

The Priory Church of Saint Mary, Saint Katharine and All Saints
Edington, Westbury, Wiltshire

THE COMPANION TO
THE EDINGTON
MUSIC FESTIVAL



Sunday 21 to Sunday 28 August 2005

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Introduction *Julian Thomas*

Welcome to the 50th Edington Festival of Music within the Liturgy. It is a wonderful testament to the many people who have been involved over the years that the festival lives on and indeed flourishes at this time. It is an enormous privilege to be directing the festival in this special year, and I am sure it will be a truly memorable week.

The theme for this year’s festival is ‘Discipleship and the Kingdom of God’. In choosing this, I have deliberately sought to build on last year’s theme, the monastic Rule of St Benedict. In it, Benedict encourages his followers to strive for Christian values both as individuals and also in the community. As we come together for another festival, I hope we will have the opportunity, through music, liturgy and the spoken word, to explore what we mean by Discipleship, in particular our own personal response to the Christian message, and to look at our relationship with God and his Kingdom.

The week begins with *The Call to Discipleship*, allowing us to think about our own response to Christ’s call to follow him, and giving us space to reflect upon our Christian journey. Following on from this, it is important to pause and reassess what we actually mean by *Belief*: so much of high Anglican worship is routine—one of its real strengths, in my opinion—that it is easy to stop thinking about what it is we believe. I am delighted that our guest preacher this year, Canon Bruce Ruddock (Precentor of Peterborough Cathedral) will preach on this theme at the Eucharist on Tuesday. As we celebrate St Bartholomew’s Day on Wednesday, we consider the significance of *The Apostles* and their early role in the mission of the Church.

In the second half of the week, as we turn specifically to consider the Kingdom of God, various phrases from the Lord’s Prayer provide the stimulus for further thought. It is often without thinking that we say ‘Thy Kingdom come’, but what does that mean and, perhaps more importantly, what does it mean for us? So on Thursday we think about *Preparing for the Kingdom*, with its echoes of Advent and forethoughts of the Second Coming. On Friday, we are challenged by the prospect of *Preaching the Faith*, something which may seem doubly hard in an age of scepticism and unbelief. It is one thing to follow as disciples, it is another altogether actually to be involved in the promotion of the Gospel.

Salvation through Christ, on Saturday, gives us the opportunity to ponder awhile the ultimate sacrifice that Christ made for us all by giving up his life for us on the cross. I have deliberately chosen this theme to fall on the day of our anniversary celebrations because it seems so central to our purpose in the worship which we offer. Finally, as we prepare to go out once again into our day-to-day lives, we are challenged on the final Sunday by that line which we so often say in the Lord’s Prayer: *Thy will be done*. We are challenged not only to believe, but also to do God’s work in everything we do.

Although this is, of course, a very special year, we have sought not to lose sight of the reason for the festival—to glorify God—since that is what makes Edington unique and what draws us all to take part in it. Thus you will see that the pattern of daily worship is still at the heart of the festival week. The only slight change to the pattern is the inclusion of a Sequence of Music and Readings on the Saturday evening as an opportunity to celebrate our anniversary with a number of former festival members augmenting the choirs, tackling repertoire which would not comfortably sit in the context of Evensong.

I am delighted that, through the generosity of the Festival Association, we have been able to mark the 50th festival with a special commission from the highly esteemed composer Judith Bingham. Listeners to Radio 3 will be familiar with her many compositions which are regularly performed, and we are delighted that she has agreed to write a set of Evening Canticles for us. The ‘Edington Service’ *Magnificat and Nunc dimittis* will receive its first performance at Evensong on Tuesday, and will then be broadcast live the following day on BBC Radio 3.

In addition, we also have a number of other recent compositions this year, including a special anniversary hymn (to be sung on Saturday evening) with a wonderfully apposite text by Paul Wigmore and tune by John Barnard; another fine anthem, *Vidi aquam*, by festival organist Matthew Martin; and works by John Streeting and David Buckley. It seems most appropriate that we should continue to encourage and explore such new compositions, as this has been a constant feature of the festival over the past half century.

Of course, 2005 is not just our anniversary! This year we also celebrate the 500th anniversary of the birth of Thomas Tallis and the centenary of the birth of Sir Michael Tippett. As you will see, Tippett’s five moving and expressive negro spirituals from *A Child of our Time* form the backbone of the Thursday evening Sequence. Tallis’s music too, in its many different styles, features prominently throughout the week, in particular with the sublime forty-part motet *Spem in alium* at the Saturday Sequence, and the rarely performed *Missa Salve intemerata* at the Wednesday morning Eucharist.

As always, there are many people that I need to thank for their invaluable advice and assistance throughout the year, especially Peter Roberts and Becky Minogue our administrators, the choir directors Robert Quinney, Andrew Carwood and Jeremy Summerly, and organists Matthew Martin and Chris Totney. Obviously, much of the work of preparation goes on behind the scenes and I would like to pay tribute especially to Nick Flower, John Barnard, Christine Laslett, Joanna Robertson, Nicholas Buckman, John d’Arcy, Allan Edwards, and Reverend Dr Graham Southgate for all they do to make this festival so special. Finally, I would like to express a huge debt of thanks to the whole church community and all the villagers of Edington and the surrounding area, without whose support and warm welcome the festival could not possibly take place. Here’s to the next fifty years!

Festival and general information

Festival finances

The festival is financed almost entirely by voluntary donations from visitors and by the participants themselves, who pay to come. Collections are the main source of the festival’s income and, if you are a UK taxpayer, we would ask you to consider using the Gift Aid envelopes provided. Any profit made at the festival is put towards the cost of future festivals.

The collection at the final service of the festival goes to the parish. This helps with the costly maintenance of such a large church in a small community of only some 270 households. Please be as generous as you can in the collections.

Clergy

The festival clergy will be delighted to make time for individual conversations with members of the congregation. Please contact them after any of the services. Details of the celebrants and preachers can be found displayed in the porch.

Voluntaries and rehearsals

If you have to leave during a voluntary, please do so quietly as they are intended to be part of the service.

Choirs practise in the church prior to services. If you are taking a seat whilst the practice is going on, we would be obliged if you could do so quietly, as noise levels produced can be extremely distracting to the musicians.

Acknowledgements

The festival extends its thanks to Graham Southgate, Joanna Robertson and Nicholas Buckman, and to all the people of Edington, for welcoming us during the week, in particular to those who have provided accommodation for festival participants. Acknowledgement is also due to the parents and to the Organists of Durham Cathedral, St Patrick’s Cathedral, Dublin, St Paul’s Cathedral, London, Salisbury Cathedral, Southwark Cathedral, Westminster Abbey and Westminster Cathedral for allowing boys to take part in the festival.

The festival is also obliged to Christ Church Cathedral, Oxford, for the provision of robes.

Finally, the festival is grateful for the assistance of the Eastleigh Surgery, Westbury, in relation to medical emergencies.

Seating

You are reminded that there is no system of reserved seating for any of the services and that, consequently, the practice of leaving items on seats prior to services is strongly discouraged.

Car parking

Car parking for visitors to the festival is provided in the field and on the verge opposite Monastery Gardens, and will be signposted. The church car park will be reserved for members of the clergy, administrative team and the disabled and infirm, whose parking needs will be given priority. The festival would be grateful for advance warning of any such parking requirements to Mr John Bennett (Telephone 01380 830630). The festival regrets that it cannot accept responsibility for the security of parked cars and advises visitors to place possessions in a locked boot.

Village facilities

Edington has one public house, the Lamb Inn, which is located at the Tinhead end of the village. Full meals are served there daily, and a special menu is in place during festival week. Meals are also available at the Duke Inn in Bratton, one mile to the west towards Westbury, and at the Longs Arms in Steeple Ashton, three miles to the north towards Trowbridge. Afternoon tea can be taken at the Stable Tea Rooms, Fitzroy Farm, Bratton. There are lavatory facilities available in the church car park.

The Society of Friends of Edington Priory Church

Those who have valued the worship of the festival may wish to support the vicar and the parochial church council in maintaining the priory church. The Society of Friends exists for this purpose and always welcomes new members. Further information can be obtained from the Honorary Secretary, Mrs Antonia Southern, Yew Trees, Lower Road, Bratton, Wiltshire BA13 4RG.

The Edington Music Festival Association

In response to the worry of covering the administration costs of the festival, the Edington Music Festival Association (Registered Charity 1099266) was founded in 2000. It is hoped that the Association will afford the festival a more assured financial footing, whilst giving supporters an opportunity to become more involved in its future. Members of the Music Festival Association will receive regular mailings of the Association Newsletter with articles on all aspects of church music, commercial recording offers and details of forthcoming concerts of interest. The minimum suggested subscription is £10 and forms may be obtained at the back of the church or from Michael Cooke, Aeron House, Llangeitho, Tregaron, Ceredigion, Wales SY25 6SU. Telephone 01974 821614, e-mail: joycooke@aol.com.

The Friends of Cathedral Music

If you have appreciated and valued the music which is such a vital part of the festival please support the Friends of Cathedral Music (FCM), founded in 1956 to assist cathedrals in maintaining their daily choral heritage. Membership leaflets are available on the bookstall at the back of the church and further information can be obtained from the Friends of Cathedral Music Membership Department, 27 Old Gloucester Street, London WC1N 3XX. Telephone 0845 644 3721, e-mail: info@fcm.org.uk.

Edington Music Festival 2006 *Sunday 20 August to Sunday 27 August 2006*

Anyone wishing to receive advance notice of the 2006 festival who is not already on our mailing list should complete one of the forms at the church entrance. Further details can be obtained from the Information Secretary, John d'Arcy, The Old Vicarage, Edington, Westbury, Wiltshire, BA13 4QF.

Schola Cantorum CD

A plainchant recording, made in the days immediately following the 2003 festival, is available. The disc features Matins and Compline in full, a selection of chant associated with St Bernard of Clairvaux and St Bartholomew, and other highlights from the repertory of the Schola Cantorum. Priced at £10, the recording is available at the back of the church. For details of further CD offers please refer to page 64.

Festival participants

VICAR OF EDINGTON	The Reverend Dr Graham Southgate	
PARISH CHURCHWARDENS	Joanna Robertson Nicholas Buckman	
FESTIVAL DIRECTOR	Julian Thomas	
FESTIVAL ADMINISTRATORS	Peter Roberts Rebecca Minogue	
VERGER	Peter Norfolk-Brown	
CLERGY	The Reverend David Belcher <i>Honorary Curate, Smestow Vale, Lichfield</i> The Reverend Canon Jeremy Davies <i>Precentor, Salisbury Cathedral</i> The Reverend Canon David Evans <i>Canon (Emeritus), Peterborough Cathedral</i> The Reverend Canon Neil Heavisides <i>Precentor, Gloucester Cathedral</i> The Reverend Canon Jonathan Lean <i>Precentor, St David's Cathedral</i> The Reverend Peter McGeary <i>Vicar, St Mary's, Cable Street, London, and Priest Vicar, Westminster Abbey</i> The Reverend Sacha Pearce <i>Rector, Seend, Bulkington and Poulshot</i> The Reverend Canon Paul Rose <i>Assistant Priest, All Saints, Northampton, and Peterborough Cathedral</i>	
SERVERS	Freddie James	James Ferguson
	Laura Sims	Rachel Hall-Curtis
	Anna Pepler	Emily Pepler
	Jonathan Swain	
ORGANISTS	Matthew Martin Chris Totney	
HONORARY TREASURER	Allan Edwards	
INFORMATION SECRETARY	John d'Arcy	
PERSONNEL	John Barnard	
ADMINISTRATIVE ASSISTANTS	Emily Roberts Ellen Thomas	
ACCOMMODATION	Christine Laslett	
READINGS SUPERVISOR	Anthony Hardy	
ROBES	Adrian Hutton	
LIBRARIAN	Oliver Piper	

Nave Choir

DIRECTOR	Robert Quinney	
TREBLES	Euan Au Oliver Coleman Cameron Lowrie Edwin Malins Elliot Moyle Henry Pemberton Charlie Serrano Julian Smallbones	Kit Clifford-Page Xavier Heatherington Elliot Francis Mullins James Matthews Ranald McCusker Harry Purvis Jack Shanley
ALTOS	Biraj Barkakarti Michael Stoddart	Hugo Janacek
TENORS	James Atherton Andrew Burden Geraint Watkins	Mark Bushby David Manners
BASSES	Anthony Hardy Andrew Mackay	Adrian Hutton Paul de Thierry

Consort

DIRECTOR	Jeremy Summerly	
SOPRANOS	Clare Dawson Anne Jones Lisa Wilson	Aimée Green Alexandra Kidgell
ALTOS	Deborah Mackay Andrew Olleson	Hannah Cooke Tom Williams
TENORS	Adam Baker David Knight	Jeremy Budd James Wilkinson
BASSES	David Buckley Stephen Rice	Nick Flower Tim Whiteley

Schola Cantorum

DIRECTOR	Andrew Carwood	
	John Barnard Joseph Harper Charles Minogue James Preston Callum Thorpe	Tristan Hambleton Justin Lowe Oliver Piper Adrian Thomas Chris Totney

Compline

RESPONSES *plainsong* *V* Turn us, O God our Saviour. *R* And let thine anger cease from us.
V O God, make speed to save us. *R* O Lord, make haste to help us.
V Glory be to the Father, and to the Son, and to the Holy Ghost.
R As it was in the beginning, is now and ever shall be, world without end. Amen. Alleluia.

ANTIPHON *plainsong* Miserere mihi, Domine, et exaudi orationem meam. *Have mercy upon me, O Lord, and hear my prayer.*

HYMN *Tallis* Te lucis ante terminum, *Before the ending of the day,*
 Rerum Creator poscimus, *Creator of the world, we pray*
 Ut solita clementia, *that thou with love wouldst keep*
 Sis praesul ad custodiam. *thy watch around us while we sleep.*

Procul recedant somnia, *O let no evil dreams be near;*
 Et noctium phantasmata: *nor phantoms of the night appear;*
 Hostemque nostrum comprime, *our ghostly enemy restrain,*
 Ne polluantur corpora. *lest aught of sin our bodies stain.*

Praesta Pater omnipotens, *Almighty Father, hear our prayer;*
 Per Iesum Christum Dominum, *through Jesus Christ our Lord most high,*
 Qui tecum in perpetuum *who with the Holy Ghost and thee*
 Regnat cum Sancto Spiritu. Amen. *doth live and reign eternally. Amen.*

V Custodi nos Domine ut pupillam oculi. *V* Keep us, O Lord, as the apple of an eye.
R Sub umbra alarum tuarum protege nos. *R* Under the shadow of your wings protect us.

RESPONSORY *Tallis* In manus tuas, Domine, commendo spiritum meum: *Into thy hands, O Lord, I commend my spirit:*
 redemisti me Domine, Deus veritatis. *for thou hast redeemed me, O Lord, thou God of truth.*

ANTIPHON *plainsong* Salva nos, Domine, vigilantes, custodi nos dormientes: ut vigilemus cum Christo, et requiescamus in pace. *Save us, O Lord, whilst awake, guard us whilst sleeping, that awake we may watch with Christ and asleep we may rest in peace.*

CANTICLE *Victoria* Nunc dimittis servum tuum, Domine: secundum verbum tuum in pace. *Lord, now lettest thou thy servant depart in peace: according to thy word.*
 Quia viderunt oculi mei: salutare tuum, *For mine eyes have seen: thy salvation,*
 Quod parasti: ante faciem omnium populorum. *which thou hast prepared: before the face of all people.*
 Lumen ad revelationem gentium: *To be a light to lighten the Gentiles:*
 et gloriam plebis tuae Israel. *and to be the glory of thy people Israel.*
 Gloria Patri et Filio: et Spiritui Sancto. *Glory be to the Father and the Son: and to the Holy Ghost;*
 Sicut erat in principio et nunc et semper: *As it was in the beginning, is now and ever shall be:*
 et in saecula saeculorum. Amen. *world without end. Amen.*

RESPONSES *plainsong* Lord, have mercy upon us. *ijj* Christ, have mercy upon us. *ijj* Lord, have mercy upon us. *ijj*
 Our Father, which art in heaven, hallowed be thy name; thy kingdom come; thy will be done, in earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation; but deliver us from evil.

V I will lay me down in peace. *R* And take my rest.
V Let us bless the Father, the Son and the Holy Ghost.
R Let us praise and magnify him for ever.
V Blessed art thou, O Lord, in the firmament of heaven.
R Above all to be praised and glorified for ever.
V The almighty and merciful Lord preserve us and give us his blessing. *R* Amen.
V The Lord be with you. *R* And with thy spirit.

V COLLECT *R* Amen.

V The Lord be with you. *R* And with thy spirit.
V Let us bless the Lord. *R* Thanks be to God.

ANTIPHON *Howells* Salve regina, mater misericordiae: *Hail queen, mother of mercy;*
 vita, dulcedo et spes nostra, salve. *hail, our life, our sweetness, and our hope.*
 Ad te clamamus, exsules filii Hevae. *To you do we call, in exile, the children of Eve.*
 Ad te suspiramus, gementes et flentes in hac *To you do we sigh, mourning and weeping*
 lacrimarum valle. Eia ergo, advocata nostra, *in this vale of tears. Come therefore, our advocate,*
 illos tuos misericordes oculos ad nos converte. *turn those merciful eyes of yours towards us.*
 Et Iesum, benedictum fructum ventris tui, *And after this our exile, show us Jesus,*
 nobis post hoc exsilium ostende. *the blessed fruit of thy womb.*
 O clemens, o pia, o dulcis virgo Maria. *O clement, O loving, O sweet virgin Mary.*

Compline 9.15pm Nave

PRELUDE Gaudeamus in loci pace *James MacMillan* (b.1959)

RESPONSES *plainsong*

ANTIPHON *plainsong* Miserere mihi *plainsong*

PSALMS 4 & 134 *plainsong*

CHAPTER *R* Thanks be to God.

HYMN Te lucis ante terminum *Thomas Tallis* (c.1505–1585)

RESPONSORY In manus tuas *Thomas Tallis* (c.1505–1585)

ANTIPHON *plainsong* Salva nos *plainsong*

CANTICLE Nunc dimittis tertii toni *Tomás Luis de Victoria* (c.1548–1611)

RESPONSES *plainsong*

ANTIPHON *plainsong* Salve regina *Herbert Howells* (1892–1983)

And you shall hallow the fiftieth year, and proclaim liberty throughout the land and to all its inhabitants; it shall be a jubilee for you.

LEVITICUS 25: 10

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

JAN STRUTHER

Matins

RESPONSES *plainsong* *V* O Lord, let thy mercy lighten upon us. *R* As our trust is in thee.
V O God, make speed to save us. *R* O Lord, make haste to help us.
V Glory be to the Father, and to the Son, and to the Holy Ghost.
R As it was in the beginning, is now and ever shall be, world without end. Amen. Alleluia.

ANTIPHON *plainsong* Deo nostro iucunda sit laudatio. *To our God be joyful and comely praise.*

HYMN *plainsong* Ecce iam noctis tenuatur umbra, *Behold, already night's shadow is diminished,*
 Lucis aurora rutilans coruscet; *the rosy dawn of light gleams out;*
 Nisibus totis rogitemus omnes *let us wholeheartedly beseech*
 Cunctipotentem, *the almighty*

Ut Deus, nostri miseratus, omnem *that God may have mercy upon us,*
 Pellat angorem, tribuat salutem *do away all our pain, bestow on us salvation,*
 Donet et nobis pietate Patris *and, with a Father's mercy, grant us*
 Regna polorum. *the kingdom of heaven.*

Praestet hoc nobis Deitas beata *May the blessed Godhead grant us this favour—*
 Patris ac Nati, pariterque Sancti *the Father, the Son, and the Holy Ghost together*
 Spiritus, cuius resonat per omnem *whose glory echoes throughout*
 Gloria mundum. Amen. *all the world. Amen.*

V Repleti sumus mane misericordia tua. *V* *In the morning we will be filled with your mercy.*
R Exsultavimus, et delectati sumus. *R* *We will rejoice, and delight in it.*

ANTIPHON *plainsong* Laetamini cum Jerusalem et exsultate in ea *Rejoice with Jerusalem and be glad*
 omnes qui diligitis eam in aeternum. *with her for ever, all you who love her.*

CANTICLE *plainsong* Blessed be the Lord God of Israel: for he hath visited and redeemed his people;
 And hath raised up a mighty salvation for us: in the house of his servant David;
 As he spake by the mouth of his holy Prophets: which have been since the world began;
 That we should be saved from our enemies: and from the hands of all that hate us;
 To perform the mercy promised to our forefathers: and to remember his holy covenant;
 To perform the oath which he sware to our forefather Abraham: that he would give us;
 That we being delivered out of the hands of our enemies: might serve him without fear;
 In holiness and righteousness before him: all the days of our life.
 And thou, child, shalt be called the Prophet of the Highest:
 for thou shalt go before the face of the Lord to prepare his ways;
 To give knowledge of salvation unto his people: for the remission of their sins;
 Through the tender mercy of our God: whereby the day-spring from on high hath visited us;
 To give light to them that sit in darkness and in the shadow of death:
 and to guide our feet into the way of peace.
 Glory be to the Father, and to the Son: and to the Holy Ghost;
 As it was in the beginning, is now and ever shall be: world without end. Amen.

RESPONSES *plainsong* Lord, have mercy upon us. *iiij* Christ, have mercy upon us. *iiij* Lord, have mercy upon us. *iiij*
 Our Father, which art in heaven, hallowed be thy name; thy kingdom come; thy will be done, in
 earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive
 them that trespass against us. And lead us not into temptation; but deliver us from evil.

V Turn us again, O Lord God of hosts.
R Show us the light of thy countenance and we shall be whole.
V Lord, hear my prayer.
R And let my crying come unto thee.
V The Lord be with you.
R And with thy spirit.

COLLECT *R* Amen.
V The Lord be with you. *R* And with thy spirit.
V Let us bless the Lord. *R* Thanks be to God.

The Call to Discipleship

Matins 9.00am Chancel

RESPONSES *plainsong*

ANTIPHON Deo nostro *plainsong*

PSALM 146 *plainsong*

CHAPTER *R* Thanks be to God.

HYMN *plainsong* Ecce iam noctis *plainsong*

ANTIPHON Laetamini cum Jerusalem *plainsong*

CANTICLE Benedictus Dominus Deus Israel *plainsong*

RESPONSES *plainsong*

VOLUNTARY Voluntary in C *Henry Purcell (1659–1695)*

For many are called but few are chosen.

MATTHEW 22: 14

*This is my Friend,
 In whose sweet praise
 I all my days
 Could gladly spend.*

SAMUEL CROSSMAN

*The smallest tenor suitable for ten bells is D flat,
 of 5 feet diameter and 42 cwt.*

HORACE HART

Solemn Eucharist

KYRIE	Kyrie eleison. Christe eleison.	<i>Lord, have mercy. Christ, have mercy.</i>
<i>Victoria</i>	Kyrie eleison.	<i>Lord, have mercy.</i>
ALLELUIA	Alleluia.	<i>Alleluia.</i>
<i>plainsong</i>	Beatus vir qui timet Dominum: in mandatis eius cupit nimis.	<i>Blessed is the man that fears the Lord: in his commandments he takes great delight.</i>
OFFERTORY	Tu es Petrus, et super hanc petram aedificabo ecclesiam meam; et portae inferi non praevallebunt adversus eam; et tibi dabo claves regni coelorum.	<i>Thou art Peter, and upon this rock I will build my church; and the gates of hell shall not prevail against it. And I will give unto thee the keys of the kingdom of heaven.</i>
<i>Palestrina</i>		
SANCTUS	Sanctus, sanctus, sanctus	<i>Holy, holy, holy</i>
<i>Victoria</i>	Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.	<i>Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest.</i>
	Benedictus qui venit in nomine Domini. Hosanna in excelsis.	<i>Blessed is he who comes in the name of the Lord. Hosanna in the highest.</i>
AGNUS DEI	Agnus Dei, qui tollis peccata mundi, miserere nobis.	<i>Lamb of God, you take away the sins of the world, have mercy upon us.</i>
<i>Victoria</i>	Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	<i>Lamb of God, you take away the sins of the world, grant us peace.</i>
COMMUNION	Ego vos elegi de mundo ut eatis et fructum afferatis: et fructus vester maneat.	<i>I have chosen you out of the world, that you should go, and should bring forth fruit, and your fruit should remain.</i>
<i>plainsong</i>		
COMMUNION	O sacrum convivium in quo Christus sumitur, recolitur memoria passionis eius, mens impletur gratia; et futurae gloriae nobis pignus datur. Alleluia.	<i>O most sacred banquet, wherein Christ is received, the memory of his passion renewed; the mind with grace is filled; and a vision of future glory is given to us. Alleluia.</i>
<i>Messiaen</i>		

The Call to Discipleship

Solemn Eucharist 11.30am Nave

PRELUDE	Tiento de quarto tono <i>Francisco Correa de Arauxo</i> (1584–1654)
INTROIT HYMN	Christ is the King (345) <i>Vulpinus</i>
KYRIE	Missa quarti toni <i>Tomás Luis de Victoria</i> (c.1548–1611)
READING	Exodus 2: 23 – 3: 12
ALLELUIA	Beatus vir <i>plainsong</i>
GOSPEL	Luke 5: 1–11
SERMON	The Reverend Canon Jeremy Davies <i>Precentor, Salisbury Cathedral</i>
OFFERTORY	Tu es Petrus <i>Giovanni Pierluigi da Palestrina</i> (c.1525–1594)
SANCTUS	Missa quarti toni <i>Tomás Luis de Victoria</i> (c.1548–1611)
AGNUS DEI	Missa quarti toni <i>Tomás Luis de Victoria</i> (c.1548–1611)
COMMUNION	Ego vos elegi <i>plainsong</i> O sacrum convivium <i>Olivier Messiaen</i> (1908–1992)
HYMN	O Jesus, I have promised (420) <i>Wohvercote</i>
BLESSING	
VOLUNTARY	Praeludium in E minor <i>Nicolaus Bruhns</i> (1665–1697)

*Just as I am, without one plea
But that thy blood was shed for me,
And that thou bidd'st me come to thee,
O Lamb of God, I come.*

CHARLOTTE ELLIOTT

*And so we come: O draw us to thy feet
Most patient Saviour, who canst love us still;
And by this food, so awful and so sweet,
Deliver us from every touch of ill:
In thine own service make us glad and free,
And grant us nevermore to part from thee.*

WILLIAM BRIGHT

Solemn Evensong

INTROIT *plainsong* Kyrie eleison. Christe eleison. Kyrie eleison.
 Pater de caelis Deus, miserere nobis.
 Fili Redemptor mundi Deus, miserere nobis.
 Spiritus Sancte Deus, miserere nobis.
 Sancta Trinitas unus Deus, miserere nobis.
 Sancta Maria, ora pro nobis.
 Sancta Dei Genitrix, ora pro nobis.
 Sancta Virgo virginum, ora pro nobis.
 Omnes Sancti et Sanctae Dei, orate pro nobis.
 Agnus Dei, qui tollis peccata mundi,
 parce nobis Domine.
 Agnus Dei, qui tollis peccata mundi,
 exaudi nos Domine.
 Agnus Dei, qui tollis peccata mundi,
 miserere nobis.
 Christe audi nos. Christe exaudi nos.
 Kyrie eleison. Christe eleison. Kyrie eleison.

*Lord have mercy. Christ have mercy. Lord have mercy.
 God the Father of heaven, have mercy on us.
 God the Son, redeemer of the world, have mercy on us.
 God the Holy Spirit, have mercy on us.
 Holy Trinity, one God, have mercy on us.
 Holy Mary, pray for us.
 Holy Mother of God, pray for us.
 Holy Virgin among virgins, pray for us.
 All you saints of God, pray for us.
 Lamb of God, you take away the sins of the world,
 spare us, Lord.
 Lamb of God, you take away the sins of the world,
 graciously bear us, Lord.
 Lamb of God, you take away the sins of the world,
 have mercy upon us.
 Christ hear us. Christ graciously hear us.
 Lord have mercy. Christ have mercy. Lord have mercy.*

OFFICE HYMN *plainsong*

Lucis Creator optime,
 Lucem dierum proferens,
 Primordiis lucis novae
 Mundi parans originem.

*O blest Creator of the light,
 Who mak'st the day with radiance bright,
 and o'er the forming world didst call
 the light from chaos first of all;*

Qui mane iunctum vesperi
 Diem vocari praecipis:
 Illabitur tetrum chaos,
 Audi preces cum fletibus.

*Whose wisdom joined in meet array
 the morn and eve, and named them Day:
 night comes with all its darkling fears;
 regard Thy people's prayers and tears.*

Nec mens gravata crimine,
 Vitae sit exsul munere,
 Dum nil perenne cogitat,
 Seseque culpae illigat.

*Lest, sunk in sin, and whelmed with strife,
 they lose the gift of endless life;
 while thinking but the thoughts of time,
 they weave new chains of woe and crime.*

Caeleste pulset ostium,
 Vitale tollat praemium:
 Vitemus omne noxium,
 Purgemus omne pessimum.

*But grant them grace that they may strain
 the heavenly gate and prize to gain:
 each harmful lure aside to cast,
 and purge away each error past.*

Praesta Pater piissime,
 Patrique compar Unice,
 Cum Spiritu Paraclito,
 Regnans per omne saeculum. Amen.

*O Father, that we ask be done,
 through Jesus Christ, Thine only Son;
 Who, with the Holy Ghost and Thee,
 doth live and reign eternally. Amen.*

ANTIPHON *plainsong* Praeceptor per totam noctem laborantes
 nihil cepimus: in verbo autem tuo laxabo rete.

*Master, we have laboured all the night and have
 taken nothing, but at your word I will let down the net.*

ANTHEM *Leighton* Let all the world in ev'ry corner sing,
 My God and King.
 The heav'ns are not too high,
 His praise may thither flie:
 The earth is not too low,
 His praises there may grow.
 Let all the world in ev'ry corner sing,
 My God and King.
 The church with psalms must shout,
 No doore can keep them out:
 But above all, the heart
 Must bear the longest part.
 Let all the world in ev'ry corner sing,
 My God and King.

GEORGE HERBERT

The Call to Discipleship

Solemn Evensong 8.00pm Nave

PRELUDE **Christe, Redemptor omnium** *Hubert Parry* (1848–1918)
 INTROIT **Litany of the Saints** *plainsong*
 PRECES *William Smith* (1603–1645)
 OFFICE HYMN **Lucis Creator optime** *plainsong*
 PSALM **90** *Lang*
 READING **1 Samuel 3: 1–19**
 ANTIPHON **Praeceptor per totam noctem** *plainsong*
 CANTICLE **Magnificat** (Evening Service in D minor)
Thomas Walmisley (1814–1856)
 READING **Romans 8: 26–end**
 CANTICLE **Nunc dimittis** (Evening Service in D minor)
Thomas Walmisley (1814–1856)
 CREED
 RESPONSES *William Smith* (1603–1645)
 ANTHEM **Let all the world** *Kenneth Leighton* (1929–1988)
 PRAYERS
 HYMN **Dear Lord and Father of mankind** (353) *Repton*
 BLESSING
 VOLUNTARY **Chorale Prelude on The Old 104th** *Hubert Parry* (1848–1918)

*Lord Jesus, think on me,
 With care and woe opprest;
 Let me thy loving servant be,
 And taste thy promised rest.*

SYNESIUS OF CYRENE
 translated by A. W. CHATFIELD

Compline

RESPONSES *plain song* *∇* Turn us, O God our Saviour. *R* And let thine anger cease from us.
∇ O God, make speed to save us. *R* O Lord, make haste to help us.
∇ Glory be to the Father, and to the Son, and to the Holy Ghost.
R As it was in the beginning, is now and ever shall be, world without end. Amen. Alleluia.

ANTIPHON *plain song* Miserere mihi, Domine,
 et exaudi orationem meam. *Have mercy upon me, O Lord,
 and hear my prayer.*

HYMN *plain song* Te lucis ante terminum,
 Rerum Creator poscimus,
 Ut solita clementia,
 Sis praesul ad custodiam.
*Before the ending of the day,
 Creator of the world, we pray
 that thou with love wouldst keep
 thy watch around us while we sleep.*

Procul recedant somnia,
 Et noctium phantasmata:
 Hostemque nostrum comprime,
 Ne polluantur corpora. *O let no evil dreams be near;
 nor phantoms of the night appear,
 our ghostly enemy restrain,
 lest aught of sin our bodies stain.*

Praesta Pater omnipotens,
 Per Iesum Christum Dominum,
 Qui tecum in perpetuum
 Regnat cum Sancto Spiritu. Amen. *Almighty Father, hear our prayer;
 through Jesus Christ our Lord most high,
 who with the Holy Ghost and thee
 doth live and reign eternally. Amen.*

∇ Custodi nos Domine ut pupillam oculi.
R Sub umbra alarum tuarum protege nos. *∇* Keep us, O Lord, as the apple of an eye.
R Under the shadow of your wings protect us.

ANTIPHON *plain song* Salva nos, Domine, vigilantes, custodi nos
 dormientes: ut vigilemus cum Christo,
 et requiescamus in pace. *Save us, O Lord, whilst awake, guard us whilst
 sleeping, that awake we may watch with Christ
 and asleep we may rest in peace.*

CANTICLE *plain song* Nunc dimittis servum tuum, Domine:
 secundum verbum tuum in pace.
 Quia viderunt oculi mei: salutare tuum,
 Quod parasti: ante faciem omnium populorum. *Lord, now lettest thou thy servant depart in peace:
 according to thy word.
 For mine eyes have seen: thy salvation,
 which thou hast prepared: before the face of all people.*
 Lumen ad revelationem gentium:
 et gloriam plebis tuae Israel. *To be a light to lighten the Gentiles:
 and to be the glory of thy people Israel.*
 Gloria Patri et Filio: et Spiritui Sancto.
 Sicut erat in principio et nunc et semper:
 et in saecula saeculorum. Amen. *Glory be to the Father and the Son: and to the Holy Ghost;
 As it was in the beginning, is now and ever shall be:
 world without end. Amen.*

RESPONSES *plain song* Lord, have mercy upon us. *iiij* Christ, have mercy upon us. *iiij* Lord, have mercy upon us. *iiij*
 Our Father, which art in heaven, hallowed be thy name; thy kingdom come; thy will be done, in
 earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive
 them that trespass against us. And lead us not into temptation; but deliver us from evil.

∇ I will lay me down in peace. *R* And take my rest.
∇ Let us bless the Father, the Son and the Holy Ghost.
R Let us praise and magnify him for ever.
∇ Blessed art thou, O Lord, in the firmament of heaven.
R Above all to be praised and glorified for ever.
∇ The almighty and merciful Lord preserve us and give us his blessing. *R* Amen.

∇ The Lord be with you. *R* And with thy spirit.

COLLECT *R* Amen.

∇ The Lord be with you. *R* And with thy spirit.
∇ Let us bless the Lord. *R* Thanks be to God.

ANTIPHON *plain song* Alma redemptoris mater, quae pervia caeli
 porta manes et stella maris, succurre cadenti,
 surgere qui curat populo. Tu quae genuisti,
 natura mirante, tuum sanctum Genitorem:
 Virgo prius ac posterius,
 Gabrielis ab ore sumens illud Ave,
 peccatorum miserere. *Gracious mother of the Redeemer, you who remain the
 ever-open gate of heaven, and the star of the sea, succour
 your people, who fall but strive to rise again. You who gave
 birth, while Nature marvelled, to your Holy Creator:
 a virgin before and after,
 who heard that 'Ave' from the mouth of Gabriel,
 have mercy on sinners.*

The Call to Discipleship

Compline 9.15pm *Nave*

PRELUDE Secondo Dialogo *Adriano Banchieri* (1568–1634)

RESPONSES *plain song*

ANTIPHON *plain song* Miserere mihi

PSALM 101 *plain song*

CHAPTER *R* Thanks be to God.

HYMN Te lucis ante terminum *plain song*

ANTIPHON *plain song* Salva nos

CANTICLE Nunc dimittis *plain song*

RESPONSES *plain song*

ANTIPHON *plain song* Alma redemptoris mater

*Si ignoras te, o pulchra inter mulieres,
 egredere et abi post vestigia gregum tuorum.
 Nonne sursum?*

JACOBUS CHRISTI BRANCHIAE

Matins *see page 12 for full order of service*

ANTIPHON <i>plainsong</i>	Dominus legifer noster, Dominus Rex noster, ipse veniet et salvabit nos.	<i>The Lord is our law-giver, the Lord is our King, he will come and save us.</i>
HYMN <i>plainsong</i>	Ecce iam noctis tenuatur umbra, Lucis aurora rutilans coruscat; Nisibus totis rogemus omnes Cunctipotentem, Ut Deus, nostri miseratus, omnem Pellat angorem, tribuat salutem Donet et nobis pietate Patris Regna polorum. Praestet hoc nobis Deitas beata Patris ac Nati, pariterque Sancti Spiritus, cuius resonat per omnem Gloria mundum. Amen. V̄ Repleti sumus mane misericordia tua. R̄ Exsultavimus, et delectati sumus.	<i>Behold, already night's shadow is diminished, the rosy dawn of light gleams out; let us wholeheartedly beseech the almighty that God may have mercy upon us, do away all our pain, bestow on us salvation, and, with a Father's mercy, grant us the kingdom of heaven. May the blessed Godhead grant us this favour— the Father, the Son, and the Holy Ghost together whose glory echoes throughout all the world. Amen. V̄ In the morning we will be filled with your mercy. R̄ We will rejoice, and delight in it.</i>
ANTIPHON <i>plainsong</i>	Cum esset sero die illa una sabbatorum et fores essent clausae ubi erant discipuli congregati, stetit Iesus in medio et dixit eis: pax vobis. Alleluia.	<i>Then the same day, being the sabbath, when the doors were shut where the disciples were gathered, Jesus stood in the midst of them and said: Peace be with you. Alleluia.</i>

Matins 9.00am *Chancel*

ANTIPHON Dominus legifer noster *plainsong*
 PSALM 89 *plainsong*
 HYMN Ecce iam noctis *plainsong*
 ANTIPHON Cum esset sero *plainsong*
 CANTICLE Benedictus Dominus Deus Israel *plainsong*
 VOLUNTARY Chi non crede *Andrea Antico* (c.1480–after 1539)

*Blessed are they that have not seen,
And yet whose faith hath constant been,
In life eternal they shall reign.*

JEAN TISSERAND
translated by JOHN MASON NEALE

*God is the only reality, and we are only real in so far as we are in His
order, and He in us.*

ST AUGUSTINE

Solemn Eucharist

GRADUAL *Monteverdi* Cantate Domino canticum novum,
cantate et benedicite nomini eius,
quia mirabilia fecit.
Cantate et exsultate et psallite,
psallite in cithara et voce psalmi,
quia mirabilia fecit.

OFFERTORY *Gombert* Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium et invisibilem.
Et in unum Dominum Iesum 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 caelis.
Et incarnatus est de Spiritu Sancto
ex Maria virgine et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus et sepultus est.
Et resurrexit tertia die,
secundum scripturas. Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos:
cuius regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur,
et conglorificatur: qui locutus est
per Prophetas. Et unam sanctam catholicam
et apostolicam ecclesiam, confiteor unum
baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

COMMUNION *Dupré* O salutaris hostia,
Quae caeli pandis ostium,
Bella premunt hostilia,
Da robur, fer auxilium.

COMMUNION *Elgar* Ave verum corpus, natum
Ex Maria Virgine,
Vere passum, immolatum
In cruce pro homine:
Cuius latus perforatum
Vere fluxit sanguine,
Esto nobis praegustatum
Mortis in examine.
O clemens, o pie,
o dulcis Iesu, Fili Mariae.

*Sing to the Lord a new song,
sing and bless his name,
for he has done marvellous things.
Sing and rejoice and sing praise,
sing praise with the lute and with the sound of a hymn,
for he has done marvellous things.*

*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 on the third day he rose again
according to the scriptures. And ascended into heaven:
he 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 the giver of life,
who proceeds from the Father and the Son.
Who with the Father and the Son is worshipped
and glorified: who spake
by the prophets. And I believe in one holy catholic
and apostolic church, I acknowledge one
baptism for the forgiveness of sins.
And I look for the resurrection of the dead,
and the life of the world to come. Amen.*

*O saving victim,
opening the gate of heaven;
hostile wars press on,
give strength, bring us help.*

*Hail, true body, born
of the Virgin Mary,
truly killed, sacrificed,
on the cross for man:
whose pierced side
truly flowed with blood,
the one first put to the test for us,
in the trial of death.
O clement, O loving,
O sweet Jesus, Son of Mary.*

Solemn Eucharist 11.30am Nave

PRELUDE Kyrie, Gott Vater in Ewigkeit BWV672
Johann Sebastian Bach (1685–1750)

INTROIT HYMN Praise to God whose word was spoken (438) *St Helen*

KYRIE Mass VIII (de Angelis) *plainsong*

READING Jeremiah 30: 1–3, 18–22

GRADUAL Cantate Domino *Claudio Monteverdi (1567–1643)*

GOSPEL John 20: 19–end

SERMON The Reverend Canon Bruce Ruddock *Precentor, Peterborough Cathedral*

OFFERTORY Credo *Nicolas Gombert (c.1495–c.1560)*

SANCTUS Mass VIII *plainsong*

AGNUS DEI Mass VIII *plainsong*

COMMUNION O salutaris hostia *Marcel Dupré (1886–1971)*
Ave verum corpus *Edward Elgar (1857–1934)*

HYMN Through the night of doubt and sorrow (468) *Marching*

BLESSING

VOLUNTARY Ite, Missa est *Kenneth Leighton (1929–1988)*

*Thomas, sight has now convinced thee,
Faith within thy heart has stirred;
Blessèd more those faithful servants,
Trusting in the Saviour's word,
Who, though vision is denied them,
Still believe, and own him Lord.*

G. B. TIMMS

The Kingdom of God is at hand; repent, and believe in the gospel.

MARK 1: 15

Solemn Evensong

INTROIT Tu es Petrus, et super hanc petram *Thou art Peter, and upon this rock*
Duruflé aedificabo ecclesiam meam. *I will build my church.*

ANTHEM There is an old belief that on some solemn shore,
Parry Beyond the sphere of grief, dear friends shall meet once more,
 Beyond the sphere of time and sin and fate's control,
 Serene in changeless prime of body and of soul:
 That creed I fain would keep, that hope I'll ne'er forgo;
 Eternal be the sleep if not to waken so.

JOHN GIBSON LOCKHART

Compline *see page 18 for full order of service*

ANTIPHON Ave regina caelorum *Hail, queen of heaven,*
plainsong Ave domina angelorum: *hail, mistress of the angels:*
 Salve radix, salve porta, *hail, holy root, hail, gateway,*
 Ex qua mundo lux est orta: *from whom came light for the world.*

Gaude virgo gloriosa, *Rejoice, glorious virgin,*
 Super omnes speciosa: *beautiful above all others:*
 Vale, o valde decora, *hail, most gracious one,*
 Et pro nobis Christum exora. *plead always with Christ for us.*

Solemn Evensong 8.00pm Nave

PRELUDE Petit Prélude *Joseph Jongen* (1873–1953)

INTROIT Tu es Petrus *Maurice Duruflé* (1902–1986)

PRECES *David Buckley* (b.1976)

PSALMS 46 & 47 *after Luther, Goss*

READING Genesis 28: 10–17

CANTICLE Magnificat (Edington Service) *Judith Bingham* (b.1952)

FESTIVAL COMMISSION

READING John 3: 1–18

CANTICLE Nunc dimittis (Edington Service) *Judith Bingham* (b.1952)

FESTIVAL COMMISSION

CREED

RESPONSES *David Buckley* (b.1976)

LORD'S PRAYER *John Streeting* (b.1952)

ANTHEM There is an old belief *Hubert Parry* (1848–1918)

PRAYERS

HYMN Rejoice, the Lord is king (443) *Gopsal*

BLESSING

VOLUNTARY Allegro (Symphonie II) *Louis Vierne* (1870–1937)

Compline 9.15pm Nave

PRELUDE Pange lingua *Juan Bermudo* (c.1510–?1565)

PSALM 48 *plainsong*

ANTIPHON Ave regina caelorum *plainsong*

The gateway into the truly mystical is demanding, but if you can make the assumption that God wants to say something to you, you may suddenly catch, with the ear of your heart, an echo of something being said to you.

ABBOT CHRISTOPHER JAMISON O.S.B. (WORTH ABBEY)

O cast thy burden upon the Lord and he shall nourish thee. PSALM 55: 23

Matins *see page 12 for full order of service*

ANTIPHON *plainsong* Confortatus est principatus eorum,
et honorati sunt amici tui Deus.

*How dear are thy counsels,
and exceeding honoured are thy friends unto me, O God.*

HYMN *plainsong* Exsultet caelum laudibus:
Resultet terra gaudiis:
Apostolorum gloriam
Sacra canunt solemnia.

*Let the round world with songs rejoice;
let heaven return the joyful voice;
all mindful of the Apostles' fame,
let heaven and earth their praise proclaim.*

Vos, saeculi iusti iudices
Et vera mundi lumina,
Votis precamur cordium,
Audite preces supplicum.

*You servants who once bore the light
of gospel truth o'er heathen night,
still may your work that light impart,
to glad our eyes and cheer our heart.*

Qui caelum verbo clauditis
Serasque eius solvitis,
Nos a peccatis omnibus
Solvite iussu, quaesumus.

*O God, by whom to them was given
the key that shuts and opens heaven,
our chains unbind, our loss repair,
and grant us grace to enter there.*

Quorum praecepto subditur
Salus et languor omnium,
Sanate aegros moribus
Nos reddentes virtutibus.

*For at thy will they preached the word
which cured disease, which health conferred:
O may that healing power once more
our souls to grace and health restore.*

Ut, cum iudex advenerit
Christus in fine saeculi,
Nos sempiterni gaudii
Faciatis esse compotes.

*That when your Son again shall come
and speak the world's unerring doom,
be may with them pronounce us blessed,
and place us in your endless rest.*

Deo sint laudes gloriae
Qui dat nos evangelicis
Per vos doctrinis instrui
Et prosequi caelestia. Amen.

*To you, O Father; Son, to you;
to you, blessed Spirit, glory be!
So was it ay for ages past,
so shall through endless ages last. Amen.*

∇ Annuntiaverunt opera Dei.
℞ Et facta eius intellexerunt.

∇ They declared the works of God.
℞ And understood his works.

ANTIPHON *plainsong* Vos qui reliquistis omnia,
et secuti estis me,
centuplum accipietis
et vitam aeternam possidebitis.

*You who have abandoned everything
and followed me
will receive an hundredfold,
and will possess eternal life.*

Solemn Eucharist

ALLELUIA *plainsong* Alleluia.
Gaudete iusti in Domino:
rectos decet collaudatio.

*Alleluia.
Rejoice in the Lord, O ye just:
praise becomes the righteous.*

OFFERTORY *Tallis* Loquebantur variis linguis Apostoli
magnalia Dei. Alleluia.
Repleti sunt omnes Spiritui Sancto
et ceperunt loqui.
Gloria Patri et Filio et Spiritui Sancto.

*The Apostles spoke in various tongues
of the mighty works of God. Alleluia.
They were all filled with the Holy Spirit
and began to speak.
Glory to the Father, to the Son and to the Holy Spirit.*

COMMUNION *plainsong* Signa eos qui in me credunt,
haec sequentur: daemonia eicient,
super aegros manus imponent
et bene habebunt.

*And these signs will follow those who believe
in me: they will cast out demons,
they will lay hands on the sick
and they will recover.*

COMMUNION *Tallis* O sacrum convivium in quo Christus sumitur,
recolitur memoria passionis eius,
mens impletur gratia;
et futurae gloriae nobis pignus datur.

*O most sacred banquet, wherein Christ is received,
the memory of his passion renewed;
the mind with grace is filled;
and a vision of future glory is given to us.*

Matins 9.00am Chancel

ANTIPHON *plainsong* Confortatus est *plainsong*

PSALM *34 plainsong*

HYMN Exsultet caelum laudibus *plainsong*

ANTIPHON Vos qui reliquistis *plainsong*

CANTICLE Benedictus Dominus Deus Israel *plainsong*

VOLUNTARY Voluntary No 1 in G *Anonymous (c.1530)*

Solemn Eucharist 10.30am Nave N.B. TIME OF SERVICE

PRELUDE Nun bitten wir den heiligen Geist BuxWV209
Dietrich Buxtehude (1637–1707)

INTROIT HYMN Rejoice in God's saints *Hanover*

GLORIA Missa Salve intemerata *Thomas Tallis (c.1505–1585)*

READING 1 Kings 3: 5–14

ALLELUIA Gaudete iusti *plainsong*

GOSPEL Mark 6: 7–13

HOMILY The Reverend Dr Graham Southgate
Vicar, Bratton, Edington and Imber, Erlestone and Coulston

CREDO Missa Salve intemerata *Thomas Tallis (c.1505–1585)*

OFFERTORY Loquebantur variis linguis *Thomas Tallis (c.1505–1585)*

SANCTUS Missa Salve intemerata *Thomas Tallis (c.1505–1585)*

AGNUS DEI Missa Salve intemerata *Thomas Tallis (c.1505–1585)*

COMMUNION Signa eos *plainsong*
O sacrum convivium *Thomas Tallis (c.1505–1585)*

HYMN Ye watchers and ye holy ones (478) *Lasst uns erfreuen*

BLESSING

VOLUNTARY Praeludium in D BuxWV140 *Dietrich Buxtehude (1637–1707)*

*Had he not rysen agayne,
We had ben lost, this is playne:
But sen he is risen in dede
Let us love hym all with spede.*

*Goostly Psalmes and Spirituelle Songes
translated by BISHOP COVERDALE*

Choral Evensong

INTROIT *plainsong* Vidi coniunctos viros habentes splendidas vestes et Angelus Domini locutus est ad me dicens: Isti sunt viri sancti, facti amici Dei. Vidi Angelum Dei fortem volentem per medium caelum voce magna clamantem et dicentem: Isti sunt viri sancti, facti amici Dei.

OFFICE HYMN *plainsong* Exsultet caelum laudibus: Resultet terra gaudiis: Apostolorum gloriam Sacra canunt solemniam.

Vos, saeculi iusti iudices Et vera mundi lumina, Votis precamur cordium, Audite preces supplicum.

Qui caelum verbo clauditis Serasque eius solvitis, Nos a peccatis omnibus Solvite iussu, quaesumus.

Quorum praecepto subditur Salus et languor omnium, Sanate aegros moribus Nos reddentes virtutibus.

Ut, cum iudex advenerit Christus in fine saeculi, Nos sempiterni gaudii Faciat esse compotes.

Deo sint laudes gloriae Qui dat nos evangelicis Per vos doctrinis instrui Et prosequi caelestia. Amen.

ANTIPHON *plainsong* Estote fortes in bello et pugnat cum antiquo serpente et accipietis regnum aeternum. Alleluia.

ANTHEM *Byrd* Laudibus in sanctis Dominum celebrate supremum: firmamenta sonent inclyta facta Dei; inclyta facta Dei cantate, sacraque potentis voce potestatem saepe sonate manus. Magnificum Domini cantet tuba martia nomen: Pieria Domino concelebrate lyra. Laude Dei resonent resonantia tympana summi: alta sacri resonent organa laude Dei. Hunc arguta canant tenui psalteria corda, hunc agili laudet laeta chorea pede. Concava divinas effundant cymbala laudes, cymbala dulcesona laude repleta Dei. Omne quod aethereis in mundo vescitur auris, Alleluia canat, tempus in omne Deo.

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

SARUM PRIMER

Compline *see page 18 for full order of service*

ANTIPHON *plainsong* Regina caeli, laetare, alleluia. Quia quem meruisti portare, alleluia. Resurrexit, sicut dixit, alleluia. Ora pro nobis Deum, alleluia.

I saw a throng of men clad in wondrous garb and the Angel of the Lord spoke, saying to me: These men are holy, the companions of God. I saw the mighty Angel of God flying through the heavens, declaiming in a loud voice and saying: These men are holy, the companions of God.

Let the round world with songs rejoice; let heaven return the joyful voice; all mindful of the Apostles' fame, let heaven and earth their praise proclaim.

You servants who once bore the light of gospel truth o'er heathen night, still may your work that light impart, to glad our eyes and cheer our heart.

O God, by whom to them was given the key that shuts and opens heaven, our chains unbind, our loss repair, and grant us grace to enter there.

For at thy will they preached the word which cured disease, which health conferred: O may that healing power once more our souls to grace and health restore.

That when your Son again shall come and speak the world's unerring doom, he may with them pronounce us blessed, and place us in your endless rest.

To you, O Father; Son, to you; to you, blessed Spirit, glory be! So was it ay for ages past, so shall through endless ages last. Amen.

Be valiant in battle and fight the ancient serpent and you shall receive an everlasting kingdom. Alleluia.

Sing to the Lord on high with praises in his holy place: let the heavens tell out the wonderful works of God; sing of his wonderful works, and the holiness of his power; tell out his might, clap your hands continually. Let the battle-trumpet praise the glorious name of the Lord: sing to him on the lyre of the Muses. Echoing drums resound when taken up with praise of God: lofty organs resound with praise to God most holy. Tuneful harps with their slender strings sing of him, the joyful dance praises him with swift-moving feet. Hollow cymbals pour out heavenly praises, cymbals filled with the melodious praise of God. Let all creation, everything that breathes, sing praises now and evermore to God.

Queen of heaven, rejoice, alleluia. For he whom you were worthy to bear, alleluia. Has risen as he said, alleluia. Pray for us to God, alleluia.

Choral Evensong 4.00pm Nave

Broadcast live on BBC Radio 3 doors close 3.55pm

PRELUDE Fugue en mode de Fa *Jéhan Alain* (1911–1940)

INTROIT Vidi coniunctos viros *plainsong*

PRECES *David Buckley* (b.1976)

OFFICE HYMN Exsultet caelum laudibus *plainsong*

PSALMS 91 & 116 *Alcock, Crotch*

READING Deuteronomy 18: 15–19

ANTIPHON Estote fortes in bello *plainsong*

CANTICLE Magnificat (Edington Service) *Judith Bingham* (b.1952)

FESTIVAL COMMISSION

READING Matthew 10: 1–22

CANTICLE Nunc dimittis (Edington Service) *Judith Bingham* (b.1952)

FESTIVAL COMMISSION

CREED

RESPONSES *David Buckley* (b.1976)

LORD'S PRAYER *John Streeting* (b.1952)

ANTHEM Laudibus in sanctis *William Byrd* (1539/40–1623)

PRAYERS

MOTET God be in my head *Philip Radcliffe* (1905–1986)

HYMN O thou who camest from above (431) *Hereford*

BLESSING

VOLUNTARY Contrapunctus XI BWV1080 *Johann Sebastian Bach* (1685–1750)

Compline 10.00pm Nave

PRELUDE Meditation *Elizabeth Hill*

PSALM 62

ANTIPHON Regina caeli *plainsong*

And the kingdom and the dominion and the greatness of the kingdoms under the whole heaven shall be given to the people of the saints of the Most High; their kingdom shall be an everlasting kingdom, and all their dominions shall serve and obey them.

DANIEL 7: 27

Matins *see page 12 for full order of service*

ANTIPHON	Excita Domine potentiam tuam <i>plainsong</i> ut salvos facias nos.	<i>Stir up, O Lord, your might and come to save us.</i>
HYMN	Ecce iam noctis tenuatur umbra, <i>plainsong</i> Lucis aurora rutilans coruscat; Nisibus totis rogitemus omnes Cunctipotentem,	<i>Behold, already night's shadow is diminished, the rosy dawn of light gleams out; let us wholeheartedly beseech the almighty</i>
	Ut Deus, nostri miseratus, omnem Pellat angorem, tribuat salutem Donet et nobis pietate Patris Regna polorum.	<i>that God may have mercy upon us, do away all our pain, bestow on us salvation, and, with a Father's mercy, grant us the kingdom of heaven.</i>
	Praestet hoc nobis Deitas beata Patris ac Nati, pariterque Sancti Spiritus, cuius resonat per omnem Gloria mundum. Amen.	<i>May the blessed Godhead grant us this favour— the Father, the Son, and the Holy Ghost together whose glory echoes throughout all the world. Amen.</i>
	℣ Repleti sumus mane misericordia tua. ℞ Exsultavimus, et delectati sumus.	<i>℣ In the morning we will be filled with your mercy. ℞ We will rejoice, and delight in it.</i>
ANTIPHON	Super te Ierusalem orietur Dominus <i>plainsong</i> et gloria eius in te videbitur.	<i>The Lord will arise upon you, O Jerusalem, and his glory shall be seen upon you.</i>

Solemn Eucharist

GRADUAL	Canite tuba in Sion, quia prope est <i>Palestrina</i> dies Domini: ecce venit ad salvandum nos. Erunt prava in directa, et aspera in vias planas: veni Domine, et noli tardare. Alleluia.	<i>Sound the trumpet in Sion, for the day of the Lord is near: Behold, he is coming to save us. Winding paths will be made straight and rough places smooth. Come, Lord, and do not delay.</i>
OFFERTORY	Out of the deep have I called unto thee, O Lord: Lord, hear my voice. <i>Byrd</i> O let thine ears consider well: the voice of my complaint. If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it? But with thee there is mercy: therefore shalt thou be feared. O Israel, trust in the Lord, for with the Lord there is mercy: and with him is plenteous redemption. And he shall redeem Israel: from all his sins. Amen.	
COMMUNION	This is the record of John, when the Jews sent priests and Levites from Jerusalem to ask him, <i>Gibbons</i> Who art thou? And he confessed and denied not, and said plainly, I am not the Christ. And they asked him, What art thou then? Art thou Elias? And he said, I am not. Art thou the prophet? And he answered, No. Then said they unto him, What art thou? that we may give an answer unto them that sent us. What sayest thou of thyself? And he said, I am the voice of him that crieth in the wilderness, Make straight the way of the Lord.	
COMMUNION	O quam gloriosum est regnum <i>Victoria</i> in quo cum Christo gaudent omnes sancti! Amicti stolis albis sequuntur Agnum quocunque icrit.	<i>O how glorious is the kingdom wherein all the saints rejoice with Christ! Clothed in white robes they follow the Lamb whithersoever he goeth.</i>

Preparing for the Kingdom

Matins 9.00am *Chancel*

ANTIPHON	Excita Domine <i>plainsong</i>
PSALM	80 <i>plainsong</i>
HYMN	Ecce iam noctis <i>plainsong</i>
ANTIPHON	Super te Ierusalem <i>plainsong</i>
CANTICLE	Benedictus Dominus Deus Israel <i>plainsong</i>
VOLUNTARY	Voluntary in three parts <i>Anonymous</i> (mid-16th century)

Solemn Eucharist 11.30am *Nave*

PRELUDE	Aus tiefer Not schrei ich zu dir BWV687 <i>Johann Sebastian Bach</i> (1685–1750)
INTROIT HYMN	Thy kingdom come, O God (500) <i>Irish</i>
KYRIE	Mass IX (Cum iubilo) <i>plainsong</i>
READING	Daniel 7: 1, 13–14
GRADUAL	Canite tuba in Sion <i>Giovanni Pierluigi da Palestrina</i> (c.1525–1594)
GOSPEL	Matthew 25: 1–13
SERMON	The Reverend Peter McGeary <i>Vicar, St Mary's, Cable Street, London</i>
OFFERTORY	Out of the deep <i>William Byrd</i> (1539/40–1623)
SANCTUS	Mass IX <i>plainsong</i>
AGNUS DEI	Mass IX <i>plainsong</i>
COMMUNION	This is the record of John <i>Orlando Gibbons</i> (1583–1625) O quam gloriosum <i>Tomás Luis de Victoria</i> (c.1548–1611)
HYMN	Hills of the North, rejoice (7) <i>Little Cornard</i>
BLESSING	
VOLUNTARY	Toccata, Fugue and Hymn on 'Ave maris stella' <i>Flor Peeters</i> (1903–1986)

*Author of life divine,
Who hast a table spread,
Furnished with mystic wine
And everlasting bread,
Preserve the life thyself hast given,
And feed and train us up for heaven.*

CHARLES WESLEY

*With God a thousand years are but as one day.
I have said so a hundred times.*

On Figures and Numerals

Sequence of Music and Readings

INTROIT <i>Sheppard</i>	Verbum caro factum est, et habitavit in nobis; cuius gloriam vidimus quasi unigeniti a Patre, plenum gratiae et veritatis. In principio erat verbum, et verbum erat apud Deum, et Deus erat verbum. Gloria Patri et Filio et Spiritui Sancto.	<i>And the word was made flesh, and lived among us; and we have seen his glory as of the only begotten of the Father, full of grace and truth. In the beginning was the word, and the word was with God, and the word was God. Glory to the Father and Son and Holy Spirit.</i>
CHANT <i>plainsong</i>	Rorate caeli desuper et nubes pluant iustum. Ne irascaris Domine, ne ultra memineris iniquitatis. Ecce civitas sancti facta est deserta, Sion deserta facta est: Ierusalem desolata est: domus sanctificationis tuae et gloriae tuae, ubi laudaverunt te patres nostros. Rorate caeli desuper et nubes pluant iustum. Consolamini, consolamini, popule meus: cito veniet salus tua. Quare mearore consumeris? Quia innovavit te dolor? Salvabo te, noli timere, ego enim sum Dominus Deus tuus, Sanctus Israel, Redemptor tuus. Rorate caeli desuper et nubes pluant iustum.	<i>Drop down you heaven from above and let the clouds rain down the just one. Be not angry, O Lord, remember no more our iniquities. Behold the city of the holy one is deserted: Sion is made desolate: Jerusalem is laid waste: the home of thy sanctification and of thy glory, where our fathers praised thee. Drop down you heaven from above and let the clouds rain down the just one. Be comforted, be comforted, O my people: your Saviour shall come quickly. Why has grief devoured you? Why has sorrow disfigured you? I will save you, fear not: for I am the Lord your God, the Holy One of Israel, your Redeemer. Drop down you heaven from above and let the clouds rain down the just one.</i>
SPIRITUAL <i>Tippett</i>	Steal away, steal away, steal away to Jesus; O steal away home, I han't got long to stay here. My Lord, he calls me, he calls me by the thunder; the trumpet sounds within-a my soul, I han't got long to stay here. Green trees a-bending, poor sinner stands a-trembling; the trumpet sounds within-a my soul, I han't got long to stay here.	
CHANT <i>plainsong</i>	Tollite portas, principes, vestras, et elevamini portae aeternales, et introibit Rex gloriae.	<i>Lift up your gates, O ye princes, and be lifted up O eternal gates, and the King of glory shall come in.</i>
SPIRITUAL <i>Tippett</i>	Nobody knows the trouble I see, Lord, nobody knows like Jesus. O brothers, pray for me, and help me to drive old Satan away. O mothers, pray for me, and help me to drive old Satan away.	
CHANT <i>plainsong</i>	Ave Maria, gratia plena; Dominus tecum. Benedicta tu in mulieribus, alleluia.	<i>Hail Mary, full of grace, the Lord is with you. Blessed are you amongst women. Alleluia.</i>
SPIRITUAL <i>Tippett</i>	Go down, Moses, way down in Egypt land; tell old Pharaoh to let my people go. When Israel was in Egypt land, oppressed so hard they could not stand, 'Thus spake the Lord,' bold Moses said, 'If not, I'll smite your first-born dead.'	
SPIRITUAL <i>Tippett</i>	O by and by, I'm going to lay down my heavy load. I know my robe's going to fit me well, I've tried it on at the gates of Hell. Hell is deep and a dark despair, O stop, poor sinner, and don't go there.	
SPIRITUAL <i>Tippett</i>	Deep river, my home is over Jordan, Lord, I want to cross over into camp ground. Oh chillun! Oh don't you want to go to that gospel feast, that promised land, where all is peace. Walk into heaven and take my seat, and cast my crown at Jesus' feet.	

Compline *see page 18 for full order of service*

ANTIPHON <i>plainsong</i>	Salve regina, mater misericordiae: vita, dulcedo, et spes nostra, salve. Ad te clamamus, exsules filii Hevae. Ad te suspiramus, gementes et flentes in hac lacrimarum valle. Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte. Et Iesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende. O clemens, o pia, o dulcis virgo Maria.	<i>Hail queen, mother of mercy: hail, our life, our sweetness, and our hope. To you do we call, in exile, the children of Eve. To you do we sigh, mourning and weeping in this vale of tears. Come therefore, our advocate, turn those merciful eyes of yours towards us. And after this our exile, show us Jesus, the blessed fruit of your womb. O clement, O loving, O sweet virgin Mary.</i>
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Sequence of Music and Readings 8.00pm Nave

PRELUDE	Jesu, hilf siegen <i>Sigfrid Karg-Elert</i> (1877–1933)
INTROIT	Verbum caro factum est <i>John Sheppard</i> (c.1515–1558)
BIDDING	
CHANT	Rorate caeli desuper <i>plainsong</i>
SPIRITUAL	Steal away <i>Michael Tippett</i> (1905–1998)
READING	Isaiah 40: 3–11
HYMN	Thou art the Way (464) <i>St James</i>
READING	'Christ: Alpha and Omega' (Gaudium et Spes, Chapter 4) <i>promulgated by Pope Paul VI</i> (1897–1978)
CHANT	Tollite portas <i>plainsong</i>
SPIRITUAL	Nobody knows <i>Michael Tippett</i> (1905–1998)
READING	'Co-operation with God' (The Spiritual Life, Chapter 3) <i>Evelyn Underhill</i>
CHANT	Ave Maria <i>plainsong</i>
SPIRITUAL	Go down, Moses <i>Michael Tippett</i> (1905–1998)
READING	Mark 13: 24–end
SPIRITUAL	By and by <i>Michael Tippett</i> (1905–1998)
PRAYERS	
HYMN	Lo! he comes with clouds descending (9) <i>Helmshley</i>
BLESSING	
SPIRITUAL	Deep river <i>Michael Tippett</i> (1905–1998)
VOLUNTARY	Dithyramb: A Song of Dionysus <i>Andrew Fletcher</i> (b.1950)

Compline 9.15pm Nave

PRELUDE	Clarifica me Pater (Part I) <i>William Byrd</i> (1539/40–1623)
PSALM	103 <i>plainsong</i>
ANTIPHON	Salve regina <i>plainsong</i>

*Glad shalt thou be, with blessing crowned,
With joy and peace thou shalt abound;
Yea, love with thee shalt make his home
Until thou see God's kingdom come.*

ROBERT BRIDGES

Choral Matins

- INVITATORY O come, let us sing unto the Lord: let us heartily rejoice in the strength of our salvation.
Byrd Let us come before his presence with thanksgiving: and shew ourselves glad in him with psalms. For the Lord is a great God: and a great King above all gods. In his hand are all the corners of the earth: and the strength of the hills is his also. The sea is his, and he made it: and his hands prepared the dry land. O come, let us worship, and fall down: and kneel before the Lord our Maker. For he is the Lord our God: and we are the people of his pasture, and the sheep of his hand. Today if ye will hear his voice, harden not your hearts: as in the provocation, and as in the day of temptation in the wilderness; When your fathers tempted me: proved me, and saw my works. Forty years long was I grieved with this generation, and said: It is a people that do err in their hearts, for they have not known my ways. Unto whom I swear in my wrath: that they should not enter into my rest. Glory be to the Father, and to the Son: and to the Holy Ghost; As it was in the beginning, and is now, and ever shall be: world without end. Amen.
- CANTICLE We praise thee, O God: we knowledge thee to be the Lord. All the earth doth worship thee: the Father everlasting. To thee all Angels cry aloud: the heavens and all the powers therein. To thee Cherubim and Seraphim: continually do cry, Holy, Holy, Holy: Lord God of Sabaoth; Heaven and earth are full of the Majesty: of thy glory. The glorious company of the Apostles: praise thee. The noble army of Martyrs: praise thee. The holy Church throughout all the world: doth knowledge thee; The Father: of an infinite Majesty; Thine honourable, true: and only Son; Also the Holy Ghost: the Comforter. Thou art the King of glory: O Christ. Thou art the everlasting: Son of the Father. When thou tookest upon thee to deliver Man: thou didst not abhor the Virgin's womb. When thou hadst overcome the sharpness of death: thou didst open the kingdom of heaven to all believers. Thou sittest on the right hand of God: in the glory of the Father. We believe that thou shalt come: to be our Judge. We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood. Make them to be numbered with thy Saints: in glory everlasting. O Lord, save thy people: and bless thine heritage. Govern them: and lift them up for ever. Day by day: we magnify thee; And we worship thy Name: ever world without end. Vouchsafe, O Lord: to keep us this day without sin. O Lord, have mercy upon us: have mercy upon us. O Lord, in thee have I trusted: let me never be confounded.
- CANTICLE Blessed be the Lord God of Israel: for he hath visited and redeemed his people; And hath raised up a mighty salvation for us: in the house of his servant David; As he spake by the mouth of his holy Prophets: which hath been since the world began; That we should be saved from our enemies: and from the hands of all that hate us; To perform the mercy promised to our forefathers: and to remember his holy covenant; To perform the oath which he sware to our forefather Abraham: that he would give us; That we being delivered out of the hands of our enemies: might serve him without fear; In holiness and righteousness before him: all the days of our life. And thou, child, shalt be called the Prophet of the Highest: for thou shalt go before the face of the Lord to prepare his ways; To give knowledge of salvation unto his people: for the remission of their sins; Through the tender mercy of our God: whereby the day-spring from on high hath visited us; To give light to them that sit in darkness, and in the shadow of death: and to guide our feet into the way of peace.
 Glory be to the Father, and to the Son: and to the Holy Ghost;
 As it was in the beginning, and is now, and ever shall be: world without end. Amen.
- ANTHEM The Spirit of the Lord is upon me, because he hath anointed me to preach the gospel to the poor: he hath sent me to heal the broken-hearted, to preach deliverance to the captives, and recovering of sight to the blind; To preach the acceptable year of the Lord; To give unto them that mourn a garland for ashes, the oil of joy for mourning, the garment of praise for the spirit of heaviness; that they might be called trees of righteousness, the planting of the Lord, that he might be glorified. For as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth; so the Lord God will cause righteousness and praise to spring forth before all the nations.
Elgar

Preaching the Faith

Choral Matins 11.30am Nave

- PRELUDE Ich ruf zu dir, Herr Jesu Christ BWV639
Johann Sebastian Bach (1685–1750)
- PRECES *William Smith* (1603–1645)
- INVITATORY Venite (The Great Service) *William Byrd* (1539/40–1623)
- PSALM 119: 33–40, 105–112 *Hopkins, Walford Davies*
- READING Isaiah 6: 1–8
- CANTICLE Te Deum laudamus (The Great Service) *William Byrd* (1539/40–1623)
- READING Romans 10: 1–17
- CANTICLE Benedictus (The Great Service) *William Byrd* (1539/40–1623)
- CREED
- RESPONSES *William Smith* (1603–1645)
- ANTHEM The Spirit of the Lord (The Apostles Op 49)
Edward Elgar (1857–1934)
- PRAYERS
- HYMN Ye that know the Lord is gracious (477) *Hyfrydol*
- BLESSING
- VOLUNTARY Fugue in E flat BWV552ii *Johann Sebastian Bach* (1685–1750)

*In every clime, by every tongue,
 Be God's eternal praises sung;
 Let all the listening earth be taught
 The acts our great Redeemer wrought.* FOUNDLING HOSPITAL COLLECTION 1774

Never speak concerning what you are ignorant of; speak little of what you know; and whether you speak or say not a word, do it with judgement.

BEN SEPARARI

*Let every tongue confess with one accord
 In heaven and earth that Jesus Christ is Lord;
 And God the Father be by all adored: Alleluia!*

F. BLAND TUCKER

Solemn Eucharist

ALLELUIA <i>plainsong</i>	Alleluia. Confitemini Domino et invocate nomen eius: annuntiate inter gentes opera eius.	<i>Alleluia.</i> <i>Give glory to the Lord and call upon his name:</i> <i>declare his deeds among the Gentiles.</i>
OFFERTORY <i>Leighton</i>	The world is charged with the grandeur of God. It will flame out, like shining from shook foil; It gathers to a greatness, like the ooze of oil Crushed. Why do men then now not reck his rod? Generations have trod, have trod, have trod; And all is seared with trade; bleared, smeared with toil; And wears man's smudge and shares man's smell: the soil Is bare now, nor can foot feel, being shod. And for all this, nature is never spent; There lives the dearest freshness deep down things; And though the last lights off the black West went Oh, morning, at the brown brink eastward, springs— Because the Holy Ghost over the bent World broods with warm breast and with ah! bright wings.	GERARD MANLEY HOPKINS
COMMUNION <i>Handl</i>	Ecce quomodo moritur iustus et nemo percipit corde. Viri iusti tolluntur et nemo considerat. A facie iniquitatis sublatu est iustus et erit in pace memoria eius. In pace factus est locus eius et in Sion habitatio eius et erit in pace memoria eius.	<i>Behold how the righteous dies and no one takes it to heart. Righteous men are taken away and no one considers it. From the face of evil the righteous is raised up and his memory shall be in peace. His place is in peace and in Sion is his dwelling and his memory shall be in peace.</i>
COMMUNION <i>plainsong</i>	Data est mihi omnis potestas in caelo et in terra, alleluia; euntes, docete omnes gentes, baptizantes eos in nomine Patris, et Filii et Spiritus Sancti, alleluia, alleluia.	<i>All power is given to me in heaven and on earth. Alleluia. Going forth, teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Spirit. Alleluia, alleluia.</i>
COMMUNION <i>King John</i>	Crux fidelis, inter omnes Arbor una nobilis: Nulla silva talem profert Fronde, flore, germine: Dulce lignum, dulces clavos, Dulce pondus sustinet.	<i>Faithful Cross, above all other, One and only noble tree; None in foliage, none in blossom, None in fruit thy peer may be: Sweetest wood and sweetest iron, Sweetest weight is hung on thee.</i>

Compline *see page 18 for full order of service*

PRELUDE <i>Higgins</i>	<i>based on</i> 'Lord, help me to treasure stillness and rest, for therein lies your strength'	ISAIAH 30: 15
ANTIPHON <i>plainsong</i>	Alma redemptoris mater, quae pervia caeli porta manes et stella maris, succurre cadenti, surgere qui curat populo. Tu quae genuisti, natura mirante, tum sanctum Genitorem: Virgo prius ac posterius, Gabrielis ab ore sumens illud Ave, peccatorum miserere.	<i>Gracious mother of the Redeemer, you who remain the ever-open gate of heaven, and the star of the sea, succour your people, who fall but strive to rise again. You who gave birth, while Nature marvelled, to your Holy Creator: a virgin before and after; who heard that 'Ave' from the mouth of Gabriel, have mercy on sinners.</i>

Solemn Eucharist 8.00pm *Nave*

PRELUDE	Fugue No 5 on BACH Op 60 <i>Robert Schumann</i> (1810–1856)
INTROIT HYMN	Ye servants of God, your Master proclaim (476) <i>Paderborn</i>
KYRIE	Mass in E flat <i>Josef Rheinberger</i> (1839–1901)
EPISTLE	2 Timothy 4: 1–5
ALLELUIA	Confitemini Domino <i>plainsong</i>
GOSPEL	Mark 16: 9–end
SERMON	The Reverend Canon Neil Heavisides <i>Precentor, Gloucester Cathedral</i>
OFFERTORY	God's grandeur <i>Kenneth Leighton</i> (1929–1988)
SANCTUS	Mass in E flat <i>Josef Rheinberger</i> (1839–1901)
AGNUS DEI	Mass in E flat <i>Josef Rheinberger</i> (1839–1901)
COMMUNION	Ecce quomodo moritur <i>Jacob Handl</i> (1550–1591) Data est mihi <i>plainsong</i> Crux fidelis <i>King John IV of Portugal</i> (1604–1656)
HYMN	We have a gospel to proclaim (486) <i>Fulda</i>
BLESSING	
VOLUNTARY	Fugue No 2 on BACH Op 60 <i>Robert Schumann</i> (1810–1856)

Compline 9.30pm *Nave*

PRELUDE	A Prayer of Peace <i>Michael Higgins</i> (b.1981)
PSALM	71 <i>plainsong</i>
ANTIPHON	Alma redemptoris mater <i>plainsong</i>

*Let us blaze his name abroad,
For of gods he is the God.*

JOHN MILTON

*Hear him, ye deaf; his praise, ye dumb,
Your loosened tongues employ;
Ye blind, behold your Saviour come;
And leap, ye lame, for joy!*

CHARLES WESLEY

Matins *see page 12 for full order of service*

ANTIPHON <i>plainsong</i>	In odorem unguentorum tuorum currimus: adolescentulae dilexerunt te nimis.	<i>We will run after the perfume of your scent: therefore the young have loved you.</i>
HYMN <i>plainsong</i>	Haec femina laudabilis Et honorata meritis, Ut sanctis pollet moribus, Triumphat sic cum angelis.	<i>This worthy lady, deserving of honour, just as she is strong in saintly ways, may she triumph among the angels.</i>
	Ex corde devotissimo Orans Deum cum lacrimis, Vigiliis, ieiunius Haerebat haec assiduis.	<i>From her most pious heart beseeching God with her tears for the watchful, more hungrily still she attends to the persistent.</i>
	Contemnens mundi gloriam Ac mente semper integra, Perfectam post iustitiam Migravit super sidera.	<i>Despising the world's glory and with an ever-constant mind, once justice was achieved she travelled above the stars.</i>
	Quae sanctitatis actibus Sua ditavit limina Laetatur nunc perpetuis Caelestis aedis praemiis.	<i>With saintly actions she enriched her dwellings; her heavenly temple now rejoices with everlasting rewards.</i>
	Laus uni ac trino Domino, Qui nos eius precatibus, Peracto vitae termino, Coniungat caeli civibus. Amen.	<i>Praise to the Lord, one and three; we who pray to him, at the end of life, he unites with the company of heaven. Amen.</i>
	∇ Specie tua et pulchritudine tua: R̄ Intende, prospere procede et regna.	<i>∇ With your comeliness and your beauty: R̄ Set out, proceed prosperously and reign.</i>
ANTIPHON <i>plainsong</i>	Simile est regnum caelorum homini negotiatori quaerenti bonas margaritas: inventa una pretiosa dedit omnia sua et comparavit eam.	<i>The kingdom of heaven is like a merchant seeking precious pearls. When he had found one of great price, he gave all that he had and bought it.</i>

Solemn Eucharist

ALLELUIA <i>plainsong</i>	Alleluia. Ego sum pastor bonus et cognosco oves meas, et cognoscunt me meae.	<i>Alleluia. I am the good shepherd and I know my sheep and my own know me.</i>
OFFERTORY <i>Martin</i>	Vidi aquam egredientem de templo, a latere dextro: Alleluia. Et omnes ad quos pervenit aqua ista, salvi facti sunt, et dicent: Alleluia.	<i>I saw water coming from the temple on the right side: Alleluia. And all those to whom this water comes have been saved and will say: Alleluia.</i>
COMMUNION <i>plainsong</i>	Ego sum pastor bonus, alleluia: et cognosco oves meas, et cogoscunt me meae. Alleluia, alleluia.	<i>I am the good shepherd, alleluia: and I know my sheep and my own know me. Alleluia, alleluia.</i>
COMMUNION <i>Guerrero</i>	O sacrum convivium in quo Christus sumitur, recolitur memoria passionis eius, mens impletur gratia; et futurae gloriae nobis pignus datur. Alleluia.	<i>O most sacred banquet, wherein Christ is received, the memory of his passion renewed; the mind with grace is filled; and a vision of future glory is given to us. Alleluia.</i>

Matins 9.00am *Chancel*

ANTIPHON	In odorem <i>plainsong</i>
PSALM	90 <i>plainsong</i>
HYMN	Haec femina laudabilis <i>plainsong</i>
ANTIPHON	Simile est regnum caelorum <i>plainsong</i>
CANTICLE	Benedictus Dominus Deus Israel <i>plainsong</i>
VOLUNTARY	Gloria Patri <i>attrib. John Redford</i> (d.1547)

Solemn Eucharist 11.30am *Nave*

PRELUDE	Concerto del Signor Torelli <i>Johann Gottfried Walther</i> (1684–1748)
INTROIT HYMN	O Love, how deep (425) <i>Eisenach</i>
KYRIE	Missa brevis <i>Giovanni Pierluigi da Palestrina</i> (c.1525–1594)
READING	Ezekiel 34: 11–16
ALLELUIA	Ego sum pastor bonus <i>plainsong</i>
GOSPEL	John 10: 1–18
SERMON	The Reverend Canon Paul Rose <i>Assistant Priest, All Saints, Northampton, and Peterborough Cathedral</i>
OFFERTORY	Vidi aquam <i>Matthew Martin</i> (b.1976)
SANCTUS	Missa brevis <i>Giovanni Pierluigi da Palestrina</i> (c.1525–1594)
AGNUS DEI	Missa brevis <i>Giovanni Pierluigi da Palestrina</i> (c.1525–1594)
COMMUNION	Agnus Dei II (Missa brevis) <i>Giovanni Pierluigi da Palestrina</i> (c.1525–1594) Ego sum pastor bonus <i>plainsong</i> O sacrum convivium <i>Francisco Guerrero</i> (1528–1599)
HYMN	Alleluia! Hearts to heaven (103) <i>Lux eoi</i>
BLESSING	
VOLUNTARY	Fête <i>Jean Langlais</i> (1907–1991)

*Glorious—more glorious is the crown
Of Him that brought salvation down
By meekness, called thy Son.*

CHRISTOPHER SMART (from *A Song of David*)

Sequence of Music and Readings

INTROIT Libera nos, salva nos,
Sheppard iustificata nos, o beata Trinitas.

CHANT Exsultemus et laetetur hodie,
plainsong Dies iste, dies est laetitiae:
Alleluia. Resurrexit Dominus.
Exsultandi et laetandi tempus est:
Pascha nostrum immolatus Agnus est.
Timor absit, absit desperatio.
Iam illuxit Christi resurrectio.
Ad sepulcrum mulieres veniunt,
Ab Angelo responsum recipiunt.
In sepulcro quem dolentes quaeritis?
Surrexisse dicite discipulis.
Celebrantes hoc Pascha sanctissimum,
Epulemur veritatis azymum
Fermentatum expurgemus noxium:
Victor surgit, vera vita omnium.
In hoc ergo vetustatis termino,
Servus liber benedicat Domino.
Ab inferis nunc redit captivitas:
Omnes Deo referamus gratias.

MOTET Os iusti meditabitur sapientiam:
Bruckner et lingua eius loquentur iudicium.
Lex Dei eius in corde ipsius:
et non supplantabuntur gressus eius.

MOTET Jesu, meine Freude,
Bach meines Herzens Weide,
Jesu, meine Zier,
ach wie lang, ach lange
ist dem Herzen bange,
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebbers werden.

Es ist nun nichts
Verdammliches an denen,
die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

Unter deinem Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Laß den Satan wittern,
laß den Feind erbittern,
mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

Denn das Gesetz des Geistes,
der da lebendig machet in Christo Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.

Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht dazu!
Tobe, Welt, und springe
ich steh hier und singe
in gar sicherer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummen,
ob sie noch so brummen.

*Deliver us, save us,
justify us, O blessed Trinity.*

*Let us exalt today and be joyful;
This day is a day of joy.
Alleluia, the Lord is risen.
It is the time to exult and rejoice,
The Lamb, our Passover is sacrificed.
Put away fear and despair;
Christ's resurrection has already dawned.
The women come to the tomb;
They receive the Angel's message.
Whom do you seek so sadly in the tomb?
Tell his disciples that he is risen.
As we keep this most holy Passover,
Let us feast on the unleavened bread of truth.
The harmful leaven we must put away;
The Conqueror is rising, true life of all.
Therefore, now old things pass away,
Let the slave set free bless the Lord.
The prisoners have come again from the pit;
Let us all return thanks to God.*

*The mouth of the righteous is exercised in wisdom:
and his tongue will be talking of judgement.
The law of his God is in his heart:
and his goings shall not slide.*

*Jesus, my joy,
my heart's pasture,
Jesus, my jewel.
Oh, for how long
has this anxious heart
longed for You!
Lamb of God, my Bridegroom,
apart from You, no one on Earth
will be my lover.*

*There is therefore now no
condemnation to them
who are in Christ Jesus,
who wander not after the flesh,
but after the Spirit.*

*Under your shelter,
I am free from the storms
of all the devils.
Let Satan threaten,
let the fiend rage,
Jesus stays by me.
Even though lightning cracks and flashes,
even though sin and hell scream,
Jesus will protect me.*

*For the law of the Spirit
which gives life in Christ Jesus
has set me free from the law
of sin and death.*

*Defy the old Dragon,
defy the jaws of death,
defy fear as well!
Rage, oh world, and quake,
here I stay,
singing in perfect peace!
The might of God holds me;
earth and abyss shall be silent,
however much they growl.*

ROMANS 8: 1

ROMANS 8: 2

Sequence of Music and Readings 8.00pm *Nave*

PRELUDE Jesu, meine Freude BWV1105 *Johann Sebastian Bach* (1685–1750)

INTROIT Libera nos, salva nos I *John Sheppard* (c.1515–1558)

BIDDING

CHANT Exsultemus et laetetur *plainsong*

MOTET Os iusti *Anton Bruckner* (1824–1896)

READING Godhead here in hiding *Gerard Manley Hopkins*

HYMN Christ is made the sure foundation (205) *Westminster Abbey*

READING Revelations of Divine Love (Chapter 4) *Julian of Norwich*

MOTET Jesu, meine Freude BWV227 *Johann Sebastian Bach* (1685–1750)

READING Revelations of Divine Love (Chapter 11) *Julian of Norwich*

CHANT Tua est potentia *plainsong*

MOTET Spem in alium *Thomas Tallis* (c.1505–1585)

READING ‘This is my Lord’ (My God my glory) *Eric Milner-White*

PRAYERS

HYMN No words, O Lord, can tell *Freshford* FESTIVAL COMMISSION

BLESSING

VOLUNTARY Fantasia in D minor *William Byrd* (1539/40–1623)

*O the sweet wonders of that Cross
Where Christ our Saviour loved, and died!
Her noblest life my spirit draws
From his dear wounds and stricken side.*

ISAAC WATTS

*Thy kingdom is an everlasting kingdom, and thy dominion endures
throughout all generations.*

PSALM 145: 13

Ihr aber seid nicht fleischlich,
sondern geistlich,
so anders Gottes Geist in euch wohnt.
Wer aber Christi Geist nicht hat,
der ist nicht sein.

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muß leiden,
nicht von Jesu scheiden.

So aber Christus in euch ist,
so ist der Leib zwar tot um der Sünde willen;
der Geist aber ist das Leben
um der Gerechtigkeit willen.

Gute Nacht, o Wesen,
das die Welt erlesen,
mir gefällt du nicht!
Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben.

So nun der Geist des,
der Jesum von den Toten auferwecket hat,
in euch wohnt, so wird auch derselbige,
der Christum von den Toten auferwecket hat,
eure sterbliche Leiber lebendig machen,
um des willen, daß sein Geist in euch wohnt.

Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
muß auch ihr Betrübten
lauter Zucker sein.
Duld ich schon
hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.

CHANT *plainsong* *Tua est potentia, tuum regnum Domine:*
tu es super omnes gentes:
da pacem, Domine, in diebus nostris.
Creator omnium, Deus terribilis et fortis,
iustus et misericors.
Gloria Patri et Filio et Spiritui Sancto.

MOTET *Tallis* *Spem in alium nunquam habui praeter in te,*
Deus Israel, qui irasceris, et propitius eris,
et omnia peccata hominum, in tribulatione
dimittis. Domine Deus, Creator caeli et terrae,
respice humilitatem nostram.

Compline *see page 18 for full order of service*

MOTET *Handl* *O bone Deus, ne proicias me in tempore*
senectutis cum defecerit virtus nostra:
ne derelinquas nos, Domine,
sancte Deus, sancte fortis,
sancte et misericors Salvator,
amare morti ne tradas nos.

*You, however, live not by the flesh,
but by the Spirit,
since the law of God has made a home in you.
Indeed, anyone who does not have the Spirit of Christ
does not belong to Him.* ROMANS 8: 9

*Away with all wealth!
You are my delight,
Jesus, my pleasure!
Away, you vain glories,
I don't want to hear you,
I remain unaware of you!
Distress, misery, the cross, disgrace and death:
however much I suffer,
they must not part me from Jesus.*

*But when Christ is in you,
the body is dead because of the will of sin;
but the Spirit is alive
because of the will of righteousness.* ROMANS 8: 10

*Good night, oh reality,
which has chosen the world,
you do not please me!
Good night, you sins,
stay far behind me,
do not come into the light!
Good night, haughtiness and splendour!
And to you, life of iniquity,
a special good night!*

*And if the Spirit of Him
who raised Jesus from the dead
has made His home in you,
then He who raised Christ Jesus from the dead
will give life to your own mortal bodies
through His Spirit living in you.* ROMANS 8: 11

*Give way, you spirits of sadness,
for Jesus, my master of joy
is entering in.
Those who love God
must accept their sadness
as pure sugar.
Though I suffer
mockery and derision here,
yet even in my sorrow shall
You, Jesus, remain my joy.*

*Yours is the power; yours the kingdom, Lord;
you are above all peoples;
grant peace, Lord, in our time.
Creator of all, God fearsome and mighty,
just and merciful.
Glory be to the Father, to the Son, and to the Holy Spirit.*

*I have never placed my hope in any other than you,
O God of Israel, who can show both anger and
graciousness, and absolve all the sins of suffering man.
Lord God, creator of heaven and earth,
be mindful of our humiliation.*

*Good God, do not throw me out in my old
age, when our strength is gone:
do not desert us, Lord,
mighty God, mighty and strong,
mighty and merciful Saviour,
do not relinquish us to the bitterness of death.*

Compline 9.15pm *Nave*

PRELUDE *Prière Jean Langlais (1907–1991)*

PSALM *27 plainsong*

MOTET *O bone Deus Jacob Handl (1550–1591)*

*It is a thing most wonderful,
Almost too wonderful to be,
That God's own Son should come from heaven,
And die to save a child like me.*

W. WALSHAM HOW

*Lord, in ceaseless contemplation
Fix our hearts and eyes on thee,
Till we taste thy full salvation,
And unveiled thy glories see.*

WILLIAM SHIRLEY

*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.*

CECIL FRANCES ALEXANDER

Matins *see page 12 for full order of service*

RESPONSES *plainsong* *V* The Lord is exalted above all peoples.
R And his glory above the heavens.
V O Lord, let thy mercy lighten upon us.
R As our trust is in thee.
V O God, make speed to save us.
R O Lord, make haste to help us.
V Glory be to the Father, and to the Son, and to the Holy Ghost.
R As it was in the beginning, is now and ever shall be, world without end. Amen. Alleluia.

ANTIPHON *plainsong* Sol et luna laudate Deum:
quia exaltatum est nomen eius solius. *The sun and moon praise God:
 for his name only is to be exalted.*

HYMN *plainsong* Ecce iam noctis tenuatur umbra,
 Lucis aurora rutilans coruscat;
 Nisibus totis rogitemus omnes
 Cunctipotentem,
 Ut Deus, nostri miseratus, omnem
 Pellat angorem, tribuat salutem
 Donet et nobis pietate Patris
 Regna polorum.
*Behold, already night's shadow is diminished,
 the rosy dawn of light gleams out;
 let us wholeheartedly beseech
 the almighty
 that God may have mercy upon us,
 do away all our pain, bestow on us salvation,
 and, with a Father's mercy, grant us
 the kingdom of heaven.*

Praestet hoc nobis Deitas beata
 Patris ac Nati, pariterque Sancti
 Spiritus, cuius resonat per omnem
 Gloria mundum. Amen.
*May the blessed Godhead grant us this favour—
 the Father, the Son, and the Holy Ghost together
 whose glory echoes throughout
 all the world. Amen.*

V Repleti sumus mane misericordia tua.
R Exsultavimus, et delectati sumus.
V In the morning we will be filled with your mercy.
R We will rejoice, and delight in it.

ANTIPHON *plainsong* Aquam quam ego dedero, qui biberit
 ex ea non sitiet unquam.
*Whosoever drinks of the water which I give,
 shall never again thirst.*

Solemn Eucharist

ALLELUIA *plainsong* Alleluia.
*Laetabitur iustus in Domino et sperabit in eo:
 et laudabuntur omnes recti corde.* *Alleluia.
 The just man will rejoice in the Lord and hope in him;
 and all those who are straight at heart will rejoice.*

OFFERTORY *Kedrov* Svyaty Bozhe, Svyaty Krepyki,
 Svyaty Bezsmertnyi, pomiluy nas.
 Slava Otsu, i Synu, i Svyatomu Dukhu,
 i nyne i prisno, i vo veki vekov. Amen.
*Holy God, Holy Might,
 Holy Immortal, have mercy on us.
 Glory to the Father, the Son, and the Holy Spirit,
 both now and ever and unto ages of ages. Amen.*

OFFERTORY *Tchaikovsky* Otche nash, izhe esi na nebesekh,
 da svyatitsya imya tvoe,
 da priydet tsarstvie tvoe,
 da budet volya tvoya,
 yako na nebesi i na zemli.
 Khleb nash nasushniy dazhd nam dnes,
 i ostavi nam dolgi nasha,
 yakozhe i my ostavlyаем
 dolzhnikom nashim,
 i ne vedi nas vo iskushenie,
 no izbavi nas ot lukavago. Amen.
*Our Father, who art in heaven,
 hallowed be thy name,
 thy kingdom come,
 thy will be done,
 on earth as it is in heaven.
 Give us this day our daily bread,
 and forgive us our trespasses,
 as we forgive those
 who trespass against us,
 and lead us not into temptation,
 but deliver us from evil. Amen.*

COMMUNION *plainsong* Qui biberit aquam quam ego dabo ci
 dicit Dominus, fiet in eo fons
 aquae salientis in vitam aeternam.
*Whosoever drinks the water which I shall give to him,
 says the Lord, in him shall well up a spring
 of water flowing even unto life eternal.*

COMMUNION *Rebello* Panis angelicus fit panis hominum,
 dat panis caelicus figuris terminum:
 o res mirabilis, manducat Dominum
 pauper servus et humilis.
*The bread of angels becomes the food of humanity.
 The heavenly bread brings mere symbols to an end.
 O what marvel: a poor humble servant
 consumes the Lord.*

MOTET *Parsons* Ave Maria, gratia plena,
 Dominus tecum,
 benedicta tu in mulieribus,
 et benedictus fructus ventris tui. Amen.
*Hail Mary, full of grace,
 the Lord is with thee,
 blessed art thou among women,
 and blessed is the fruit of thy womb. Amen.*

Matins 9.00am Chancel

RESPONSES *plainsong*

ANTIPHON *plainsong* Sol et luna *plainsong*

PSALM **85** *plainsong*

HYMN *plainsong* Ecce iam noctis *plainsong*

ANTIPHON *plainsong* Aquam quam ego dedero *plainsong*

CANTICLE *plainsong* Benedictus Dominus Deus Israel *plainsong*

VOLUNTARY *plainsong* Voluntary in G *Thomas Tomkins* (1572–1656)
plainsong Toccata *William Brown* (?d.1637)

Solemn Eucharist 11.30am Nave

PRELUDE *plainsong* Dialogue (3^e Livre d'Orgue) *Louis Marchand* (1669–1732)

INTROIT HYMN *plainsong* Sing Alleluia forth ye saints on high (446) *Martins*

GLORIA *plainsong* Spaur-Messe K258 *Wolfgang Amadeus Mozart* (1756–1791)

EPISTLE *plainsong* James 1: 19–25

ALLELUIA *plainsong* Laetabitur iustus *plainsong*

GOSPEL *plainsong* John 4: 7–14

SERMON *plainsong* The Reverend Dr Graham Southgate
Vicar, Bratton, Edington and Imber; Erlestoke and Coulston

OFFERTORY *plainsong* Trisagion Prayer *Nikolai Kedrov the Elder* (1871–1940)
plainsong Lord's Prayer *Pyotr Il'yich Tchaikovsky* (1840–1893)

SANCTUS *plainsong* Spaur-Messe K258 *Wolfgang Amadeus Mozart* (1756–1791)

AGNUS DEI *plainsong* Spaur-Messe K258 *Wolfgang Amadeus Mozart* (1756–1791)

COMMUNION *plainsong* Qui biberit aquam *plainsong*
plainsong Panis angelicus *João Rebelo* (1610–1661)

HYMN *plainsong* Thy hand, O God, has guided (485) *Thornbury*

MOTET *plainsong* Ave Maria *Robert Parsons* (c.1530–1570)

BLESSING *plainsong*

VOLUNTARY *plainsong* Final (Symphonie I) *Louis Vierne* (1870–1937)

Jesus said to his disciples 'My food is to do the will of him who sent me, to accomplish his work.'

JOHN 4: 34

Biographies

Julian Thomas became Director of the Edington Music Festival in 2004, but has been participating in the festival since 1987, first as a treble and more recently as a member of Schola and as one of the organists.

He is currently Assistant Organist and Director of the Girls' Choir at Norwich Cathedral (a post he took up in September 2001). He gained his early musical training as a chorister at Salisbury Cathedral, and then as a music and academic scholar at Charterhouse, before going up to Jesus College, Cambridge, to read Music as Organ Scholar. Whilst there he directed both the Chapel Choir and the College Mixed Choir, and studied the organ with David Sanger. After graduating, Julian moved to Lincoln Cathedral as Second Assistant Organist, and in July 2000 he became a Fellow of the Royal College of Organists, winning the Harding and Durrant prizes. He has appeared on both radio and television accompanying and conducting choirs in Lincoln and Norwich, and has been involved in several CD recordings.

In addition to his Cathedral duties, Julian teaches the organ and gives regular recitals: recent venues having included Blackburn, Southwark, St Edmundsbury and Norwich Cathedrals, and the Temple Church, London. He has participated in a number of masterclasses with, amongst others, Naji Hakim and Nicolas Kynaston. He is chorusmaster for the University of East Anglia Choir and directs the Norwich Cathedral Consort.

Julian is married to Ellen, a doctor and keen amateur musician, and his hobbies include cooking, walking, cycling, gardening and eating out.

Jeremy Summerly was educated as a chorister at Lichfield Cathedral, at Winchester College, and at Oxford University from where he graduated with First Class Honours in Music. While in Oxford he was a choral scholar at New College and after graduating he worked as a Studio Manager for BBC Radio, founded the Oxford Camerata, and undertook musicological research at King's College, London. In 1989 he became a lecturer in the department of Academic Studies at the Royal Academy of Music, and in the following year he was appointed conductor of Schola Cantorum of Oxford. He has also acted as guest conductor for the New London Chamber Choir, The Cardinal's Musick, the Rundfunkchor, Berlin, and the Tallis Chamber Choir. Since 1991 he has conducted over forty recordings spanning the music of nine centuries and as a writer he has contributed articles to *Early Music*, *The Musical Times*, *Choir & Organ*, *Leading Notes*, and *Classic CD*. In 1996 he became Head of Academic Studies at the Royal Academy of Music and in 1999 he was also appointed Head of Undergraduate Programmes.

Jeremy has given concert tours throughout Europe and the United States as well as in Japan, Indonesia, Hong Kong, South Africa, Botswana, Israel and Palestine. He has conducted at the BBC Proms, at the Aldeburgh, Exeter,

Ryedale, South Kesteven, Docklands and Kumamoto Festivals, and at the 'Tage Alter Musik' in Regensburg. He has conducted world premieres of music by John Tavener, Viktor Ekimovsky, Dimitri Smirnov, Joel Eriksson, Ruth Byrchmore, Mark Edgeley-Smith, Nicholas O'Neill, and Antony Pitts, UK premieres of music by Franco Donatoni and Maciej Zielinski, and the London premiere of *I am the true vine* by Arvo Pärt. As well as working with choirs, he founded the Oxford Camerata Instrumental Ensemble in 1992 and the Royal Academy Consort in 2002; he has also conducted the Northern Chamber Orchestra in Manchester, the Ensemble Ste Geneviève in Paris, the Britten Sinfonia in Oxford, and the Academy of St Martin-in-the-Fields in London. In 1995 he was a recipient of a European Cultural Prize from the European Association for the Encouragement of the Arts (Basel, Switzerland) and in 1997 he was made an honorary associate of the Royal Academy of Music. As a liturgical musician he sang for over a decade (1987–98) at St Margaret's, Westminster and has conducted the liturgical choirs at many other London churches; from January 1999 until June 2002 he was Director of Music at Christ Church, Chelsea. As a BBC Radio 3 writer and presenter he has made programmes in locations all around the UK as well as in Belgium, France, Holland, Iceland, Israel and the USA. He has published four volumes for Faber Music: *Gaudete!—Medieval Songs and Carols* for upper voices, *Passtime with good company—Medieval Songs and Carols* for mixed voices, *Fair Oriana—Madrigals in celebration of Elizabeth I*, and *Thomas Tallis—English Sacred Music*. Since January 2003 he has been a regular reviewer and commentator for BBC Radio 4's daily arts programme *Front Row* and in May 2005 he even contributed to BBC Radio 2's series *Living in Harmony*.

Jeremy owes a huge debt of gratitude to the hundreds of people who have helped him to realize his musical and liturgical dreams at Edington over a quarter of a century, and in particular to his really rather distinguished friends John Harper, John Barnard, Peter Wright, Geoffrey Webber, David Trendell, Andrew Carwood, Robert Quinney, Peter Barley, Paul Brough, Julian Thomas, and, of course, the late Peter McCrystal and David Calcutt. As well as to Antonia Southern—to her, perhaps, most of all.

Robert Quinney began directing the Nave Choir at Edington in 2001, following three years as Organist of the Festival. For the rest of the year he is Sub-Organist of Westminster Abbey, a post which combines his three performing interests: ensemble and solo organ playing and conducting.

Robert studied Music at King's College, Cambridge, where he was organ scholar. Having gained a double first in the tripos he spent a further year in Cambridge, preparing an M.Phil. thesis that traces strands of Bach reception through the eighteenth and nineteenth centuries towards the high priests of twentieth century modernism, Schoenberg and Stravinsky.

During his postgraduate year Robert also produced an exhaustive survey of Bach's Church Cantatas in preparation for Sir John Eliot Gardiner's Bach Cantata Pilgrimage, in which he was also a performer. His academic work recently bore fruit in a lecture course on Bach at King's College, London, and in June this year he and his wife, the soprano Cecilia Osmond, appeared on the BBC's *Today* programme, giving a preview performance of and talking about the newly discovered Bach aria, *Alles mit Gott und nichts ohn' Ihn*.

In September 2000 Robert was appointed Assistant Master of Music at Westminster Cathedral. In addition to daily work with Westminster Cathedral Choir, he organized and gave many of the Cathedral's organ recitals, including a performance of Francis Pott's monumental organ symphony *Christus*. Shortly before his move to Westminster Abbey in September 2004 he made two recordings on the Grand Organ of Westminster Cathedral, due for release this Autumn on the Signum label.

As a solo performer his profile has increased steadily since winning the Royal College of Organists Performer of the Year competition in 2002. While his repertoire (predictably) focuses on the music of Johann Sebastian Bach, it extends from the sixteenth century to the present day.

Andrew Carwood is one of the most versatile musicians of his generation, dividing his time between solo and consort singing and directing his own group at an international level. He was a choral scholar at St John's College, Cambridge, a lay clerk at Christ Church, Oxford and Westminster Cathedral, London before holding the post of Director of Music at the Brompton Oratory in London for five years.

As a singer he is particularly known for his performances of the English repertoire, from consort songs by William Byrd to the role of the Male Chorus in Britten's *Rape of Lucretia* and for music of the Baroque. He has performed with many of the major British ensembles both on disc and on the concert platform throughout the world, including The Tallis Scholars, The Orlando Consort, Oxford Camerata and Pro Cantione Antiqua and has undertaken solo roles for Sir Roger Norrington, Joshua Rifkin, Harry Christophers, Richard Hickox, Paul McCreech, Phillipe Herreweghe, Robert King and Christopher Hogwood. His discography includes works by Hassler, Vivaldi, Haydn, Warlock, Howells, Poulenc, Janáček and Christopher Headington.

As a conductor he works principally with The Cardinal's Musick and together they have performed throughout the United Kingdom and Europe. He has become a widely acknowledged expert on music of the sixteenth and seventeenth centuries and is also known for the scholarly and entertaining way in which he introduces and narrates concerts, breaking down barriers

between audience and performers and allowing the music to speak in an even more eloquent way. Andrew has also worked as guest conductor with The Sixteen, The King's Consort, Musica Reservata de Barcelona and the Aarhus Symphony Orchestra. He was the Music Advisor for the National Theatre's 2001 production of *Luther* by John Osborne and is also happy to escape to the Edington Music Festival each year to conduct the Schola Cantorum.

Judith Bingham, composer of 2005 Festival Commission, was born in Nottingham, grew up in Sheffield and had already been composing actively for many years when she entered the Royal Academy of Music in 1970 to study composition and singing. Her teachers included Alan Bush and Eric Fenby, later Erich Vietheer (for singing) and most potently Hans Keller, with whom she studied privately.

Her individual musical voice soon attracted attention and led to many requests for works, notably for the King's Singers, Peter Pears and The Songmakers' Almanac. In 1977 she won the BBC Young Composer Award and from 1983 to 1996 she was a regular member of the BBC Singers, for whom she has written nine works: at the end of 2005 she becomes their Associate Composer.

The premiere of *Chartres* in 1993 led to a succession of major performances and commissions by the BBC Philharmonic, London Symphony Orchestra, King's College, Cambridge, the Centenary Proms, Three Choirs Festival, Westminster Abbey and the Bournemouth Symphony Orchestra, who performed *The Temple at Karnak* twenty-one times throughout Europe and the US. Judith Bingham is one of the UK's most internationally performed composers: the string trio *Chapman's Pool* has received over eighty performances globally in just two years—astonishing for a contemporary score—and other works have recently been played in Paris, Oslo, St Louis, Copenhagen, Mexico, Tallinn, Rotterdam and Perth, Australia.

While her orchestral and choral works have made the widest impact, Bingham has won particular acclaim for her scores for brass ensemble, band and solo: in 2003 she was the first woman to have a work (*Prague*) selected as a National Brass Band Championship testpiece. She is also fast becoming recognized as a major composer of organ music. New works include scores for the Goldberg Ensemble, Thomas Trotter and the Royal Ballet, and her huge orchestral piece *Chartres* was selected for the Encore project and conducted by James MacMillan in March 2005. She was the 2004 winner of the Barlow Prize for choral music, and won two British Composer awards in the same year for choral and liturgical music.

The Edington Music Festival—the first 50 years

(this article first appeared in *Cathedral Music magazine*)

Julian Thomas

This year, for the fiftieth time, the Priory Church in Edington plays host to a music festival, or to give it its proper title, a Festival of Music within the Liturgy. Of course, there is no shortage of music festivals nationwide, but what makes Edington unique is the backbone of liturgy around which it is structured. In an age where recorded music is so widely available, one of the things which makes this festival so special is the fact that all the music is heard within the context of worship—there are no concerts, just four services daily; no grand orchestral collaborations, just beautiful artistry to the glory of God. The festival's founder, Sir David Calcutt, envisaged it as 'a festival in which God is worshipped through beauty—beauty of sight, shown or seen in stone or ceremony, beauty of sound, made or heard in the word sung or spoken'.

From humble beginnings, when a group of Cambridge choral scholars and four trebles gathered to sing for a few days, to the present day, with a whole week of services sung by three separate choirs, the ethos has remained essentially unchanged: that the daily routine of worship is central to our existence. The three choirs now are the Nave Choir, consisting of 16 boys and 12 men from cathedral and collegiate choirs (conducted by Robert Quinney); the Consort, a mixed-voice group numbering about 16 adults (conducted by Jeremy Summerly); and the Schola Cantorum, a group of 12 men singing exclusively plainsong (directed by Andrew Carwood).

The basic pattern of worship consists of four sung services each day: Matins at 9.00am, Solemn Eucharist at 11.30am, Evensong at 8.00pm and Compline at 9.15pm. At the heart of each day is the Eucharist, and all three choirs always sing at this service. During the course of the week the whole gamut of Mass settings is covered, from plainsong and Renaissance polyphony through to Classical Viennese, Romantic and more modern settings. The remaining music is chosen to reflect the theme of the day, complementing or contrasting with the mass setting. Evensong is generally a 'traditional' cathedral-style service, but the presence of more than one choir enables a wider variety of styles and repertoire to be covered, including at times a number of polychoral works.

Matins and Compline are sung entirely to plainchant by the Schola Cantorum. The morning office is perhaps one of the most uplifting moments of the day: as the sun streams through the large windows in the Chancel, there is something wonderfully understated about hearing the psalms, canticle and antiphons of the day chanted in perfect unison. By contrast, the gentle candlelight at Compline draws one into introspection and quietude, as if one has been transported back centuries, eavesdropping on the monastic *Opus Dei*. One of the real joys of having a choir singing exclusively plainsong all week is the professionalism they bring to it. All too often, plainsong is sung in cathedrals without any great understanding of the notation and its

subtleties; at Edington, however, the Schola totally immerse themselves in the style, singing from the original four-line stave notation, bringing a freshness and spontaneity to the chant. One might think that the offices of Matins and Compline were a poor relation to the polyphony of Eucharist and Evensong, but any regular to the festival would be able to tell you otherwise!

The sixteen boys are recruited from a selection of cathedrals and collegiate choirs, in recent years from Westminster Abbey, Westminster Cathedral, Salisbury, Wells, St Paul's, Durham, Southwark, Winchester, New College, Oxford and St Patrick's, Dublin. Usually these boys are some of the most senior in their own choirs; to have a whole choir of strong voices both gives a mature sound, and also makes sight-reading somewhat easier—a real necessity given the amount of music they have to learn. Obviously some of the repertoire is familiar, but there is always some repertoire which will be new to them, and, moreover, they have to be ready to broadcast on the BBC Radio 3 Choral Evensong after just three days together, which is no mean feat. They are supported by a back row of men from similar choirs: some choral scholars, others more experienced lay clerks.

The Consort sings almost entirely a cappella works, specializing in both Renaissance polyphony and twentieth-century music. Under the experienced guidance of Jeremy Summerly, they are able to perform pieces that would perhaps not normally be tackled by other choirs, either because of their length or complexity of part-writing. They often sing in the slightly more generous acoustic of the Chancel, which particularly suits the rich female top line. The three choirs certainly complement each other and there is very little overlap of repertoire styles between them.

Although there is inevitably a huge amount of music to be learnt in the course of the week, the festival is definitely not all hard work. Each morning is taken up with rehearsals and services, but every afternoon (apart from the Wednesday for the broadcast) is given over to free time, as it has always been. The boys are taken on various outings including trips to Longleat, Stonehenge, Wookey Hole caves, one of the nearby swimming complexes and much more besides. The administrators and some of the adult singers help on these excursions too, and this is just one example of the way the festival community draws together socially as well as musically.

The first festival took place in August 1956, under the leadership of the then vicar, Ralph Dudley, and David Calcutt (a former choral scholar at Cambridge). For a place of only some 270 households to host a musical festival is a daunting prospect, and the involvement of local people has always been crucial to its success throughout the years. In this respect Ralph Dudley's vision was formative: he encouraged everyone to make it a joint venture between village and musicians. Whilst in some ways the influx of so many singers and congregation is clearly an invasion, nevertheless for the vast

majority of the villagers it is also a reuniting of old friends, an opportunity to celebrate what is best in the Church, and a chance to be part of something unique. In the very early years, services were also sung in the nearby villages of Heytesbury, West Lavington and Steeple Ashton, but it quickly became evident that Edington was the perfect venue for the whole week, both as a practical and spiritual home.

The first year was modest in its proportions, lasting just four days and with only one sung service a day. It is easy, however, to lose sight of how important this was as a first step: Edington Church had not known daily sung services for generations, and there was no assumption of grandeur—it was, after all, just a group of friends making music together. By the end of this first year, though, it was obvious that the experiment would be repeated, and thus the festival was born.

It was already clear by the fifth festival, in 1960, that something special had been established and, moreover, that it was here to stay. David Calcutt, in his introduction to the festival that year, wrote: 'It has become increasingly evident ... that there are others besides the singers who derive pleasure, not to say inspiration, from the services.' The congregation is as much a part of the worship as the singers and the clergy, and it is this bond between these groups which draws people back year on year. There are those who come for a single service, right through to those who attend all twenty-five. Obviously they all come because they enjoy the music, but a good many come for more than that. There is something wonderfully uplifting about being part of a large congregation that not only appreciates the quality of what is being sung and spoken, but actually believes it too. John Harper wrote in 1973: 'There is never a notion of concerts with moments for prayer. Rather, the balance of actions, words, music, and silence should achieve that artistic unity that is true liturgy.' Undoubtedly the decision in the late 1970s to have Compline sung by a dedicated choir specializing in plainsong rather than by the whole congregation was seen by some as detracting from the congregation's involvement in the worship. Instead though, as Harper commented, it merely changed it: 'It is not the intention to exclude, but rather to involve by opening minds to new thoughts, to ponder in beauty, and so to pray.'

Liturgy and worship would, of course, be incomplete without the input of the festival clergy, and their important role in the week is vital to the success of the services. The mix of 'home team' clergy and various invited priests, usually about four or five in total, brings many benefits. It not only enables them to share out the considerable workload of so many services, but also it allows the congregations to benefit from a wide range of different ideas and theological arguments. Indeed, it is a real privilege to hear preaching of such quality accompanying the musical excellence which people have come to expect. Like the musicians, the clergy team mixes newcomers with the old hands; particular mention must of course go to Canon Paul Rose who has been involved for well-nigh forty years.

The festival has, from the outset, had the unwritten intention of encouraging young talent and providing an opportunity for young singers to meet each other. There is something strangely alluring which draws singers back from one year to the next and there is a real sense of picking up where one left off fifty-one weeks earlier. Often, boys who first came as trebles return years later to any one of the three choirs; others like Nicholas Hinton, John Harper, Geoffrey Webber and myself go one stage further and become festival director, which does prompt one to look at each new intake of choristers and wonder which one might follow in the directorial footsteps.

Right from the earliest years, there has always been a sense that the festival should not only celebrate what is familiar in church music, but also look to explore by commissioning new works. The list of such works, set out as page 62, is impressively long and includes a good many familiar names: Francis Grier, Grayston Ives, Simon Preston, Philip Radcliffe, Francis Pott, John Harper and Andrew Gant to name but a few. Some of the commissions have found their way into the mainstream repertoire (such as Radcliffe's *Responses* and Ives's *Evening Canticles*), others lie waiting to be rediscovered, but it is a central part of our festival outlook that we should be at the forefront of composition. In celebration of this 50th festival we have commissioned Judith Bingham to write a setting of the *Magnificat and Nunc dimittis*, which will be performed during the BBC broadcast.

Each year the festival director chooses a particular theme to explore during the course of the week, ranging widely, for example from an exploration of the Psalms to a particular monastic Rule, from John Bunyan's *Pilgrim's Progress* to the Gospel of St John. A particular aspect of this theme is then chosen for each day and explored through music, readings and the sermon.

One advantage of a congregation made up entirely of music-lovers is that they always sit still throughout organ voluntaries, and this does add greatly to the completeness of the worship. Occasionally other instruments have been used to great effect too such as harpsichord, chamber organ, viol consorts and various solo instruments, but the pitch of the organ and the lack of space in the church have tended to restrict this a little. Liturgical drama too has featured from time to time, particularly during some of the Sequences of Music and Readings which sometimes replace Evensong.

One of the pleasant by-products of the fact that the festival has grown in size over the years is that there is an ever greater diversity within the assembled musicians: professionals and amateurs alike join together entirely voluntarily. Indeed everyone, from the youngest chorister right through to the administrators and director, actually pays for the privilege of taking part in the festival. This has a wonderfully levelling effect on us all: there are singers who could be earning their fortune (relatively!) standing alongside others for whom it is simply a hobby.

Without the incredible generosity of the villagers of Edington and the surrounding area in providing bed and breakfast free of charge, it would not

be possible for the festival to take place. The contributions that the singers pay help towards the cost of lunch and supper, provided in the Parish Hall. The only other sources of income are the BBC broadcast fee and the collections taken at services. In recent years it has been particularly pleasing to see a steady increase in service collections as people recognise that financial support is essential if the festival is to thrive.

It was with the aim of helping to secure a more stable financial future that the Festival Association was set up in 2000, with charitable status. Through grants, the festival is now more easily able to commission new music, and purchase and properly care for robes; the Association also helped to finance a highly successful CD recording of plainsong sung by the Schola. In a similar vein, the Society of Friends of Edington Priory Church has over the last half-century contributed enormously to the upkeep of such a magnificent fourteenth-century building and it is a mark of the close links between festival and village that many festival participants are also Friends of the church.

Whilst the village of Edington itself is somewhat lacking in facilities (the nearest shop being a few miles down the road in Bratton), the Lamb Inn does a marvellous job in catering for the needs of thirsty singers. Musicians are not known for being abstemious, and the Lamb certainly does good business during festival week. Congregation and performers alike mingle, along with some of the more hardy villagers, and the festival pool competition is always hotly contested—although the clergy team regularly rely on divine intervention to cover for a lack of real talent in this field!

In celebrating this fiftieth festival, we inevitably look back with pride on a rich history, but look to the future too, encouraging young musicians, challenging congregations and, above all, helping to cherish the musical heritage of which we are just one small part. We look forward to welcoming new faces and old friends alike at the 50th festival.

In memoriam Sir David Calcutt

It was with great sadness that we learnt, just some days prior to last year's festival, of the death of Sir David Calcutt on 11 August 2004.

David Calcutt was born on 2 November 1930 in Marlow, Buckinghamshire, and from there he went to Christ Church, Oxford, as a chorister. He was educated at Cranleigh, where he was a music scholar, and it was perhaps at this point that the seeds of the Edington Music Festival were sown. Under the tutelage of Warren Green he was to win a choral scholarship to the King's College, Cambridge, where he took two degrees simultaneously in music and law. It was during these years that he met Ralph Dudley when he accepted the role of Assistant Choirmaster in Ralph's then parish of West Wrating, close to Cambridge. The friendship forged between the two men during the smoke-filled evening drives back and forth between Cambridge and West Wrating was the foundation stone upon which the festival was built. On leaving Cambridge and being called to the Bar in 1955, it was clear to David that his love of music and the church should not be allowed to recede gently into memories of undergraduate life. Happily, in the summer of 1955, Warren Green met Ralph Dudley, by now in his second year as Vicar of Edington, and they encouraged David to try to arrange something here for the following summer. He did, and guided the festival through its first tentative years until handing over the directorship of an established festival to Nicholas Hinton, himself a treble at the first festival, in 1965. Just one example of the affection in which David held Edington was that he should return to the festival in 1969 for the celebration of his marriage to Barbara.

It was not just in music that David's love of the church was evident. As his legal practice grew so did the number of appointments; in 1970 he became Chancellor of the diocese of Bristol, in 1971 of Exeter and in 1983 of the newly formed diocese of Europe. The *Church Times* records that David enjoyed pointing out to his friends that, geographically, the Pope was within his jurisdiction as Chancellor! He became Deputy Chairman of the Somerset Quarter Sessions in 1970, took Silk in 1972 and that same year became a Recorder for the Crown Court. He was appointed a Judge of the Appeal Court of the Channel Islands in 1978. Were he not busy enough, in 1984 to 1985 he was Chairman of the Bar Council, thereafter chairing numerous inquiries and committees, perhaps the most famous of them being the Falkland Islands Commission of 1984 and the Committee on Privacy and Related Matters looking into the habits of the press in 1986. In 1986 he also became Master of Magdelene College Cambridge where he and Barbara brought great enthusiasm to all aspects of College life and are fondly remembered both for the renewed intellectual vigour that was encouraged in all and the unstuffy atmosphere that together they promoted. He was knighted in 1991 and became Master Treasurer of Middle Temple in 1998.

Throughout this time he remained a staunch friend of the festival. Each year, Barbara and he would make the journey to Edington to take part in the worship we continue. Some might not have known of his reputation generally or importance to the festival specifically, but a succession of young directors were enormously grateful to be able to rely on his wise counsel. That he did not seek the limelight was what marked David out whether in his legal, academic or church life; his care and love for all three and his immense ability were what resulted in the great affection and high esteem in which he was held by so many. We are indeed lucky to enjoy the gift that David created and left to us in this festival, and our most fitting tribute to his memory should be that the beauty of sound made and heard in the word, sung or spoken, might resound in this place which he loved for generations to come.

Village Welcomes Music Festival *Michael Jones*

Was this a headline in the *Wiltshire Times* in 1956? There were nineteen men and boys making the music of the first festival. Now the visiting musicians, priests and administrators total well over seventy. The companion lists show there was early rapid growth, with up to seventy participants even before the introduction of the Consort. It must have been in the early years that the impact of the festival on Edington was most marked; the rapport between visitors and host community then achieved has been the basis of the long lasting relationship. Much of the parish organisation nowadays operates 'the same as last year' and actually is as untroubled as may appear to our visitors. This can only be because of justified reliance placed on the detailed planning and foresight of the Festival Director and Administrator.

There was a wet '50s week when the trebles, bedded in a marquee in The Monastery Garden, caught colds which affected their voices. Thereafter B&B was provided in village homes, with reserve capacity at the former Vicarage—as many as twelve visitors would sleep there. In the past decade hosts have also had to be found in neighbouring villages. Edington was twice visited by its festival in 1980, when in January of that year an extra night's B&B was needed for singers returning to make a recording marking the 25th anniversary of the festival. The securing of accommodation is a mammoth task for the organiser, but Christine Laslett has a unifying effect of quickly involving newcomer households in her search for beds. Last year the festival was supported by forty-four host homes. The thank you letters are appreciated. Often from a parent we hear of the influence upon their boy of the general environment and atmosphere; once, on a return car journey, a report to the family concluded 'We must move to Edington'.

Main meals for the participants were taken at the school until 1985, convenient for opt out to The Lamb and The George. Parish Hall feeding has been better located and latterly the caterers' menus have satisfied.

Villagers are much involved in other administrative arrangements, about thirty as sidesmen, or at the tea hut and car park. There was a one-time local initiative which had not been discussed with the Festival Director; when he heard after the first Sunday Compline that drivers entering the Priory field car park were confronted by attendants collecting a charge he raged that this was contrary to festival ethos and it did not survive that night. Such local enthusiasm has since been diverted to more appropriate participation in the services, with parishioners contributing as readers, servers and assistants at communion.

Visitors do ask about the church's worship in the other fifty-one weeks. Our mid-Anglican ways are not much influenced by the festival. Ralph Dudley used to preach to a supposedly apprehensive home congregation just before the festival's arrival about the liturgical benefit of incense, but only years later was it introduced at Christmas and Easter. The August week is dumb for Edington's own organist and choir who well deserve the break. Several residents, through connection with the festival, have developed an appreciation of church music which otherwise may not have touched them.

Apart from Compline, the Wednesday evening following the broadcast Evensong was quiet until, in 1981, regulars were surprised by an unforgettable sequence of contemporary instrumental music, not since repeated. The Musical Evening and Supper came in 1984. John d'Arcy's diary reveals an expectation of madrigals at that first event, but the much appreciated extra effort of the singers had a lighter style from the start. The supper is prepared and served by 'The Committee' of village ladies, and the marquee, retained for the final Sunday lunch, is an essential resource.

Ralph Dudley would observe mischievously that he was rarely consulted about festival plans. I believe that, from the start, an ingredient of the festival has been an understanding between Director and Vicar. There must have been this accord for the very survival of the festival. The benefit for Edington Church was clear to Ralph when welcoming David Calcutt's concept; the Society of the Friends was founded on those who had discovered Edington at the first festival. Indeed, the fact that Edington is renowned is due to the experience of successive generations who have brought or heard the music here.

So, the village does welcome the Music Festival: the exuberance of young musicians, the return of familiar visitors, each year an uplifting celebration of this unique relationship being one of God's gifts to the people of Edington. We regret only that there is no room to spare in this village for those of the congregation who would stay a while, but over the years teas and lunches at the Pinsons and more recently at the Lamb have signalled our welcome, as at long last do the car park loos.

Festival participants from 1956

Vicars

Ralph Dudley 1956–1982
Maurice Bird 1982–1987
Neil Heavisides 1987–1993
David Belcher 1995–2003
Graham Southgate 2003–

Clergy

Geoffrey Beaumont 1967
Maurice Bird 1995
Hugh Broad 1980–1981
George Bush 1992–2000
Peter Cameron 1962–1963
Jeremy Davies 1990–1991, 1998–
Richard Dommett 1987
David Evans 1969, 1973–1985, 2003,
Jean Hall 2001–2004
Carolyn Hammond 2000–2004
Jonathan Jasper 1989
Arthur Lloyd-Davies 1996–1998
Peter McGarry 1999–2001, 2003
Piers Nash-Williams 1965–1966
Brother Reginald S.S.F. 1987–1996
Angus Ritchie 1999–2003
Judith Rose 1996–1997
Paul Rose 1962–1997, 1999–
Andrew Smith 1966
Humphrey Southern 1988 & 1990–2000
David Stancliffe 1968 & 1970
John Streeting 1998–2004
John Whiteley 1965
Peter Wills 1972, 1974–1976, 1979–1986

Directors

David Calcutt 1956–1964
Nicholas Hinton 1965–1970
John Harper 1971–1978
John Hardy 1979–1982
Interregnum 1983
Geoffrey Webber 1984–1986
David Trendell 1987–1991
Andrew Carwood 1992–1997
Peter Barley 1998–2003
Julian Thomas 2004–

Nave Choir directors

Warren Green 1956–1960
Simon Preston 1961–1963
David Calcutt 1964
Richard Seal 1965–1968
Simon Preston 1969–1970
Grayston Ives 1971–1976
John Harper 1977–1980
Geoffrey Webber 1981–1983
Peter Wright 1984–1990
David Trendell 1991–2000
Robert Quinney 2001–2003
Paul Brough 2004

Consort directors

Godfrey Salmon 1966–1970
John Barnard 1971–1972
John Harper 1975–1976
John Hardy 1977–1978
Geoffrey Webber 1979–1980
Jeremy Summery 1981–2001
Paul Brough 2002
Jeremy Summery 2003–

Schola Cantorum directors

Warren Green 1961–1963
Peter McCrystal 1974–1997
Andrew Carwood 1998–

Organists

Simon Preston 1956–1964
Robert Bortone 1965–1967
Keith Elcombe 1968–1970
John Harper 1971–1973
John Pryer 1974–1976
Geoffrey Webber 1977–1978
Peter Wright 1979–1982
Adam Gordon 1983
Andrew Lunnsden 1984–1990

Jeremy Filsell 1991–1994
Stephen Farr 1995
Peter Barley 1996–1997
Robert Quinney 1998–2000
Matthew Martin 2001–

Other participants

Stephen Abbott 1971–1972
Chris Adams 1999–2000
Edward Adams 1990
Paul Agnew 1977–1985
Adam Aiken 1988
John Mark Ainsley 1985–1987
Ian Aitkenhead 1997–99, 2001, 2003–
Jonathan Aldern 1970–1971
Tristan Aldridge 1995
Philip Allen 1978
Patrick Allies 2000
Jane Allsopp 1978, 1980–1983
Matthew Altham 1989
Richard Andrews 1980–1981
Timothy Angel 1986
Frank Angell 1977–2002
Andrew Arbuckle 1982
Jonathan Arkold 1992–1995
Roger Askew 1966
Lindsay Aston 1972
Elizabeth Atherton 1998
James Atherton 2000–
Susan Atherton 2000
Edmund Atkinson 1972
David Austin 1976
Edward Austin 1994
Matthew Austin 1998–1999
Anthony Ayers 1971–1985
Richard Bacon 1974
Alan Baird 1958
David Baker 1969
Edward Baker 1999
Leslie Baker 1964
Richard Baker 1958–1960, 1962–1964, 1969–1970
Gavin Ball 1981–1984
George Banks Martin 1976
Geoffrey Banner 1981
Richard Bannon 1994
David Barclay 1963–1966
Dominic Barclay Lewis 1973
John Barker 1966–1967
Peter Barley 1996–2003
David Barnard 1974–1977, 1979–1980
John Barnard 1971–1972, 1974–
Sue Barnard 1975–1976
Richard Barnes 1969
Katherine Barnwell 1972
Claire Barraclough 1975–1977
Roger Barron 1990–1994
Christopher Barson 1985–1986, 1988
Blanca Bartos 1981
David Bates 2000–2002, 2004
Christopher Bayton 1961–1966
Anne Bean 1967
Rebecca Bean 1987
Roy Bean 1960–1962, 1966–1967, 1970–1973
Lisa Beckley 1993–2000
Ian Bell 1983–1984
Matthew Bell 1981
Thomas Bell 1974–1975
Neil Bellingham 1996–1997
Nigel Bennet 1972
Patrick Bennet 1983–1985
Emily Benson 2000
John Bernays 1988
Edmund Berry 2004
Nick Berry 1996
Lawrence Best 2002
Simon Betteridge 1975–1979
Christopher Betts 1984
Nigel Bevan 1969–1970
Martin Biggin 1976
Allison Bilbey 1978–1980
Peter Bingham 1956–1958
Isobel Birch 1984
James Birchall 2003
Eileen Bird 1984–1987
Matthew Blakeney-Phillips 1973
Robin Blase 1983, 1985, 1990–2000
Liz Bond 1979
Abigail Boreham 2000–
Brian Coleman 1957–1958
Adam Gordon 1983
Robert Bortone 1965–1967
Ruairi Bowen 2002

Roger Bowers 1978–1979
William Bowes 1992
James Bowman 1966–1968
Hilary Bracefield 1972
Nicholas Bradbury 1961–1962
Allen Brain 1977
Richard Brasher 1994
Mark Braveson 1964–1966, 1969
Christopher Breeds 1974–1976
Kay Breeds 1974–1976
Charles Brett 1969–1970
Francis Brett 1966–1999
Philip Brett 1957–1959
Paul Bridge 1958–1959
Oliver Brignall 1999
Tim Brookes 1997–1998, 2000–2001
Paul Brophy 1978–1983
Paul Brough 1985, 1987–1990, 1993–1995, 2002,
 2004
Charles Brown 1962
James Brown 1999–2000
Jonathan Brown 1980
Mark Brown 1963
Michael Brown 1986
Andrew Bruckley 1961–1966, 1969
Simon Brown 1984
Timothy Brown 1966–1967, 1969–1970
Tony Browning 1964–1966
Martin Bruce 1970–1971, 1977–1980
Robert Bryan 1969
David Buckley 1989, 1992–1995, 2004
Nicholas Buckman 2003–
Alexander Budd 1993–1995
Billy Budd 1996
Jeremy Budd 1988–
Jonathan Bungard 2003
Jonathan Bunster 1969
Gwen Burbidge 1981–1982
Baqiel Burchell 1991
Andrew Burden 1997–
Jonathan Burgess 1981
Rupert Burley 1995–1996
Richard Burling 1977
Gavin Burrrows 1968
Peter Burrows 1975
Stephen Burrows 2004
Francis Burt 1996–1997
Jannie Burton 1995
Andrew Bushell 1983–1984, 1986–1990
Andrew Busher 1974–1984
Timothy Butcher 1991–1993
David Butler 1988
Alan Byers 1969
Charles Cain 1961–1962
Peter Cairns 1961–1964, 1967–1976
David Calcutt 1956–1966
Graham Caldbeck 1972
David Calver-Smith 1966–1970
Ian Candy 1959–1962
Oliver Campbell-Hill 2001
Jonathan Cann 1958–1959
Edward Cardale 1963, 1965–1969
Jonathan Carnnault 1977
David Carrington 1957–1960, 1967
Jean Carrington 1968
Simon Carrington 1957, 1960, 1963–1965
Anselm Carr-Jones 2001
Ralph Carter 1969
Peter Cartwright 1971–1972
Andrew Carwood 1987–
Richard Catterall 1982–1983, 1987–1990, 1992
Philip Cave 1971–1976, 1992–1994
Miranda Cawrse 1988, 1990
Michael Chance 1972–1975
Alan Chandler 1991–1994
Mark Chaundy 1999–2001
David Cheetham 1971
Jonathan Chesterfield 1988
Marcus Chesterfield 1984
Auriol Chisholm 1979
Nicholas Chisholm 1979
Christopher Chivers 1986–1988
Geoffrey Clapham 2002
Nicholas Clark 1971
Daniel Cochlin 1992–1993
Dominic Cockburn 2004
Joshua Cockburn 2004
Eamonn Cody 2004
Benedict Coldstream 1992, 1999–2001
Brian Coleman 1968
Christopher Coleman 2001
Dermot Coleman 1992–1999

Andrew Coles 1972–1974
Benjamin Collingwood 1992
Dominic Collingwood 2000–2002
Merryn Collins 1983
Richard Collins 2002–2003
Christopher Collinson 1998–1999
Killian Collopy 2002
Thomas Colwell 1991
Edmund Comer 1990–1996
Hannah Cooke 2004–
Ashley Cooper 1986
David Cooper 1962
Thomas Corns 1992–1993
Christopher Cornwell 1957
Benjamin Cottam 1989
James Coulson 1979–1980
Anthony Coupe 1987
Duncan Couper 1981
Philip Cousins 1983–1984
Janet Covey-Crump 1969–1970
Rogers Covey-Crump 1964, 1967–1970
Henrietta Cowling 1984
Roger Coyle 1958–1959
Trevor Craddock 1963–1966, 1969, 1971–1972
Patrick Craig 1980–1981
Neville Creed 1981
Alastair Cromwell 1979
Richard Cromwell 1976–1980
Andrew Crookall 1983
Piers Cross 1969
Tom Cross 2000
Nicholas Crossland 1975
Laurence Cummings 1988–1992, 1994–1995
Kerry Cupid-Gibson 1997–1998
Gracme Curry 1976
Christopher Catts 1963–1965
Stephen Dagg 1967–1969
Paul Dallimore 1986
Tim Dalosso 1998
Charlie Dalton 2004
Sophie Daneman 1988
Jonathan Darbourne 1998–2003
John d'Arcy 1981–
Sandrey Date 1965
Julian Davidson 1987
Benjamin Davies 1974
Howard Davies 1968–1969
Hugh Davies 1970
Jeremy Davies 1974–1975
William Davies-Jenkins 1993
Edward Davison 2002
William Daves 1993–1994
Clare Dawson 1996–
Richard Dawson 1963–1964
Sally Dawton 1979
David de Winter 1999
Cynthia Dean 1969
Paul Dean 1972–1977, 1979
Christopher Dearnley 1956–1957
Toby Deller 1982
Paul de Thierry 2002–
Anne Devenish 1978–1980
Paul Dewhurst 1974
Quintus Dickinson 2002
Patricia Didocek 1994–1998
Mark Dobell 2000
Hilary Dodds 1985–1990
Ashley Douftfire 1960–1962
Eamonn Dougan 2001
Roger Drabble 1997–1999
Philip Driver 1971–1973
Mark Duggan 1975
Sally Dunkley 1969–1970, 1972
Tom Dunn 1990–1991
John Duxbury 1969
James Dyer 1999
Karl Dyson 1985
Andrew Eames 1970–1971
Simon Eames 1970
Christopher Earle 1965
Michael Earle 1965–1966, 1969
Timothy Earle 1971
Simon Eddy 1986
Edward Edgcombe 2003–2004
Richard Edgeworth 1973–1978
Anthony Edward 1970–1971
Barry Edwards 1972, 1977
Rendán Edwards 1994
Nicholas Edwards 1973–1974
Christopher Ekers 1976–1978
Keith Elcombe 1968–1970
David Elias 1983

James Elias 1987
Robert Elias 1985, 1987
Paul Elliott 1971
Patrick Elwood 1987–1999
Ceri Evans 1985
David Evans 1992
Jennifer Evans 1974, 1976, 1980–1981,
 1984–1985
Patrick Evans 1976–1981
Peter Evans 1980, 1982–1985
Jacob Ewens 2004
Stephen Farr 1995
Caspar Fawden 1982
Richard Fellows 1957–1958
Martin Fenn 1976
James Ferguson 2003–
Jonathan Ferry 1958–1960
Jeremy Filsell 1989–1994
Gregory Finch 1994–1999
Michael Fitch 1970
Peter Fletcher 1956–1959
Nick Flower 1996–
Tammy Flower 2000–2003
Jeffrey Flynn 2002, 2004
Patrick Foster 1981
Stephen Foster 1963
Ian Fountain 1981–1982
Robert Fowkes 1986–1987
Charlotte Fowler 1984
James Fowler 1984, 1986–1990
Linda Fox 1970
Paul Fox 1977
Rowan Francis 1960–1964
Christopher Franks 1958
Duncan Fraser 1981
Martin Freeman 1966, 1968
Sue Freeman 1984
Jonathan Freeman-Attwood 1988
Jane Froggart 1966
Martin Fryer 1967, 1970
Martin Fuggle 1960
Ian Fuller 1984–1988
Adrian Gabb-Jones 1956
Desmond Gaeney 1979
Patrick Gale 1974
Andrew Gant 1984, 1987–1991
John Eliot Gardiner 1963
Jeffrey Garland 1989
Peter Garner-Winship 2000
Ashley Gaunt 1985–1986
Anne Geoghagan 1974
Heather George 1988–1989
Michael George 1964
Simon George 1969
James Gilchrist 1978–1984, 1991, 1995
Andrew Giles 1972
Bradley Glee 1997–1998
Peter Godfrey 1956
Andrew Goodier 1965
Adam Gordon 1983
Peter Gore 1974–1975
Michael Gormley 2001–2002
David Gould 1977, 1988
Richard Gorman 1981–1982
John Graham 1962
Gavin Graveson 1962–1963
Aimée Green 2004–
Gilbert Green 1989–2002
Robin Green 1981–1982, 1984
Warren Green 1956–1963
Colin Greetham 1959–1962
William Gresford 1993
Alice Gribbin 2000–2001
Tom Grier 1990–1991
Andrew Griffiths 1992–1993
Peter Gritton 1987
Ed Grocott 2001
Gary Grummett 1975
John Gull 1997
James Gumpert 1982
Christopher Guinness 1982–1986
Deborah Gurr 1989–1990
Stephen Guy 1972–1973
Evan Haager 1979
Lilian Hale 1981–1982
Giles Hall 1968–1970
Julian Hall 1959
Peter Hall 1961–1964, 1968
Ian Hallam 1977
Philip Hallechurch 1991
Rachel Hall-Curtis 2004–
Benjamin Halsey 1991

Tristan Hambleton 2000–
Christopher Hamel-Cooke 1960
Bruce Hamilton 1980–1981, 1983
David Hamilton 1975
Christopher Hamley 1976
Martin Hanley 1976
Jonathan Hammond 1975
Rory Hammond 1968
Samuel Hancock 2001
Keith Handley 1983
Brian Hann 1962–1963
Simon Hannigan 1985
Anthony Hardy 1993–
Edward Hardy 1971–1979
John Hardy 1969–1973, 1975–1982
Kate Hardy 1980–1981
Cynthia Harper 1971–1976
Edward Harper 1989
Geoffrey Harper 1974–1975
John Harper 1960–1962, 1969–1979
Joseph Harper 1997, 2000–
Margaret Harper 1971–1978
Clive Harris 1973
Cyril Harris 1982–1983, 1986–1991
Stephen Harris 1959
Michael Hartley 1970
Brian Harvey 1961
Mary Hase 1972
Colin Hawke 1985–1986
Hugh Hazlehurst 1961
Brian Head 1957–1959
Edward Heaven 1997
Thomas Heaven 1995–1996
Neil Heavisides 1972–1982, 1984–1993
Christine Hennens 1972
Ian Henry 1972–1975
David Herold 1977
Peter Herron 1971
Clement Hetherington 1998
Nick Hewlett 2004
Alexander Hickey 1999–2004
Rebecca Hickey 1996–2003
Vincent Hicks 1975
Rosser Higginson 1959, 1962
Simon Hill 1972
Nicholas Hilliard 1971
David Hindley 1965, 1967
Mark Hindley 1979–1980
Paul Hindmarsh 1972
Cillian Hines 2003
Matthew Hinman 1993
Celia Hinton 1966
Nicholas Hinton 1956, 1962–1970
Jonathan Hodge 1963
Theodore Holland 1997
Mark Hollings 1989
Robert Hollingworth 1989
Anthony Holt 1965–1969
Janette Holt 1969–1970
Richard Hooper 2001
Jamie Hopkins 1991
Kate Hopkins 1998–1999, 2001–2002
Michael Houghton 1964–1965
David Howard-Jones 1984, 1987
George Howarth 1965–1966
Byrn Howell-Price 1966–1967
Nigel Howells 1991–2002, 2004
Benjamin Hughes 1987
Charles Hughes 2002–2003
Clifford Hughes 1958
Alastair Hume 1965–1967, 1970
George Humphreys 2002
Julian Humphreys 1981–1982
David Hunter 1967, 1969–1980
Francis Hunter 1966
David Hurley 1982, 1984–1989
Stephen Hurn 1984
Adrian Hutton 1990–
Charles Hymphries 1983, 1992–1993
Jeremy Hyne 1966
Simon Ingram 1971
James Ings 1999
William Ings 1994–1997
Evan Innes 1969–1970
David Ireson 1969–1970
Simon Irwin 1983–1987
Tom Isaac 2004
Peter Ivan 1961–1964, 1968
Bethan Ives 1972–1976
Grayston Ives 1971–1976
Graham Jackson 1979
Kevin Jacot 1986–1990

David James 1971
Freddie James 2004–
Heather James 1972
Paul James 1983
Peter James 1971–1972
Hugo Janacek 2004–
Richard Jeffries 1976
Neil Jenkins 1964–1967
Charles Jenner 1983
Christopher Jenner 1983
Charles Jeremy 1992
Geraint John 1982–1983
Stephen John 1976
Barbara Johnson 1981–1984
Daniel Johnston 1984–1988
David Johnston 1960
James Johnston 1978–1979
Nicolas Johnston 1977
Oliver Johnston 1987–1989, 1992
Robert Johnston 1977
Benjamin Jones 2003
Bethan Jones 1971
Christine Jones 1981–1982
Colin Jones 1972–1975
Henry Jones 2000
Hilary Jones 1984–1986
Jane Jones 1969, 1975, 1977–1983
John Jones 2001–2002
Keith Jones 1968–1970, 1973, 1975–1982
Kim Jones 1980–1983
Mark Jones 1967–1970
Max Jones 1998–1999
Michael Jones 1986–1996
Richard Jones 1999
Stephen Jones 1966, 1968–1969
Trevor Jones 1990
Daniel Jordan 1988
Nicholas Jordan 1987
Furic Judge 1970
Robert Karlsson 2000
Brian Kay 1965–1968
Graham Kay 1969
Heather Kay 1969
Bernard Kelly 1975
Michael Kelly 1956–1958
Gavin Kenball 1978–1979
Mark Kenball 1980
William Kendall 1971, 1974–1975
Cheyney Kent 1997–2000
Thomas Kent 2002
Tim Kenworthy-Brown 1994, 2002–2003
Timothy Kermod 1982, 1984–1997
Edward Kershaw 1986
Anthea Kettle 1976
Christopher Keyte 2004–
Alexandra Kidgell 1958
John King 1962
Mary King 1972
Matthew King 1981
Stuart Kinsella 2002–2003
Simon Kirkbride 1981–1984, 1987–1988
Peter Knapp 1969
Christopher Knight 1972
David Knight 2002–
Peter Kyrke-Smith 1965–1966
George Laing 2001
James Laing 2002
Oliver Lallemand 1995
Benjamin Lamb 1988
Timothy Lamb 1989–1990
Terence Lamont 1974–1976
Carys Lane 1991–1995
Martin Lane 1965–1968, 1971
Myles Langridge 1999–2003
John Larcombe 1956
Christine Laslett 1990–
Peregrine Lavington 1965, 1969, 1971–1972
Philip Lawson 1983–1987, 1989
Richard Lea 1984
Graham Lea-Cox 1970
Philip Ledger 1960
Justin Lee 1989–1993
Michael Lee 1971–1973
Alexander L'Estrange 1986
Giles Lewin 1980–1981
Daniel Lewington 1985–1986
Felix Lewis 2002
Huw Lewis 1995
Simon Lewis 1980
Timothy Lewis 1981
Oliver Lewis-Barclay 1975–1976
Theresa Liddiard 1988–1989
Ruth Lindley 1972
Stephen Lindley 1985–1986
Yobann Liyanaqi 1987

Edward Lloyd 2000
Peter Loader 1981
Jonathan Love 1972
David Loveday 1992–1994
Adrian Lowe 2004
David Lowe 1991
David Lowe 1974, 1976
Justin Lowe 1995–
Robert Lowrie 1965–1968
Peter Lucas 1978
Andrew Lumsden 1984–1988
Francis Lyne 1964
Alastair Lyon 1977
Edward Lyon 1966
Oliver Lyon 1997
Robert Macdonald 1968
Robert Macdonald 1991–1992, 1995, 1999
Robin Macdonald 1969
Ralph Macdonald Smith 1981–1988
Andrew Mackay 1980–1989, 1991–1993, 2004–
Deborah Mackay 1991–
Daniel Macklin 2004
Amanda MacNamara 2000–2002
Allison MacNamara 1972
Amanda MacNamara 1972
Elizabeth MacNamara 1972
Nicholas Maddock 1977–1978
Ruth Maddock 1977–1978
Jo Maggs 1987
Neil Malcolm 1969–1970
James Malia 1988–1991
Arthur Malins 2002–2003
Edwin Malins 2004
Peter Mallinson 1999
Anne Manly 1969
David Mannors 1987, 2004–
Jeremy Mannings 1979
Dana Marsb 2002–2003
George Marshall 1963
Paul Marshall 1966
Alexander Martin 1970
Catherine Martin 1969
Matthew Martin 2000–
Rosemary Martin 1971–1974, 1976–1978
Genevieve Maskell 1981
Jenny Maskell 1980
Kieran Matharu 1990
Michael Matthews 1963
Nicholas Maurice 1963, 1965
Richard Mayall 1978
Warwick Mayall 1977–1978
Timothy Mayhew 1978
Michael McCarthy 1981–1988, 1992,
1994–1996, 1998
Fergus McClusky 1992–1993
Peter McCrystal 1973–1997
Jonathan McDonald 2003
Paul McGough 2003
Andrew McGregor 1984
Marcus McGuinness 1974–1975
Ian McKee 1975–1981
Janet McMullin 1986–1997
Peter McMullin 1990–1999
Simon McPherson 1999
Rory McQueen 1993
Maurice McSweeney 2003
James McVinnie 2001
Jeremy Meager 1979
Simon Meager 1979
David Meredith 1994–1995
Giles Meredith 1979–1980
Robin Merrill 1965–1967, 1969
Christopher Michelmore 1970
Diane Miles 1971–1975
Sebastian Milford 1989
Jo Mills 1996–1997
Nicholas Mills 1996
Clair Milsted 1971–1976
Charles Minogue 1996–
Rebecca Minogue 2004–
William Missin 1989–1991
Andrew Mitchell-Innes 1991
Neville Moody 1985
Gregory Moore 1990, 1994–1995
Jeremy Moore 1997–2004
Neil Moore 1974
Munro Morgan 1972
Thomas Morgan 1989
Alexander Morley 1998, 2000
Benjamin Morrell 2004
Nicholas Morrell 1998
Peter Morrell 2004
Nigel Morris 1975–1976
Roderick Morris 1996–1997
Robin Morrish 1957–1958

Margaret Mortimer 1983
Simon Mortimer 19781–1979
Michael Morton 1970
Michael Morton 1967–1968, 1970
Steven Moss 1991
Timothy Moule 1990
Rufus Muller 1983–1986, 1988–1989
Roland Mumford 1987
David Murphy 1993–1994
Eamonn Murray 1985
James Mustard 2001–2003
Peter Nagy 1983
Alastair Nelson 1960–1962
Nigel Nethersole 1964
David Newell 1976–1978
William Newell 1974–1976, 1978–1979
Caryl Newnham 1969
Cairiona Ni Dhubghaill 2002–2003
Ralph Niblett 1994–1996
Jack Nichols 2000–2004
Ian Nicholson 1975–1980
Harvey Nightingale 1980–1983
Anthony Nixon 1976–1977
John Nixon 1970
Benjamin Noble 1999
Peter Norfolk-Brown 2001–
Daniel Norman 1983, 1991–1995, 1997–1999
Richard Norman 1996–1998
Timothy Norris 1995–1996
Richard Northcott 1999–2001
Ben Oakley 2001
Damon O'Brien 1984
Daniel O'Callaghan 1984–1986
Susan Odell 1972
Mannus O'Donnell 2002–2004
Peter Oden 2000
Richard Oden 1999
James Olyphant 1975
Aidan Oliver 1995, 1999
Andrew Olleson 1983, 1991, 2003–
Peter O'Reilly 2004
Patrick Ormond 1991
Cecilia Osmond 1998, 2001
Matthew O'Sullivan 1992
James Outram 1991–1999
Rebecca Outram 1989–1992, 1994–1995
Jeremy Owenen 1984
Bill Oxenbury 1956–1958, 1960–1964
Martin Oxenham 2001
James Oxley 1985–1986
Maria Oxley 1985–1986
Elizabeth Page 1981
Edward Palmer 1957–1958, 1960
Timothy Palmer 1990
James Park 1993–2001
Thomas Park 1996–1997, 2000–2003
David Parry 1975
Deis Parry 1962–1963
Duncan Parry 1994–1997
Christopher Parsons 1989
Oliver Pash 2001
Benedict Payne 2003
Sebastian Payne 2003
Tim Payne 1972
Christopher Peach 1988
Adrian Peacock 1982–1986
Ian Pearson 1974–1975
Harry Peat 1988
Timothy Pegg 1973–1974
Sarah Pendlebury 1987–1989
Amy Pepler 2000–2002, 2004–
Robin Pepler 2000–
Costa Peristianis 2004
Nigel Perrin 1967, 1969
James Peschek 1961–1962
Alexander Peterkin 1987
William Peter 1994
Jeremy Peyton-Jones 1967–1969
Oliver Phillips 1994
Roger Phillips 1962–1963, 1965–1966,
1970–1973
Alexander Pike 1993–1994
Christopher Pike 1960–1963
Gregory Pike 1958–1960, 1968
Simon Pike 1985
Neil Pinson 1993–1995
Roger Pinson 1981–1982
Sheila Pinson 1981–1982
David Pinto 1981
Oliver Piper 1993–
Ian Pitter 1956
Paul Plummer 1987–1990
Richard Podger 1956–1960
Simon Poole 1983
Roger Pooley 1988–1989

Andrew Porter 1969, 1971
Kim Porter 1997–1998
Brian Postma 1957–1958
Alexander Pott 2004
Francis Pott 1990–1993
Alex Potter 2001–2003
Daniel Potter 1995–1996
Joel Potts 1992–2001
Hamish Preston 1956, 1959–1966, 1969
James Preston 1997–
Simon Preston 1959–1963, 1969–1970
David Price 1968–1969, 1971
David Price 1978–1979
Alex Pridgeon 2002–2004
Guy Protheroe 1968–1970
John Pryer 1974–1976
Bruce Pullan 1964
Mark Purkiss 1977–1979
Harry Purvis 2004
David Quin 2003
Robert Quinney 1998–2003
Andrew Raeburn 1957
Gulliver Ralston 2001
Thomas Raskin 1985
Tom Raskin 1996–1998
Stephen Ratcliffe 1969
Ben Rayfield 1996–1999
Michael Rayson 1977, 1980–1985, 1988
Richard Reddyboff 1964
Simon Reeves 1974
John Reid 1991
Charles Reid-Dick 1964–1966
William Reid-Dick 1966
Benjamin Revill 1982
Robert Rice 1988–2000
Stephen Rice 1996–
Andrew Richardson 1994–1996
Ursula Richardson 1969–1970
Andrew Richley 1990
James Ridgway 1987
William Ring 1980
Paul Ringrose 1978–1979
Jonathan Rippon 1987
Adrian Roberts 1968–1970
Darren Roberts 1989
Emily Roberts 2000–
Jonathan Roberts 1972
Jonathan Roberts 1997–1998
Keith Roberts 1998–2001
Peter Roberts 1998–
Richard Roberts 1977, 1986–1988
Timothy Roberts 1975–1978, 1980
Jamie Robertson 1984–1986
Joanna Robertson 2003–
John Robinson 1969
Thomas Robinson-Wledge 2000
Jonathan Robson 1991–1992
Matthew Rogers 2000
Kenneth Roles 1979–1980
Stephen Rolls 1966–1967
Sally Roper 1985–1986
David Roper-Curson 1978
Peter Roper-Curson 1990
William Roper-Curson 1992, 1994
Andrew Rose 1973
Edmund Rose 1973–1975, 1986
Helen Rose 1974
Alastair Ross 1958–1960
Keith Ross 1959–1970
Neil Rosser 1993–1994
Andrew Round 1975–1979, 1981
Anthony Rouse 1959
David Rowe 1964–1965, 1967
Paul Rowe 1959–1960
David Roy 1966–1970
Francesca Russell 2003–2004
Godfrey Salmon 1962–1970
Richard Salter 1966
Carolyn Sampson 1999
Ajay Sastry 1986
Roger Saunders 1988
Richard Seal 1962–1968
Charles Sealey 1964
Anthony Seadon 1959
David Seers 1983
Tom Seligman 1988
Timothy Senken 1998
Ivor Setterfield 1978–1980
Richard Sharp 1966
Nicholas Sharpe 1971–1972
Timothy Sharpe 1967–1972, 1974–1979
Philip Sharples 1976
David Shepherd 1979–1980

Michael Shepherd 1971, 1978
Richard Shepherd 1971–1973
Piers Sherwood-Roberts 1998
Cathy Shewell 1981
James Siegl 1992
Misha Silberberg-Image 1989
Richard Simplin 1980–1981
Benjamin Simpson 1996
Edwin Simpson 2001
James Simpson 1975, 1978–1986
Michael Simpson 1976–1977, 1984–1994
Laura Sims 2004–
Paul Sinson 1986
Philip Slane 1976
Norman Smail 1962–1964
Peter Smart 1959, 1962
Julian Smedley 1965–1966, 1969, 1972
Christine Smith 1966
Colin Smith 1976–1978
Nicholas Smith 1992
Roger Smith 1965
Sebastian Smith 1985
Andrew Snow 1967–1968
David Soar 1999–2000
Alexander Soday 1995–1996, 1999–2000,
2002–2003
Antonia Southern 1999–2002
Michael Speight 1999
Toby Spence 1989
Alexander Spires 1980
Dominic Spires 1980
Jeremy Spires 1980
Dibs Stainer 1975
Jack Standen 1998–1999
Andrew Staples 1992
Clive Stapley 1978
Nicholas Stebbing-Allen 1995–2001
Richard Stephens 1983
Robert Stephens 1984
James Stephenson 1968
Edward Stevens 1995
Jean Stevens 1979–1982
Michael Stevens 1962
Richard Stevens 1976–1983
Ian Stewart 1970
Barry Still 1959
Peter Still 1980, 1982
Michael Stoddart 2004
Jonny Stoughton 1998
William Stow 1977
Richard Street 1962–1964
Colin Stride 1967–1968
Richard Strivens 1990
David Stuart 2001–2003
Jeremy Summerly 1980–
Derek Sutton 1957–1961
Jill Sutton 1970
Wilfred Swansborough 1979–1980
Jeremy Symes 1971
Timothy Symons 1991–1992
Geoffrey Talbot 1978–1981
Philip Talboys 1986
Hugh Tatham 1985
Henry Taylor 2000
Paul Taylor 1962
Stephen Taylor 1988–2002
Guy Theaker 1985
Adrian Thomas 1986–1987, 1989–1992,
1994–2001, 2003–
Julian Thomas 1987–2000, 2002–2004
Oliver Thomas 1997
Paul Thomas 1974
Alastair Thompson 1965, 1968–1969
Elliott Thompson 2003
Francis Thorburn 1996
Patrick Thorburn 1995–1998
Edward Thornston 1971
Callum Thorpe 2004–
James Thorpe 1993–1997
Ajay Thresh 1982
Brandy Thmaites 1966
Pippa Thynne 1983–1985
Christopher Tierney 1982
William Tilden 1965
Robert Tims 1965, 1967
Andrew Todd 1961–1962
Julian Todd 1966–1970
Nicholas Todd 1984–1991
Ben Toombs 1998–1999
Hugh Topping 2003
Andrew Tortise 2001
Chris Totney 2004–
Andrew Townsend 1973

Matthew Train 1988–1994
David Trendell 1984–2000
Humphrey Trevelyan 1965
Nicholas Turnbull 1975
John Turner 1958
Andrew Tusa 1978, 1987–1988
Charles Tyler 1984–1989
Jeremy Tyndall 1972
Annabella Tysall 1983
Christopher Underwood 1968
William Unwin 1992–1993, 2001–2003
Malcolm Upfold 1980–1981
Stephen Varcoe 1969
Matthew Venner 2003
Geoffrey Vere 1967–1968
Gabriel Vick 1995
Alexander Villiers 1962–1963
Matthew Vine 1988–1990, 1994
Timothy Vine 1984
Piers Vokes-Dudgdon 1961–1963
Andrew Walker 1968
Peter Walker 1956–1958
Simon Walker 2000
Dominic Wallis 1989
Andrew Walter 1982
Timothy Walter 1978–1979, 1981–1982
Benjamin Walton 1998
James Walton 1995
Stewart Walton 1996
Alistair Ward 2001
Christopher Ward 1993
Christopher Ward 1975–1977
Jeremy Ward 1998
Nigel Ward-Gardner 1967
James Warne 2002
David Warwick 1972
Geraint Watkins 2004–
Amy Watts 2000–2002
Emma Watts 2000–2004
Mike Watts 1999–2002
Deryk Webb 1982–1983
Geoffrey Webber 1971–1975, 1977–1986
Teresa Webber 1980–1986
Peter Weight 1967–1968, 1970
James Weir 1990–1991
Edward Welch 1961
Stephen Welch 1965, 1969
Lewis West 2003
Michael West 1957
Timothy West 1989
Andrew Westwood 1992–1993
Tom Wheare 1965–1970, 1972–1975
David White 1956–1957
George White 2002–2003
Kieran White 2002–2003
Richard White 1956–1957, 1963
Tim Whiteley 2004–
Julian Whiting 1975–1976
Edward Wickham 1989–1998
Henry Wickham 1987–1989
Tanya Wicks 1999–2002
Mary Wiegold 1980
Peter Wiegold 2001
Matthew Wilby 2001
Paul Wilcox 1974
Julian Wilkins 1988
Rowena Wilkinson 1981
Alexander Williams 1977
Christopher Williams 1975–1977, 1980–1981
David Williams 1957–1958
Derek Williams 1971
Jeffrey Williams 1972–1982
Mark Williams 1974–1983
Peter Williams 1990
Rodney Williams 1956
Simon Williams 1977–1983, 1986–1988
Tom Williams 2000, 2003–
Matthew Willis 1978
Edwin Wilnot 1976
Andrew Wilson 1970–1971
Colin Wilson 1980
Lewis Wilson 1987–1988
Lisa Wilson 2001–2003
Jonathan Windsor 1983
William Wohlman 1994
Paul Woodnasterner 1983
Neil Worsey 1981, 2003
Jonathan Wrench 1980–1981
Oliver Wright 1991
Peter Wright 1979–1990
Hugh Tendole 1980
Andrew Teo 1976
Alan Young 1998
Anne Zealley 1966–1968
Christopher Zealley 1960–1967

The Edington Music Festival— commissioned works

- 1958 Philip Radcliffe *O bone Iesu*
- 1959 Sydney Watson *O most merciful*
- 1960 Philip Radcliffe *God be in my head*
- 1965 Simon Preston *Psalm 119: 73–104*
- 1966 Simon Preston *Five sets of Proper Anthems*
- 1967 Simon Preston *Missa Brevis*
- 1968 Simon Preston *Magnificat and Nunc dimittis*
- 1969 Patrick Gowers *Paeon*
- 1970 Christopher Brown *Proper Anthems*
Patric Standford *Liturgy*
- 1971 Grayston Ives *Missa Brevis*
John Rutter *Communion Service* Series Three
- 1972 John Harper *Nunc dimittis*
Grayston Ives *And behold, a white horse*
Grayston Ives *Proper Anthems*
Philip Radcliffe *Responses*
- 1973 John Harper *Mass of Textures* Series Three
Grayston Ives *Two Anthems* for boys' voices
- 1975 Grayston Ives *Magnificat and Nunc dimittis*
- 1976 John Hardy *Tenebrae* seven pieces for solo flute
John Joubert *Proper Anthems for the feast of Saint Augustine*
- 1977 John Hardy *Four Propers* for solo flute
John Hardy *Four Propers* for solo oboe
John Harper *Four variations* for solo flute
John Harper *Four Requiem Paraphrases* for solo oboe
Grayston Ives *Four Propers* for solo flute
Grayston Ives *Four Propers* for solo oboe
Grayston Ives *Four Propers* for flute and oboe
Philip Radcliffe *Missa Brevis Edingtoniensis*
- 1978 John Hardy *Hail Mary ich am sory, Whenne ich see on on roode*
John Harper *Ecumenical Eucharist* Anglican form
John Harper *Edington Responses* Series Three
- 1979 John Hardy *Four Canticles*
John Harper *Missa Brevis super Cunctipotens Genitor Deus*
with parts used for Litany of the Saints
- 1980 Duncan Fraser *Sanctus*
Patric Standford *Sequence*
- 1981 John Hardy *Nunc dimittis*
David Harvey *Four Lyrics*
- 1982 James Simpson *Cibavit eos*
- 1983 James Simpson *New heaven and new earth*
- 1985 Helen Roe *Five Edington Monodies*
- 1986 Francis Pott *O merciful Saviour*
- 1987 Francis Grier *Dilectus meus mihi*
- 1988 Andrew Gant *Blessed are the pure in heart*
- 1990 Andrew Gant *I sat down under his shadow*
- 1993 Andrew Gant *The Mercy of God*
- 1996 Ruth Byrchmore *In manus tuas*
Ruth Byrchmore *Manus tuam fecerunt me*
- 1997 John Streeting *Nunc dimittis*
- 1998 John Streeting *Magnificat*
- 1999 John Streeting *The Name*
- 2000 Andrew Johnstone *Scendenti supra sidera*
Andrew Johnstone *En Christi fit memoria*
- 2001 John Barnard *Blessed are the merciful*
Matthew Martin *Domine Jesu Christe*
- 2002 Simon Whalley *Petrus*
- 2004 Elena Vorotko *Sancte Pater Benedicte*
John Streeting *Salvator mundi*
- 2005 Judith Bingham *Magnificat and Nunc dimittis*

The Edington Music Festival Association— compact disc offers

In 2004 The Edington Music Festival Association funded the Schola Cantorum plainchant recording, details of which may be found on page 7. This recording has raised a significant amount of money for the Association.

For 2005, the Association is pleased to offer a range of recordings—generally featuring musicians familiar from Edington festivals past and present—from the catalogue of Hyperion Records. Copies of the recordings listed below are available from the Association Honorary Treasurer, Justin Lowe, at the special price of £12, £3 of which goes into Association funds.

THOMAS TALLIS *Gaude gloriosa* and other sacred choral music

THE CARDINAL'S MUSICK *conducted by* ANDREW CARWOOD

This disc includes the monumental *Gaude gloriosa*, *Loquebantur variis linguis*, *O nata lux*, the Latin *Magnificat* and *Nunc dimittis*, and *Suscipe quaeso Domine*

ANTONY PITTS *Seven Letters* and other sacred choral music

TONUS PEREGRINUS *conducted by* ANTONY PITTS

The singers on this new disc include Rebecca Hickey and Nick Flower; the sleeve notes are by Jeremy Summerly, dedicatee of one of the works.

HERBERT HOWELLS *Sacred choral music*

WELLS CATHEDRAL CHOIR *conducted by* MALCOLM ARCHER

No direct link with the festival here, but this is a very good disc, presenting some of Howells's lesser-known works, including *A Sequence for St Michael*, the 'Windsor' canticles and the 'New College' canticles.

JUDITH BINGHAM *Mass* & **RALPH VAUGHAN WILLIAMS** *Mass*

THE CHOIR OF WESTMINSTER CATHEDRAL *conducted by* MARTIN BAKER
with ROBERT QUINNEY *playing the organ*

Before writing for Edington this year, Judith Bingham won a British Composer Award for Liturgical Music for the Mass commissioned and recorded by The Choir of Westminster Cathedral. It is coupled with Vaughan Williams's *Mass in G minor*.

Please note that these discs are only available to members of the Festival Association.