

1977 ✓

# HENHAM MUSIC CLUB

Presents

# THE LONDON CONCORD SINGERS

Conductor Malcolm Cottle

A return visit by this internationally known choir  
They will present a programme of music both serious  
and not so serious in their unique style

**ST. MARY'S CHURCH, HENHAM**

**SATURDAY MAY 28th at 7.30 p.m.**

Admission by programme: £1.00 (75p school children and OAP's)

Proceeds will go to the Church Clock Jubilee Fund

## PROGRAMME OF MUSIC

All people clap your hands	<i>Weelkes</i>
Ave Verum	<i>Byrd</i>
O pray for the peace of Jerusalem	<i>Tomkins</i>
Crucifixus	<i>Lotti</i>
Tibi Laus	<i>Phillips</i>
O Heiland Reiss	<i>Brahms</i>
Hymn to the Virgin	<i>Britten</i>
Valiant for Truth	<i>Vaughan-Williams</i>

## INTERVAL 15 MINUTES

Quatraines Varaisans	<i>Milhaud</i>
Trois Chansons de Charles d'Orleans	<i>Debussy</i>
Raggle Taggle Gypsies Oh	<i>Le Fleming</i>
She's like the swallow	<i>Chapman</i>
Hora	<i>Lavry</i>
Dat Lucky Ol' Sun	<i>arr. Cottle</i>
It was a lover and his lass	<i>Rutter</i>
De Battle ob Jericho	<i>Lang</i>

## LONDON CONCORD SINGERS

The *London Concord Singers* began in its present form in 1966. It seeks to maintain a group of about thirty voices, meeting regularly in London, and performing a wide range of choral music. Few of the members are full-time musicians, but happily, the choir has always retained a well-integrated, permanent ensemble without recourse to 'professional stiffening' - a record of which it is justly proud.

The choir promotes its own concerts in London at the South Bank, St. John's Smith Square, and elsewhere, and generally enjoys an active season, performing a wide selection of music, within the limits of size and expense inevitably imposed on a small group. A concert of Purcell, Schütz or Bach may well be followed by one of more modern works: recent highlights included Elgar, Britten and Stravinsky as well as new pieces commissioned from up-and-coming young composers. In addition to such promotions, the group has a cosmopolitan repertoire of shorter pieces, from which it can draw for other engagements. This includes modern European and American music, and also a more predictable repertoire of English madrigals and motets. For light-hearted recitals, or cabaret, the choir offers a flexible choice of programme to suit the occasion; or there is scope for more formal concerts, perhaps in a parish church, in or outside London. The group is always happy to undertake such engagements, either as a full choir, or a smaller section drawn from its ranks, and all enquiries are very welcome. Though the choir is active mostly in the London area, it has performed on summer weekends in other places, such as Long Melford Church, Chester Cathedral, and Castle Howard, near York, and a group has also appeared on television with Donald Swann. The choir has won competitive prizes, both at home and abroad: past seasons have included Festival appearances at Montreux and Dubrovnik. Everywhere the singers have enjoyed goodwill and enthusiasm from friends, audiences, and the press.

The conductor of the choir, *Malcolm Cottle*, began his long association with choral music as a chorister at St. Paul's Cathedral. During his time there, he sang at the Coronation of the Queen, and on a subsequent tour of the U.S.A.

His more recent studies have led him into wider fields, both in the concert hall and in the theatre. He has worked as repetiteur with the New Opera Company at Sadler's Wells, and as musical director on tour with the hit show 'Close the Coalhouse Door'. He has also worked for a number of seasons at the Sheffield Playhouse and the Swan Theatre, Worcester, again as musical director.

As well as conducting the London Concord Singers, he is currently Chorus Master of the Hatfield Philharmonic Chorus, and is active in the London area as an organist and accompanist.

## Some Comments from the Press

'One could enjoy the firmness and clarity of the lines, the warmth and consistency of the sound, and the rhythmic assurance of every bar.'

*The Times*

'Obvious from the start was the mutual feeling of trust between conductor and singers; and this was reflected in a well-disciplined and confident performance.' *Yorkshire Evening Post*

'L'ensemble des 'Concord Singers' de Londres fournit la démonstration vivante des pouvoirs prodigieux d'une formation restreinte en nombre, mais dont tous les membres maîtrisent la technique vocale et bénéficient d'une culture musicale personnelle aussi poussée qu'on peut le rêver. S'y ajoute la fougue du chef, M. Malcolm Cottle, de qui l'emprise sur le groupe est des plus enviables' *Journal de Montreux*

'Bryan Kelly's "Three London Songs" and Nicholas Maw's "Five Epigrams" elicited incisive, uninhibited interpretations, as did John Rutter's new "Five Childhood Lyrics".' *Daily Telegraph*

'Maw's supremely succinct, tangy "Five Epigrams" ...revealed the group at its best in attack and release, rhythmic alacrity and tonal shading. A smaller section manipulated the rhythmic subtleties of Thea Musgrave's "Four Madrigals by Sir Thomas Wyatt" with considerable skill.'

*The Times*

'the London Concord Singers were a shining example from the very first note of vocal control, the parts individually beautifully moulded and translucent but always part of the fine choral texture'. *Essex Countryside*