

London Concord Fingers

ST STEPHEN'S CHURCH GLOUCESTER ROAD
KENSINGTON SW7

A programme of choral music for Kensington Music Week
conducted by Malcolm Cottle

WEDNESDAY 8 JUNE 1983 at 7.30pm

Ascendit Deus

Tibi Laus

I will not leave you comfortless

Hear my prayer, O Lord

Rejoice in the Lord, alway

Peter Philips

Peter Philips

William Byrd

Henry Purcell

attrib. John Redford

Peter Philips was born in England in 1561 and died in Brussels in 1628. Little is known of him, but it is certain that he held important musical positions in the Spanish Netherlands, including that of organist of the Royal Chapel at Brussels. William Byrd (1542-1623) was born in Lincoln. At the age of twenty or twenty-one he was organist of Lincoln Cathedral, and later of the Chapel Royal. He retained his Catholic faith throughout his life and wrote for both the Catholic and Protestant church. Henry Purcell (1658-1695) also became organist at the Chapel Royal and although writing mostly in the new style occasionally produced pieces in the old polyphonic style such as this magnificent 8-part Lenten motet. The last piece in this group of polyphonic motets was for many years attributed to John Redford who was for some time organist of St Paul's Cathedral.

Requiem

Herbert Howells

1. Salvator Mundi (O saviour of the world)
2. Psalm 23 (The Lord is my shepherd)
3. Requiem aeternam (1)
4. Psalm 121 (I will lift up my eyes unto the hills)
5. Requiem aeternam (2)
6. I heard a voice from heaven

Herbert Howells, who died earlier this year aged 90, was deeply affected by the death in childhood of his only son in 1934. The 'Requiem' was composed as a direct response to this event and is a moving and personal expression of the deep grief he felt, so much so that he did not allow the work to be released for performance and publication until 1980.

Howells later used most of the words and much of the music of the Requiem as a basis for his choral and orchestral masterpiece 'Hymnus Paradisi' which he also suppressed until Vaughan Williams persuaded him to release it in 1950.

The Requiem is scored for mixed choir with occasional soloists. It consists of six fairly short movements and, like that of Brahms, is in no sense a liturgical Requiem as the texts are drawn from various sources as well as the Roman Mass for the Dead.

INTERVAL

Secular Choruses Op 93a

Johannes Brahms

1. The hunchbacked fiddler
2. The maiden
3. O Sweet May
4. The Falcon
5. Encouragement

These choruses by Brahms, the 150th anniversary of whose birth we celebrate this year, could almost be described as pseudo folk songs, some indeed use folksong words while others are settings of German poets. Musically they have a feel of folk song but are harmonically and melodically rather more adventurous than one would expect to find in that idiom. For instance, the first song is not composed entirely in strophes, and introduces, with shrill 5ths on the word 'Walpurgisnacht', a touch of modern realism, and No 2, which also exists in a version for solo voice and piano, presents a Serbian feature in its alternation of 3/4 and 4/4 time.

Jersey Folk-song suite

Derek Walters

1. Mon pere m'a donne-z un mari
2. Jean, petit Jean
3. Belle Rose
4. Les trois demoiselles
5. J'ai perdu ma femme
6. Malbrouck s'en va-t-en dguere

Derek Walters was born in Droylsden, Manchester. At the age of 16 he left school to work for a firm of industrial chemists, and since then has had a varied career which has included lecturing and publishing. Although without formal training he has won several prizes for composition, and was a finalist in the BBC composer's competition in 1967. This folk song suite was the result of some time spent in the Channel Islands. They were presumably originally written for different groups before being amalgamated into this suite, as the first two are for women's voices only and Nos 4 and 5 for the men with only Nos 3 and 6 using the full choir.

Folk songs from England and America

The wraggle taggle gypsies
The Springtime of the year
Pick a bale of cotton
Shenandoah
The battle of Jericho

arr. Christopher le Fleming
arr. Ralph Vaughan Williams
arr. Maurice Gardner
arr. James Erb
arr. C. S. Lang

London Concord Singers welcome friends wishing to subscribe to increase the activities of their group.

Anyone requiring further details please contact:

S. Walden, 12 Ronald's Road, London N5. Telephone 01-607 0616.

We would remind members of the public that unauthorised recording of the Concert is not allowed.

The London Concord Singers started in 1966 and seeks to maintain a small, well-knit group of some thirty voices, practising and performing a wide range of choral music. Its members come from a great variety of backgrounds and none of them are full-time musicians. The choir's range of activities is equally varied, it has recorded with the London Symphony Orchestra, accepted cabaret engagements in and around London and has sung at all three South Bank concert halls, at the Royal Albert Hall and at St John's, Smith Square. The group has travelled widely and has won prizes at home and abroad. Appearances include Montreux and Dubrovnik and in October of last year they were invited by the Noord Hollands Kamerkoor to perform in Bergen, North Holland. In 1977, in recognition of their continuing support of Contemporary Music, particularly British compositions of the previous 25 years, the choir received a Jubilee Award from the Performing Rights Society.

Malcolm Cottle, the conductor, sang for many years as a boy with the choir of St Paul's Cathedral, London, singing at the Coronation of the Queen and touring the USA. As well as conducting the London Concord he has worked as repetiteur with the New Opera at Sadlers Wells and conducted for Orpheus Opera. His appearances as Musical Director include Sheffield Playhouse, Swan Theatre, Worcester, Nottingham Playhouse and Wyvern Theatre, Swindon.