

Sunday 3rd October Choral Eucharist 10am

The music for this service is by the two foremost Anglo-Irish composers of the nineteenth century, Charles Villiers Stanford and Charles Wood.

Communion Service: Stanford in Bb



Stanford was born in 1852 in Dublin, and was educated at Cambridge University before studying in Leipzig and Berlin. Brahms was a particularly strong influence on Stanford's style, and featured in his teaching at the Royal College of Music, where his students included Coleridge-Taylor, Holst, Vaughan Williams, John Ireland, Rebecca Clarke, Frank Bridge and Arthur Bliss.

Stanford's Communion Service in Bb Op 10 was composed in 1879, and was written for use in Trinity College Chapel, Cambridge where Stanford was organist. Since neither the Benedictus nor the Agnus Dei appeared in the 1662 Book of Common Prayer, having been deliberately omitted by Cranmer in the 1552 version, these settings were added by Stanford in 1910 prompted by increasing 'High Church' influence and by demand for the restoration of these components in the Communion liturgy.

Anthem: Oculi Omnium: Charles Wood



Charles Wood was born in 1866, and was a chorister in St Patrick's Cathedral, Armagh, where his father was a vicar choral. Wood was an inaugural student at the Royal College of Music, where he studied with Stanford and Parry, and in turn taught Vaughan Williams and Herbert Howells.

Wood's anthem *Oculi Omnium* is a Gradual for the Feast of Corpus Christi, and sets Psalm 144: 15 (vulgate). It was first published in 1993 in the Church Anthem Book, together with his setting of *O most merciful*.

Words: Oculi omnium in te sperant Domine: et tu das illis escam in tempore opportuno.
Gloria tibi Domine, Amen.

Translation: The eyes of all wait upon thee, O Lord; and thou givest them their meat in due season.
Glory to Thee, O Lord, Amen.

Sunday 24 October Choral Evensong 6pm

The **Preces and Responses** will be sung to the setting by William Smith, who was a canon at Durham Cathedral in the mid 17th century. Smith's responses are mainly homophonic (all the vocal lines having the same rhythm and underlay), with melismas in the final Prece, and an elaborate final Amen after the third Collect.

Psalm 19 is sung to a chant by Edward Hopkins, one of the principal composers of Anglican chants, who began as a chorister at the Chapel Royal and at St Paul's Cathedral, and later became organist of the Temple Church.

The Canticles are sung to a rarely heard early setting by Hubert Parry, composed shortly after Parry left Eton College, where he had studied composition with George Elvey, organist of St George's Chapel, Windsor. This setting alternates unison lines with chorally complex phrases in both movements, the Magnificat having a central Verse section for semi-chorus. It includes examples of Parry's characteristically forward-looking harmonies, with details of tempo changes and dynamic shaping carefully indicated in the score.

The anthem is *O sing joyfully unto God our strength* by Adrian Batten, who sang in the choirs of Winchester Cathedral, Westminster Abbey and St Paul's Cathedral. Batten's anthem is a colourful depiction of the "cheerful noise" of the psalm, notably the graphic depiction of the words 'Blow up the trumpet in the new moon'.

The final hymn is 'When in our music God is glorified'. The words were written to sing with Stanford's glorious tune 'Engelberg', by Fred Pratt Green, a Methodist minister and one of the best-known of contemporary hymnwriters. First sung in 1971 at a London conference of the Methodist Church Music Society, the hymn centers on the power and necessity of music in worship. Fred Pratt Green boldly states that music can open new dimensions that bring profundity to our lives.