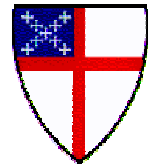


MUSIC



At the Church of the Good Shepherd
Presents

ALL SAINTS' CONCERT 2008



Church of the Good Shepherd
Main Street and Bell Court
Lexington, Kentucky

All Saints' Sunday

2 November 2008

7:00pm

*This evening's performance is in memory
of Good Shepherd parishioners and friends*

JACQUELINE HUGUELET BRADLEY

ANN MCPEEK DUNCAN

ANDREW CAMPBELL HEBSON

WILLIAM DONALD ISAAC

MARY BEWLAY MANEY

JACK L. MCDANIEL

SUSAN PAINTER

ERIC PLUMMER

MARY ANN PLUMMER

ROBERT SCOTT SAWYER

RICHARD WOODBRIDGE SPEARS

CATHERINE CAMILLE TIPTON

MEREDITH FRANKLIN TIPTON

F. ELISABETH WAHLEN

JIM WILSON

*The Audience is cordially invited to the Undercroft
following this evening's concert for a reception sponsored by the Choir Guild.*

*Your contributions this evening benefit the
Church of the Good Shepherd Music Program.*

*** = *The audience is invited to show their appreciation in the form of applause.*

PROGRAM

Choral No. 3 in A Minor

César FRANCK
(1822-1890)

John Kevin Linker, *organ*

Psalm 150

César FRANCK

Halleluia! Louez-le Dieu, caché dans ses saints tabernacles, louez-le Dieu qui règne en son immensité. Louez-le dans sa force et ses puissants miracles; louez-le dans sa gloire et dans sa majesté. Louez-le par la voix des bruyantes trompettes, que pour lui le nébel se marie au kinnor. Louez-le dans vos fêtes au son du tambourin, sur l'orgue et sur le luth chantez, chantez encor. Que pour lui dans vos mains résonne la cymbale. La cymbale aux accords éclatants et joyeux. Que tout souffle vivant, tout sopir qui s'exhale, dise: louange à lui, louange au Roi des cieux. Louez-le Dieu, caché dans ses saints Halleluia!

Halleluia! Praise God in his holy temple, praise God who reigns over his immense creation. Praise him in the strength of his powerful miracles; praise him in the glory of his majesty. Praise him with the voice of brilliant trumpets, play for him the oboe and strum on the harp. Praise him in your dancing with the tambourine, with the drum, on organ and on lute sing, sing again. For him in your hands play the cymbal. [Play the] cymbal with radiance and joy. Let all that breathes, all that lives say: Praise to him, praise to the King on high. Praise God in his holy temple.....Halleluia!

Like as the hart

Herbert HOWELLS
(1892-1983)

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?

Let the people praise thee

William MATHIAS
(1934-1992)

Let the people praise thee, O God; yea let all the people praise thee.
O let the nations rejoice and be glad:
for thou shalt judge the folk righteously, and govern the nations upon earth.
Then shall the earth bring forth her increase:
and God, even our own God, shall give us his blessing.
God shall bless us: and all the ends of world shall fear him.
God be merciful unto us, and bless us:
and shew us the light of his countenance, and be merciful unto us.
That thy way may be known upon earth: thy saving health among all nations.
Let all the people praise thee, O God; yea, let all the people praise thee.
O let the nations rejoice and be glad.
Glory be to the Father, and to the Son:
and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
world without end. Amen.
[Text: Psalm 67]

~~~~~ *Ten Minute INTERVAL* ~~~~~

# Rejoice in the Lamb

Benjamin BRITTEN  
(1913-1976)

I  
Rejoice in God, O ye Tongues;  
Give the glory to the Lord,  
And the Lamb.  
Nations, and languages,  
And every Creature  
In which is the breath of Life.  
Let man and beast appear before him,  
And magnify his name together.

II

Let Nimrod, the mighty hunter,  
Bind a leopard to the altar  
And consecrate his spear to the Lord.

Let Ishmail dedicate a tyger,  
And give praise for the liberty  
In which the Lord has let him at large.

Let Balaam appear with an ass,  
And bless the Lord his people  
And his creatures for a reward eternal.

Let Daniel come forth with a lion,  
And praise God with all his might  
Through faith in Christ Jesus.

Let Ithamar minister with a chamois,  
And bless the name of Him  
That cloatheth the naked.

Let Jakim with the satyr  
Bless God in the dance,  
Dance, dance, dance.

Let David bless with the bear  
The beginning of victory to the Lord,  
To the Lord the perfection of excellence.

### III

Hallelujah, hallelujah,  
Hallelujah for the heart of God,  
And from the hand of the artist  
inimitable,  
And from the echo of the heavenly  
harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah.

### IV

For I will consider my cat Jeoffry.  
For he is the servant of the living God.  
Duly and daily serving him.

For at the first glance  
Of the glory of God in the East  
He worships in his way.  
For this is done by wreathing his body  
Seven times round with elegant  
quickness.  
For he knows that God is his saviour.  
For God has bless'd him  
In the variety of his movements.  
For there is nothing sweeter  
Than his peace when at rest.

For I am possessed of a cat,  
Surpassing in beauty,  
From whom I take occasion  
To bless Almighty God.

### V

For the Mouse is a creature  
Of great personal valour.  
For this is a true case--

Cat takes female mouse,  
Male mouse will not depart,  
but stands threat'ning and daring.  
If you will let her go,  
I will engage you,  
As prodigious a creature as you are.

For the Mouse is a creature  
Of great personal valour.  
For the Mouse is of  
An hospitable disposition.

### VI

For the flowers are great blessings.  
For the flowers are great blessings.  
For the flowers have their angels,  
Even the words of God's creation.  
For the flower glorifies God  
And the root parries the adversary.  
For there is a language of flowers.  
For the flowers are peculiarly  
The poetry of Christ.

### VII

For I am under the same accusation  
With my Saviour,  
For they said,  
He is besides himself.  
For the officers of the peace  
Are at variance with me,  
And the watchman smites me  
With his staff.  
For the silly fellow, silly fellow,  
Is against me,  
And belongeth neither to me  
Nor to my family.  
For I am in twelve hardships,  
But he that was born of a virgin  
Shall deliver me out of all,  
Shall deliver me out of all.

## VIII

For H is a spirit  
And therefore he is God.  
For K is king  
And therefore he is God.  
For L is love  
And therefore he is God.  
For M is musick  
And therefore he is God.  
And therefore he is God.

## IX

For the instruments are by their  
rhimes,  
For the shawm rhimes are lawn fawn  
and the like.  
For the shawm rhimes are moon boon  
and the like.  
For the harp rhimes are sing ring and  
the like.  
For the harp rhimes are ring string and  
the like.  
For the cymbal rhimes are bell well  
and the like.  
For the cymbal rhimes are toll soul  
and the like.  
For the flute rhimes are tooth youth  
and the like.  
For the flute rhimes are suit mute and  
the like.

For the bassoon rhimes are pass class  
and the like.  
For the dulcimer rhimes are grace  
place and the like.  
For the clarinet rhimes are clean seen  
and the like.  
For the trumpet rhimes are sound  
bound and the like.

For the trumpet of God is a blessed  
intelligence  
And so are all the instruments in  
Heav'n.  
For God the Father Almighty plays  
upon the harp  
Of stupendous magnitude and melody.  
For at that time malignity ceases  
And the devils themselves are at peace.  
For this time is perceptible to man  
By a remarkable stillness and serenity  
of soul.

## X

Hallelujah, hallelujah,  
Hallelujah for the heart of God,  
And from the hand of the artist  
inimitable,  
And from the echo of the heavenly  
harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah.

*Allissa Ferguson, Soprano soloist*  
*Debbie Jackson, Also soloist*  
*Whit Whitaker, Tenor soloist*  
*Reginald Smith, JR, Bass soloist*

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## Toccata in G Minor

**Théodore DUBOIS**  
(1837-1924)

*Stephanie Sonne, organ*

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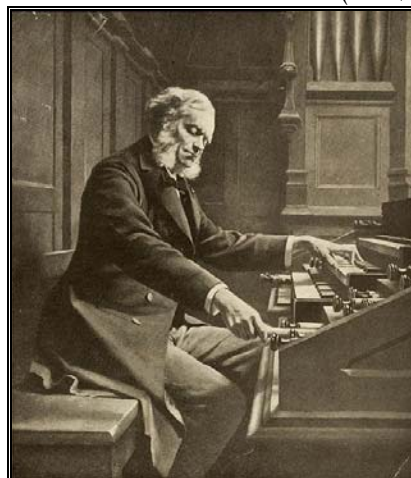
# PROGRAM NOTES

## Choral No. 3 in A Minor

César FRANCK  
(1822-1890)



ARISTIDE CAVAILLÉ-COLL (1811-1899)



CÉSAR FRANCK (1822-1890)

In France during the mid 19<sup>th</sup> century a particular organ builder by the name of Aristide Cavallé-Coll, often in collaboration with organist César Franck, developed a style of organ building that embodied lush symphonic sounds, a departure from the somewhat “top heavy” brilliance of organs of previous generations. The ability of these instruments to play a wide variety of dynamics kindled the development of the symphonic school of organ playing and composition in France, chiefly thanks to an organist and entrepreneur-organ builder at the height of the industrial revolution.

Belgian by birth, **César Franck** became one of the leading figures of the French musical scene of the 19th century. His organ works are symphonic in structure and color making full use of the 19th century organ. An organist all his life, much of Franck's creative output was improvising for church services but the twelve masterworks that he did write down have won an honored place in the organ repertory. The three chorales completed in 1891 and published posthumously were his last testament, a culmination of his life as a composer. The "chorales" are not the German hymns of Bach, but freely conceived fantasias featuring noble themes. **Chorale No. 3 in A Minor** falls in three sections and shows the influence of Bach's chorales and preludes, Liszt's virtuosity, and Wagner's lyricism. The opening toccata-like allegro is juxtaposed with statements of the chorale theme. A new theme enters, a long, lyrical melody on a reed stop, and is passed from key to key, and register to register. Suddenly, the opening flourishes reappear; the piece builds in intensity as the chorale theme rise to the top carrying the work to its majestic conclusion.



## Psalm 150

César FRANCK

Franck composed his festive setting of Psalm 150 for the 17 March 1883 inauguration of the 34-stop Cavallé-Coll organ at the Institute for the Blind in Paris. Organist Louis Vierne attended this

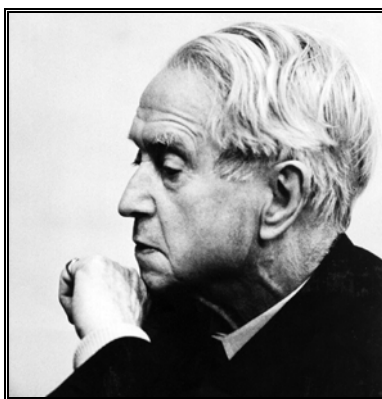
same institution, and wrote in his journal the experiences he had accompanying the choir and playing services in the chapel on this splendid instrument.

Franck captures both the joy and intensity of the text through his trademark chromaticism and long lyrical melodies. Following the initial antiphonal outbursts of “hallelujah” by all voices of the choir, the bass voices deliver the first several verses of text by the vehicle of a haunting and reverent melody. Franck shows his mastery of harmony and counterpoint with the voices imitating each other at the text about trumpets and other festive instruments. All four voices join together in unison to repeat the initial melody sung by the basses. The miniature masterwork concludes with exuberant and chromatic “hallelujahs”.

~~~~~

Like as the hart

Herbert HOWELLS
(1892-1983)



HERBERT HOWELLS (1892-1983)

Snowed in at Cheltenham while London was under a nearly constant air assault in January 1941, **Herbert Howells** composed feverishly during the first two weeks of the year. Though he titled the resulting choral works simply Four Anthems, it is clear from his writings that he originally conceived of the set as anthems "in time of war." Though the set (which also includes O Pray for the Peace of Jerusalem, We Have Heard With Our Ears, and Let God Arise) has been welcomed as a whole into the prestigious canon of the Anglican anthem, it has been the third in the set, **Like as the hart desireth the waterbrooks**, which has become the most enduring. Written in the span of a single day (January 8, 1941) Like as the hart, for SATB chorus and organ, is a simple but at times mysteriously foreboding setting of the first three verses of Psalm 42.

That the score demands a "quiet intensity" is clear from the outset. After a placid introduction played by the organ, the bass voices enter with a remarkably lyrical melodic line, giving the lie to the contention that Howells had no ear for melody. Though the piece is consistently tonal, the composer occasionally colors both harmony and melody with pointed chromaticism, as here. The full chorus then enters, with great effect, on the plea "When shall I come to appear before the presence of God," slowly dying away from a loud peak to a quiet conclusion in E minor. The middle section of the piece follows, with the alto voices taking the solo for "My tears have been my meat;" again the full chorus dramatically joins in with a louder section. The tenors then take the melody, in counterpoint with the sopranos; gradually the basses and altos are added, and the section ebbs to a close. An organ interlude serves to swell the music into the final section, in which

the original bass melody returns, this time against a soprano countermelody. The interplay of the lines is prolonged, accentuating the already-extended nature of the melodic lines. Again the chorus joins together for an impassioned peak, as several parts of the text are recapitulated; then as the organ drops out, the chorus is left to conclude with a protracted cadence, which, in E major, surprisingly gives a hopeful twist to the work. The final chord is sustained for a long time, after which the organ recapitulates the cadence, further prolonging the mood.

Herbert Howells often jokingly referred to himself as the reincarnation of a Tudor-era church composer; in *Like as the hart desireth the waterbrooks* he made a strong contribution to the modern Anglican anthem tradition.

~~~~~  
**Let the people praise thee**

**William MATHIAS**  
(1934-1992)



**WILLIAM MATHIAS (1934-1992)**

The Welsh composer **William Mathias**, born in 1934, was fed and nurtured by a cultural tradition that is steeped in choral music. Mathias' contribution to the choral repertoire is among the most important of any British composer since Vaughan Williams, ranging from works for liturgical use to major choral and orchestral works. His voluminous output includes three each of symphonies, string quartets and piano concertos, as well as concertos for flute, oboe, clarinet, horn, violin, harp, harpsichord and organ. He also composed numerous works for solo organ. Mathias spent his professional life in Wales - first as Lecturer in music at the University of Wales, Bangor (1959-68) then as Professor and Head of Department there from 1970 until his retirement in 1988. As well as serving on many influential committees, he founded the North Wales Music Festival at St. Asaph Cathedral in 1972 and remained its Artistic Director until his death in 1992.

A favorite of cathedral choirs in England, Mathias is known for his infectious use of rhythmic energy and bold harmonic shifts. This combination creates a musical language that is wildly original. Mathias' sound makes his music as easily identifiable as that of Bach, Handel or Mozart. These selections, although only accompanied by organ, are full of variety and color. This is also typical of his skilful technique. The organ rarely doubles the choral parts giving his music a rich and nearly "symphonic" feel. *Let the people praise thee* was commissioned for the royal wedding of Diana and Charles in 1981. Its buoyant and radiant sounds radiate a joy that is quite infectious.

~~~~~  
Rejoice in the Lamb

Benjamin BRITTEN

(1913-1976)



BENJAMIN BRITTEN (1913-1976)

In 1939, fragments of a long poem entitled *Jubilate Agno* by 18th-century poet Christopher Smart were discovered in Suffolk, England and published under the title *Rejoice in the Lamb*. Smart (1722-1771) was a graduate of Cambridge and prolific writer of verse. In 1756 he began to show symptoms of insanity manifested in religious mania, and he spent from 1757 until 1763 in various asylums. It was during one of these incarcerations that *Jubilate Agno* was written. It is a strange and marvelous, exuberant, manic poem of great religious feeling, with every line (except the first) beginning with the words “For” or “Let.”

Benjamin Britten (1913-1976) set portions of the poem in 1943 as a festival cantata for SATB chorus, soloists, and organ. The piece is divided into ten parts, each of which is unique, idiosyncratic, and immensely entertaining. The chant-like opening, marked “mysterious,” calls upon all creation, man and beast, to magnify God’s name. This gives way to the spirited appearance of a number of biblical figures, each paired with an appropriate animal and giving praise to the Lord. Britten accentuates the manic enthusiasm of the passage with a rapid tempo, shifting meters and alternating fortissimo and pianissimo dynamics. A gentle fugal hallelujah praising “the artist, inimitable” is followed by solo paeans to the author’s cat Joeffry and to the mouse, “a creature of great personal valor,” each with suitably evocative tone-painting in the organ.

Britten gives Smart’s reflections on flowers - which are “peculiarly the poetry of Christ” - a serene and reverent tenor solo of great beauty. The mood then turns bleak as the chorus intones in open fifths Smart’s heart-rending lamentation of his suffering at the hands of asylum warders, punctuated by a mocking organ theme, later repeated by the chorus to the words “silly fellow.” But the despair is not long-lived: in an arching canon, Britten expresses Smart’s faith in deliverance from his “twelve Hardships” — and the eccentric, all-encompassing celebration of God’s wonders resumes. A baritone recitative describes the sacred attributes of several letters of the alphabet, followed by an exuberant vocal imitation of musical instruments before the piece ends with a serene evocation of peace and a reprise of the Hallelujah.



Toccata in G Minor

Théodore DUBOIS
(1837-1924)



THÉODORE DUBOIS (1837-1924)

François Clément Théodore Dubois (1837-1924) studied under Ambroise Thomas at the Paris Conservatoire. In 1896 he became the director of the Conservatoire, but was forced to resign in 1905 when he refused to award the Prix de Rome to Maurice Ravel. Dubois composed a large number of works, including several operas and works for orchestra. His *Toccata* in G is from *Douze Pièces pour orgue* (1889) and is distinguished by a central section in the bright key of B major.

BIOGRAPHIES

The Choirs of the Church of the Good Shepherd exist to glorify God through sacred song, to lead and assist all worshipers in attendance, to pray on behalf of those not physically present, to provide musical and spiritual education to all children and adults of the community, and to uphold the traditions and musical wealth of the Anglican Communion. The Church of the Good Shepherd is an Affiliate to the Royal School of Church Music, an organization dedicated to the promotion of the highest standards in church music.

In addition to maintaining a rigorous rehearsal and service schedule at Good Shepherd, the combined choirs tour annually. Since 2001 the Choir has toured throughout the United States singing in such places as Washington National Cathedral and several churches in Chicago. Individuals and groups of Good Shepherd's singers have attended Royal School of Church Music courses/choir camps in Atlanta, Charlotte, Montréal, Tulsa, and Washington, DC. The Choir has made three English Cathedral residencies, including Gloucester Cathedral in 2003 and Lichfield Cathedral & Durham Cathedral in 2006. In April 2007 the Choir took a weekend of services in St. Philip's Cathedral in Atlanta, and in July 2008 travelled to New York to sing services in St. Thomas Fifth Avenue and the Cathedral of St. John the Divine. In July 2009 the Choir will make their fourth residency in England to sing a week's services in Ely Cathedral, Cambridgeshire, and is schedule to appear in Grace Cathedral, San Francisco, California in 2010.

Admittance to the choirs at Good Shepherd is open to members of Good Shepherd and non-members alike, and we welcome new members at any time. A brochure describing our five choirs may be obtained at the west end of the nave.



The Choir following morning Eucharist in
St. Thomas Fifth Avenue, New York
6 July 2008

Just recently appointed as Assistant Organist at Good Shepherd, **Stephanie Sonne** earned her Bachelor of Arts *cum laude* from the University of the South in Sewanee, Tennessee during the

spring of 2007, having studied under Dr. Robert G. Delcamp for a degree in Music with a concentration in Organ Performance. Upon graduation she received the prestigious Gilbert Gilchrist Music Award for outstanding recital performance. While at the University of the South, Stephanie performed with the University Choir at times as a Soprano or Alto, travelling with the Choir to a residency in Wells Cathedral, England during the summer of 2005. She was privileged also to study under David Briggs, Organ Emeritus of Gloucester Cathedral, while in her undergraduate, and is currently studying under Dr. Schuyler Robinson, Professor of Organ and Sacred Music at the University of Kentucky.

A native of Princeton, Illinois, **John Kevin Linker** received a Bachelor of Music degree from Northern Illinois University (DeKalb) in 1997 where he studied organ with Robert Reeves and Richard Hoskins, and a Master of Music degree from the Chicago Musical College (Roosevelt University) in 2003, an organ and harpsichord student of David Schrader. He is currently pursuing a Doctor of Musical Arts degree at the University of Cincinnati (College-Conservatory of Music) where he has studied organ with Roberta Gary and conducting with Stephen Coker and Earl Rivers. At CCM Linker has served as staff accompanist for the University Men's Chorus, and has performed with the CCM Chorale, CCM Chamber Singers, and as organ soloist with the CCM Philharmonic. Linker was first place winner in the annual Strader Organ Competition at CCM in 2004.

Since 2001 Linker has been Organist/Choirmaster of the Church of the Good Shepherd (Episcopal) in Lexington, Kentucky, where he leads a vibrant choir program of professional and volunteer singers of trebles and adults. In addition to the usual rigorous rehearsal and service schedule, the Choir has performed in concert numerous masterworks, including Maurice Duruflé, *Requiem*, Op. 9, J S Bach, *Magnificat in D*, BWV 243, Leonard Bernstein, *Chichester Psalms*, and Mozart, *Requiem*, K 626. National and international tours also occupy much of the Choir's time, and under Linker's leadership the choir has honored three English Cathedral residency invitations, (Gloucester Cathedral, 2003; Lichfield Cathedral, 2006; Durham Cathedral, 2006). The Choir has also made many stateside tours including Atlanta, Chicago, Washington DC, and all around Kentucky. This past summer the choir toured to New York, singing services in St. Thomas Fifth Avenue and the Cathedral of St. John the Divine. The Choir is scheduled to return to England this summer for a residency in Ely Cathedral, and in 2010 will appear in Grace Cathedral, San Francisco, California.

In addition to church work, Linker is increasingly busy as a recitalist and chamber musician, making numerous tours in the United States and abroad. He is an active member of the Association of Anglican Musicians, the American Guild of Organists (former Dean of the Lexington Chapter), and Phi Mu Alpha Sinfonia music fraternity.

Linker is engaged to Lexington native Molly McCann, and both are proud guardians to two lively felines, Nigel and Pierre.

For a full listing of John's professional appearances and Good Shepherd Choir's activities, please visit: www.johnlinker.com.

Good Shepherd's Pipe Organ Rebuilding Project

In 2002 the Church of the Good Shepherd established a fund in which to funnel money to be used for the rebuilding and enhancement of our present 1970 Holloway pipe organ.

Our present instrument is very limited in its tonal capabilities and given its age, many parts of the instrument require replacement. Presently bids are being received from organ builders from around the world. Approximate cost for this project will be \$950,000. When complete the instrument will contain more than sixty ranks of pipes over five divisions, playable from a four-manual movable console, making it one of the most versatile and complete instruments in Kentucky.

This project could be funded by individuals or groups as memorials to loved ones or as gifts of thanksgiving. If you would like to purchase a rank or a division in memory or honor of someone, please speak with the organist/choirmaster.

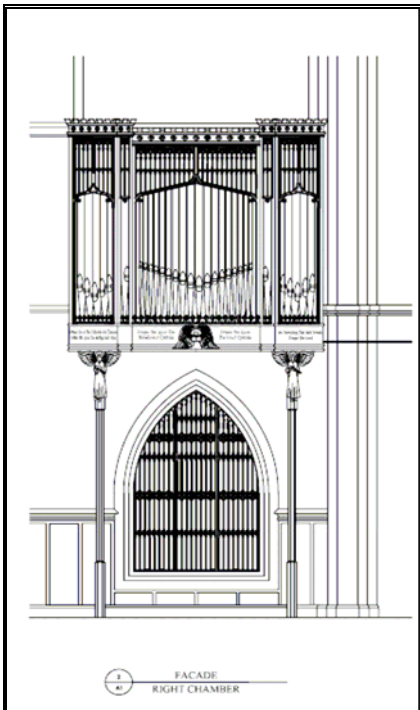
Additional information on this project can be found at www.johnlinker.com/goodshepherdchoirs/organproject.html.



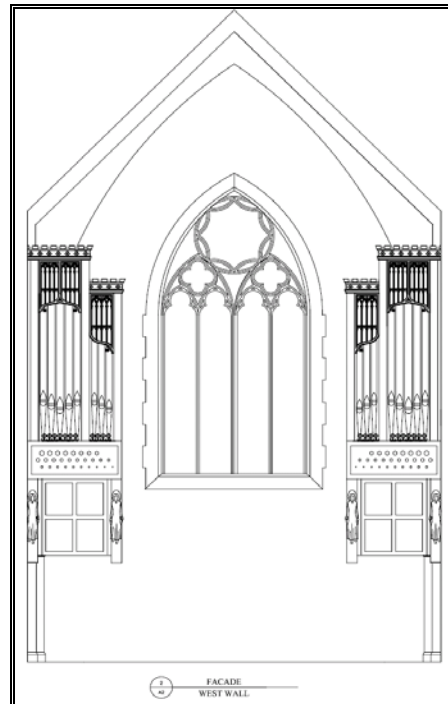
*Proposed design of
Main Organ in the Chancel*



*Proposed design of Antiphon Organ
at the West end*



*Another proposed design of
Main Organ in the Chancel*



*Another proposed design of
Antiphonal Organ at the West end*

We warmly invite you to future choral services and other musical events

Sunday 9 November 2008 – 11:30 am

Annual Choir Brunch featuring cabaret entertainment. \$10 for adults; \$ for children 12 and under. Please phone the church office for reservations (252 1744)

Sunday 7 December 2008 – 11:15am

Advent Procession and Eucharist – *Boys' Choir and Parish Choir*

Monday 15 December 2008 – 7:00pm

Concert by the Choir of Georgia College & State University, Milledgeville, Georgia – *Dr Jennifer Flory, Director*

Sunday 21 December 2008 – 5:00pm

A Festival of Nine Lessons & Carols for Christmas – *Combined Good Shepherd Choirs*

Sunday, 11 January 2009 – 12:30pm

Second Sunday Brunch following 11:15 service - \$10 adults, \$5 children 12 and under. Call 252 1744 to reserve your spot.

Sunday, 8 February 2009 – 4:00pm

Mission Choir Lexington Concert in Calvary Baptist Church. Good Shepherd Choirs team up with choirs from Calvary Baptist Church, Maxwell Street Presbyterian Church, and Faith Lutheran Church in this fund raising event for the Adult Free Clinic on Trent Boulevard
Calvary Baptist Church - High Street and Martin Luther King Jr Street, Downtown

Wednesday, 25 February 2009 – 7:30pm

Solemn High Mass for Ash Wednesday – *Parish Choir, St Cecilia's Girls' Choir*

Sunday, 8 March 2009 – 12:30pm

Second Sunday Brunch following 11:15 service - \$10 adults, \$5 children 12 and under. Call 252 1744 to reserve your spot!

Sunday, 19 April 2009 – 12:30pm

Second Sunday Brunch (on Third Sunday this particular month) following 11:15 service - \$10 adults, \$5 children 12 and under. Call 252 1744 to reserve your spot!

Sunday, 10 May 2009 – 12:30pm

Second Sunday Brunch following 11:15 service - \$10 adults, \$5 children 12 and under. Call 252 1744 to reserve your spot!

Sunday, 31 May 2009 - 5:00pm

Choral Evensong for Whitsunday (including Chorister Promotions) - *Girls' Choir, Boys' Choir, Parish Choir*

Sunday, 5 July 2009 - 5:00pm

A Service of Lessons & Carols for Independence Day

Sunday, 12 July 2009 - 5:00pm

Choral Evensong and Tour Commissioning for the Choir's residency in Ely Cathedral, England

20-26 July 2009

GOOD SHEPHERD CHOIRS ON TOUR TO Ely Cathedral, Cambridgeshire, England
