

LONDON CONCORD SINGERS

Conductor – Malcolm Cottle

Thursday 13th July 2006

Programme

Giovanni Bassano – Dic nobis, Maria

Claudio Merulo - Adoramus te

William Byrd – Oculi Omnium

Robert Parsons - Credo quod redemptor meus vivit

Richard Rodney Bennett – Missa Brevis

INTERVAL

Benjamin Britten – A Hymn to the Virgin

Veljo Tormis – Jaanilaulud: St. John's Day Songs

Urmas Sisask – Benedictio

Giovanni Bassano (c. 1558 – 1617) – Dic nobis, Maria

Bassano arrived at St. Mark's Venice in 1576, aged 18, to become an instrumental player there. Nothing is known of his background but he soon acquired a reputation as one of the finest instrumentalists in Venice. His first book, a collection of instrumental pieces, was published in 1585 and includes useful information about how to ornament passages when transcribing vocal music, a common practice in the 16th century. Also in 1585 he became a music teacher at the seminary associated with St. Marks and in 1601 took over as head of the instrumental ensemble. As performer and director, Bassano was responsible for the performances of music by Andrea and Giovanni Gabrieli, it was he who probably played the elaborate cornett parts in Giovanni Gabrieli's pieces. He seems to have died in 1617, as both of his jobs became vacant that summer.

He also wrote vocal music and his canzonettas achieved fame in England, where Thomas Morley published English versions in 1597. Bassano's motets show a striking similarity to the early work of Heinrich Schütz. Schütz studied in Venice with Gabrieli and the two may have known each other, certainly Schütz knew Bassano's music. **Dic nobis, Maria** is a brilliant sounding motet in which Bassano

seems more interested in an instrumental idiom rather than exploring the meaning of the text.

Dic nobis Maria, quid vidisti in via?

*Tell us Mary what you saw as you went
on your way.*

Sepulchrum Christi viventis,
Et gloriam vidi resurgentis.

*The tomb of the living Christ,
And I saw his glory as he rose again.*

Dic nobis Maria, quid videristi in via?

Two Angels, napkin and linen cloths.

Angelicos testes, sudarium et vestes.

Dic nobis Maria, quid videristi in via?

Christ is risen, my hope

Surrexit Christus spes mea;

Praecedet vos in Galileam; Alleluia.

And he will go before you into Galilee. Alleluia

Claudio Merulo (1533 – 1604) - Adoramus te

Merulo was born in Coreggio and studied there with a madrigalist who had worked at the court of Ferrara. He was in Venice by 1555 where he developed what would become a lifelong friendship with Costanza Porta; Merulo may also have studied with Zarlino at St. Mark's. In 1556 he became organist at Brescia Cathedral, going on to St. Mark's in Venice a year later. He was selected from a list of candidates that included Andrea Gabrieli. Initially, Merulo was 2nd organist, but he later became 1st organist with Andrea Gabrieli as 2nd thus confirming his place as one of the most important organists in Europe and one of the best known composers in Northern Italy. He was Venice's ambassador to the Wedding of Francesco de' Medici duke of Florence and wrote music for the visit to Venice by King Henry III of France.

In 1584 he suddenly left Venice. We have no documents relating to this event, but it seems that he was poached by the Farnese Duke of Parma. And from this period to his death in 1604 he was based in Parma.

Though famous for his keyboard music, Merulo also wrote madrigals and motets; he published two books of madrigals and his motets for double choir are very much in the style of Andrea and Giovanni Gabrieli.

Adoramus te, Domine Deus Christe,
Quia per sanctam Crucem tuam
Redemisti mundum.

*We adore thee, Lord, Jesus Christ,
Who by thy Holy Cross
Has redeemed the world.*

William Byrd (c. 1539 – 1623) – Oculi Omnium

Born in London at the end of 1539 or in 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 as equals with their continental contemporaries as a master of keyboard music, the madrigal, and 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 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 Majesties 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 he had personal protection thanks to the patronage of Queen Elizabeth, the authorities increasingly harassed his family and Byrd eventually retired to the country to live under the protection of Catholic Lord Petre. During this period he 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.

After the printing of the masses, Byrd went on to an even greater project, two volumes of *Gradualia*. They were 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 Constantinus* about a century earlier. **Oculi Omnium** sets the gradual for Corpus Christi and the Votive Mass of the Blessed Sacrament. The motet comes from Volume 1 of *Gradualia* published in 1605.

Oculi ómnium in te spérant, Dómine:
et tu das illis éscam in témpore oportúno

*The eyes of all hope in Thee, O Lord,
and Thou givest them meat in due
season.*

Aperis tu mánum túam:
et ímples ómne ánimál benedictióne.

*Thou openest Thy hand,
and fillest every living creature with
Thy blessing.*

Robert Parsons (1530 – 1572) – Credo quod redemptor meus vivit

Little is known about Parsons's life, but in his youth he was probably a choirboy. At least, he went on to become assistant to Richard Bower, master of the Children Choristers of the Chapel Royal. He was appointed Gentleman of the Chapel Royal in 1563. He seems to have died as a result of falling into the swollen river Trent.

Parsons wrote music for both Catholic and Protestant rites; his career as a composer and performer covered the reigns of King Edward 6th, Queen Mary and Queen Elizabeth 1st. Only 10 of his Latin works survive and of these only 5 survive complete, others are missing at least 1 part. This is one of 3 works written by Parsons associated with burial services. It is not clear whether this dates from the reign of Mary or Elizabeth. Elizabeth did allow some use of Latin in musical settings and stylistically this motet would appear to be Elizabethan.

Credo quod Redemptor meus vivit,
et in novissimo die de terra surrecturus sum;

*I know that my redeemer lives
and that he shall stand at the latter day
upon the earth:*

et in carne mea videbo Deum Salvatorem
meum.

*And in my flesh shall I see God, my
Saviour.*

Richard Rodney Bennett (born 1936) – Missa Brevis

Bennett was born into a musical English family and began composing as a child. He had informal lessons with Elizabeth Lutyens that made him dissatisfied with the more traditional compositional methods of Lennox Berkeley and Howard Ferguson, with whom he had studied at the Royal Academy. He explored the mainstream European avant-garde via visits to the Darmstadt Summer Schools and a two-year period of study in Paris with Pierre Boulez.

But Bennett was never wholly assimilated into the European serialist avant-garde; Stephen Walsh described his style as “a neo-Romantic serialism closer to Berg than Webern”. His works cover a wide range of genres from opera through to symphonies and instrumental solos. In parallel to this composing, Bennett undertook what he described as musical journalism – composing film scores – something that he had done since his student days. He brings to his film scores a gift for melody and an ability to create mood.

As a student he had supported himself playing jazz piano and he has continued ever since to have a further career as a jazz pianist, forming partnerships with Marian Montgomery, Karin Krog and Mary Cleere Haran.

Since the 1990's a degree of synthesis has happened in Bennett's musical language and his language has developed as a distinctive brand of tonality. His **Missa Brevis** was written in 1990 for the choir of Canterbury Cathedral.

Kyrie

Kyrie Eleison
Christe Eleison
Kyrie Eleison

*Lord Have Mercy
Christ Have Mercy
Lord Have Mercy*

Gloria

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.

*Glory to God on high, and on earth
peace to men of good will.*

Laudamus te,

We praise You.

Benedicimus te,

We bless You.

Adoramus te,

We adore You.

Glorificamus te,

We glorify You

Gratias agimus tibi propter magnam gloriam
tuam,

*We give You thanks for Your great
Glory.*

Domine Deus, Rex caelestis, Deus Pater
omnipotens.

*Lord God, heavenly King, God the
Father almighty.*

Domine fili unigenite, Jesu Christe,

*Lord Jesus Christ, the only-begotten
Son.*

Domine Deus, Agnus Dei, Filius Patris,

*Lord God, Lamb of God, Son of the
Father.*

Qui tollis peccata mundi, miserere nobis.

*You take away the sins of the world,
have mercy on us.*

Qui tollis peccata mundi, suscipe

You take away the sins of the world,

deprecationem nostram.

receive our prayer.

Qui sedes ad dexteram Patris, miserere nobis.

*Enthroned at the Father's right hand,
have mercy on us.*

Quoniam tu solus sanctus,

For You alone are Holy One.

Tu solus Dominus,

You alone are the Lord.

Tu solus Altissimus, Jesu Christe,

*You alone are the Most High, Jesus
Christ.*

Cum Sancto Spiritu in gloria Dei Patris.

*With the Holy Spirit, in the glory of
God the Father. Amen.*

Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth;

Holy, Holy, Holy, Lord God of Sabaoth

Pleni sunt coeli et terra gloria tua.

*Heaven and earth are full of your
Glory*

Osanna in excelsis.

Hosanna in the Highest.

Benedictus qui venit in nomine Domini.

*Blessed is he who comes in the name of
the Lord.*

Osanna in excelsis

Hosanna in the Highest

Agnus Dei

Agnus Dei qui tollis peccata mundi, miserere
nobis.

*Lamb of God, who takes away the sins
of the world, have mercy upon us.*

Agnus Dei qui tollis peccata mundi, miserere
nobis.

*Lamb of God, who takes away the sins
of the world, have mercy upon us.*

Agnus Dei qui tollis peccata mundi, dona
nobis pacem.

*Lamb of God, who takes away the sins
of the world, grant us your peace.*

Benjamin Britten (1913 – 1976) – A Hymn to the Virgin

A Hymn to the Virgin, written when Britten was just 16, is a work of astonishing complexity, maturity and power. His musical gifts had become apparent at an early stage and in the school holidays he had had composition lessons from Frank Bridge and piano lessons from Harold Samuel. Though he studied at the Royal College of Music with Benjamin and Ireland, he found the atmosphere uncongenial and Frank Bridge remained a strong influence. Bridge was definitely not an establishment composer; his slightly eccentric, rather forward thinking attitude would leave a strong impression on Britten. As important as Bridge's teaching, was the help and emotional support that he gave to the young Britten.

In later life Britten would defend Ireland and express his gratitude. But Ireland was strict, demanding firm grounding in harmony, counterpoint and fugue. Ireland would also turn up late for lessons or appear drunk. Neither did Britten find compatibility with his fellow students whose general attitude he deemed “amateurish and folksy”. A further influence on the young Britten, and perhaps a respite, was the impressive array of concerts that he managed to attend in London, hearing music by Mahler, Schoenberg, Berg, Walton and Stravinsky.

The text **A Hymn to the Virgin** comes from The Oxford Book of English Verse, but to make the piece more understandable Britten modernised the spellings. Britten sets the work for 2 choirs; choir 1 is full and sings the English words, choir 2 is a semi-chorus which sings the Latin words.

Of one that is so fair and bright, *Velut maris stella*,
Brighter than the day is light, *Parens et puella*:
I cry to thee, thou see to me,
Lady, pray thy Son for me, *Tam pia*,
That I may come to thee *Maria*.

All this world was forlorn, *Eva peccatrice*,
Till our Lord was y-born, *De te genetrice*.
With *ave* it went away
Darkest night and comes the day, *Salutis*;
The well springeth out of thee, *Virtutis*.

Lady, flow'r of ev'ry thing, *Rose sine spina*,
Thou bare Jesu, Heaven's King, *Gratia divina*:
Of all thou bear'st the prize,
Lady, queen of paradise, *Electa*:
Maid mild, mother *es Effecta*.

Anonymous c.1300

Veljo Tormis (born 1930) – Jaanilaulud: St. John's Day Songs from The Estonian Calendar Songs

- 1 – Call to the Midsummer Bonfire I
- 2 – Call to the Midsummer Bonfire II
- 3 – Can't be Caught by a Gun
- 4 – Why St. John Is Awaited
- 5 – St. John's Steed
- 7 – St. John's Song

"I was born at Kuusalu near Tallinn (the capital of Estonia) on 7 August 1930. I got the speciality of a composer from the Moscow Conservatoire (1951 – 1956), having previously studied the organ, choral conducting and composition in Tallinn. I have taught at the Tallinn Music School and worked in the Estonian Composers' Union. Since 1969, I have been a freelance composer.

"The most essential part of my works is choral music, the most essential part of which, in its turn, is connected with the ancient folk-song of Estonians and other Finnic peoples. The best-known compositions in this field are the incantation **Curse Upon Iron** and the extended series **Estonian Calendar Songs** and **Forgotten Peoples** (on the motifs of Livonian, Votic, Izhorian, Ingrian Finnish, Vepsian and Karelian folklore). All in all, I have written about 60 cycles or series, about 40 extended choral works and about 80 songs for a cappella choir. In other genres, Overture No. 2 for symphony orchestra, the opera *Swan's Flight* and the cantata-ballet *Estonian Ballads* have gained wide critical acclaim.

"I consider the Estonian Calendar Songs as a turning point in my artistic life. Prior to that I had been following the example of the outstanding composers of the previous generation – Mart Saar, Cyrillus Kreek, Eduard Tubin. I had been using folk tunes as the source material for thematic-intonational development, for creating the musical "mother tongue". Now, I discovered for myself the Estonian ancient runo songs as syncretic phenomenon which, besides the melody and words, comprises a specific form and manner of performance, and the social function of song – an integral part of a nation's life. Yet my music can by no means be labelled as folk or world music. It is rather an attempt to preserve the authenticity of the source material, making a compromise with the forms and performing opportunities of modern philharmonic music. Therefore, it is classical choral music."

—Veljo Tormis (courtesy of Fennica Gehrman Oy)

"Jaanipäev. Midsummer (June 24) was the most important feast in Estonia, celebrating the end of springtime work in the fields and the beginning of haymaking. The name Jaanipäev, lit. "St. John's Day", originates from Catholic tradition; the feast itself and the concurrent rituals date further back (the pre-Christian name presumably being *suvist* – "summertime feast"). Estonian Midsummer celebrations included several rituals, omens, magic rites and divination.

"On Midsummer Eve, all over the country bonfires were built, the glow from one bonfire reaching another. The glow was believed to enhance the growth of grain and grass. In northern Estonia, the whole village gathered around one huge bonfire, whereas in the south, each farmstead lit its own. Bonfires burned all through the night (which is very short in the north), people would eat (mostly milk products – curd, cottage cheese, butter), drink, play games, dance and sing around the fire and jump over it.

"The Midsummer Songs are ritual ones. Motifs occurring in other seasonal ritual songs meet here: a call to attend the Midsummer bonfire (1); chiding and crying shame upon those who will not (2). However, in these songs there appear also a mythical Jaan, John, who is expected to bring luck to the cattle and provide a good crop. Songs describing the reasons for expecting him (4), his arrival (5) and what he brings with him (7) are ritual songs by nature. The song about a maiden desired is not directly connected with Midsummer.

"The songs presented come partly from Northern Estonia and partly from the south."

— Ülo Tedre (courtesy of Fennica Gehrman Oy)

Note: The songs include a great many repetitions of the name of St. John in various derivatives (Jaan, Jaani, Jaanike, Jaaniste). These have either been left untranslated or omitted from the translation entirely.

Kutse jaanitulele I

Tulge jaanista tulele jaanike, jaaniste,
jaanitulda oidemaie, jaanike, jaaniste.

Tuluk ulgub oonetesse, jaanike, jaaniste,
säde kargab katuksesse, jaanike, jaaniste,
kübemed küla vahele, jaanike, jaaniste.

Kutse jaanitulele II

Tulge jaaniku tulele jaaniku,
tulde tulda oidemaie, jaaniku,
karga kirge kaitsemaie, jaaniku!

Kes ei tule jaaniku tutele, jaaniku,
saagu mardini magama, jaaniku,
ristipäini ringutama, jaaniku!

Tulge jaaniku tulele, jaaniku,
tooge puida tullessagi, jaaniku!

Kes ei tule kaaniku tulele, jaaniku,
jõuluss püürgu teise külje, jaaniku,
teisess jõuluss teise külje, jaaniku!

Ei ole püssil püütav

Siis tulid naesed nalja pärast, jaanike, jaaniste,
neiud lahke laulu pärast, jaanike, jaaniste,
Neiid kiiksid kiige peale, jaanike, jaaniste,
neiud kiiksid, pärjad läiksid, jaanike, jaaniste!

Mehad aga vaatsid alla metsa, jaanike, jaaniste,
poisikesed ala puude, jaanike, jaaniste,
Oleks püssi, püüaks neidu, jaanike, jaaniste,
oleks noota nõuaks neidu, jaanike, jaaniste,
oleks võrku võtaks kinni, jaanike, jaaniste!

Siis mina mõistsin vasta kostsin, jaanike,
jaaniste,
Ma pole püssil püüta tava, jaanike, jaaniste,
ega noodal nõuetava, jaanike, jaaniste,
võrgul kinni võetava, jaanike, jaaniste!

Unt on püssil püüsetava, jaanike, jaaniste,
kala noodal nõuetava, jaanike, jaaniste,
võrgul kinni võetava, jaanike, jaaniste!

Come to the Midsummer Bonfire

*Come to midsummer's bold bonfire,
Come this day and tend the bonfire,*

*Flames are roaring into houses,
Embers springing onto rooftops,
Smoldering sparts on village ways,*

Come to the Midsummer Bonfire

*Come to midsummer's bonfire,
Come this day and tend the bonfire,
Be quick to chasten the flames,*

*Whoever comes not to this bold fire,
May they slumber til Martinmas,
Linger til Ascension Day then,*

*Come to midsummer's bold bonfire,
Come bringing woodchips,*

*Whoever comes not to this bold fire,
May they roll to one side Christmas,
To the other side next Christmas,*

Can't be Caught by a Gun

*Then women came for merrymaking,
Maidens came for genial singing,
Maidens swaying, gently swinging,
Maidens swaying, garlands gleaming*

*Men are looking boldly from the forests,
Little boys beneath the tree-tops,
With a gun I'd take a maiden,
With a seine I'd take a maiden,
With a net I'd surely nab her,*

I understood and I responded,

*No, not a gun will ever take me,
Not a seine will ever claim me,
Not a net will ever nab me,*

*With a gun a wolf is taken,
With a seine, a fish is taken,
With a net, a catch is taken,*

Miks Jaani oodatakse

Mistes Jaani oodetesse, jaanika,
Jaanil kahja kannetesse, jaanika?

Sestep Jaani oodetesse, jaanika,
et oo nii ärjä ädätse, jaanika,
püümälehmä pindejennä, jaanika.

Tule, Jaani, päästä neidä, jaanika,
päästä ärjä ädästä, jaanika,
piimälehmä pindejestä, jaanika!

Sestep Jaani oodetesse, jaanika.

Jaani hobu

Jaan olitarka poisikene, jaaniko,
tegi tulesta obese, jaaniko,
tulesõest silmakese, jaaniko,
õlekõrrest kõrvakese, jaaniko,
linaluiest leeris laka, jaaniko,
kasteeinast väanis kabjad, jaaniko,

Jaanikene, poisikene, jaaniko,
kui läed sõitu sõitemaie, jaaniko,
(Nöö! Nöö! Nöö! Sõitu, sõitu)
ehitä oma obene, jaaniko,
peatal pane pandelisse, jaaniko,
silmad siidituttidesse, jaaniko,

Jaanikene, poisikene, jaaniko,
tule siis jaaniku tulele, jaaniko,
siidineidu süle'essa, jaaniko,
kallis neidu kaendelassa, jaaniko!

Why St. Johns is Awaited

*Why is St. John long awaited,
Why an offering brought to Jaani?*

*Here's why Jaani's long awaited
'Cause there are oxen suffering
'Cause the milking cow's in anguish*

*Come O Jaani, come and save them,
Come save our ox from suffering,
Save the milking cow from anguish*

Here's why Jaani is awaited.

St. John's Steed

*Jaan was a clever little fellow,
Struck a steed from the fire itself
From a spark its eye he crafted,
From a straw its ear he sculpted,
From some flax its mane he braided,
Hammered hooves from bended grasses.*

*Little Jaani, little fellow,
When you mount your steed for riding,
(Gee, Gee, Gee, Riding, Riding)
Spruce up your steed most handsomely,
Set its head in silver bridles,
Oe'r its eyes have silken tassles*

*Little Jaani, little fellow,
Come to midsummer's bold bonfire,
On your knee a silken maiden,
In your arms a precious maiden.*

Jaani laul

Läämi vällä Jaani kaima, jaani,
kas om Jaani kahhar pää, jaani,
sis omma kesvä keerulidse, jaani,
kaara katsökandilidse, jaani, jaanika.

Jaan tull pöldu müüdä, jaani,
kõnde kullast kondu müüdä, jaani,
ligi tõie liiaõnne, jaani,
kaasa tõie karjaõnne, jaani, jaanika.

Jaan tõi pika piimäpütü, jaani,
madaligu võiu puñña, jaani,
rää tõie rüügä, jaani,
kaara tõie kaindlõn, jaani.

Läämi vällä Jaani kaima, jaani, jaanika,
kas om Jaani kahhar pää, jaani, jaanika,
sis omma kesvä keerulidse, jaani, jaanika,
kaara katsökandilidse, jaani, jaanika.

Urmas Sisask (born 1960) – Benedictio

Estonian composer Urmas Sisask studied composition with Rene Eespere at the Tallinn Conservatory. His music is stylistically eclectic, but a thread running through it is his interest in astronomy, which inspired him to write 'astromusic' within a system of his own. He created a scale based on the trajectories of planets in the solar system. The first work in this genre was the cycle of piano pieces, *Starry Sky*. Sisask has a musical observatory-planetarium in the tower of an old castle in the Estonian village of Jäneda, where he also holds concerts. Here he co-founded the Estonian Society of Astro-Music (with Mikk Sarv, ethnologist; Einar Laigna, priest and theologian; Peep Kalv, astronomist), which aims to gain a deeper understanding of the Universe at all cosmological, theological and ethnological aspects.

Sisask's work covers a wide variety of genres including a *cappella* choral, chamber and orchestral music. Born a Roman Catholic, since 1988 he has developed an interest in sacred music. **Benedicto** was written in 1991.

Benedicat vos omnipotens Deus,
Pater et Filius et Spiritus Sanctus.

*May Almighty God bless you,
Father and Son and Holy Spirit.*

St John's Song

*Come out, look at Jaani,
Has that Jaani bushy hair,
Then barley will grow intricately,
Oats will grow so angularly.*

*Jaan came crossing croplands,
Walked along the golden barrens,
Brought along abundant fortune,
For the herd he brought good fortune.*

*Milk in buckets deeply laden,
Hefty hundredweights of butter,
Rye in lapfuls he did haul,
Oats a-plenty hoisted.*

*Come out, look at Jaani,
Has that Jaani bushy hair,
Then barley will grow intricately,
Oats will grow so angularly.*

Malcolm Cottle was chorister of St. Paul's Cathedral and sang at the Coronation in 1953. He is currently Musical Director of St. Mary's Roman Catholic Church, Cadogan Street, Chelsea. For over 35 years he was Musical Director of the North London Progressive Synagogue and he is currently Musical Director of Southgate Progressive Synagogue. Malcolm has been Chorus Master of Hatfield Philharmonic Chorus and has worked with New Opera Company, Beaufort Opera and Orpheus Opera. He has been conductor of the London Concord Singers since their founding in 1966.

He has worked in theatre as Musical Director at Sheffield Playhouse, Nottingham Playhouse, Wyvern Theatre, Swindon and Swan Theatre, Worcester. He currently works at the London Studio Centre for Dance and Drama, for whom he has directed the music for several shows, ranging from 'Show Boat' to 'West Side Story' and 'Hair!' He is also Assistant Musical Director to the Alyth Choral Society.

London Concord Singers was established in 1966 by the conductor, Malcolm Cottle and he has remained the Musical Director ever since. The choir became a registered charity in 1996. The choir rehearses weekly in Central London and gives 3 main concerts per year with a repertoire ranging widely from Renaissance to Contemporary. Concert programmes tend to concentrate on unaccompanied music and are known for their eclecticism.

London Concord Singers have given a number of world, UK and London premieres of works by composers such as John Rutter, Andrzej Panufnik, Richard Rodney Bennett, John McCabe, Kenneth Leighton and Michael Ball, as well as pieces specially written for the choir. The choir has also given performances of major contemporary pieces such as Alfred Schnittke's Choral Concerto and Malcolm Williamson's Requiem for a Tribe Brother.

In recent years the choir have undertaken a short foreign concert tour each summer; places visited include Rouen, Caen, Ghent, Bruges, Strasbourg and Barcelona. On their 2003 French tour, the choir sang to an audience of 1300 in Rheims Cathedral in a concert which was part of the *Flâneries Musicales d'Été*. In July 2006 the choir will be travelling to Tallinn, Estonia to repeat tonight's programme at a concert in the Lutheran cathedral.

London Concord Singers:

Sopranos: Merrie Cave, Alison Cross*, Hilary Glover, Zana Grant, Victoria Hall, Pia Huber, Diana Maynard, Sarah Moyse, Rowena Wells.
Contraltos: Tricia Cottle*, Gretchen Minerva Cummings, Caroline Hill†, Valerie Macleod, Sally Prime, Ruth Sanderson, Patricia Scott King†, Jill Tipping, Dorothy Wilkinson.
Tenors: Steve Finch, David Firschman, Robert Hugill*, Alasdair Peebles, Chris Penty, Phillip Schöne.
Bass: Bob Cole, Pete Lazonby*, John McLeod, John Penty, Colin Symes.

* Britten soloists

† Tormis soloists

Further London Concord Singers events:-

Saturday 29th July 2006, 7.00pm

Lutheran Cathedral of Blessed Virgin Mary

Tallinna Piiskoplik Toomkirik

Toom-Kooli 6, Tallinn, Estonia

Choral music from England and Estonia

Sunday 30th July 2006, 10.30am

Charles XI Church, Tallinn, Estonia

London Concord Singers will be singing during the morning service

London Concord Singers 40TH Anniversary Concert

Saturday 18th November 2006
6.00pm

St. Giles Cripplegate, Barbican, London

Robert Hugill – Ursi Carmina (*world premiere*)

Mozart – Sancta Maria, Mater Dei

Handel – Birthday Ode for Queen Anne

London Concord Singers and Orchestra
Conductor Malcolm Cottle

London Concord Singers
Christmas Concert

Thursday Dec 21st. 7.30pm
Grosvenor Chapel, Mayfair