in London in 1598 and 1609. The best-known of his madrigals today tend to be the more sombre ones, with their full sonorities and juxtaposition of major and minor chords. Flora gave me fairest flowers is in a lighter vein, with plenty of lively imitation between the five voices. It is widely assumed that the rediscovery of the Elizabethan madrigals was a 20th-century phenomenon. In fact, a madrigal society was founded in London as early as 1741. The general interest in antiquarian pursuits which blossomed during the 18th century and led to the publication of much rediscovered 'early music', but there were also attempts to re-establish a contemporary tradition, and in 1811 the Madrigal Society inaugurated a competition for new madrigals. One of the most significant figures in the 19th-century madrigal revival was Robert Pearsall. A native of Bristol, he later settled abroad, living in

AN DEN BAUM DAPHNE

Geliebter Baum!
Von ferne winkst du,
Rufst uns zu dir!
Wie einst du genannt
In himmlischer Tugend
Die Bäume und Blüten.
Brüder, Gespielen,
So bliebst du nah uns,
Glücklicher Baum!
Und dennoch, Schwester,
Daphne, Gespielin!

Ein Gott hat dich geliebt,
Da auch du ihm Schwester
Ein Gott hat dich verwandelt,
Denn menschliche Liebe,
Menschliche Treue
Hat dein Herz nicht verlassen!
Da beugt er sein Knie,
Der Herr der Blitze,
Fleht zu dem himmlischen,
Ewigen Vater
Gib sie mir wieder,
Die ich geliebt,
Gib sie für immer!
Und sieh: Es erstarrte
Der flüchtige Fuss!

Die Kraft der Erde
Durchdrang dich von unten.
Arme, die zum
Höchsten gehoben,
Zart und flehend,
Siehe, sie werden begrüsst!
So kamst du wieder
Zu deinen Gespielen,
So tratst du aufs neue
In ihre Kreise,
So ziehst du auch uns
Ewig hinan zu dir!
Daphne, Daphne,
Göttlicher Baum!

Grösser ward Die herrliche Gabe, Die Götter gelegt In dein Gezweige: Priesterlich dienst du, Verwandelte Daphne, Dem ewigen Bruder Phoibos Apollo! Beloved tree!
You beckon from afar,
call us to you!
As once you named
in your divine virtue
the trees and flowers
your brothers, companions,
so you remained near to us,
O happy tree!
And our sister still,
Daphne, our companion!

You were loved by a god, for you were his sister also. A god transfigured you, for human love, human devotion had not forsaken your heart! He bends his knee, the lord of lightning beseeches the divine, eternal Father: give her back to me, she whom I lived, give her for always! And behold: transfixed was the fugitive foot!

Earth's might
entered you from below.
Arms,
raised to the Almighty
tenderly, beseechingly,
behold, receive welcome!
Thus you returned
to your companions,
thus you entered
their circle anew,
and thus you draw us also
eternally to you!
Daphne, Daphne,
tree divine!

Greater was
the glorious offering
the gods laid
in your branches:
as priestess, transfigured Daphne,
you serve
your immortal brother
Apollo.

Endlos die Scharen Die ewig dich suchen Auf allen Wegen, Der Menschheit beste: Die herrliche Tugend. Der tapfer gestritten, Von Blut gerötet, Die sinkende Stirne, Nichts Höheres ward ihm Also sanfte Berührung Der lichten Gezweiges und deiner Hand! Der mächtig sich mühte Auf Pfaden des Geistes, Daphne, was du uns gewährest, Ziel des Weges: Nichts Höheres ward ihm Als sanfte Berührung Der lichten Gezweiges, Deine Bekrönung! Daphne, Daphne, Was du uns gewährest, Ewiger Ruhm!

Wie still du uns winkest! Rufst sie du dir, Die grossen Sehnsüchtigen! Fester haftet Dein Fuss auf Erden, Als das wundelbare Geschlecht der Menschheit, Zarter singt Dem Gezweige also jemals Menschlicher Sang!

Denn wenn die Sonne Des morgens, Apollo, Der junge Gott, Deinen Scheitel küsst, Singst du ein gewaltiges, Stärkeres Lied Als die Lieder der Menschen: Lied der Liebe, Der Ewigkeit Lied, Daphne, Göttliche Baum! Geliebter Baum!

Ceaseless the throng eternally seeking you everywhere, the best of men: excellent virtue. For one who fought bravely, stained red with blood and dying, nothing surpassed the gentle touch of your delicate branch and your hand! For one who strove mightily on abstract paths, for that which you vouchsafed us, his journey's aim: nothing surpassed the gentle touch of your delicate branch, your crown! Daphne, Daphne, that which you vouchsafed us, eternal glory!

How silently you beckon us! You call them to you, those who ardently yearn! Your foot cleaves more firmly to the Earth than inconstant humanity, your branches sing more tenderly than ever human sang!

When the morning sun, Apollo, the youthful god, kisses your brow, you sing a song mightier, more potent, than the songs of men: a song of love, a song of eternity, Daphne, tree divine! Beloved tree!

Joseph Gregor

a castle on the shores of Lake Constance, where he pursued his various antiquarian medieval interests. *Lay a garland* is his best-known composition, a sombre eight-part setting of words from Beaumont and Fletcher.

James Sellars has written, performed and produced music in almost every genre. Born in Arkansas, he began his musical studies by learning the piano, and later took up the horn, playing in local bands and orchestras. He studied in New York, and now divides his time between New York City and Hartford, Connecticut, where he teaches at the Hartt School. His music has been performed around the world, including many European Festivals. Wild Flowers and Rose are two settings of words by Gertrude Stein, whose quirky experimental poems are matched by his urbane wit and eclectic musical style. Last summer the ECC recorded the Gertrude Stein Songs and Sellars' Kissing Songs for CD release.

Léo Delibes became a popular composer of light opera and ballets in Paris in the 1870s, including Coppelia and Sylvia. His opera Lakmé appeared in 1883 and is cast in the then-fashionable French-Oriental style. The opera had political overtones, as its plot centres around the hatred of the native Brahmin priests for their English overlords, who forbade them to practise their religion. Two English officers come across a sacred grove where one of them falls in love with Lakmé, daughter of a Brahmin priest. Her father swears vengeance on the English suitor who, although warned by Lakmé, is later wounded. She nurses him, but when she realises that he will return to his regiment she takes poison and dies in the arms of her father who has come to seek them out. Although the opera is seldom staged these days, the music has remained popular, largely due to the numbers sung by Lakmé herself which provide an excellent vehicle for the soprano voice. In the Flower Duet, Lakmé and her companion sing about the sacred stream which runs through the grove, the swans which glide across the lake, the scent of jasmine and the lotus flowers, but their description is punctuated by Lakmé's anxiety for her father. The Flower Duet acquired a new lease of life in the 1990s when it was adopted by British Airways for their media advertising campaigns, and since then it has been heard on television and radio in numerous guises; tonight's performance returns to the original version, complete with its less familiar introduction and middle section.

Camille Saint-Saëns was a contemporary of Delibes, but today he is remembered more for his orchestral music than his works for the stage. Although he wrote a moderately successful opera, Samson and Delilah, and oratorios including one for the Birmingham Festival (where he was presented to Queen Victoria), he was most at home writing smaller-scale, witty pieces – the best-known of which is of course his Carnival of the Animals. Calme des nuits and Les fleurs et les arbres are another good example: charming, evocative miniatures.

Richard Strauss is indisputably one of the greatest operatic composers of the first years of this century; his success was due not only to his musical talents but also to the close partnership he forged with his librettist, Hugo von Hofmannstal. Hofmannstal pre-deceased Strauss in 1929, leaving the composer to complete his score of Arabella, and although Strauss continued to compose operas in collaboration with other writers, of these only Capriccio has sustained its deserved popularity. Daphne was written in 1936-37, to a libretto by Joseph Gregor. It tells the story of the nymph Daphne, on Mount Olympus, who is wooed by Apollo disguised as a cowherd. Daphne isn't interested, and as a feast in honour of Dionysius begins, she goes off to dance with another unsuccesful suitor, Leukippos, who has disgised himself in women's clothes. Unfortunately Apollo is overcome with jealousy, hurls a few thunderbolts around the feast, and kills Leukippos; Daphne is rather belatedly heartbroken and Apollo, realising things have got out of hand, asks Zeus to grant her a wish. True to her love of nature, Daphne asks to be united for ever with the trees and birds and turns into a laurel bush, from which she sings wordlessly in the moonlight. Gregor originally intended the opera to have a choral finale spanning the transformation scene; Strauss was worried about it and consulted the conductor Clemens Krauss, who suggested that the transformation should be accompanied by the orchestra, but with Daphne's wordless voice being superimposed at the end. Strauss later arranged the same music as an independent choral piece An dem Baum Daphne, scored for eight voices plus a Knabenchor (i.e. boys choir, although tonight their line is sung by four sopranos). The opera Daphne has been described as "Strauss's pastoral symphony for the stage"; The music is intensely lyrical, at times rich and sonorous in texture, at others almost transparent; it is chamber music for voices on a symphonic scale.

THE ENGLISH CHAMBER CHOIR

For a quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. The heart of the Choir's repertoire is music from the last five centuries, with or without instruments. Since 1977 it has sung regularly with its own orchestra, the English Players. Both Choir and Players have appeared in all the major London venues, and at festivals and concert series in Britain and Europe. Their most recent performances together include Monteverdi's Vespers in London and Mozart's Requiem and Mass in C minor in Switzerland. The Choir's long association with commercial music-making dates back to the 1970s, when it formed long-term working relationships with many leading artists, most prominently Rick Wakeman and Vangelis. In recent years it has also worked extensively with the French composer Eric Levi, and with many British writers and arrangers including Barrington Pheloung, Dave Stewart and Simon May. The Choir has featured on many CDs, film sound-tracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus 1492: Conquest of Paradise to television commercials for Smirnoff and Citroën. The English Chamber Choir celebrated its 25th anniversary in 1997 with a reunion concert in Southwark Cathedral and concluded its Jubilee Year with an annual charity carol concert for Homestart at the Guards' Chapel in the presence of HM The Queen. The Choir is currently featured on the album Era, created by Eric Levi, which was one of the French album chart successes of 1997, having sold over two million copies.

GUY PROTHEROE

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, studied bassoon at the Guildhall and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, on broadcasts in many countries and on several recordings, for which he later received several international recording awards. He became conductor of the English Chamber Choir in 1972, and has appeared as guest conductor with a wide variety of orchestras, choruses and ensembles and has worked with many distinguished soloists. He is equally at home in the sphere of commercial music, with numerous credits as musical director, composer and arranger of television and radio commercials, recordings and live concerts with artists including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung, Larry Adler and Vangelis. He collaborated with the French composer Erik Levi on music for Les Visiteurs and the album Era, and can also be heard on the soundtracks of 1492, La Peste and Nostradamus – in each case as a monk intoning plainsong. Among larger-scale events he has conducted are a Docklands Eureka concert in Rotterdam to an audience of 300,000 and a gala concert on the Acropolis in Athens, both with live television coverage. He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London 1998.

THE ENGLISH CHAMBER CHOIR

Soprano	
Janet Adderley	
Fiona Charman	
Christine Coleman	
Selina Hanniff	
Sasha Herriman	
Harriet Jay	
Ann Manly	
Diana Maynard	
Anna Morcom	
Sabine Schildknecht	
Rachel Warren	
Fiona Weir	
Kay Wood	

Altos
Charlotte Blenkin
Margaret Driver
Zohar Dayan
Emma Grundy
Peggy Hannington
Anne Howeson
Heather James
Sue King-Smith
Sian Mexsom
Julia Singer
Jay Venn
David Wheeler

Tenors
Peter Adderley
Roger Carpenter
Margaret Jackson-Roberts
David Sampson
Rob Scales
David Watson
Robin Whitehouse
Knabenchor (Strauss)
Beth Evans
Sharon Parr
Ruth Stevenson
Jackie Whitehouse

Basses
Peter Best
Graham Edwards
Clive Hopewell
Hugh Joslin
Gavin King-Smith
Robert Moffat
Mark Nall
Phil Smith
Neil Thornton
Noel Venn
Ken Wharfe
Richard Whitehouse

FOR YOUR DIARIES...

The next appearances of the English Chamber Choir will be: Sunday 14 June, 7.30pm · Cathedral of St Sophia, Moscow Road, W2 THE BYZANTINE LEGACY

Friday 17 July, 7.30pm · St Mary's Church, Islington, N1 RICHARD CLOUDESLEY CONCERT

For further information join our free mailing list by contacting Ann Manly, ECC, 8 Alma Square, London NW8 9QD Tel: 0171 286 3944 Fax: 0171 289 9081 The English Chamber Choir Society is a registered charity no: 269245

S. James Garlickhythe EC WHITSUNDAY (31st May)



WHITSUNDAY THE COLLECT

OD, who as at this time didst teach the hearts of thy faithful people, by the sending to them the light of thy Holy Spirit: Grant us by the same Spirit to have a right judgement in all things, and evermore to rejoice in his holy comfort; through the merits of Christ Jesus our Saviour, who reth and reigneth with thee, in the unity of the same Spirit, one God, world without end. Amen.

WHITSUNDAY

31st May 1998

SUNG EUCHARIST

Theme:

The Guidance of the Holy Spirit

Setting:

Haydn 'St. Nicholas Mass'

Hymn Book: Ancient & Modern Revised

Choir:

English Chamber Choir

Director: Organist: Guy Protheroe Dr. Andrew Parmley

+++++++++++++++

Introit Hymn:

235 Come down O Love Divine

(tune: Down Ampney)

MINISTRY OF THE WORD

B.C.P .:

Collect for purity

Kyrie

239 Collect for the Queen

147 Collect for the day

148 For the Epistle: Acts 2.1

Gradual (Choir)

I was glad - Parry

Gospel: S. John 14.15 148

240 The Creed

Sermon:

The Rector - "The Church's Birthday"

Offertory Hymn:

225 At the name of Jesus

(tune: Evelyns)

Intercessions:

Thanksgiving for the gift of the Holy Spirit.

For the Church, our baptism and our membership in Christ.

MINISTRY OF THE SACRAMENT

B.C.P.

244 Prayer for the Church

251 Invitation & Confession

252 Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

COMMUNION OF THE PEOPLE

- Choir: Ave Verum Elgar
- 257 The Lord's Prayer
- 257 Prayer of Oblation (said by all)
- 258 Prayer of Thanksgiving
- 259 The Blessing (all kneel in silence)

Post Communion Hymn: 255	The Church's one foundation
	(tune: Aurelia)
Organ Voluntary: Toccata for	a wedding, Philip Cranmer
+++++++++++++++++++++++++++++++++++++++	+++++++++++++++++++++++++++++++++++++
Please remain for a chat and refresh	ments if you have time after the service.

NOTICES

Next Sunday	Trinity Sunday
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10.30am Sung Eucharist

S.J.

Thursday 11th June Corpus Christi

cay 11th June Corpus Christi

6.30pm Sung Eucharist with the

English Chamber Choir S.A.

Keeep the Church of S. James OPEN

Thursday 4th June	10-12.30	12.30-4.00pm
Thursday 11th June	10-12.30	12.30-2.30pm
_londay 29th June	10-12.00	12.00-4.00pm
If you can't do a whole	day from 12 30	would be a great belo

S. ANDREW-BY-THE WARDROBE Queen Victoria Street, Blackfriars, E.C.4

CORPUS CHRISTI

Thursday 11th June 1998 6.30pm

SOLEMN EUCHARIST AND PROCESSION

Preacher - The Rev'd John Price

The English Chamber Choir

John Paul - Rector 0171 248 7546



CORPUS CHRISTI 11th June 1998 SOLEMN EUCHARIST

Intention: The Sacrament - Thanksgiving Choir: The English Chamber Choir Hymn Book: The English Hymnal setting: Byrd 4-part Mass

Introit Hymn:

319 Lord enthroned in heavenly splendour

MINISTRY OF THE WORD

B.C.P.:

Collect for purity 237

Kyrie Eleison

239

Collect for the Queen

Collect for the day

(Sit)

The Epistle: 1 Corinthians 11: 23-29

Gradual ELGAR: Ave verum

(Stand)

189 Gospel: S. John 6:56-59

240 The Creed

Sermon

The Rev'd John Price

Offertory Hymn: 198 Hark the sound of holy voices

MINISTRY OF THE SACRAMENT

B.C.P.

Prayer for the Church 244

251 Invitation & Confession

252 Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Communion Motet TALLIS: 14 ye love me

257 The Lord's Prayer

257 Prayer of Oblation (said by all)

258 Prayer of Thanksgiving

(Stand)

259 Gloria

meel)

259 The Blessing (all kneel in silence)

Post Communion 169

Blessed city, heavenly Salem

Hymn

(tune: Abbots Leigh)

(Kneel)

Prayer before the Blessed Sacrament

(Remain kneeling)

In our day of thanksgiving

SOLEMN PROCESSION OF THE BLESSED SACRAMENT

The Sacred Ministers and servers in attendance proceed to the West Door for a Procession around the outside of the church.

The congregation are invited to follow, singing hymns as on the service sheet.

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Communion Motet TALLIS: 14 ye love me

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म्यारि हिर्देश्य क्रिक्ट क्रिक क्र

THE BYZANTINE FESTIVAL IN LONDON 1998

Sunday 14 June at 7.30pm The Cathedral of St. Sophia Moscow Road W2

by kind permission of the Dean and Churchwardens

The Byzantine Legacy

John Tavener Song for Athene Ivan Moody Arkhangelos Christos Hatzis Heirmos

with excerpts from

Rachmaninov Vespers Tchaikovsky Liturgy of St John Chrysostom

and music from the Bulgarian, Romanian, Serbian and Ukranian traditions

ENGLISH CHAMBER CHOIR SPECTRUM ENSEMBLE GUY PROTHEROE conductor

TICKETS £12 £8 - Concessions £2 off
For postal booking - see over
The Cathedral of St. Sophia is situated close to Bayswater and
Queensway Underground stations.



THE BYZANTINE LEGACY

Repeated by popular demand, this concert takes place at the same time as a major exhibition of Byzantine icons

Conversation with God -

Icon masterpieces from the Byzantine Museum of Athens
Hellenic Centre, 16-18 Paddington Street, Marylebone, London W1.

(Friday 22 May to Sunday 21 June). Admission £.

Timed visits via First Call on 0171 420 0016 - no booking fee.

St John of Damascus wrote that an icon is "a song of triumph, a revelation, and an enduring monument to the victory of the Saints and the disgrace of demons". The composer Ivan Moody, whose work Arkhangelos will be performed in the concert, states "An icon is the highest example of Christian art: it is theophanic and transparent to the Divine. It is my conviction that music should also be so."

The rich legacy of Byzantine chant stretches back over a thousand years and has influenced many composers trained in the Western style. The concert celebrates the influence of the Byzantine tradition through music of the last two centuries of the Orthodox Church, including very recent works by living composers reinterpreting the Byzantine legacy in the sounds of today.

The acceptance by Russia of the Orthodox faith from Byzantium meant that initially liturgical practice was Greek, but church singing rapidly took on a Russial style and from this tradition come two great 19th century works, Tchaikovsky's Liturgy of St John Chrysostom and Rachmaninov's Vespers.

Christos Hatzis was born in Volos, Greece and now lives in Canada. In 1996 he received the Grand Prix Italia Special Prize for composition. *Heirmos* is based on the text "Sing to the Lord and magnify him for ever and ever" from the Greek Orthodox Hymnal and was influenced by a visit he made to Greek monasteries.

Ivan Moody is a distinguished scholar of Byzantine music as well as a composer. *Arkhangelos* ("Archangel") was written in 1989 for the Hilliard Ensemble, it is a setting of a poem by Agathius Scholasticus (c536-582). The text is a meditation upon icons, specifically an icon of the Archangel Michael, such as can be seen at the the Hellenic Centre.

John Tavener is currently one of the most widely-acclaimed and popular composers in Britain. His *Song for Athene* was recently sung at the funeral of Diana, Princess of Wales.

BOOKING IN ADVANCE - PLEASE POST TO

Byzantine Festival in London, 8 Alma Square, London NW8 9QD

Make cheques payable to "Byzantine Festival in London"

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Telephone enquiries 0171 286 3944

- 1. BULGARIAN CHANT
- 2. TCHAIKOVSKY. p23
- 3. " p.14
- 4. " p.27
- S. HATZIS
- 6. SERBIAN CHANT
- 7. RACHMANINOV. 10
- 8. "
- 9. " 8
- 10. MOODY [solvists]
- 11. PAVLOVSKY
- 12. LUNGHU
- 13. TAVENER

Tchaikovsky - Masterworks of the Russian Orthodox Church

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INTRODUCTION

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

Though many have considered the work too 'western' (i.e. too far away from the ethos of Orthodox worship, in particular Russian chant), Tchaikovsky's *Liturgy* is truly Russian in spirit, combining a restrained and reverent approach to the liturgical texts with some harmonic writing absolutely characteristic of the composer. His music for the Church marks the end of the period of the domination of Russian sacred music by German influences, and the initiation of the study and recovery of the Russian Church's musical past. To a large extent, his work paved the way for Rakhmaninov's own *Liturgy* and *Vigil* (Vespers), for example. Tchaikovsky himself, in his own later settings for the *Vigil*, op.52, went even further in this direction by adopting a style much more strictly built on chant.

Tchaikovsky set the main sections of the Liturgy; this volume collects those of greatest musical interest in a concert context - the *Cherubic Hymn, Tyebye poyem, Dostoyno yest* and *Khvalitye Gospoda*. To complement these, two choruses are included from the set of nine Tchaikovsky wrote between

1884 and 1885: Blazheni yazhe izbral and Ninye sili nyebyesniya. The former is taken from the Panikhida, or Office for the Dead, and the latter from the Liturgy of the Presanctified Gifts, in which it replaces the Cherubic Hymn sung at a normal liturgy.

A note on the Orthodox Liturgy

While in the West it has been usual since the Middle Ages to set sections of the Mass to music and, more recently, to treat them as 'concert suites', in the Eastern Church liturgical and musical considerations have not facilitated a similar approach. It is partly for this reason that the Orthodox Liturgy is relatively unfamiliar in the West, and some explanation may therefore be useful.

In the Orthodox Church, the word 'Liturgy' refers specifically to the eucharistic service – in the West its equivalent is the Mass. As the early Church developed, there arose in the East a number of Liturgies, but only four forms are in use today; namely, the Liturgy of St John Chrysostom (that used on Sundays and weekdays), the Liturgy of St Basil the Great (used on ten occasions during the year), the Liturgy of St James the Brother of the Lord (used on St James's Day, 23rd October, in only a few places in the world), and the Liturgy of the Presanctified Gifts, used on Wednesdays and Fridays in Lent and on Monday, Tuesday and Wednesday of Holy Week.

In terms of structure, all these four have points in common with the western Mass. For a non-Orthodox, the most familiar parts of the Liturgy of St John Chrysostom will be the Introit (in the form of the Little Entrance); the Epistle, Alleluia and Gospel; and the Creed, the Lord's Prayer and the Sanctus. The Cherubic Hymn is sung at the Great Entrance, which might be compared to the Offertory Procession, and Tyebye poyem and Dostoyno yest follow immediately after the Consecration;

all three are therefore amongst the most solemn moments of the Liturgy. *Khvalitye Gospoda s nyebyes* is the Communion hymn.

A note on pronunciation and transliteration

The present edition provides English singing texts as well as transliterations of the Slavonic texts. It is strongly recommended that choirs make the effort to perform using the original language, which imparts a colour to the music quite different from that of English, and which is not difficult to pronounce with a little practice. The liturgical language of the Russian Orthodox Church is not modern Russian, but Church Slavonic, and there are some differences beween the two. The most reliable method for acquiring the correct sounds is to listen to a native Russian speaker (especially one familiar with Slavonic); but the transliteration system employed is designed to be as phonetic as possible, facilitating the rapid learning and reading of the Slavonic text in limited rehearsal time. The following is a guide to the system:

Vowels are pure, as in Italian, and not 'diphthongized' as in English:

a is like the a in father.

e is like the e in let.

i is like the ee in seek.

o is like the o in otter.

u is like the ou in soup.

is like the i in bit, preceeded by an almost silent 'w' sound y is always blended with a vowel (as in boy or yet, rather than every).

Consonants are pronounced as in English, noting the following:

ch as in cheese.

g is always hard as in get. When it begins a word, as in 'Gospodi', it is a softer sound to which there is no precise equivalent in English.

kh is like the ch of Scottish loch or German Bach.

I is a long hard sound as in full, made near to the back of the throat, except in the combinations lya, lye and lyu when it is pronounced as in interlude.

r is always rolled.

s is always unvoiced as in wasp, never as in was.

shch as in pushchair.

t is always dental, as in Spanish or Italian.

ts as in lots.

zh is pronounced like the s in pleasure

'after a consonant, as in pamyat' indicates a softening which is achieved by 'palatizing' the consonant – placing the tongue further back and higher in the mouth. It is softened by mixing with a fleeting 'y' sound. The following table lists examples:

b' as in abuse

d' as in did you

I' as in will you

m' as in muse

n' as in canyon

p' as in impute

r' as in merriest (when lightly rolled)

t' as in bit you (when said quickly)

v' as in view

s' and z' have no precise English equivalents, but blending them with a fleeting 'y' will produce the required sound.

Editorial note

These editions are based on those published by Jurgenson in 1879 (Liturgy of St John Chrysostom, op.41) and 1885 (Nine Sacred Choruses). Superfluous dynamics have occasionally been removed without note. In *Cherubic Hymn*, bar 14, has been added editorially (all parts); in *Dostoyno yest*, bar 22, alto and bass are marked f not ff in the original.

Ivan Moody Lisbon, January 1996

Russian cyrillic texts

1. Blazheni yazhe izbral

Блажени яже избраль и прияль еси, Господи, и память ихь вь родь и родь. Аллилуиа.

2. Nïnye silï nyebyesnïya

Ныне силы небесныя сь нами невидимо служать се во входить Царь славы.

Се жертва тайная совершена дориносится. Верую и любовию приступимь, да причастницы жизни вечныя будемь.

Аллилуиа.

3. Kheruvimskaya pyesn

Иже херувимы тайно образующе, и животворящей Тройце трисвятую песнь припеванующе, всякое ныне житейское отложимь попечение. Аминь.

Яко да Царя всехь подимемь, ангельскими невидимо дориносима чинми. Аллилуиа.

4. Tyebye poyem

Тебе поемь, Тебе благословимь, Тебе благодаримь, Господи, и молимь Ти ся, Боже нашь.

5. Dostoyno yest

Достойно есть, яко воистинну, блажити тя Богородицу, присноблаженную и пренепорочную, и Матерь Бога нашего. Честнейшую херувимь и славнейшую безь сравнения серафимь, безь изтления Бога Слова рождшую, сущую Богородицу тя величаемь.

6. Khvalitye Gospoda s nyebyes

Хвалите Господа сь небесь, хвалите Его вь вышнихь. Аллилуиа.

S. James Garlickhythe E.C. THIRD SUNDAY AFTER TRINITY

28th June 1998



The Wedding at Cana

THE COLLECT

LORD, we beseech thee mercifully to hear us; and grant that we, to whom thou hast given an hearty desire to pray, may by thy mighty aid be defended and comforted in all dangers and adversities; through Jesus Christ our Lord. *Amen*.

THIRD SUNDAY AFTER TRINITY SUNG EUCHARIST

28th June 1998

Theme:

Thanksgiving

Setting:

Mass in G, Schubert

Hymn Book:

Ancient & Modern Revised

Choir:

The English Chamber Choir

++++++++++++++

Director:

Guy Protheroe

Organist:

Dr. Andrew Parmley

Introit Hymn:

379 Now thank we all our God

(tune: Nun danket)

MINISTRY OF THE WORD

B.C.P.:

237 Collect for purity

Kyrie

239 Collect for the Queen Collect for the day 160

160 The Epistle: I S. Peter v 5

Gradual (Choir): Zadok the Priest, Handel

161 Gospel: S. Luke xv 1

240 The Creed

Sermon

The Rector

Offertory Hymn:

See overleaf (two hymns)

Intercessions

Thanksgiving for Christian Marriage

MINISTRY OF THE SACRAMENT

_:.C.P.

244 Prayer for the Church

251 Invitation & Confession

Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

V. The Lord be with you

R. And with thy spirit.

Sursum Corda - Sanctus - Benedictus Prayer of Humble Access 252

255

CONSECRATION

COMMUNION OF THE PEOPLE

Choir:

The Lamb, L. Tavener

257 The Lord's Prayer

Prayer of Oblation (said by all) 257

Prayer of Thanksgiving 258

259

259 The Blessing (all kneel in silence)

Post Communion 365

Hymn

Praise my soul

(tune: Praise my soul)

Organ Voluntary: Wedding March, Mendelssohn

from 'A Midsummer Night's Dream'

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

Next Sunday

Fourth Sunday After Trinity

10.30am

Sung Eucharist, S. James' Choir S.J.

- O PERFECT love, all human thought transcending, lowly we kneel in prayer before your throne, that theirs may be the love which knows no ending whom now for evermore you join in one.
- 2 O perfect life, be their full strong assurance of tender charity and steadfast faith, of patient hope and quiet brave endurance, with childlike trust that fears nor pain nor death.
- 3 Grant them the joy which brightens earthly sorrow; grant them the peace which calms all earthly strife, and to life's day the glorious unknown morrow that dawns upon eternal love and life.

DOROTHY GURNEY (1858-1932)

THE grace of life is theirs who on this wedding day delight to make their vows, and for each other pray.

May they, O Lord, together prove the lasting joy of Christian love.

- 2 Where love is, God abides; and God shall surely bless a home where trust and care give birth to happiness. May they, O Lord, together prove the lasting joy of such a love.
- 3 How slow to take offence love is! How quick to heal! How ready in distress to know how others feel! May they, O Lord, together prove the lasting joy of such a love.
- 4 And when time lays its hand on all we hold most dear, and life, by life consumed, fulfils its purpose here, may we, O Lord, together prove the lasting joy of Christian love.

F. PRATT GREEN (b. 1903)

S. James Garlickhythe E.C. Fifth Sunday After Trinity 12th July 1998



THE COLLECT

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

FIFTH SUNDAY AFTER TRINITY

12th July 1998

SUNG EUCHARIST

Theme:

The Church in the World

Setting:

The Coronation Mass, Mozart Ancient & Modern Revised

Hymn Book: Choir:

English Chamber Choir

Director:

Guy Protheroe

Organist:

Dr. Andrew Parmley

Introit Hymn:

375 Let all the world in every corner sing

(tune: Luckington)

MINISTRY OF THE WORD

++++++++++++++

B.C.P .:

237 Collect for purity

Kyrie

239 Collect for the Queen163 Collect for the day

164 The Epistle: I S. Peter 3.8

Gradual (Choir)

Locus iste, Bruckner

164 Gospel: S. Luke 5.1

240 The Creed

Holy Baptism

See B.C.P. Page 263

Procession to the Font Hymn 361, vv1-3, Take my life (please turn and face the Font for the Baptism)

Procession to the Chancel--Hymn 361, vv4-6, Take my life

Turn to Page 270 for The Thanksgiving

Offertory Hymn:

284 Ten thousand times ten thousand

(tune: Alford)

Intercessions

The newly Baptized

The Church and the Lambeth Conference

MINISTRY OF THE SACRAMENT

B.C.P.

- 244 Prayer for the Church
- 251 Invitation & Confession
- 252 Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

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

CONSECRATION

COMMUNION OF THE PEOPLE

Choir Agnus Dei

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

281

Post Communion Praise to the Lord, The Almighty

Hymn

(tune: Praxis pietatis)

Organ Voluntary: Theme & Variations, Hendrick Andriessen

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

National Heart Foundation -- Valdis is doing a 'sponsored skip' with his school (Cathedral School Southwark) and he will be very encouraged if you will support him. He has his sponsor form at the ready.

wext Sunday

Sixth Sunday after Trinity

10.30am

Sung Eucharist Stella Cantores

ST MARYLEBONE PARISH CHURCH YORK GATE, LONDON NW1

FRIDAY 17TH JULY 1998

A SERVICE OF THANKSGIVING

FOR THE LIFE OF

ROBERT WILLIAM ATKINSON MANLY

13th March 1920

12th July 1998

Organ music before the service

Solemn Melody Walford Davies Chorale Prelude: Nun komm der Heiden Heiland J.S.Bach

THE SENTENCES sung in the setting by William Croft

HYMN

Dear Lord and Father of mankind, Forgive our fooolish ways! Re-clothe us in our rightful mind, In purer lives thy service find In deeper reverence praise.

In simple trust like those who heard Beside the Syrian sea, The gracious calling of the Lord, Let us, like them, without a word Rise up and follow thee.

O Sabbath rest by Galilee!
O calm of hills above,
Where Jesus knelt to share with thee
The silence of eternity,
Interpreted by love!

Drop thy still dews of quietness,
 Till all our strivings cease;

Take from our souls the strain and stress
And let our ordered lives confess
 The beauty of thy peace.

Breathe through the heats of our desire
 Thy coolness and thy balm;
Let sense be dumb, let flesh retire;
Speak through the earthquake, wind and fire,
 O still small voice of calm!

READING

St John, Chapter 14

read by The Revd John Paul

ANTHEM

Let the bright seraphim

G.F.Handel

sung by Ann Manly

READING

Words by the Very Revd Michael Mayne

read by Peter Best

A TRIBUTE

Guy Protheroe

ANTHEM

I was glad when they said unto me

H. Parry

THE PRAYERS

Lord have mercy upon us Christ have mercy upon us Lord have mercy upon us

The Lord's Prayer

V: Enter not into judgement with thy servant, O Lord;

R: For in thy sight shall no man living be justified.

V: Grant unto him eternal rest;

R: And let perpetual light shine upon him.

V: We believe verily to see the goodness of the Lord:

R: In the land of the living.

V: O Lord, hear our prayer;

R: And let our cry come unto thee.

God be in my head

Walford Davies

THE COMMENDATION AND COMMITTAL

HYMN

Through the night of doubt and sorrow
Onward goes the pilgrim band,
Singing songs of expectation,
Marching to the Promised Land.
Clear before us through the darkness
Gleams and burns the guiding light;
Brother clasps the hand of brother,
Stepping fearless through the night.

One the light of God's own presence O'er his ransomed people shed, Chasing far the gloom and terror, Brightening all the path we tread: One the object of our journey, One the faith which never tires, One the earnest looking forward, One the hope our God inspires.

Onward, therefore, pilgrim brothers, Onward with the Cross our aid; Bear its shame and fight its battle, Till we rest beneath its shade. Soon shall come the great awaking, Soon the rending of the tomb; Then the scattering of all shadows, And the end of toil and gloom.

Tune by G.M. Simpson-Hayward from the Malvern College Hymn Supplement

THE BLESSING

Nunc dimittis (Service in G)

Stanford

Trumpet Voluntary

Jeremiah Clarke

Chorale Prelude: Nun danket alle Gott

S. Karg-Elert

Service led by the Revd David Hunt, Vicar of East Coker with members of the English Chamber Choir, conductor Guy Protheroe Ian Curror organ and Crispian Steele-Perkins trumpet

Richard Cloudesley's Charity

A charity endowed by the Will of Richard Cloudesley on 13th January 1517, serving churches and medical needs

CONCERT 17th July 1998

at 7:30 pm

MUSIC WITH ISLINGTON LINKS

ENGLISH CHAMBER CHOIR

Conductor: Guy Protheroe

Organist: Ian Curror

1. Handel - Zadok the Priest

Handel's Coronation music - always stirring. Handel regularly performed in Clerkenwell at sessions organised by his friend Thomas Britton, the "small coals merchant".

2. Wylkinson - Salve Regina

Contemporary of Cloudesley - this is how devotional music sounded in the early 16th century. Each of the nine parts is supposed to represent a different category of worshipper - angels, cherubs, etc.

3. Prayers, led by Raymond Turner M.B.E., Trustee of the Charity

4. Tavener - The Lamb

Tavener: composed in 1976 shortly before he reached public fame through a successful recording in Colebrook Row, Islington, of his work "The Whale". The poem is by William Blake.

5. Tavener - The Tiger

A 1988 setting of another poem by William Blake.

6. Britten - Rejoice in the Lamb

Composed 55 years ago today. Britten often stayed in Islington when he had to come in from Suffolk. This work sets to music part of a poem by Christopher Smart, a deeply religious, but strange and unbalanced, 18th century poet.

7. "Window into Welfare" by Kerala Thomson, Almoner of the Charity

8. Tavener - Song for Athene

Composed 1993 in memory of Athene Hariades. Recently heard at the funeral of Diana, Princess of Wales. The English Chamber Choir has performed this twice in Concerts at St. Sophia's (Orthodox) Cathedral in Bayswater and next week is recording it for a CD.

9. Elgar - Give Unto the Lord

Composed in 1914 - you can detect references to Elgar's Enigma Variations - to words from Psalm 29. Elgar's parents were married in this Church.

10. Closing Thoughts by Rev. Preb. Graham Claydon, Vicar of St Mary's and Trustee of the Charity

11. Lunghu - Pretine Te Laudam

No Islington link at all for this quiet prayer by a Romanian contemporary composer. The English Chamber Choir have performed this recently and it is also to feature on the new CD.

Please enjoy the Refreshments after the Concert and meet the Trustees of the Charity.

Special thanks to Amanda Corpe, Gill Hodge and Paul Havard at Richards Butler for organisation and refreshments; and to all at St. Mary's.

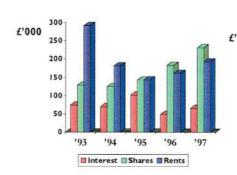
Charity Reg. No. 205959

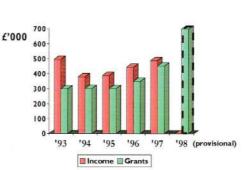
THE RICHARD CLOUDESLEY CHARITY TODAY

The Charity's income derives from three sources - rents from what remains of the land gifted in 1517, deposit interest and dividends from a broad portfolio of ordinary shares.

Income Sources

Income and Grants





- In 1993 a major leaseholder became insolvent and rental income dropped. Investment income rises steadily.
- A prudent policy saw the charity keeping reserves of income to counter uncertainties in the property market. The rise in grants is steady and sustainable.

For 1998 the Charity expects to distribute £700,000 to church, medical and welfare causes in the Ancient Parish of Islington.

THE PAST

The Concert celebrates Richard Cloudesley and the Charity that derived from his Will in 1517.

The parts of his Will setting up the Charity are below.

In the name of the Holy Trinity Father and Son and Holy Ghost, Amen. The 13th Day of the month and of January in the year of our Lord God 1517 and the 9th year of the Reign of King Henry the eighth.

I Richard Yon otherwise called Richard Cloudesley clear of mind and in my good memory being loved by Almighty God make and ordain my testament or my last Will in this manner and form as followeth.

WILLI

 I will that all that now be seized to my use and to the performance of my will or hereafter shall be seized to the same of and in a parcel of ground rent and profit of the same from henceforth to be counted to this use ensuing that is to say.

WILL II

• Provided always that if there shall happen any sums of money to remain in the said Lords hands Sir Thomas Lovell John More Barthw Westby Richard Hawks and Thomas Roberts or in the hands of John Fyneux John More and Richard Hawks or any of them my will fulfill (sic) I will that such sums of money shall be bestowed in such good deeds of charity as by them shall be advised for the wealth of my soul.

WILL III

 The Residue of my goods if any be left I will part thereof to be given to my brethren to pray for me as it is thought most convenient by my executors.

WILL III

Also I will that my Feoffees that now be or hereafter shall be in the said
fourteen acres otherwise called Stoneycroft shall suffer Robert
Middleton that now is tenant to have the occupation therof as he will
occupy it, paying therefore yearly £4 at two times in the year to those I
have assigned it and to keep the reparations etc.

Others from the numerous bequests to good causes in his Will are given below - this is only a small selection!

WILL I - NEWGATE PRISONERS

 Item I give and bequeath to the prisoners of Newgate in money three shillings and four pence also a load of straw price four shillings.

HIGHGATE LAZARS

 Item I bequeath to the poor lazars(1) of Highgate to pray for me by name in their bederole(2) six shillings and eight pence.

FRIARS OF GREENWICH

 Also I bequeath to the Friars of Greenwich to sing a solemn dirige⁽³⁾ and mass by note for me forty shillings.

OBIT AT ISLINGTON CHURCH

 I will that there be yearly for ever a Solemn obit⁽⁴⁾ to be kept for me within the said Church of Islington and that there be spent at the obit twenty shillings.

GIFT TO THE POOR

 And also that there be dealt there to poor people of the said parish at every obite⁽⁴⁾ to pray for my soul my wife's soul and all Christians souls six shillings and eight pence.

MASS AT ISLINGTON HERMITAGE

I will that the said Robert and others above named shall within a month
after my decease name and appoint an honest sad Priest to sing for my
soul, my father and my mother's souls and all Christian souls in the New
Chapel called the Hermitage at Islington townsend.

Note

- lazars This refers to the leper hospital at Highgate. Leprosy was quite common in the Middle Ages.
- (2). bederole the list of founders or benefactors of an institution.
- (3) dirige The first word of an antiphon in a Mass for the departed, hence the modern word "dirge".
- (4) obit or obite: a memorial service for someone who has died.

CLOUDESLEY'S ASSOCIATES

Of Richard Cloudesley's life and personality, nothing is known. His will (or rather wills, he made three on successive days just before his death in 1517) though lists 15 contemporaries. These were either his tenants, legatees, "feoffees" and executors. Four of his executors are known to history and details of their lives are given below.

WHAT WERE "FEOFFEES"?

The idea of land ownership in feudal times involved a series of overlapping layers, like a jumbo burger. The same bit of real estate might be "owned" - in the feudal sense - by lots of people at the same time.

A farm, say, might be "owned" by the resident farmer. He had the right to farm the fields. His feudal superior, say the local Lord of the Manor, might also "own" the farm as part of his Manor. He might have the right to the timber trees on the farm and some annual payment from the farmer. Above him, was his superior, an earl possibly or a bishop. This superior might have some direct rights on the farm too, like water and milling rights, and will have himself received some payment from the Lord of the Manor. Finally, at the top of the pyramid stood the Crown.

Ownership of a feudal estate or "fief" was straightforward but the problem came when you died. Feudal estates had been given away, originally, by the superior as a form of long term pay for military support. The adult male on the "fief" had to turn out to support his superior in battle. So the system was that if the fief owner died with no male heir, the feudal estate vanished and the superior became entitled to the forfeited estate - and then could grant it if he chose to another able bodied male supporter.

If the dying owner left an under-age male heir, this rigour was released a bit. The estate was held in limbo until the heir came of age and was regarded as able to perform what ultimately became completely theoretical military duties. Meanwhile, during his minority, the feudal superior claimed all of the rents and produce for himself.

AVOIDING THE PROBLEM

For the careful owner this could all be circumvented. You were free to transfer your feudal estate to a group of trustworthy adult males, to hold the estate for yourself and your family. Your friends were assumed by the feudal system to be capable of fulfilling the military duties. So if you died childless or leaving daughters your land was saved: and if you died leaving an under-age son, your family kept the rents and produce until he became 21.

From his will we know Richard Cloudesley left a wife and a brother. As he left nothing to children we may assume he had none. He was, though, a devout man and he wanted his wealth to benefit good causes. By transferring his feudal estate ownership in this way in his lifetime he ensured his land would not be forfeited on his death - it could be sold and the proceeds used to pay the legacies left by his will.

AND WHAT ABOUT "FEOFFEES"?

Your feudal estate was a "fief" - or a "feu" - a term still used in Scotland. A transfer of the land was called a "feoffment" and the trustworthy associates to whom you made the transfer were called "feoffees".

ONLY THE BEST FEOFFEES

When he was dying in 1517 Cloudesley chose as his executors and feoffees not only important and influential figures, but also people with experience of what his will wanted them to do.

Sir Thomas Lovell had previously been executor of Cecilia Duchess of York (1494), Lady Maragaret, Countess of Richmond, and Founder of St John's College in Cambridge, Henry VII, Sir Thomas Brandon, the Earl of Oxford (1512) and Sir Robert Sheffield, Lord Mayor of London (1514).

Sir John Fyneux had also been an executor of Henry VII and had performed the same role for Cardinal Morton (1500). His early experience in property management had been recognised in his native Kent. In his thirties he had been steward of 129 manors at the same time.

Sir Thomas Docwra was constantly being used by Henry VII and Henry VIII for various tasks but his possession of firm administrative qualities is shown by his role of Prior of the Knights of St John of Jerusalem based at Clerkenwell, a post he held for 25 years.

Sir John More, like his father before him and also his more famous son Sir Thomas More had been trained as a lawyer in Lincoln's Inn, becoming a serjeant (the early version of a QC) in 1503 and a judge by 1518.

Clearly, therefore, the quality of his chosen executors sets a high standard for later trustees and administrators of his charity to follow.

DOCWRA OF ST JOHN'S

All of Cloudesley's executors were worldly men, but Sir Thomas Docwra was probably the worldliest. His ancestors came from Docwra Hall in Westmoreland, though he was brought up in Hertfordshire.

In 1502 he springs to fame on his appointment as Prior of the Knights of the Order of St John of Jerusalem based at Clerkenwell. The Knights of St John were the last effective survivor of the three great military orders of knights which had arisen during the Crusades.

The Knights Templar had been a purely fighting order and had become so thuggish that they had had to be suppressed in the fourteenth century. The Teutonic Knights' role was to convert Eastern Europe to Christianity, by force if needed, but they never recovered after a major defeat at Tannenburg in 1412 at the hands of the 60 year old Lithuanian warlord Vitovt, with his allied Poles, Czechs, Moravians and Silesians.

The Knights of St John were supposed to be different. They were a nursing brotherhood, building hospitals, training doctors and surgeons and conducting research. However, part of their function had always been to lodge and help pilgrims on their way to Jerusalem. This role brought them into conflict with the Saracens and later the Turks. Their last stronghold in Palestine fell in 1291 and their headquarters then moved to Cyprus. Nineteen years later they re-established themselves in Rhodes and were still there in Cloudesley's time. As hospitallers they had always had to be soldiers as well but at Rhodes the priorities started to reverse. They became aggressive sailors, pirates to put it bluntly, preying on Turkish and Muslim shipping.

The Knights of St John were grouped into three main operating divisions, Military Knights, Conventual Chaplains, and serving military brothers. The Military Knights had to be of pure noble birth for four generations. The Conventual Chaplains tended to be employed in the hospitals but had to be prepared to fight too. The military brothers were just there to fight and did not need to prove aristocratic descent.

To be admitted into the Order required service of five years of apprenticeship and we may assume Sir Thomas Docwra served his full term and much more. Despite the fact that the Order had been ejected from the Middle East two centuries before, a year's tour of duty was still known as a "caravan" but now it meant a season's campaigning in war galleys around the Mediterranean.

After the five years' probationary service members of the Order were permitted to return to their family estates around Europe, but were subject to recall to help the Order at any time thereafter.

To be appointed as head of the Order in England, Docwra was likely to have spent many years in service with the Order before his election as Prior in May 1502. The knowledge of Mediterranean languages, mercantile customs, and European politics he will have gained will have brought him to the attention of Henry VII who began to engage him on diplomatic missions, negotiating with Philip, King of Castile (1506): settling the treaty for the English King's marriage with Margaret of Savoy: negotiating an alliance with Charles, Prince of Castile, later the Emperor Charles V, and a large number of what today we would call trade missions.

Henry VIII continued to use him in diplomatic and military roles.

The Order of St John was a major landowner around the country and Docwra served on numerous commissions set up by Henry VIII examining legal, public order and property matters around the country.

Nearer home, in 1519, the Knights of St John were responsible for searching for suspicious characters in Islington, Holloway, St John's Street, Cow Cross, Charterhouse Lane, and what was then called Trille Myll Street (now Turnmill Street). He was appointed to a similar role in 1525 but in the meantime had been a member of the famous Field of the Cloth of Gold with Henry VIII in 1520, and a year later, had been one of the peers condemning the Duke of Buckingham to death for treason.

On a number of occasions he petitioned Henry VII and Henry VIII to allow him to rejoin the headquarters of the Order of St John's in Rhodes at the urgently repeated request of the Grand Master there. The Order in Rhodes was finding itself under increasing pressure from the Turks, and, indeed, in 1522 was ejected.

The Order was not entirely popular with European monarchs and after a number of years without a base, it reluctantly accepted the island of Malta and the North African port of Tripoli as a rather two edged gift from Charles V of Spain.

The continuing involvement of England with the Order of St John after Docwra's death became rather slight. Henry VIII suppressed the English branch of the Order. By the time the Knights of St John had to face a siege at the hands of Suleiyman the Magnificent in Malta in 1565 there was only one member left of the English "Langue" - the Order was divided into eight "Langues" or "Tongues" - Sir Oliver Starkey.

Aristrocratic, arrogant, militaristic, respected, only occasionally devout and not much loved, the Order owed allegiance only to the Pope. It transcended national and local boundaries and its influence, network and loyalities could threaten its host nation - as Henry VIII discovered.

Its finest hour came at the siege of Malta 40 years after Cloudesley's death. At an immense sacrifice of life they defeated the Turks, who never dared penetrate as far West again.

As Gibbon remarked "the Order deigned to die, even if it declined to live, in the service of Christ".

Footnote 1. A Docwra Memorial Garden can be found in Clerkenwell today just north of the St. John's Gatehouse, on Clerkenwell Green.

Footnote 2. The modern St. John's Ambulance Brigade was a re-founding of the medical purposes of the Order, in England. Its name reflects the background and spirit of the medieval Order, but it is new and separate.

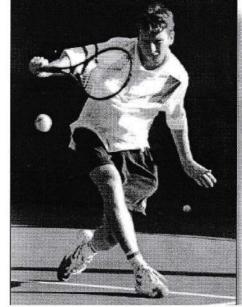
CLOUDESLEY CONCERT - FRIDAY 17TH JULY 1998 - 7.30 P.M.

- 1. Handel Zadok the Priest
- 2. Wylkinson Salve Regina
- 3. Prayers, led by Raymond Turner M.B.E., Trustee of the Charity
- 4. Tavener The Lamb
- 5. Tavener The Tiger
- 6. Britten Rejoice in the Lamb
- 7. "Window into Welfare" by Kerala Thomson, Almoner of the Charity
- 8. Tavener Song for Athene
- 9. Elgar Give Unto the Lord
- Closing Thoughts by Rev. Preb. Graham Claydon, Vicar of St Mary's and Trustee of the Charity
- 11. Lunghu Pretine Laudam

The ECC Tennis Party and Picnic

Whether you look like this...





or more like this...

Come and play / spectate / eat / drink / laze about / sing at the original home of the Wimbledon Singles. High standards **not** required! (or likely!)

Sunday 19th July - Picnic from 12-00 - Play Commences 2.00

Wimbledon High School Sports Ground, Nursery Road, Wimbledon - map overleaf.

Some parking available - drive through iron gates at the end of the Road.

S. James Garlickhythe E.C. 16th Sunday After Trinity 27th September 1998



THE 16th SUNDAY AFTER TRINITY THE COLLECT

LORD, we beseech thee, let thy continual pity cleanse and defend thy Church; and, because the it cannot continue in safety without thy succour, preserve it evermore by thy help and goodness; through Jesus Christ our Lord. *Amen*.

The 16th Sunday After Trinity 27th September 1998 SUNG EUCHARIST

Theme: Setting: Divine Sympathy

Setting: Hymn Book: Choir Mass in C Minor, Mozart

Choir: Director: Organist: Ancient & Modern Revised English Chamber Choir Guy Protheroe Dr. Andrew Parmley

Introit Hymn:

582 Rejoice, O Land

(tune: Wareham)

MINISTRY OF THE WORD

B.C.P .:

237 Collect for purity

Kyrie

239 Collect for the Queen

182 Collect for the day

182 The Epistle: Ephesians 3:13

Gradual (Choir)

Factum est silencium, Dering

183 Gospel: S. Luke 7:11

240 The Creed

Sermon

The Rector "Culture & Religion"

Offertory Hymn:

Bright the vision

(tune: Laus Deo)

Intercessions

MINISTRY OF THE SACRAMENT

B.C.P.

244 Prayer for the Church

251 Invitation & Confession

252 Absolution and Comfortable Words

THE GREAT EUCHARISTIC PRAYER

The Lord be with you

R. And with thy spirit.

252 Sursum Corda -

Sanctus & Benedictus

255 Prayer of Humble Access

CONSECRATION

Agnus Dei

COMMUNION OF THE PEOPLE

Motet: O Lord the maker of all thing, Mundy

The Lord's Prayer

257 Prayer of Oblation (said by all)

258 Prayer of Thanksgiving

259 Gloria — Shaw

259 The Blessing (all kneel in silence)

Post Communion

371

Ye holy angels bright

Hymn

(tune: Darwall's 148th)

Voluntary

Grand Triumphal Chorus, Guilmant

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

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

NOTICES

Next Sunday Trinity 17, October 4th

10.30am Sung Eucharist
S. James' Choir

MEDITATION

SIXTEENTH SUNDAY AFTER TRINITY

CONTACT WITH CHRIST

'And when the Lord saw her, He had compassion on her, and said unto her, Weep not.'—S. Luke vii. 13

The first thought that this story suggests is that whenever Jesus really meets some one, something happens. Here are two streams of people: the stream of common human experience, sorrowing people carrying the dead body of a young man, who was the only son of a widow, and the stream of people following Jesus into the city. The two meet, and our Lord beholding the poor mother has compassion on her. The miracle happens: He gives her back her treasure.

There are three resurrections that our Lord Jesus wrought: that of the daughter of Jairus who was just dead, that of this boy who was being carried out to be buried, and that of Lazarus who had lain in the sepulchre three days. There was an ascending scale of wonder, possibly to teach us that nothing is beyond the power of our Lord. What is true of the body is true also of the soul. There is no soul so corrupt that it cannot be brought back if it is brought into contact with Jesus. From any deadness there may be a resurrection to the wonder of life and service.

This story gives us a true revelation about prayer. Prayer is something much wider than we think, something more than saying words. That woman did not ask our Lord to raise her boy, but her sorrow was to Him a prayer and had one of the three greatest answers to prayer that there have ever been: Our sorrow about our own souls, about our Church, or for some one else's need, is itself a prayer, and when Jesus sees us He has compassion upon us, and our prayer is beginning to be answered already.

THE ENGLISH CHAMBER CHOIR SOCIETY INVITES YOU TO A PERFORMANCE OF

MOZART'S MASS IN C MINOR

IN THE

OLD LIBRARY, GUILDHALL

IN THE CITY OF LONDON

ON

WEDNESDAY 21 OCTOBER 1998

AT 7 .30PM

TO MARK 10 YEARS' ASSOCIATION
OF THE CHOIR WITH THE CHURCHES OF
ST ANDREW-BY-THE-WARDROBE
AND ST JAMES' GARLICKHYTHE

THE PERFORMANCE IS SPONSORED BY JSSPINNACLE

Tickets £25 reserved £15 unreserved concessions £10 unreserved See overleaf for booking details Wine will be served before and after the performance (service from 7pm)

W.A.MOZART CONCERT ARIAS: ALMA GRANDE E NOBIL CORE VADO, MA DOVE – O DEI! MASS IN C MINOR, K.427

ENGLISH CHAMBER CHOIR ENGLISH PLAYERS leader PAULINE NOBES

MARY NELSON soprano · GUY PROTHEROE conductor

performed on instruments of the period

THE MUSIC

The Mass in C minor was not composed with a specific occasion in mind, and consequently when it grew too extended to be used in a normal service, Mozart set it aside and never completed it. The movements that do survive are nevertheless some of the richest amongst his choral music. The full sections are in a style descended from J.S.Bach; the solo sections (for soprano and originally intended to be sung by Mozart's wife Constanze) have more in common with the arias he was writing in his operas; and the orchestral writing has the wonderful use of woodwind which is such a feature of his piano concertos. Here is a work ideally suited to concert performance.

THE BUILDING

Guildhall has been the seat of local government in the City of London for some 800 years; parts of the present building date back to 1411. It is traditionally a centre of pageantry, colour and ceremony. The Guildhall Library was founded in 1420, but was subsequently looted. It was re-founded in 1824 and in 1870 a new hall was built, in perpendicular gothic style complementary to the Guildhall itself, to house the growing collection. In 1974 the books were removed to the new library building across the yard, and the hall became known as the Old Library. At the North end there is a magnificent stained glass window depicting the introduction of printing into England. We are grateful to the Corporation of London for making this splendid building available to us for this occasion.

THE ARTISTS

The English Chamber Choir celebrated its 25th anniversary in 1997, ending the year with a carol concert in the presence of H.M. The Queen. It is unique among London Choirs in that it divides its time between classical music, predominantly in live performance, and popular 'commercial' music recorded for CD, film or television.

The English Players is a flexible group, playing music from the last five centuries on the appropriate instruments of the period. Together the Choir and Players performed Mozart's C minor Mass in Switzerland earlier this year, in a Festival in which the Players also gave two concerts of Mozart's orchestral music.

Guy Protheroe is among Britain's most versatile musicians, and the variety of his work is reflected in that of the Choir and Players. Originally known for his authoritative performances of avant-garde music, he is now a familiar figure in London's busy commercial music scene, as well as appearing on the platforms of all London's major concert halls.

The English Chamber Choir offers opportunities to outstanding young soloists at the start of their careers (the most notable recent example being the tenor Ian Bostridge). Mary Nelson, who first sang with the Choir in 1996, returns to sing in this performance while appearing with English National Opera in Dvorak's *Rusalka*. She has been acclaimed as 'one of the finest young emerging sopranos of today' and is ideally suited to the bright coloratura writing Mozart lovingly created for his wife some 200 years ago. She will also perform two of Mozart's concert arias by way of introduction to the programme.

THE SPONSORS

This event will be the third annual choral/orchestral concert sponsored by JSSPinnacle (formerly Jackson-Stops & Staff), and this sponsorship has also received an award under the Government's National Heritage Arts Sponsorship Scheme (The 'Pairing' Scheme). JSSPinnacle manage 20,000 residential properties in London and 26,000 nationally.

THE CHURCHES

Over the past decade the role of the many fine churches scattered throughout the City of London has been debated, both fervently and controversially. The buildings, most of which rose from the ashes of the Great Fire of 1666, remain a prominent feature of the skyline, whereas the families who originally gathered within them have long since ceased to live in the square mile. Although the recent proliferation of residential apartment conversions will bring new inhabitants, there are many other potential uses of these buildings, many of which in turn benefit the thousands of workers who make up the City's daytime population.

The Revd John Paul, Rector of St Andrew-by-the-Wardrobe and St James' Garlickhythe, has welcomed not only the English Chamber Choir but several other musical groups, encouraging them to use the Churches in his care for rehearsals, performances, workshops and enabling them to house their libraries. In return, members of the ECC provide a wide variety of music for some dozen services a year, and the Choir has also established a tradition of informal concerts at St Andrew's with supper afterwards and light-hearted entertainment in the Gallery. Now The Revd Paul is developing an educational programme, using drama to present the history of the City of London to visiting schools.

The English Chamber Choir has enjoyed this fruitful association with St Andrew's for some ten years. This performance is by way of a 'thank-you' to the Rector, Wardens and Councils of both churches, and the proceeds will be donated towards the ongoing work of both parishes and their contribution to the City community.

ТО ВООК

Please return the booking form with SAE to Ann Manly, English Chamber Choir, 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944 Please make cheques payable to the English Chamber Choir. The English Chamber Choir Society is a registered charity no: 269245

PLEASE NOTE

There is no interval and the performance will end at approximately 8.40pm. A glass of wine or fruit juice before the performance, and a glass afterwards are included in the ticket price.

THE OLD LIBRARY, GUILDHALL, LONDON EC2

WEDNESDAY 21ST OCTOBER 1998

MOZART

CONCERT ARIAS

MASS IN C MINOR

ENGLISH CHAMBER CHOIR ENGLISH PLAYERS LEADER PAULINE NOBES

MARY NELSON SOPRANO

GUY PROTHEROE CONDUCTOR

A PERFORMANCE SPONSORED BY JSSPINNACLE
TO MARK 10 YEARS' ASSOCIATION
OF THE CHOIR WITH THE CHURCHES OF
ST ANDREW-BY-THE-WARDROBE
AND ST JAMES' GARLICKHYTHE

WOLFGANG AMADEUS MOZART

1756 - 1792

CONCERT ARIA: ALMA GRANDE E NOBIL CORE, K.578

Mary Nelson soprano

This aria was written as an interpolation in Domenico Cimarosa's comic opera *The Two Barons of Rocca Azzurra* when it was performed at the Burgtheater in Vienna in 1789.

The Baron Totaro has been promised to Donna Laura. However, the cunning Franchetto hopes to win Laura for himself. He pretends to be a messenger from the bride and gives the Baron (who has not yet met Laura) a picture of his own sister Sandra. The Baron falls in love with the girl in the picture. When Laura arrives, she is annoyed because her prospective bridegroom is not there to receive her. There is a confrontation between the two ladies. The Baron appears and declares his love for Sandra, and Laura is furious. The women begin to fight, and Laura concludes the scene with this aria, in which she explains that a high sense of honour and a pure heart, such as Sandra's, should be respected by other people. The aria is a grand expression of indignation in the comic style.

Alma grande e nobil core le tue pari ognor disprezza Sono dama al fasto avezza e so farmi rispettar.

Va, favella a quell'ingrato gli dirai che fida io sono, Ma non merita perdono si mi voglio vendicar. A great soul and noble heart always scorns people like you. I am a lady accustomed to splendour and I know how to make myself respected

Go and speak to that ungrateful one, say to him that I am faithful but he does not deserve to be pardoned. Yes indeed I wish to avenge myself.

CONCERT ARIA: VADO, MA DOVE? OH DEI! K.583

This aria was also written in 1789, for insertion in Soler's comic opera 'The good-hearted cross-patch', also performed at the Burgtheater. The libretto was by Lorenzo da Ponte, author of many of Mozart's own operas.

In the presence of his wife Lucilla, Giocondo, whose financial affairs are suffering, and whose standing with his business associates is falling, now believes that all is lost. He hopes that his surly old uncle, Ferramondo, will come to the rescue, but first he has to admit the crisis to his wife, who already suspects the worst. She muses on the situation, and her undiminished love for her husband.

Vado, ma dove? oh Dei! se de' tormenti suoi, se de' sospiri miei non sente il ciel pietà

I go, but where, O Gods, if Heaven feels no pity either for his torments or my sighs?

Tu che mi parli al core, guida i miei passi amore; tu quel ritegno or togli che dubitar mi fa.

Love, you who speak to my heart, guide my steps and take away now that shyness which makes me unsure of myself

MASS IN C MINOR, K.427

Mary Nelson soprano · Ann Manly soprano Luke Purser tenor · David Tilley bass

During the 1770s Mozart spent several years in the service of Archbishop Colleredo of Salzburg, where one of his principal duties was to write settings of the Mass. In 1781 he left Salzburg for Vienna, where he composed more for the operatic stage and the concert hall. He created only two more liturgical works – the *Requiem* and this Mass in C minor – both of which, co-incidentally, remained incomplete. Apparently, the composer vowed that should he ever succeed in marrying Constanze Weber, he would write a festive mass for

performance in Salzburg; he married Constanze, herself a notable oprano, in 1782. The Mass in C minor was not composed with a specific date in mind, and consequently when it grew too extended to be used in a normal service, Mozart set it aside and never completed it. The movements that do survive are nevertheless some of the richest amongst his choral music. Four of the Mass movements are complete: Kyrie, Gloria, Sanctus and Benedictus (allowing for the editorial repeat of the Hosanna at the end of the Benedictus – a common practice of the time). The Credo runs out after the words 'et incarnatus est' and there is no Agnus Dei. The full sections are in a style descended from J.S.Bach; the solo sections (for soprano and originally intended to be sung by Constanze) have more in common with the arias he was writing in his operas; and the orchestral writing has the wonderful use of woodwind which is such a feature of his piano concertos. Here is a work ideally suited to concert performance.

KYRIE

Chorus (with soprano)

Kyrie eleison Ihriste eleison Kyrie eleison

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

GLORIA

Chorus

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis

Aria - soprano

Laudamus te, benedicimus te, adoramus te, glorificamus te

Chorus

Gratias agimus tibi propter magnam gloriam tuam

Duet - soprano I and II

Domine Deus, Rex coelestis, Deus pater omnipotens, domine fili unigenite, Jesu Christe, domine Deus, agnus Dei, filius patris Glory be to God on high and on earth peace, goodwill 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

Chorus

Qui tollis peccata mundi miserere nobis, suscipe deprecationem nostram Qui sedes ad dexteram patris, miserere nobis

Trio – sopranos I & II, tenor Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus

Chorus

Jesu Christe cum sancto spiritu in gloria Dei patris, Amen

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 art most high

Jesus Christ with the Holy Ghost in the glory of God the Father, Amen

CREDO

Chorus

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium, et in unum Dominum, Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis

I believe in one God, Father almighty, maker of heaven and earth, of all things visible and invisible, and in one Lord Jesus Christ, the only begotten son of God, born of the father before all worlds. God of God; light of light; very God of very God, begotten not made, being of one substance with the father, by whom all things were made; who for us men and for our salvation, came down from heaven

Aria - soprano

Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est And was incarnate by the holy ghost of the virgin Mary, and was made man

SANCTUS AND BENEDICTUS

Chorus

Sanctus, sanctus, sanctus, dominus Deus Sabaoth! pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Quartet - Soprano I & II, tenor, bass - and chorus

Benedictus qui venit in nomine domine. Hosanna in excelsis Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory. Hosanna in the highest

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

THE CHURCHES

Over the past decade the role of the many fine churches scattered throughout the City of London has been debated, both fervently and controversially. The buildings, most of which rose from the ashes of the Great Fire of 1666, remain a prominent feature of the skyline, whereas the families who originally gathered within them have long since ceased to live in the square mile. Although the recent proliferation of residential apartment conversions will bring new inhabitants, there are many other potential uses of these buildings, many of which in turn benefit the thousands of workers who make up the City's daytime population.

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MARY NELSON

Born in Northern Ireland, Mary Nelson studied at the Royal Academy of Music in London, graduating in 1997 with first class honours and a Dip RAM, the Academy's highest award. During her studies she won numerous prizes and was the recipient of major awards from the Countess of Munster Musical Trust, the Ian Fleming Charitable Trust and Sybil Simon Trust.

She recently made her debut with English National Opera singing the Second Woodnymph in Dvorak's *Rusalka* and she returns to the company later this year as Amor in Gluck's *Orpheus and Eurydice*. Earlier this year she sang Despina in Opera Theatre Company Dublin's production of *Cosi fan tutte*.

An experienced concert and oratorio soloist, over the last year she has given the premiere of a work by Samuel Wesley for Radio Telefis Eireann in Dublin, performed Handel's *Messiah* in the Royal Albert Hall, conducted by Sir David Willcocks, appeared in several Viennese evenings with the Ulster Orchestra and sung new works by Tom Armstrong and Howard Blake. She has also appeared in all the major London concert halls.

An exceptional recitalist, during the 1997-98 season she gave recitals in the Purcell Room, the Honiton, Chester Summer Music, Cambridge and Warwick Festivals and in Ireland at the Queen's Festival Belfast and Ulster University. Future plans include a recital at the Wigmore Hall, a series of concerts celebrating Poulenc's centenary year and several performances of *Messiah* with the English String Orchestra.

The English Chamber Choir frequently draws soloists from within the Choir and from those who augment the Choir occasionally for specific performances. Ann Manly, Luke Purser and David Tilley continue this tradition this evening, singing the ensemble movements of the Mass.

GUY PROTHEROE

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, studied bassoon at the Guildhall School of Music and Drama and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, on broadcasts in many countries and on several recordings, for which he later received several international recording awards.

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

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

He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London 1998. Plans are now under way for a series of events from that Festival to be presented in Greece and Italy next year and a CD of *The Byzantine Legacy*, a sequence of music for the Orthodox Church performed by the English Chamber Choir and the Spectrum ensemble in The Cathedral of St Sophia during the festival, is due for release shortly.

THE ENGLISH CHAMBER CHOIR

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

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

The English Chamber Choir celebrated its 25th anniversary in 1997 with a reunion concert in Southwark Cathedral and concluded its Jubilee Year with an annual charity carol concert for HomeStart at the Guards' Chapel in the presence of HM The Queen. The Choir will be giving two performances of Gloria by John Baird at St John's Smith Square on November 25th and at St Bartholomew-the-Great on December 9th (the latter performance in the presence of HRH the Duke of Gloucester). It visits Switzerland at the end of November for two performances of Handel's Solomon and returns to the Guards Chapel on 14th December for this year's HomeStart concert in the presence of HRH Princess Alexandra.

THE ENGLISH PLAYERS

The English Players was formed in 1977, principally to accompany the English Chamber Choir. Together the Choir and Players have appeared in all the major London venues, and at festivals and concert series in Britain and Europe. Their most recent performances include Monteverdi's *Vespers* in London and Mozart's *Requiem* and Mass in C minor in Switzerland. The Players now work with other London Choirs and also play purely orchestral repertoire. In January 1998 they played three programmes of Mozart in Switzerland. The English Players now use period instruments for performances of baroque and classical works.

THE ENGLISH CHAMBER CHOIR

Soprano Janet Adderley Fiona Charman Christine Coleman Anne-Marie Curror Rachel Haywood Sasha Herriman Jocey Hurndall Harriet Jay Ann Manly Diana Maynard Sabine Schildknecht Ruth Stevenson Rachel Warren Fiona Weir Jackie Whitehouse Kay Wood

Alto
Charlotte Blenkin
Karen Bloomfield
Maureen Connett
Margaret Driver
Emma Grundy
Peggy Hannington
Sian Mexsom
Julia Singer
Jay Venn
David Wheeler

Tenor
Peter Adderley
Roger Carpenter
Margaret JacksonRoberts
David Knight
Luke Purser
Rob Scales
David Watson

Bass Peter Best Graham Edwards Clive Hopewell David Jordan Hugh Joslin Martin Knight David Lowe Robert Moffat Mark Nall Neil Thornton Adrian Toutoungi Noel Venn Keith Wallace Ken Wharfe Richard Whitehouse

THE ENGLISH PLAYERS

Violin I
Pauline Nobes
Bill Thorpe
Sylvia
Schweinberger
Jo Parker
Roddy Skeaping
Levine Andrade

Violin II Peter Lissauer Sarah Bielby-Wright Rebecca Miles Frances Andrade Carol Slater Viola Colin Kitching Leon King Peter Collyer Lisa Cochrane Cello

Cello Marilyn Sansom Tim Kraemer Alice McVeigh

Bass Adam Precious Alistair Hume Flute Rachel Beckett

Oboe Gail Hennessy Cherry Forbes

Clarinet Keith Puddy Helen Parsons

Bassoon Ian Cuthill Brian Sewell Horn Richard Bentley Clare Reynolds

Trumpet Michael Harrison Richard Formison

Trombone Roger Brenner John Edney Rob Goodhew

Timpani John Chimes

The English Chamber Choir is a registered charity No: 269245

You would like to receive details of future performances, please contact Ann Manly,

Liministrator, English Chamber Choir, 8 Alma Square, London NW8 9QD. Tel: 0171 286 3944

Fax: 0171 289 9081 E-mail: ecc.protheroe@btinternet.com

RIVER VIEWS AND NEWS

November 1998

The English Chamber Choir

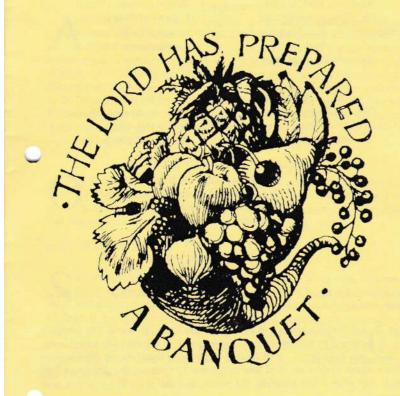
The English Chamber Choir presented a most memorable concert in the Guildhall Old Library on Wednesday 21st October as a celebration and thanksgiving for the happy ten years of association we have shared in our two Riverside Parishes. This took the form of a brilliant performance of Mozart's Mass in C Minor and any profits will come to our parishes. Guy Protheroe and Ann Manly are to be thanked and congratulated for the offering and the gesture which is greatly appreciated by all of us in Blackfriars and Garlickhythe.

On Sunday last, Andrew Parmley, our organist was occupied elsewhere and we rejoiced in the services of Martin Neary, Organist of Westminster Abbey. Both Choir and Congregation were captivated by his skill and professionalism and we do thank him for joining us in what was a splendid act of worship.

S. James, Garlickhythe, London E.C.4

Twentieth Sunday after Trinity

25th October 1998



Holy Communion

Setting: Byrd's 4-part Mass Choir: The English Chamber Choir Director: Guy Protheroe Organist: Martin Neary, M.A., F.R.C.O.

INTROIT HYMN, Tune Carlisle

3

Revive thy work, O Lord!
Thy mighty arm make bare;
Speak with the voice that wakes the dead.

Revive thy work, O Lord! Create soul-thirst for thee: And hungering for the Bread of Life O may our spirits be.

And make thy people hear.

2

Revive thy work, O Lord!
Disturb this sleep of death;
Quicken the smouldering embers now
By thine almighty breath.

Revive thy work. O Lord! Exalt thy precious name. And by the Holy Ghost our love. For thee and thine inflame.

4

5

Revive thy work, O Lord! Give Pentecostal showers; The glory shall be all thine own, The blessing, Lord, be ours.

A. MIDLANE (1825 - 1909)

And the Priest standing at the north side of the table shall say the Lord's prayer with the Collect following, the people kneeling.

UR 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.

THE COLLECT

AMIGHTY 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.

Then shall follow one of these two Collects for the Queen, the Priest standing as before, and saying,

Let us pray.

LMIGHTY God, whose kingdom is everlasting, 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; though Jesus Christ our Lord, who with thee and the Holy Ghost liveth and reigneth, ever one God, world without end. *Amen.*

The Collect for the Day

ALMIGHTY and most merciful God, of thy bountiful goodness keep us, we beseech thee, from all things that may hurt us; that we, being ready both in body and soul, may cheerfully accomplish those things that thou wouldest have done; through Jesus Christ our Lord. Amen.

THE EPISTLE. Ephes. 5.15

EE then that ye walk circumspectly, not as fools, but as wise, redeeming the time, because the days are evil. Wherefore be ye not unwise, but understanding what the will of the Lord is. And be not drunk with wine, wherein is excess; but be filled with the Spirit; speaking to yourselves in psalms, and hymns, and spiritual songs; singing and making melody in your heart to the Lord; giving thanks always for all things unto God and the Father, in the name of our Lord Jesus Christ; submitting yourselves one to another in the fear of God.

Gradual(Choir) Christus factus est, Bruckner

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, 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.*

Then the Priest (or Bishop if he be present) shall let them depart with this Blessing.

HE 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.*

POST-COMMUNION HYMN

Tune Hanover

O worship the King all glorious above; O gratefully sing his power and his love; Our Shield and Defender, the Ancient of Days, Pavilioned in splendour and girded with praise.

2

O tell of his might. O sing of his grace.
Whose robe is the light, whose canopy space:
His chariots of wrath the deep thunder clouds form.
And dark is his path on the wings of the storm.

3

The earth with its store of wonders untold, Almighty, thy power hath founded of old; Hath stablished it fast by a changeless decree, And round it hath cast, like a mantle, the sea.

4

Thy bountiful care what tongue can recite?

It breathes in the air, it shines in the light,

It streams from the hills, it descends to the plain,

And sweetly distils in the dew and the rain.

Frail children of dust and feeble as frail. In thee do we trust, nor find thee to fail; Thy mercies how tender, how firm to the end! Our Maker, Defender, Redeemer, and Friend.

O measureless Might, ineffable Love,
While angels delight to hymn thee above.
Thy ransomed creation, though feeble their lays,
With true adoration shall sing to thy praise

SIR R. GRANT (1785 - 1836) Based on W. Kethe (1561)

This afternoon
The Second in the Advanced Sunday School series
The Rev'd Leslie Griffiths, Minister of Wesley's Chapel,
City Road, London, talks on
"John Wesley—Preacher on the Loose"

The afternoon starts at 4.0pm with Afternoon Tea in the Parish Room at S. Andrew's, Lecture at 4.30 and Choral Evensong at 5.30.

Next Sunday: All Saints' Day, Sung Eucharist, 10.30am S. James' Choir

The Advanced Sunday School Autumn Term 1998 "A Line of Local Preachers"



The Shape of Evensong

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

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

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

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

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

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

Twentieth Sunday after Trinity 25th October 1998 CHORAL EVENSONG

ADVANCED SUNDAY SCHOOL

Choir: Setting: English Chamber Choir Gibbons Fauxbourdon

Responses

Smith

Book of Common Prayer:

54 Penitential Introduction

56 Evensong proper begins

PSALM 148. Laudate Dominum

- O PRAISE the Lord of heaven: praise him in the height.
- 2. Praise him, all ye angels of his : praise him, all his host.
- 3. Praise him, sun and moon: praise him, all ye stars and light.
- 4. Praise him, all ye heavens: and ye waters that are above the heavens.
- 5. Let them praise the Name of the Lord: for he spake the word, and they were made; he commanded, and they were created.

- 6. He hath made them fast for ever and ever : he hath given them a law which shall not be broken.
- 7. Praise the Lord upon earth : ye dragons, and all deeps;
- 8. Fire and hail, snow and vapours: wind and storm, fulfilling his word;
- 9. Mountains and all hills : fruitful trees and all cedars;
- 10. Beasts and all cattle : worms and feathered fowls;
- 11. Kings of the earth and all people : princes and all judges of the world;
- 12. Young men and maidens, old men and children, praise the Name of the Lord: for his Name only is excellent, and his praise above heaven and earth.
- 13. He shalt exalt the horn of his people; all his saints shall praise him : even the children of Israel, even the people the serveth him.

First Lesson:

Ruth ch 2 vs 1-20a & ch.4 vs 13-17

Office Hymn

Love divine, all loves excelling, Joy of heaven, to earth come down,

Fix in us thy humble dwelling, All thy faithful mercies crown. Jesu, thou art all compassion, Pure unbounded love thou art; Visit us with thy salvation, Enter every trembling heart. Come, almighty to deliver,
Let us all thy grace receive;
Suddenly return, and never,
Never more thy temples leave.
Thee we would be always
blessing,
Serve thee as thy hosts above;
Pray, and praise thee, without

ceasing, Glory in thy perfect love.

Finish then thy new creation:
Pure and spotless let us be;
Let us see thy great salvation,
Perfectly restored in thee;
Changed from glory into glory,
Till in heaven we take our place,
Till we cast our crowns before thee,
Lost in wonder, love, and praise.

C. WESLEY (1707 - 88)

57 MAGNIFICAT (climax of the order)

Second Lesson:

Philippians ch 4

- 59 Nunc Dimittis
- 60 The Creed
- Versicles and Responses The Collect for the Day.
- 61 Final Collects

Anthem:

Thou wilt keep him in perfect peace, Wesley

62 State Prayers

Collection Hymn

Rejoice! the Lord is King! Your Lord and King adore; Mortals, give thanks and sing, And triumph evermore: Lift up your heart, lift up your voice;

Rejoice, again I say, rejoice.

Jesus, the Saviour, reigns, The God of truth and love; When he had purged our stains, He took his seat above: Lift up your heart, lift up your voice;

Rejoice, again I say, rejoice.

His kingdom cannot fail; He rules o'er earth and heaven; The keys of death and hell Are to our Jesus given: Lift up your heart, lift up your voice; Rejoice, again I say, rejoice.

He sits at God's right hand Till all his foes submit, And bow to his command, And fall beneath his feet: Lift up your heart, lift up your voice;

Rejoice, again I say, rejoice.

C. WESLEY (1707 - 88)

The Blessing

NOTICES

Next weeks lecture is "Henry Liddon" by Canon John Halliburton of S. Paul's. On Sunday 8th November (Remembrance Day) the The Rev'd John MacPherson, Presbyterian Minister, S. Nicholas Cole Abbey will talk on "William Romaine-a powerful voice from the past in S. Andrewby-the-Wardrobe." There will also be a Presentation of "The Whole Armour of God" a 17th Century Original by William Gouge, sometime Rector of S. Andrew's. This ancient book is the generous gift of Mr James Murie of Dumbarton, Scotland.

The Hellenic Centre, 16-18 Paddington Street, Marylebone, London W1

JEWISH GREEK WEEK

26th October - 1st November 1998

The City of Thessaloniki has a glorious history

spanning 23 centuries, this week of events aims to
celebrate the role of the Jewish community

- the oldest in Europe in the economic and cultural evolution of the city.

Organised by
Marina, The Lady Marks and the Jewish Community of
Thessaloniki
with the support of the Michael Marks Charitable Trust





The Jewish Presence at Thessaloniki

It is assumed, although there are no clear indications, that the Jewish presence coincides with the creation of the city twenty three centuries ago. We do know however (from the Acts of the Apostles) that there was an organised Jewish community around 50 AD when the Apostle Paul visited Thessaloniki and preached in the Synagogue for three consecutive Saturdays. The members of that ancient Jewish Community, the so called "Romaniotes" spoke Greek and there exist quite a few pleces of evidence of the continuing Jewish presence in Thessaloniki during the Roman and Byzantine years.

Towards the end of the 14th century Jews from Central Europe (Askenazim), Italy and Provence began to settle in Thessaloniki and in 1492 they were joined by thousands of exiled Jews from Spain (Sefaradim) who contributed to the revival of the city after its conquest by the Turks in 1450. With the arrival of the Sefaradim the Jewish community experienced a truly golden century during which they acquired a dominant position in the economic and intellectual life of the city which itself became known as the "Mother of Israel".

In the middle of the 17th century the pseudo-messiah Sabetai Sevi appeared in Thessaloniki and in 1666 was forced to convert to Islam-along with many of his followers. This defection caused great problems and as a consequence Jewish life in the city experience a true "Dark Age". The rebirth started around the middle of the 19th century when the city was being reshaped and modernised and the Jewish community was able to play a leading role in its redevelopment.

On October 26, 1912 Thessaloniki once more became part of Greece. In 1917 there was a ferocious fire that burnt a large part of the city and as a result thousands of Jews were made homeless.

With the outbreak of war the Jews served their country on the war front but in August 1943 Greece was occupied by the Axis Powers and from March until August fifty thousand Jews were deported to the German camps of Auschwitz and Birkenau. It was the beginning of the end......only two thousand souls survived.

Since the war, the Jewish Community of Thessaloniki, despite its low numbers (no more than 1200) and its Holocaust ordeal, has succeede in reviving itself and maintaining and continuing all the institutions that existed prior to its near destruction.

Today, the Jewish Community in Thessaloniki maintains an elementary school, two museums and a communal centre where it organises literary and artistic activities, looks after the poor and needy, and assists famis in the education of the younger generation. It also takes an active part in the financial and cultural life of the city and is a constant reminder to the rest of Greece, as well as the world, of its glorious history and its dreams for the future.

The Community was honoured by the Academy of Athens and the Municipality of Thessaloniki for its long and multifaceted contribution, and the Hellenic Sate recently dedicated a memorial monument to the victims of the Holocaust. Today the Jews of Thessaloniki are valued citizens of this great cosmopolitan city and an inspired example to their neighbours.

Today, more than ever, your moral and material assistance is required to allow our Museums to play a leading role in connecting the past with the future, so that we can send the message to future generations that only through mutual respect and close co-operation between peoples, can society be able to meet the challenges of the new millennium with the hope of a better future, away from the horrors of the past.

How to get to the Hellenic Centre.

Situated at 16-18 Paddington Street, Marylebone, WI, the Hellenic Centre is conveniently located between Baker Street and Marylebone High Street. There is ample parking in the vicinity including an NCP car park at Chiltern Street virtually next door to the Centre.

The Centre's approximately 5 minutes walk from Baker Street Underground Station. Alternatively Bond Street Underground Station can be used.

Buses 13, 113, 139, 159, 2, 30, 74, 82 and 274 serve Baker Street.

Programme of Events

Exhibition - The Jewish Community in Thessaloniki

An exhibition of photographs accompanied by text telling the story of the oldest Jewish Community in Europe which dates back to the 2nd century BC. Admission free. Exhibition open Tuesday 27 - Friday 30 October 11am - 7pm Sunday 1 Novemberber 11am-5pm - (closed Sat 31 October).

Monday 26 October 7.30pm Concert - An Evening with Larry Adler

The harmonica maestro extraordinaire celebrates 70 years of music making with a special Gala recital in aid of the Simon Marks Museum of the Jewish History in Thessaloniki. Part of the Hellenic Concert Series. Tickets £25 from the Hellenic Centre Telephone 0171 487 5060 Please make cheques payable to the Michael Marks Charitable Trust.

Wednesday 28 October 7pm
Talk - An account of the History of Greek Jewry from a selection of documents from the Hellenic Ministry of Foreign affairs.

Professor Thanos Veremis, Professor of Political History at the University of Athens and Director of the Hellenic Foundation for European and Foreign Policy and Mrs Photrini Constantopoulou, Director of the Service of Historical and Diplomatic Archives, Hellenic Ministry of Foreign Affairs.

In English, admission free, but please reserve a seat on 0171 487 5060

Thursday 29 October 7pm
Talk - The History of the Jews in Thessaloniki in the course of time

Mr H. Kounio, President of the Communal Assembly of the Jewish Community of Thessaloniki. In English, admission free, but please reserve a seat on 0171 487 5060

Friday 30 October at the setting of the sun Lighting of the candles commencement of the Sabbath Ceremony Open to the public, but please confirm your attendance on 0171 487 5060

★ Saturday 31 October 8pm
Gala Dinner

In aid of the Jewish Community of Thessaloniki, With the English Chamber Choir conducted by Guy Protheroe. Tickets £60 from Jewish Greek Week C/o North View PO Box 16987 London N1O 2WP or telephone O181 374 1640 Please make cheques payable to the Michael Marks Charitable Trust.

GENERAL ENQUIRIES AND INFORMATION 0181 944 5800

St. John's, Smith Square, London SW1 Wednesday November 25th 1998 7.30 pm

> **ENGLISH CHAMBER CHOIR** presents

> > Gloria John Baird conducted by **Guy Protheroe**

Symphony no. 5 Beethoven

conducted by Guy St. John Hopkins

Ruth Davidge (soprano) Ann Manly (soprano)

Justin Harmer (baritone) The English Chamber Choir

Westminster School Orchestra leader: Michael Garnett

BOOKING DETAILS
Tickets £10.00 (reserved) £6.00 (unreserved)
from
The Box Office, St. John's, Smith Square, London SW1P 3HA.
Booking opens October 1st. Please enclose S.A.E.

Box Office (tel. 0171 222 1061) Mon. - Fri. 10 am - 5 pm or until the concert starts.

Mastercard, Visa and Switch accepted. Advance bookings cannot be accepted after 6 pm or at weekends/public holidays. For details of future events at St. John's, please send £6.00 annual subscription to the Box Office.

The Footstool restaurant gallery in the Crypt is open from 5.30 for buffet suppers and licensed refreshments. Tel. 0171–222 2779.

ST. JOHN'S, SMITH SQUARE CHARITABLE TRUST Registered Charity No. 1045390. Registered in England. Company No: 3028678

St. John's, Smith Square, London SW1P 3HA General Manager: Paul Davies Wednesday November 25th 1998 7.30 pm



WESTMINSTER SCHOOL ENGLISH CHAMBER CHOIR

Gloria John Baird conducted by Guy Protheroe

Ruth Davidge (soprano) Ann Manly (soprano) Justin Harmer (baritone)

The English Chamber Choir Chamber Orchestra leader Pan Hon Lee

Symphony no. 5
Beethoven
conducted by
Guy Hopkins

Westminster School Orchestra leader: Michael Garnett

Despite its proximity, this is the first time Westminster has presented its School Concert here, in St. John's, rather than in the School or the Abbey. The English Chamber Choir, on the other hand, is a regular performer here. Both groups of musicians are in the middle of a hectic schedule. The English Chamber Choir goes tomorrow to Switzerland to give a performance of Handel's Solomon and the school musicians will regroup to give the Fairbridge Christmas Charity Concert on December 10th followed immediately by the Abbey Carol Service. The conductor of Gloria and two of the soloists were until recently Westminster parents and the baritone soloist, Justin Harmer, is a former pupil of the school.

John Baird's *Gloria* is written for three vocal soloists, two small vocal ensembles and mixed choir accompanied by a chamber orchestra. The wind and brass instruments all have prominent soloistic parts as indeed does the percussion department which includes a marimba, vibraphone and xylophone as well as timpani, cymbals, tambourine, tam-tam - and the bass drum which starts the work.

Gloria is in twelve movements which are linked - both in the sense that they follow on from each other without break and that they are all derived from the same musical ideas.

I In Principio
VII Interlude
II In Terra Pax
VIII Agnus Dei
III Timor Mortis
IX Pastorale
IV Dance
X from Childe Harold's Pilgrimage.
V Laudate Dominum
XI Attende Domine

VI Domine Fili

The five choral motets which lie at the heart of *Gloria* are designed to be performed with either little or no accompaniment, and have been done this way many times by the Medici Choir who originally commissioned the work to celebrate its 40th anniversary. In March, 1995, Medici joined with the Westminster School Parents' Choir and the School Orchestra to give the first performances of the full oratorio, *Gloria*. Some of the extra music from this version survives, notably the *Timor Mortis* and the percussion interlude, which has moved from its uneasy position in the *Laudate Devis* and the percussion interlude.

XII Omnia Sum

Dominum. It is now the centrepiece of a completely new movement for baritone and orchestra based on lines from Byron's Childe Harold's Pilgrimage in which Glorious Life and Horrific Death are disturbingly juxtaposed. For tonight's concert, Gloria has been completely re-orchestrated and all the movements between the motets have been rewritten. The choral parts, however, are unchanged.

Interval 20 minutes

SYMPHONY no 5 in C MINOR op. 67 Ludwig van Beethoven

Beethoven, whose third symphony (*The Eroica*) won him considerable success and popularity in Vienna was to increase his fame further afield through his fifth. The powerfully energetic mood of the first movement, growing from the single cell of its very famous four note opening, must surely reflect some of the emotional turbulence the composer was experiencing in the early years of the 19th century. Apart from his on-coming deafness, he was romantically involved with the young Countess, Theresa von Brunswick. Even if the composer's attributed remark about 'fate knocking at the door' were never actually made of this famous theme, history has bonded this comment to it.

The 5th symphony was originally intended to follow the 3rd and work began on it in 1805. However, it was put aside in 1806 when Beethoven's relationship with the Countess was intensifying, even to the point of a possible engagement. The 4th symphony was then composed with work on the 5th being resumed in 1807, to be completed in 1808 by which time the composer's relationship with the Countess had reached its inevitable end. It is against such a background, with the dread of increasing deafness, that the powerfully dramatic Symphony in C minor came into being.

The work is important in the history of the symphony. Three points in particular are outstanding. First, no symphony earlier than this employed the piccolo or trombones. Secondly, Beethoven takes the significant step of basing themes in all four of the symphony's movements on the opening so-called 'fate' motif. Thirdly, and most striking of all these innovations, is the way in which the third movement is linked to the fourth by a long drum solo - a feature which he recalls later on in the movement. Then the trombones, since ancient times associated with solemnity and rites of the dead, are introduced in the almost military start of the last movement in a blaze of C major. This joining of movements underlines the monumental unity of this great and well loved work which moves from passionate intensity to end in a mood of joyful exhilaration.

(with thanks to Paul Bailey and Daphne Harvey)

The four movements are as follows:
1. Allegro con brio; 2. Andante con moto 3. Allegro 4. Allegro

GLORIA (1998) John Baird

I. In Principio

In Principio, Deus.

Omnia sum quae sunt et erant Nullus me creavit. Omnia sum quae sunt et erunt Semper idem, per saecula.

Attende Domine, miserere nobis. Gloria in excelsis Deo. Et in terra pax hominibus.

> Unto the Death goes all Estates, Princes, Prelates and Potestates. Both rich and poor of all degree. Timor mortis conturbat me.

In the Beginning, God.

I am all that is and ever was Nothing created me. I am all that is and ever will be. Always and for ever.

II. In Terra Pax

Hearken, O Lord. Have mercy on us. Glory to God in the highest. And peace on earth to men.

III. Timor Mortis

He takes the Campion in the stour, The Captain closet in the tour. The Lady in bour, full of bewtie. Timor mortis conturbat me.

Sen he has all my brothers tane, He will nocht let me live alane. Of force I mon his next prey be. Timor mortis conturbat me.

Attende Domine...

IV Dance

V Laudate Dominum

A fusion of the first part of the liturgical Gloria with Psalm 148 - Laudate Dominum.

(Although not all of both texts are set, this is still a very long movement!)

1. Laudate Dominum de coelis; laudate eum in excelsis. 2. Laudate eum, omnes angeli ejus; laudate eum, omnes virtutes ejus. 3. Laudate eum, sol et luma; laudate eum, omnes stellae et lumen. 4. Laudate eum coeli coelorum; et aquae omnes, quae super coelos sunt. 5. Laudent nomen Domini. Quia ipse dixit, et facta sunt; ipse mandavit, et creata sunt. 6. Statuit ea in aeternum, et in saeculum saeculi; praeceptum posuit, et non praeteribit. 7. Laudate Dominum de terra, dracones, et omnes abyssi. 8. Ignis, grande, nix, glacies, spiritus procellarum; quae faciunt verbum ejus; 9. Montes, et omnes colles; ligna fructifera, et omnes cedri. 10. Bestiae, et universa pecora; serpente et volucres pennatae. 11. Reges terrae, et omnes populi; princepes et omnes judices terrae. 12. Juvenes, et virgines; senes cum junioribus laudent nomen Domini; 13. Quia exaltatum est nomen ejus solius. 14. Confessio ejus super coelum, et terram; et exaltavit cornu populi sui. Hymnus omnibus sanctis ejus; filiis Israel, populo appropinquanti sibi. Alleluia

Gloria in excelsis Deo, et in terra pax, hominibus bonae voluntatis. Laudamus te; Benedicimus te; Adoramus te, Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus omnipotens.

1. Praise ye the Lord from the heavens; praise him in the heights. 2. Praise him, all his angels; praise him, all his hosts. 3. Praise him, sun and moon; praise him, all ye stars of light. 4. Praise him ye heavens of heavens, and the waters above the heavens. 5. Let them praise the name of the Lord: for he commanded, and they were created. 6. He hath stablished them for ever and ever: he hath made a decree which shall not pass. 7. Praise the Lord from the earth, ye dragons, and all deeps: 8. Fire, and hail; snow and vapours; stormy wind fulfilling his word. 9. Mountains, and all hills; fruitful trees and all cedars: 10. Beasts, and all cattle; creeping things, and flying fowl. 11. Kings of the earth and all people; princes, and all judges of the earth; 12. Both young men and maidens; old men and children; 13. Let them praise the name of the Lord; for his name alone is excellent; his glory is above the earth and heavens. 14. He also exalteth the horn of his people, all his saints praise him; even the children of Israel, a people near unto him. Praise ye the Lord.

Glory to God in the highest and on earth peace, good will to men. We praise thee, we bless thee, we adore thee, we glorify thee. We give thanks for thy great glory. Lord God, King of Heaven, God the All Powerful.

VI. Domine Fili

The liturgical Gloria continues

Domine fili unigenite, Domine Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.

(Lord Jesus Christ, only- begotten Son; Lord God, Lamb of God, Son of the Father.)

VII Interlude

VIII

Agnus Dei

The liturgical Gloria continues, with the addition of the sentence Dona nobis pacem, not properly part of the Gloria.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

Dona nobis pacem Give us peace.

IX Pastorale

X from Childe Harold's Pilgrimage (Canto iii)

Lord Byron.

There was a sound of revelry by night,
And Belgium's capital had gather'd then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily;
And when music arose with its voluptuous swell,
Soft eyes look'd love to eyes which spake again,
And all went merry as a marriage bell;
But hush! Hark! A deep sound strikes like a
rising knell!

Did ye not hear it? - No; t'was but the wind,
Or the car rattling o'er the stony street;
On with the dance! let joy be unconfined;
No sleep till morn, when youth and pleasure meet
To chase the glowing hours with flying feet (But hark!) - that heavy sound breaks in once more,
As if the clouds its echo would repeat;
And nearer, clearer, deadlier than before!
Arm! Arm! it is - it is - the cannon's opening roar!

The morn -The marshalling in arms, -The day Battle's magnificently stern array! Ah! then and there was hurrying to and fro.
And gathering tears, and tremblings of distress.
And cheeks all pale, which but an hour ago
Blush'd at the praise of their own loveliness;
And there were sudden partings, such as press
The life from out young hearts and choking sighs
Which ne'er might be repeated; who could guess
If ever more should meet those mutual eyes,
Since upon night so sweet such awful morn
could rise!

And Ardennes waves above them her green leaves, Dewy with nature's tear-drops as they pass, Grieving, if aught inanimate e'er grieves.

Over the unreturning brave, - alas!

Ere evening to be trodden like the grass.

Last noon beheld them full of lusty life, Last eve in Beauty's circle proudly gay, The midnight brought the signal sound of strife,

> Sen he has all my brothers tane, He will nocht let me live alane. Of force I mon his next prey be. Timor mortis conturbat me.

Rider and horse, - friend, foe, - in one red burial blent!
The day drags through, though storms keep out the sun.
And thus the heart will break, yet brokenly live on ...
Timor mortis conturbat me.

XI Attende Domine

This combines lines from the liturgical Gloria with Rahere's prayer.

Attende Domine; O magne Domine; Laudamus te; Benedicimus te. Adoramus te. Glorificamus te. Alleluja. Adjuva pauperes, Fac aegros validos. Domine Deus miserere.

> Unto the Death goes all Estates, Princes, Prelates and Potestates, Both rich and poor of all degree Timor Mortis conturbat me.

Hearken O Lord; O mighty God; We praise thee; we bless thee; We adore thee; we glorify thee. Succour the needy and heal the sick -Lord God, have mercy.

ХΠ

Omnia Sum

Omnia sum quae sunt et erant. Nullus me creavit. Omnia sum quae sunt et erunt. Semper idem, per saecula.

Omega et Alpha sum, Novissimus et Primus. Finis et Principium.

THE CHAMBER ORCHESTRA

This is a mixture of pupils and staff from the School and members of the English Players who often perform with the English Chamber Choir.

SECOND VIOLINS Noel Vine	VIOLAS Tze-Chan Lim	CELLOS Robin Thompson-Clarke
Stephanie Niemura Carol Slater	Stephanie Chambers Alexander Campkin	Gillian Thoday Rachel Turner
Claire Tocknell	Sarah Parfitt	
OBOE	CLARINET/	
Paul Bailey	BASS CLARINET Mark Tocknell	DOUBLE BASSES Jonathan Sells Paul Moore
HORN	TROMBONE	
Edward Corn	Charles Howard	PERCUSSION Jason Holling Fabian Baird Mark Taylor
	Noel Vine Stephanie Niemura Carol Slater Michael Garnett Claire Tocknell OBOE Paul Bailey HORN	Noel Vine Stephanie Niemura Carol Slater Michael Garnett Claire Tocknell OBOE Paul Bailey HORN Tze-Chan Lim Stephanie Chambers Alexander Campkin Sarah Parfitt CLARINET/ BASS CLARINET Mark Tocknell TROMBONE

Omnia Sum trio of trebles from Westminster Under School, Director of Music: Jeremy Walker: William Gore-Randall Christian Malagon Ned Younger

Timor Mortis trio of singers from Westminster School, Singing Teacher: Gavin Carr Hal Brindley Roderick McKinley Charles Ogilvie.

WESTMINSTER SCHOOL ORCHESTRA

FIRST VIOLINS Michael Garnett Max Grender-Jones Emilie Speaight Neisha Santamaria Christopher Knaggs Matthew Brown Dae - Il Kim Edwin Moore-Gillon Bernard Freudenthal Anna Romito Rami Ajami William Robertson Simon Wroe Sarah Jackman	SECOND VIOLINS Daphne Harvey James Sakal Nicola Fawcett Mark Smith Nathaniel Korda Roderick McKinley Robert Borgeaud Ahmed Lajam Niall Santamaria Oakley Walters Jack Holborn Claire Tocknell	VIOLAS Katherine Begg Ian Warren Alexander Campkin Tom Wroe Sarah Parfitt Gilly French	CELLOS Edwina Bland Miako Smith Edward Floyd Alexander Moylan Ben Adcock William Stevenson Hikaru Nissanke David Powell Rachel Turner DOUBLE BASSES Jonathan Sells Paul Moore
FLUTES Anthony Cardona Jack McGee PICCOLO Emily Edmondstone	OBOES Paul Bailey Edward Stevens	CLARINETS Barnaby Taylor Romilly Edge Simon Ruda	BASSOONS Michael Gooding Benjamin Lehmann
HORNS Will Stevens Edward Corn	TRUMPETS Gemma Tetlow Amy Russell Stephen Geldart	TROMBONES Charles Howard Charles Corn Mark Adcock	TIMPANI James Richards

Concert administration: Juliet Fitzherbert Programme: Penelope Baird Concert manager: Kenneth McAllister

The Footstool restaurant gallery in the Crypt is open from 5.30 for buffet suppers and licensed refreshments.

Ruth Davidge is a former 'Westminster Parent' who made her debut as a soprano soloist with the Bath Bach Choir when studying with Helen Knight and Jean Austin Dobson. She has coached and directed choirs in London and abroad. Recent performances include Vivaldi's Gloria, Mozart's Requiem, his motet, Exultate Jubilate and Handel's Messiah.

Justin Harmer, bass-baritone, was born in London and won a music scholarship to Westminster School where, in 1989, he played the piano solo in Beethoven's 'Emperor' Concerto. His outstanding musicianship and unusually well developed vocal ability led to many varied public engagements while still at Westminster. While reading English at York University, he continued to sing in a variety of performances including the part of Micha in *The Bartered Bride* for York Opera. In the south-east he has sung in most of the major choral works, working with such conductors as Paul Goodwin, Steven Cleobury, David Hill and Peter Schreier.

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, studied bassoon at the Guildhall School of Music and Drama and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble *Spectrum*, and became conductor of the English Chamber Choir in 1972. He has worked with numerous credits as musical director, composer and arranger for film, television, radio, recordings and live concerts with artists (including The Who, Rick Wakeman, John Anderson, Black Sabbath, Milva, George Martin, Barrington Pheloung, Larry Adler and Vangelis) and has collaborated with the French composer Eric Levi on music for *Les Visiteurs* and the album *Era*. He has also directed and originated a number of artistic projects, most recently the Byzantine Festival in London, 1998.

Ann Manly began her musical studies as a keyboard player, but took up singing while reading music at Oxford University. She continued her studies at the Guildhall School of Music and Drama and privately with Jessica Cash.. She has undertaken solo engagements in all the major London halls, singing works of composers from Beethoven to Xenakis. Recent appearances include Mozart's Mass in C minor at the Guildhall Old Library in the City of London.

The English Chamber Choir has been at the forefront of the English choral tradition for a quarter of a century. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. Its own orchestra, the English Players, was formed in 1977 and together the Choir and the Players have appeared in all the major London venues and at festivals and concerts in Britain and Europe. The Choir has featured on many CD's, film sound-tracks, television titles and commercials, ranging from Ridley Scott's film of Christopher Columbus 1492: Conquest of Paradise to television commercials for Smirnoff and Citroen.

John Baird has lived and worked in London for most of his adult life but he still feels a strong affinity with his native Scotland, particularly for Lochranza and the Isle of Arran. As a graduate of London University, he studied with Herbert Howells and Sir Adrian Boult at the Royal College of Music. He was, for 13 years, Director of Music at Westminster School where he is now Emeritus Director and Composer in Residence. Choral music has been central to his work as a composer, although he has also written an oboe concerto and a children's opera, *Treble Chance*, based on Chaucer's *A Pardoner's Tale*.

Guy Hopkins studied at Oxford University and The Guildhall School of Music and Drama. He has been Director of Music since 1996, conducting orchestral and choral concerts as well as operatic productions at the school. Performances include Tchaikovsky's Fifth Symphony (1997), Mozart's Mass in C minor (1998, Westminster Abbey) and Le Nozze di Figaro (1998). Future plans include Durufle's Requiem and Bach's Christmas Oratorio. Guy is also an Associate Conductor of the Camden Chamber Orchestra and has worked extensively with Bampton Classical Opera and The Other Theatre Company with whom it is planned he will direct the British premiere of Barber's Vanessa at the Lyric Theatre, Hammersmith in January 1999.

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Jubiläumskonzert 85 Jahre Orchester Arlesheim

G. F. Händel

Salomo English Chamber Choir

Leitung: Guy Protheroe

Lukas Reinitzer

Rheinfelden: Stadtkirche Sankt Martin,

Samstag, 28. Nov. 98, 19.00 Uhr

EINTRITT: Fr. 25. - Erwachsene,

Fr. 15.- Schüler, Studenten

Vorverkauf CH: Stefan Baltensperger Schmuck-Edelsteine GmbH

Vorverkauf D: Buchhandlung Merkel

Abendkasse ab 18.00 Uhr

Arlesheim: Dom, Sonntag, 29. Nov. 98, 15.00 Uhr

EINTRITT: Fr. 35.- Erwachsene,

Fr. 25.- Schüler, Studenten

Vorverkauf: Ars Musica Arlesheim, Musik Hug Basel

Abendkasse ab 14.00 bis 14.50 Uhr



Jubiläumskonzert

des

Orchesters Arlesheim

85 Jahre

1913 - 1998

Das Programm

Georg Friedrich Händel (1685 - 1759)

SALOMO

(SOLOMON)

Oratorium in drei Akten

In englischer Sprache gesungen

Salomo Brigitte Schweizer

Die Königin Marion Ammann

Königin von Saba Maria Gessler

Erstes Weib Maria Gessler

Zweites Weib Marion Ammann

Leitung: Guy Protheroe (Rheinfelden) Lukas Reinitzer (Arlesheim)

ENGLISH CHAMBER CHOIR

THE ENGLISH CHAMBER CHOIR wurde 1972 gegründet und ist einer der bekanntesten und gefragtesten in London. Sein Repertoire umfasst Musik der letzten 5 Jahrhunderte, mit und ohne Instrumentalbegleitung. Sein eigenes Orchester, The English Players, wurde 1977 gegründet und zusammen traten sie an allen wichtigeren Londoner und anderen englischen Anlässen auf, gastierte auch einige Male in der Schweiz unter der Leitung von Lukas Reinitzer (Zürich, Basel, Arlesheim).

Der Chor arbeitete in den letzten Jahren oft mit dem französischen Komponisten Eric Levi zusammen (Album Era ,über 3 Millionen Kopien), produzierte aber auch CDs, Filmmusik (Christopher Columbus und Conquest of Paradise) und Werbemusik für das Fernsehen.

Der Chamber Choir feierte 1997 sein 25-jähriges Jubiläum mit einem Weihnachtskonzert in der Guard's Chapel in Anwesenheit der Königin.

DIE CHORMITGLIEDER

Sopran: Anne-Marie Curror, Rachel Haywood, Ann Jordan,

Celia Lowe, Ann Manly, Sabine Schildknecht,

Rachel Warren, Fiona Weir, Kay Wood

Alt: Maureen Connett, Margaret Driver, Peggy

Hannington, Sue King-Smith, Sian Mexsom,

Julia Singer, Jay Venn, David Wheeler

Tenor: Clive Hopewell, Margaret Jackson, David Millington,

Rob Scales, Adrian Toutoungi

Bass Peter Best, David Jordan, David Lowe,

Gavin King-Smith, Neil Thornton,

Keith Wallace, Ken Wharfe

DIE DIRIGENTEN

DER DIRIGENT (RHEINFELDEN)

GUY PROTHEROE begann seine musikalische Laufbahn als Chorknabe in Canterbury Cathedral, studierte Fagott (Guildhall School of Music and Drama) und Musik an der Universität Oxford.

1972 wurde er Dirigent des Chamber Choir, dirigierte aber auch andere Chören und auch Orchester. Er ist ausserdem bekannt als Komponist und arrangiert Film-, Fernseh- und Radioaufnahmen mit nahmhaften Künstlern.

Zusammenarbeit mit dem französischen Komponisten Eric Levi (Les Visiteurs und das Album Era) und Mitarbeit in 1492, La Peste und Nostradamus zu hören.

Er dirigierte musikalische Grossanlässe in Rotterdam und Athen, die live übertragen wurden.

DER DIRIGENT (ARLESHEIM)

LIKAS REINITZER erwarb sein Klavierdiplom am Konservatorium in Bern und schloss die Dirigenten-ausbildung an der Musikhochschule in Basel ab.

Die praxisbezogene Dirigiererfahrung erwarb sich Lukas Reinitzer als Leiter der jungen Schweizer Symphoniker, des Freien Opernensembles Zauberflöte Bochum, des Berliner Sibelius Orchesters, sowie durch Konzerttourneen mit der Südwestfälischen Philharmonie Siegen und als Chorleiter an der Universität und ETH in Zürich.

Als Gastdirigent ist Lukas Reinitzer dem Turku Philharmonic Orchestra Finland, dem Ukrainian Symphony Orchestra Kiev, sowie dem London Symphony Orchestra verbunden.

Seit 1990 dirigiert Lukas Reinitzer das Orchester Arlesheim.

Die Solistinnen

BRIGITTE SCHWEIZER, (Salomo) geboren in D-Bad Kreuznach, erhielt ihre Gesangsausbildung zunächst am Peter-Cornelius-Konservatorium in Mainz, wo sie als Stipendiatin die dortige Opernschule und Liedklasse besuchte. Anschliessend setzte sie ihre Studien in Basel und Biel fort.

Bereits während der Ausbildung trat sie als Solistin in verschiedenen Opern-, Schauspiel- und Musicalprojekten auf, u.a.z.B bei einem Opernprojekt des WDR Köln, verbunden mit Rundfunk- und CD-Aufnahmen.

Sie war Preisträgerin verschiedener Gesangswettbewerbe, z.B. 2. Preisträgerin des bundesweiten Gesangswettbewerbes des VdmK in Berlin für Oper, Operette und Lied sowie 1997 Preisträgerin des 1. Schweizer. Wettbewerbes des Schweizerischen Musikrates zur Förderung junger Sänger. Ausserdem erhielt Brigitte Schweizer im Laufe ihres Studiums diverse Stipendien.

Im Juli 1995 schloss sie als Studentin von Frieder Lang in Biel ihr Gesangsstudium SMPV ab. Von 1995-1998 absolvierte sie ein Aufbaustudium bei Stefka Todorova, Basel, und am Konservatorium Luzern bei Nadine Asher-Washington; ihre Konzertreife hat sie im Juli 1998 erlangt.

Diverse Meisterkurse und Weiterbildung führten sie zu, u.a.Gérard Wyss, Basel, Jakob Stämpfli, Bern, und Elizabeth Schwarzkopf-Legge, Zürich.

Verschiedene Engagements als Solistin bei den Selzacher Opernfestspielen, am Atelier-Theater-Riehen., Theater am Rigiblick, Zürich, sowie am Musicaltheatre Basel; Kabarettabende in der Kleintheaterszene Schweiz; Konzerte im In- und Ausland, mit Joachim Krause, Basel, Jürg Rüthi, Winterthur, Stephen Smith, Luzern, Karsten Klomp, D-Freiburg.

Ihr Repertoire reicht von der Renaissance bis zur Moderne.

ARION AMMANN (Königin/Zweites Weib) wurde in Zürich geboren. Nach der Lehrerseminar in Schiers studierte sie in Luzern Kirchenmusik und Gesang. Sie wurde mit einem Förderprise des Kt. Graubünden und dem Migrosstipendienpreis ausgezeichnet. 1998 wurde sie zum 'besten Musiker des Jahres' vorgeschlagen, ebenso erhielt sie ein Stipendium der Bayreuther Festspiele.

M. Ammann ist seit 1996 Gast am Ensemble Theater Biel an welchem sie Rollen wie 'Mutter und Hexe' in *Hänsel und Gretel*, 'Lady' in *Macbeth*, 'Rosalinde' in *Fledermaus*, 'Leonore' in *Fidelio* und 'Hexe' in *Dido und Aeneas* singt.

Neben einer regen Konzerttätigkeit im In-und Ausland (u.a. Verdis Requiem in Japan) ist sie am Goetheanum Dornach tätig und Mutter zweier Kinder.

MARIA GESSLER Königin von Saba/Erstes Weib). Geboren und aufgewachsen in Basel begann sie ihre Gesangsausbildung bei Regina Jakobi und setzte sie dann bei Verena Schweizer an der Musikakademie Basel fort. Gleichzeitig studierte sie bei René Jacobs barocke Aufführungspraxis an der Scola Cantorum Basiliensis.

Maria Gessler war Mitglied des Basöer Opernstudios (Operndiplom) und zweimal Preisträgerin des Migros-Stipendiums. Meisterkurse absolvierte sie bei Edith Mathis, Laura Sarti und Kurt Widmer.

Als 'Despina' in Mozarts Cosi fan tutte debütierte Maria Gessler am Bieler Musiktheater. Darauf folgten verschiedene Opern- und Operettenpartien wie zum Beispieo 'Amore' in Glucks Orfeo ed Euridice, 'Aminta' in Mozarts Re Pastore und 'Franzi' in Straußs Wiener Blut u.a.

Häufig widmet sich Maria Gessler auch dem Lied- und Konzertgesang.

Das Orchester Arlesheim

1913 - 1998

85 Jahre



Das Orchester anlässlich einer Probe mit Guy Protheroe

Es spielen mit

Violine	Konzertmeisterin Myrta Indermaur, Carina v.
	Baltz, Susanne Guldenfels, Angela Peter, Susanne
	Wessel, Pia Blattner, Christine Bühler, Brigitte
	Courvoisier, Gisela Flury, Ida Gregori, Anna-Rosa
	Hoffarth, Vreni Krummenacher, Ursula Metzger,
	Peter Seiz

Bratsche Annekäthi Gerber, Giuliano Robbiani, Brigitte Gygli, Frieda Irniger, Ursula Wegmann,

Cello Esther Bindzus, Rolf Ramseier

Bass Bruno Frischknecht

Flöte Ursula Amold, Caroline Krieg,

Oboe Marianne Dobmeier, Olivier Pauletto

Fagott Geoffrey Myers, Robi Wenger

Horn Hartmut Harnisch

Trompete Diana Bauchinger, Claudio Contoli

Pauken Ursula Bloss

Cembalo Gaby Koller

Orgel Peter Koller

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Georg Friedrich Händel

Georg F. Händel wurde am 23. 2. 1685 in Halle geboren. Er zeigte früh musikalische Anlagen, aber da der Vater, ein Arzt, wenig Verständnis aufgebracht hat, durfte er nur zeitweilig in der Schlosskapelle seine ersten Griffe auf der Orgel versuchen. Er fiel dadurch dem Herzog von Sachsen-Weissenfels auf, der sich dafür verwendete, dass Georg Friedrich bei F. W. Zachow Musikunterricht bekam. Trotz seiner Begabung bestand Vater Händel darauf, dass sein Sohn eine sichere Berufslaufbahn einschlug und 1702 nahm er das juristische Studium an der Universität Halle auf (obwohl der Vater inzwischen längst gestorben war). Gleichzeitig erhielt er die Organistenstelle an einer Kirche und fing an ernsthaft zu komponieren.

Bald nachher wurde er Violinist, Cembalist und Opernkomponist in Hamburg bis ihn 1704 der Grossherzog der Toskana einlud, nach Italien zu gehen, wo er in Florenz und Venedig mit seinen Opern viel Beifall fand.

Schon 1710 begab er sich nach London, brachte dort einige Opern mit wechselndem Erfolg heraus, bevor er als Hof-komponist bei Kurfürst Georg von Hannover, 1714 definitiv nach London übersiedelte, als dieser König Georg I. von England wurde. Für die nächsten 35 Jahre führte Händel das englische Musikleben als Komponist und Impresario, indem er die Royal Academy of Music und andere Opernakademien gründete. Er schrieb über 40 Opern, wandte sich aber in späteren Jahren vermehrt dem Oratorium (Messias 1741, Judas Maccabäus 1746, Solomon 1748) zu. Er starb 1759.

Salomo

Händels Oratorium Salomo entstand im Mai/Juni 1748, in der Mitte zwischen seinen früheren prunkvollen Oratorien und den

späteren, die eine tiefere Aussage vermitteln.

Die Texte sind vom Hohelied und den Psalmen inspiriert. Gleichzeitig gestaltete Händel eine Vision des salomonschen Hofes als ideale Gesellschaft: ein Dank an seine neue Heimat England und vielleicht auch ein Stück Friedensarbeit in der Darstellung von respekt- und liebvollen Begegnungen.

Das Stück ist so eher eine Kantate als ein Drama geworden, mit Ausnahme des berühmten Streites zweier Frauen um ein Kind im 2.

Akt.

Der 1. Akt feiert die Gattenliebe

Der Tempelbau ist fertig, die Opferhandlung kann beginnen. Salomo feiert seine Vermählung mit der Tochter des Pharao.

Der 2. Akt charakterisiert die Mutterliebe

Nach einer Huldigung an den König treten zwei Frauen auf, die sich um ein Kind streiten. Die Personen sind hier sehr scharf charakterisiert: die klagende Mutter, die schimpfende Rivalin, der gerechte Salomo, der einen 'neutralen' cantus firmus dazu singt. Nach dem Salomonischen Urteil loben die Mutter und der Chor Salomos Weisheit.

Der 3. Akt besingt die freundschaftliche Liebe

Die Königin von Saba besuch Salomo. dieser bietet ihr ein grosses Fest: ein Anlass, verschiedenste Arten von Musik darzubieten. Nach dem Abschied der Königin erklingt ein Schlusschor zum Lobe des Gerechten, dessen Name ewig besteht.

Besonderheiten der Besetzung

Das Werk ist zweichörig, meist 5- oder 8-stimmig. Der Chor hat nur selten dramatische Funktion, schafft aber viel Atmosphäre.

Oft wird ein Chor von Streichern und Holzbläsern begleitet, der

zweite von den Holzbläsern.

Die Besetzung des Salomo durch einen Mezzosopran zeigt einerseits die Jugendlichkeit des Königs, anderseits nimmt sie die Person des Königs etwas zurück, so dass die unbestechliche Gerechtigkeit mehr zum Ausdruck kommt.

OUVERTURE

ERSTER AKT

1. SZENE

CHOR DER PRIESTER Your harps and cymbals sound To great Jehovah's praise; Unto the Lord of Hosts Your willing voices raise.

SALOMO

Almighty Power, who rul'st the earth and skies, And bade gay order from confusion rise; Whose gracious hand relieved Thy slave distressed, With splendour clothed me, and with knowledge blessed: Thy finished Temple with Thy presence grace, And shed Thy heavenly glories o'er the place.

CHOR DER PRIESTER With pious heart, and holy tongue, Resound your Maker's name, Till distant nations catch the song, And glow with holy flame.

CHOR DER ISRAELITEN Throughout the land Jehovah's praise record, For full of power and mercy is the Lord.

Blessed be the Lord, who looked with gracious eyes Upon his vassals' humble sacrifice, And has with an approving smile My work o'erpaid, and graced the pile.

SALOMO What though I trace each herb and flower, That drink the morning dew, Did I not own Jehovah's power, How vain were all I knew.

Say what's the rest but empty boast The pedant's idle claim, Who having all the substance lost Attempts to grasp a name.

What though I trace each herb and flower, usw.

2. SZENE

No.13

SALOMO Thou fair inhabitant of Nile, Rejoice thy lover with a smile

KÖNIGIN

Oh monarch, with each virtue blessed,
The brightests star that gilds the east:
No joy I know beneath the sun,
But what comprised in Solomon.

With thee, how quickly fled the winter's night,
And short is summer's length of light.

(mola)

DUET

KÖNIGIN

Welcome as the dawn of day To the pilgrim on his way, Whom the darkness caused to stray, Is my lovely king to me.

SALOMO

Myrtle grove, or rosy shade, Breathing odours through the glade To refresh the village maid, Yields in sweets, my queen, to thee.

KÖNIGIN

When thou art absent from my sight, The court I shun, and loathe the light.

No. 20

With thee the unsheltered moor I'd tread, Nor once of fate complain, Though burning suns flashed round my head, And cleaved the barren plain.

Thy lovely form alone I prize 'Tis thou that canst impart Continual pleasure to my eyes, And gladness to my heart.

CHOR

p 61

May no rash intruder disturb their soft hours; To form fragrant pillows, arise, oh ye flowers! Ye zephirs, soft-breathing, their slumbers prolong, While nightingales lull them to sleep with their song.

ZWEITER AKT

1. SZENE

N.23 (169) CHOR From the censer curling rise Grateful incense to the skies; Heaven blesses David's throne, Happy, happy, Solomon!

Live, live for ever, pious David's son; Live, live for ever, mighty Solomon.

2. SZENE

189

ERSTES WEIB
Thou son of David, hear a mother's grief;
And let the voice of justice bring relief.
This little babe my womb conceived,
The smiling infant I with joy received.
That woman also bore a son,
Whose vital thread was quickly spun:
Our house we both together kept;
But once, unhappy, as I slept,
She stole at midnight where I lay
Bore my soft darling from my arms away,
And left her child behind, a lump of lifeless clay:
And now - oh impious! - dares to claim
My right alone, a mother's name.

TERZETT

ERSTES WEIB
Words are weak to paint my fears;
Heart-felt anguish, starting tears,
Best shall plead a mother's cause.
To thy throne, oh king, I bend,
My cause is just, be thou my friend.

ZWEITES WEIB False is all her melting tale

SALOMO Justice holds the lifted scale.

ZWEISTES WEIB Then be just and fear the laws

ERSTES WEIB Words are weak to paint my fears, usw What says the other to th'imputed charge? Speak in thy turn, and tell thy wrongs at large.

ZWEITES WEIB I cannot varnish o'er my tongue, And colour fair the face of wrong. This babe is mine, the womb of earth Intomed, conceals her little birth. Give me my child, my smiling boy, To cheer my breast with new-born joy.

Hear me, ye women, and the king regard, Who from his throne thus reads the just award; Each claim alike, let both their portions share; Divide the babe, thus each her part shall bear. Quick, bring the faulchion, and the infant smite, No further clamour for disputed right.

ZWEITES WEIB Thy sentence, great king, is prudent and wise, And my hopes on the wing, quick bound for the prize.

Contented I hear, and approve the decree; For at least I shall tear the loved infant from thee.

ERSTES WEIB Withhold, withhold the executing hand! Reverse, oh king, thy stern command.

Can I see my infant gored With the fierce relentless sword? Can I see him yield his breath,
Smiling at the hand of death?
And behold the purple tides
Gushing down his tender sides?
Rather be my hopes beguiled,
Take him all - but spare my child.

NO 34 0105

SALOMO Israel, attend to what your king shall say: Think not I meant the innocent to slay. The stern decision was to trace with art, The secret dictates of the human heart. She who could bear the firece decree to hear, Nor send one sigh, nor shed one pious tear, Must be a stranger to a mother's name Hence from my sight, nor urge a further claim!
But you, whose fears a parent's love attest,
Receive and bind him to your beating breast:
To you, injustice, I the babe restore, And may you lose him from your arms no more.

DEUTT

No 75

ERSTES WEIB
Thrice blessed be the king, for he's good and he's wise.

SALOMO The Lord all these virtues has given

ERSTES WEIB My gratitude calls steaming tears from my eyes

SALOMO Thy thanks be returned all to Heaven.

'Tis God that rewards, and will lift from the dust Whom to crush proud oppressors endeavour.

ERSTES WEIB How happy are those who in God put their trust!

SALOMO For his mercy endureth for ever.

609 No 31

CHOR DER ISRAELITEN
From the east to the west, who so wise as Solomon?
Who like Israel's king is blessed, who so worthy of a throne.

ERSTES WEIB
No more shall armed bands our hopes destroy,
Peace waves her wing, and pours forth every joy.

Beneath the vine, or fig-tree's shade, Every shepherd sings the maid, Who his simple heart betrayed, In a rustic measure.

While of torments he complains, All around the village swains Catch the song, and feel his pains, Mingling sighs with pleasure.

No 59/40

Beneath the vine, or fig-tree's shade, usw

No.41

CHOR DER PRIESTER
Swell, swell the full chorus to Solomon's praise,
Record him, ye bards, as the pride of our days.
Flow sweetly the numbers that dwell on his name,
And rouse the whole nation in songs to his fame.

Swell, swell the full chorus, usw.

DRITTER AKT

EINZUG DER KÖNIGIN VON SABA

SALOMO, KöNIGIN VON SABA UND CHOR.

KÖNIGIN VON SABA From Arabia's spicy shores, Bounded by the boary main Sheba's queen these seats explores, To be taught thy heavenly strain.

SALOMO
Thrice welcome queen, with open arms
Our court receives thee, and thy charms.
The temple of the Lord first meets your eyes,
Rich with the well-accepted sacrifice.
Here all our treasures free behold,
Where cedars lie, o'erwrought with gold;
Next, view a mansion fit for kings to own,
The forest called of towering Lebanon,
Where art her utmost skill displays,
And every object claims your praise.

Sweep, sweep the string, to soothe the royal fair, And rouse each passion with th'alternate air.

SALOMO, CHOR Music, spread thy voice around, Sweetly flow the lulling sound.

SALOMO
Now a different measure try,
Shake the dome, and pierce the sky.
Rouse us next to martial deeds;
Clanking arms, and neighing steeds,
Seem in fury to oppose Now the hard-fought battle glows.

SALOMO, CHOR Shake the dome, and pierce the sky, usw

SALOMO
Then at once from rage remove;
Draw the tear from hopeless love;
Lengthen out the solemn air,
Full of death and wild despair.

CHOR Draw the tear from hopeless love, usw.

Next the tortured soul release, and the mind restore to peace.

SALOMO, CHOR
Thus rolling surges rise, and plough the troubled main;
But soon the tempest dies, and all is calm again.

KÖNIGIN VON SABA
Thy harmony's divine, great king,
All, all obeys the artist's string.
And now, illustrious prince, receive
Such tribute as my realm can give.

Here, purest gold, from earth's dark entrails torn;
And gems resplendent, that outshines the morn.
There balsam breathes a grateful smell,
With thee thy fragrant strangers wish to dwell.
Yet of every object I behold,
Amid the glare of gems and gold,
The temple most attracts my eye,
Where, with unwearied zeal, you serve the Lord on high.

KÖNIGIN VON SABA
May peace in Salem ever dwell!
Illustrious Solomon, farewell:
Thy wise instructions be my future care,
Soft as the showers that cheer the vernal air,
Whose warmth bids every plant her sweets disclose;
The lily wakes, and paints the opening rose.

Will the sun forget to streak Eastern skies with amber ray, When the dusky shades to break He unbars the gates of day?

Then demand if Sheba's queen E'er can banish from her thought All the splendor she has seen, All the knowledge thou hast taught.

No 61 SALOMO Adieu fair queen, and in thy breast May peace and virtue ever rest!

No 62 Every joy that wisdom knows Mays't thou, pious monarch, share

> SALOMO Every blessing Heaven bestows, Be thy portion, virtuous fair

Obol obligato

KÖNIGIN VON SABA, Gently flow thy rolling days

SALOMO Sorrow be a stranger here

KÖNIGIN VON SABA, SALOMO May thy people sound thy praise Unbought by price or fear

No 56

CHOR Praise the Lord with harp and tongue! Praise Him all ye old and young, He's in mercy ever strong.

Praise the Lord through every state, Praise Him early, praise him late God alone is good and great.

Let the loud Hosannahs rise Widely spreading through the skies God alone is just and wise.







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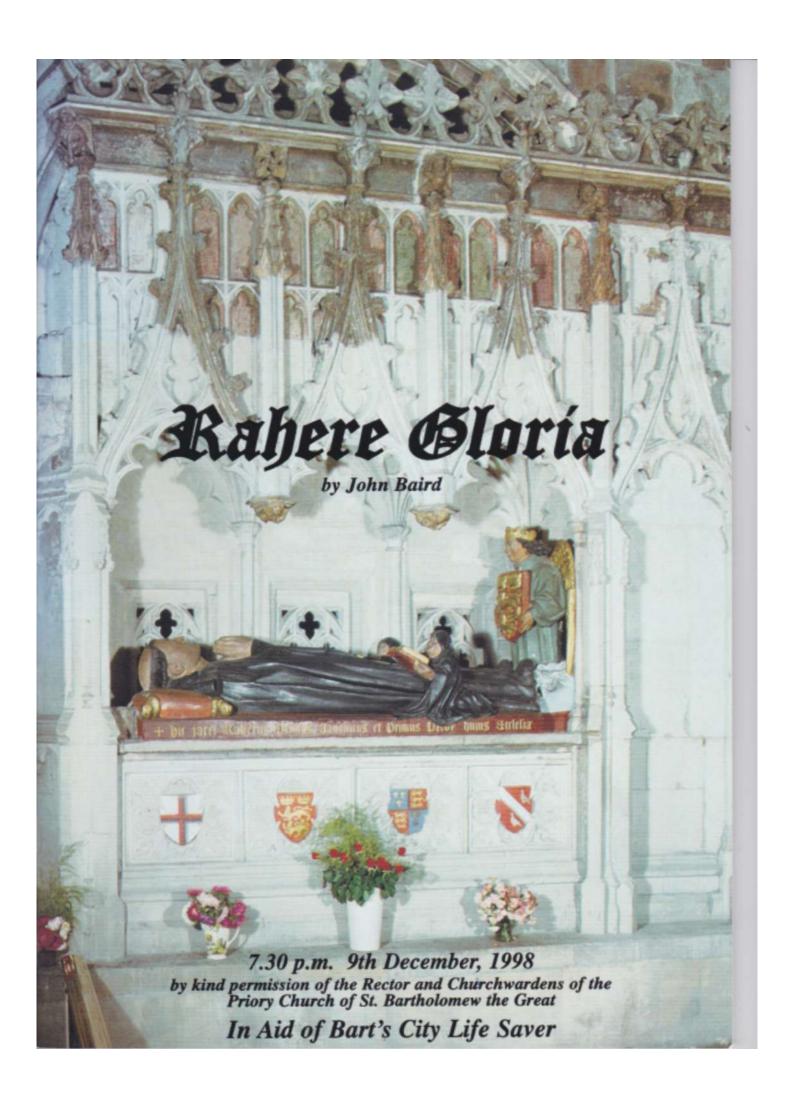
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RAHERE GLORIA



composed by

John Baird

Ruth Davidge - Soprano Ann Manly - Soprano Justin Harmer - Baritone

The English Chamber Choir and English Players conducted by Guy Protheroe

In the presence of

His Royal Highness The Duke of Gloucester KG GCVO

and

Her Royal Highness The Duchess of Gloucester GCVO

Wednesday, 9th December, 1998 at 7.30 pm

in

The Priory Church of St. Bartholomew the Great

In Aid of Bart's City Life Saver

Sponsored by the Special Trustees for St. Bartholomew's Hospital through their principal advisers: Wilde Sapte (Solicitors),
DTZ Debenham Thorpe (Estates Manager), Mercury Asset Management (Funds Manager) and Aon Risk Services (Insurance Brokers).



AT THE END OF THE CONCERT PLEASE REMAIN SEATED UNTIL THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF GLOUCESTER HAVE LEFT THE CHURCH.

THANK YOU

RAHERE

Rahere was a courtier (perhaps a minstrel) at the court of King Henry I, and by all accounts he was fond of the pleasure of good living. But like many of his generation he was sobered by the news of the White Ship which capsized off the coast of France. The Heir to the throne and other members of the royal family were drowned. Seeing this as an omen of divine judgement, Rahere adopted a more serious way of life and determined to make a pilgrimage to Rome.

In Rome he contracted malaria which in those days was usually fatal; but he made a vow that if the good Lord would restore him to health and bring him safely home again he would build a priory church and a hospital on his return. He did recover, and on his way home he received a vision of Saint Bartholomew who instructed him to dedicate the two foundations to his honour.

King Henry I granted his former courtier a title of some land known as Smoothfield; and here in 1123 Rahere began the construction of the magnificent church and famous hospital which have both continued on their original sites to this day. A most happy relationship has always prevailed between the two foundations.

THE ROYAL HOSPITALS NHS TRUST

The Royal Hospital NHS Trust (soon to be re-titled; "Barts and The London") was established in April 1994 to operate the following hospitals in the City and East London:

- * St. Bartholomew's Hospital in Smithfield
- The Royal London Hospital in Whitechapel
- * The London Chest Hospital in Hackney

The Queen Elizabeth Hospital for Children became part of the Trust in April 1996 having formerly been part of the Hospitals for Sick Children Special Health Authority (with Great Ormond Street Hospital). The Trust has undertaken a £6 million refurbishment at the Royal London Hospital to house departments which relocated from the Queen Elizabeth Hospital in September 1998. For the time being, some other children's services remain at St. Bartholomew's until the impact on patient flows of the new children's service at the Homerton Hospital has been fully evaluated.

During 1997/98, the Trust managed the following volumes of patient activity:

- 110,000 patients were treated in the Accident and Emergency Department;
- approximately 450,000 wee seen as outpatients;
- over 78,000 patients were admitted to hospital;
- approximately 50,000 of these admitted patients had one or more operations, giving a total

of over 78,000 operations.

The Trust has an annual expenditure base of over £256,000. Most of its contract income comes from the East London & the City Health Authority.

Following the conclusion of the new Government's Review of London Health-Services in February 1998, the intention to centralise all services on a single site has been modified to retain St. Bartholomew's Hospital in the long term developing this hospital as a world-class specialist cancer and cardiac centre.

The Government has also given a clear commitment to the early development of a new teaching hospital at The Royal London of approximately 900 beds, through public private partnership. The St Bartholomew's and The Royal London School of Medicine and Dentistry is also pursuing a parallel plan to develop new facilities at Whitechapel, whilst preserving appropriate teaching and research facilities at St Bartholomew's

SPECIAL TRUSTEES FOR ST. BARTHOLOMEW'S HOSPITAL

The Special Trustees' aim is to improve the facilities available for patients and staff at St. Bartholomew's Hospital in a variety of ways and, bearing in mind that they are responsible for the charitable funds given to the Hospital over many year, to observe the wishes of the original donors so far as possible.

The Trustees derive their authority, powers and scope from the NHS Act 1977, Chapter 49, Section 95. Specifically they have power to accept, hold and administer any property on trust for all or any purposes relating to hospital services (including research), or to any other part of the health service associated with St. Bartholomew's Hospital.

The six Special Trustees are appointed by the Secretary of State for Health. Additionally they co-opt Trustees who are distinguished men and women of affairs with specialist skills which are invaluable in realising the Special Trustees' objectives.

They are most grateful to their principal advisers, Wilde Sapte (Solicitors), Aon Risk Services (Insurance Brokers), DTZ Debenham Thorpe (Estates Manager), and Mercury Asset Management (Funds Manager) for sponsoring tonight's event.

RAHERE GLORIA

by John Baird

Gloria is not a liturgical setting although the Latin Mass is indeed an important element especially the two phrased "in terra pax" (on earth peace) and "miserere nobis" (have mercy on us). Various other literary fragments are woven into the structure including most of Psalm 148 (Laudate Dominum), the old Ballad 'Timor Mortis", verses from Byron's "Childe Harold", and Rahere's prayer for the sick and poor in "Attende Domine", which was premiered in St. Bartholomew the Great during the "Life and Legacy of Rahere" concert in November, 1993; hence the title tonight.

Gloria, composed for soprano, mezzo-soprano and baritone soloists, a small vocal ensemble and mixed choir, is accompanied by a small chamber orchestra consisting of flute, oboe, clarinet/bass, clarinet, tenor saxophone, horn, trombone, strings and varied percussion.

The work is in linked movements.

Prologue In the Beginning

Motet I In Terra Pax

Attende Domine miserere nobis. Gloria in excelsis Deo; et in terra pax hominibus. Listen O Lord. Have mercy on us. Glory to God in the highest; and on earth peace to men.

Interlude Timor Mortis

Motet II Laudate Dominum Psalm 148

The Latin psalm mingles with many sentences of the Gloria.

Motet III Domine Fili

Domine Fili unigenite, Jesu Christe; Domine Deus, Agnus Dei, Filius Patris. Lord Jesus Christ, only begotten son; Lord God, Lamb of God, Son of the Father.

Instrumental interlude.

Motet IV Agnus Dei

Agnus Dei qui tollis peccata mundi miserere nobis. Dona nobis pacem Lamb of God who takest away the sins of the world, have mercy on us. Give us peace.

At Waterloo for baritone and chamber orchestra

Motet V Attende Domine

Attende Domine, benedicimus te. Alleluja. Tu solu altissimus. Adjuva pauperes; Fac egros validos; dona nobis pacem. Listen O Lord; we bless you; thou alone art the most high. Help the poor and heal the sick. Grant us peace.

Epilogue

JOHN BAIRD

Although John Baird has lived and worked in London for most of his adult life, he feel a strong affinity toward hs native Scotland, particularly for Lochranza and the Isle of Arran. As a graduate of London University, he studied with Herbert Howells and Sir Adrian Boult at the Royal College of Music. He was, for 13 years, Director of Music at Westminster School where he is now Emeritus Director and Composer in Residence. Choral Music has been central to his work as a composer, although he has also written an oboe concerto and a children's opera, Treble Chance, based on Chaucers's A Pardoner's Tale. Gloria was orignally commissioned by the Medici Choir and the first performances of the first version of the work were given by the Medici



Choir and the Westminster School Parent's Choir in St. James's Piccadilly and Westminster Abbey in 1995. Meanwhile, John's association with St Bartholomew's has grown and this second versin of Gloria has new movements and contains the celebrated Rahere's prayer. In 1992 A Westminster Carol Book was published containing thirty favourite carols from all over Europe, in their original languages for unaccompanied choir.

John, at time of writing, is happily living in Wandsworth Common with his first wife, his second son and his third cat.

GUY PROTHEROE

Guy Protheroe began his musical career as a chorister at Canterbury Cathedral, studied bassoon at the Guildhall School of Music and Drama and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, on broadcasts in many countries and on several recordings, for which he later received several international recording awards.



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

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

He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London 1998. Plans are now under way for a series of events from the Festival to be presented in Greece and Italy next year and a CD of The Byzantine Legacy, a sequence of music for the orthodox church performed by the English Chamber Choir and the Spectrum ensemble in The Cathedral at St Sophia during the Festival is due for release shortly.

RUTH DAVIDGE

Ruth Davidge made her debut as a soprano soloist with the Bath Bach Choir while studying "Bel Canto" with Helen Knight. She has coached and conducted choirs in London and abroad, including a multinational choir's rendition of Haydn's "Creation" during a violent thunderstorn about St Michael's Cathedral, Kaduna, Northern Nigeria, and since 1991 has privately studied singing with Jean Austin Dobson and, currently, Mollie Petrie. Ruth is a regular soloist with Medici Choir and has performed with them in St James's Piccadilly, St Margarets and Westminster Abbey, St. John's Smith Square, and St. Bartholomew the Great. Recent major performances include: Vivaldi's "Gloria", Faure's "



Requiem", Mozart's "Requiem" and motet "Exsultate Jubilate" and Handel's "Messiah". Tonight she sings the soprano solo in the "Rahere Gloria" - a part which the composer wrote for her voice, and which she premiered in Westminster Abbey in 1995.

ANN MANLY

Ann Manly began her musical studies as a keyboard player, but took up singing while reading music at Oxford University. She continued her studies at the Guildhall School of Music and Drama and privately with Jessica Cash. She has led a very varied musical career, combining the role of singer with that of concert promoter and manager and more recently, as an arts consultant. She has undertaken solo engagements in all the major London halls, singing composers from Beethoven to Xenaki. For many years she was a co-director and soloist with the contemporary music, ensemble Spectrum, appearing with the it across Europe from Malta to the Netherlands, and featuring on several radio and CD recordings. Recent appearances include Mozart's Mass in C minor at the Guildhall Old Library in the City of London and John Baird's Gloria at St John's, Smith Square

JUSTIN HARMER

Bass-Baritone, was born in London and became a music scholar at Westminster School as well as holder of the Billy Mayerl piano bursary at Trinity College of Music Junior Department. Whilst at school he performed with the National Youth Music Theatre at both Sadler's Wells and the Covent Garden Piazza under David Syrus, and as Don Quixote in De Falla's Master Peter's Puppet show for a two week run at the Edinburgh International Festival. He went on to read English at York University where he performed regularly as a soloist with the Chamber Choir and Music Department, also singing Micha in the Bartered Bride with York Opera. He was a solosit too with the Yorkshire Bach Choir in



the Bach Passions and a male Sorceress in Dido and Aeneas. With the same conductor, Peter Seymour, he sang with the University Choir and the Northern Sinfiona in Beethoven's Mass in C. In 1995 he took up a place as a Senior Exhibitioner at the Royal College of Music and began studying with Mark Wildman, taking part in masterclasses with Sarah Walker, Michael Chance and Jane Mannin, and singing with conductors such as Paul Godwin, Paul Spicer, Steven Cleobury, David Hill and most recently, Peter Schreier, for whom he was Pilate in the St Matthew Passion. As an active soloist in the South East he has performed with numerous choral societies in such works as Elijah, Mozart Requiem, Durufle Requiem, Brahms Requiem, Handel's Messiah and the other standards of the repertoire. He is a regular soloist at Bampton Classical Opera and has appeared there in more unusal works such as Mozart's The Cairo Goose and Impresario, and Gazzangia's Don Giovanni. Other highlights have included trips to Spain with London Contemporary Opera; to Israel for the Early Music Festival; Germany, to take part in the Mitte Europa Festival masterclasses. Having left the Royal College of Music this year he continues to work and study from his base in Battersea.

THE ENGLISH CHAMBER CHOIR

For a quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. The heart of the Choir's repertoire is music from the last five centuries, with or without instruments. Its own orchestra, the English Players, was formed in 1977. Together the Choir and Players have appeared in all the major London venues, and at festivals and concert series in Britain and Europe. Their most recent performances include Monteverdi's Vespers in London and Mozart's Requiem and Mass in C Minor in Switzerland.

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

The English Chamber Choir celebrated its 25th anniversary in 1997 with a reunion concert in Southwark Cathedral and concluded its Jubilee Year with the Annual carol concert in aid of HomeStart at the Guards' Chapel in the presence of HM The Queen. It has recently sung John Baird's Gloria at St John's Smith Square and visited Switzerland at the end of November for two performances of Handel's Solomon. In a few days time it will appear in this year's HomeStart carols in the presence of HRH Princess Alexandra; include appearances with Rick Wakeman at Wembley Arena, a centenary tribute to the French composer Francis Poulenc and concerts of music from the Byzantine tradition in Italy and Greece.

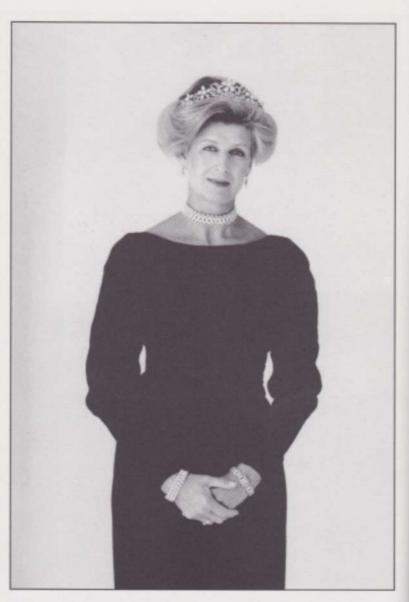


The Home-Start Carol Concert

in the presence of Her Royal Highness, Princess Alexandra

THE GUARDS CHAPEL MONDAY 14TH DECEMBER 1998

sponsored by James Capel Investment Management



Patron: Her Royal Highness Princess Alexandra



Silver Jubilee 1973-1998

A message from Lady Inge Chairman of the Carol Concert Committee

It is a great honour to welcome Her Royal Highness Princess Alexandra to the sixth Home-Start Carol Concert to be held here in the Guards Chapel. We hope you will all enjoy tonight's concert which closes Home-Start's Silver Jubilee year.

Home-Start is a voluntary organisation committed to promoting the welfare of parents and young children during their early, formative years by offering support, friendship and practical help in the home through another local parent – a Home-Start volunteer. Last year 6,000 trained volunteers gave more than one million hours to support 35,000 children and their parents in their homes throughout the United Kingdom, and with the British Forces both at home and in Germany and Cyprus.

The Carol Concert is a major fund-raising event; the brain child of Lady Cooper and Mrs Andrew Evans who ran the Concert for five years. We owe them a great deal and cannot thank them enough for their advice and support. We are extremely grateful to the Household Division for their hospitality and I would also like to thank the committee and our sponsors, donors and advertisers, a number of whom have supported us every year.

A major change has taken place at Home-Start UK with the retirement of our dearly loved Founder and President, Margaret Harrison. We send her every possible good wish for the future. Brian Waller has taken over as Director of Home-Start UK and we warmly welcome him to his first Carol Concert.

Thank you all for your continued support. Enjoy the concert, have a Happy Christmas and New Year and see you in 1999!

> Home-Start UK, 2 Salisbury Road, Leicester LE1 7QR Telephone: 0116 233 9955 Director: Brian Waller Registered Charity No. 326148

Home-Start Carol Concert Committee

Chairman: The Lady Inge

Mrs Timothy Jones, Mrs Ian McLeod, Lady Aird, Miss Deidre Barnett, The Reverend Leslie Bryan, Mrs John Calvert, Mrs Richard Cockroft, Mrs John Gore, Mrs Adrian Worsley, Mrs Dominic Hollamby and Mrs Rodney Venables.

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

James Capel Investment Management

Emelia Fox, Martin Jarvis, Derek Nimmo, Geoffrey Palmer, Tim Pigott-Smith and Alastair Stewart

The English Chamber Choir Conductor: Guy Protheroe, Administrator: Ann Manly

Organist: Ian Curror (Organist at the Chapel of the Royal Hospital Chelsea)

The Band of the Irish Guards by kind permission of the Regimental Lieutenant Colonel Irish Guards Director of Music: Major AR Chatburn

Major General EJ Webb-Carter, OBE (Major General Commanding the Household Division)

1st Bn Welsh Guards

The Chaplain of the Guards Chapel: The Reverend Leslie Bryan Sergeant Fred Barrett and all the Chapel Staff

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Page 5

Programme

Christmas music - The Band of the Irish Guards

Fanfare at the arrival of HER ROYAL HIGHNESS PRINCESS ALEXANDRA

Treble solo

Once in Royal David's City Stood a lowly cattle-shed Where a mother laid her Baby In a manger for His bed. Mary was that Mother mild Jesus Christ her little Child.

Choir only

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

AII

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.

Welcome by the Chaplain, THE REVEREND LESLIE BRYAN

Choir

I sing of a Maiden... Lennox Berkeley

Programme Presenter... ALASTAIR STEWART

All

God rest you merry, gentlemen,
Let nothing you dismay,
Remember Christ our Saviour
Was born on Christmas Day,
To save us all from Satan's power
When we were gone astray:
O tidings of comfort and joy!
O tidings of comfort and joy!

From God our heavenly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:

And when they came to Bethlehem
Where our dear Saviour lay,
They found him in a manger,
Where oxen feed on hay;
His mother Mary kneeling down,
Unto the Lord did pray:

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

First Reading by DEREK NIMMO
Old Sam's Christmas Pudding... Stanley Holloway

O Little Town of Bethlehem... Walford Davies Good people all this Christmas time... Irish Traditional

Choir

Second Reading by GEOFFREY PALMER
Advent 55... John Betjeman

AII

As with gladness men of old
Did the guiding star behold,
As with joy they hailed its light,
Leading onward, beaming bright,
So, most gracious God, may we
Evermore be led to thee.

As with joyful steps they sped,
To that lowly manger-bed,
There to bend the knee before
Him whom heaven and earth adore,
So may we with willing feet
Ever seek thy mercy-seat.

As they offered gifts most rare
At that manger rude and bare,
So may we with holy joy.
Pure, and free from sin's alloy,
All our costliest treasures bring.
Christ, to thee our heavenly King.

In heavenly country bright
Need they no created light;
Thou its Light, its Joy, its Crown,
Thou its Sun which goes not down:
There for ever may we sing
Alleluyas to our King.

The Boar's Head Carol... Traditional

Choir

ALASTAIR STEWART

Choir The Shepherd's Farewell (from L'enfance du Christ)... Hector Berlioz

Choir I Wonder as I Wander...

Appalachian traditional, arr. Guy Protheroe
Third Reading by EMELIA FOX

from The Tailor of Gloucester... Beatrix Potter

On Christmas night all Christians sing
To hear the news the angels bring News of great joy, news of great mirth,
News of our merciful King's birth.

AII

Then why should men on earth be so sad.
Since our Redeemer made us glad When from our sin He set us free,
All for to gain our liberty.

When sin departs before His grace, Then life and health come in its place. Angels and men with joy may sing. All for to see the new-born King.

All out of darkness we have light, Which made the angels sing this night; Glory to God, and peace to men, Now and for evermore. Amen.

Choir Christmas Song (Chestnuts Roasting on an Open Fire)...
Mel Torme/Robert Wells/arr. Peter Gritton

Fourth Reading by MARTIN JARVIS
Christmas Truce... Malcolm Brown and Shirley Seaton

Il est née le divin enfant... French Traditional, arr. John Rutter

Choir

Choir

Adeste, fideles,
Laeti truimphantes,
Venite in Bethlehem.
Natum videte
Regem Angelorum!
Venite, adoremus Dominum!:

AII

O come all ye faithful,
Joyful and triumphant,
O come ye, o come ye
to Bethlehem
Come and behold Him
Born the King of Angels:
O come, let us adore Him,
O come, let us adore Him,

God of God,
Light of Light,
Lo! He abhors not the Virgin's womb;
Very God,

Begotten, not created:

O come, let us adore Him, Christ the Lord!

Sing, choirs of Angels,
Sing in exultation,
Sing, all ye citizens of heaven above;
Glory to God
In the Highest:

Fifth reading by TIM PIGOTT-SMITH St. Luke Chapter 2, verses 1-20

Christians be Joyful (Christmas Oratorio)... Johann Sebastian Bach

Chotr

BLESSING

THE RIGHT REVEREND MICHAEL A. MANN K.C.V.O.

All

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

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

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

Retiring music - The Band of the Irish Guards

Please remain in your seats until
HER ROYAL HIGHNESS PRINCESS ALEXANDRA
has left the Chapel.

The English Chamber Choir

For a quarter of a century, the English Chamber Choir has been at the forefront of the English choral tradition. Based in London, where it is one of the best-known and busiest groups of its size, it prides itself on the variety of its repertoire and the diversity of its engagements. The heart of the choir's repertoire is music from the last five centuries, with or without instruments. Its own orchestra, the English Players, was formed in 1977, and together the choir and players have appeared in all the major London venues, and at festivals and concert series in Britain and Europe. Their most recent performances include Monteverdi's Vespers in London and Mozart's Requiem and Mass in C minor in Switzerland.

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The English Chamber Choir celebrated its 25th anniversary in 1997 with a reunion concert in Southwark Cathedral and concluded its Jubilee Year with the annual carol concert for Home-Start at the Guards Chapel in the presence of Her Majesty the Queen. It has recently given two performances of Gloria by John Baird at St John's Smith Square and at St Bartholomew-the-Great (the latter performance in the presence of HRH the Duke of Gloucester) and visited Switzerland at the end of November for two performances of Handel's Solomon.

The English Chamber Choir has enjoyed the benefits of a number of corporate sponsorships, most recently a three-year contract with JSS Pinnacle, which has received an award under the Government's National Heritage Arts Sponsorship Scheme (The 'Pairing' Scheme).

GUY PROTHEROE began his musical career as a chorister at Canterbury Cathedral, studied bassoon at the Guildhall School of Music and Drama and read music as a scholar at Magdalen College, Oxford. Early in his career he founded the ensemble Spectrum, with whom he has appeared at many international festivals, on tour in Europe and the USA, on broadcasts in many countries and on several recordings, for which he later received several international recording awards.

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

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

He has also directed and originated a number of artistic projects and series, the most recent being the Byzantine Festival in London 1998. Plans are now under way for a series of events from that festival to be presented in Greece and Italy next year and a CD of *The Byzantine Legacy*, a sequence of music for the Orthodox Church performed by the English Chamber Choir and the Spectrum ensemble in The Cathedral of St Sophia during the festival, is due for release shortly

For further information about the choir ring 0171 286 3944

IAN CURROR is organist and director of music at the Chapel of the Royal Hospital, Chelsea, and assistant conductor and accompanist to the English Chamber Choir.

The Band Of The Irish Guards

The Irish Guards were formed on 1 April 1900 by Queen Victoria to commemorate the bravery of many Irish Regiments in the South African campaigns. The Band of the Regiment was formed about this time and consisted of 35 bandsmen with a Warrant Officer, Mr CH Hassell, as the Bandmaster.

The most notable event in these early years was that in 1905 the band was invited to make (what turned out to be) the first of many tours of Canada during which the inhabitants of Toronto presented the band with a large and very ornate Silver Cup which is still in the Band's possession.

The band travelled frequently to active service during both World Wars performing concerts for the troops. The commitments of the band had so intensified during the Second World War that the strength was increased to 65 musicians.

The band has toured extensively over the years visiting Canada, USA, Australia, Italy, Argentina, Chile, Uruguay, Germany, Hong Kong, France, Luxembourg, Switzerland and Japan where they were accorded the unique privilege of being the first band ever to play in the Imperial Palace in the presence of the Empress and the two Crown Princes. The band's current establishment is 48, and from this number provides a Concert Band, Marching Band, Orchestra, Dance Band and Fanfare Trumpeters.

The band is stationed in London where its most regular duty is to play in turn with other Foot Guards Bands, at the Queen's Guard Mounting ceremony at Buckingham Palace. The band also plays for all State occasions and many public duties such as Investitures, State Visits, Royal Weddings, Guards of Honour, Royal Garden Parties and of course The Queen's Birthday Parade (Trooping the Colour).

The band broadcasts frequently – one such broadcast was the first in the country of 'Symphony for Concert Band' by Hindemith. The band has also appeared on television, in films and has made a number of recordings.

On leaving the band a number of musicians have continued their careers with orchestras such as the Hallé and the Royal Opera House Orchestra at Covent Garden.

In addition to their musical activities the musicians are all trained as Medical Assistants. In the event of mobilisation this would become their primary function – three of our musicians served in the Gulf during the 1990/91 hostilities.

The Guards Chapel

"To the honour and glory of almighty God and a record of faithful and gallant service."

This was the dedication inscribed on a marble tablet over the west door of the Guards Chapel before its destruction by bombing in 1944. The beautiful interior of the Chapel, decorated in alabaster, marble and mosaic, inspired the feelings of honour and glory and the very large number of memorials recorded the faithful and gallant service of the members of the Brigade. No place of worship existed at all when the building of Wellington Barracks, Birdcage Walk was completed in 1834 and it was only by the unflagging efforts of Dr William Dakins that a Chapel was provided. He was appointed as Chaplain to the Brigade in 1797, later becoming Chaplain to the Forces.

The Chapel was damaged several times between 1940 and 1944, mostly superficially, but major damage was done in 1940 when the roof was badly burned by incendiary bombs, and again when a near miss blew out the stained glass windows. On Sunday 18 June 1944, at 11.10am during the morning service, the Chapel was hit by a flying bomb which entered the western end and exploded. It almost completely destroyed the Chapel, only the apse being undamaged. 121 people, soldiers and civilians, were killed and many others injured. The six silver candlesticks and the cross, still used for the normal service, were in use at the time but were unmoved by the explosion, and the candles remained burning after the Chapel had crashed in ruins. Almost immediately proposals were put forward for worship to continue and on Christmas Day 1945, despite the severe restrictions on building work, the first service was held in a temporary Chapel, constructed by joining the undamaged apse to a Romney Hut erected inside the ruined walls of the Chapel. This was used until 1962 while plans were made for complete rebuilding.

The design of the new Chapel is the work of Mr Bruce George and was planned to embody the original apse, to use the War Memorial Cloister, to include the stained glass recovered in 1940, and to be built on the foundation of the original building.

This Chapel is the spiritual home of the Household Division. It was built up from the foundations of the former Chapel and the floor is supported on the remains of the two thousand original memorials. It now lives and continues as a symbol of the past, the present and the future of the Household Division.

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CASTLE BAYNARD WARD CLUB

CAROL SERVICE

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

15th December 1998 at 6pm

Conducted by the Rector, the Rev'd John Paul

In the presence of the Lord Bishop of London

ORDER OF SERVICE

Entrance

Ding dong merrily on high

Traditional

THE BLESSING OF THE CRIB

Let us pray

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

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

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

Bidding Prayer

Solo

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

Choir only

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

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;
Where like stars his children
crowned
All in white shall wait around.

MRS. C. F. ALEXANDER (1823 - 95)

1st Lesson

Isaiah 9:2,6&7

The Prophets foretells Christ's Birth and

Kingdom

Read by the immediate Past Chairman

Carol

Sit

Hymn to the Virgin

Benjamin Britten

2nd Lesson

Isaiah 11:1,2,4,6-9

The Peace that Christ will bring is foreshown

Read by a Past Chairman

Carol

O Little Town of Bethlehem

Walford

Davies

Hymn (Stand)

Of the Father's love begotten Ere the worlds began to be, He is Alpha and Omega, He the source, the ending he,

Of the things that are, that have been,

And that future years shall see, Evermore and evermore. O that birth for ever blessed! When the Virgin, full of grace, By the Holy Ghost conceiving, Bare the Saviour of our race, And the Babe, the world's Redeemer, First revealed his sacred face, Evermore and evermore.

O ye heights of heaven, adore him;
Angel hosts, his praises sing;
Powers, dominions bow before
him,
And extol our God and King;
Let no tongue on earth be silent,
Every voice in concert ring,
Evermore and evermore.

PRUDENTIUS (386-c.h - 413) Tr J. M. Neale (1818 - 66)

3rd Lesson

St. Luke 1, 26-35&38

Sit

The Angel Gabriel Salutes the Virgin Mary Read by the Hon. Secretary

Carol

I sing of a Maiden

Lennox Berkeley

Hymn (Stand)

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

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

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

And ye, beneath life's crushing load,
Whose forms are bending low,
Who toil along the climbing way
With painful steps and slow,
Look, now! for glad and golden hours
Come swiftly on the wing;
O rest beside the weary road,
And hear the angels sing.

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

E. H. SEARS (1810 - 76

4th Lesson

Sit

St. Matthew 1:18-25 Saint Matthew tells of the Birth of Jesus Read by the Chairman

Carol

Hodie Christus Natus Est

Francis Poulenc

5th Lesson

St. Luke 2:8-16 The Shepherds go to the Manger Read by the President The Shepherds' Farewell

Hector Berlioz

Stand

6th Lesson

St. John 1:1-14 The Great Mystery of the Incarnation Read by the Lord Bishop of London

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

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

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

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

Sit

Christmas Message The Lord Bishop

Let us Pray

Blessing of the Ward Club Banner

Collect

Final Blessing

Hymn (Stand)

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

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

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

C. WESLEY (1707 - 88) and Other:

Organ Voluntary

Please remain for refreshments after the service.

Drinks will be served in the Narthex.

Food will be served in the Parish Room.

Please make use of the galleries after receiving food and drink, this will avoid congestion.

Catering-Occasional Cuisine-Penny Ide-Smith.

Our thanks to Guy Protheroe and the English Chamber Choir for their continued support for this annual act of Worship.

The Castle Baynard Ward Banner is the work and gift of Kate and Tony Rogers.

