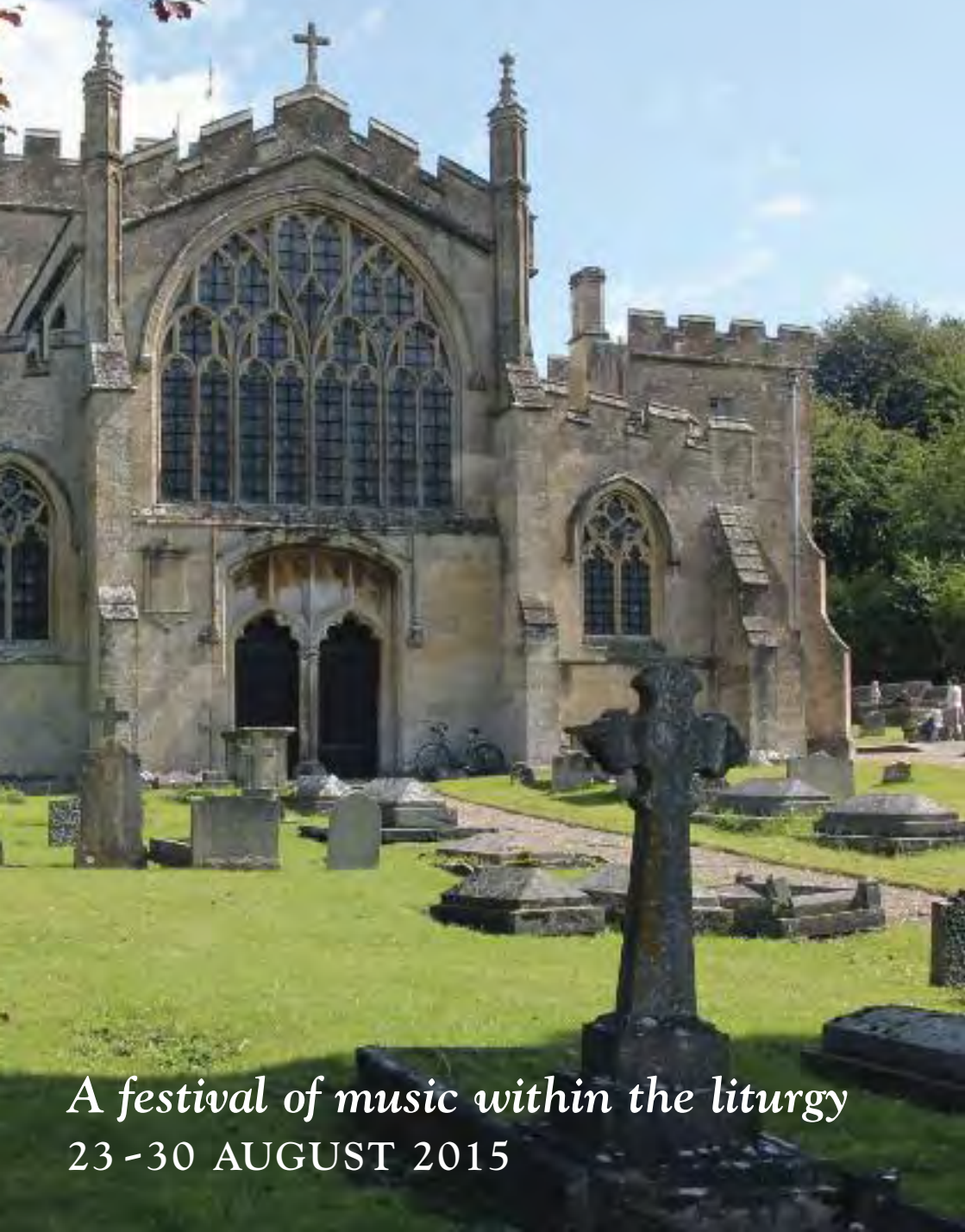


The Companion to
**THE EDINGTON
MUSIC FESTIVAL**



A festival of music within the liturgy
23-30 AUGUST 2015

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

THE COMPANION TO
THE EDINGTON
MUSIC FESTIVAL

Sunday 23 to Sunday 30 August 2015

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Introduction *Benjamin Nicholas*

For some, the first Edington Music Festival in August 1956 is still within living memory, and it has been wonderful to hear from some of the singers who were involved in that very first festival. Whilst the world outside is very, very different, the purpose of this unique week remains very much the same: a festival of music within the liturgy sung by singers from the finest Cathedral and collegiate choirs in the land. It is very good to welcome you to the Diamond Jubilee Festival.

There has been plenty to celebrate in recent festivals, and the dedication of the new Harrison & Harrison organ last year is still very much in our minds. It may be no surprise that the theme this year is inspired by a cycle of organ works by the organist-composer Jean-Louis Florentz. The seven movements of his suite *Laudes* have influenced the structure of the week: *A call to prayer*, *Incantation*, *Sacred dance*, *Meditation*, *Sacred song*, *Procession* and *Hymn*. The weekdays produce a steady crescendo to the weekend when we sound forth praise for the first sixty years of the festival. I am indebted to Peter McGeary for his advice in the preparation and development of the theme, and to the conductors for embracing it with enthusiasm.

The creativity of my predecessors has been an inspiration to me, and that so many works commissioned by the festival are now part of the regular repertoire of liturgical choirs is a great testament to their judgement. Almost every note to be heard in the broadcast Choral Evensong was written for the festival: the *Edington Service* by Grayston Ives (1975), the *Responses* by Philip Radcliffe (1972) and Elena Vorotko's setting of *Sancte Pater Benedicte* (2004). Continuing the festival's encouragement of young and emerging talent, it is fitting that the first of this year's commissions will be heard at this service—a setting of *Tantum ergo* by Marco Galvani. I would like to recognize the Edington Music Festival Association for their financial support of this commission.

It is on Saturday 29 August that we focus our 60th celebrations, and it has been good to collaborate with the Friends of the Priory Church to offer a full programme of events. At Evensong that day you will hear the first performance of *Festival Magnificat* by the brilliant improviser, organist and composer David Briggs. The use of Tone 8 is a nod to the musical traditions of the festival, and the scoring for (full) organ and three choirs will surely create an incredible aural feast. I am enormously grateful to Gill James for encouraging and sponsoring this new addition to the repertoire.

Preparations for this festival have been bittersweet with the shocking news of the untimely death of David Trendell, former singer, conductor and director of the festival. Our tribute to him, and to Barbara, Lady Calcutt, will be at the Requiem Mass on Friday 28 August when we remember all those

who have given so much to the festival and who are no longer with us. Perhaps there can be no finer tribute to David than the Duarte Lôbo Requiem, a composer whose music he did so much to champion through recordings and performances of great power and intensity.

The unstoppable energy of Anne Curtis has resulted in a special exhibition, *Sixty Faces from the Festival*. Short biographies and photos of sixty participants from the hundreds of clergy, conductors, organists and singers who have played their part have been displayed. Please do find time to peruse the Festival Marquee and learn something more of the history of the festival. There will also be details of a great enterprise—Edington Arts—as they move into their second season of promoting concerts in the Priory Church.

Just as this year offers the opportunity for something of a reunion, we also welcome a number of new participants. I particularly want to mention Simon Bell who, with Charles Maxtone-Smith, will provide the organ playing this week. Simon has held appointments at Winchester Cathedral, Southwell Minster and Westminster Abbey, and is currently Director of Tewkesbury Abbey Schola Cantorum. Charles Maxtone-Smith has just completed his schooling at Winchester College and is shortly to begin a year as Organ Scholar of Hereford Cathedral. Following the success of last year's daily recitals, we have organ music for half an hour before the evening services, this year played by the 'home' team of organists.

I know that all those involved in the running of the festival value the willingness and enthusiasm which radiates from the local community. We sincerely appreciate the warm welcome we receive from the Vicar, The Reverend Mark Jones, and all in Edington and the surrounding villages. My thanks to the team who work so hard not just during the festival but also throughout the year: Sheila Pinson, Sue Davies, Julia Taylor, Allan Edwards, John d'Arcy, Rachel King, Sheila Miles, Chloe Watts, Anne Curtis, Mark Bushby, Matthew Power, Hugo Janacek, James Butler, Emily Roberts and Eleanor Lane. Peter Roberts continues to administrate the festival with great skill, and I am enormously grateful to him for the care and dedication he takes over every detail. The distinguished trio of festival conductors, Jeremy Summerly, Matthew Martin and Peter Stevens, have all brought their customary expertise to the preparations, and we congratulate Jeremy on his appointment as Director of Music at St Peter's College, Oxford and Matthew on his appointment as Director of Music at Keble College, Oxford.

We have a terrific clergy team who I know enjoy the time spent worshipping and socialising with choirs and congregation alike. Our 'visiting' preacher, The Right Reverend Humphrey Southern, needs no introduction to Edington or indeed the festival, and we congratulate him on his recent appointment as Principal of Ripon College Cuddesdon.

There is much to celebrate—I really hope you enjoy the 60th festival.

*Most high, all powerful, all good Lord!
All praise is Yours, all glory, all honour, and all blessing.
To You, alone, Most High, do they belong.
No mortal lips are worthy to pronounce Your name.
Be praised, my Lord, through all Your creatures,
especially through my lord Brother Sun,
who brings the day; and You give light through him.
And he is beautiful and radiant in all his splendor!
Of You, Most High, he bears the likeness.
Be praised, my Lord, through Sister Moon and the stars;
in the heavens You have made them bright, precious and beautiful.
Be praised, my Lord, through Brothers Wind and Air,
and clouds and storms, and all the weather,
through which You give Your creatures sustenance.
Be praised, my Lord, through Sister Water;
she is very useful, and humble, and precious, and pure.
Be praised, my Lord, through Brother Fire,
through whom You brighten the night.
He is beautiful and cheerful, and powerful and strong.
Be praised, my Lord, through our sister Mother Earth,
who feeds us and rules us,
and produces various fruits with coloured flowers and herbs.
Be praised, my Lord, through those who forgive for love of You;
through those who endure sickness and trial.
Happy those who endure in peace,
for by You, Most High, they will be crowned.
Be praised, my Lord, through our sister Bodily Death,
from whose embrace no living person can escape.
Woe to those who die in mortal sin!
Happy those she finds doing Your most holy will.
The second death can do no harm to them.
Praise and bless my Lord, and give thanks,
and serve Him with great humility.*

SAINT FRANCIS OF ASSISI (c1181–1226) *Laudes Creaturarum*

Festival and general information

Festival & parish 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 surplus made at the festival is put towards the cost of future festivals.

It is important to recognize that the festival could not have become established and would be unable to continue without the Priory Church and the local community's support. With this in mind, one collection during the course of the week and the collection from final service of the festival on Sunday go to the parish: this helps to meet the costly maintenance of such a large church in a small village of only some 270 households. If you regularly attend and enjoy the festival we urge you to become a Friend of the Priory Church (details below).

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 each day's president and preacher 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. Following the rehearsals for evening services, various of the festival's organists will play music before the service: it is worth noting that these moments should not be viewed as a concert but a period during which people can come and go as before any other service or simply collect their thoughts.

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

Acknowledgements

The festival extends its thanks to The Reverend Mark Jones, Sue Davies and Sheila Pinson, and to all the people of Edington and the surrounding villages, for welcoming us during the week, in particular to those who have provided accommodation for festival participants. Thanks are also due to the parents and to the Organists of: Gloucester Cathedral; Magdalen College,

Oxford; New College, Oxford; St George's Chapel, Windsor Castle; Southwark Cathedral; Westminster Abbey; and Westminster Cathedral for allowing their boys to take part in the festival.

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 on the verge opposite Monastery Gardens, and will be signposted. The parish hall car park will be reserved for members of the festival and the church car park 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 Mrs J Robertson, Beech House, Tinhead Road, Edington, Westbury, Wiltshire BA13 4PH, Telephone 01380 830375. 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

There are lavatory facilities available in the church car park.

The Three Dagers will be open during festival week serving a full range of foods from bar snacks to daily specials. The staff will be happy to welcome you throughout festival week.

Meals are also available at the Duke Inn in Bratton, one mile to the west towards Westbury, the George and Dragon in Erlestoke, a mile-and-a-half east of Edington on the B3098, and at the Longs Arms in Steeple Ashton, three miles to the north towards Trowbridge. Afternoon tea can be taken at the Pickleberry Coffee and Gift Shop, Fitzroy Farm, Bratton.

The Friends of Edington Priory Church

Those who value the festival ought seriously to consider supporting the vicar and the parochial church council in maintaining the Priory Church. The Friends of Edington Priory Church (Registered Charity 0268249) always welcome new members. Further information can be obtained from the Honorary Secretary, Mrs Susie Hancock, Dunge Farm, Bratton Road, West Ashton, Wiltshire BA14 6AX, Telephone 01225 754626 and at the back of the church. Further details may also be found on the Friends' website: www.edingtonfriends.org.uk.

The Edington Music Festival Association

In response to the worry of covering the costs of the festival, the Edington Music Festival Association (Registered Charity 1099266) was founded in 2000. The Association is now affording the festival a more assured financial footing, whilst giving supporters an opportunity to become more involved in its future. Members of the Edington 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 annual subscription is £10 and forms may be obtained at the back of the church or from Mrs Sue Lowery, 10 High Street, Steeple Ashton, Wiltshire BA13 6EL, Telephone 01380 871549.

The Friends of Cathedral Music

If you have appreciated and valued the music during this festival, please consider supporting the Friends of Cathedral Music (FCM) and so 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: The Bishop's Legacy

Graham Laslett, whose tours of the church and lectures to the Friends of Edington Priory Church have been enjoyed over many years by festival-goers, has written an 8,000 word book, *Edington: The Bishop's Legacy*, published by Hobnob Press. Copies of this detailed and fascinating book are on sale in the church. Profits from sales will help further the work of the Friends of the Priory Church.

Edington Arts

Edington Arts is now half way through its first season of musical events in the Priory Church. The website is working well; the mailing list, through web contacts and other means, now stands at well over 100; and plans for the 2015/16 season are well advanced.

Edington Arts is working hard to deliver a financially stable organization; a Friends scheme, Edington Angels, has been launched and they would be delighted to welcome more Angels to the church—a leaflet can be found in the Exhibition tent at the north door. We would be delighted to hear from anyone interested in considering our high quality musical entertainment as a business development or client relationship management opportunity in return for some specific benefits. Please email music@edingtonarts.org or phone 01380 831454 if you would like to discuss this.

Recently, a very successful choral workshop was held in the Priory Church. Led by Bob Chilcott and with wonderful soloists (including Michael Hickman, who sang in the 2012 festival), they worked on Bob's *St John Passion*. Seventy singers had a wonderful day's music making, and plans are being put together for a similar but interestingly different event next year. Encouraging more visitors to the Priory Church and to the festival is one of Edington Arts' aims, and thus every visitor was given a festival leaflet. Many who were unaware of it said they would visit the festival: if you are one of them, welcome!

The remaining two concerts this year present Regency Brass in October and Merton College Choir with an Advent programme in December. Full details of all events are on the website, www.edingtonarts.org.

The full 2016 programme will be announced in the autumn, but already confirmed are Ashley Grote, former festival director and Master of Music at Norwich Cathedral on 16th April, Clare Jones, a former Royal Harpist and darling of Classic FM, in May, and another choral workshop in June. Keep an eye on the website for up to date information—or better still, use it to sign up to the mailing list for regular (but not too frequent) e-mails.

Edington Music Festival 2016 Sunday 21 to Sunday 28 August 2016

Anyone wishing to receive advance notice of the 2016 festival and 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, Telephone 01380 830512, e-mail info@edingtonfestival.org.

Edington Music Festival website

The Association has developed a website as part of its support of the festival in general. This includes information about the history and current activities of the festival and is being developed to include a comprehensive archive of material concerning the festival from its inception in 1956. The website may be found at www.edingtonfestival.org.

Festival participants

VICAR OF EDINGTON	The Reverend Mark Jones	
CHURCHWARDENS	Sheila Pinson Sue Davies	
FESTIVAL DIRECTOR	Benjamin Nicholas	
FESTIVAL ADMINISTRATOR	Peter Roberts	
CLERGY	The Reverend Canon Chris Chivers <i>Principal, Westcott House, Cambridge, and Priest Vicar, Westminster Abbey</i> The Reverend Canon Jeremy Davies <i>Canon Emeritus, Salisbury Cathedral</i> The Reverend Canon Neil Heavisides <i>Precentor, Gloucester Cathedral</i> The Reverend Peter McGeary <i>Vicar, Saint Mary's Church, Cable Street, London, and Priest Vicar, Westminster Abbey</i> The Reverend Canon Paul Rose <i>Canon Emeritus, Peterborough Cathedral</i> The Reverend Andrew Wickens <i>Rector of Newton Heath, City & Diocese of Manchester; Vicar Choral, Manchester Cathedral</i> The Reverend Malcolm Wieck <i>Assistant Curate, Bratton, Edington and Imber; Erlestoke and Coulston</i>	
VERGERS	Matthew Power	Leah Stead
ASSISTANT VERGER	Julia Taylor	
SERVERS	George Nicholson	Zebedee MacIntosh
	Jacob Spires	Katherine Whiffin
	Elizabeth Woodward	Harriet Woodward
ORGANIST	Simon Bell	
ASSISTANT ORGANIST	Charles Maxtone-Smith	
HONORARY TREASURER	Allan Edwards	
INFORMATION SECRETARY	John d'Arcy	
ACCOMMODATION	Rachel King	
MATRONS	Eleanor Lane Emily Roberts	
ROBES	Mark Bushby Sheila Miles Chloë Watts	
LIBRARIANS	James Butler Hugo Janacek	

Nave Choir

DIRECTOR	Matthew Martin	
TREBLES	Giacomo Balaes Byron Bickley Thomas Butterworth William Grayling Max Langdale Leo Milne Zachary Roberts Alistair Spencer Max Wedmore	Oscar Bennett Maximilian Broad Michael Doyle Dominic Kwan Xavier Millard Rupert O'Sullivan James Robson George Vyvyan
ALTOS	Edward Edgcumbe Stephen Power	Hugo Janacek Ben Sawyer
TENORS	Harry Bradford James Butler Toby Ward	Mark Bushby Samuel Oladeinde
BASSES	Ben Cooper Ed Kay	Henry Hawkesworth Humphrey Thompson

Consort

DIRECTOR	Jeremy Summerly	
SOPRANOS	Helena Moore Imogen Russell Emily Tann Helena Thomson	Anna Ramell Fleur Smith Eleanor Thompson
ALTOS	Oliver Finn Corinne Hull	Bille Hylton
TENORS	Joseph Denby Alistair Walker	Andrew Hayman Joseph Wicks
BASSES	Tom Bennett Alex Jones	Thomas Herring

Schola Cantorum

DIRECTOR	Peter Stevens	
	Graeme Adamson Alistair Clark William Hare Justin Lowe Alex Pott	Henry Chadwick William Hamilton-Box Charlie Hughes James Perkins Matthew Salisbury

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, 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 pollutantur 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 Jesum 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.*

RESPONSORY *Sheppard* In pace in idipsum, dormiam et requiescam si dedero somnum oculis meis et palpebris meis dormitationem. Gloria Patri et Filio et Spiritui Sancto. *In peace will I lie down and I shall sleep if I rest my eyes and let my eyelids close. Glory be to the Father, and to the Son, and to the Holy Ghost.*

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.*

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.

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 *Villette* Ô toute belle Vierge Marie, Votre âme trouve en Dieu le parfait amour. Il vous revêt du manteau de la Grâce Comme une fiancée parée de ses bijoux. *O beautiful Virgin Mary, in God your soul discovers perfect love. It cloaks you with the mantle of Grace like a betrothed adorned with her jewels.*

Alleluia. Je vais chanter ta louange, Seigneur; Car tu as pris soin de moi, Car tu m'as enveloppée du voile de l'innocence, Car tu m'as faite avant le jour, Car tu m'as fait précéder le jaillissement des sources. Alleluia. I will sing your praise, Lord, for you have looked after me, for you have covered me with the veil of innocence, for you have made me before the day, for you have made me go before gushing fountains.

Vous êtes née avant les collines Ô sagesse de Dieu, porte du Salut. Heureux celui qui marche dans vos traces, Qui apprête son cœur à la voix de vos conseils. *You were born before the hills, O wisdom of God, the way to salvation. Happy is he who walks in your footsteps, who prepares his heart to listen to your advice.*

Avant les astres vous étiez présente, Mère du Créateur, au profond du ciel. Quand Dieu fixait les limites du monde, Vous partagiez son cœur, étant à l'œuvre avec lui. *You were present before the stars, Mother of the Creator, in the very depths of heaven. When God was creating the world, working with him you shared his heart.*

ROLAND BOUHÉRET (1930–1995)

Compline 9.15pm Nave

PRELUDE Larghetto in F sharp minor *Samuel Sebastian Wesley* (1810–1876)

RESPONSES *plainsong*

ANTIPHON Miserere mihi, Domine *plainsong*

PSALM 91 *plainsong*

HYMN Te lucis ante terminum *Thomas Tallis* (c1505–1585)

RESPONSORY In pace in idipsum *John Sheppard* (c1515–1558)

ANTIPHON Salva nos *plainsong*

CANTICLE Nunc dimittis in F *Sir George Dyson* (1883–1964)

RESPONSES *plainsong*

ANTIPHON Hymne à la Vierge Op 24 *Pierre Villette* (1926–1998)

*The praises of my tongue
I offer to the Lord,
That I was taught, and learnt so young
To read his holy Word.*

ISAAC WATTS (1674–1748) *from 'Praise to God for learning to read'*

Look for the good and praise it.

ANONYMOUS

Matins

ANTIPHON *plainsong* Hoc est praeceptum meum:
ut diligatis invicem sicut dilexi vos.

HYMN *plainsong* Relucens inter principes
Immensae Dei curiae,
Bartholomae, laudibus
Nostrisque intende precibus.

In te convertit Dominus
Dilectionis oculos,
Quem pura insignem conspicit
Sinceritate pectoris.

Prophetae quem cecinerant,
Quem longa clamant tempora,
Messias en mirifice
Tibi lactanti proditur.

Teque sibi conglutinat
Sequela talis foedere,
Qua petat crucis aspera,
Caeli sedes retribuat.

Christi, qui saeculis imperat,
Amicus et Apostolus,
Magistro vivis, homines
Magistri vita refoves.

Sit ipsi laus et gloria,
Qui, te iuvante meritis,
Aeternis nos in patria
Frui concedat gaudiis. Amen.

∇ Constitues eos principes
super omnem terram.
R̄ Memores erunt nominis tui Domine.

ANTIPHON *plainsong* Dum steteritis ante reges et praesides,
nolite praemeditari qualiter respondeatis;
dabitur enim vobis in illa hora
quid loquamini.

Solemn Eucharist

ALLELUIA *plainsong* Alleluia. Laudate Dominum, omnes gentes:
et collaudate eum, omnes populi.

OFFERTORY *plainsong* Dirigatur oratio mea sicut incensum
in conspectu tuo, Domine.
Elevatio manuum mearum
sacrificium vespertinum.

COMMUNION *plainsong* Voce mea ad Dominum clamavi,
et exaudivit me de monte sancto suo:
non timebo milia populi circumdantis me.

COMMUNION *Rebello* Panis angelicus fit panis hominum,
dat panis caelicus figuris terminum:
o res mirabilis, manducat Dominum
pauper servus et humilis.

*This is my commandment:
that you love one another as I have loved you.*

*Glittering among the princes
of God's massed arrays,
Bartholomew, hearken to our
praises and prayers.*

*Onto you the Lord turned
the eyes of his chosen;
he sees you as a worthy
model of purity of heart.*

*The one of whom the prophets sang,
the one whom long ages proclaim,
the Messiah, behold, is wondrously
produced for you in joy.*

*And he joins you to his person
by this covenant of consequence,
to whomsoever seeks the chafing of the Cross
will be give the throne of heaven.*

*Friend and Apostle
of Christ, who rules for ever,
you live as a teacher; you
revive mankind by living as a teacher.*

*Praise and glory be to him
who, with your helping merits,
allows us to enjoy eternal bliss
in his land. Amen.*

*You make them princes
over all the earth.
They shall be mindful of your name, O Lord.*

*When you are brought before kings and governors,
do not worry beforehand about what to say;
what you have to say will be given
to you at that time.*

*Alleluia. O praise the Lord, all ye nations:
praise him, all ye people.*

*Let my prayer be directed as incense
in thy sight, O Lord;
the lifting up of my hands
as evening sacrifice.*

*I have cried to the Lord with my voice:
and he hath heard me from his holy hill.
I will not fear thousands of the people surrounding me.*

*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.*

Matins 9.00am Chancel

ANTIPHON *plainsong* Hoc est praeceptum meum

PSALM *plainsong* 108

HYMN *plainsong* Relucens inter principes

ANTIPHON *plainsong* Dum steteritis

VOLUNTARY *plainsong* Fantasia of Four Parts *Orlando Gibbons* (1583–1625)

Solemn Eucharist 11.30am Nave

PRELUDE *plainsong* Concerto del Signor Torelli in A minor
Johann Gottfried Walther (1684–1748)

INTROIT HYMN Lord, teach us how to pray aright (406) ST HUGH
Edward James Hopkins (1818–1901)

GLORIA *plainsong* Missa Bell' Amfitrit' altera *Orlande de Lassus* (1530/32–1594)

READING Malachi 1: 1–11

ALLELUIA *plainsong* Laudate Dominum

GOSPEL Matthew 3: 1–12

SERMON The Reverend Canon Chris Chivers
Principal, Westcott House, Cambridge, and Priest Vicar, Westminster Abbey

OFFERTORY *plainsong* Dirigatur oratio mea

SANCTUS *plainsong* Missa Bell' Amfitrit' altera *Orlande de Lassus* (1530/32–1594)

AGNUS DEI *plainsong* Missa Bell' Amfitrit' altera *Orlande de Lassus* (1530/32–1594)

COMMUNION *plainsong* Voce mea ad Dominum clamavi

COMMUNION *plainsong* Panis angelicus *João Lourenço Rebello* (1610–1661)

HYMN Ye watchers and ye holy ones (478) LASST UNS ERFREUEN
Ralph Vaughan Williams (1872–1958)

BLESSING

VOLUNTARY *plainsong* Praeambulum in E major *LübWV7 Vincent Lübeck* (1654–1740)

*To obtain the value
of a sound, a movement,
measure from zero. (Pay
attention to what it is,
just as it is.)
A bird flies.*

JOHN CAGE (1912–1992) 2 Pages, 122 Words on Music and Dance

Solemn Evensong

INTROIT *plain-song* Tibi dixit cor meum, quaesivi vultum tuum, vultum tuum Domine requiram: ne avertas faciem tuam a me. Dominus illuminatio mea, et salus mea: quem timebo?

My heart declared to you: 'Your countenance have I sought; I shall ever seek your countenance, O Lord; do not turn your face from me.' The Lord is my light and my salvation; whom shall I fear?

OFFICE HYMN *plain-song* Exsultet caelum laudibus: Resultet terra gaudiis: Apostolorum gloriam Sacra canunt sollemnita.

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 Faciat 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 Patri sit gloria Eiusque soli Filio, Cum Spiritu Paraclito, Et nunc et in perpetuum. 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.

ANTIPHON *plain-song* Petite, et accipietis; quaerite, et invenietis; pulsate, et aperietur vobis, alleluia.

Ask, and it shall be given you; seek, and you shall find; knock, and it shall be opened to you, alleluia.

ANTHEM *Howells* Like as the hart desireth the waterbrooks: so longeth my soul after thee, O God. My soul is athirst for God, yea, even for the living God: when shall I come to appear before the presence of God? My tears have been my meat day and night: while they daily say unto me, Where is now thy God?

PSALM 42: 1-3

Compline

ANTIPHON *plain-song* Ave regina caelorum, Ave domina angelorum: Salve radix, salve porta, Ex qua mundo lux est orta:

Hail, queen of heaven, hail, mistress of the angels: hail, holy root, hail, gateway, from whom came light for the world.

Gaude virgo gloriosa, Super omnes speciosa: Vale, o valde decora, Et pro nobis Christum exora.

Rejoice, glorious virgin, beautiful above all others: hail, most gracious one, plead always with Christ for us.

Music before the service 7.30pm *Nave*

PLAYED BY Benjamin Nicholas *Organist & Director of Music, Merton College, Oxford*

Fantasia on 'Komm, Heiliger Geist' BWV651 *Johann Sebastian Bach* (1685-1750)

Partita on 'Auf meinen lieben Gott' BuxWV179 *Dietrich Buxtehude* (1637-1707)

Allemande · Double · Sarabande · Courante · Gigue · Allemande

Vesper Voluntaries Op 14 *Sir Edward Elgar* (1857-1934)

Solemn Evensong 8.00pm *Nave*

INTROIT Tibi dixit cor meum *plain-song*

RESPONSES *Richard Ayleward* (1626-1669)

OFFICE HYMN Exsultet caelum laudibus *plain-song*

PSALM 34 *Sydney Bevan* (1838-1901)

READING Isaiah 40: 1-11

ANTIPHON Petite, et accipietis *plain-song*

CANTICLE Magnificat *Sir Charles Villiers Stanford* (1852-1924)

SERVICE IN C MAJOR, Op 115

READING Colossians 3: 1-17

CANTICLE Nunc dimittis *Sir Charles Villiers Stanford* (1852-1924)

SERVICE IN C MAJOR, Op 115

RESPONSES *Richard Ayleward* (1626-1669)

ANTHEM Like as the hart *Herbert Howells* (1892-1983)

PRAYERS

HYMN Give me the wings of faith (225ii) SAN ROCCO *Derek Williams* (b1945)

BLESSING

VOLUNTARY Rhapsody No 1 in D flat *Herbert Howells* (1892-1983)

Compline 9.15pm *Nave*

PRELUDE Andante *Louis Vierne* (1870-1937)

SYMPHONIE NO 1 IN D MINOR, Op 14

PSALM 86 *plain-song*

ANTIPHON Ave regina caelorum *plain-song*

But the conceited man did not hear him. Conceited people never hear anything but praise.

ANTOINE DE SAINT-EXUPÉRY (1900-1944) *The Little Prince*

Matins

ANTIPHON *plain song* Invocabo nomen tuum Domine:
ne avertas faciem tuam a clamore meo.

HYMN *plain song* Ad preces nostras deitatis aures,
Deus, inclina pietate sola;
Supplicum vota suscipe, precamur
Famuli tui.

Respice clemens solio de sancto
Vultu sereno, lampadas illustra
Olei nostri, tenebras depelle
Pectore cunctas.

Crimina laxa pietate multa,
Ablue sordes, vincula disrumpe,
Parce peccatis, releva iacentes
Dextera tua.

Gloria Deo sit aeterno Patri,
Sit tibi semper, Genitoris Nate,
Cum quo per cuncta Spiritus aequalis
Saecula regnat. Amen.

℣ Domine exaudi orationem meam.
℞ Et clamor meus ad te veniat.

ANTIPHON *plain song* In spiritu humilitatis et in animo contrito
suscipiamur, Domine, a te;
et sic fiat sacrificium nostrum,
ut a te suscipiatur hodie
et placeat tibi, Domine Deus.

*I invoke your name, O Lord:
hide not your voice from my cry.*

*God, of thy pity, unto us thy children
bend down thine ear in thine own loving kindness,
and all thy people's prayers and vows ascending
hear, we beseech thee.*

*Look down in mercy from thy seat of glory.
Pour on our souls the radiance of thy presence,
drive from our weary hearts the shades of darkness,
lightening our footsteps.*

*Free us from sin by might of thy great loving,
cleanse thou the sordid, loose the fettered spirit,
spare every sinner; raise with thine own right hand
all who have fallen.*

*To God the Father, praise and endless glory,
to God the Son, the Blessed Incarnation,
and to the Spirit, ever one in union,
reigning for ever. Amen.*

℣ O Lord, hear my prayer.
℞ And let my cry come unto thee.

*In an humble spirit and a contrite heart
may we be accepted by thee, O Lord;
and so let our sacrifice be this day,
that it may be acceptable and pleasant in thy sight,
O Lord our God.*

Matins 9.00am Chancel

ANTIPHON Invocabo nomen tuum Domine *plain song*

PSALM 62 *plain song*

HYMN Ad preces nostras *plain song*

ANTIPHON In spiritu humilitatis *plain song*

VOLUNTARY Ricercar No 3 a primi toni in D minor *Alessandro Poglietti* (d1683)

ROSSIGNOLO

*A Christian fellowship lives and exists by the intercession of its members
for one another; or it collapses. I can no longer condemn or hate a brother
for whom I pray, no matter how much trouble he causes me. His face,
that hitherto may have been strange and intolerable to me, is
transformed in intercession into the countenance of a brother for whom
Christ died, the face of a forgiven sinner.*

DIETRICH BONHOEFFER (1906–1945) *Life Together: The Classic Exploration of Christian Community*

*Fear not because your prayer is stammering, your words feeble, and your
language poor: Jesus can understand you.*

JOHN CHARLES RYLE (1816–1900)

Solemn Eucharist

INTROIT <i>plainsong</i>	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.	<i>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 bear us. Lord, have mercy. Christ, have mercy. Lord, have mercy.</i>
ALLELUIA <i>plainsong</i>	Alleluia. De profundis clamavi ad te, Domine: Domine exaudi vocem meam. PSALM 130: 1	<i>Alleluia. Out of the deep have I called to you, O Lord: Lord, hear my voice.</i>
OFFERTORY <i>Schütz</i>	Verba mea auribus percipe, Domine; intellige clamorem meum. Intende voci orationis meae, rex meus et Deus meus. PSALM 5: 1–2	<i>Give ear, O Lord, to my words, understand my cry. Hearken to the voice of my prayer, my King and my God.</i>
COMMUNION <i>Elgar</i>	Ave verum corpus, natum Ex Maria virgine, Vere passum, immolatum In cruce pro homine. Cuius latus perforatum Vero fluxit sanguine; Esto nobis praegustatum, Mortis in examine. O clemens, o pie, o dulcis Jesu, Fili Mariae.	<i>Hail true body, born of the virgin Mary, truly killed, dying on the cross for man. From whose pierced flank flowed the true blood; behold him now, tested for us, through the trial of death. O clement, O holy, O sweet Jesus, Son of Mary.</i>
COMMUNION <i>plainsong</i>	Petite, et accipietis; quaerite, et invenietis; pulsate, et aperietur vobis: omnis enim qui petit, accipit; et qui quaerit, invenit; pulsanti aperietur, alleluia.	<i>Ask, and it shall be given you; seek, and you shall find; knock, and it shall be opened to you: for everyone that asks, receives; and he that seeks, finds; to him that knocks it shall be opened, alleluia.</i>

Solemn Eucharist 11.30am Nave

PRELUDE	Passacaglia in D minor BuxWV161 <i>Dieterich Buxtehude</i> (c1637–1707)
INTROIT	Litany of the Saints <i>plainsong</i>
KYRIE	<i>David Trendell</i> (1964–2014)
READING	1 Kings 8: 22–30
ALLELUIA	De profundis <i>plainsong</i>
GOSPEL	Luke 11: 1–13
SERMON	The Reverend Andrew Wickens <i>Rector of Newton Heath, City & Diocese of Manchester; Vicar Choral, Manchester Cathedral</i>
OFFERTORY	Verba mea auribus percipe, Domine SWV61 <i>Heinrich Schütz</i> (1585–1672)
SANCTUS	Missa Cantate <i>John Sheppard</i> (c1515–1558)
AGNUS DEI	Missa Cantate <i>John Sheppard</i> (c1515–1558)
COMMUNION	Ave verum corpus Op 2 No 1 <i>Sir Edward Elgar</i> (1857–1934)
COMMUNION	Petite, et accipietis <i>plainsong</i>
HYMN	Holy Jesus, by thy passion PLEAD FOR ME <i>Sir John Stainer</i> (1840–1901)
BLESSING	
VOLUNTARY	Litanies <i>Jehan Alain</i> (1911–1940)

Prayer is either a sheer illusion or a personal contact between embryonic, incomplete persons (ourselves) and the utterly concrete Person. Prayer in the sense of petition, asking for things, is a small part of it; confession and penitence are its threshold, adoration its sanctuary, the presence and vision and enjoyment of God its bread and wine. In it God shows Himself to us. That He answers prayers is a corollary—not necessarily the most important one—from that revelation. What He does is learned from what He is.

CLIVE STAPLES LEWIS (1898–1963) *The Efficacy of Prayer*

Solemn Evensong

INTROIT God be in my head, and in my understanding;
Davies God be in mine 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.

BOOK OF HOURS, 1514, IN ENGLISH IN THE SARUM PRIMER OF 1558

ANTHEM Welcome Jesu,
MacMillan Deep in my soul forever stay,
 Joy and love my heart are filling
 On this glad Communion day.

Compline

<p>ANTIPHON <i>plainsong</i></p> <p>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 Jesum, benedictum fructum ventris tui, nobis post hoc exsiliium ostende. O clemens, o pia, o dulcis virgo Maria.</p>	<p><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></p>
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Music before the service 7.30pm *Nave*

PLAYED BY Charles Maxtone-Smith *Organ Scholar, Hereford Cathedral*

Toccata in F major BuxWV156 *Dieterich Buxtehude* (c1637–1707)

Schmücke dich, o liebe Seele BWV654 *Johann Sebastian Bach* (1685–1750)

Herr Jesu Christ, dich zu uns wend BWV655 *Johann Sebastian Bach* (1685–1750)

Pièce héroïque *César Franck* (1822–1890)

No 3 of TROIS PIÈCES POUR GRAND ORGUE, M35–37

Solemn Evensong 8.00pm *Nave*

INTROIT God be in my head *Sir Henry Walford Davies* (1869–1941)

RESPONSES *Philip Radcliffe* (1905–1986)

PSALM 56 *Samuel Sebastian Wesley* (1810–1876)
 & *Sir Ivor Algernon Atkins* (1869–1953)

READING Jeremiah 14: 11–21

CANTICLE Magnificat *Grayston Ives* (b1948) EDINGTON SERVICE

READING Matthew 15: 21–31

CANTICLE Nunc dimittis *Grayston Ives* (b1948) EDINGTON SERVICE

RESPONSES *Philip Radcliffe* (1905–1986)

ANTHEM A child's prayer *James MacMillan* (b1959)

PRAYERS

HYMN Sun of my soul (251) ABENDS *Herbert Oakley* (1830–1903)

BLESSING

VOLUNTARY Fantaisie et Fugue *Alexandre-Pierre-François Boëly* (1785–1858)
 No 6 of DOUZE PIÈCES POUR ORGUE AVEC PÉDALE OBLIGÉE, Op 18

Compline 9.15pm *Nave*

PRELUDE Chant de peine *Jean Langlais* (1907–1991)
 No 1 of NEUF PIÈCES POUR GRAND ORGUE

PSALM 143 *plainsong*

ANTIPHON Salve regina *plainsong*

Matins

ANTIPHON Introibo ad altare Dei: sumam Christum,
plainsong qui renovat iuventutem meam.

HYMN Christe, lux vera, bonitas et vita,
plainsong Gaudium mundi, pietas immensa,
Qui nos a morte vivido salvaste
Sanguine tuo.

Inserere tuum, petimus, amorem
Mentibus nostris, fidei refunde
Lumen aeternum, caritatis auge
Dilectionem.

Procul a nobis perfidus absistat
Satan a tuis viribus confractus;
Sanctus assistat Spiritus, a tua
Sede demissus.

Gloria Deo sit aeterno Patri,
Sit tibi semper, Genitoris Nate,
Cum quo per cuncta Spiritus aequalis
Saccula regnat. Amen.

∇ Laudent nomen eius in choro.
R: In tympano et psalterio psallant ei.

ANTIPHON Sanctificavit Dominus tabernaculum suum:
plainsong haec est domus Dei in qua invocetur
nomen eius, de qua scriptum est:
Erit nomen meum ibi, dicit Dominus.

Solemn Eucharist

ALLELUIA Alleluia. Adorabo ad templum sanctum tuum:
plainsong et confitebor nomini tuo.

OFFERTORY Laudibus in sanctis Dominum
Byrd 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 dulcisona laude repleta Dei.
Omne quod aetheris in mundo vescitur auris,
Alleluia canat, tempus in omne Deo.

COMMUNION Tantum ergo sacramentum
Séverac Veneremur cernui:
Et antiquum documentum
Novo cedat ritui.
Praestet fides supplementum
Sensuum defectui.

Genitori, genitoque
Laus et iubilatio,
Salus, honor, virtus quoque
Sit et benedictio.
Procedenti ab utroque
Compar sit laudatio. Amen.

COMMUNION Introibo ad altare Dei,
plainsong ad Deum qui laetificat iuventutem meam.

*I will go in to the altar of God: I will take up Christ,
who renews my youth.*

*O Christ, the true light, goodness and our lifespriing,
Joy of the world and greatest fount of mercy,
Who saved us from the jaws of death most vivid
Shedding thy life's blood.*

*Conjoin thy love, we ask thee, humble servants,
Unto our minds; once more thy light eternal
Of faith renew; increase our joy and pleasure
In thy great goodness.*

*Let treach'rous Satan gasped in myriad pieces,
Far from thy flock flee after thy great violence;
And may thy Holy Spirit then assist us,
Sent down from heaven.*

*Glory to thee, O God the eternal Father,
Glory to thee forever, Father's offspring,
Who with the equal Spirit now and always
Reigns through all ages. Amen.*

EDWARD TAMPLING

∇ *Let them praise his name in choir.*
R: *Let them sing to him with the timbrel and the psaltery.*

*The Lord has made holy the place where he dwells:
this is the house of God in which his name
will be invoked; as it is written:
My name shall be there, says the Lord.*

*Alleluia. I will bow down toward your holy temple
and give thanks to your name.*

*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.*

*Let us venerate this great sacrament
with bowed heads;
let the ancient example
give way to a new rite.
Let faith make good
the insufficiency of our senses.*

*Praise and rejoicing,
safety and honour, virtue
and blessing to the begetter
and the begotten.
To him who comes from either
be there equal praise. Amen.*

*I will go in to the altar of God,
to the God who gives joy to my youth.*

Matins 9.00am Chancel

ANTIPHON Introibo ad altare Dei *plainsong*

PSALM 147 *plainsong*

HYMN Christe, lux vera *plainsong*

ANTIPHON Sanctificavit Dominus *plainsong*

VOLUNTARY Fantasia of Four Parts *Orlando Gibbons* (1583–1625)

Solemn Eucharist 11.30am Nave

PRELUDE Vater unser im Himmelreich I
Johann Heinrich Scheidemann (1595–1663)

INTROIT HYMN O worship the Lord (52) WAS LEBET
melody from the Reinhardt MS (1754)

KYRIE Mass for five voices *William Byrd* (1539/40–1623)

READING Exodus 24: 3–8

ALLELUIA Adorabo ad templum *plainsong*

GOSPEL Mark 14: 12–26

SERMON The Reverend Peter McGeary *Vicar, Saint Mary's Church,
Cable Street, London, and Priest Vicar, Westminster Abbey*

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

SANCTUS Mass for five voices *William Byrd* (1539/40–1623)

AGNUS DEI Mass for five voices *William Byrd* (1539/40–1623)

COMMUNION Tantum ergo *Déodat de Séverac* (1872–1921)

COMMUNION Introibo ad altare Dei *plainsong*

HYMN Stand up and bless the Lord (452) CARLISLE
Charles Lockhart (1745–1815)

BLESSING

VOLUNTARY Prelude & Fugue in G BWV550 *Johann Sebastian Bach* (1685–1750)

*Those who dance are considered insane by those
who cannot hear the music.*

ANONYMOUS

Everything in the universe has a rhythm, everything dances.

MAYA ANGELOU (1928–2014)

Dance is the hidden language of the soul.

MARTHA GRAHAM (1894–1991)

Choral Evensong

INTROIT *Galvani* Tantum ergo sacramentum
Veneremur cernui:
Et antiquum documentum
Novu cedat ritui.
Praestet fides supplementum
Sensum defectui.

Genitori, genitroque
Laus et iubilatio,
Salus, honor, virtus quoque
Sit et benedictio.
Procedenti ab utroque
Compar sit laudatio. Amen.

ST THOMAS AQUINAS (1225–1274)
from *Pange lingua sacramentum*, FEAST OF CORPUS CHRISTI

OFFICE HYMN *plainsong* Sol, ecce, lentus occidens
Montes et arva et aquora
Maestus relinquit, innovat
Sed lucis omen crastinae,

Mirantibus mortalibus
Sic te, Creator provide,
Leges vicesque temporum
Umbris dedisse et lumini.

Ac dum, tenebris aethera
Silentio prementibus,
Vigor laborum deficit,
Quies cupita quaeritur,

Spe nos fideque divites
Tui beamur lumine
Verbi, quod est a saeculis
Splendor paternae gloriae.

Est ille sol qui nesciat
Ortum vel umquam vesperum;
Quo terra gestit contegi,
Quo caeli in aevum iubilant.

Hac nos serena perpetim
Da luce tandem perfrui,
Cum Nato et almo Spiritu
Tibi novantes cantica. Amen.

ANTHEM *Vorotko* Sancte Pater Benedicte, intercede pro nobis.
Ut digni efficamur
promissionibus Christi.
Gloria Patri, et Filio,
et Spiritui Sancto.

ANTIPHON *plainsong* 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 Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, o pia, o dulcis virgo Maria.

Compline

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

*Let us venerate this great sacrament
with bowed heads;
let the ancient example
give way to a new rite.
Let faith make good
the insufficiency of our senses.*

*Praise and rejoicing,
safety and honour, virtue
and blessing to the begetter
and the begotten.
To him who comes from either
be there equal praise. Amen.*

*In view the sun behold, lately rising,
Vast mountains, fields and seas,
Even sad to leave them; but the
Sign of tomorrow's light renews itself to*

*People on earth marvelling, and thus to you,
O clairvoyant Creator;
Key laws and changes of the times
E'en to have given to shadows and light.*

*Now while, with shadows pressing
The air with silence,
Owed strength is lacking and
Much-needed quiet is sought,*

*And we who with hope and faith
Are blessed with the light of thy word through
All ages which hath shewn
All splendour of the Father's glory.*

*And there is he who may not ever know the sun
At its rising or its setting;
At which point the earth longs to be covered
And where the heavens rejoice in age.*

*Refulgent light may we enjoy
To the end; grant us this.
In the name too of the Son and loving Spirit
Now renewing our hymns of joy. Amen.*

EDWARD TAMPLING

*Holy Father Benedict, pray for us.
That we might be made worthy
for the promises of Christ.
Glory to the Father, and to the Son,
and to the Holy Spirit.*

*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.*

*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 3.30pm *Nave* BBC broadcast, doors close 3.25pm

PRELUDE *Andantino* *Louis Vierne* (1870–1937)
No 1 of SUITE 1, VINGT-QUATRE PIÈCES DE FANTAISIE POUR ORGUE, Op 51

INTROIT *Tantum ergo* *Marco Galvani* (b1994) FESTIVAL COMMISSION

BIDDING

RESPONSES *Philip Radcliffe* (1905–1986)

PSALM 145 *James Turle* (1802–1882)

READING *Jeremiah 31: 7–14*

OFFICE HYMN *Sol, ecce, lentus occidens* *plainsong*

CANTICLE *Magnificat* *Grayston Ives* (b1948) EDINGTON SERVICE

READING *I Corinthians 11: 23–34*

CANTICLE *Nunc dimittis* *Grayston Ives* (b1948) EDINGTON SERVICE

RESPONSES *Philip Radcliffe* (1905–1986)

ANTHEM *Sancte Pater Benedicte* *Elena Vorotko* (b1980)

PRAYERS

HYMN *Lord of beauty, thine the splendor* (265) *WOOD GREEN*
Matthew Martin (b1976)

ANTIPHON *Salve regina* *plainsong*

BLESSING

VOLUNTARY *Prelude & Fugue in C minor* Op 37 No 1
Felix Mendelssohn (1809–1847)

Compline 9.30pm (approx) *Nave*

PRELUDE *Chant de paix* *Jean Langlais* (1907–1991)
No 3 of NEUF PIÈCES POUR GRAND ORGUE

PSALM 30 *plainsong*

ANTIPHON *Regina caeli* *plainsong*

*Faeries, come take me out of this dull world,
For I would ride with you upon the wind,
Run on the top of the dishevelled tide,
And dance upon the mountains like a flame.*

WILLIAM BUTLER YEATS (1865–1939) *The Land of Heart's Desire*

Matins

ANTIPHON Tu autem, cum oraveris, intra in cubiculum
plainsong et clauso ostio, ora Patrem tuum.

HYMN Iam lucis orto sidere,
plainsong Deum precemur supplices,
Ut in diurnis actibus
Nos servet a nocentibus.

Linguae refrenans temperet,
Ne litis horror insonet,
Visum fovendo contegat,
Ne vanitates hauriat.

Sint pura cordis intima,
Absistat et vecordia:
Carnis terat superbiam
Potus cibique parcatas.

Ut cum dies abscesserit,
Noctemque sors reduxerit,
Mundi per abstinentiam
Ipsi canamus gloriam.

Deo Patri sit gloria,
Eiusque soli Filio,
Cum Spiritu Paraclito,
Nunc et per omne saeculum. Amen.

∇ Domine exaudi orationem meam.
℞ Et clamor meus ad te veniat.

ANTIPHON Spiritus est Deus, et eos qui adorant eum,
plainsong in spiritu et veritate oportet adorare.

Solemn Eucharist

GRADUAL Da pacem, Domine, in diebus nostris
Pärt quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

OFFERTORY O pray for the peace of Jerusalem.
Howells They shall prosper that love thee.
Peace be within thy walls,
and plenteousness within thy palaces.

COMMUNION Tantum ergo sacramentum
Berthier Veneremur cernui:
Et antiquum documentum
Novo cedat ritui.
Praestet fides supplementum
Sensuum defectui.

Genitori, genitoque
Laus et iubilatio,
Salus, honor, virtus quoque
Sit et benedictio.
Procedenti ab utroque
Compar sit laudatio. Amen.

ST THOMAS AQUINAS (1225–1274)
from *Pange lingua sacramentum*, FEAST OF CORPUS CHRISTI

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

ANTIPHON FOR SECOND VESPER AT CORPUS CHRISTI

*But thou when thou shalt pray, enter into thy chamber,
and having shut the door, pray to thy Father.*

*Now that the daylight fills the sky,
We lift our hearts to God on high,
That he, in all we do or say,
Would keep us free from harm today.*

*May he restrain our tongues from strife,
And shield from anger's din our life,
And guard with watchful care our eyes
From earth's absorbing vanities.*

*O may our inmost hearts be pure,
From thoughts of folly kept secure,
And pride of sinful flesh subdued
Through sparing use of daily food.*

*So we, when this day's work is o'er,
And shades of night return once more,
Our path of trial safely trod,
Shall give the glory to our God.*

*All praise to God the Father be,
All praise, eternal Son, to thee,
Whom with the Spirit we adore
Forever and forevermore. Amen.*

∇ O Lord hear my prayer:
℞ And let my cry come unto thee.

*God is a spirit; and they that adore him,
must adore him in spirit and in truth.*

*Give peace, O Lord, in our time
because there is no one else
who will fight for us,
if not you, our God.*

*Let us venerate this great sacrament
with bowed heads;
let the ancient example
give way to a new rite.
Let faith make good
the insufficiency of our senses.*

*Praise and rejoicing,
safety and honour, virtue
and blessing to the begetter
and the begotten.
To him who comes from either
be there equal praise. Amen.*

*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.*

Matins 9.00am Chancel

ANTIPHON Tu autem, cum oraveris *plainsong*

PSALM 146 *plainsong*

HYMN Iam lucis orto sidere *plainsong*

ANTIPHON Spiritus est Deus *plainsong*

VOLUNTARY Fancy in C fa ut *Orlando Gibbons* (1583–1625)

Solemn Eucharist 11.30am Nave

PRELUDE Master Tallis's Testament *Herbert Howells* (1892–1983)

No 3 of SIX PIECES FOR ORGAN

INTROIT HYMN Be still for the presence of the Lord BE STILL *David Evans* (b1957)

KYRIE Mass II 'Kyrie fons bonitatis' *plainsong*

READING Philipians 4: 4–13

GRADUAL Da pacem, Domine *Arvo Pärt* (b1935)

GOSPEL John 14: 15–27

SERMON The Reverend Canon Jeremy Davies
Canon Emeritus, Salisbury Cathedral

OFFERTORY O pray for the peace of Jerusalem *Herbert Howells* (1892–1983)
No 1 of FOUR ANTHEMS

SANCTUS Mass II *plainsong*

AGNUS DEI Mass II *plainsong*

COMMUNION Tantum ergo *French Noël, arranged Jacques Berthier* (1923–1994)

COMMUNION O sacrum convivium *Olivier Messiaen* (1908–1992)

HYMN Let all mortal flesh keep silence (295) PICARDY
17th-century French carol

BLESSING

VOLUNTARY Kyrie, Gott Heiliger Geist BWV671 *Johann Sebastian Bach* (1685–1750)

*The music is not in the notes,
but in the silence between.*

WOLFGANG AMADEUS MOZART (1756–1791)

Sequence of Music and Readings

CANTATA AD PEDES Ecce super montes
Buxtehude
pedes evangelizantis
et annunciantis pacem.

NAHUM 1: 15

Salve mundi salutare,
Salve Jesu care!
Cruci tuae me aptare
Vellem vere, tu scis quare,
Da mihi tui copiam.

Clavos pedum, plagas duras,
Et tam graves impressuras
Circumplector cum affectu,
Tuo pavens in aspectu,
Tuorum memor vulnerum.

Dulcis Jesu, pie Deus,
Ad te clamo licet reus,
Praebe mihi te benignum,
Ne repellas me indignum
De tuis sanctis pedibus.

CHANT Meditatio cordis mei in conspectu tuo semper:
plainsong Domine adiutor meus, et redemptor meus.

Caeli enarrant gloriam Dei,
et opera manuum eius
annunciat firmamentum.

CANTATA AD GENUA Ad ubera portabimini,
Buxtehude et super genua blandientur vobis.

ISAIAH 66: 12

Salve Jesu, rex sanctorum,
Spes votiva peccatorum,
Crucis ligno tanquam reus,
Pendens homo verus Deus,
Caducis nutans genibus.

Quid sum tibi responsurus,
Actu vilis corde durus?
Quid rependam amatori,
Qui elegit pro me mori,
Ne dupla morte morerer?

Ut te quaeram mente pura,
Sit haec mea prima cura,
Non est labor et gravabor,
Sed sanabor et mundabor,
Cum te complexus fuero.

CANTATA AD MANUS Quid sunt plagae istae
Buxtehude in medio manuum tuarum?

ZECHARIAH 13: 6

Salve Jesu, pastor bone,
Fatigatus in agone,
Qui per lignum es distractus
Et ad lignum es compactus
Expansis sanctis manibus.

Manus sanctae, vos amplector,
Et gemendo condelector,
Grates ago plagis tantis,
Clavis duris guttis sanctis
Dans lacrymas cum osculis.

In cruore tuo lotum
Me commendo tibi totum,
Tuae sanctae manus istae
Me defendant, Jesu Christe,
Extremis in periculis.

TO THE FEET *Behold, upon the mountains
the feet of one bringing good news
and proclaiming peace.*

*Hail, salvation of the world,
hail, hail, dear Jesus!
On your cross would I hang
truly, you know why
give me your strength.*

*The nails in your feet, the hard blows
and so grievous marks
I embrace with love,
fearful at the sight of you,
mindful of your wounds.*

*Sweet Jesus, merciful God
I cry to you, in my guilt
show me your grace,
turn me not unworthy away
from your sacred feet.*

*The meditation of my heart is forever in your sight,
O Lord, my helper and my redeemer.
The heavens describe the glory of God,
and the firmament proclaims
the work of his hands.*

TO THE KNEES *You will be brought to nurse
and be dandled on the knees [of Jerusalem, as a mother].*

*Hail Jesus, King of Saints,
hope of sinners' prayers,
like an offender on the wood of the cross,
a man hanging, true God,
bending on failing knees.*

*What answer shall I give you,
vile as I am in deed, hard in my heart?
How shall I repay your love,
who chose to die for me,
unless I die a second death?*

*That I may seek you with pure heart,
be my first care,
it is no labour nor shall I be loaded down:
but I shall be cleansed,
when I embrace you.*

TO THE HANDS *What are those wounds
in the midst of your hands?*

*Hail, Jesus, good shepherd,
wearied in agony,
tormented on the cross
nailed to the cross
your sacred hands stretched out.*

*Holy hands, I embrace you,
and, lamenting, I delight in you,
I give thanks for the terrible wounds,
the hard nails, the holy drops,
shedding tears with kisses.*

*Washed in your blood
I wholly entrust myself to you;
may these holy hands of yours
defend me, Jesus Christ,
in the final dangers.*

Music before the service 7.30pm *Nave*

PLAYED BY Peter Stevens *Assistant Master of Music, Westminster Cathedral*

Prelude in B minor BWV544i *Johann Sebastian Bach* (1685–1750)

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

Allein Gott in der Höh sei Ehr BWV664 *Johann Sebastian Bach* (1685–1750)

Fugue in B minor BWV544ii *Johann Sebastian Bach* (1685–1750)

Sequence of Music and Readings 8.00pm *Nave*

CANTATA Ad pedes: Ecce super montes *Dieterich Buxtehude* (c1637–1707)
Movement 1 of MEMBRA JESU NOSTRI, BuxWV75

HYMN My song is love unknown (86, omit vv 4 & 6) LOVE UNKNOWN
John Ireland (1879–1962)

CHANT *Meditatio plainsong*

READING *Wofully araide Anonymous 15th century*

CANTATA Ad genua: Ad ubera portabimini *Dieterich Buxtehude* (c1637–1707)
Movement 2 of MEMBRA JESU NOSTRI, BuxWV75

READING Upon the bleeding crucifix: a song *Richard Crashaw* (1612–1649)
from STEPS TO THE TEMPLE

CANTATA Ad manus: Quid sunt plagae istae? *Dieterich Buxtehude* (c1637–1707)
Movement 3 of MEMBRA JESU NOSTRI, BuxWV75

READING *Lachrimae Antiquae Novae Geoffrey Hill* (b1932)

CHANT *Adoro te plainsong*

CANTATA Ad faciem: Illustra faciem tuam *Dieterich Buxtehude* (c1637–1707)
Movement 7 of MEMBRA JESU NOSTRI, BuxWV75

HYMN O sacred head (90) PASSION CHORALE
Traditional melody harmonized Johann Sebastian Bach (1685–1750)

VOLUNTARY Praeludium in G minor BuxWV149 *Dieterich Buxtehude* (c1637–1707)

Seeking the face of God in everything, everyone, all the time, and his hand in every happening; This is what it means to be contemplative in the heart of the world. Seeing and adoring the presence of Jesus, especially in the lowly appearance of bread, and in the distressing disguise of the poor.

BLESSED TERESA OF CALCUTTA (1910–1997) *In the Heart of the World: Thoughts, Stories and Prayers*

CHANT *plainsong*
Adoro te devote, latens Deitas,
Quae sub his figuris vere latitas;
Tibi se cor meum totum subiicit,
Quia te contemplan totum deficit.

Visus, tactus, gustus in te fallitur,
Sed auditu solo tuto creditur.
Credo quidquid dixit Dei Filius;
Nil hoc verbo veritatis verius.

In cruce latebat sola Deitas,
At hic latet simul et humanitas,
Ambo tamen credens atque confitens,
Peto quod petivit latro poenitens.

Plagas, sicut Thomas, non intueor:
Deum tamen meum te confiteor.
Fac me tibi semper magis credere,
In te spem habere, te diligere.

O memoriale mortis Domini!
Panis vivus, vitam praestans homini!
Praesta meae menti de te vivere,
Et te illi semper dulce sapere.

Pie Pelicane, Jesu Domine,
Me immundum munda tuo sanguine:
Cuius una stilla salvum facere
Totum mundum quit ab omni scelere.

Jesu, quem velatum nunc aspicio,
Oro, fiat illud quod tam sitio:
Ut te revelata cernens facie,
Visu sim beatus tuae gloriae. Amen.

CANTATA *Buxtehude*
AD FACIEM Illustra faciem tuam
super servum tuum,
salvum me fac in misericordia tua.

PSALM 31: 16

Salve, caput cruentatum,
Totum spinis coronatum,
Conquassatum, vulneratum,
Arundine verberatum
Facies sputis illita.

Dum me mori est necesse,
Noli mihi tunc deesse,
In tremenda mortis hora
Veni, Jesu, absque mora,
Tuere me et libera.

Cum me iubes emigrare,
Jesu care, tunc appare,
O amator amplectende,
Temet ipsum tunc ostende
In cruce salutaris.

Compline

ANTIPHON *plainsong*
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.

*Prostrate I adore thee, Deity unseen,
who thy glory hidest 'neath these shadows mean;
lo, to thee surrendered, my whole heart is bowed,
tranced as it beholds thee, shrined within the cloud.*

*Taste, and touch, and vision, to discern thee fail;
faith, that comes by hearing, pierces through the veil.
I believe whate'er the Son of God hath told;
what the Truth hath spoken, that for truth I hold.*

*On the cross lay hidden but thy Deity,
here is hidden also thy humanity:
but in both believing and confessing, Lord,
ask I what the dying thief of thee implored.*

*Thy dread wounds, like Thomas, though I cannot see,
his be my confession, Lord and God, of thee,
make my faith unfeigned evermore increase,
give me hope unfading, love that cannot cease.*

*O memorial wondrous of the Lord's own death;
living bread, that giveth all thy creatures breath,
grant my spirit ever by thy life may live,
to my taste thy sweetness never-failing give.*

*Pelican of mercy, Jesus, Lord and God,
cleanse me, wretched sinner, in thy precious blood:
blood where one drop for human-kind outpoured
might from all transgression have the world restored.*

*Jesus, whom now veiled, I by faith descry,
what my soul doth thirst for, do not, Lord, deny,
that thy face unveiled, I at last may see,
with the blissful vision blest, my God, of thee. Amen.*

TO THE FACE *Let your face shine
upon your servant,
save me in your mercy.*

*Hail, bloodied head,
all crowned with thorns,
beaten, wounded,
struck with a cane,
the face soiled with spit.*

*When I must die,
do not then be away from me,
in the anxious hour of death
come, Jesus, without delay,
protect me and set me free.*

*When you command me to depart,
dear Jesus, then appear,
O lover to be embraced,
then show yourself
on the cross that brings salvation.*

*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.*

Compline 9.30pm *Nave*

PRELUDE *Pastorale Louis Vierne (1870–1937)*

from VINGT-QUATRE PIÈCES EN STYLE LIBRE, Op 31

PSALM 16 *plainsong*

ANTIPHON *Alma redemptoris mater plainsong*

*Life is an experimental journey undertaken involuntarily. It is a journey
of the spirit through the material world and, since it is the spirit that
travels, it is the spirit that is experienced. That is why there exist
contemplative souls who have lived more intensely, more widely, more
tumultuously than others who have lived their lives purely externally.*

FERNANDO PESSOA (1888–1935) *The Book of Disquiet*

*If there were a little more silence, if we all kept quiet ... maybe we could
understand something.*

FEDERICO FELLINI (1920–1993)

*Our life of contemplation shall retain the following characteristics:
—missionary: by going out physically or in spirit in search of souls all over
the universe.*

*—contemplative: by gathering the whole universe at the very centre of
our hearts where the Lord of the universe abides, and allowing the pure
water of divine grace to flow plentifully and unceasingly from the source
itself, on the whole of his creation.*

*—universal: by praying and contemplating with all and for all,
especially with and for the spiritually poorest of the poor.*

BLESSED TERESA OF CALCUTTA (1910–1997) *In the Heart of the World: Thoughts, Stories and Prayers*

Choral Matins

INTROIT *Radcliffe* God be in my head, and in my understanding;
 God be in mine 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.

ANTHEM *Parry* Blest pair of sirens, pledges of heaven's joy,
 Sphere-borne harmonious sisters, Voice and Verse,
 Wed your divine sounds, and mixed power employ
 Dead things with inbreathed sense able to pierce,
 And to our high-raised phantasy present,
 That undisturbed song of pure concert,
 Ay sung before the sapphire-coloured throne
 To him that sits thereon
 With saintly shout, and solemn jubilee,
 Where the bright seraphim in burning row
 Their loud uplifted angel trumpets blow,
 And the cherubic host in thousand choirs
 Touch their immortal harps of golden wires,
 With those just spirits that wear victorious palms,
 Hymns devout and holy psalms
 Singing everlastingly;
 That we on earth with undiscording voice
 May rightly answer that melodious noise;
 As once we did, till disproportioned sin
 Jarred against nature's chime, and with harsh din
 Broke the fair music that all creatures made
 To their great Lord, whose love their motion swayed
 In perfect diapason, whilst they stood
 In first obedience, and their state of good.
 O may we soon again renew that song,
 And keep in tune with heaven, till God ere long
 To his celestial consort us unite,
 To live with him, and sing in endless morn of light.

JOHN MILTON (1608–1674)

Choral Matins 11.30am Nave

PRELUDE *Cantabile César Franck (1822–1890)*
 No 2 of TROIS PIÈCES POUR GRAND ORGUE, M36

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

RESPONSES *David Buckley (b1976)*

CANTICLE *Venite Henry Thomas Smart (1813–1879)*

PSALM *135 Charles Frederick South (1850–1916)*

READING *Exodus 15: 1–18*

CANTICLE *Te Deum Sir Charles Villiers Stanford (1852–1924)*
 MORNING, COMMUNION AND EVENING SERVICE IN B FLAT, Op 10

READING *Revelation 7: 9–17*

CANTICLE *Jubilate Deo Matthew Martin (b1976)*

RESPONSES *David Buckley (b1976)*

ANTHEM *Blest pair of sirens Sir C Hubert H Parry (1848–1918)*

SERMON *The Reverend Canon Paul Rose*
Canon Emeritus, Peterborough Cathedral

PRAYERS

HYMN *No words, O Lord, can tell the wonder of your love*
FRESHFORD John Barnard (b1948)

BLESSING

VOLUNTARY *Chorale Fantasia on ‘O God our help’*
Sir C Hubert H Parry (1848–1918)

Man's music is seen as a means of restoring the soul, as well as confused and discordant bodily afflictions, to the harmonic proportions that it shares with the world, soul of the cosmos.

PLATO (429–347BC) *Timaeus*

The prime objective of all Initiatory music in the Temples of Antiquity was to bring about physical purification and renewal, mental stimulation and alertness, spiritual exhilaration and Illumination.

SAINT AMBROSE (337–397) *who brought the diatonic scale of Pythagoras to the Church*

If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music.

ALBERT EINSTEIN (1879–1955)

Solemn Requiem

INTROIT & KYRIE <i>Lóbo</i>	Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet. Kyrie eleison. Christe eleison.	<i>Grant them eternal rest, Lord, and let perpetual light shine upon them. A hymn becometh thee, O God, in Zion, and a vow shall be paid to thee in Jerusalem. Hear my prayer: to thee all flesh shall come. Lord, have mercy. Christ, have mercy.</i>
GRADUAL <i>plainsong</i>	Requiem aeternam dona eis Domine: et lux perpetua luceat eis. In memoria aeterna erit iustus: ab auditione mala non timebit.	<i>Give them eternal rest, Lord, and let perpetual light shine on them. The righteous man will be remembered for ever; he will not fear ill repute.</i>
OFFERTORY <i>Lóbo</i>	Versa est in luctum cithara mea, et organum meum in vocem flentium. Parce mihi, Domine, nihil enim sunt dies mei. JOB 30: 31; 7: 16; OFFICE OF THE DEAD	<i>My harp is turned to grieving, and my music to the voice of those who weep. Spare me, Lord, for my days are worth nothing.</i>
SANCTUS <i>Lóbo</i>	Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.	<i>Holy, holy, holy Lord God of hosts! Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.</i>
AGNUS DEI <i>Lóbo</i>	Agnus Dei, qui tollis peccata mundi: dona eis requiem. Agnus Dei, qui tollis peccata mundi: dona eis requiem sempiternam.	<i>Lamb of God, you take away the sins of the world, Give them rest. Lamb of God, you take away the sins of the world, Give them eternal rest.</i>
COMMUNION <i>plainsong</i>	Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.	<i>May everlasting light shine upon them, O Lord, with your saints for ever, for you are merciful.</i>
COMMUNION <i>Gowers</i>	Libera me, Domine, de morte aeterna, in die illa tremenda: quando caeli movendi sunt et terra: dum veneris iudicare saeculum per ignem.	<i>Deliver me, O Lord, from eternal death on that awful day when the heavens and the earth shall quake, when thou shalt come to judge the world by fire.</i>
COMMUNIO <i>Lóbo</i>	Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis: cum sanctis tuis in aeternum, quia pius es.	<i>May everlasting light shine upon them, O Lord, with your saints for ever, for you are merciful. Grant them eternal rest, Lord, and let perpetual light shine upon them: with your saints for ever, for you are merciful.</i>
Compline		
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, tuum 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>

Music before the service 7.30pm *Nave*

PLAYED BY	Simon Bell <i>Director of Choral Music & Organist at Dean Close School, Cheltenham, and Director of Tewkesbury Abbey Schola Cantorum</i>
	Sinfonia <i>Johann Sebastian Bach (1685–1750), arranged Marcel Dupré (1886–1971)</i> Movement 1 of WIR DANKEN DIR, GOTT, WIR DANKEN DIR, BWV29
	Canzona in G major BuxWV170 <i>Dietrich Buxtehude (1637–1707)</i>
	Sicilienne <i>Charles-Marie Widor (1844–1937)</i> Movement 5 of BACH'S MEMENTO
	Sonata in D minor Op 65 No 6 <i>Felix Mendelssohn (1809–1847)</i>

Solemn Requiem 8.00pm *Nave*

INTROIT & KYRIE	Missa pro defunctis <i>Duarte Lóbo (c1565–1646)</i>
READING	Isaiah 25: 6–9
GRADUAL	Requiem aeternam <i>plainsong</i>
GOSPEL	John 20: 1–9
OFFERTORY	Versa est in luctum <i>Alonso Lobo (1555–1617)</i>
SANCTUS	Missa pro defunctis <i>Duarte Lóbo (c1565–1646)</i>
AGNUS DEI	Missa pro defunctis <i>Duarte Lóbo (c1565–1646)</i>
COMMUNION	Lux aeterna <i>plainsong</i>
COMMUNION	Libera me <i>Patrick Gowers (1936–2014)</i>
HYMN	Soul of my Saviour (305) ANIMA CHRISTI <i>William Maher (1823–1877)</i>
BLESSING	
COMMUNIO	Missa pro defunctis <i>Duarte Lóbo (c1565–1646)</i>

Compline 9.15pm *Nave*

PRELUDE	Postlude pour l'Office de Complies JA29 <i>Jehan Alain (1911–1940)</i>
PSALM	130 <i>plainsong</i>
ANTIPHON	Alma redemptoris mater <i>plainsong</i>

*Love and harmony combine,
And round our souls entwine
While thy branches mix with mine,
And our roots together join.*

WILLIAM BLAKE (1757–1827)

Matins

ANTIPHON Loquebantur variis linguis apostoli
plainsong magnalia Dei, alleluia, alleluia, alleluia.

HYMN Lux aeterna, lumen potens,
plainsong Dies indeficiens,
Debellator atrae noctis,
Reparator luminis,
Destructorque tenebrarum,
Illustrator mentium:

Quo nascente suscitatur,
Quo vocante surgimus;
Faciente quo beati,
Quo liquente miseri;
Quo a morte liberati,
Quo sumus perlucidi;

Mortis quo victores facti,
Noctis atque saeculi;
Ergo nobis, rex aeternae,
Lucem illam tribue,
Quae fuscator nulla nocte,
Solo gaudens lumine.

Honor Patri sit ac tibi,
Sancto sit Spiritui,
Deo trino sed et uni,
Paci, vitae, lumini,
Nomini prae cunctis dulci
Divinoque numini. Amen.

∇ Spiritus Sanctus docebit vos, alleluia.
R Quaecumque dixero vobis, alleluia.

ANTIPHON Euntes in mundum, docete omnes gentes,
plainsong baptizantes eos, alleluia,
in nomine Patris et Filii
et Spiritus Sancti, alleluia.

*The apostles spoke in divers tongues
of the wonders of God, alleluia, alleluia, alleluia.*

*Daylight eternal, light powerful,
day unfailing,
conqueror of dark night,
restorer of light,
and destroyer of darkness,
illuminator of minds:*

*by whose being born, we are awakened,
by whose calling, we rise;
by whose doing, we are blessed,
by whose leaving, we are miserable;
by whom from death we are liberated,
by whom we are translucent;*

*by whom we are made victors of death,
of night and of the world;
therefore to us, king eternal,
grant that light
which is darkened by no night
rejoicing in the only light.*

*May honour be to the Father and to thee,
and may it be to the Holy Spirit,
to God triune but also one,
who is peace, life, light,
to the name which is above all sweet
and to the divine godhead. Amen.*

∇ *The Holy Spirit will teach you, alleluia.*
R *Everything I have told you, alleluia.*

*Going therefore, teach ye all nations;
baptizing them, alleluia,
in the name of the Father, and of the Son,
and of the Holy Ghost, alleluia.*

Matins 9.00am Chancel

ANTIPHON Loquebantur variis linguis *plainsong*

PSALMS 149 & 150 *plainsong*

HYMN Lux aeterna *plainsong*

ANTIPHON Euntes in mundum *plainsong*

VOLUNTARY A Fantasy *Thomas Tomkins (1572–1656)*

*Go forth into the world in peace; be of good courage; hold fast that which
is good; render to no man evil for evil; strengthen the fainthearted;
support the weak; help the afflicted; honour all men; love and serve the
Lord, rejoicing in the power of the Holy Spirit.*

1 THESSALONIANS 5: 12–22

The Simple Path

Silence is Prayer

Prayer is Faith

Faith is Love

Love is Service

The Fruit of Service is Peace

BLESSED TERESA OF CALCUTTA (1910–1997)

*Instead of being just a church that welcomes and receives by keeping the
doors open, let us try also to be a church that finds new roads, that is able
to step outside itself and go to those who do not attend Mass, to those who
have quit or are indifferent.*

POPE FRANCIS (b1936)

Solemn Eucharist

ALLELUIA Alleluia.
plainsong Confitemini Domino, et invocate nomen eius: annuntiate inter gentes opera eius.

Alleluia.
Give thanks to the Lord, tell his name, make known his deeds among the peoples.

OFFERTORY Ye choirs of new Jerusalem
Stanford Your sweetest notes employ,
The Paschal victory to hymn
In strains of holy joy.

For Judah's Lion burst his chains
Crushing the serpent's head;
And cries aloud through death's domains
To wake the imprisoned dead.

Devouring depths of hell their prey
At his command restore;
His ransomed hosts pursue their way
Where Jesus goes before.

Triumphant in his glory now
To him all power is given;
To him in one communion bow
All saints in earth and heaven.

While we his soldiers praise our King,
His mercy we implore,
Within his palace bright to bring
And keep us evermore.

All glory to the Father be,
All glory to the Son,
All glory, Holy Ghost, to thee,
While endless ages run. Alleluia! Amen.

BISHOP FULBERT OF CHARTRES (c960–1028)
translated by ROBERT CAMPBELL (1814–1868)

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

*O sacrifice that brings salvation,
you who open wide the gate of heaven,
we are hard pressed by hostile war:
give strength, bring help.*

ANTIPHON FOR THE FEAST OF CORPUS CHRISTI

COMMUNION Data est mihi omnis potestas
plainsong in caelo et in terra, alleluia:
cuntes, docete omnes gentes, baptizantes eos
in nomine Patris et Filii
et Spiritus Sancti, alleluia, alleluia.

*All power has been given to me
in heaven and on earth, alleluia;
go therefore and teach all the nations, baptizing them
in the name of the Father, and of the Son,
and of the Holy Spirit, alleluia, alleluia.*

Solemn Eucharist 11.30am Nave

PRELUDE Allein Gott in der Höh sei Ehr BWV663
Johann Sebastian Bach (1685–1750)

INTROIT HYMN O Jesus, I have promised (420) WOLVERCOTE
William H Ferguson (1874–1950)

GLORIA Mass in G *Francis Poulenc* (1899–1963)

READING 2 Corinthians 4: 1–10

ALLELUIA Confitemini Domino *plainsong*

GOSPEL John 13: 31–35

SERMON The Reverend Mark Jones
Vicar of Bratton, Edington and Imber, Erlestoke, and Coulston

OFFERTORY Ye choirs of new Jerusalem Op 123
Sir Charles Villiers Stanford (1852–1924)

SANCTUS Mass in G *Francis Poulenc* (1899–1963)

AGNUS DEI Mass in G *Francis Poulenc* (1899–1963)

COMMUNION O salutaris hostia *Thomas Tallis* (c1505–1585)

COMMUNION Data est mihi *plainsong*

HYMN Forth in thy name (235) SONG 34 (ANGELS SONG)
Orlando Gibbons (1583–1625)

BLESSING

VOLUNTARY Finale *Charles-Marie Widor* (1844–1937)
SYMPHONIE POUR ORGUE NO 8, Op 42 No 4

*We are all God's children so it is important to share His gifts.
Do not worry about why problems exist in the world—just respond
to people's needs.*

BLESSED TERESA OF CALCUTTA (1910–1997) *Meditations from A Simple Path*

*Let me thus praise Thee in the way Thou dost love best, by shining on
those around me.*

*Let me preach Thee without preaching, not by words but by my example,
by the catching force, the sympathetic influence of what I do, the evident
fullness of the love my heart bears to Thee.*

JOHN HENRY NEWMAN (1801–1890)

Solemn Evensong

INTROIT	Svyaty Bozhe, Svyaty Krepyi, <i>Kedrov</i> Svyaty Bezsmertnyi, pomiluy nas. Slava Otsu, i Synu, i Svyatomu Dukhu, i nyne i prisno, i vo veki vekov. Amen.	<i>O Holy God, Holy Mighty, Holy Immortal, have mercy on us. Glory to the Father and the Son and the Holy Spirit, now and ever, and unto ages of ages. Amen.</i>
OFFICE HYMN	Deus creator omnium <i>plainsong</i> Polique rector, vestiens Diem decoro lumine, Noctem sororis gratia.	<i>Creator of the earth and sky, Ruling the firmament on high, Clothing the day with robes of light, Blessing with gracious sleep the night.</i>
	Artus solutos ut quies Reddat laboris usui Mentesque fessas allevet Luctusque solvat anxios.	<i>That rest may comfort weary men, And brace to useful toil again, And soothe awhile the harassed mind, And sorrow's heavy load unbind.</i>
	Grates peracto iam die Et noctis exortu preces, Voti reos ut adiuvet, Hymnum canentes solvimus.	<i>Day sinks; we thank thee for thy gift; Night comes; and once again we lift Our prayer and vows and hymns that we Against all ills may shielded be.</i>
	Te cordis ima concinant, Te vox canora concrepet, Te diligit castus amor, Te mens adoret sobria.	<i>Thee let the secret heart acclaim, Thee let our tuneful voices name, Round thee our chaste affections cling, Thee sober reason own as King.</i>
	Ut cum profunda clauserit Diem caligo noctium, Fides tenebras nesciat Et nox fide reluceat.	<i>That when black darkness closes day, And shadows thicken round our way, Faith may no darkness know, and night From faith's clear beam may borrow light.</i>
	Christum rogamus et Patrem, Christi Patrisque Spiritum; Unum potens per omnia, Fove precantes, Trinitas. Amen.	<i>Pray we the Father and the Son, And Holy Ghost: O Three in One, Blest Trinity, whom all obey, Guard thou thy sheep by night and day. Amen.</i>
ANTIPHON	Beata es, Maria, quae credidisti: perficientur <i>plainsong</i> in te quae dicta sunt tibi a Domino, alleluia.	<i>Blessed art thou, Mary, that hast believed: in you shall be accomplished the things that the Lord told to thee, alleluia.</i>
ANTHEM	We praise thee, O God: we acknowledge thee to be the Lord. <i>Walton</i> All the earth doth worship thee: the Father everlasting. To thee all Angels cry aloud: the heavens and all the powers therein. To thee Cherubin and Seraphin: 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 goodly fellowship of the Prophets: praise thee. The noble army of Martyrs: praise thee. The holy Church throughout all the world: doth acknowledge 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 at 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, let thy mercy lighten upon us: as our trust is in thee. O Lord, in thee have I trusted: let me never be confounded.	
	BOOK OF COMMON PRAYER	

Compline

MOTET	Ave Maria, gratia plena, Dominus tecum, <i>Palestrina</i> benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus. Sancta Maria, regina caeli, dulcis et pia, o Mater Dei, ora pro nobis peccatoribus, ut cum electis te videamus.	<i>Hail Mary, full of grace, the Lord is with you; blessed are you among women and blessed is the fruit of your womb, Jesus. Holy Mary, queen of heaven, sweet and holy, O Mother of God, pray for us sinners, that with the chosen we might see you.</i>
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Music before the service 7.30pm Nave

PLAYED BY Matthew Martin *Director of Music, Keble College, Oxford*

An Occasional Trumpet Voluntary *Patrick Gowers* (1936–2014)

Einige canonische Veränderungen über das Weynacht Lied Vom Himmel hoch, da komm ich her BWV769 *Johann Sebastian Bach* (1685–1750)

Toccata *Patrick Gowers* (1936–2014)

Solemn Evensong 8.00pm Nave

INTROIT Svyaty Bozhe *Nicolai Kedrov Sr* (1871–1940)

RESPONSES *Bernard Rose* (1916–1996)

OFFICE HYMN Deus creator omnium *plainsong*

PSALMS 121 & 122 *Sir Henry Walford Davies* (1869–1941)
& *Sir Walter Parratt* (1841–1924)

READING Micah 4: 1–5

ANTIPHON Beata es, Maria *plainsong*

CANTICLE Festival Magnificat *David Briggs* (b1962) FESTIVAL COMMISSION

READING Matthew 20: 1–16

CANTICLE Nunc dimittis in B flat *Charles Wood* (1866–1926)

RESPONSES *Bernard Rose* (1916–1996)

ANTHEM Coronation Te Deum *Sir William Walton* (1902–1983)

PRAYERS

HYMN How shall I sing that majesty (373) COE FEN *Ken Naylor* (1931–1991)

BLESSING

VOLUNTARY Carillon de Westminster *Louis Vierne* (1870–1937)

No 6 of SUITE 3, VINGT-QUATRE PIÈCES DE FANTAISIE POUR ORGUE, Op 54

Compline 9.15pm Nave

PRELUDE Cantabile *Louis Vierne* (1870–1937)

SYMPHONIE NO 2 IN E MINOR, Op 20

PSALM 4 *plainsong*

MOTET Ave Maria *Giovanni Pierluigi da Palestrina* (1525–1594)

Matins

ANTIPHON *plainsong* Laudate Deum, caeli caelorum,
et aquae omnes.

HYMN *plainsong* Aeterne rerum conditor,
Noctem diemque pervigil,
Et temporum das tempora,
Ut alleves fastidium;

Praeco diei iam sonat,
Noctis profundae pervigil,
Nocturna lux vianibus
A nocte noctem segregans.

Hoc excitatus Lucifer
Solvit polum caligine,
Hoc omnis errorum chorus
Vias nocendi deserit.

Hoc nauta vires colligit
Pontique mitescunt freta,
Hoc ipsa petra ecclesiae
Canente culpam diluit.

Jesu, labantes respice,
Et nos videndo corrige,
Si respicias, lapsus cadunt,
Fletuque culpa solvitur.

Tu lux refulge sensibus,
Mentisque somnum discute,
Te nostra vox primum sonet
Et vota solvamus tibi.

Sit, Christe, Rex piissime,
Tibi Patrique gloria
Cum Spiritu Paraclito,
In sempiterna saecula. Amen.

℣ Benedictus es, Domine, in firmamento caeli. ℣ Blessed are you, Lord, in the firmament of heaven.
℞ Et laudabilis et gloriosus in saecula. ℞ To be praised and glorified for ever.

ANTIPHON *plainsong* Gratias tibi, Deus;
gratias tibi, vera una Trinitas,
una et trina Veritas, trina et vera Unitas.

*Praise the Lord, ye heavens of heavens:
and all the waters.*

*Maker of all, eternal King,
who day and night about dost bring:
who, weary mortals to relieve,
dost in their times the seasons give:*

*Now the shrill cock proclaims the day,
and calls the sun's awakening ray,
the wandering pilgrim's guiding light,
that marks the watches night by night.*

*Roused at the note, the morning star
heaven's dusky veil uplifts afar:
night's vagrant bands no longer roam,
but from their dark ways bid them home.*

*The encouraged sailor's fears are o'er;
the foaming billows rage no more:
Lo! e'en the very Church's Rock
melts at the crowing of the cock.*

*Look in us, Jesu, when we fall,
and with thy look our souls recall:
if thou but look, our sins are gone,
and with due tears our pardon won.*

*Shed through our hearts thy piercing ray,
our soul's dull slumber drive away:
thy Name be first on every tongue,
to thee our earliest praises sung.*

*All laud to God the Father be;
all praise, Eternal Son, to thee;
all glory, as is ever meet,
to God the Holy Paraclite. Amen.*

℣ Benedictus es, Domine, in firmamento caeli. ℣ Blessed are you, Lord, in the firmament of heaven.
℞ Et laudabilis et gloriosus in saecula. ℞ To be praised and glorified for ever.

*Thanks be to thee, O God;
thanks to thee, true and only Trinity,
one and threefold Truth, threefold and true Unity.*

Matins 9.00am Chancel

ANTIPHON *plainsong* Laudate Deum

PSALM 116 *plainsong*

HYMN Aeterne rerum conditor *plainsong*

ANTIPHON Gratias tibi, Deus *plainsong*

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

*Praise ye the Lord, immortal choir;
That fill the realms above;
Praise him who form'd you of his fire
And feeds you with his love.*

ISAAC WATTS (1674–1748)

*In every thing give thanks: for this is the will of God in Christ Jesus
concerning you.*

1 THESSALONIANS 5: 18

*We, the heirs of grace and glory,
Standing in the ancient ways,
We would keep undimmed her brightness
Through the onward march of days;
Give us worthy hearts to offer
Purest prayer and sweetest praise.*

ARTHUR CHRISTOPHER BENSON (1862–1925)

Solemn Eucharist

ALLELUIA <i>plainsong</i>	Alleluia. Te decet hymnus, Deus, in Sion: et tibi reddetur votum in Jerusalem.	<i>Alleluia. A hymn, O God, becometh thee in Sion: and a vow shall be paid to thee in Jerusalem.</i>
OFFERTORY <i>Wesley</i>	In exitu Israel de Aegypto domus Jacob de populo barbaro, Judaea sanctificatio eius, Israel potestas eius. Mare vidit, et fugit; Jordanis conversus est retrorsum.	<i>When Israel came out of Egypt, and the house of Jacob from among the strange people, Judah was his sanctuary, and Israel his dominion. The sea saw that and fled; Jordan was driven back.</i>
	PSALM 114: 1-3	
COMMUNION <i>plainsong</i>	Narrabo omnia mirabilia tua: laetabor, et exultabo in te: psallam nomini tuo, Altissime.	<i>I will recount all your wonders. I will rejoice and exult in you. I will sing a psalm to your name, O Most High.</i>
COMMUNION <i>Mozart</i>	Laudate Dominum omnes gentes: laudate eum omnes populi. Quoniam confirmata est super nos misericordia eius: et veritas Domini manet in aeternum.	<i>Praise the Lord, all nations: praise him, all peoples. Because his mercy upon us is confirmed: and the trustworthiness of the Lord will endure for ever.</i>
	Gloria Patri et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper: et in saecula saeculorum. Amen.	<i>Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.</i>
MOTET <i>Parsons</i>	Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus, et benedictus fructus ventris tui. Amen.	<i>Hail Mary, full of grace, the Lord is with thee, blessed art thou among women, and blessed is the fruit of thy womb. Amen.</i>

Solemn Eucharist 11.30am Nave

PRELUDE	Sonata in C minor Op 65 No 2 <i>Felix Mendelssohn</i> (1809–1847)
INTROIT HYMN	Now thank we all our God (413) NUN DANKET <i>Felix Mendelssohn</i> (1809–1847)
KYRIE	Mass XI ‘Orbis factor’ <i>plainsong</i>
GLORIA	Missa Sancti Nicolai <i>Joseph Haydn</i> (1732–1809)
READING	James 1: 17–27
ALLELUIA	Te decet hymnus <i>plainsong</i>
GOSPEL	Mark 7: 1–8, 14, 15, 21–23
SERMON	The Right Reverend Humphrey Southern <i>Principal, Ripon College Cuddesdon</i>
CREED	
OFFERTORY	In exitu Israel <i>Samuel Wesley</i> (1766–1837)
SANCTUS	Missa Sancti Nicolai <i>Joseph Haydn</i> (1732–1809)
AGNUS DEI	Missa Sancti Nicolai <i>Joseph Haydn</i> (1732–1809)
COMMUNION	Narrabo omnia mirabilia <i>plainsong</i>
COMMUNION	Laudate Dominum <i>Wolfgang Amadeus Mozart</i> (1756–1791) VESPERAE SOLENNES DE CONFESSORE, K339
HYMN	Praise to the Lord, the Almighty, the King of creation (440) LOBE DEN HERREN <i>Anonymous 17th-century German</i>
MOTET	Ave Maria <i>Robert Parsons</i> (c1535–1572)
BLESSING	
VOLUNTARY	Toccatà in D major <i>Marcel Lanquetuit</i> (1894–1985)

*Be anxious for nothing, but in everything by prayer and supplication,
with thanksgiving, let your requests be made known to God.*

PHILIPPIANS 4: 6

*O may we soon again renew that Song,
And keep in tune with Heav'n, till God ere long
To his celestial consort us unite,
To live with him, and sing in endless morn of light.*

JOHN MILTON (1608–1674) *At a Solemn Musick*

All that knew him were shocked to learn last autumn that David Trendell had died of a brain haemorrhage at the age of just 50. He leaves behind countless friends and a legacy that encompasses not just a large body of scholarly and practical research into the music of the renaissance, but also an inheritance in the form of the musicians whom he trained and with whom he worked, many of them here at the Edington Festival. In this anniversary year, it is particularly painful that we cannot celebrate his and the festival's successes with him.

David was born in Tavistock, Devon, on August 17th 1964 to Michael and Betty. It was perhaps inevitable that he would become a musician of such great quality. When David was 7 or 8 years old and soon after the family relocated to Norfolk, Michael recalls taking him to Norwich Cathedral only to lose him. After a little searching, he was to be found standing at the end of the choir stalls listening to the choir rehearse: thereafter he would talk of nothing else but wanting to be a chorister. This he duly became, singing under the current director of the festival's father, Michael Nicholas, and in time showing his fine voice to great acclaim in a recording of Mendelssohn's *O For the Wings of a Dove*. A *Gramophone* reviewer observed: 'One must salute the admirable freshness of young David Trendell.' He returned to the choir as a choral scholar and developed a very fine countertenor voice.

Faced with the choice between a choral scholarship at King's College, Cambridge, and an Organ Scholarship at Exeter College, Oxford, David plumped for the option that would best allow him to hone the directorial skills from which so many were to benefit over the coming three decades. Following this first stint at Oxford, David became Assistant Organist at Winchester College. He was to return to pursue his researches into the music of Alexander Zemlinsky and take up the position of Organist of the University Church of St Mary the Virgin between 1989 and 1992. This he combined with periods as Tutor at St Hugh's, St Hilda's and Oriel.

He attended the Edington Festival first as a singer, serving for three summers in the Nave Choir, then becoming the festival's Director from 1987 to 1991 and latterly the Director of the Nave Choir from 1992 to 2000. His organizational skills, when needed, and passion for the music of the Renaissance were evident throughout, but it was his unswerving commitment to excellence in all things that ensured the renaissance of the festival itself. Under his careful guidance, it evolved into an important proving ground for many of the most talented of today's younger generation of church musicians; his legacy here was a festival that had earned and consolidated its international renown as an example of how music and liturgy ought properly to be married in the service of God.

In 1992, David was appointed Lecturer, later Senior Lecturer, in Music at King's College London, a role he fulfilled simultaneously with his duties as College Organist and Director of Chapel Music. At King's he was to establish

an enviable reputation as an exacting and expressive choir director, fine scholar, and as a loyal and engaging colleague. His research was married to his choir's performances in an expression of intellectual and musical integrity which would allow him to mould one of the finest mixed-voice choirs in the country and make recordings of the highest quality. Whilst himself self-effacing, his scholarly editions were the catalyst for beautifully-crafted performances and recordings of well-rounded singing from his young charges: the *BBC Music Magazine* observed that they sang with a 'sustained intensity of expression', and 'youthful timbre [that] imparts a freshness to the interpretation'. It would be impossible to find a singer who passed through David's choir who could not attest to his ability to get more out of them than they themselves thought possible. In this he was a natural teacher: often he spied in others strengths they did not know or believe they had.

Were his University duties not enough, David was a central force in the musical life of London's churches, in 1996 becoming Director of Music at St Bartholomew the Great, Smithfield, before moving to St Mary's, Bourne Street, in 2009. Throughout, his meticulous planning gave rise to services that were a model of musical and religious coherence. After his years with the Edington Festival, David's summers were spent in the United States, lecturing at the International William Byrd Festival in Portland, Oregon, and leading choral workshops with Chorus Angelorum in Houston. Throughout his career, David brought his experience and extremely fine ear to bear on the performances of fellow musicians as a hugely respected and effective record producer working with such choirs as Westminster Abbey; The Clerks' Group; Oxford Camerata; Schola Cantorum of Oxford; New College, Oxford; Winchester College and the Maîtrise de Caen.

David was quietly but consistently committed to his religion and he was a great believer in the imperfectability of man. Perhaps born in the wrong century, he was high Tory and high, dry, Anglican who revelled in the eccentricities of his fellow man, enjoying but never judging them. He was an immensely generous teacher, exuberant raconteur and bon vivant, and a selfless companion and colleague. David, or Trixie as he was known to his many friends, was possessed of a sparkling wit which was often to be found at its best after concerts and services or when entertaining friends at the Athenaeum. There are so many fine and moving memories that those who knew David possess that it would be impossible to do them or him justice in these pages. What is certain is that hundreds of choral scholars, thousands of students and countless singers and lovers of choral music will be immensely the sadder at having lost so bright and engaging a musician and friend so soon.

He is survived by his parents and sister, Charlotte, and brother, Jonathan. He was unmarried.

Sir David & Lady Barbara Calcutt *Peter Roberts*

Only days before the 49th festival we learned with great sadness of the death of one of its founders, Sir David Calcutt. In the days that followed, his widow, Lady Barbara, was to take some comfort from attending the festival and celebrating David's life and one of his most lasting achievements at a Requiem Mass to Mozart's setting. In the years that followed, Barbara continued the sterling support that David and she gave the festival, and latterly was instrumental in galvanizing the efforts of all who love the festival by acting, along with Simon Preston, as Patron of the Edington Organ Project. It was a great joy that Barbara was present at the organ's dedication last summer to see the fruits of the efforts of those who shared her and David's vision of a festival rooted in a desire to encourage young people to give freely and of their best, principally through music, in the worship of God. It was especially sad, therefore, to learn in early July of Barbara's death: it is fitting that along with all others of our benefactors and friends whom we see no more we will be able to give thanks and pray for the soul of Barbara in Lôbo's setting of the Requiem Mass during this summer's festival.

I first met David and Barbara in Edington in the summer of 1998. Not long afterwards, as the festival's new administrator, I had the great privilege of being called to the Bar by Sir David, then the Master Treasurer of the Middle Temple. I asked what, in his view, was the key to the continued success of the festival that he had founded and which I was to spend the next nigh on twenty years helping to run. He was typically clear and succinct. 'Keep it young, keep it fun, and keep the vision alive.' The vision? Not for him the stuffiness of unchanging pomp or ceremony but rather a festival in which youngsters, especially those who by dint of joining a profession would otherwise lose touch with their previous singing activities, might be able to sing the daily services, and through which ever more people might come to understand the value of the choral tradition.

For those lucky enough to have worked, volunteered, sung or studied alongside David and Barbara, the following can be but a pale attempt at capturing their importance generally and to Edington in particular. For those, however, who are new to the festival or who have not visited for longer than they would wish and thus have not witnessed the demonstrations of the esteem and affection in which David and Barbara are held by those who continue their work, the following might be instructive.

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. Perhaps the seeds of the Organ Project were sown then: no fewer than six organists were to play at the service!

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 of 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. A signal of the clarity of David's vision was to be found in so many of his recommendations, spurned by a hostile press and strangely timid government, being revisited and adopted in the recent Levenson enquiry.

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. It was with Barbara's help that women were admitted to the college, and one gains a glimpse of the sense of fun that they engendered and the esteem in which they were held when one reads of Barbara cutting a dash wearing tights in college colours, purple and indigo, and of the College Boat Club naming a new racing eight *The Mistress of Magdalene* after her. David 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 carry on, a pilgrimage that Barbara continued with increasing determination and drive until she was able to see the new Harrison and Harrison organ dedicated last summer. Some might not have known of David's 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. That Barbara was, as to the festival, an equally committed servant, friend and benefactor is truly remarkable. We are indeed lucky to enjoy the gift that David created and left to us in this festival and which Barbara did so much recently to strengthen. Our most fitting tribute to their memories should be that the beauty of sound made and heard in the word, sung or spoken, might resound for generations to come in this place which they loved.

Neither shy or retiring *Peter McGeary*

Sixty years of Edington

This article was first published in Cathedral Music, the magazine for members of the charity Friends of Cathedral Music (FCM). FCM provides over £150,000 per annum in support of cathedral and collegiate chapel choirs (fcm.org.uk).

Ten years ago the Edington Festival of Music within the Liturgy celebrated fifty years of its existence, and the then Festival Director Julian Thomas wrote a splendid article for this journal to mark the occasion. As one of the chaplaincy team at the time I can remember an already busy schedule being made rather more complicated by the presence of a BBC film crew, making a documentary of the Festival as part of series of programmes about the contemporary Church of England. Worries that this might be yet another chance for the media to poke fun at the Church were quickly set aside; the resulting programme caught the flavour of the Festival week very well, I thought.

One of those things was the unique chemistry that Edington has between music and worship. For the sake of convenience it is often called the 'Edington Music Festival', but this is to miss the point of the week: it is a festival of music *within the liturgy*. This not mere quibbling over semantics: the Festival is not just an excuse to perform all sorts of wonderful pieces of music. The liturgical context is vital. Every year a Festival theme is selected well in advance, and discussed in great detail (this usually invokes a great deal of pizza and chianti!). It is very stimulating to work on this, not just with

musical clergy but with organists of liturgical intelligence. Yes, the Edington Festival is indeed a time when one can do that twenty-minute-long votive antiphon as the anthem at Evensong and nobody will mind. But the music must be liturgically appropriate to the day or the theme.

A typical Festival day begins at 9.00 with the short Office of Matins, sung to plainchant in Latin and English by the Schola Cantorum (twelve men, currently under the direction of Peter Stevens). As the office ends, so the other choirs assemble for rehearsal: the Nave Choir, consisting of boys and men from various cathedral and collegiate foundations rehearse in church under Matthew Martin's direction. Up the hill in the village hall, Jeremy Summerly rehearses the Consort, a mixed-voice group of present and former choral scholars. Meanwhile visiting clergy and local young people are put through their paces in the sanctuary to ensure that the ceremonial side of things goes smoothly.

At 11.30 there is a solemn celebration of the Eucharist, and Solemn Evensong at 8.00 pm. All three choirs participate in these services in their different ways: the Consort specializing in a cappella works, especially from the Renaissance and the twentieth century; the Nave Choir singing a wide range of 'cathedral' repertoire; and the Schola adding chants, office hymns and antiphons (and also a setting of the Ordinary of the Mass).

There are slight variations to this pattern: on Wednesdays Evensong is much earlier, in order to be broadcast live on Radio 3. On Fridays the Eucharist is transferred to the evening, and BCP Matins is sung at 11.30, thus allowing the performance of music that can all too rarely see the light of day. The Friday Eucharist is often a Requiem, further broadening the repertoire performed. On Thursday evenings there is a musical sequence of readings and music that attempts to crystallize the theme of the Festival week.

At 9.30 the day ends as it has begun, with plainchant, as the Schola lead the Office of Compline in a dark, candlelit church. In many ways, the chant is the 'glue' which binds the whole day together and gives it shape. It is quite remarkable to see how it affects not just members of the congregations, but singers also.

All of this is made possible by the generosity of so many people: the large number of local people who provide hospitality for festival participants is remarkable; the singers themselves, many of whom pursue professional careers, pay to be there; the parish priest and his congregations allow themselves to be invaded by hundreds of strangers. From this have sprung many friendships.

A very important part of the Festival's work is its legacy, not just in inspiring men and women to sing, but in encouraging new music in the Church. Every year a living composer is commissioned to write a new piece for the Festival—a list can be found below. Last year saw the commissioning of two short organ pieces to mark the inauguration of the splendid new Harrison and Harrison organ at the Priory.

Ten years ago I described the Edington Festival week to a BBC reporter as being for me like a rather noisy retreat—albeit one with very nice noises! I was not being facetious: as one of the chaplaincy team I am sure that I am not alone in having had extraordinary conversations with all sorts of people—visitors, singers, villagers—for whom the Festival has an importance way beyond the aesthetically pleasing.

As I said some years ago from the pulpit of Edington Priory:

Maybe for some of us this festival of music within the liturgy is a shot in the arm to keep us going, on an otherwise rather arid spiritual journey. Maybe the music helps, or the building, or even the preaching ... We live in a world, and (God help us) a church, where the banal and the plain stupid are given far too much air time, where philistinism is exalted as a virtue in the name of inclusiveness or comprehensibility, and where any challenge to this state of affairs is seen as elitist. I reject this dangerous nonsense, I always will, and I hope you do too.

As the Edington Festival of Music within the Liturgy reaches her pensionable age, let no one imagine that she is shy, or retiring.

The Edington Music Festival—commissioned works

- 1958 Philip Radcliffe *O bone Jesu*
- 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 sorry, 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*
- 2006 Antony Pitts *Before Abraham was, I AM*
- 2007 Grayston Ives *Come, Holy Ghost, our hearts inspire*
- 2008 Nico Muhly *Pater noster*
- 2009 Francis Jackson *Most glorious Lord of Lyffe!*

- 2010 Graham Ross *Ut tecum lugeam*
 2011 John Harper *Preces & Responses*
 2012 Ed Rex *Beneath the Cross*
 2013 Neil Cox *The fruit of silence is prayer*
 2014 Alec Roth *Et organo*

2014 also saw the inauguration of the new Harrison and Harrison organ at Edington Priory. Before Evensong each day there was a short organ recital to demonstrate the instrument, and the following commissions were among the pieces performed. They are intended to be part of the 'Orgelbüchlein Project', which aims to complete the work left unfinished by Bach:

- Joseph Phibbs *Nun freuet euch*
 Guy Bovet *Der Herr ist mein getreuer Hirt* (sponsored by Harrison & Harrison)
 2015 David Briggs *Festival Magnificat*
 Marco Galvani *Tantum ergo*

Biographies

Benjamin Nicholas has been Festival Director since 2013, having succeeded Andrew Carwood as conductor of the Schola in 2011. Benjamin is currently Organist and Director of Music, and Lecturer in Music at Merton College, Oxford having spent twelve years at Tewkesbury Abbey where he directed the Schola Cantorum. He is a former pupil of David Sanger for organ and Denise Ham for conducting and has held the organ scholarships at Chichester Cathedral, Lincoln College, Oxford and St Paul's Cathedral.

During Benjamin's time at Merton, the College has established the annual Passiontide at Merton festival, and in 2013 the new Dobson Organ was installed, a project with which he was closely involved. With Merton College Choir, Benjamin has toured in France, Sweden and the USA, given concerts in the Cadogan Hall, The Temple Church and Gloucester Cathedral (as part of the Cheltenham Music Festival), and broadcast on BBC Radio 3 and BBC Television.

As a conductor, recent performances have included Holst's *Savitri* in the Cheltenham Music Festival, Mozart's *Requiem* in St Germain, Paris and Elgar's *The Dream of Gerontius* with the Oxford Philomusica. Benjamin's recordings are mainly on the Delphian label, and include discs of Weelkes, Mozart (*Coronation Mass* and *Solemn Vespers*), Stainer, Stanford, and Rutter.

Benjamin has collaborated with numerous composers, and is largely responsible for the *Merton Choirbook*, commissioned to celebrate the 750th anniversary of the College. In April 2014 he conducted the first performances of Gabriel Jackson's *Passion* in Oxford and New York, and on St Cecilia's Day 2014 conducted the premiere of Harrison Birtwistle's most recent work, *Chorale-Prelude*.

Jeremy Summerly is a conductor, musicologist, and broadcaster. He studied music as an undergraduate at Oxford University and musicology as a postgraduate at King's College, London. He is founder-director of Oxford Camerata and the Royal Academy Consort, co-artistic director of Oxford Baroque, and Director of Music at St Luke's, Chelsea. He has conducted fifty original commercial recordings of music spanning nine centuries, and has conducted resident choirs and orchestras in locations as far afield as San Francisco, Melbourne, Helsinki, Tokyo, and Cape Town. He has edited four volumes of medieval and Renaissance music for Faber Music, has contributed to the new *Cambridge History of Musical Performance*, is a reviewer for BBC Radio 4's *Front Row* and Radio 3's *CD Review*, and is Choral Music Editor for Rhinegold Publishing's *Choir & Organ* magazine. He has lectured at the Royal Academy of Music since 1989, where he has variously held the posts of Head of Academic Studies, Head of Undergraduate Programmes, and Sterndale Bennett Lecturer in Music. He is Artistic Director of Mayfield Festival of Music and the Arts, and next week he takes up the newly created post of Director of Music at St Peter's College, Oxford.

Matthew Martin is Director of Music and a college lecturer at Keble College, Oxford. He followed an organ scholarship at Magdalen College, Oxford with postgraduate study at the Royal Academy of Music, London where he won all the major performance prizes.

From 2001 to 2004 he continued his studies with the late Marie-Claire Alain in Paris and in 2005 was elected an Associate of the Royal Academy of Music. Matthew has held positions at New College, Oxford, Canterbury Cathedral and Westminster Cathedral where he was Assistant Master of Music from 2004 to 2010. More recently, he has held the position of Organist at the London Oratory and a tutor in Techniques of Composition at Magdalen College, Oxford.

Matthew's career as a composer is rapidly gaining him an international reputation. His 'spikily dynamic style of composition' (*BBC Music Magazine*) has led him to be commissioned to write for many prominent ensembles. He won the Liturgical category in the 2013 British Composer Awards and earlier this year a disc of his choral music was released by the choir of Magdalen College, Oxford to critical acclaim. Forthcoming writing engagements for this year and next include a Trumpet Sonata for the 2015 Cheltenham Music Festival and a set of Lamentations for The Tallis Scholars. He is currently working on a new work for Help Musicians UK for the 2015 St Cecilia Service in St Paul's Cathedral. His work is published by Faber Music.

As a recitalist, he has given concerts both in the UK and as far afield as Japan and Australia. In 2010, he was invited to play the recital at the annual presentation of diplomas for the Royal College of Organists in Southwark Cathedral and has acted as an adviser for their new examination syllabus.

Peter Stevens was born in Bury, Lancashire, in 1987. He spent his sixth form years at Chetham's School of Music in Manchester, where in his final year he also held the Junior Organ Scholarship at Manchester Cathedral. On leaving school, he spent a year as Organ Scholar at St George's Chapel, Windsor Castle, where he played for services at which members of the Royal Family were present, including the service to mark HM The Queen's 80th birthday.

Peter spent four years as Organ Scholar at King's College, Cambridge, accompanying the famous Chapel Choir in their daily services, broadcasts and recordings, as well as studying for BA and MusB degrees. He played three times for the Festival of Nine Lessons and Carols, broadcast live on Christmas Eve to a worldwide audience of millions.

After graduating, Peter moved to Westminster Cathedral as Organ Scholar, before being appointed Assistant Master of Music in January 2011. In addition to working with the Cathedral Choir, he organizes and gives many of the Cathedral's organ recitals.

Peter spent three years as Organist of the Edington Festival of Music within the Liturgy, then in 2013 became the Director of the festival's Schola Cantorum. His organ teachers have included Thomas Trotter, Colin Walsh and David Briggs.

Names of participants from 1956

Listed below are the names of the participants in the festival over the past 59 festivals. Although we have strived to make it accurate, it is inevitable that there will be some errors and omissions: for this we apologize. We would be grateful if you could alert us to these at info@edingtonfestival.org so that the lists can be amended and more accurate editions published on the website.

Vicars

Ralph Dudley 1956–1982
Maurice Bird 1982–1987
Neil Heavisides 1987–1993
David Belcher 1995–2003
Graham Southgate 2003–2011
Mark Jones 2012–

Clergy

Geoffrey Beaumont 1967
Maurice Bird 1995
David Belcher 2005
Hugh Broad 1980–1981
George Bush 1992–2000
Peter Cameron 1962–1963
Christopher Chivers 2011–
Jeremy Davies 1990–1991, 1998–
Richard Donnett 1987
David Evans 1969, 1973–1985, 2003, 2005
Jean Hall 2001–2004
Carolyn Hammond 2000–2014
Neil Heavisides 1984–1986, 2005–
Jonathan Jasper 1989
Arthur Lloyd-Davies 1996–1998
Peter McGeary 1999–2001, 2003–
Piers Nash-Williams 1965–1966
Sacha Pearce 2005–2006, 2008
Brother Reginald S.S.F. 1987–1996
Angus Ritchie 1999–2003
Judith Rose 1996–1997
Paul Rose 1962–1997, 1999–
George Royle 2007–2011
Andrew Smith 1966
Humphrey Southern 1988, 1990–2000
David Stancliffé 1968, 1970
John Streeting 1998–2004
Pat Strowger 2007–2010
John Whiteley 1965
Andrew Wickens 2006–
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 2004–2009
Ashley Grote 2010–2012
Benjamin Nicholas 2013–

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
Robert Quinney 2005–2006
Matthew Martin 2007–

Consort Directors

Godfrey Salmon 1966–1970
John Barnard 1971–1972
John Harper 1975–1976
John Hardy 1977–1978
Geoffrey Webber 1979–1980
Jeremy Summerly 1981–2001
Paul Brough 2002, 2013
Jeremy Summerly 2003–

Schola Directors

Warren Green 1961–1963
Peter McCrystal 1974–1997
Andrew Carwood 1998–2010
Benjamin Nicholas 2011–2012
Peter Stevens 2013–

Festival Organists

Simon Preston 1956–1964
Robert Bottone 1965–1967
Keith Elcombe 1968–1970
John Harper 1971–1973
John Pryer 1974–1976
Geoffrey Webber 1977–1978
Peter Wright 1979–1983
Andrew Lumsden 1984–1988
Jeremy Filsell 1989–1994
Stephen Farr 1995
Peter Barley 1996–1997
Robert Quinney 1998–2000
Matthew Martin 2001–2006
Ashley Grote 2007–2009
Peter Stevens 2010–2012
John Challenger 2013
Daniel Hyde 2014

Other participants

Stephen Abbott 1971–1972
Chris Adams 1999–2000
Edward Adams 1990
Graeme Adamson 2011–
Paul Agnew 1977–1985
Daniel Aberne 2008
Adam Aiken 1988
John Mark Ainsley 1985–1987
Ian Aitkenhead 1997–1999, 2001, 2003–2005
Jonathan Aldern 1970–1971
Fristan Aldridge 1995
Philip Allen 1978
Patrick Allies 2000, 2009–2010
Jane Allsopp 1978, 1980–1983
Matthew Altham 1989
Henry Ames-White 2012
Richard Anderton 2006
Richard Andrews 1980–1981
Timothy Angel 1986
Frank Angell 1975–2000
Andrew Arbuckle 1982
Robbie Armstrong 2012
Jonathan Arnold 1992–1995
Helen Ashby 2006–2007
Roger Askew 1966

Lindsay Aston 1972
Elizabeth Atherton 1998
James Atherton 2000–2005
Susan Atherton 2000
Edmund Atkinson 1972
Euan Au 2005
David Austin 1976
Edward Austin 1994
Matthew Austin 1998–1999
Anthony Ayers 1971–1985

Cath Backhouse 2008
Richard Bacon 1974
Susie Bagnall 2012
Alan Baird 1958
Adam Baker 2005–2010
David Baker 1969
Edward Baker 1999
Leslie Baker 1964
Richard Baker 1958–1960, 1962–1964, 1969–1970

Giacomo Balaes 2014–
Gavin Ball 1981–1984
George Banks Martin 1976

Geoffrey Banner 1981
Richard Bannon 1994
David Barclay 1963–1966
Dominic Barclay Lewis 1973
Biraj Barikakarti 2005
John Barker 1966–1967
Thomas Barkley 2011
Peter Barley 1996–1997
David Barnard 1974–1977, 1979–1980
John Barnard 1971–1972, 1974–2013
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
Aimée Bassett (née Green) 2004–2007, 2010–2012

David Bates 2000–2002, 2004
Lewis Batterham 2007
Christopher Bayston 1961–1966
Anne Bean 1967
Rebecca Bean 1987
Roy Bean 1960–1962, 1966–1967, 1970–1973
Lisa Beckley (Blaze) 1993–2000
Ian Bell 1983–1984
Matthew Bell 1981
Thomas Bell 1974–1975
Neil Bellingham 1996–1997
Nigel Bennet 1972
Patrick Bennet 1983–1985
Matthew Bennett 2007–2008
Tom Bennett 2011–
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
John Biddle 2007
Martin Biggin 1976
Allison Bilbey 1978–1980
Peter Bingham 1956–1958
Harry Binns 2009

Isobel Birch 1984
James Birchall 2003
Eileen Bird 1984–1987
Hugo Bishop 2005
Matthew Blakeway-Phillips 1973
Finnbar Blakey 2011–2013
Robin Blaze 1983, 1985, 1990–2000
James Blinko 2009
Andrew Blyth 2009
Max Bogotyrw 2009–2010
Liz Bond 1979
Abigail Boreham 2000–2004
Christopher Boswell 1957–1958
Ruauri Bowen 2002
Roger Bowers 1978–1979
William Bowes 1992
Ewan Bowlby 2008
James Bowman 1966–1968
Hilary Bracefield 1972
Nicholas Bradbury 1961–1962
Allen Brain 1977
Richard Brasher 1994
Mark Braveson 1964–1966, 1969
Sebastian Braw-Smith 2014
Esther Brazil 2009–2011
Christopher Breeds 1974–1976
Kay Breeds 1974–1976
Charles Brett 1969–1970
Francis Brett 1996–1999
Philip Brett 1957–1959
Paul Bridge 1958–1959
Oliver Brignall 1999
Owen Brook 2014
Tim Brookes 1997–1998, 2000–2001, 2009–2010
Paul Brophy 1978–1983
Paul Brough 1985, 1987–1990, 1993–1995, 2002, 2004, 2008, 2012–2013
Charles Brown 1962
Christopher Brown 2011
Fergus Brown 2013
Gabriel Brown 2013
James Brown 1999–2000
Jonathan Brown 1980
Mark Brown 1963
Michael Brown 1986
Richard Brown 1961–1966, 1969
Simon Brown 1984
Timothy Brown 1994
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, 2005
Nicholas Buckman 2003–2004
Alexander Budd 1993–1995
Billy Budd 1996
Jeremy Budd 1988–2007
Jonathan Bungard 2003
Jonathan Bunster 1969
Gwen Burbidge 1981–1982
Bagiel Burchell 1991
Andrew Burden 1997–2014
Jonathan Burgess 1981
Rupert Burley 1995–1996
Francis Burling 1977
Harry Burnett 2007
David Burrowes 1968
Peter Burrows 1975
Stephen Burrows 2004
Francis Burt 1996–1997
Jamie Burton 1995
Timothy Burton 2011
Roman Busfield 2007
Julia Busby 2008–2010
Mark Busby 2005–
Andrew Bushell 1983–1984, 1986–1990
Andrew Busher 1974–1984
Timothy Butcher 1991–1993
David Butler 1988
James Butler 2011–
Alan Byers 1969

Charles Cain 1961–1962
Peter Cairns 1961–1964, 1967–1976
David Calcutt 1965–1966
Graham Caldwell 1972
David Calvert-Smith 1966–1970
Harry Camilleri 2012
Arthur Campbell 2010
Ian Candy 1959–1962
David Cane 2011–2013
Jonathan Cann 1958–1959
Matthew Cann 2006
Oliver Campbell-Hill 2001
Edward Cardale 1963, 1965–1969
Alastair Carey 2008–2009, 2011
Jonathan Carmault 1977
David Carrington 1957–1960, 1967
Jean Carrow 1968
Simon Carrington 1957, 1960, 1963–1965
Anselm Carr-Jones 2001
Horatio Carr-Jones 2006
Ralph Carter 1969
Peter Cartwright 1971–1972
Andrew Carwood 1987–1991
Richard Catterall 1982–1983, 1987–1990, 1992
Philip Cave 1971–1976, 1992–1994
Miranda Cawrse 1988, 1990
Kay Chadwick 2007–
Edward Chan 2013
Michael Chance 1972–1975
Alan Chandler 1991–1994
Rupert Charlesworth 2010
Mark Chaundy 1999–2001
David Cheetham 1971
Julian Chesterfield 1988
Marcus Chesterfield 1984
Auriol Chisholm 1979
Nicholas Chisholm 1979
Christopher Chivers 1986–1988, 2011–
Dominic Chivers 2011–2013
Geoffrey Clapham 2002
Alistair Clark 2014–
Nicholas Clark 1971
Kit Clifford-Page 2005
Daniel Cochlin 1992–1993
Dominic Cockburn 2004
Joshua Cockburn 2004
Eamonn Cody 2004
Fergal Cody 2007
Benedict Coldstream 1992, 1999–2001
Charles Cole 1997
Brian Coleman 1968
Christopher Coleman 2001
Dermot Coleman 1992–1999
Oliver Coleman 2005
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
Stewart Conley-Harper 2005–2007
Hannah Cooke 2004–2009, 2012
Ashley Cooper 1986
Ben Cooper 2014–
David Cooper 1962
Henry Cooper 2010
Alex Coplan 2008
Thomas Corns 1992–1993
Christopher Cornwell 1957
Samuel Costello 2010
Benjamin Cottam 1989
James Coulson 1979–1980
Anthony Coupe 1987
Duncan Couper 1981
Philip Cousins 1983–1984
Janet Covey-Crump 1969–1970
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Isaac Cowley 2013
Henrietta Cowling 1984
Harrison Cox 2010

Jack Cox 2007
Roger Coyle 1958–1959
Trevor Craddock 1963–1966, 1969, 1971–1972
Patrick Craig 1980–1981
Henry Crawshaw-Williams 2011
Neville Creed 1981
John Cridland 2014
Alastair Cromwell 1979
Richard Cromwell 1976–1980
Andrew Crookall 1983
Piers Cross 1969
Tom Cross 2000
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Lewis Cullen 2008
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Charles Cunliffe 2008
Kerry Cupid-Gibson 1997–1998
Graeme Curry 1976
Luciano Cusack 2010
Anne Curtis 2014–
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Stephen Dagg 1967–1969
Paul Dallimore 1986
Tim Dalosso 1998
Charlie Dalton 2004
Sophie Daneman 1988
Jonathan Darbourne 1998–2003, 2006–2010, 2014
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William Davies-Jenkins 1993
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Sally Dawton 1979
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Karl Dyson 1985
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Timothy Earle 1971
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Simon Eddy 1986

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Richard Edgworth 1973–1978
Guy Edmund-Jones 2007–2011
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Joe Edwards 2005–2008
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Robert Elias 1985, 1987
Paul Elliott 1971
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Patrick Evans 1976–1981
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Jacob Ewens 2004
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Alfred Fardell 2013
Stephen Farr 1995, 2014
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Michael Fitch 1970
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Timmy Flower 2000–2004
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Ian Fountain 1981–1982
Robert Fowkes 1986–1987
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Elliot Francis-Mullins 2005
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Liz Franklin-Kitchen 2005
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Jane Froggart 1966
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Patrick Gale 1974
Andrew Gant 1984, 1987–1991
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James Gibbon 2013
Neil Gibbons 2009

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Adam Gordon 1983
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Michael Gormley 2001–2002
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Gavin Graveson 1962–1963
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Colin Greetham 1959–1962
Julian Gregory 2011–2013
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Alice Gribbin 2000–2001
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Andrew Griffiths 1992–1993
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Ed Grocott 2001
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Julian Hall 1959
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Ian Hallam 1977
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Dominic Halsey 2010
Tristan Hambleton 2000–2004, 2005–2006, 2008
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Bruce Hamilton 1980–1981, 1983
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William Hamilton-Box 2012–
Daniel Hamilton-Foster 2014
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Martin Hanley 1976
Jonathan Hammond 1975
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Samuel Hancock 2001
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Simon Hannigan 1985
Benjamin Harding 2012
David Hardwick 2009–2010
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Kate Hardy 1980–1981
Will Hare 2006–
Cynthia Harper 1971–1976
Edward Harper 1989
Geoffrey Harper 1974–1975
John Harper 1960–1962, 1969–1970
Joseph Harper 1997, 2000–2012
Margaret Harper 1971–1978
Milo Harper 2009–2010
Sebastian Harper 2014
Robert Harre-Jones 2011–2014
Clive Harries 1973
Cyril Harviss 1982–1983, 1986–1991
Stephen Harviss 1959
Julian Hartley 2007
Michael Hartley 1970
Brian Harvey 1961

Mary Hase 1972
Henry Havenga 2011
Colin Hawke 1985–1986
Andrew Hayman 2012, 2014
Joseph Haynes 2012
Hugh Haslehurst 1961
Brian Head 1957–1959
Edward Heaven 1997
Thomas Heaven 1995–1996
Neil Heavisides 1972–1982
Miranda Heldt 2009–2010
Christine Hemmens 1972
Ian Henry 1972–1975
David Herold 1977
Adam Heron 2011
Peter Herron 1971
Toby Hession 2008
Clement Hetherington 1998
Olympia Hetherington 2011
Xenia Hetherington 2005
Nick Hewlett 2004
William Hewstone 2006
Edgar Hibbins 2012
Alexander Hickey 1999–2004
Rebecca Hickey (née Parkyns) 1996–2003
Michael Hickman 2012
Vincent Hicks 1975
Rosser Higginson 1959, 1962
Alex Hill 2013
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, 1962–1964
Giles Hall 1968–1970
Jonathan Hodge 1963
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Mark Hollings 1989
Robert Hollingworth 1989
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Janette Holt 1969–1970
Richard Hooper 2001
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Jamie Hopkins 1991
Kate Hopkins 1998–1999, 2001–2002
Michael Houghton 1964–1965
David Howard 1975
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George Howarth 1965–1966
Byrn Howell-Price 1966–1967
Nigel Howells 1991–2002, 2004
Benjamin Hughes 1987
Charles Hughes 2002–2003, 2010–
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David Hunter 1967, 1969–1980
Francis Hunter 1966
David Hurley 1982, 1984–1989
Stephen Hurn 1984
Kieron Husain 2007
Adrian Hutton 1990–2012
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Hugo Hymas 2010
Charles Humphries 1983, 1992–1993
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Daniel Hynes 2006
Simon Ingram 1971
James Ings 1999
William Ings 1994–1997
Charles Inman 1969–1970
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David Ireson 1969–1970
Eloise Irving 2005–2014
Simon Irwin 1983–1987
Tom Isaac 2004
Stefan Ivanovitch 1990
Bethan Ives 1972–1976

Graham Jackson 1979
Kevin Jacot 1986–1990
David James 1971
Freddie James 2004–2005
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Paul James 1983
Peter James 1971–1972
Serenheadd James 2011–2013
Hugo Janacek 2004–
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Ross Jelf 2009–2011
Neil Jenkins 1964–1967
Charles Jenner 1983
Christopher Jenner 1983
Charles Jeremy 1992
Geraint John 1982–1983
Stephen John 1976
Bernadette Johns 2014–
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
Alex Jones 2010, 2012–
Anne Jones 2005–2007, 2009, 2011–2014
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Bethan Jones 1971
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Henry Jones 2000, 2007–2008, 2010–2012
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 1994–1996
Orlando Jones 2011
Richard Jones 1999
Sophie Jones 2010
Stephen Jones 1966, 1968–1969
Trevor Jones 1990
Daniel Jordan 1988
Nicholas Jordan 1987
Patric Judge 1970

Robert Karlsson 2000
Brian Kay 1965–1968
Edward Kay 2007–2008, 2012–2013
Emily Kay 2012
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Lawrence Keeling 2007
Mitchell Keely 2009
Jason Kellingner 2014
Bernard Kelly 1975
Michael Kelly 1956–1958
Gavin Kemball 1978–1979
Mark Kemball 1980
William Kendall 1971, 1974–1975
Philip Kennedy 2011–2014
Cheyney Kent 1997–2000
Thomas Kent 2002
Tim Kenworthy-Brown 2002–2003
Timothy Kermode 1982, 1984–1997
Edward Kershaw 1986
Anthea Kettle 1976
Christopher Keyte 1958
Alexandra Kidgell 2004–2005
John King 1962
Mary King 1972
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Rachel King 2013–
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Daniel Kirby 2011
Francis Kirk 2006
Simon Kirkbride 1981–1984, 1987–1988
Peter Knapp 1969

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Alexander Knighton 2008
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James Laing 2002
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Timothy Lamb 1989–1990
Terence Lamont 1974–1976
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Eleanor Lane 2011–
Martin Lane 1965–1968, 1971
Max Langdale 2014–
Thomas Langdale 2008
Myles Langridge 1999–2003
John Larcombe 1956
Christine Laslett 1990–2013
Thomas Last 2010
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Philip Lawson 1983–1987, 1989
Jonathan Laxton 2011
David le Prevost 2014
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Huw Leslie 2011–2013
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Giles Levin 1980–1981
Daniel Lewington 1985–1986
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Theresa Liddiard 1988–1989
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Tobann Lityanagi 1987
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Nick Low 2013
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2004–2005
Deborah Mackay 1989–2009, 2012–2013
Daniel Macklin 2004, 2008–2013
Marie Macklin 2010, 2013
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Andrew MacMillan 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, 2006–2010
Edwin Malins 2004–2008
Peter Mallinson 1999
Anne Manly 1969
David Manners 1987, 2004–2006
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Nicholas Mannoukas 2007
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George Marshall 1963
Paul Marshall 1966
Alexander Martin 1970
Catherine Martin 1969
Rosemary Martin 1971–1974, 1976–1978
Genevieve Maskell 1981
Jenny Maskell 1980
Kieran Matharu 1990
James Matthews 2005
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Nicholas Maurice 1963, 1965
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Timothy Maybew 1978
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Fergus McClusky 1992–1993
Peter McCrystal 1973
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Janet McDonald 2003
Paul McGough 2003
Andrew McGregor 1984
Marcus McGuinness 1974–1975
David McIntyre 2014
Ian McKee 1975–1981
Janet McMullin 1986–1997
Theresa McMullin 1990–1999
Simon McPherson 1999
Rory McQueen 1993
Maurice McSweeney 2003
James McVinnie 2001
Joe McWatters 2013
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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
Hugo Millard 2013
Jo Mills 1996–1997
Nicholas Mills 1996
Clair Milsted 1971–1976
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Rebecca Minogue 2004–2007
William Missin 1989–1991
Andrew Mitchell-Innes 1991
Chris Monk 2010
Neville Moody 1985
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Jeremy Moore 1997–2004
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Matthew Morgan 2007
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Thomas Morgan 1989
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Benjamin Morrell 2004
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Peter Morrell 2004
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Roderick Morris 1996–1997
Robin Morrish 1957–1958
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Simon Mortimer 1978–1979
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Steven Moss 1991
Timothy Moule 1990
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Roland Mumford 1987
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Eamonn Murray 1985
Philippa Murray 2008–2009
James Mustard 2001–2003

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Trojan Nakade 2008
Henry Neill 2011
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David Newell 1976–1978
William Newell 1974–1976, 1978–1979
Caryll Newnam 1969
William Ng 2012
Caitriona Ni Dhubhghaill 2002–2003
Richard Niblett 1994–1996
Benjamin Nicholas 2010
Jack Nichols 2000–2004
George Nicholson 2013–
Ian Nicholson 1975–1980
Harvey Nightingale 1980–1983
Anthony Nixon 1976–1977
John Nixon 1970
Benjamin Noble 1999
Peter Norfolk-Brown 2001–2004
Daniel Norman 1983, 1991–1995, 1997–1999
Richard Norman 1996–1998
Philip Normand 2009
Timothy Norris 1995–1996
Richard Northcott 1999–2001
Leo Novakovic 2009

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Conor O'Brien 2008
Damon O'Brien 1984
Donal O'Callaghan 1984–1986
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Richard Ogden 1999, 2009
David Oguoma-Richards 2006
Ferdinand Okae 2014
Sam Oladeinde 2011–2014
James Oliphant 1975
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Andrew Olleson 1983, 1991, 2003–2009
Philip Orchard 2008
Peter O'Reilly 2004
Patrick Ormond 1991
Cecilia Ormond 1998, 2001
Matthew O'Sullivan 1992
Tim Otudeko 2009
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Rebecca Outram 1989–1992, 1994–1995
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Martin Oxenham 2001
James Oxley 1985–1986
Maria Oxley 1985–1986

Elizabeth Page 1981
Edward Palmer 1957–1958, 1960
Timothy Palmer 1990
Frederick Parekh-Glitsch 2014
James Park 1993–2001
Thomas Park 1996–1997, 2000–2003
David Parry 1975
Deis Parry 1962–1963
Duncan Parry 1994–1997
Jack Parry 2008
Christopher Parsons 1989
Jacob Partington 2010–2011
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Tim Payne 1972
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Adrian Peacock 1982–1986
Ian Pearson 1974–1975
Harry Peat 1988
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Laurence Pemberton 2008
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Emily Pepler 2000–2004
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William Petter 1994
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Roger Phillipson 1962–1963, 1965–1966,
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Christopher Pike 1960–1963
Julian Pike 1958–1960, 1968
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David Pinson 1993–1995
Roger Pinson 1981–1982
Sheila Pinson 1981–1982, 2013–
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Paul Plummer 1987–1990
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Kim Porter 1997–1998
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Joel Potts 1992–2001
Matthew Power 2013–
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Simon Preston 1959–1963, 1969–1970
David Price 1968–1969, 1971
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Alex Pridgeon 2002–2004
Guy Protheroe 1968–1970
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Mark Purkiss 1977–1979
Harry Purvis 2004
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Anna Ramell 2011–
Becky Ramsey 2010
Tom Raskin 1985, 1996–1998
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Ben Rayfield 1996–1999, 2005
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Richard Readyhoff 1964
Dewi Rees 2009
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Michael Reichenberg-Ashby 2013
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Charles Reid-Dick 1964–1966
William Reid-Dick 1966
Benjamin Revill 1982
Ferdinand Rex 2007–2008
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Ursula Richardson 1969–1970
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James Ridgway 1987

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Paul Ringrose 1978–1979
Jonathan Rippon 1987
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Zachary Roberts 2014–
Jamie Robertson 1984–1986
Joanna Robertson 2003–
John Robinson 1969
Thomas Robinson-Waledege 2000
Jonathan Robson 1991–1992
Matthew Rogers 2000
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Kenneth Roles 1979–1980
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Sally Roper 1985–1986
David Roper-Curzon 1978
Peter Roper-Curzon 1990
William Roper-Curzon 1992, 1994
Andrew Rose 1973
Edmund Rose 1973–1975, 1986
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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
Sarah Rowley 2012–2013
David Roy 1966–1970
Francesca Russell 2003–2004
Helen Russell 2007

Federico Sadie 2014
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Carolyn Sampson 1999
Ajay Sastry 1986
Roger Saunders 1988
Ben Sawyer 2008–
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Charles Sealey 1964
Anthony Scaddan 1959
David Seers 1983
Tom Seligman 1988
Timothy Senken 1998
Nicola Semple 2008
Hamish Sennett 2010
Charlie Serrano 2005, 2006
Ivor Setterfield 1978–1980
Fiona Shand 2006
Jack Shanley 2005
Richard Sharp 1966
Nicholas Sharpe 1971–1972
Timothy Sharpe 1967–1972, 1974–1979
Philip Sharples 1976
David Shepherd 1979–1980
Michael Shepherd 1971, 1978
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Piers Sherwood-Roberts 1998
Cathy Shewell 1981
James Siegel 1992
Misha Silberberg-Image 1989
Richard Simpkin 1980–1981
Benjamin Simpson 1996
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James Simpson 1975, 1978–1986
Michael Simpson 1976–1977, 1984–1994
Robert Simpson 2009
Tanya Simpson 2014
Laura Sims 2004
Paul Simon 1986
Greg Skidmore 2006–2008
Charles Sladdin 2010

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Philip Slane 1976
Norman Smail 1962–1964
Peter Smart 1959, 1962
Julian Smadley 1965–1966, 1969, 1972
Christine Smith 1966
Colin Smith 1976–1978
Nicholas Smith 1992
Richard Smith 2007–2009
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Andrew Snow 1967–1968
David Soar 1999–2000
Alexander Soddy 1995–1996, 1999–2000, 2002–2003, 2005
Justin Soriano 2009
Antonia Southern 1999–2002
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Jeremy Spires 1980
George Spires-Pinto 2014
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Christopher Spurgeon 1993
Alex Stagg 2010
Dilys Stainer 1975
Jack Standen 1998–1999
Andrew Staples 1992
Clive Stapley 1978
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Alexander Stefanyzyn 2012
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James Stephenson 1968
Edward Stevens 1995
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Michael Stevens 1962
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Ian Stewart 1970
Barry Still 1959
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Ewan Stockwell 2012
Michael Stoddart 2004–2005
Dominic Stokes 2012
Jonny Stoughton 1998
William Stow 1977
Richard Street 1962–1964
Colin Stride 1967–1968
Richard Strivens 1990
Pablo Strong 2008
David Stuart 2001–2003
Jeremy Summerly 1980
Jeremy Suppy 2014
Derek Sutton 1957–1961
Jill Sutton 1970
Wilfred Swansborough 1979–1980
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Timothy Symons 1991–1992

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Philip Talboys 1986
Emily Tann 2013–
Hugh Tatham 1985
Henry Taylor 2000
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Stephen Taylor 1988–2002
Raphael Taylor-Davies 2007
Jack Taylorson 2012
Tim Teague 2013
Guy Theaker 1985
Adrian Thomas 1986–1987, 1989–1992, 1994–2001, 2003–2007, 2009–2010
Ellen Thomas 2005–2009
Joseph Thomas 2011
Julian Thomas 1987–2000, 2002–2003
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Paul Thomas 1974
Alastair Thompson 1965, 1968–1969
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Patrick Thorburn 1995–1998
Jacob Thorn 2009
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Callum Thorpe 2004–2005
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Pippa Thyne 1983–1985
Christopher Tierney 1982
William Tilden 1965
Hugo Till 2013
Robert Tims 1965, 1967
Andrew Todd 1961–1962
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Kristian Tombs 2012
Ben Toombs 1998–1999
Hugh Topping 2003
Andrew Tortise 2001
Christopher Tortise 2005–2006
Chris Totney 2004–2013
Andrew Townsend 1973
Matthew Train 1988–1994
David Trendell 1984–1986
Humphrey Trevelyan 1965
Christopher Trundle 2012
Nicholas Turnbull 1975
John Turner 1958
Andrew Tusa 1978, 1987–1988
Charles Tyler 1984–1989
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Annabella Tysall 1983

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William Unwin 1992–1993, 2001–2003
Malcolm Upfold 1980–1981

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Stephen Varcoe 1969
Matthew Venner 2003
Geoffrey Vere 1967–1968
Gabriel Vick 1995
Alexander Villiers 1962–1963
Matthew Vine 1988–1990, 1994, 2008, 2010
Timothy Vine 1984
Piers Vokes-Dudgeon 1961–1963

Andrew Walker 1968
Peter Walker 1956–1958
Simon Walker 2000
Dominic Wallis 1989
Ciaran Walsbe 2007, 2011
Emma Walsbe 2008
Andrew Walter 1982
Timothy Walter 1978–1979, 1981–1982
Benjamin Walton 1998
James Walton 1995
Stewart Walton 1996
Alistair Ward 2001
Christopher Ward 1993
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Jeremy Ward 1998
Toby Ward 2013–
Tom Ward 2013
Nigel Ward-Gardner 1967
Christopher Wardle 2007–2009
James Warne 2002
David Warwick 1972
Ashley Waters 2006
Geraint Watkins 2004–2010
Amy Watts 2000–2002
Emma Watts 2000–2004

Mike Watts 1999–2002
Deryk Webb 1982–1983
Geoffrey Webber 1970–1975
Teresa Webber (née Russell) 1980–1986
Peter Weight 1967–1968, 1970
James Weir 1990–1991
Edward Welch 1961
Francis Welch 1965, 1969
Lewis West 2003
Michael West 1957
Timothy West 1989
Monty Westall 2014
Andrew Westwood 1992–1993
Tom Wearre 1965–1970, 1972–1975
Tom Whichel 2009
David White 1956–1957
George White 2002–2003
Kieran White 2002–2003, 2009
Richard White 1956–1957, 1963
Tim Whiteley 2004–2005
Julian Whiting 1975–1976
Edward Wickham 1989–1998
Henry Wickham 1987–1989
Joseph Wicks 2006
Tanya Wicks 1999–2002
Mary Wiegold 1980
Peter Wiegold 1980
George Wignall 2012
Matthew Wilby 2001
Paul Wilcox 1974
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James Wilkinson 2005–2006
Rovena Wilkinson 1981
Alexander Williams 1977
Christopher Williams 1975–1977, 1980–1981
Claire Williams 2014
David Williams 1957–1958
Derek Williams 1971
Francis Williams 2010–2013
Jeffrey Williams 1972–1982
Mark Williams 1974–1983
Mark Williams 2009
Peter Williams 1990
Rodney Williams 1956
Simon Williams 1977–1983, 1986–1988
Tom Williams 2000, 2003–2006
Guy Wilks 2011–2014
Matthew Willis 1978
Gregory Willis 2013
Edwin Wilmot 1976
Andrew Wilson 1970–1971
Colin Wilson 1980
Lewis Wilson 1987–1988
Lisa Wilson 2001–2003, 2005
Thomas Wilson 2008
Jonathan Windsor 1983
Tom Winpenny 2006
William Wohlman 1994
Paul Woodmansterne 1983
Neil Worsley 1981, 2003, 2005
Samuel Worth 2014
Jonathan Wrench 1980–1981
Oliver Wright 1991
Peter Wright 2014

Hugh Tendole 1980
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Anne Zealley 1966–1968
Christopher Zealley 1960–1967

