

Tuesday 23 October 2012
St. Sepulchre's Church,
Holborn Viaduct, EC1

LONDON
CONCERT
CHOIR

A snippet of a musical score for Kyrie eleison, showing vocal lines with lyrics 'Ky - ri - ele - i - son'.

Rachmaninov

LITURGY OF ST JOHN CHRYSOSTOM

London Concert Choir
Conductor: Mark Forkgen

Programme £2

Please note:

- The consumption of food is not permitted in the church.
- Please ensure that all mobile phones, pagers, and alarms on digital watches are switched off.
- Flash photography and audio or video recording are not permitted.
- There will be a 20-minute Interval, during which drinks will be served.



Programme Notes © David Knowles
Programme designed by Stephen Rickett and edited by Eleanor Cowie

London Concert Choir

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St Sepulchre-without-Newgate: The National Musicians' Church

This is the first time that London Concert Choir has performed at St Sepulchre's. Named after the Holy Sepulchre in Jerusalem, the church is first mentioned in 1137. It was grandly re-built in 1450 only to be badly damaged in the Great Fire of 1666. The burnt-out shell was rebuilt by Wren's masons in 1670-71. St Sepulchre's now stands as the largest parish church in the City of London.

Famous in folklore, the twelve 'Bells of Old Bailey' are remembered in the rhyme 'Oranges and Lemons'. The great bell of St Sepulchre's tolled as condemned men passed from Newgate prison towards the gallows. On midnight of an execution day, St Sepulchre's Bellman would pass by an underground passage to Newgate Prison and ring twelve double tolls to the prisoner on the Execution Bell, whilst reciting a rhymed reminder that the day of execution had come. The handbell is now displayed under glass in the church, alongside the rhyme that was read to prisoners.

Captain John Smith, first governor of the State of Virginia, USA, is buried in the South aisle of the church and is commemorated in a beautiful stained-glass window on the South wall.

The South aisle of the church holds the regimental chapel of the Royal Fusiliers (City of London Regiment), and its gardens are a memorial garden to that regiment. The School of English Church Music (now Royal School of Church Music) had its first London base at St Sepulchre's and was used regularly for BBC broadcasts in the 1930s.

The young Henry Wood learnt to play the organ in The St Stephen Harding Chapel and was appointed Assistant Organist at the church, aged 14. Sir Henry Wood became famous for instituting the Promenade Concerts; the longest-running continuous series of orchestral concerts in the world. When Sir Henry died in 1944, his ashes were laid to rest in the chapel which was subsequently renamed The Musicians' Chapel.

Nowadays, St. Sepulchre's is best known as the National Musicians' Church. With its excellent and thriving musical tradition, St. Sepulchre's has links with many music colleges and institutions, providing an important venue for musical events and a centre for musicians.

THE LITURGY OF ST JOHN CHRYSOSTOM (OP. 31)



Sergei Rachmaninov (1873-1943)

Background

The Eastern Orthodox Church in the ninth century was very progressive, taking steps that were not emulated in the West for some five hundred years. They initiated a 'Mission to the Slavs' and, in order to carry this out, devised a script for the purely oral language spoken by the Slav tribes to their north, and translated the Gospels into this script. The monks Cyril and Methodius were responsible for this first Mission, and are widely revered as Saints in the Orthodox Church, with Cyril giving his name to the modern Russian alphabet, Cyrillic. They were based in Macedonia, and Orthodoxy has spread northwards and eastwards from there to be a faith professed by over 200 million people around the world. The original language, known as Church Slavonic, is still used in worship, and is largely comprehensible to modern-day Slavs. Russia itself (at that time with its capital in Kiev) converted to Christianity in 988.

In Orthodox usage, 'Liturgy' refers to the words and form of the Eucharistic service, and the Liturgy of St John Chrysostom is the most widely used of such services, corresponding to the Ordinary of the Mass in the Roman Church. John was archbishop of Constantinople at the end of the Fourth Century, with the Greek appellation Chrysostom meaning 'golden-tongued'. He acquired this name because of his renown as an orator, in particular for his exhortations in favour of almsgiving and against the abuse of wealth. This made him popular with the common people, but not with the establishment, and he died in exile in 407 A.D. He was rehabilitated some thirty years later and his remains were brought back in honour to Constantinople.

Of course, things are not always what they seem! The script Cyril invented was not Cyrillic, but rather a short-lived one called Glagolitic, and his mission was a failure, since it went to Moravia (part of the present-day Czech Republic), where the Roman church was already well established. St John Chrysostom, for all his oratory, was no scholar, and did not devise the liturgy named after him. St Basil, a great saint and scholar, also of the Fourth Century, probably wrote the central prayer of consecration. Kiev is now in Ukraine, and the monument to 1,000 years of Russian Christianity is in the town of Novgorod (a later capital of Russia).

Nonetheless, a second mission, carried out after Cyril's death by their disciples Saints Clement and Naum, was successful, and the border between Orthodoxy and Roman Catholicism became established, remaining largely the same to the present day. The incursions of the Ottoman Empire from the south made a third border, and weakened the status of the Greek Orthodox Church, with the church in Greece being entirely dependent on its Ottoman rulers. It is entirely possible that, without the Mission to the Slavs started by Cyril and Methodius, the Orthodox Church would have been so enfeebled that it would have died out or become absorbed in the Roman Church.

There were many disputes between the Roman and Orthodox churches, but they remained in communion until 1054, the time of the Great Schism. The formal area of dispute was very narrow – one word ‘Filioque’ (‘and the Son’) added to the Latin creed and never accepted by the Orthodox – but the real problem was far greater, and caused by a gradual moving apart of the two churches ever since the foundation of Constantinople in the Fourth Century. The two halves of Christendom spoke different languages and had less and less to do with each other as time went on, with their scholars and mystics hardly communicating. There were attempts at reconciliation before the fall of Byzantium in the 15th Century and, more recently, the fall of Communism raised hopes of a possible rapprochement, but these have faded. Old attitudes die hard, and there is still much bitterness, particularly on the Russian side.

Rachmaninov’s Setting

Rachmaninov set the words of the Liturgy to music in 1910, five years before he wrote his more widely known Vespers. It is not as adventurous a work as the Vespers, and is not based on traditional chants, but it is firmly rooted in a study of the Orthodox tradition. In particular, all the music is unaccompanied, so the singers cannot rely on the support and harmonic texture provided by an organ. The Liturgy of St John Chrysostom was first performed in a secular setting in November 1910, and was not well received by the ecclesiastical authorities. In fact, it is doubtful if the work as a whole has ever been performed in a religious context. There are some difficulties in presenting a concert performance, since Rachmaninov set the responses of the choir, but not the words of the priest or deacon. This means that a certain amount of chant has to be added to make sense of the fragmentary responses, but without adding so much that the work becomes impossibly long (bearing in mind that Orthodox services typically last two to three hours)! The existing editions do not satisfactorily resolve this problem, so conductors have to devise their own solutions. There are twenty movements, and in this performance, the short and fragmentary movement 15 is omitted.

Some parts of the Liturgy are familiar to western audiences, particularly the Sanctus, Benedictus, Creed and Lord’s Prayer, but others are unfamiliar. In particular, the Trisagion (Thrice Holy) is an important Orthodox prayer, rarely heard in Western churches. The Gloria in Excelsis and Agnus Dei have no equivalent in the Orthodox rite.

Where possible, in the following texts, the usual translation of the Russian Orthodox Church in the USA is adopted (as you will see, heavily influenced by the Book of Common Prayer). In the Creed, a slightly different approach is taken: the translation of the Latin Creed is taken from the Book of Common Prayer, with square brackets showing the words omitted in the Orthodox version. This enables the reader to see the exact (and very narrow) theological points of difference between the two churches.

Programme notes, translations and transliterations by David Knowles, who also chants the words of the Deacon in tonight’s performance

1. Great Litany

The most familiar words in the Orthodox Liturgy are 'Gospodi pomiluy' ('Kyrie eleison', or 'Lord have mercy'). This movement, like several others, takes the form of a dialogue between the Deacon (whose words are shown in italics) and the choir. Note that (unlike the Western rite) the words 'Christe eleison' do not occur.

Blagoslovenno Tsarstvo Ottsa i Syna i Svyatago Dukha, nyne i prisno i vo veki vekov.

Amin.

Mirom Gospodu pomolimsya.

Gospodi, pomiluy.

O svyshnem mire, i spasenii dush nashikh, Gospodu pomolimsya.

Gospodi, pomiluy.

O mire vsego mira, blagosostoyanii svyatikh Bozhiikh tserkvey i soyedinenii vsekh, Gospodu pomolimsya.

Gospodi, pomiluy.

O svyatem khrame sem i s veroyu, blagogoveniyem i strakhom Bozhiim vkhodyashchikh v on, Gospodu pomolimsya.

Gospodi, pomiluy.

O chestnem presviterstve, vo Khriste diakonstve, o vsem prichte i lyudekh, Gospodu pomolimsya.

Gospodi, pomiluy.

O strane sey, pravitelek i voinstve yeya, i o vsyakoy khristianskey strane, Gospodu pomolimsya.

Gospodi, pomiluy.

O grade sem, vsyakom grade, strane i veroyu zhivushchikh v nikh, Gospodu pomolimsya.

Gospodi, pomiluy.

O blagarastvorenii vozdukhov, o izobilii plodov zemnikh i vremenikh mirnykh, Gospodu pomolimsya.

Gospodi, pomiluy.

O plavayushchikh, puteshestvuyushchikh, neduguyushchikh, strazhdushchikh, plenennykh, i o spasenii ikh, Gospodu pomolimsya.

Gospodi, pomiluy.

Da izbavit'sya nam ot vsyakiya skorbi, gneva i nuzhdy, Gospodu pomolimsya.

Gospodi, pomiluy.

Zastupi, spasi, pomiluy i sokhrani nas, Bozhe, Tvoeyu blagodatuyu.

Gospodi, pomiluy.

Blessed is the Kingdom of the Father, and of the Son, and of the Holy Spirit, now and ever and unto ages of ages.

Amen.

In peace let us pray to the Lord.

Lord, have mercy.

For the peace from above, and for the salvation of our souls, let us pray to the Lord.

Lord, have mercy.

For the peace of the whole world, for the welfare of God's holy Churches, and for the union of them all, let us pray to the Lord.

Lord, have mercy.

For this Holy Temple, and for those who with faith, reverence, and with the fear of God enter therein, let us pray to the Lord.

Lord, have mercy.

For the Holy Orthodox Patriarchs, for the Diaconate in Christ, for all the clergy and people, let us pray to the Lord.

Lord, have mercy.

For this country, its administration and armed forces, and for every Christian land, let us pray to the Lord.

Lord, have mercy.

For this city, for every city and country, and for those who with faith dwell therein, let us pray to the Lord.

Lord, have mercy.

For seasonable weather, for abundance of the fruits of the earth, and for peaceful times, let us pray to the Lord.

Lord, have mercy.

For travellers by sea and by land, for the sick, the suffering, the captives, and for their salvation, let us pray to the Lord.

Lord, have mercy.

For our deliverance from all tribulation, anger and necessity, let us pray to the Lord.

Lord, have mercy.

Protect us, save us, have mercy on us and keep us, O God, by Thy Grace.

Lord, have mercy.

Sami sebe i drug druga, i ves' zivot nash Khristu Bogu predadim.

Tebe, Gospodi.

Yako podobaet Tebe vsyakaya slava, chest' i poklonenie Ottsu i Synu i Svyatomu Dukhu, nyne i prisno i vo veki vekov.

Amin.

Let us commend ourselves and each other and all our life unto Christ our God.

To Thee, O Lord.

For unto Thee are due all glory, honour and worship, to the Father, and to the Son, and to the Holy Spirit, now and ever, and unto ages of ages.

Amen.

2. First Antiphon – Bless the Lord, O My Soul

This setting of Psalm 102 (103 in the Latin psalter) uses a favourite device of Rachmaninov's – a solo line in the alto voice accompanied by the sopranos, tenors and basses singing 'Bless the Lord, O my soul'. The rich sonority of the altos is replaced by the basses singing the Gloria, before the altos return briefly. The movement ends with an abbreviated litany.

Blagoslovi, dushe moya, Gospoda, i vsya vnutrennyaya moya imya svyatoye Yego. Blagoslovi, dushe moya, Gospoda, i ne zabyvay vsekh vozdayaniy Yego.

Ochishchayushchago vsya bezzakoniya tvoya, izbavlyayushchago ot istleniya zivot tvoy, Venchayushchago tya milostiyu i shchedrotami. Ispolnyayushchago vo blagikh zhelaniye tvoye, obnovitsya yako orlya yunost' tvoya.

Tvoryay milostynyu Gospod' i sud'bu vsem obidimym.

Blagoslovi, dushe moya, Gospoda, i vsya vnutrennyaya moya imya svyatoye Yego.

Slava Ottsu i Synu i Svyatomu Dukhu,

i nyne i prisno i vo veki vekov. Amin.

Paki i paki mirom Gospodu pomolimsya.

Gospodi, pomiluy.

Zastupi, spasi, pomiluy i sokhrani nas, Bozhe, Tvoeyu blagodatiyu.

Gospodi, pomiluy.

Sami sebe i drug druga, i ves' zivot nash Khristu Bogu predadim.

Tebe, Gospodi.

Yako Tvoya derzhava, i Tvoe yes' tsarstvo, i sila i slava, Ottsa, i Syna, i Svyatago Dukha, nyne i prisno i vo veki vekov.

Amin.

Bless the Lord, O my soul, and all that is within me, bless His Holy Name.

Bless the Lord, O my soul, and forget not all His benefits.

Who cleanseth all thy sin, who redeemeth thy life from corruption, And crowneth thee with mercy and compassion. Who satisfieth thy mouth with good things, making thee young and lusty as an eagle.

The Lord executeth righteousness and judgment for all that are oppressed.

Bless the Lord, O my soul, and all that is within me, bless His Holy Name.

Glory to the Father, and to the Son, and to the Holy Spirit, both now, and ever and unto ages of ages. Amen.

Again and again, in peace let us pray to the Lord.

Lord, have mercy,

Protect us, save us, have mercy on us and keep us, O God, by Thy Grace.

Lord, have mercy.

Let us commend ourselves and each other, and all our life unto Christ, our God.

To Thee, O Lord.

For Thine is the Majesty and Thine is the Kingdom, the Power and the Glory, of the Father and of the Son and of the Holy Spirit, now and ever, and unto ages of ages.

Amen.

3. Second Antiphon – Gloria and Only-Begotten Son

The words 'Slava Ottsu i Synu i Svyatomu Dukhu' (Glory to the Father and to the Son and to the Holy Spirit) will also become familiar before the end of this setting, as will the continuation 'i nyne i prisno i vo veki vekov' (both now and ever and unto ages of ages). The 'Gloria in excelsis Deo', familiar in the Western rite, does not occur in the Orthodox liturgy.

Slava Ottsu i Synu i Svyatomu Dukhu,

i nyne i prisno i vo veki vekov. Amin.

Yedinorodnyy Syne i Slove Bozhi, bezsmerten syy,

i izvolivyy spaseniya nashego radi,
voplotititsya ot Svyatyya Bogoroditsy
i Prisodevy Marii,
neprelozhno vochelovechivyyasya:
raspnysya zhe, Khriste Bozhe,
smertiyu smert' popravyy,
yedin syy Svyatyya Troitsy
sproslavlyayemyy Ottsu,
i Svyatomu Dukhu, spasi nas.

Glory to the Father, and to the Son, and to the Holy Spirit,
both now, and ever and unto ages of ages. Amen.

O only begotten Son and Word of God, Who art Immortal,
and Who didst deign, for our salvation,
to be incarnate of the Holy Birth-giver of God and ever-Virgin Mary,
and without mutation didst become man,
and was crucified for us, O Christ our God,
Who by death didst vanquish Death,
Who art One of the Holy Trinity, and art glorified together with the Father
and the Holy Spirit, save us.

4. Third Antiphon – The Beatitudes

This setting of the Beatitudes is set in a gentle rocking 6/8 time, and ends with a Gloria recalling that in number 2.

Vo tsarstvii Tvoyem pomyani nas Gospodi,
yegda priideshi vo tsarstvii Tvoyem.

Blazheni nishchii dukhom, yako tekh yesť
tsarstvo nebesnoye.

Blazheni plachushchii, yako tii uteshatsya.

Blazheni krottsyi, yako tii nasledyat zemlyu.

Blazheni alchushchii i zhazhdushchii pravdy,
yako tii nasytyatsya.

Blazheni milostivii, yako tii pomilovani budut.

Blazheni chistii serdtsem, yako tii Boga uzryat.

Blazheni mirotvortsy, yako tii Synove Bozhi
narekutsya.

Blazheni izgnani pravdy radi,

yako tekh yesť tsarstvo nebesnoye.

Blazheni yeste, yegda ponosyat vam, i izhdenut, i
rekut vsyak zol glagol na vy lzhushche Mene radi.

Raduytesya i veselitesya, yako mzda vasha mnoga
na nebesekh.

Slava Ottsu i Synu i Svyatomu Dukhu,

i nyne i prisno i vo veki vekov. Amin.

In Thy Kingdom remember us, O Lord,
when Thou comest into Thy Kingdom.

Blessed are the poor in spirit, for theirs is the Kingdom of Heaven.

Blessed are they that mourn, for they shall be comforted.

Blessed are the meek, for they shall inherit the earth.

Blessed are they that hunger and thirst for righteousness, for they shall be filled.

Blessed are the merciful, for they shall obtain mercy.

Blessed are the pure in heart, for they shall see God.

Blessed are the peacemakers, for they shall be called the sons of God.

Blessed are they which are persecuted for righteousness' sake,
for theirs is the Kingdom of Heaven.

Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for My sake.

Rejoice and be exceeding glad, for great is your reward in Heaven.

Glory to the Father, and to the Son, and to the Holy Spirit,

both now, and ever and unto ages of ages. Amen.

5. Entrance with Gospel – O come let us worship

At this point in the service, the Gospel is carried in and the following anthem is sung.

Premudrost', prosti.

Prīdite, poklonimsya i pripadem ko Khristu.

Spasi nas, Syne Bozhi, voskresyy iz mertvykh,
poyushchiya Ti: Alliluya.

Wisdom, attention!

O come, let us worship and fall down before Christ.

O Son of God, Who didst rise from the dead,
save us who sing unto Thee: Alleluia.

6. Trisagion (Thrice Holy)

This is one of the most famous prayers in the Orthodox liturgy, but is rarely heard in Western churches. It is set in 5/8 time, with a lively folk-dance melody that must have seemed rather shocking for church use in 1910! During a real service, the Epistle and Gospel are read between the Trisagion and the Gloria.

Gospodi, spasi blagochestivyya i uslyshi ny.

Gospodi, spasi blagochestivyya i uslyshi ny.

...i vo veki vekov. Amin.

Svyatyy Bozhe, svyatyy krepkiy, svyatyy
bezsmertnyy, pomiluy nas [3 times].

Slava Ottsu i Synu i Svyatomu Dukhu,

i nyne i prisno i vo veki vekov. Amin.

Svyatyy bezsmertnyy, pomiluy nas.

Svyatyy Bozhe, svyatyy krepkiy, svyatyy
bezsmertnyy, pomiluy nas.

Slava Tebe, Gospodi, slava Tebe.

O Lord, save Thy people and hear us.

O Lord, save Thy people and hear us.

...and unto ages of ages. Amen.

O Holy God, Holy Mighty, Holy Immortal One,
have mercy upon us [3 times].

Glory to the Father, and to the Son, and to the Holy Spirit,

both now, and ever and unto ages of ages. Amen.

Holy Immortal One, have mercy upon us.

O Holy God, Holy Mighty, Holy Immortal One,
have mercy upon us.

Glory to Thee, O Lord, glory to Thee.

7. Litany of Supplication

This litany is more specific than the opening Great Litany, and concerns itself with prayers for the people of the area, and those who support the local church (this Holy Temple) – including 'those who sing, and those people here present'.

*Rtsem vsi ot vsey dushi, i ot vsego pomishleniya
nashego rtsem:*

Gospodi, pomiluy!

*Gospodi Vsederzhiteluyu, Bozhe Otets nashikh,
molim Ti sya, uslyshi i pomiluy.*

Gospodi, pomiluy!

*Pomiluy nas, Bozhe po velitsey milosti Tvoyey,
uslyshi i pomiluy.*

Gospodi, pomiluy!

*Yeshche molimsya o svyateyshikh pravoslavnikh
patriarsekh i vsey vo Khriste bratii nashey.*

Gospodi, pomiluy!

*Yeshche molimsya o strane sey, pravitelekhn i
voinstve yeya i o vsyakoy khristianskey strane.*

Gospodi, pomiluy!

*Let us say with all our soul, and with all our mind
let us say:*

Lord, have mercy.

*O Lord Almighty, God of our fathers, we pray
Thee, hearken, and have mercy.*

Lord, have mercy.

*Have mercy upon us, O God, according to Thy
great mercy, hearken, and have mercy.*

Lord, have mercy.

*Furthermore we pray for the Holy Orthodox
Patriarchs and for all our brethren in Christ.*

Lord, have mercy.

*Furthermore we pray for this country, for its leaders
and armed forces and for every Christian land.*

Lord, have mercy.

9. Offertory

The gifts of the people are collected during this liturgy.

Ispolnim molitvu nashu Gospodevi.

Gospodi, pomiluy.

O predlozhennykh chestnykh darekh, Gospodu pomolimsya.

Gospodi, pomiluy.

O izbavititsya nam ot vsyakiya skorbi, gneva i nuzhdi, Gospodu pomolimsya.

Gospodi, pomiluy.

Dne vsego sovershena, svyata, mirna i bezgreshna, u Gospoda prosim.

Poday, Gospodi.

Angela mirna, verna nastavnika, khranitelya dush i teles nashikh, u Gospoda prosim.

Poday, Gospodi.

Proshcheniya i ostavleniya grekhov i pregreshenii nashikh u Gospoda prosim.

Poday, Gospodi.

Sami sebe, i drug druga, i ves' zhyvot nash Khristu Bogu predadim.

Tebe Gospodi.

Shchedrotami Yedinorodnago Syna Tvoego, s nimzhe blagosloven esi, so presvyatym i blagim i zhyvotvoryashchim Tvoim Dukhom, nyne i prisno, i vo veki vekov.

Amin.

Mir vsem.

I dukhovi tvoyemu.

Vozlyubim drug druga, da yedinomysliyem ispovemy.

Otsa i Syna i Svyatago Dukha, Troitsu yedinosushchnuyu i nerazdel'nyuyu.

Let us complete our prayer unto the Lord.

Lord, have mercy.

For these Precious Gifts now offered, let us pray to the Lord.

Lord, have mercy.

For our deliverance from all tribulation, anger and necessity, let us pray to the Lord.

Lord, have mercy.

A day all-perfect, holy, peaceful and sinless, let us beseech of the Lord.

Grant it, O Lord.

An Angel of Peace, a faithful guide, a guardian of our souls and bodies, let us beseech of the Lord.

Grant it, O Lord.

Pardon and remission of our sins and transgressions, let us beseech of the Lord.

Grant it, O Lord.

Let us commend ourselves and each other, and all our life unto Christ our God.

To Thee, O Lord.

Through the bounty of Thine Only-Begotten Son, with Whom Thou art blessed, together with Thine All-Holy, and gracious and life-giving Spirit, now and ever and unto ages of ages.

Amen.

Peace be with you all.

And with thy spirit.

Let us love one another, that with one accord we may confess.

The Father, the Son and the Holy Spirit, the Trinity, consubstantial and undivided.

10. Creed

In early days, the doors of the church were closed at this point to ensure that only the faithful were present, and this is recalled in the words of the deacon ('The doors, the doors!'). For the most part, this setting is homophonic, with one note per syllable, but Rachmaninov introduces a solo line for the words 'Who for us men', and the music then turns into a march with the words 'And he shall come again with glory to judge both the quick and the dead'. The next section ('and I believe in the Holy Ghost') is quiet and contemplative, ending with a pause. Finally, on the word 'Chayu' ('I look for') the choir bursts into a glorious expectation of future life.

Dveri, dveri, premudrostiyu vonmem.

Veruyu vo yedinago Boga Ottsa Vsederzhatelya,
Tvortsa nebu i zemli, vidimym zhe vsem i
nevidimym.

I vo yedinago Gospoda Iisusa Khrista, Syna
Bozhiya, yedinorodnago,
Izhe ot Ottsa rozhdennago prezhde vsekh vek.
Sveta ot sveta, Boga istinna ot Boga istinna,

rozhdenna, nesotvorennaya, yedinosushchna Ottsu,

imzhe vsya bysha;

Nas radi chelovek, i nashego radi spaseniya
shedshego s nebes,
I vplotivshagosya ot Dukha Svyata i Marii Devy,

i vochelovechshasya.

Raspyatago zhe za ny pri Pontiyem Pilate,
I stradavsha, i pogrebena.
I voskresshago v tretiy den' po pisaniyam.

I vozshedshago na nebesa, i sedyashcha odesnuyu
Ottsa.

I paki gryadushchago so slavoyu suditi zhivym i
mertvym,
Yego zhe tsarstviyu ne budet kontsa.

I v Dukha Svyatogo, Gospoda,
zhivotvoryashchago,
izhe ot Ottsa iskhodyashchago,
Izhe so Ottsom i Synom spoklanyayema i slavima,

Glagolavshago proroki.

Vo yedinu Svyatuyu, Sobornuyu i Apostol'skuyu
Tserkov'.

Ispoveduyu yedino kreshcheniye vo ostavleniye
grekhov.

Chayu voskreseniya mertvykh,
I zhizni budushchago veka. Amen.

The doors! The doors! In wisdom let us attend!

I believe in one God the Father Almighty,
Maker of heaven and earth, and of all things
visible and invisible.

And in one Lord Jesus Christ, the only begotten Son
of God,

Begotten of his Father before all worlds,
[God of God,] Light of Light, Very God of Very
God,

Begotten, not made, Being of one substance with
the Father,

By whom all things were made.

Who for us men, and for our salvation

came down from heaven,

And was incarnate by the Holy Ghost of the Virgin
Mary,

And was made man.

And was crucified also for us under Pontius Pilate.

He suffered and was buried.

And the third day he rose again according to the
Scriptures.

And ascended into heaven, And sitteth on the right
hand of the Father.

And he shall come again with glory to judge both
the quick and the dead,

Whose kingdom shall have no end.

And [I believe] in the Holy Ghost, The Lord and
giver of life,

Who proceedeth from the Father [and the Son],

Who with the Father and the Son together is
worshipped and glorified,

Who spake by the Prophets.

And [I believe] one Catholic and Apostolic Church.

I acknowledge one Baptism for the remission of
sins.

And I look for the resurrection of the dead,

And the life of the world to come. Amen.

11. Eucharistic Prayer

This Eucharistic prayer includes the familiar Sanctus and Benedictus. These are set in a very short but effective form by Rachmaninov, with the fact that 'Holy' (Svyat) is only one syllable in Slavonic giving a completely different rhythm to the music.

Stanem dobre, stanem so strakhom, vonmem, svyatoe voznosheniye v mire prinositi.

Milost' mira, zhertvu khvaleniya.

Blagodat' Gospoda nashego Iisusa Khrista, i Iyuby Boga i Ottsa, i prichastiye Svyatago Dukha, budi so vsemi vami.

I so dukhom tvoim.

Gore imeim serdtsa.

Imamy ko Gospodu.

Blagodarim Gospoda.

Dostoyno i pravedno yesť poklanyatisya Otsu i Synu i Svyatomu Dukhu, Troitse yedinosushchney i nerazdel'ney.

Pobednyuy pesn' poyushche, vopiyushche, vsyvayushche i glagolyushche:

Svyat, Svyat, Svyat, Gospod' Savaaf, ispoln' nebo i zemlya slavy Tvoeyaya.

Osanna v vyshnikh,

blagosloven gryadyi vo imya Gospodne.

Osanna v vyshnikh. Amen.

Let us stand aright, let us stand with fear, let us attend, that we may offer the Holy Oblation in peace.

A mercy of peace, a sacrifice of praise.

The Grace of our Lord Jesus Christ, and the love of God the Father, and the fellowship of the Holy Spirit be with you all.

And with thy spirit.

Let us lift up our hearts.

We lift them up unto the Lord.

Let us give thanks unto the Lord.

It is meet and right to worship the Father, and the Son, and the Holy Spirit, The Trinity, Consubstantial and Undivided.

Singing the triumphant song, crying, calling aloud and saying:

Holy, Holy, Holy, Lord God of Sabaoth, 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. Amen.

12. Elevation of the Host - We hymn Thee

The marking for this beautiful hymn is 'Barely audible. Almost without dynamic shadings'. A solo soprano quietly sings 'Bozhe nash' (O our God) above the rest of the choir.

Tvoja ot Tvoikh Tebe prinosityashche o vsekh i za vsya.

Tebe poyem, Tebe blagoslovim,

Tebe blagodarim, Gospodi,

I molim Ti sya, Bozhe nash.

Thine own, of Thine own, we offer unto Thee, on behalf of all, and for all.

We hymn Thee, we bless Thee,

we give thanks to Thee, O Lord,

and we pray to Thee, O our God.

13. Hymn to the Virgin

Dostoyno yesť yako voistinu, blazhiti Tya

Bogoroditsu,

Prisnoblazhennuyu i preneporochnyuyu, i Mater

Boga nashego.

Chestneyshuyu kheruvim

i slavneyshuyu bez sravneniya serafim,

Bez istleniya Boga Slova rozhdshuyu,

sushchuyu Bogoroditsu, Tya velichayem.

Meet it is, in truth, to bless Thee, the Birth-giver of God,

ever-blessed and all-undefiled, and the Mother of our God.

More honourable than the Cherubim, and beyond compare more glorious than the Seraphim,

Thou Who without defilement barest God the Word,

True Birth-giver of God, we magnify Thee.

14. The Lord's Prayer

This setting for double choir in some ways looks forward to the more complex settings in Rachmaninov's Vespers, written some five years later. One choir has the words, while the other repeats 'Otche nash' (Our Father). At the end, both choirs join to sing 'Our Father' before and during the final line 'But deliver us from the Evil One'.

*I spodobi nas, Vladyko, so derznoveniyem,
neosuzhdenno smeti prizyvati Tebe nebesnago
Boga Ottsa, i glagolati:*

Otche nash, izhe yesi na nebesekh,
da svyatiitsya imya Tvoye,
da priidet Tsarsviye Tvoye,
da budet volya Tvoya, yako na nebesi i na zemli.
Khleb nash nasushchnyy dazhd' nam dnes';
i ostavi nam dolgi nasha,
yakozhe i my ostavlyayem dolzhnikom nashim;
i ne vvedi nas vo iskusheniye,
no izbavi nas ot lukavago.

*Yako Tvoye yesť tsarstvo i sila i slava, Ottsa i Syna
i Svyatago Dukha, nyne i prisno i vo veki vekov.*

Amin.

*And vouchsafe O Master, that we may boldly and
without condemnation, dare to call upon Thee, our
heavenly God and Father, and say:*

Our Father, Who art in the heavens!
Hallowed be Thy name,
Thy Kingdom come,
Thy will be done, as in heaven, so on the earth.
Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors;
and lead us not into temptation,
but deliver us from the Evil One.

*For Thine is the Kingdom, and the Power and the
Glory, of the Father, and of the Son, and the Holy
Spirit, now and ever, and unto ages of ages.*

Amen.

16. Communion Hymn

This is a very cheerful dance-like hymn of praise, imitating the pealing of bells. It ends with lively alleluias gradually fading away into the distance.

Khvalite Gospoda s nebes, khvalite Yego
v vyshnikh.
Alliluya, alliluya, alliluya.

Praise the Lord from the Heavens, praise Him
in the highest.
Alleluia, alleluia, alleluia.

17. Communion of the Faithful

Blagosloven gryady vo imya Gospodne.
Bog Gospod', i yavisya nam.

*Spasi Bozhe, lyudi tvoya i blagoslovi dostoyaniye
Tvoye.*

Videkhom svet istinnyy,
priyakhom Dukha Nebesnago
obretokhom veru istinnuyu,
Nerazdel'ney Troitse poklanyayemsiya:
Ta bo nas spasla yesť.

Vsegda, nyne i prisno, i vo veki vekov.

Amin.

Blessed is He that cometh in the Name of the Lord.
God is the Lord, and hath revealed Himself to us.

*O God, save Thy people and bless Thine
inheritance.*

We have seen the True Light,
we have received the Heavenly Spirit,
we have found the true faith,
worshipping the Undivided Trinity:
For It hath saved us.

Always, now and ever, and unto ages of ages.

Amen.

18. Post-Communion - Let our mouths be filled

Da ispolnyatsya usta nasha khvaleniya Tvoyego
Gospodi, yako da poyem slavu Tvoyu,
yako spodobil yesi nas prichastitiysya Svyatim
Tvoim Bozhestvennym,
bezsmertnym i zhivotvoryashchim taynam.
Soblyudi nas vo Tvoyey svyatyni,
ves' den' pouchatitsya pravde Tvoyey.

Alliluya, alliluya, alliluya.

Let our mouths be filled with Thy praise, O Lord,
that we may extol Thy glory;
for Thou hast deigned to make us partakers of Thy
Holy, Divine,
Immortal and Life-giving Mysteries.
Keep us in Thy Holiness,
that all the day we may be instructed in Thy
righteousness.
Alleluia, alleluia, alleluia.

19. Benediction - Blessed be the Name of the Lord

This setting is a very insistent double-choir statement of 'Blessed be the Name of the Lord', which it would take a brave person to contradict!

*Budi imya Gospodne blagosloveno
ot nyne i do veka*

Budi imya Gospodne blagosloveno
ot nyne i do veka [3 times].

*Blessed be the Name of the Lord,
henceforth and for ever*

Blessed be the Name of the Lord,
henceforth and for ever [3 times].

20. Dismissal - Gloria and the Many Years

The 'Many Years' is often given as a concluding anthem, taking the place of an organ voluntary in Western churches. In parting, the members of the congregation receive pieces of the bread (*antidoron*) from which the Eucharistic offering was taken, both for themselves and for others not present.

Slava Otsu i Synu i Svyatomu Dukhu,

i nyne i prisno i vo veki vekov. Amin.

Gospodi pomiluy [3 times].

Blagoslovi.

*Slava Tebe, Khriste Bozhe, upovaniye nashe,
slava Tebe.*

Vsya pravoslavnyya khristiany, Gospodi, sokhrani
ikh na mnogaya leta.

Glory to the Father, and to the Son, and to the
Holy Spirit,

both now, and ever and unto ages of ages. Amen.

Lord, have mercy [3 times].

Give the blessing.

*Glory to Thee, O Christ, our God and our Hope,
glory to Thee.*

O Lord, preserve all Orthodox Christians for many
years.

Thursday 25th October 7.45pm
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Tchaikovsky: Sacred Pieces | Gretchaninov: Vespers

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Mark Forkgen – Conductor



Mark Forkgen has been Music Director of London Concert Choir since 1996. He is also Music Director of Canticum chamber choir, Principal Conductor and Artistic Advisor of Kokoro, the Bournemouth Symphony Orchestra's New Music Group, conductor of the Dorset Youth Orchestra and Director of Music at Tonbridge School. He has conducted major UK orchestras, including the Royal Philharmonic Orchestra, Orchestra of the Age of Enlightenment, Bournemouth Symphony Orchestra, City of London Sinfonia, English Chamber Orchestra, English Northern Philharmonia and Manchester Camerata, appearing at major venues, including the Royal Festival Hall, the Barbican and the Royal Albert Hall.

A specialist in the field of choral and contemporary music, Mark has given the first performances of more than 100 works. In May he conducted the premiere of Stephen McNeff's opera-oratorio *The Chalk Legend*, which was commissioned by the Bournemouth Symphony Orchestra as their trailblazing event for the London 2012 Olympic and Paralympic Games and was performed at the Weymouth and Portland National Sailing Academy. He has also conducted stage works with the Trestle Theatre Company and Britten Sinfonia, and contemporary opera with the Unicorn Theatre Company and an ensemble from the Philharmonia, at the Linbury Studio, Royal Opera House, Covent Garden.

Mark's wide range of conducting also includes performances with Deep Purple for the Henley Festival and recreating Pink Floyd's *Atom Heart Mother* in the Chelsea Festival. He has been Conductor and Artistic Advisor for highly acclaimed festivals including: Sir Peter Maxwell Davies' 70th Birthday; Stravinsky, 'A Festival of Britten', 'Music of the Americas', 'Britain since Britten' and 'East meets West'. In Europe he has conducted in Denmark (performances of Stravinsky's *The Rite of Spring*), Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic and Italy (including performances of Handel's *Messiah* in Sienna and *Israel in Egypt* at the Viterbo Early Music Festival).

Last season's highlights included staged performances of Stravinsky's *The Soldier's Tale* with Kokoro and the Arts University College at Bournemouth; Kokoro recordings with BBC Radio 3 for 'Music Nation'; Sondheim's *Sweeney Todd*; a recital at the Royal Opera House; and, with London Concert Choir, Elgar's *Dream of Gerontius* at the Royal Festival Hall.

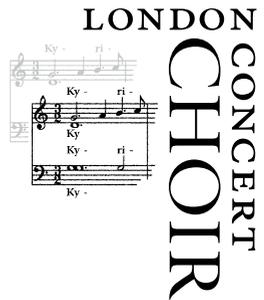
London Concert Choir

London Concert Choir, founded as the Brompton Choral Society in 1960, now has around 150 members of a wide range of ages and is notable for its unusually broad musical repertoire. With Music Director Mark Forkgen the choir regularly appears at all the major London concert venues, including the Barbican, Southbank Centre, Cadogan Hall and St Martin-in-the-Fields, and in cathedrals and churches in and around the capital as well as touring to European destinations.

In 2011 LCC performed Verdi's *Requiem* with the Augsburg Basilica Choir in the Royal Festival Hall before joining them for a concert at the Augsburg Peace Festival. The choir celebrated its 50th anniversary in 2010 with two performances of Britten's *War Requiem* – at the Barbican with Southbank Sinfonia and in Salisbury Cathedral with Dorset Youth Orchestra. Performances of other large-scale works have included Beethoven's *Missa Solemnis* with the English Chamber Orchestra, Vaughan Williams' *Sea Symphony* with the Royal Philharmonic Orchestra and Elgar's *Dream of Gerontius* with Southbank Sinfonia.

On a smaller scale, LCC has sung choral music from the 16th to the 21st centuries by various composers, including rarely-heard settings of the Russian Orthodox liturgy by Gretchaninov and Tchaikovsky. With the Counterpoint period instrumental ensemble the choir gave the London premiere of a reconstruction of Mozart's C minor Mass and has performed Handel's *Messiah* and Haydn's oratorio *The Creation*.

In July of this year LCC was joined by the Kokoro ensemble, members of two youth orchestras and choirs from two local schools for the London premiere of Stephen McNeff's opera-oratorio *The Chalk Legend*. Concert performances of operas and musicals have included Gluck's *Orfeo*, Purcell's *Dido and Aeneas*, Gershwin's *Porgy and Bess* and Lerner and Loewe's *My Fair Lady*. LCC has also presented Duke Ellington's *Sacred Concert* and Orff's *Carmina Burana*, and appeared in the *Star Wars* concerts at the O2 Arena. The choir often gives concerts for charity and has commissioned a number of new works.



Mark Forkgen
Music Director

Fabyan Evans
Chairman

Will Tilden
Concert Manager

Barbara Whent
Treasurer

Stephen Rickett
Design and
Communications

Jennifer Greenway
Membership

Eleanor Cowie
Publicity

Simon Livesey
Company Secretary

Members of London Concert Choir

Soprano

Hannah Baker
Gillian Bibby
Dagmar Binsted
Sarah Burr
Jane Cameron
Alison Carpenter
Eleanor Cowie
Sally Davis
Gillian Denham
Susan Deville
Nicola Dixon-Brown
Emily Dresner
Serena Ede
Erika Emerson
Alice Flook
Sarah French
Lisa Gardner
Jennifer Greenway
Ruth Hobbs
Christine Ingram
Lisa Jansson
Jane Joyce
Caroline Kameen
Vickie Kelly
Anna Kosicka
Susanna Lutman
Nadine Martin
Jessica Metcalfe
Stephanie Moussadis
Carolyn Newman
Fiona Paterson
Jutta Raftery
Arianna Rondos
Ella Salter
Rachel Scanlon
Frances Shaw

Philippa Stroud
Amy Thomas
Teresa Tilden
Natalie Tompkins
Francesca Walsh
Janet Wells
Julie Wilson

Alto

Helen Beddall-Smith
Frances Cave
Carys Cooper
Deborah Curle
Georgina Day
Kathleen Dormer
Venetia Ellvers
Rebecca Foulkes
Claire Garbett
Anna Garnier
Mary Glanville
Nancy Goodchild
Muriel Hall
Penny Hatfield
Joan Herbert
Tina Holderried
Caroline Holloway
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Chris Joseph
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Helene Labit
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Norma MacMillan
Bridget Maidment
Anna Metcalf
Sophy Miles

Judith Paterson
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Katja Pluto
Dubravka Polic
Katie Prior
Caroline Rawlence
Mary Ann Sieghart
Tabitha Strydom
Kate Tranter
Rachel Vroom
Gabriel West
Barbara Whent
Belinda Whittingham
June Williams

Tenor

Richard Black
Andrew Bolan
Deborah Harper Bono
Christopher Boustred
David Broad
Roy Carryer
Mark Cheesman
James Ede
Fabyan Evans
John Galt
Nicholas Hall
Sam Hansford
Richard Holmes
Carolyn Knight
Eli Konvitz
Ben Martin
Stephen Rickett
Tim Steer
Tim Thirlway

Bass

Colin Allies
Peter Banks
Richard Burbury
Jim Cameron
Bill Cook
Henry Cook
Andrew Cullen
Albert Edwards
James Finlay
Richard Gillard
Richard Grieve
Nigel Hartnell
Graham Hick
David Ireland
Ian Judson
Robert Kealey
Stephen Kingston
Stefan Klaazen
Simon Livesey
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Christopher Powell-Smith
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Simon Retallack
Morgan Roberts
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Ryszard Stepaniuk
William Tilden
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Mailing List

If you would like to receive advance information about our concerts, you can join the choir's free mailing list by emailing:

mailinglist@london-concert-choir.org.uk

The information you provide is subject to the Data Protection Act and as such will be used exclusively by London Concert Choir.

Joining the Choir

London Concert Choir welcomes new members, who are invited to attend a few rehearsals before an informal audition. If you are interested in joining the choir, please fill in your details online at:

www.london-concert-choir.org.uk/joinus

Supporting the Choir

London Concert Choir is a lively and friendly choir which is committed to high standards and constantly strives to raise the level of its performances by holding extra workshops and other special events.

The choir is grateful for the financial contribution of its supporters and welcomes their active involvement. For more information on how you can help the choir to maintain its position as one of the leading amateur choirs in London, please write to:

Robert Kealey
50 Denton Road, Twickenham, TW1 2HQ

The choir also offers opportunities for corporate support through sponsorship or programme advertising and enquiries should be sent to the same address.

Life Friends

LCC is delighted to acknowledge the invaluable contribution made by the following individuals:

Peter Barley, Tim and Patricia Barnes, Anne Clayton, Mr and Mrs Michael Hunt, Sue McFadyen, Gregory and Helen Rose, Nicholas Spence

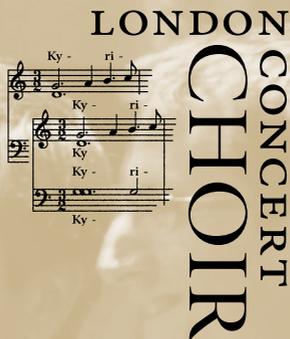
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FORTHCOMING CONCERTS

Saturday 1 December 2012
St Martin-in-the-Fields, Trafalgar Square, WC2

4.00pm: **Family Christmas Carols**
7.30pm: **Advent Carols by Candlelight**

Tuesday 18 December 2012, 7.45pm
St Columba's Church, Pont Street, SW1

Carols for Choir and Audience

Sunday 3 March 2013, 5.00pm
Cadogan Hall, Slaone Terrace, SW1

Bach: St Matthew Passion