

London Concord Singers

conductor Malcolm Cottle

Thursday 14th July 2005

A Musical Tour of the EU

Luca Marenzio – Dolorosi Martir

Robert Hugill – Respice Domine

Krystof Harant – Missa super 'Dolorosi Martir': *Kyrie, Gloria*

Peter Philips – Cantabant Sancti

Krystof Harant – Missa super 'Dolorosi Martir': *Credo*

Anton Bruckner – Os Justi

Krystof Harant – Missa super 'Dolorosi Martir': *Sanctus, Benedictus, Agnus Dei*

William Byrd – Ego sum Panis vivus

Interval

Johann Gottfried Schicht - Alles, was Odem hat, lobe den Herrn

Rihards Dubra – Salve Regina

Zoltán Kodály – Öregek (*The Old Ones*)

Camille Saint Saens – 2 Chansons Op. 68

Henryk Górecki - Totus Tuus, Op. 60

Vagn Holmboe – Laudate Dominum (Liber Canticorum Vol Vb)

Tonight's programme is being repeated at St. Thomas's Church in Strasbourg on Saturday 6th August and London Concord Singers will be singing Harant's **Missa super 'Dolorosi Martir'** at High Mass in Strasbourg Cathedral on Sunday 7th August. Singing in the home town of the European Parliament gave us the impetus to try and represent as many of the EU member states in the programme as possible. We have not been able to quite include everyone but we have managed to cover quite a few countries: Belgium (Peter Philips), England (Byrd, Hugill), Italy (Marenzio), Czech republic (Harant), Germany (Schicht), Austria (Bruckner), Denmark (Holmboe), Hungary (Kodály), Latvia (Dubra), Poland (Górecki) and France (Saint Saens).

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Luca Marenzio (1553 – 1599) – Dolorosi Martyr

Marenzio was a chorister at Brescia cathedral, where he studied composition with Giovanni Contini. From 1578 he was a musician in the Roman household of Cardinal Luigi d'Este. During the period 1588 to 1589 he contributed to the Florentine Intermedi which were written for the wedding of the Grand Duke of Tuscany, these dramatic vocal interludes were an important precursor to opera. By 1594 he was back in Rome, under the wing of Cardinal Aldobrandini; here he met the poets Tasso and Guarini. From 1596 to 1598 he worked for the King of Poland in Warsaw but by the time of his death he was back in Rome.

Marenzio is best known for his madrigals, a large proportion of which were published under the auspices of Cardinal d'Este. But it might not have been so. D'Este tried (and failed) to get Marenzio a place in the Sistine Chapel choir; if he had succeeded then Marenzio's surviving output would surely have favoured sacred music over secular. His 5-part madrigal **Dolorosi Martyr** has words by the poet Tansillo and was first printed in Marenzio's first book of Madrigals, dating from 1580. Marenzio's madrigal style struck a chord in his contemporaries and his madrigals were immensely popular. His complete 5 and 6 part madrigals were published by Pierre Phalèse in Antwerp. **Dolorosi Martyr** was included in the 16th century English publication *Musica Transalpina* which did much to publicise the Italian madrigal style in England. Marenzio's contemporary Vincenzo Giustiniani described Marenzio's music as representing "a new fresh style, pleasing to the ear, with some simple counterpoint and without excessive artifice".

Bitter pains, fierce torments

Unbearable punishment, biting ropes, chafing chains

Whilst I spend the night, the day, the hours, the minutes

In wretchedness, bewailing my lost love.

Sad moans, wailing, cries, laments,

Heavy tears and endless misery

Are my meat, and the dear tranquillity

of my life is bitterer than any gall.

Robert Hugill (1955 -) – Respite Domine

I sing regularly in the Latin mass choir at St. Mary's Roman Catholic Church, Cadogan Street, Chelsea so that plainchant and polyphony are a regular part of my diet. This motet sets the text of the Introit (the plainchant used at the start of the Latin mass) for the 19th Sunday in Ordinary Time which this year falls on 7th August 2005, the date that London Concord Singers are singing mass at Strasbourg Cathedral, so this motet was written for that occasion at Malcolm Cottle's request. The motet is part of **Tempus per Annum**, an on-going sequence of motets that I am writing which aim to set all of the Introit texts for all the Sundays and major festivals.

In June 2004, the choir *FifteenB*, conductor Paul Ayres, performed a programme of sacred music at the Chelsea Festival which included the premieres of 6 of my motets. London Concord Singers sang the motet **Deus in Adjuvium**, for the 18th Sunday in Ordinary Time at mass in Barcelona Cathedral in August 2004. The 4 advent motets from **Tempus per Annum** were premiered in July this year at a concert at St. Giles Church, Cripplegate, sung by the Eight:*Fifteen* Vocal Ensemble, conducted by Malcolm Cottle. The programme also included the premiere of my cantata **The Testament of Dr. Cranmer**.

Have regard, O Lord, to thy covenant and forsake not to the end the souls of Thy poor. Arise, O Lord, and judge Thy cause. Forget not the voices of them that seek Thee. O God, why hast Thou cast us off unto the end; why is Thy wrath enkindled against the sheep of Thy Pasture. (Psalm 73)

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Krystof Harant (1564 – 1621) – Missa super Dolorosi Martyr: Kyrie, Gloria

Harant was born into a minor Bohemian noble family at the castle of Klanovy (in South Bohemia – now the Czech Republic). His education, at the Innsbruck court of Archduke Ferdinand of Tyrol, was thorough and wide-ranging. Between 1593 and 1597 he served as a soldier, fighting the Turks. He went on pilgrimage to the Holy Land from 1598 to 1599, going on to write about his experiences in a book, *Journey from Bohemia to the Holy Land, by way of Venice and the Sea*, published in Prague in 1608. He converted to Protestantism in 1618 and was part of the army which bombarded the Imperial Palace in Vienna. The Protestants were defeated at the Battle of the White Mountain in 1620, after which he was captured and executed in the Old Town Square in Prague along with the other leaders of the rebellion.

His surviving musical legacy is not extensive; just a few motets and this mass, based on Marenzio's madrigal **Dolorosi martyr**, seven separate works in all. His music is conservative in style, owing much to the Flemish composers of the previous generation. He was very fond of the archaic technique of *cantus firmus*. Ironically the piece he chose for his *cantus firmus* in the mass, Marenzio's madrigal **Dolorosi martyr**, was by one of Italy's most progressive composers. In addition to his composing, he had a fine reputation as a singer and instrumentalist. His reputation as a composer seems to have crossed the religious divide in Prague, as his mass was used at a Roman Catholic service in Prague in 1620, just before Harant's execution.

Kyrie: *Lord have mercy; Christ have mercy; Lord have mercy*

Gloria: *Glory to God in the highest, and peace on earth to men of good will. We praise Thee, We bless Thee, We adore Thee, We glorify Thee, We give Thee thanks for Thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord Jesus Christ, only begotten Son, Lord God, Lamb of God, Son of the Father, Thou who takest away the sins of the world, have mercy on us; Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy on us. For Thou alone art the Holy One, Thou alone art the Lord, Thou alone art the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.*

Peter Philips (c.1565 - c. 1635) – Cantabant Sancti

Philips was an English composer and organist who spent most of his working life in Belgium. He was a Catholic, and as such chose to leave England after a tenure as singer at St. Paul's Cathedral in London. He first went to Brussels, and then quickly on to the English College in Rome where he met the English Catholic landowner Lord Thomas Paget. Philips and Paget travelled throughout Europe together, before settling in Antwerp shortly before Paget's death. There, Philips obtained a position as organist to the chapel of the Archduke Albrecht, and met his colleagues John Bull and Pieter Cornet, as well as probably Jan Pieterszoon Sweelinck. He was also highly regarded as a virginal player, and made a living teaching on this instrument.

Philips was one of the most prolific Northern composers of Latin sacred choral music, with a few hundred surviving motets. He also composed music for both instrumental consort and keyboard, many of these pieces surviving in arrangements of both types. These pieces involve the best-known genres of English instrumental music of the time, the fantasia and pavan and galliard. Philips' motets also contain something of the English style in that they are all written with organ accompaniment; his style of vocal composition, however, is more in keeping with the great continental masters of the period, such as Orlandus Lassus. His vocal and instrumental writing is extremely smooth, with well-planned harmonies, and a general lack of contrapuntal artifice. Philips was one of the outstanding vocal composers of his day, publishing motets in German as well as Latin.

Cantabant Sancti, a setting of the Matins Responsory for the Feast of Holy Innocents, comes from his publication **Cantiones Sacrae**, a collection of 5-part motets which was published in Antwerp in 1612.

The Saints sang a new song before the throne of God and of the Lamb, and their sound is gone out in all lands. These children have been ransomed from among men as the first offerings to God and to the Lamb, and in their mouths no falsehood has been found.

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Krystof Harant (1564 – 1621) – Missa super Dolorosi Martyr: *Credo*

Credo: *I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And I believe in one Lord, Jesus Christ, the only-begotten Son of God. Born of the Father beyond all ages. God of God, Light of Light, true God of true God. Begotten, not made, of one substance with the Father. By whom all things were made. Who for us men and for our salvation came down from heaven. And he became flesh by the Holy Spirit of the Virgin Mary: and was made man. He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day he rose again, according to the Scriptures. He ascended into heaven and sits at the right hand of the Father. He will come again in glory to judge the living and the dead. And of his kingdom there will be no end. And I believe in the Holy Spirit, the Lord and Giver of life, who proceeds from the Father and the Son. Who together with the Father and the Son is adored and glorified, and who spoke through the prophets. And one holy, Catholic, and Apostolic Church. I confess one baptism for the forgiveness of sins. And I await the resurrection of the dead. And the life of the world to come. Amen*

Anton Bruckner (1824 - 1896) - Os Justi

Born in Austria, Bruckner was the son of a village schoolmaster and organist, with whom he first studied and for whom he could deputise when he was ten. His father died in 1837 and he was sent at 13 as a chorister to the St. Florian monastery where he studied organ, violin and theory. He became a schoolmaster-organist, holding village posts, but in 1845 returned to teach at St. Florian, becoming organist there in 1851. During these years he had written masses and other sacred works. In 1855 he undertook a counterpoint course in Vienna with the leading theorist, Simon Sechter; the same year he was appointed organist at Linz Cathedral. He continued his studies almost to the age of 40, but more crucial was his contact, in 1863, with Wagner's music - first **Tannhäuser**, then **Tristan und Isolde**; these pointed to new directions for him, as the Masses in d Minor, e Minor and f Minor, and Symphony no.1, all written in 1864-8, show.

In 1868 he moved to Vienna where he lived for the next 28 years, eventually succeeding Simon Sechter as professor of counterpoint and harmony at the Conservatoire. During the years 1879 to 1887 he was working on his 6th to 8th symphonies and it was during this period that his motet **Os Justi** was written.

The mouth of the righteous man utters wisdom, and his tongue speaks what is just. The law of his God is in his heart; his feet do not slip. Alleluia

Krystof Harant (1564 – 1621) – Missa super Dolorosi Martyr: *Sanctus, Benedictus, Agnus Dei*

Sanctus: *Holy, Holy, Holy Lord God of Sabaoth, Heaven and earth are full of thy glory, Hosanna in the Highest.*

Benedictus: *Blessed is he that cometh in the name of the Lord, Hosanna in the Highest.*

Agnus Dei: *O Lamb of God, who takest away the sins of the world, have mercy upon us.
O Lamb of God, who takest away the sins of the world, have mercy upon us.
O Lamb of God, who takest away the sins of the world, grant us thy peace.*

William Byrd (c. 1539 – 1623) – Ego sum Panis vivus

Born in London at the end of 1539 or early 1540, William Byrd was the foremost composer of the Elizabethan age and among the three or four English composers since the Renaissance who have stood unequivocally as equals with their continental contemporaries, a master of keyboard music and the madrigal as well as Latin and English church music. He was a chorister in the Chapel Royal under Queen Mary, this was a time when the ornate polyphony of the early Tudor church was reinstated under

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composers such as William Mundy, Robert Parsons, Robert White and Thomas Tallis. Byrd probably studied with Thomas Tallis. He was appointed organist of Lincoln Cathedral in 1563 and to the prestigious post of "Gentleman of Her Maiesties Chappell", co-organist with Tallis, in 1569. But little is really known of Byrd during Elizabeth's reign. He remained throughout his life a dedicated Roman Catholic, but he received some forbearance regarding his religion - witness his continuing relationship with his celebrated protestant mentor, Tallis, and their joint venture as England's sole authorised music publisher.

Though Byrd himself seems to have been protected, his family were increasingly harassed by the authorities. Finally, in 1593 he retired to the estates of the Roman Catholic peer, Lord Petre. During this period he first produced his 3 mass settings (for 3, 4 and 5 voices). These masses can be seen as gestures of support to the Roman Catholic recusant community. Byrd actually had them printed and his only gesture of caution was to omit the title page. Because title pages at this time contained fulsome dedications which provide us with much information about the genesis of the piece, we are woefully lacking information about the exact background to the masses. Almost certainly they were written for practical use in private Roman Catholic masses. We have written record of Byrd's participation as an organist in such masses. Interestingly enough, force of circumstance seems to have relaxed the rule about women singing in church and women are known to have sung in the choirs for these private recusant masses.

After the printing of the masses, Byrd went on to an even greater project, two volumes of *Gradualia* published during the reign of James I; the intent being to provide music for all the mass propers of the church year - the first such undertaking since Isaac's *Choralis Constantius* about a century earlier. **Ego sum panis vivus** is from the 2nd volume of the *Gradualia*, being the first Antiphon at Vespers on the Thursday after Pentecost and the Benediction Antiphon at Lauds on Corpus Christi.

I am the living bread, from whom heaven descended. If anyone should partake of this bread, they shall live eternally, Alleluia.

Johann Gottfried Schicht (1753 - 1823) - Alles, was Odem hat, lobe den Herrn

Schicht was born in Reichenau near Zittau, a town in Germany just east of Dresden and currently on the German/Czech border. He studied at the University of Leipzig. In 1781 in Leipzig the Gewandhaus association was formed to give 24 concerts a year on Thursdays from 5pm to 7pm. The concerts took place in the Gewandhaus, which was the headquarters of the cloth and textile merchants; in 1780 an unoccupied floor had been remodelled as a concert hall. Initially the orchestral was directed by Johann Adam Hiller who had led a concert series known as the "Grand Concert" which had taken place in a wing of the tavern, "The Three Swans". In 1785 Schicht became the director of the Gewandhaus concerts in succession to Hiller. These were not great years for the orchestra, Schicht was a fine artisan conductor but lacked the spark of genius and it was not until Mendelssohn took it over that the Gewandhaus orchestra developed into a world famous ensemble.

In 1810 Schicht went on to be Kantor of Leipzig's Thomasschule where J.S. Bach had worked earlier in the previous century. Again Schicht followed on from Johann Adam Hiller who was the previous Kantor. In 1819 Schicht produced the hymnal, 'Allgemeines Choral-buch', containing his own 4-part chorale settings.

Let every thing that hath breath praise the Lord. Praise ye the Lord (Psalm 150, verse 6)

Rihards Dubra (1964 -) – Salve Regina

Rihards Dubra was born in 1964 and studied music theory and composition at the Emils Darzins Music College and the Latvian Music Academy with Juris Karlsons, in 1997 he completed his musical education in LMA with a Masters degree in composition. For several years he was an organist at Mater Dolorosa Catholic Church in Riga. He is one of founders and leaders of the group "Schola Cantorum

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Riga" (Initially "Schola Gregoriana Riga"). He works as music theory and composition teacher at Jurmala Music College.

Dubra's main creative interests lie in symphonic music, organ music and large-scale works for voice or choir with accompaniment. However, irrespective of his choice of playing force, his music always expresses his faith in God. "As faith is the only purity in this world, I cannot imagine anything better than to write only sacred music". These feelings are clearly apparent in works such as his chamber symphony *Sivitit Anima Mea*, *Mother of God Watched for organ*, *Lux Confessionis for violoncello and organ*, *Oratio for marimba and mixed choir* and many others. But the majority of his works draw upon the main elements of traditional Catholic Church music: masses, cantatas (*Angelus Domini*, *Cantata in Nativitati Domini*, *Canticum Fratris Solis*) and motets with texts from Holy Scriptures and liturgy

The basis of Rihards Dubra's style is the unification of minimalism and neo-romantic melodies with the intonation, form and philosophy of Gregorian, Medieval and Renaissance music. "My music is often meditative; I like to stop for a moment and to check it for some time. This is not possible with life, but music allows us to achieve the impossible – light, longing and eternity speak to us feeling every moment..."

Hail Holy Queen, Mother of Mercy! Our life, our sweetness and our hope! To thee do we cry, poor banished children of Eve, to thee do we send up our sighs, mourning and weeping in this valley of tears. Turn then, gracious advocate, thine eyes of mercy toward us; and after this our exile show unto us the blessed fruit of thy womb Jesus; O Clement, O Loving, O Sweet Virgin Mary. Pray for us, O holy Mother of God. That we may be made worthy of the promises of Christ.

Zoltán Kodály (1882 – 1867) – Öregek (*The Old Ones*)

Hungarian born Kodály's compositional career spans 7 decades, from 1897 to 1966. His early pieces were conceived in the spirit of Viennese Classicism and German Romanticism. Kodály's development was profoundly influenced by folksong and his acquaintance with Debussy.

Works for chorus make up the bulk of Kodály's output; few 20th century composers showed greater knowledge of the genre or greater devotion to it. The energy is generated from the text, the folk idiom and the composer's vivid melodic invention. These unaccompanied works are marked by a natural and logical construction that develops through variation technique and a free contrapuntal style. *Öregek* (*The Old Ones*) was written in 1933 to words by Sándor Weöres (1913 – 1988)

So forlorn are the old. I sometimes watch them from the window, Watch how they trudge home In the shivering wind with twigs on their backs, Or sit in the sweltering summer In the sun before the house, Or sleep on a winter's evening Soundly beside the stove. With palm outstretched they stand Before the church Sadly, despondently, Like withered autumn leaves.

And when they trudge down the street with a stick Even the sunshine looks ill at ease, And so strangely everyone says, Good day to you, old man! The summer sun, The winter's snow, The autumn leaves, the spring's fresh flowers, all sing in their ears:

"Old food in the kettle of life, old straw in the cart of life, wax run down the candle of life, you have been eaten, you have been strewn, you have been burned, you may fall asleep..."

And sometimes, when their old hands Fondle a fair child's head, It may be with pain that they feel Those hands, Those hard-working hands Those hands of blessing Are of use to no one any more.

And they are captives now, Listless, dozing captives chained, Their chains are seventy hard years, The crimes, troubles, sorrow of seventy years, In chains of seventy hard years they await A charitable hand's, A dreadful hand's, An undisobeyable hand's Word of command: "Come, lay it down."

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Camille Saint Saens (1835 – 1921) – 2 Chansons Op. 68 (*Calme des Nuits; Les Fleurs et les arbres*)

"The artist who does not feel completely satisfied by elegant lines, by harmonious colours, and by a beautiful succession of chords does not understand the art of music."

As a child, Saint Saens showed precocious talent as both pianist and composer. He had private lessons before entering the Conservatoire in 1848, where he was taught by Halevy. He became organist of the Madeleine in 1857 and remained there for nearly 20 years. He taught at the Ecole Niedemeyer where Faure was amongst his pupils. A virtuoso pianist, he was renowned for the purity and grace of his playing and excelled in Mozart. The musical style of his compositions was conservative and he did not always overcome the problems arising from the easy facility of his technique, but his best works are notable for their Gallic charm and joie de vivre. His most famous work, *The Carnival of The Animals* was written as a private musical joke in 1886, but Saint Saens forbade performances of the work during his lifetime. Saint Saens wrote the 2 *Chansons* in 1882. The poems seem to be anonymous, giving rise to speculation that he may have written the words himself.

I. Evening calm, refreshing night, shimmering firmament of heaven, silent caverns, devoid of light, you all thoughtful souls do enlighten. Bright rays of the sun, gaiety and great clamour attract the thoughtlessness; yet the poet, he alone is inspired by perfect calmness.

II. The flowers and the ferns, the bronzes, the urns, enamels and gold, the sea and the fountains, the plains and the mountains console when our troubles unfold. O Nature eternal, you powers supernal assuage all our fears. And Art is overwhelming, its brightness illuming our smiles and our tears.

Henryk Górecki (1933 -) - Totus Tuus, Op 60, 1987

"I was born in Silesia; Old, ancient Polish land. But three cultures have always coexisted there: Polish, Czech, German. Why do I like Czech music? Where does my knowledge and liking of German and Austrian music come from? Why do I worship Mozart, Schumann, Schubert, Brahms, Beethoven, Bach? Why am I enamored with Szymanowski and Chopin? Why did I grow up with them? Because at the beginning of my musical education, when I had no idea about music--nothing!--these names were always near me: Beethoven, Chopin, Szymanowski Does one need to consider it in a special way, does one need to think much about this? I do not think so. Nobody chooses their time and place of birth."

Górecki studied composition in Katowice in his native Poland. After a post-graduate sojourn in Paris, he became a professor of composition in Katowice. As a composer, he has been known and respected in Poland, but not always well-known around the world; the phenomenal success of his Symphony no. 3 astounded many of his contemporaries.

Górecki worked with great determination to develop his own compositional voice, through assimilating the techniques of his predecessors (Bartók, Szymanowski) and those active around him (Boulez, Xenakis, Nono), and then paring away all elements extraneous to his personal expression. In the 1960s, Górecki belonged to the small group of the most avant-garde composers of his time. Together with Penderecki, Serocki, and others he established a pattern for new music: the more dissonance the better, the harsher the sounds, the better. During the 1970s Górecki worked to achieve a direct link between the emotional and spiritual content of texts, both sacred and traditional, and his musical architecture. The focus on vocal music throughout this period led quite naturally to an emphasis on melody, with a resulting simplification of the harmonic and textural elements.

"I think that music is one of the domains that people really need, and its importance only depends on whether one knows how to receive it. Every person needs to be prepared to know how to "use" music. Not only music -- also literature, painting, sculpture, and film. Tarkowski said that art is prayer. It is something that I also emphasize. But it is difficult to understand: one has to mature to this thought. It seems to many people that prayer means to "recite the Hail Mary"--but someone may recite "Hail Mary" as many times as one wants and it will not be prayer. Olivier Messiaen said during a meeting in

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Katowice that he is a man of prayer. But what does he do? He writes his notes down, he listens to his birds. And this is supposed to be prayer?" [Górecki, interview of 1997]

Totus Tuus is a hymn to the Virgin Mary that was composed in 1987 for the third visit of Pope John Paul II to his homeland. The choral text is taken from a poem written by Maria Boguslawska. The music is based on chants of the Polish Catholic Church and reflects Gorecki's deep love of his country and its musical traditions. The simple form of the chant is repeated to build a musical affirmation of faith.

I am wholly yours, Maria, Mother of Our Redeemer Virgin of God Pious Virgin, Mother of the Saviour of the World

Vagn Holmboe (1909 – 1996) – Laudate Dominum (Liber Canticorum Vol Vb)

Holmboe studied music at the Royal Danish Academy of Music in Copenhagen, going on to further study in Berlin and Romania, where the folk music was a great inspiration. He went on to teach at the Royal Danish Academy of Music, resigning in 1965 in order to devote himself to composition.

His music is notable for its logic and clarity, for the neo-classicism of its inspiration; the music of Haydn was a great influence on him. He avoided originality for originality's sake. He wrote a great deal of music for a cappella chorus including the 5-Volume Liber Canticorum. **Laudate Dominum**, written in 1984, comes from the 5th volume of Liber Canticorum. The work is in 3 movements.

I. Alleluia! I cried unto the Lord with my voice. Alleluia! Blessed be the Lord, my God. Alleluia

II. Hear my cry, O God; attend unto my prayer. From the end of the earth will I cry unto thee, when my heart is overwhelmed: lead me to the rock that is higher than I. (Psalm 61, v. 1-2)

III. O praise the Lord, all ye nations: praise him, all ye people. For his merciful kindness is great toward us: and the truth of the Lord endureth for ever. Praise ye the Lord. (Psalm 117, v. 1-2)

Our Future Concerts:-

Saturday 6th August 2005

Eglise de St. Thomas Strasbourg, 8.30pm

A Musical Tour of the EU

Sunday 7th August 2005

Strasbourg Cathedral, 11.30am (High Mass)

Hugill – Respice Domine

Bruckner – Os Justi

Harant – Missa super Dolorosi Martir

Philips – Cantabant Sancti

Thursday 16th December 2005

Grosvenor Chapel, South Audley Street, Mayfair, London. 7.30pm

Christmas Concert

We always welcome new members, so if you are interested in joining us please contact a member of the choir. We rehearse on Monday evenings near Blackfriars Station; rehearsals recommence in September.