

## *Michael J Foley, Director of Music Jan 1962 - Apr 1980*



Michael Foley joined the staff of St. Alban's as Assistant Director of Music under Edward Bloomfield. Michael had one day visited St. Alban's to listen to the music, and perhaps to see how the building of the new Compton organ was progressing. (Michael worked for the organ builders John Compton & Co. at the time, and toured the country, demonstrating Compton organs.) He attended the Consecration service of the rebuilt St. Alban's church in June 1961 and was moved by what he saw and heard. He wanted to be a part of St. Alban's music-making at that exciting time, and offered his services.

An interesting profile of Michael's school days has been provided by his school friend, Len Chapman, who writes:

'Michael and I attended the South West Essex County Technical School in Walthamstow (now the Mcintee School Waltham Forest) and met at the Junior School in 1948. Despite being a technical school, music played a major part in the SWECTS' curriculum. The school had an orchestra, a choir, took part in music festivals, sent pupils on music camps, and provided out of school instrumental classes. Michael didn't seem to have any musical interests when I first met him. His passion was photography. A camera went everywhere with him and he had his own darkroom facilities at home. He was remarkably skilled as a photographer for an 11 year old! One lunchtime Michael arrived in the practice room with a violin – he was having lessons from Reg Adler (one of the teachers) and was going to join the orchestra – so we practiced together. Sometime later Michael announced he was going to learn to play the piano and sometime after invited me to his home to practice with him. We played duets on his piano. Despite all my tuition and Michael's lack of it, he could do things on the keyboard that I couldn't hope to do! Playing together became a regular event for awhile. Michael then told me he was playing church organ. How or when he learned to play I have no idea. He wanted me to join him on his Saturday morning trips, so each Saturday morning Michael and I took off into London searching for churches with organs. In the 1950s churches were always open so access wasn't a problem. Once inside we could usually find our way into the organ loft, push the buttons and get the organ going. No-one seemed to mind a couple of 15 year olds playing their organ. Sometime later Michael became the organist at Gainsborough Bridge Primitive Methodist Church in Leyton. In 1956 I went to sea as a Marine Engineer and did not see Michael again. I used to hear of him through my father who was a semi-professional singer. Michael had arranged his first concert (I think in Stratford) and asked my father to sing. My father subsequently sang at several of Michael's events.'

The following profile of Michael Foley was written by Fr. Priest, our Vicar from 1965-79, and was printed in the *Bourne Echo* of June 1966:

'Michael was born in London in 1938 and in London he has spent most of his life. During the years 1957-59 he completed his National Service in the Royal Army Dental Corps stationed in Canterbury, during which time he seized the opportunity of taking part in a number of major concerts held in the Cathedral there. His musical education has been mainly of a private nature, but he studied the violin, conducting, harmony etc with Reginald Adler, a pupil of Sir John Barbirolli, and who now leads the Essex Chamber Ensemble which plays regularly in St Alban's Church. As an organist, Michael is mostly self-taught, but he worked for a time with Conrad Lewis of St Mary, Bourne Street. During his time in the Army he was chosen to attend a course of music training and was taught composition by Dr Geoffrey Bush and Malcolm Arnold (composer of much music for the films). Michael has some compositions to his credit, and although they are so far unpublished they have been performed in our church.

His previous appointments include: S Alban's, Ilford, 1954-55; S Mary Magdalene, Paddington, 1955-57; S Agnes, Kennington Park, 1958-59; S Margaret, Leytonstone, 1960-61; appointed Organist and Master of the Choristers S Alban, Holborn, January 1962. Michael is also Musical Director of the Merton Singers and conductor of the St Alban's Singers, with whom he has, in the last few years, performed such works as the Bach S John & S Matthew Passion, Fauré's Requiem, Mozart's Requiem and a number of smaller works. He spends a good deal of time in giving organ recitals up and down the country, and in giving lessons. He is employed by the John Compton Organ Co. Ltd. as Assistant General Sales Manager.

In July of last year he married Maureen Rye, the well-known and popular leading soprano of our choir.

Years ago, when I was vicar of the Isle of Dogs, I was blessed with six assistant curates, but alas, no organist was available. One day a boy of 17 or 18 years of age appeared and offered to play the organ for weddings, and as on the Isle of Dogs we were kept quite busy with Saturday weddings, this offer was quickly accepted. Little did I then know that some ten or more years later we were to meet again, I as Vicar and he as organist, of S Alban's Holborn. We are more than lucky in having so competent a musician, so able a Master of the Choristers, and so brilliant an organist, and we should all be not only grateful, but most appreciative of his ability, his enthusiasm and his worth. The happy relationship which exists at S Alban's between the organist and the self-styled musical Vicar should be an encouragement to others of the same class who do not, and seemingly cannot, work together without friction, unhappiness and unrest.'

As may be surmised from Fr. Priest's profile, Michael was somewhat scornful of qualifications. He felt that if you could do something, you didn't need a piece of paper to prove it.

Michael was one quarter Jewish, and took pride in his Jewish connections. For many years, whilst organist at St. Alban's Holborn, he was also organist of St. John's Wood Liberal Jewish Synagogue, and later at Wembley Liberal Synagogue, where he played regularly until his death.

The magazine *The Organist* published an article by E.W. Gallagher reviewing Compton's latest organ in St. Alban's church. The article concluded 'It is good to know that the nature and philosophy of this fine and most distinctive organ are fully appreciated by Mr. Michael Foley, who handles it with skill, enthusiasm and, above all, lively imagination. There is a vibrant atmosphere about the musical affairs of this church under his keen leadership. He is indeed fortunate in having secured the energetic support of his fine choir with whom, it would seem, he is prepared to tackle pretty well anything, yet the congregation may safely take it for granted that he will never let the side down by an inadequate performance. Byrd, Stanford, Fauré, Mozart, Schubert, Palestrina, Elgar, Wood, Stravinsky - all these and others too have their little niches in the repertoire of this most devout body of singers under their equally dedicated musical director, who is ably backed up by his assistant, Mr. Roderick Davies. What would churches who value decent musical standards do without people such as these! In the midst of all this, a magnificent church organ stands ready at the bidding of its player to evoke every mood and emotion of which organ music is capable...'

This article captures the mood of those times. Michael was indefatigable in organising large numbers of orchestral and choral concerts on Saturdays, mid-week, lunchtimes, and 'sermons in music' replacing the sermon at Evensong once a month. The list of recitals and concerts at St. Alban's, and their programmes, is so long that I have put it at the end of this article, so as not to interrupt the flow of the text. Michael had an extremely large network of musical friends, and managed to persuade most of them to come and perform at St. Alban's for special occasions. One suspects they generally gave their services gratis, since this number of events would otherwise have been unlikely to break even. Michael's social circle was wide, and he frequently made new acquaintances who were singers. This seemed to be the way in which singers were recruited to the choir. I suspect that Michael did not set much store by auditions, and I know of no-one who sang in the choir in Michael's day (myself included) who was auditioned. Singers joined the choir at Michael's invitation, and were given a trial period. Michael's network also meant that he was involved with music-making in many other places besides St. Alban's. The father-in-law of one of St. Alban's basses was rector of St. Olave's, Hart Street, and Michael took on the organisation and promotion of lunchtime recitals there. St. Olave's also hosted an annual service for Trinity Lighthouse, attended by Prince Philip, and Michael was the Director of Music

for this event, with St. Alban's choir singing. St. Alban's choir also sang there for some Saturday weddings.

Michael also took St. Alban's choir to perform elsewhere, and it was often hired for society weddings, the singers attending prestigious receptions afterwards. The choir gave a concert at Waltham Abbey, performing the Haydn Passion. One former choir member recalls a recital at Westminster Abbey for which the programme included Gerald Shaw's *Filsham Mass*, a piece of 1960's 'accessible' church music which Michael championed, but it was not popular with all of the choir, including my informant. He felt the piece was not in keeping with the rest of the programme, nor with the venue. The recital took place at the time of the IRA bombings in London and there was a bomb scare, just as the *Filsham Mass* was to be sung, so the Abbey had to be evacuated. As a result the *Filsham Mass* was not performed, to the relief of some, and was taken by them to be divine providence!

However, let's return to the start of Michael's tenure at St. Alban's:

## 1962

APCM, April 24<sup>th</sup>: 'Fr. Startup\* reported to the meeting that whilst we possessed one of the loveliest of modern churches, a few snags had been discovered. This was particularly true of the acoustics. Steps were being taken to overcome this and indeed he had spent quite a long time that evening with the Architect and Churchwardens discussing the problem. He asked everyone to be patient on this matter and be sure that something practical was being done...He was sure the congregation would like him to express its deep appreciation to Mr. Michael Foley our organist and the members of the choir for the really lovely way in which the traditional Holy Week and Easter music had been sung.'

\*Fr. Startup was our Vicar from 1947 -1965

**Centenary celebrations:** 'On the evening of Sunday, May 11<sup>th</sup>, 1862, our first vicar, Father Mackonochie, in a verminous room over a fish and chip shop in Baldwin's Gardens, conducted the first service in the newly-formed parish of SAINT ALBAN THE MARTYR, HOLBORN. The service consisted of the Prayer Book Litany followed by an instruction. We propose to celebrate this event as the Centenary of our parish on Friday, May 11<sup>th</sup>, 1962, and will repeat the same service. At 6.30 p.m. the Litany will be sung in procession, followed by a Solemn Mass.'

## Music for the Centenary

FRIDAY, 11<sup>TH</sup> MAY, SOLEMN MASS

*Missa Aeterna Christi Munera* - Palestrina

*Sacerdotes Domini* - Byrd

## SUNDAY, 13<sup>TH</sup> MAY, SOLEMN MASS

*Ecce Sacerdos Magnus* - Burgess

Mass in B flat - Mozart

How lovely are thy dwellings - Brahms

## SOLEMN EVENSONG & BENEDICTION

Canticles - Gibbons

Glorious in Heaven - Vittoria

The *Bourne Echo* reported: 'None can forget the magnificent music, the singing of the choir, the organ and the orchestra, the trumpets sounding forth at the most solemn moments.'

During 1962 Michael took on the post of Organist to the City church of St Katharine Cree, which post he held till 1964, and again from 1966-74.

## 1963

APCM, Tuesday April 16<sup>th</sup>: 'A real tribute must be paid to the musical side of our services and the work done by our Choirmaster and Choir - this was especially true of the Holy Week music and the glorious Bach Passion sung during Lent.'

'In June this year there is to be a Conference in London of International Organ Builders and a desire has been expressed by its delegates to hear and inspect the organs in three London churches, S. Paul's Cathedral, S. Peter's, Clerkenwell, and S. Alban's, Holborn.'

## MUSIC FOR ST. ALBAN'S-TIDE

Saturday 22<sup>nd</sup> June, St. Alban's Day. 12 noon, Solemn Mass.

Mozart in F

Motet: O quam gloriosum, Vittoria.

3.30 p.m. Solemn Evensong.

Canticles: Gibbons Short Service

Motet: Glorious in heaven, Vittoria.

Sunday 23<sup>rd</sup> June. In the Octave

11.0 a.m., Solemn Mass.

Schubert in G (with orchestra)

Motet: How lovely are thy dwellings, Brahms

Voluntary: Organ Concerto no. 7, Handel.

6.0 p.m., Solemn Evensong.

Canticles: Stanford in G

Te Deum: Stanford in B flat

Voluntary: Toccata in F, Widor.

'The *Evening Mass* on Friday, July 12<sup>th</sup>, will be sung in requiem for the repose of the soul of William Conwy Roberts, a member of our choir who died so suddenly in April. It will be followed by a short recital of music beloved by him.'

'On Sunday August 25<sup>th</sup> our Solemn Mass is to be televised by I.T.V. at 11-0 o'clock.'

## 1964

January: 'Hugh Shaw died in Hammersmith Hospital on 7<sup>th</sup> January. Hugh, a member of our choir, was taken ill during the Summer and for the last few days of his life he was very ill indeed. He had been anointed some time ago by Father Vincent, the Hospital Chaplain, and received the blessed sacrament regularly. He leaves a wife and three young children. For them and his mother we offer our Masses and prayers in their sorrow. May he rest in peace.'

*Parish Party.* 'Well over 100 people gathered together in the School on Thursday, January 16<sup>th</sup>, where a good time was had by all! Appetising snacks of all kinds were served on trolleys and a running buffet was kept open for the whole evening. We are

greatly indebted to Mr. Michael Foley and members of the Choir for a delightful half-hour of music, which was much appreciated.'

On 5<sup>th</sup> June Fr. Startup died. 'As the funeral bell tolled on the afternoon of 9<sup>th</sup> June, Father Startup's body was received into his beloved church. The procession, led by the cross, moved up the aisle. About 80 people listened to the words of the antiphon to the psalm *De Profundis*: "If thou, O Lord wilt be extreme to mark what is done amiss, who may abide it?"...When the coffin had been placed on the bier surrounded by the six tall candles, and the biretta and purple stole had been arranged on the coffin, Solemn Vespers of the Dead was sung. The priest began the antiphon to the first psalm "I will walk before the Lord in the land of the living". Vespers over, the two assistant priests recited Matins and Lauds of the Dead while a few people remained in church to continue their prayers until the beginning of the Solemn Mass of Requiem and the Absolutions of the Dead. The Mass was sung by Father Avent, assisted by Father Brooker as Deacon and Father Hill as Sub-deacon. The church was packed...About 15 priests sat in choir with many more in the congregation...The strains of the Introit rang out: "Rest eternal grant unto him, O Lord, and let light perpetual shine upon him"...The ablution over, then came the Solemn Rite of Absolution. The choir began the Responsory "Deliver me, O Lord, from death eternal in that dreadful day, when the heavens and the earth must pass away, when thou shalt come to judge the world by fire"...The rite was ended with the singing of the *Benedictus*...On Wednesday morning a large number gathered in church for the Low Mass of Requiem and Absolutions celebrated by Father Brooker...As the cortège left for Brookwood Cemetery, many people from the parish stood outside the church and the two classes from the School who had attended the Mass lined up outside the school...The procession was led out of church by the celebrant reciting the antiphon *In Paradisum*...The hearse was followed by seven cars and a coach which between them conveyed about 80 people to the cemetery.'

Patronal Festival:

### **Sunday 21<sup>st</sup> June: Evensong**

Canticles: Walmisley in D minor

Anthem: I was glad. Parry

Te Deum: Stanford

## **Monday 22<sup>nd</sup>: St Alban's Day**

Solemn Mass: Missa Brevis. Palestrina

## **Sunday 28<sup>th</sup>**

Solemn Mass: Coronation Mass, Mozart (with Orchestra).

Anthem: How lovely are thy dwellings, Brahms

## **Evensong**

Canticles: Stanford in C

Motet: In pace, Blitheman

## **1965**

'At thirty minutes past six in the evening of March 8<sup>th</sup>, the great organ roared out its welcome to Douglas Hamilton Priest, as he preceded the Lord Bishop of London up the aisle of our magnificent and well-beloved church. This was the beginning of a series of moving ceremonies in which Father Priest became the second Vicar of the combined parishes of St. Alban, Holborn, and St. Peter, Saffron Hill...Six hundred voices swelled to the strains of the Veni Creator.'

Thus began a happy and creative partnership between the Vicar and the Master of the Music. Michael and Fr. Priest really hit it off. Michael had great respect and affection for Fr. Priest, who liked good music, and who encouraged Michael to be adventurous. The number of concerts and recitals increased dramatically. The ten-year period from Fr. Priest's induction till his 40<sup>th</sup> anniversary of ordination celebrations in June 1975 were Michael's most productive and creative years at St. Alban's.

APCM 21<sup>st</sup> April: 'The Vicar spoke appreciatively of the excellence of the music, but hoped that the singing would become rather more congregational in accordance with modern universal practice.' I believe this heralded the introduction of a congregational setting of the Creed which, till then, had been sung by the choir to the choral setting of the day.

In May the Parish Magazine began to list the music for the month, for the first time since the war.

10<sup>th</sup> July: 'The wedding of Michael Foley and Maureen Rye, leading soprano: Music by Parry, Wesley and Britten was performed at the ceremony, held at St. Alban's. The organ was played by Arnold Richardson, Director of Music 1936-42, and the choir was conducted by Edward Bloomfield, Director of Music 1959-61.'

## 1966

March, letter to the Bourne Echo: 'Dear Father,

I unfortunately overslept this morning and so was forced to attend the 11 o'clock Mass.

My first impression was that I was attending a recital, and as the Mass moved along I seemed to lose my interest completely and felt a definite aggression towards these singers who were taking away my concentration. The music was very beautiful but completely swamped the service throughout.

St. Alban's, as I understand it, has been trying to move with the times, and has achieved a Mass with the people joining in and we have had sermons to this effect.

But the result of the choir's singing this morning seemed to me to be having the opposite effect, and unfortunately we have taken a step backwards by producing a Mass which is extremely difficult for the congregation to take part in.

Has anybody else these misgivings, or am I just feeling particularly difficult this morning?

Yours sincerely

(Mrs) D.J. FOSTER'

April: To the Editor, Bourne Echo - 'Dear Sir, I was very sorry to see a letter in your magazine complaining that the singing of your excellent choir was a distraction to worship. This struck me, a visitor to St. Alban's or its wartime temporary homes over many years, as a most undeserved rebuke to a highly competent and hard-working body.

I feel that S. Alban's is so much more than a parish church. It has a great reputation as one of the pillars of Anglo-Catholicism, and it ought to be filled with a discriminating congregation from far and wide, who would appreciate its noble building, stately ceremonial, and lovely music.

Its twin pillar, All Saints Margaret Street, is usually packed to the doors, and that church has always maintained, at vast expense, its own Choir School, like a Cathedral. People don't go just for the music; but the music certainly is a very special part of "worship in the beauty of holiness".

If some folk are allergic to good music, a fine organ and organist, and splendid choir, surely they can go to other services, where these privileges are not provided.

Yours sincerely,

J. Lawrence Clarke.'

To the Editor: 'Dear Father,

### MRS FOSTER VERSUS THE SUNDAY MASS

In the first place, your correspondent was the victim of misadventure, she overslept. Then, too late for the 9.30 Mass, she was FORCED to attend the 11 a.m. Mass and her mind naturally revolted. Mrs. Foster overslept: in consequence the normal course of her life was diverted. A reasonable excuse for being temporarily out of harmony with the divine language of the Sung Mass.

Yours etc.

O.M. Taylor'

To the Editor: 'Dear Father,

With reference to Mrs. Foster's letter in the last issue of *Bourne Echo* I consider that she is taking a very narrow view on the point of worship at St. Alban's on Sundays.

I think we are very fortunate in having two Sung Masses, catering for everyone. Firstly the 9-30 a.m. Parish Mass which emphasizes the Family Meal at which everyone can sing their heads off.

Secondly the beautiful 11 a.m. High Mass for those of us who feel in the singing of the Ordinary of the Mass Sunday by Sunday to the same melody, as at 9-30 Mass - and I have suffered this for many years at my last Parish - the words lose their meaning and become parrot-like, and we long to be inspired by beautiful singing where we can meditate on every word and meaning i.e. our faith is brought home to us in the Creed and the wonder and glory of God in the Gloria and Sanctus which the composer interprets for us and we feel the glorious majesty of God in the holy sacrifice of the Mass, at which **we are** taking part.

May I add how fortunate we are at St. Alban's to have such a wonderful choir and organist to make this all possible.

I hope that Mrs. Foster will be able to realise this the next time she is FORCED to come to the 11 a.m. Mass and not think of it as a Music Recital. Why shouldn't one of God's most precious and great gifts, the gift of Music, be used in his praise, honour and worship at Holy Mass?

Yours faithfully,

A.C. Lee'

'Dear Father,

Having read Mrs. Foster's letter in this month's issue of *Bourne Echo*, I am sure that the majority of people who regularly attend the 11a.m. Solemn Mass each Sunday would not agree with her criticisms that the singing and music "completely swamped the service throughout" causing her to "lose interest completely" so that she felt "a definite aggression" towards the singers who were taking away her concentration.

I have always found the music and singing perfectly adjusted to the beautiful liturgy and a very great joy; together, carrying one on with complete absorption to the great Canon of the Mass. Far from producing, as Mrs. Foster suggests, a Mass in which it is extremely difficult for the congregation to take part, St. Alban's has achieved one which is living and vital and in which all can take an active part. This surely is a step forward, not backwards!

Yours sincerely,

(Mrs.) Louise Wilson'

April: 'In the weeks ahead worshippers will enjoy the unusual experience of seeing a work of art in progress. On the scaffold erected behind the high altar Mr. Hans Feibusch, a famous mural painter, will be at work, giving visible being to his vision of Our Lord in glory...Mr. Feibusch will have before him a painting surface rising some 50 feet from the ground...He is accustomed to working on this grand scale and has recently completed in Newport, Monmouthshire, what is believed to be the largest mural painted in Europe since the 18<sup>th</sup> century. This great undertaking is not designed as a memorial to anyone, but rather it is done as a THANKSGIVING for the lives and ministries of three former Vicars, Fr. Ross, Fr. Eves and Fr. Startup.'

APCM 14<sup>th</sup> April: 'The Vicar said that the work of the organist and choir could hardly be surpassed, and he was very grateful for what they had done.'

## MUSIC FOR JUNE

Patronal Festival: 'The music chosen to be sung in church at this time is most inspiring and worthy of our so great musical tradition. As an extra this year, we plan Solemn Evensong with orchestra on Saturday 25<sup>th</sup> June, at 6.30 p.m. Possibly, too, an exhibition of the Church Plate and Vestments. Again, possibly, after Evensong a Cheese and Wine Party, outside if fine, inside if not. The choir will sing music

appropriate to the occasion, and an orchestra of old instruments, such as serpents and viols - the type of orchestra that used to supply music to churches before organs became so popular and of such you may read about in Thomas Hardy's *Under the Greenwood Tree* - will also beguile us.'

Trinity Sunday, 5<sup>th</sup> June

11-0 a.m. Darke in F. Hymn to the Trinity, Tchaikovsky.

6-0 p.m. Wood in E flat. Above Him stood the seraphim, Dering.

Corpus Christi, 9<sup>th</sup> June

6-30 p.m. Stanford in C. Ave verum, Mozart.

Trinity I, 12<sup>th</sup> June

11-0 a.m. Byrd 4 part. Ave verum, Wills.

6-0 p.m. Harwood in A flat. Evening Hymn, Ley.

Trinity II, 19<sup>th</sup> June

11-0 a.m. Harwood in A flat. Jesu dulcis memoria, Victoria.

6-0 p.m. Batten 4<sup>th</sup> service. Gloria Patris, Tallis.

S. Alban, 22<sup>nd</sup> June

12 noon. Jackson in G. O quam gloriosum, Victoria.

6-30 p.m. Messe solennelle, Gounod. Glorious in heaven, Victoria.

Saturday, 25<sup>th</sup> June

6-30 p.m. Stanford in A. I was glad, Parry. Psalm 100, Vaughan Williams. Hallelujah, Handel.

Trinity III, 26<sup>th</sup> June

11-0 a.m. Missa brevis, Kodaly. How lovely are thy dwellings, Brahms.

6-0 p.m. Walford Davies in G. O quanta qualia, Harris.

NOTE: The services on Saturday 25<sup>th</sup> June, at 6-30 p.m., and on Sunday, 26<sup>th</sup> June, at 11-0 a.m. will be accompanied by organ with orchestra.'

Retrospect of the festival: 'The experiment of having Solemn Evensong on the Saturday night proved an enormous success. The Church, in spite of rain, was nicely full and the music most glorious.'

July, *From the Vicar's Window*: ORGAN RECITALS. 'These we have on the second Wednesday in each month. They are indeed a regular fixture. Would that more people made them so. It is sometimes rather sad to see how few people seem to enjoy these recitals. Surely more, many more, people could support us, for, as you well know, the money collected at these recitals all goes towards the cost of our Church music. Many of us think nothing of paying quite high prices for seats at a theatre or a cinema. Why be shy of attending a music recital which may well charm the ears and so enable you to give generously to the cause of our own music?'

A farewell message from our artist: 'Dear Friends, I have completed my task and am leaving you after three months' work in this beautiful church. They were exciting months from the first day on, when Mrs. Bray, my assistant, and I stood trembling on the top platform of the scaffolding, gazing down into the vast body of the church and at the surface of the wall stretching away endlessly beneath us...I would beg you to look at the mural, when you sit in front of it, not only to puzzle it out, but to also let it sink in quietly...let your eyes travel slowly over the wall and enjoy all the colours, the light and the movement you will find there. To achieve richness of treatment and beauty of colour are as important to the artist as the telling of the story; they are in fact his form of worship. And he hopes that the choice of his colours will rouse an echo in your hearts and will help you lift them up in prayer.'

October 19<sup>th</sup>, 6.30 p.m.: Dedication of the Mural

Ecce Sacerdos, Elgar

Mozart Mass no 4 in C

I saw the Lord, Stainer

I was glad, Parry

Let all mortal flesh, Holst

'The Lord Bishop of London dedicated the Mural painted by Hans Feibusch. The Bishop was greeted in the customary manner, with trumpets and the singing of the motet *Ecce Sacerdos Magnus*, set to music by Edward Elgar. Then after the Gospel of the Mass, the act of Dedication, and till then the Sanctuary was but dimly lit, but now, with trumpets sounding, all the new lights were turned on and the Mural glowed in all its glory. After an excellent sermon from the Bishop, the Mass proceeded in all

dignity of movement, all excitement of splendid music and all wrapped in a great spirit of devotion and praise which pervaded the church. Perhaps there was too little for the congregation to sing, but when it did, as in the Creed, the Lord's Prayer and in the Canon of the Mass and in the last two hymns, well certainly such a volume of praise had scarce been heard in the church for many a day.'

November: 'Some people think we spend too much on our music. Maybe that is so. But at least the choir make every effort to lighten this cost by arranging recitals both organ and choral. But the support of our people to these efforts leaves much to be desired. Anyhow, you have a great chance in November, for on Wednesday, 9<sup>th</sup> November, there is to be a performance in church of the Requiem by Fauré. May I count on you all to fill the church for this, so that we may be encouraged to put on a performance of Messiah by Handel in December?'

## 1967

July: SUNDAY EVENSONG 'The number of people who come to Evensong on Sunday nights gets smaller and smaller. This is a great tragedy, for the Evening Office is so very beautiful. But if people won't come, what then are we to do? Certainly I must point out that the Sunday night collection falls far short of covering the cost of incense, candles and music which Solemn Evensong and Benediction demand. Should the position not improve then some drastic changes must, at the least, be seriously considered.'

July, Vicar's holiday: 'I made my way to Bristol, for I wished to see the new church of All Saints, Clifton. During the war the church, like St. Alban's, was burnt out. I had known this church most of my life and, indeed, when I was up at the University of Bristol I had organ lessons from the organist and was one of the assistant organists...I became, not unnaturally, a friend of the organist\* while I was up at the University. During this time he composed a Mass which he called Missa Sancti Albani. For these two reasons I presented our choir with copies, and they gave the first performance in our church some time ago now. For those who may be interested it will be sung on the first Sunday in October.' \*Kirby

September: 'We at St. Alban's should not only be proud, but deeply grateful, for the enormous work and effort put in by the Organist and members of the Choir in the wise choice of music made and in their so capable and beautiful performance of the same.'

October 25<sup>th</sup>: 'The Dedication Festival was attended by Michael Ramsey, Archbishop of Canterbury. His Grace told me after the Service how very, very happy he was to be able to visit us, that he much enjoyed the Service and was most impressed by the size of the congregation, the lovely music and the dignified ceremonies.'

## 1968

'Congratulations to Mr. and Mrs. Michael Foley on the birth of a daughter, Rebecca Frances, on April 8<sup>th</sup>.'

June, Vicar's Window: 'Saturday 22<sup>nd</sup> June - St. Alban's Day - and despite a rain-washed evening, the Church was packed for the Solemn Mass at 6-30 p.m. That in itself was thrilling enough, but the music of the Dvorak\* Mass, superbly sung and played uplifted the hearts of all present in the worship of Almighty God. What a wonderful beginning it was to our Festival Weekend to be sure. And again the church was packed for the Sunday Mass and again both Choir and Orchestra thrilled us all with their excellent performance of the Mozart Coronation\* Mass. Yet again the Church was full for Solemn Evensong and again the music was triumphant. To Michael, our organist and his choir, I do indeed offer my heartiest congratulations for everything done for the praise of God and in honour of S. Alban.'

\*These two pieces do not accord with the printed music list, which shows the Masses as being Schubert in C on the 22<sup>nd</sup> and Dvorak in D on June 23<sup>rd</sup>.

Dedication Festival: 'In response to many requests, the choir will sing the Dvorak Mass, which gave so much pleasure on S. Alban's Day. But this time there will be no orchestra. The Mass was originally written only for organ, and Dvorak added the orchestral parts later. Neither will the Dvorak Creed be sung, as it really is rather long for a Sunday Mass, and nothing is more thrilling than to hear the congregation reciting their belief, albeit to the music of Martin Shaw.'

## 1969

APCM, April 9<sup>th</sup>: 'The Vicar announced that Mr. Hans Feibusch would paint 14 Stations of the Cross to fill the panels cut in the wall of the Church. He hoped that all the Stations would be given, so the only cost to the parish would be £60 for the wooden panels on which the Stations would be painted. Eight Stations had already been promised.

July, Vicar's Window: 'The first performance of the Filsham Mass by Gerald Shaw on Trinity Sunday last gave great pleasure to all those who heard it. Now I am happy to tell you that our choir is making a record of this Mass in our church. So as soon as the record is available I will let you all know and arrangements will be made, I hope, that may make it possible for us to purchase the record through our Church.'

## 1970

May, Vicar's Window: 'Very many people have commented on the beauty and dignity of the services of Holy Week and Easter, and I do thank most warmly our organist and

choir for all the beautiful music and the Servers, too, for their devotion and constant faithfulness.'

July, Vicar's Window: 'During August we shall be without our organist and choir on Sunday nights. Consider this. I have been Vicar now for five years and the choir as a whole has never had one single night off. When individual members have been on holiday, the organist has always provided substitutes, and so we have enjoyed the fruits of their labours. But this year it shall be otherwise. If sufficient people turn up for Evensong on these Sunday nights, music will be provided by either Fr. Perkins or me at the grand piano. The music on Sunday mornings in August will be maintained at its usual high level, so let no-one be too despondent.'

Saturday 26<sup>th</sup> September: 'Choral Evensong will be sung by the choir of St. Andrew's, Leytonstone at 4-0 p.m.'

October, Vicar's Window: 'The Stations of the Cross are completed and are now in position. We most cordially thank all those who have given one Station each, and our heartfelt gratitude to Hans Feibusch for his wonderful work in design and artistic painting. I dare to say that there cannot be another set of Stations anywhere to compare in beauty of colour, in boldness of design and in depth of feeling. They make a most worthy addition to the church, already so enriched by his magnificent mural.'

'So many nice things have been said about our August Sunday night Evensongs with the grand piano that I venture a little experiment to begin in October. On the first and third Sunday nights of each month, there will be organ, choir and sermon. For the second Sunday night, music by the congregation and the piano without sermon. We will retain the Sermon in Music on the last Sunday in each month, and where there should be five Sundays then on the fourth Sunday we will have piano and congregation. I do hope this will prove to be acceptable and agreeable to all those who apparently enjoyed it all in August.'

'Your prayers are asked for the recovery of Amanda Foley, convalescing after her operation.'

Saturday, 5<sup>th</sup> December: 'The choir of St. Andrew's, Leytonstone will sing Evensong in church at 6-0 p.m. Some months ago they came and did likewise, and the singing of this choir of men and boys was excellent and most enjoyable.'

## **1971**

'A very good congregation attended the Solemn Mass of Requiem for Ernest Langton\* on Wednesday 13<sup>th</sup> January 1971...The music was absolutely wonderful and many were the congratulations showered upon the choir and its director of music. That was

right and proper as a great deal of thought and work had been done in preparation.'

\*Churchwarden

'The numbers attending our Lenten services have been most encouraging, and particularly so at the Wednesday night Sung Mass, at which Fr. Perkins gave a series of the most helpful talks. Many have much appreciated this, so it is hoped that we may have Sung Mass on Wednesday nights instead of the usual Low Mass. Music, too, has played its part, and the organist and choir are to be congratulated for all their hard and fine work. Particularly so in the fine performances of Messiah and the Bach S. John Passion.'

'On the evening of Palm Sunday in place of Evensong, the Stations of the Cross will be dedicated and following this ceremony the choir will sing a slightly shortened form of the S. John Passion by Bach. I do hope that you will all make a special effort to be present, as apparently so many of you are not over-fond of turning out on a Sunday night.'

In 1971 and 1972 the 'Sermon in Music' continued to be a regular feature at Evensong, at the last Sunday in the month.

'S. Alban's Day on 23<sup>rd</sup> June - whatever next? Well, the Church has seen fit to allocate 22<sup>nd</sup> June to the Martyrs John Fisher and Thomas More, and S. Alban has been given the day after. It seems quite silly to stand out and adopt a non-conformist attitude in retaining 22<sup>nd</sup> June for S. Alban when the Church decrees otherwise, so we fall into line with the reformed calendar, remembering the words of the psalmist 'A day in thy sight is but as yesterday.'

S. Alban's Day: 'A large congregation completely filled S. Alban's Church for the Solemn Mass in the evening of Wednesday, 23<sup>rd</sup> June, at the beginning of our Festival. It was a thrilling experience to hear the hymns - all the old favourites - and the Creed sung with such fervour and obvious sincerity. Before the Mass there was a procession in honour of S. Alban in which about forty robed clergy and twenty children from our school, boys and girls, took part. Many people remarked how smart the children looked, sporting their bright red shoulder-sashes and carrying their flowers and candles. The choir, accompanied by a small orchestra, sang Beethoven's Mass in C which I see from perusing old copies of the parish paper was being performed in St. Alban's as long ago as 1890...The choir gave us of their best throughout the Festival and so to them and to our Director of Music, Michael Foley, we offer our grateful thanks.'

August: 'Our church organ has run into difficulties, alas. Some very vital but tiresome things known as leather pneumatic envelope motors are slowly perishing. Already many have done so and in consequence many notes will not sound. There are about 1,700 of these miserable things and all must soon be replaced at approximately the cost of £500. Whereas this is the sort of thing that can happen quite often in the organ-building world, for me personally, this is a great vexation since the organ is but

10 years old. But many consider the organ to be a very fine instrument and therefore it would be folly to house an organ which cannot be used, which indeed will be our lot if repairs are not soon carried out.'

FROM GRAHAM OWEN, SUB-ORGANIST: 'Forest School, Snaresbrook, is an Independent School near Leytonstone in East London. The music department is expanding and since my appointment as Music Master in September 1971 I have taken over control of the Junior Choir. Any of the boys in the Junior School who are aged between 10-14 years are allowed to join the Choir, after a simple audition, and we practice twice a week. We are very much looking forward to our visit to S. Alban's on Sunday, 27<sup>th</sup> February, when we come to sing Evensong at 6-0 p.m. This will be our first venture outside the school.' *Vicar's footnote* - 'Here is an opportunity not to be missed. So many of you say you prefer a choir of boys, and here is your chance to listen to some. I do hope that a great many of you will attend this Evensong, for it would be most discourteous to stay away. We must, at least, be polite to our guests.'

## 1972

Easter: 'The congregations were good and the music at the Solemn Mass was truly triumphant. Who of us who were present will forget in a hurry the outburst of timpani and cymbals as the great Easter hymn "Jesus Christ is risen today" was sung? In spite of the heavy demands made on the choir during the Holy Week services, they appeared and sang on Easter Day like a choir of angels. We must all congratulate Michael Foley, not only for his diligence, but also for producing such wonderful results.'

April: Because of the miners' strike there were lengthy power cuts. The Vicar writes: 'The power cuts were most trying. People came into church and helped themselves to what candles they could find... Twice Sunday Evensong had to be cancelled. Only once were we troubled in the Sunday 11-0 a.m. Mass. A hasty substitution of an unaccompanied motet in place of one with organ accompaniment, and a holy sprint from the organ gallery to the grand piano for the concluding hymn, saved us from undue gloom and embarrassment.'

Patronal Festival: S. Alban's Day was kept on Friday 23<sup>rd</sup> June, and the music for the Solemn Mass was Haydn's Nelson Mass, 'The Imperial Mass', as it was billed, together with Monteverdi's Beatus Vir. Both of these items are the first recorded performances of them in St. Alban's. For Sunday 25<sup>th</sup> June Mozart's Orgelsolo-Messe was performed. The Vicar wrote 'This Mass, too, is very lovely, and will be sung in English. We are greatly obliged to Fr. Milburn, Vicar of St. Paul's, Brighton, who by so kindly lending us the copies has made it possible for us to sing this Mass.'

Dedication Festival: 'We should all be grateful and congratulate Michael Foley and the choir for the wonderful singing, in particular of the Vaughan Williams G Minor Mass, on the Dedication Festival. We take so much for granted that it is all too easy to forget to say "Thank you very much".'

The last music lists for regular Sunday Evensong appear in December 1972, and thereafter sung Evensong on Sundays appears to have been discontinued. There is no comment about this in the magazines of December 1972 or January 1973, although previous references to poor attendance at Evensong tell their own story.

## 1973

For the first time S. Alban's Day was kept on 20<sup>th</sup> June.

Vicar's Window, October: 'I know of some churches where the running cost of music is three times as much as ours, and yet their repertoire seems to me nothing like as comprehensive nor as adventurous as ours. Moreover, members of our choir are paid but a poor pittance that scarcely covers their travelling expenses. But we struggle on, lifting up hearts and hands and voices to the praise and glory of God, and that should be reward enough.'

'Behind the altar in the chapel of S. Joseph\* there now stands a very interesting organ. It was built by N.P Mander Ltd. for exhibition at the International Organ Festival held in June last at S. Alban's Abbey... This organ will be used, with orchestra, soloists and choir, for a MUSICAL RECITAL on Wednesday, 18<sup>th</sup> October, at 8-0 p.m.' This organ remained the property of N. P. Mander, but was stored at St. Alban's until about the year 2000. For 27 years or so St. Alban's had the use of this instrument, though it was occasionally removed when needed for a performance elsewhere. Its final journey from St. Alban's, we understood, was to the Isle of Dogs, to a church where there had been a fire, and its organ destroyed, where it was to be on long-term loan. \*This chapel, once on the north side of the church, was replaced by the route from the church into the new St. Alban's Centre in the early 1990s.

'The Annual Requiem for the Catholic Societies is on Thursday, 15<sup>th</sup> November, at 7.0 p.m. The music at this service is the Liszt Requiem, which may well be the first liturgical performance to be sung in this country.'

## 1974

Ash Wednesday: 'Harold Holwell\*, on holiday in Australia, attended the 7.00 a.m. High Mass at Christ Church St. Laurence, where he met William Reid, at that time Resident Conductor of The Australian Opera Company, who were regular performers at the newly completed Sydney Opera House. Mr. Reid told Harold how at one time

he played at St. Alban's when we were housed in the temporary church.' \*Harold Holwell was a sub-deacon for many years, and for a few years was a churchwarden.

June: RODERICK EDMUND DAVIES. 'Regular members of the congregation will be saddened to hear of the death, at the age of 55, of Roderick Davies. He was for a number of years sub-organist and a member of our choir until he returned to live in his native town of St. Leonard's, where he had been a choirboy at the churches of St. Mary Magdalene and Christ Church. It was at the latter that he began his life-long interest in the organ and church music as a pupil of the late Alan Biggs. He moved to London in his late teens and held the posts of assistant organist of St. Mary Magdalene, Paddington, before coming to Holborn in 1961. He was an able composer and some of his works are in the repertory of our own choir. Roderick will be remembered for his gentle kindness and compassion towards his friends and his sense of humour - often directed against himself.

May he rest in peace. M.J.F.'

'All too soon after the death of Roderick Davies came the news of the death of yet another organist, Gerald Shaw. He is well known to us here as the composer of the Filsham Mass and for those who have the recording of this Mass, he is playing the organ for that occasion. And so, yet another good friend passes on.'

## 1975

January: 'Congratulations to Reginald Goodall, formerly organist at S. Alban's, and now an acknowledged expert and authority on the grand operas of Wagner, on his award in the New Year's Honours of C.B.E.'

Pentecost 1975 was my first visit to St. Alban's. Like many before me, I had difficulty finding the church, and only arrived at Solemn High Mass for the *Agnus Dei*. But the sight and the sound that awaited me has remained with me ever since. The church was very full, and a seemingly endless stream of communicants filed up the centre aisle, in a church hazy with incense. The sound of the choir singing a Mozart Mass was thrilling. I judged there must to be twenty or so voices, and was surprised later to discover that the choir comprised about a dozen singers. Someone I knew from another choir was a member of St. Alban's choir at the time, and probably because of this I joined the choir for lunch at the *White Swan* in New Fetter Lane. Most of the choir, and Michael, lunched there every Sunday. I hoped very much that I would be allowed to join the choir, but was more than surprised that I was invited to sing Evensong that very day! We sang a setting of the Evening Canticles for double choir by Henry Smart, and so began my long association with St. Alban's Holborn.

The choir, then quite a lot larger than it is today, comprised singers of differing abilities and a wide age-range. Some would probably have described themselves as amateur in all senses of the word, whereas others had professional aspirations, and at least one had a professional career behind him. Some singers were paid, and others were voluntary. Michael seemed to collect singers.

By this time the John Compton Organ Company had gone into liquidation, and Michael worked for Barclays Bank International. He conducted the Barclays Bank' Musical Society, and that of the Prudential too, called the IBIS choral Society. Some singers from these choirs were invited to sing at St. Alban's, but Michael also found singers at parties and in pubs, and they too would be asked to sing at St. Alban's, if not regularly, then to swell the ranks for a special occasion. For many years Michael was Musical Director of Merton Operatic Society, in Wimbledon, performing operettas such as *The Merry Widow* and *The Desert Song*.

'On Tuesday 10<sup>th</sup> June at 7.30 p.m. the church choir will be joined by the Epping Forest Choral Society and the Essex Chamber Ensemble to present a concert in honour of the Vicar's 40<sup>th</sup> anniversary of ordination. The programme will include Elgar's Serenade for Strings and a short but rarely heard piece by the same composer, "For the Fallen" which is a most moving setting of the famous poem by Laurence Binyon.

The major work will be Mendelssohn's Hymn of Praise - the Second Symphony to give it its proper title - which is a choral symphony beginning with three orchestral movements leading to a richly constructed cantata for soloists, choir and orchestra.

Most of the performers are donating their services on this very special occasion as a mark of friendship and respect for one who, for the last ten years, has proved a severe critic, a firm friend and a loyal supporter of his musical staff.

Admission to this concert is, of course, free, but it is hoped that as many as possible will feel it not beyond their means to purchase a programme at the modest price of 40p.'

M.J.F.

There is an amateur tape recording of this concert which has been transferred to compact disc.

## 1980

April: 'We have heard with very great regret of the resignation as from the end of April of Michael Foley, our Organist and Master of the Choristers. Michael has given us much glorious music to the worship of God at St. Alban's and we are profoundly thankful for it.'

May: A tribute to Michael Foley from Fr. Priest: 'As precious metal are hall-marked to prove their worth and value, so I would put such a mark on the qualities of Michael as musician, organist and conductor - his sheer 'professionalism'. And this is not as silver gilt, but as pure gold, for the way in which he dedicated his extraordinary talents to the service of the Church and, in particular, during his 19 years at St. Alban's. During my time Michael enlarged and enriched the musical repertory, introducing us to the Haydn Masses, several new settings of the Canticles for Evening Prayer and many new anthems and motets. His sensitive accompaniment, his delightful improvisation and his ability, so often sadly missing in many organists, to get the congregation to sing - and at that, quite heartily - was a continual source of wonder and delight. Indeed, Michael Ramsey, then Archbishop of Canterbury, when he came to St. Alban's, told me how impressed he was with the singing of the congregation. All this was made possible by Michael's love of St. Alban's, his knowledge of the liturgy and, naturally, his great love of church music. I consider him to be quite unique as Director of Music at St. Alban's and certainly his contribution to the musical reputation of our church is immeasurable. Furthermore, the high standard of music set at St. Alban's has, for some time, been a pattern that many churches, not only in this land, but also overseas, have been pleased to appreciate and emulate. My valedictory message to him is "Well done, good and faithful servant: God be with you in the days ahead...and, Michael...Shalom."

The parish magazines from Mar 1977-May 1979 were missing when this article was researched, as were July 1979 to January 1980 and March - December 1980, so there was no write-up available to me marking the conclusion of Michael's time as Director of Music at St. Alban's Holborn in April 1980. There was an orchestra for his final service, and the music Michael chose was Haydn's Pauken-Messe and Vaughan Williams' 'Let all the world in every corner sing' from *Five Mystical Songs*.

I have very fond memories of my early days in St. Alban's choir under Michael Foley's leadership. The choir was a tightly-knit family group, and socialised a lot, not just after Sunday service. Michael loved to throw parties and took great pride in putting on a good spread. Choir parties at his house were a regular occurrence, and his Christmas celebrations would last many days, with different people arriving each evening to join Michael's house guests. He liked to celebrate his birthday and, one year, asked me if I would have dinner with him on the evening of his birthday. As a surprise, I invited the rest of the choir to the restaurant. The whole choir arrived and we had a lovely meal. The one person who didn't arrive was Michael. The next Sunday I was determined that I would say nothing and wait to hear what Michael had to say to explain his absence. He never said a word so, to this day, I have no idea why he didn't turn up that evening! Michael was very proud to be a member of the Parish Clerks, and once took me to a Ladies' Night dinner, when Bernard Miles was the after-dinner speaker.

Of Michael Foley's compositions listed below as having been performed at St. Alban's, some are no longer in the music library. We no longer have his Missa Sancti Albani, his Evening Canticles in D, his Easter offertory and his two Faux Bourdon sets. If any reader has a copy of these, or knows their whereabouts, I would be extremely grateful if they would contact me. Similarly, there are few photographs of Michael, so any that are in readers' albums would be greatly appreciated.

Michael loved the tune written by his predecessor, Thomas Adams, to the Christmas hymn *O little town of Bethlehem* (which was the only tune used at St. Alban's till 1980). At each Midnight Mass every year, as we reached the line 'And Christmas comes once more', Michael's face would light up as he broke into a glorious, child-like smile because, for him, that was the moment that Christmas began.

Michael also loved to celebrate New Year. He died a few hours into New Year's Day in 1992, and it is my firm belief that he was not ready to leave this world until he had seen in the New Year. His funeral, which he had planned, was conducted jointly by an Anglican priest and by a Rabbi, with a joint choir from both faiths.

Christine Petch

September 2006, revised December 2009

## *Music performed at St. Alban's under Michael Foley*

*Dates given in brackets denote the first performances at St. Alban's of works believed to be introduced to the repertoire by Michael Foley.*

Allegri                      Miserere (possible first performance on 25.3.62, Lent III; first performed on Good Friday in 1971)

Anerio                      Missa pro defunctis (2.11.76, All Souls Day)

Christus factus est

Arcadelt                      Ave Maria (27.8.67)

Arensky                      Bow down thine ear (20.7.69)

Armstrong Gibbs      Easter (6.4.80)

Most glorious Lord of Lyfe (8.5.66)

Arnold                      Fa burdens (10.9.72)

Attwood                      Come, Holy Ghost

Bach                          Awake, thou wintry earth (13.2.66)

Jesu, joy of man's desiring (6.8.67)

King of glory (6.7.69)

My heart ever faithful (23.4.72)

Prepare thyself Zion (10.12.72)

Sleepers, wake! (11.12.66)

Bach, J.M.                      I know that my redeemer liveth (12.5.68)

Bainton                      And I saw a new heaven (1.10.72, Dedication Festival)

Bairstow                      Jesu, the very thought (4.12.66)

Let all mortal flesh keep silence (14.6.79, Corpus Christi)

Save us, O Lord (12.7.70)

Balfour Gardiner      Evening Hymn

Batten                          Fourth Service

Hear my prayer (5.3.72)

	O praise the Lord (24.8.69)
	When the Lord turned again (21.4.68)
Battishill	O Lord look down (7.3.71)
Beethoven	Mass in C
Hallelujah Chorus	(first recorded performance 27.6.65)
Berlioz	Shepherds' farewell (16.1.66)
Blitheman	In pace
Bloomfield	Faux bourdons
Blow	Evening Canticles in the Dorian Mode (10.7.66)
	Salvator mundi (14.3.71)
Boyce	I have surely built thee an house (4.10.70, Dedication Festival)
	O where shall wisdom be found? (29.10.72)
Brahms	Blessed are they who mourn (12.11.72)
	How lovely are thy dwellings
Brewer	Evening Canticles in D (1.10.72, Dedication Festival)
Britten	Missa brevis (first recorded performance 20.6.65, Trinity I)
	Te Deum in C (6.11.66)
	Jesu, as art our Saviour (26.1.75)
	Jubilate (31.10.65)
	Psalm 100 (23.6.68)
Bruckner	Mass in E minor (St. Alban's Day, 1977)
	Christus factus est (8.4.71, Maundy Thursday)
	Locus iste (3.10.71 (Dedication Festival)
Burgess	Ecce sacerdos magnus
	Missa Angelica (mens' voices) (1.11.66)
	Missa seraphica
Bush	'Twas in the year King Uzziah died (1.6.69, Trinity Sunday)
Byrd	Mass for 3 voices
	Mass for 4 voices



	At thy feet in adoration (19.3.72)
Dyson	Evening Canticles in F
Eccard	When to the temple (2.2.66)
Elgar	Ave Maria
	Ave Maris Stella
Ave verum	
	Ecce sacerdos (19.10.66)
	Light of the World (15.1.67)
	The Spirit of the Lord (25.5.69, Whit-Sunday)
Farrant	Hide not thou thy face
	Call to remembrance
Fauré	Messe Basse (10.3.74)
	Requiem (11.11.79)
	Requiem (8.11.70, Remembrance Sunday)
Ferrabosco	Fuerunt mihi lacrimae (31.3.68)
Finzi	God is gone up (22.5.66)
Fletcher	Ring out wild bells (2.1.77)
Foley	Ave Maria (Bach/Gounod/Foley) (15.8.73, Assumption)
	Missa Sancti Albani (20.10.68)
	Behold a great prelate (25.10.67, Dedication Festival)
	Evening Canticles in D (3.8.69)
	Faux bourdons (4.7.65)
	Faux bourdons, 2 <sup>nd</sup> set (18.2.68)
	Introit for Ascension Day
	I sing of a maiden (15.8.65)
	Offertory (26.3.67, Easter Day)
	To our Lady (9.4.67)
Franck	Panis angelicus (7.8.66)
Gadsby	Evening Canticles in C (5.4.70)

Gardner, J.                When Christ was born (19.1.75)  
 Gelineau                Psalm 23 (24.4.66)  
                                 Psalm 115 (30.3.72, Maundy Thursday)  
 Psalm 122 (26.9.65)  
 Gibbons                Mass in G (26.2.67)  
 Short Service (Evening Canticles)  
                                 Hosanna to the Son of David (3.4.66, Palm Sunday)  
 Lord increase my faith  
 Gilbert                Praise my soul (13.4.75)  
 Goss                If we believe that Jesus died (31.3.72, Good Friday)  
 O Saviour of the world (19.9.65)  
                                 Evening Canticles in E (12.10.69)  
 Gounod                Ave verum  
                                 Messe solennelle  
 Graun                Surely he hath borne our grief (31.3.74)  
 Greene                Lord, let me know mine end (16.3.75)  
 O clap your hands (16.7.72)  
 Grieg                Ave Maria stella maris (Arr MJF)(19.11.72)  
 The sun shall be no more (3.8.69)  
 Thou visitest the earth  
 Hadley                I sing of a maiden (14.1.68)  
                                 My beloved spake (19.5.68)  
 Handel                And he shall purify (16.12.73)  
 Behold the Lamb of God (22.2.70)  
 Hallelujah Chorus (10.4.66, Easter Day)  
 Let the bright seraphim  
 Lift up your heads (18.5.69)  
 O thou that tellest (14.12.69)  
 Sing unto God (27.6.71, in the Octave of S. Alban's Day)

Surely He hath borne our griefs (15.2.70)  
 The Lord is a man of war (4.6.72)  
 The trumpet shall sound (28.8.66)  
 There were shepherds (4.1.70)  
 Thou art gone up on high (19.5.66, Ascension Day)  
     Worthy is the Lamb  
     Zadok the priest (5.10.69, Dedication Festival)  
 Hansom               Missa brevis (16.11.69)  
 Harris               Behold the tabernacle of God (22.10.67)  
 O quanta qualia (26.6.66)  
 Harwood            Mass in A flat  
     Evening canticles in A flat (12.6.66)  
     O how glorious  
 Hassler             Dixit Maria (2.7.67)  
 Haydn               Harmoniemesse (20.6.73)  
 Little organ Mass (5.10.69, Dedication Festival)  
 Mass no. 16 in B flat (27.6.71, in the Octave of S. Alban's Day)  
 MariazellerMesse (27.1.74)  
 Nelson Mass (23.6.72, S. Alban's Day)  
 Paukenmesse (28.6.70, Sunday in the Octave of S. Alban's Day)  
 Achieved is the glorious work (28.6.70, Sunday in the Octave of S. Alban's Day)  
 Insanae et vanae curae (6.2.72)  
 Sing ye the Lord (20.6.76, S. Alban's Day)  
 The heavens are telling (6.2.66)  
 Heathcote Statham Mass in G minor (20.11.66)  
 Henschel            Mass in D (26.11.67)  
     Tantum ergo  
 Holmes              Faux bourdons  
 Holman              Evening canticles in F minor (26.1.69)

Holst	Let all mortal flesh (30.1.66)
Turn back O man (19.9.65)	
Howells	A spotless rose
	Evening Canticles Collegium Regale (22.5.66)
	Like as the hart (3.3.68)
Hummel	Incline thine ear (1.12.68)
Hunt	Missa S. Georgii (31.7.66)
Hutchings	Mass in G (25.12.65)
	God is gone up (3.6.73)
Ireland	Mass in C (6.6.65)
	Greater love (20.2.66)
Jackson	Mass in G
	Lo, God is here
Jacob, Gordon	Twenty-third Psalm
Janowski	Sim shalom (10.11.68, Remembrance Day)
Jeffreyes	Erit gloria Domini (16.9.67)
John of Portugal	Crux fidelis (14.9.69)
Joubert	Evening hymn (20.10.68)
O Lord the maker of all things (16.10.66)	
There is no rose (15.8.65)	
Kirby	Missa Sancti Albani (30.7.67)
Kitson	Be still my soul (23.11.69)
Knight	Evening Service (8.10.67)
Kodaly	Missa brevis (26.6.66)
Lang	Evening Canticles in C sharp minor (19.11.67)
Langlais	Ave verum (13.8.74)
Lassus	Adoremus Te
Leighton	Drop, drop slow tears (27.2.66)

Ley Martyr)	Evening Hymn of King Charles I (30.1.70, Charles, King &  Lo round the throne (1.11.70, All Saints Day) Prayer of Henry VI (30.4.67) Rejoice in the Lord (12.12.65) The strife is o'er (17.4.66)
Liddle	Abide with me (21.8.66)
Liszt	Requiem Mass (15.11.73, Catholic Societies Requiem) Via crucis (16.3.75)
Locke	Lord, rebuke me not (10.3.68)
Loosemore	O Lord increase my faith (23.8.70)
MacPherson	Shepherds' cradle song (21.1.68)
Malcolm, G.	Missa ad præsepæ (2.9.79) Tracts (24.3.67, Good Friday)
Marcello	Thy mercy, Jehovah (15.10.67) To thee O my God (24.3.68)
Marchant	The souls of the righteous (13.11.66)
Marenzio	O King of glory (11.5.72, Ascension Day) O quam gloriosum (16.11.75)
Mendelssohn	All that hath life and breath (10.10.65) And then shall their light break forth Cast thy burden upon the Lord (10.8.69) Daughters of Zion (6.12.70)
Hear my prayer (3.3.68)	Hear ye Israel (7.8.66) He shall give his angels (23.6.71, S. Alban's Day) He that shall endure to the end (31.8.69) I waited for the Lord (12.12.71) Lord, bow thine ear (2.7.72)

Say, where is he born? (4.2.68)  
 Shepherds' cradle hymn (2.1.72)  
 Then shall thy light break forth (20.6.79, S. Alban's Day)  
 Thou judge of quick and dead (13.12.70)  
 Ye nations!  
 Monteverdi            Mass for 4 voices ((9.9.79)  
 Beatus vir (23.6.72, S. Alban's Day)  
 Morley                Faux bourdons  
                             Short Service  
                             Nolo mortem peccatoris (8.2.67)  
                             Out of the deep (13.10.68)  
 Mozart               Mass KV 115  
 Mass in B flat no. 7, K272b  
                             Mass in B flat K275  
                             Mass no 4 in C K258, Piccolomini-Messe (8.5.66)  
 Mass in F K192 (possible 1<sup>st</sup> performance 22<sup>nd</sup> June 1963)  
                             Coronation Mass, K317  
 Orgelsolo-Messe K259 (24.6.72, in the Octave of S. Alban's Day)  
                             Missa solemnis K337(10.6.73, Whit Sunday)  
                             Sparrow Mass K220 (20.6.74, S. Alban's Day)  
 Requiem Mass (performed liturgically 2.11.71, All Souls)  
                             Ave verum  
                             Laudate Dominum (1.12.67)  
 Munday               O Lord the maker (7.9.69)  
 Murrill                Evening Canticles in E (21.6.70)  
 Naylor                Eastern Monarchs (9.1.66)  
 Nicholson            Evening Canticles in D flat (10.5.70)  
 Not a touch of earthly things  
 Noble                  Mass in A (22.10.72)

Evening Canticles in B minor (26.10.66)  
 Novello, V.                Like as the hart (13.4.68)  
 Oldham                    Remember O thou man (26.1.69)  
 Oldroyd                  Missa Ave Jesu (25.2.68)  
 Missa Sancti Francisci  
                                 An heart that is broken (5.3.67)  
 Palestrina                Missa Aeterna Christi Munera  
                                 Missa Assumpta est Maria (15.8.75, Assumption)  
                                 Missa brevis  
                                 Missa iste confessor (9.11.69)  
                                 Missa Papae Marcelli  
                                 Missa quarta (1.5.66)  
                                 Adoremus te (27.3.66)  
                                 By the waters of Babylon (Super flumina) (11.10.70)  
                                 Ecce, nunc benedicite Dominum (1.10.67)  
 Beata et gloriosa Trinitas  
 Miserere (12.4.74 Good Friday)  
 Salvator mundi (9.4.71, Good Friday)  
                                 Sicut cervus 25.3.67, Holy Saturday)  
                                 Tu es Petrus (29.6.72, SS Peter & Paul's Day)  
 Parry                      Blest pair of sirens (20.6.74, S. Alban's Day)  
 England  
 I was glad (first recorded performance 21<sup>st</sup> June 1964)  
                                 My soul there is a country (12.9.71)  
 Patrick                    Mass in A minor (24.7.66)  
 Pearsall                  In dulci jubilo (16.1.66)  
 Pelham Humphrey      Hymn to God the Father (1.12.74)  
 Petrocokino              The worker's carol (1.5.66, S. Joseph the Worker)  
 plainsong                Missa Orbis Factor

	Kyrie Lux et origo
Poole Connor	Thee we adore
Poulenc	Ave Maria (9.7.72)
Praetorius	O God from heaven (18.2.68)
Purcell	Evening Hymn (25.9.66)
	Hear my prayer (12.4.68)
	Rejoice in the Lord (12.12.65)
	Since God so tender a regard (25.2.68)
	Thou knowest Lord
	When all thy mercies (30.6.68)
Ratcliffe	Jesu the very thought (23.4.72)
	Quem pastores (arr.) (11.1.70)
Redford	Rejoice in the Lord (17.12.67)
Richardson	Mass in A
Rowley	O salutaris (27.9.70)
Rubbra	Missa Cantuariensis (14.3.71)
	Dormi Jesu (5.1.69)
Quilter	Non nobis Domine (1.8.65)
	Lead us heavenly Father (8.8.65)
Saint-Saëns	O salutaris
Saunders, John	Te Deum in B flat (27.6.71, in the Octave of S. Alban's Day)
Schubert	Mass in B flat (22.6.70, St. Alban's Day)
	Mass in C (22.6.68, St. Alban's Day)
	Mass in G
	The Lord is my shepherd (24.4.66)
	Where thou reignest 10.2.80)
Schütz	Jubilate Deo in chordis (8.10.67)
	In Bethlehem the city of David (28.1.68)
	The cross whereon our Lord Jesus died (12.3.67)

Shaw	Grant we beseech thee (19.11.67)
	Hail, gladdening light (5.7.70)
Shaw, Gerald	Filsham Mass (1.6.69, Trinity Sunday)
Shepherd	I give you a new commandment (9.6.68, Trinity Sunday)
Silas	Mass in C (first recorded post-war performance 7.5.72)
Tantum ergo (25.5.67, Corpus Christi)	
Smart	Evening Canticles in B flat (5.10.69, Dedication Festival)
Soriano	Palm Sunday Passion choruses (4.4.71)
Stainer	God so loved the world (6.2.66)
	How beautiful upon the mountains (24.8.69)
I saw the Lord (24.10.65)	
Stanford	Mass in B flat (9.5.71, performed with creed)
Mass in C	
	Evening Canticles in A
	Evening Canticles in B flat
	Evening Canticles in C
	Evening Canticles in G
	Te Deum in B flat
	Te Deum in C (22.6.69, St. Alban's Day)
	Coelos ascendit (31.5.73, Ascension Day)
	How beauteous are their feet (10.7.66)
	Justorum animae (12.11.67)
	O for a closer walk with God (17.6.79)
	The Lord is my shepherd (30.7.72)
	Ye choirs of new Jerusalem
Steffani	O praise the Lord (17.9.67)
Stravinsky	Ave Maria (15.10.72)
Pater noster (5.9.65)	
Strong	God be in my head (13.3.66)

Sumsion Evening Canticles in A (16.11.69)  
 Evening Canticles in G (29.5.66, Whitsunday)  
 Sweelinck Hodie Christus natus est (2.1.66)  
 Talbot Ps. 150  
 Tallis Evening canticles in the Dorian mode (27.2.66)  
 Faux bourdons  
 Short service  
 Gloria Patri  
 Hear the voice and prayer (1.12.68)  
 If ye love me  
 In jejunio at fletu (23.2.66, Ash Wednesday)  
 Lord give thy Holy Spirit  
 Salvator mundi (8.4.66)  
 Verbum supernum prodiens (1.10.67)  
 Faux bourdons  
 Tchaikovsky Hymn to the Trinity  
 When Jesus Christ (24.3.67, Good Friday)  
 Terry Panis angelicus (18.6.67)  
 Thalben Ball Jubilate (30.4.72)  
 Thorpe-Davie Come, Holy Ghost (10.6.73, Whit Sunday)  
 Tomkins Have mercy upon me (11.6.67)  
 Travers Ascribe unto the Lord (26.5.68)  
 O worship the Lord (7.5.70, Ascension Day)  
 Tye O praise the Lord, ye children (31.7.66)  
 Vaughan Williams Mass in G minor (7.12.69)  
 Easter (6.4.69, Easter Day)  
 Let all the world (27.10.68, Christ the King)  
 Love bade me welcome (16.5.71)  
 O taste and see (25.7.65)

Psalm 100 (25.6.66)  
 Psalm 90, Lord thou hast been our refuge (24.6.67)  
 Psalm 148 (23.6.68)  
 Rise heart, thy Lord is risen (13.5.72)  
 Te Deum in G (25.6.72, in the Octave of S. Alban's Day)  
 The blessed Son of God (9.1.77)  
 The call (1.8.71)  
 Viadana Haec dies (6.4.69, Easter Day)  
 Missa l'hora passa  
 Victoria Missa Ave Maris stella (21.12.69)  
 Missa O quam gloriosum  
 Adoramus te  
 Glorious in heaven (Gaudet in Coelis)  
 Jesu, dulcis memoria  
 O quam gloriosum  
 Good Friday passion choruses & reproaches (8.4.66)  
 Palm Sunday Passion choruses (3.4.66)  
 Walford Davies Blessed are the pure in heart (11.8.74)  
 God be in my head  
 Hark the glad sound (19.12.71)  
 King of glory (27.10.68, Christ the King)  
 Lord, it belongs not to my care (13.7.69)  
 Evening Canticles in G  
 Walmisley Canticles in D minor  
 From all that dwell below the skies (20.11.66)  
 Walton Missa brevis (31.10.71)  
 A litany (20.3.66)  
 Set me as a seal (3.3.68)  
 Warlock Balulalow (9.1.72)

Weelkes	Short service	
	Hosanna to the Son of David (27.11.66)	
	Let thy merciful ears (10.8.69)	
Wesley	Ascribe unto the Lord (4.7.65)	
	Blessed be the God and Father (1.5.66)	
	Lead me Lord (28.11.65)	
	The Lord is my shepherd (16.11.67)	
	The Wilderness (30.5.71, Whit Sunday)	
	Thou judge of quick and dead (8.8.71)	
	Thou wilt keep him (21.11.65)	
Wash me throughly	(13.2.66)	
Whitbroke	Evening Service (1.10.67)	
Williamson	Jesu, lover of my soul (16.11.72)	
Ye choirs of new Jerusalem	(15.5.66)	
Wills	Mass in D (22.10.67)*	)
Missa brevis (19.10.75)*		)*Are these the same?
Missa Passionis Christi (7.3.71)*		)
Missa Eliensis (17.7.66)		
Ave verum (first recorded performance 20.6.65, Trinity I)		
Wood	Evening Canticles in D	
	Evening canticles in E flat (30.1.66)	
	Mass in the Phrygian Mode	
	Jesu the very thought is sweet	
Magdalene cease from sobs and sighs (arr.) (28.4.68)		
	My God I love thee	
	O thou the central orb (11.6.72)	
This sanctuary of my soul (Expectans expectavi)(11.2.68)		

## Recitals and concerts

### 1961

#### Centenary Recitals

WEDNESDAY, 9<sup>TH</sup> MAY, 6.15 p.m.

Malcolm Lawson - *Oboe*

Roderick Davies - *Organ* (Assistant Organist, S. Alban's, Holborn)

The S. Alban's Singers, *directed by Michael Foley*.

WEDNESDAY, 23<sup>RD</sup> MAY, 6.15 p.m.

David Patrick - *Organ* (Assistant Organist to Dr. H. Darke at S. Michael's, Cornhill. Organist, Barnet Parish Church)

*with* Maureen Rye - *Soprano*

WEDNESDAY, 30<sup>TH</sup> MAY 6.15 p.m.

Michael Foley - *Organist* (Organist & Choirmaster of S. Alban's, Holborn)

*with* Alan Jupp - *Tenor*

### 1962

October 3<sup>rd</sup> - S. Clement Singers.

October 17<sup>th</sup> - S. Alban's Choir with Mr. Michael Foley at the organ.

October 31<sup>st</sup> - Organ Recital by HAROLD BRITTAIN (Borough Organist of Walsall).

### 1963

The *Evening Mass* on Friday, July 12<sup>th</sup>, will be sung in requiem for the repose of the soul of William Conwy Roberts, a member of our choir who died so suddenly in April. It will be followed by a short recital of music beloved by him.

October 2<sup>nd</sup>: Eric Pask - organ (Enfield Parish Church)

October 16<sup>th</sup>: Michael Foley - organ. Richard Smith - bass.

October 30<sup>th</sup>: Hilda Raymont - contralto. St. Alban's Singers. Edward Bloomfield - organ. Michael Foley - conductor.

November 13<sup>th</sup>: St. Alban's Choir. Eric Pask - organ. Michael Foley - conductor.

## **1964**

**RECITAL BY S. ALBAN'S SINGERS under the direction of MICHAEL FOLEY** on 9<sup>th</sup> December at 7.30 p.m.

The Advent Cantata "Sleepers Wake" by Bach

The Messiah (Part I) by Handel

## **1965**

10<sup>th</sup> February: Organ recital by Arnold Richardson, Borough Organist of Wolverhampton. Arnold Richardson played music by Lubeck, Haydn, Bach, Flor Peeters, Whitlock, Franck and Reubke.

24<sup>th</sup> Feb: Organ recital by George Thalben Ball

## **ORGAN RECITAL**

WEDNESDAY, 9<sup>TH</sup> JUNE

7.30 p.m. by Michael Foley

SUNDAY 27<sup>TH</sup> JUNE

After evensong - A recital of 16<sup>th</sup> Century Church Music by our choir.

## **ORGAN RECITAL**

WEDNESDAY, 14<sup>TH</sup> JULY

7.30 p.m.

Malcolm Cottle, our Assistant Organist.

**SUNDAY 25<sup>TH</sup> JULY**

A Recital of Church music will be given after Evensong & Benediction (sermon omitted).

**WEDNESDAY 4<sup>TH</sup> AUGUST**

at 7-30 p.m.

**DR. FREDERICK TULAN**

Organist of Stockton Cathedral, California, U.S.A.

**SUNDAY 29<sup>TH</sup> AUGUST**

A recital of Church Music followed Evensong  
(sermon omitted).

**WEDNESDAY 8<sup>TH</sup> SEPTEMBER**

at 7.30 p.m.

**ERIC PASK**

Organist of Enfield Parish Church

**SUNDAY 29<sup>TH</sup> SEPTEMBER**

A recital of Church Music followed Evensong

**13<sup>TH</sup> OCTOBER**

7.30 p.m. Organ Recital

**10<sup>TH</sup> NOVEMBER**

7.30 p.m

**MUSIC RECITAL**

Concerto in D minor for two Violins and Strings

*Bach*

Serenade for Strings

*Elgar*

Requiem

*Mozart*

MAUREEN RYE, LORNA ST. CLAIR

JOHN MEAGRE, RICHARD SMITH

THE ESSEX CHAMBER ENSEMBLE

THE GUILD OF GENTLEMEN TRUMPET PLAYERS

ST. ALBAN'S SINGERS

*Conducted by MICHAEL FOLEY*

RECITAL OF AMERICAN ORGAN MUSIC: On Thursday 18<sup>th</sup> November, a recital of American organ music will be given by Michael Foley. This recital, which will be given at 7.30 p.m., is part of a festival of American music which is to include an opera at St. Pancras Town Hall and a number of concerts in central London.

ORGAN RECITAL

Tuesday, 8<sup>th</sup> December at 7.30 p.m.

GIVEN BY

**MICHAEL FOLEY**

**1966**

**MUSIC RECITAL, WEDNESDAY 12 JANUARY, AT 7.30 p.m.**

Michael Foley writes: This will be of more than usual interest. For on this evening Roger Bevan, B. Mus., F.R.C.O., and Musical Director of the Roman Catholic Public School, Downside Abbey, is to direct a recital given by a choir consisting of eight of his thirteen children, together with his brother, Maurice Bevan, who is Vicar Choral at S. Paul's Cathedral and is well known as a bass soloist both in the Concert Hall and on the Radio. Two others will make up the grand total of twelve Bevans who are taking part in this recital. Roger's brother-in-law will be singing tenor solos and the

whole programme will be accompanied by Maurice's wife Anne, who is familiar to many of us as a soprano soloist and as organist, particularly at the church of S. Augustine, Kilburn.

January 30<sup>th</sup>: Evensong was followed by an Anthem Recital.

Wednesday, 9<sup>th</sup> February: ORGAN RECITAL BY ANDREW FENNER.

Wednesday 9<sup>th</sup> March: BACH ST. MATTHEW PASSION.

Sunday 3<sup>rd</sup> April: STAINER'S CRUCIFIXION.

Wednesday, 13<sup>th</sup> April: ORGAN RECITAL, MALCOLM COTTLE

Wednesday, 11<sup>th</sup> May: ORGAN RECITAL AT 7.30 P.M. BY ROY MASSEY, Warden of the Royal School of Church Music.

29<sup>th</sup> May, Whitsunday: Evensong will be followed by an Anthem Recital.

13<sup>th</sup> July - Music recital: Piano: Michael Foley, Violin: Reginald Adler.

ORGAN RECITALS IN AUGUST: During August recitals will be given on each of the five Wednesdays, and part of the proceeds will be donated to the Royal College of Organists' appeal.

3<sup>rd</sup> August - Raymond Willis (Asst. Organist, Southgate Parish Church)

10<sup>th</sup> August - William Coultard, FRCO, ARCM, LRAM (Organist of Wellington Church, Glasgow, Director of Music, Glasgow Academy.

17<sup>th</sup> & 24<sup>th</sup> August - Michael Foley

31<sup>st</sup> - Malcolm Cottle (piano), with the Choir of S. Alban's, directed by Michael Foley.

14<sup>th</sup> September: Organ recital, Michael Foley.

12<sup>th</sup> October: Organ recital by Gerald Shaw, Organist, Odeon, Leicester Square.

October 30<sup>th</sup>: Evensong was followed by a recital of anthems.

DIDO & AENEAS: This opera by Purcell will be sung in concert version by the S. Alban's Singers on Wednesday 26<sup>th</sup> October, in the School Hall. Cheese and wine will be served in the interval and tickets are 5/- each.

## **1967**

14<sup>th</sup> March: The St. Alban's Singers performed Charles Wood's *Passion of our Lord according to St. Mark*, conducted by Michael Foley.

30<sup>th</sup> April: Evensong was followed by a recital of anthems.

17<sup>th</sup> May: Organ recital by Michael Foley.

Wednesday 8<sup>th</sup> June (Fr. Startup's Year's Mind)

7-30 p.m. Organ recital by CECIL ADAMS, Organist of Dursley Parish Church, Glos.

30<sup>th</sup> July: Evensong was followed by a recital of anthems.

24<sup>th</sup> September: Evensong was followed by a recital of anthems.

11<sup>th</sup> October: Organ recital by Barrington Pearce.

29<sup>th</sup> October: Evensong was followed by a recital of anthems.

26<sup>th</sup> November: Evensong was followed by a recital of anthems.

## 1968

February: We are trying an experiment: perhaps people will find it easier to attend our recitals if we change the hour from 7.30 p.m. to 6.30 p.m. We hope so devoutly. Anyhow, the recital this month, on 13<sup>th</sup> February, will be given by the Kings College Hospital Music Group with Mr. John Pemberton at the organ.

The January recital was regrettably cancelled owing to the bitter weather and also a serious fault in the organ, rendering the Swell Organ quite useless.

Tuesday 26<sup>th</sup> March, 6.30 p.m.: **STABAT MATER** by PERGOLESI

### **THE SEVEN LAST WORDS** by SCHÜTZ

Friday 29<sup>th</sup> March, 12.15 p.m.: **BYRD FIVE-PART MASS** Ministry of Social Security Lunch-time Singers

## 1968

7 April: Stainer's Crucifixion was performed after evensong.

25<sup>th</sup> June: Recital by the Choir of Beechwood Park Preparatory School.

4<sup>th</sup> October: Ministry of Social Security Lunch-time Singers - BYRD: Three Part Mass/PALESTRINA: Missa Aeterna Christi Munera

22<sup>nd</sup> December: An augmented choir sang Parts I & II of Bach's Christmas Oratorio.

## 1969

March 30<sup>th</sup> (Palm Sunday): Stainer's Crucifixion was performed at 6-0 p.m., in place of Evensong & Benediction.

1 April, Tuesday in Holy Week: Bach's St. John Passion was performed, in full, in English. The performers were:

John Meager	Evangelist
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Richard Smith	Christus
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Maureen Rye	Soprano
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Pamela Hewitt	Alto
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George Vincent	Tenor
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Frank Chivers	Bass	Pilate
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Peter Jennings	Bass	Peter
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## ESSEX CHAMBER ENSEMBLE

Leader:	Reginald Alder
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Continuo:	Roderick Davies
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Organ:	Edward Bloomfield
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Cello:	Sylvia Bor
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CONDUCTOR:	Michael Foley
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11<sup>th</sup> November: St. Alban's Choir, with the Choir of Epping Choral Society, performed Fauré's Requiem in Church.

21<sup>st</sup> December: The Bach Cantata *Sleepers Wake* was performed by the choir in place of Evensong & Benediction.

## **1970**

12<sup>th</sup> March: Performance of Handel's Messiah.

13<sup>th</sup> December: On Sunday night, at 6-0 p.m., in place of Evensong, the choir will sing the Mendelssohn oratorio, Hymn of Praise.

## **1971**

March 24<sup>th</sup>, 7.30 p.m. - A performance of Handel's Messiah.

April 21<sup>st</sup>, 7.30 p.m. - ORGAN RECITAL.

May 12<sup>th</sup>, 7.30 p.m. - ORGAN RECITAL.

On Wednesday, 30<sup>th</sup> June, at 7.30 p.m. in Church, there is to be a performance of Haydn's oratorio, THE CREATION, under the direction of our own organist, Michael Foley. Soprano: Jane Armstrong; Tenor: William Biggs; Bass: Richard Smith.

December 19<sup>th</sup>: The cantata 'Sleepers Wake' by J.S. Bach was performed in place of Evensong & Benediction.

## **1972**

BACH'S ST. MATTHEW PASSION. Members of the congregation are, of course, familiar with the settings of the Passion which we sing during the liturgies of Palm Sunday and Good Friday. This form, where the story is related by three of the clergy, with the choir representing the crowd (or turba), has its basic roots in the early days of the Christian Church and reached its culmination in the 16<sup>th</sup> century with the compositions of Byrd, Vittoria and Soriano.

The reformation brought a turning point in the development of the 'Passion' - a parting of the ways, with the traditional Latin form being used in the Roman Catholic countries and a new form, in the vernacular, emerging in Germany and Northern Europe generally. This new form continued to develop and, in due course, achieved its zenith with the works of J.S. Bach. At this stage the traditional plainsong has given way to recitative and the scriptural narrative is punctuated by arias and chorales commenting and reflecting on the events of the story.

Bach's 'St Matthew Passion' is, without dispute, technically and emotionally the greatest work of its kind ever written. Elgar refers to 'the noblest sacred work in existence', while Parry speaks of 'the richest and noblest example of devotional music'. It is designed for large forces - soloists, two orchestras and two choirs, with the addition of a third unison choir of sopranos for the opening chorus.

We shall be performing the 'St. Matthew Passion' on Thursday, March 16<sup>th</sup>, at 7-30 p.m., and this should provide a stirring introduction to our observance of Passiontide and Holy Week. It is to be hoped that all members of the congregation will wish to share in what should be a deeply moving religious and musical experience. M.J.F.

Palm Sunday: In place of Evensong at 6-0 p.m. the choir will sing The Passion of our Lord Jesus Christ according to S. Mark, set to music by Dr. Charles Wood....His setting of the S. Mark Passion is very devotional and liturgical and there are moments of great beauty and loveliness which can be discerned and appreciated.

TUESDAY, 27<sup>TH</sup> JUNE, 7.30 p.m. - THIS IS A MUST. The Epping Choral Society, with the S. Alban's Singers, are to sing the Oratorio, ELIJAH, by Mendelssohn, in our church. This is a very splendid and grand work and we should be delighted at being given the opportunity of hearing it. The bass soloist, Mr. K. Tudor. A Lay Clerk in the choir of Westminster Abbey and also well known as a solo singer, is giving his services free, just for the delight of singing in this work...Make sure that the church is packed.

## 1973

Passiontide: During the past few years it has become our custom to perform a major oratorio during passiontide at St. Alban's. This year I have decided to prepare a programme of liturgical music for Lent which is to be sung by a slightly augmented Church choir on Thursday 5<sup>th</sup> April, at 7-30 p.m.

The music to be performed will be mainly of the 16<sup>th</sup> century polyphonic schools but some later compositions are to be included. The main works will be the famous setting of the “Miserere” by Allegri, the “Lamentations of Jeremiah” by Thomas Tallis and Palestrina’s seldom heard “Stabat Mater”.

This last composition is a product of Palestrina’s last years and was written in 1589 or 1590. It was presented by the composer to the Papal Choir, by whom it was jealously guarded, to be performed exclusively by them every Good Friday. In 1771, by bribing a member of the choir, Dr. Burney managed to obtain a copy of the score and published it in London. Despite Burney’s zeal and the admiration of many later musicians (notably Wagner and Debussy), the “Stabat Mater” has comparatively few performances even today. We intend to help remedy this situation and trust that the congregation will be present to hear this most moving masterpiece.

Admission to the recital will, as ever, be free but it is hoped that you will purchase a programme (20p) to help defray the cost of the performance.

M.J. Foley

On Palm Sunday Evensong was replaced by a performance of Stainer’s “Crucifixion”.

Behind the altar in the chapel of S. Joseph there now stands a very interesting organ. It was built by N.P Mander Ltd. For exhibition at the International Organ Festival held in June last at S. Alban’s Abbey... This organ will be used, with orchestra, soloists and choir, for a MUSICAL RECITAL on Wednesday, 18<sup>th</sup> October, at 8-0 p.m.

## 1974

Lent recital of Passion music: On Tuesday 26<sup>th</sup> March at 8.00 p.m. our Choir will give a programme which will include the HANDEL PASSION and the STABAT MATER by PERGOLESI.

On Palm Sunday, in place of Evensong, the choir performed Dvorak’s *Stabat Mater*, described by the Vicar as “thrilling and beautiful”.

## **1976**

30<sup>th</sup> March: 7.30 pm MESSIAH Handel

1<sup>st</sup> April: 7.30 pm Rachmaninoff Vespers (visiting choir conducted by Malcolm Cottle)

Palm Sunday, 15<sup>th</sup> April: Stainer's Crucifixion was sung at 6.00pm followed by Benediction.