

London Concord Singers
40th Anniversary Concert
1966 - 2006

18th November 2006, 6.00 p.m.
St. Giles Cripplegate

London Concord Singers
London Concord Orchestra

Olive Simpson (soprano)

William Missin (counter-tenor)

Gerard Delrez (bass-baritone)

Conductor – Malcolm Cottle

Programme

Naylor – Vox dicentis: Clama

Hugill – Ursi Carmina *World Premiere*

Harris – Faire is the Heaven

Interval

Mozart – Sancta Maria, Mater Dei

Handel – Ode for the Birthday of Queen Anne

Edward Woodall Naylor (1867 – 1934)

Vox dicentis: Clama

Naylor was born in Scarborough, his father John Naylor was organist at York Minster. Edward Naylor gained a choral scholarship to Emmanuel College, Cambridge and studied at the Royal College of Music between 1888 and 1892. He spent eight years as organist of St. Michael's Church, Chester Square, London, and St. Mary's Church, Kilburn, London. He returned to Cambridge in 1898 where he became an assistant master at the Leys School and organist of Emmanuel College until his death. It was during this period in Cambridge when Naylor wrote many of his choral works.

Naylor's output includes opera (his opera *The Angelus* was performed at Covent Garden in 1909), substantial pieces for choir and orchestra (including a Requiem influenced by Verdi), part-songs, orchestral music and chamber music. But a large part of his output was devoted to sacred music, including a number of anthems and settings of Evensong and Matins.

Vox Dicentes, Clama was written in 1911 for King's College, Cambridge. It is a vigorous setting, in Latin, of the 6 verses from Isaiah chapter 40, part of the Epistle for St. John the Baptist's day.

Vox dicentis: Clama: et dixi: Quid clamabo? Omnis caro faenum, et omnis gloria eius quasi flos agri. Vere faenum est populus. Exsiccatum est faenum et cecidit flos: verbum autem Domini nostri manet in aeternum.

Super montem excelsum ascende tu, qui evangelizas Sion: exalta in fortitudine vocem tuam, qui evangelizas Jerusalem: exalta, noli timere. Dic civitatibus Judae: Ecce Deus vester.
Ecce Dominus Deus in fortitudine veniet, et brachium eius dominabitur: ecce merces eius cum eo, et opus illius coram illo.
Sicut pastor gregem suum pascet, in brachio suo congregabit agnos, et in sinu suo levabit, foetas ipse portabit.

The voice said, Cry. And he said, What shall I cry? All flesh is grass, and all the goodness thereof is as the flower of the field. Man is withered as the grass; as the grass withereth, the flower fadeth: but the word of our God shall stand for ever.

*O Zion, that bringest good tidings, get thee up into the high mountain; O Jerusalem, that bringest good tidings, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!
Behold, the Lord God will come with strong hand, and his arm shall rule for him: behold, his reward is with him, and his work before him.
He shall feed his flock like a shepherd: he shall gather the lambs with his arm, and carry them in his bosom, and shall gently lead those that are with young.*

Robert Hugill (born 1955)

Ursi Carmina (Bear Songs)

In 1996 I wrote my motet *I Vespri di Santa Cecilia* for London Concord Singers 30th Anniversary concert. This work had taken St. Cecilia as a very suitable topic for a celebratory choral work. For my celebration of the choir's 40th Anniversary, I initially wanted to try and include 40 into the piece. As writing a 40 part motet seemed out, I was left with trying to find a text with relevance to the number 40. My initial thoughts revolved around the 40 martyrs of England and Wales. This subject matter appealed to me mainly because the names of the Tudor martyrs were so resonant (Edmund Campion, Margaret Clitheroe, Polydore Plasden, John Plesington etc.) But the subject matter hardly seemed suitable for the celebrations.

I am not known for my light-hearted music, various attempts at writing 'pink fluffy' music over the years have ended up in my dust bin. One partially unsuccessful attempt was a group of settings of Alexander Lenard's translation of *Winnie the Pooh*, *Winnie Ille Pu*. In the 1990's I had toyed with a group of settings for soloists, choir and piano. Though these were tried out informally, I was never completely satisfied with the results.

But Lenard's Latinisation of Milne, both light-hearted and arcane, seemed eminently suitable for Concord. I was spurred to work when listening to a CD of choral music by Carl Orff that included a number of unaccompanied pieces in the manner of *Carmina Burana*. When re-visiting settings of Lenard, I bore these Orff pieces in mind. The result is a group of three contrasting movements setting three different Lenard poems and written for 8-part chorus.

The opening movement inevitably quotes the plainchant *Dies Irae* as Lenard's Latin text is so close to the text of the plainchant hymn. The setting uses the full 8-part chorus to create a strong, thick texture; whilst never sounding like Orff, I bore in mind his choral writing when writing this. The refrain at the end of each verse is set to a tune that I used in my original setting, only this time the melody is used as a hocket. When first heard, the notes of the melody are split between 1st and 2nd Sopranos and 1st and 2nd Altos, with each group holding on to their last note. I have always thought of this technique as being like writing in treacle where the line remains for some time after the stick has passed though the treacle, only perhaps in this case we should think of it as writing in honey!

The 2nd movement is deliberately simple and melodic; it essentially consists of 2 statements of the same melodic statement sung in a sort of canon, first by the 1st and 2nd sopranos and then by the whole choir.

The last movement is highly rhythmic and the melody very schematic in its layout. The result has little conventional melody, the interest lying in the rhythmic elements articulated by the choir.

Hungarian born Alexander Lenard first came across Winnie the Pooh in occupied Rome in 1943. In advance of the Allied Troops reaching Rome, there was great call for teaching English. Lenard could only find one book, A.A. Milne's *Winnie the Pooh* and with this he taught English. With its help one Italian learned enough English conversation to be able to treat with the English and survive. Lenard started his translation of Pooh when attempting to teach Latin to reluctant young ladies; it eventually became an all-consuming hobby and *Winnie Ille Pu* was eventually privately printed in Sao Paolo the late 1950's. The book is actually slightly too difficult to use to teach Latin to children but *Pu* has become a remarkable hit with adult Latinists all over the world.

I was concerned that the text of the songs printed in the programme reflected Lenard's Latin, which in some cases differs from Milne's English. So choir member Margaret Jackson-Roberts has kindly translated Lenard's Latin back into her own, light-hearted English. For those interested in Milne's originals, the three poems are *Lines Written by a Bear of Very Little Brain*, *How Sweet to be a Cloud*, and *Cottleston Pie*.

1. Versus Ursi perpauli cerebri

1. *The tale of a bear of a tiny brain*

Dies ille, dies Lunae
Semper venit opportune
Rogo vos et quaero id:
Quid est quod et quod est quid?

*Today, Monday, is always welcome.
I ask you, 'cos I want to know:
Which is what? Why is it so?*

Dies alter, dies Martis
Est laboris et est artis
Age Canga, dic si scis:
Quarum? Quorum? Quid est quis?

*And here is Tuesday; that's for tasks
and skills.
Hey, there Kanga: tell me, with no
hitch
Of this? Of that? And which is which?*

Sequitur Mercurii dies
Qualis somnus, qualis quies!
Audi, Iepus! Quaeritur:
Quisnam? Unde? Quidni? Cur?

*Wednesday follows: fit for quiet and for
sleep.
Listen up Rabbit, whilst I quiz:
Who, where, why: what's the bizz?*

Dies quartus, dies Jovis
Heu, aenigmata dat nobis
Cogitabo forsitan:
Nonne? Necne? Utrum-an?

*Day four, Jove's day, Thursday.
Alas, alack, for I am puzzled;
Yea or nay? My wits are muzzled.*

Dies veneris dum ago
Et per silvam vacans vago,
Meditor percontor me:
Est-ne? It-ne? Habet-ne?

*On Friday, busy, busy, busy me:
Wandering idly through the wood,
I ponder being, going, having: all for
my good?*

Sabbato, oh animalia!
(Quibus? Quonam? Quorsum?
Qualia?)
Sciscitor ex aliquo:
Quali modo et cum quo?

*Come Saturday, oh creatures all,
Whence? How? How many, and with
what?
In what fashion – yes or not?*

Die Domini in ludo
Hanc canticulam concludo,
Quod non novi, nescio
Dormo, sterto, somnio.

*Sunday's here, and with a game I'll
end this song.
I don't know the latest news
So now I'll slumber, snore and snooze.*

2. Quis vult in terra stare

2. *Who wants to stand on terra-firma*

Quis vult in terra stare
Cum possit volitare?
Parva nubecula
Cantitat carmina.

*Who wants to remain earth-bound
When you could be flying?
A little cloud sings this song*

Quis vult in terra stare
Cum possit volitare?
Vita nubeculae
Est fons superbiae.

*Who wants to remain earth-bound
When you could be flying?
The life of a cloud is a source of much
pride.*

3. Crustulum Cru

3. *A little pastry cake*

Crustulum, crustulum,
crustulum cru
Cano aenigmata, canis ac tu?
Crustulum, crustulum,
crustulum crum
Cerebrum meum est fatiga-tum.

*A small confection, a sweetmeat...
I sing of a mysterious thing,
A little toothsome mouthful
Will you join me in singing about it?*

Crustulum, crustulum,
crustulum cru
Volitant aves, dic volitas tu?

My brain is tired.
*Birds fly; tell me, do you want to flit
about like them?*

Crustulum, crustulum,
crustulum crum
Cerebrum meum est fatiga-tum.

*Juicy things, tasty things, honey cakes;
yum.*

Crustulum, crustulum,

crustulum cru
Sibilo bene, dic sibilas tu?
Crustulum, crustulum,
crustulum crum
Cerebrum meum est fatiga-tum.

Alexander Lenard (after A.A. Milne)

Translated by Margaret Jackson-
Roberts

Sir William H. Harris KCVO (1883 - 1973)

Faire is the Heaven

W.H. Harris studied with Stanford at the Royal College of Music and he later taught there from 1923 to 1953. He was organist at New College Oxford, Christ Church Cathedral and from 1933 to 1961 at St. George's Chapel, Windsor. Despite being an almost exact contemporary of Stravinsky (!) his compositions are firmly rooted in the Anglican tradition and he wrote mainly choral and organ pieces. Although he was never a prolific composer, he was a fastidious craftsman and his works always produced, in the words of Herbert Howells, "sounds appropriate to the beauty of the cathedrals and churches that are their natural home." During his long life Harris became a well-loved figure in English musical life. He was the piano and vocal teacher to Princess Elizabeth and Princess Margaret Rose. He was known primarily as a fine chorus master and for the ceremonial services and festivals which he organised at Windsor, and for which he was knighted in 1954.

But Harris did have interests in music outside the English establishment. In the 1920's he conducted a performance of Monteverdi's *Orfeo*, very early on in the revival of interest in that composer. Around that time he also produced an edition of Gesualdo's *O Vos Omnes*, the first edition to be generally and easily available in England. It was also at this time, in 1925, that he produced his Spenser setting, **Faire is the Heaven**.

The text was written in 1596 by Edmund Spenser (1552?-1599). It is taken from his *Hymn of Heavenly Beauty*, a long poem which is Spenser's vision of the ascent of the soul through the heavenly powers, based not only on Plato, but also on the writings of Dionysius the Pseudo Areopagite, a great imaginer of mystical theology.

The motet is scored for double chorus and though not long, its richness of scoring and harmony (including many of Harris's trademark en-harmonic modulations) put it on altogether a different plane from his other works. The

work is full of Edwardian splendour and rings with nostalgia for the perfect world before the First World War.

The complete text of Spenser's poem, including the lines not set by Harris (highlighted in *italics*), is as follows:

Faire is the heaven where happy soules have place
In full enjoyment of felicitie,
Whence they doe still behold the glorious face
Of the Divine Eternall Majestie:

*More faire is that, where those Ideas on hie
Enraunged be, which Plato so admire,
And pure Intelligences from God inspyred.*

*Yet fairer is that heaven, in which to raine
The soveraigne Powres, and mightie Potentates,
Which in their high protections doe containe
All mortall princes and imperiall states;
And faryer yet, where as the royall Seates
And heavenly Dominations are set,
From whom all earthly governs is fet.*

Yet farre more faire be those bright Cherubins,
Which all with golden wings are overdight,
And those eternall burning Seraphins,
Which from their faces dart out fiery light:
Yet fairer than they both, and much more bright,
Be th' Angels and Archangels which attend
On God's owne person without rest or end.

These then in faire each other farre excelling,
As to the Highest they approach more neare,
Yet is that Highest farre beyond all telling
Fairer than all the rest which there appeare,
Though all their beauties joyned together were:
How then can mortall tongue hope to expresse
The image of such endlesse perfectnesse.

Wolfgang Amadeus Mozart (1685 – 1759)

Sancta Maria, Mater Dei, KV 273

Mozart did not write that many small scale sacred choral pieces; his best known is the late motet *Ave Verum*. This was written in Vienna when sacred music had ceased to be central to his life. But he was in the hope of getting

an appointment at the Imperial Chapel, so the style of *Ave Verum* reflects the prevailing preference for simpler music in that venue.

The majority of his motets were written much earlier in his life when he was in the service of the Archbishop of Salzburg, though many of the smaller pieces were written as a result of commissions from other places. **Sancta Maria, Mater Dei** was written in Salzburg on 9th September 1777, the day after the Feast of the Nativity of the Virgin, so it is unclear whether Mozart wrote the piece as a Gradual for the Feast of the Nativity or not. In the manuscript Mozart refers to it simply as *Sancta Maria* rather than as a Gradual. Some commentators have concluded that the work was a personal work written for dedication to the Virgin prior to his departure for Paris on 23rd September 1777.

The work is in three sections, derived from sonata form. The voice parts are mainly homophonic with subsidiary decorations in the orchestra.

Sancta Maria, mater Dei, Ego omnia tibi debeo Sed ab hac hora Singulariter me tuis servitiis devoceo, Te patronam, Te sospitatricem eligo.	<i>Hail Mary, Mother of God, I owe everything to you, But from this particular hour I dedicate myself wholly to your service; I choose you as protector and preserver.</i>
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Tuus honor et cultus Aeternum mihi cordi fuerit, Quem ego nunquam deseram, Neque ab aliis Mihi subditis verbo factoque Violari patiar.	<i>Honour and reverence for you Will be in my heart forever. I will never abandon you Or permit another To dishonour you by word Or by deed.</i>
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Sancta Maria, Tu piam me pedibus Tuis advolutum recipe, In vita protege, In mortis discrimine defende. Amen.	<i>Holy Mary, You blessed one, Allow me to hasten in your footsteps, Protect me in life, And in death plead in mitigation of my faults. Amen.</i> <i>Translation: Margaret Jackson Roberts</i>
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George Frideric Handel (1685 – 1759) Ode for the Birthday of Queen Anne

Soprano – Olive Simpson
Counter tenor – William Missin
Bass – Gerard Delrez

For the performance of this Ode we will be following a long established Concord tradition and the choir will be made up of both current and former members.

Handel's relationship with the English monarchs (both Stuart and Hanoverian) was complex and fascinating. Handel came to England on spec but his first opera was such a success that he was tempted to stay. He was also popular with Queen Anne's court and eventually received a pension from the Queen. Conventional history has it that his notional employer, Elector Georg of Hanover, was annoyed at Handel's leave of absence and that this put him in ill favour when Elector Georg became King George 1st of England.

There is an element of truth in this story. Handel did stretch his leave of absence and there was some sort of misunderstanding with the Electoral court. But after King George's accession Handel did eventually continue to get his pension, so things cannot have been that bad. In fact, Handel's presence at the court of Queen Anne must have been useful to the Electoral court if not for his musical talents, then for his use as unofficial messenger from the Queen. Queen Anne refused to countenance any formal discussion of who her successor was going to be. She is reputed to have favoured her Roman Catholic half-brother, James Stuart (the Old Pretender), but never made any public announcement on this. Elector Georg and his mother Dowager Electress Sophia (her closest Protestant relatives) were favoured by the English parliament. Anne showed her dislike of the subject by stopping Hanover having a permanent resident at the court of St. James's and Georg was forbidden to come to London to take up his place as Duke of Cambridge in the House of Lords. As a result, the Electoral court was reliant on unofficial contacts for their news of the Queen's failing health. Handel was one of these; the fact that he became friendly with John Arbuthnot, one of Queen Anne's physicians in ordinary, must have helped enormously.

Handel was not Queen Anne's official composer; in fact in 1712/13 he was still a foreign national in the employment of another head of state (Elector Georg of Hanover). But he did get favoured, nonetheless, for a number of official and semi-official compositions. The **Birthday Ode for Queen Anne**

(*Eternal Source of Light Divine*) is in the tradition of birthday and welcome odes written for the reigning monarch. Purcell wrote a fine sequence of these but the reduction of the court musical establishment under William and Mary led to a diminution of the output of the genre. Generally the text of such odes is quite trivial, though Purcell did set some verses by Dryden. The text set by Handel, possibly by Ambrose Philips is not in Dryden's class. The Ode was written in January and February 1713 and may have been intended for court performance on 6th February that year, but does not seem to have been performed because of the Queen's failing health. During the same period Handel composed the *Utrecht Te Deum* and *Jubilate* which were performed in St. Paul's Cathedral in July 1713 as part of the celebrations for the signing of the Treaty of Utrecht, which brought to an end the War of the Spanish Succession.

The fact the Ode was never performed does not mean that its music was lost. Handel, resourceful as ever, re-used sections of the work in a variety of later compositions including the opera *Giulio Cesare*.

The text of the Ode also refers to the Treaty of Utrecht, with each verse concluding with the refrain *The day that gave great Anna birth, Who fix'd a lasting peace on earth*. Handel gives this refrain each time to the chorus. But instead of repeating the musical setting, the chorus sings the refrain in the style of the preceding solo or duet. The work is written for soprano, alto and bass soli, chorus and orchestra (string, oboes and trumpets).

1. ARIOSO (Alto)

Eternal source of light divine
with double warmth thy beams display,
and with distinguish'd glory shine,
to add a lustre to this day.

2. ARIA (Alto) & CHORUS

The day that gave great Anna birth
who fix'd a lasting peace on earth.

3. ARIA (Soprano) & CHORUS

Let all the winged race with joy
their wonted homage sweetly pay,
whilst tow'ring in the azure sky
they celebrate this happy day:

The day that gave great Anna birth
who fix'd a lasting peace on earth.

4. ARIA (Alto) & Chorus

Let flocks and herds their fear forget,
Lions and wolves refuse their prey,
And all in friendly consort meet,
Made glad by this propitious day.

5. DUET (Alto & Bass) & CHORUS

Let rolling streams their gladness show
with gentle murmurs whilst they play,
and in their wild meanders flow,
rejoicing in this blessed day.

The day that gave great Anna birth
who fix'd a lasting peace on earth.

6. DUET (Soprano & Alto) & CHORUS

Kind health descends on downy wings;
angels conduct her on the way.
To our glorious Queen new life she brings,
and swells our joys upon this day.

7. DUET (Soprano & Alto) & CHORUS

The day that gave great Anna birth
who fix'd a lasting peace on earth.

8. ARIA (Bass) & CHORUS

Let envy then conceal her head,
and blasted faction glide away.
No more her hissing tongues we'll dread,
secure in this auspicious day.
The day that gave great Anna birth
who fix'd a lasting peace on earth.

9. ARIA (Alto) & CHORUS

United nations shall combine,
to distant climes the sound convey
that Anna's actions are divine,
and this the most important day!
The day that gave great Anna birth
who fix'd a lasting peace on earth.

Concord Memories

London Concord Singers was founded by Malcolm Cottle in 1966 and he has remained musical director ever since. When I joined, to sing in the 20th anniversary concert in 1986, there were still members of the choir who had participated in the original concert 20 years earlier. In fact, despite the changes of personnel that inevitably comes with a choir based in central London, the general musical outlook of the choir has remained remarkably consistent over the last 20 or so years. Programmes tend to be eclectic, ranging from the renaissance to contemporary. Most of the choir's performances are unaccompanied, or accompanied by just an organ. Partly this is through choice; there is plenty of unaccompanied repertoire to explore. But it is also economic—orchestras and instrumental ensembles are not cheap.

A number of memorable concerts with orchestra and instrumental ensemble have been given in the last 20 years. Mozart's *Requiem*, Handel's *Israel in Egypt*, Vaughan Williams's *Oxford Elegy*, Britten's *The Company of Heaven*, Stravinsky's *Mass* and Michael Ball's *Parade*, but perhaps the most remarkable, and memorable was our performance of Poulenc's *Sept Leçons de Tenebres* and Faure's *Requiem* (in the original orchestration). The Poulenc was memorable for two reasons. First, it gave the choir an opportunity to sing an orchestral work by a composer whose unaccompanied music they performed a lot., and secondly such a large scale work should not have worked with a chamber choir, but for us it did!

Whilst the music programming style has remained constant, there have been changes in the choir's weekly round, with repeated rehearsal location changes. Having been an offshoot of a night school in the 1980's and 1990's we are now independent and dependent upon our own efforts for finding rehearsal locations and new personnel. This latter search has been revolutionised by the internet and email. Concert giving has also tended to move round London, in search of the perfect venue. But though locations change, habits remain ingrained; rehearsals remain on Monday evenings and we still do three London concerts per year on Thursday nights.

The list of significant 20th century choral works that we have performed includes such large-scale pieces as Schnittke's *Choir Concerto*, Malcolm Williamson's *Requiem for a Tribe Brother* (in the presence of the composer), Michael Ball's *Sainte Marie Virginie*. The list includes world, UK and London premieres of works by composers such as Andrzej Panufnik, Richard Rodney Bennett, John McCabe, and Kenneth Leighton and John

Rutter, who wrote his *Five Childhood Lyrics* especially for the choir (first performed April 1973 at the Purcell Room).

Language has played an important part in the choir's repertoire; we were one of the first UK choirs to sing the Rachmaninov *Vespers* in Russian (in 1976 in St. Alban's Holborn), have regularly sung Kodaly in Hungarian and made significant excursions into Hebrew and Ladino. For our trip to Tallinn this year we learned the Tormis *St. John's Day Songs* in Estonian.

Some concerts have been memorable for non-musical reasons: our concert at St. Paul's Covent Garden in 1990 was the same day as the Poll Tax riots.

In addition to our London concerts, the choir's annual concert trip abroad has become a recent fixture. The choir's occasional trips out of London into the British countryside have developed, via a trip to St. Andrews and the Crail festival, into a regular weekend away visiting a European city. Initially these were organised by professional concert tour organisers but we have now become experienced enough to do it ourselves. Cities visited have included Rouen, Caen, Bruges, Ghent, Rheims, Strasbourg, Barcelona, and Tallinn (Estonia). Rheims was memorable as we participated in their summer music festival and sang to an audience of 1300 in the cathedral – very memorable but not the ideal acoustic for a chamber choir!

Olive Simpson is a graduate of Trinity College Dublin, and Licentiate of The Royal Academy of Music. On moving to London she became first soprano with The Swingle Singers, performing and recording music ranging from Big Band to avant-garde, and premiering operas by Luciano Berio at the Maggio Musicale in Florence and La Scala Milan. She sang the roles of Fire and Princess when the Swingles combined with the Netherlands Dance Theatre in Ravel's *L'Enfant et les Sortilèges*, and she is soprano soloist on the Boulez recording of Berio's *Sinfonia*.

Olive now sings and records regularly with The Deller Consort, The King's Consort, The Sixteen, and Synergy Vocals, and is lead vocalist with the award winning group Chameleon, whose album *Saylon Dola* was reissued in 2005 by popular demand. Her voice frequently features on TV and film soundtracks, and she particularly enjoys collaborating with Nigel Hess, Colin Towns, Rob Lane and Hans Zimmer. Recent solo engagements have included Purcell's *King Arthur*, Monteverdi's *Vespers of 1610*, Bach's *St. John Passion*, Handel's *Samson*, John Adams' *Grand Pianola Music*,

conducted by the composer, Filmharmonic: The Best of British, with the Royal Philharmonic Orchestra at the Royal Festival Hall, and 'Food of Love', an evening of Shakespearean music, verse and anecdote, devised and conducted by Nigel Hess, with Dame Judi Dench, Patrick Stewart and the RPO at London's Cadogan Hall in 2005, and at Henley Festival in 2006 with Zoe Wanamaker and Robert Lindsay.

Recent solo recordings include *Tu es Petrus* recorded at The Vatican with The Schola Gregoriana of Cambridge; *Music for Eighteen Musicians* with Ensemble Modern; Steve Reich's video opera *Three Tales*; *Deceiving Harmony - Music from Shakespeare*, with Nigel Hess and the RPO; and a solo album *Anyone for Music?* with Dorothy Linell, Lute and Guitar, which includes favourites from five centuries of song.

As well as her work on the concert platform and in recording studios, Olive is increasingly in demand as a teacher and recording producer, and has also devised and presented a two hour special on life as a singer for the BBC Radio 2 Arts Programme.

William Missin was born in Newcastle, studied at New College Oxford and the Royal College of Music.

His repertoire encompasses everything from the renaissance to the contemporary. He is a regular member of groups such as Monteverdi Choir, The Clerks Group, Gabrieli Consort, and the Tallis Scholars, and he has sung as a soloist with The King's Consort, English Concert and The Sixteen, as well as with orchestras and choirs throughout Britain and internationally.

This year he has performed Purcell Odes for le Concert d'Astrée in Paris, Handel's *Dixit Dominus* for Orlando Chamber Choir in St John's Smith Square and *Messiah* with the Birmingham Bach Choir and in Hereford and Lichfield Cathedrals.

Operas have included Gluck's *Orfeo* (Finchcocks Festival), Vaino's *Rashomon* (Vocem Electric Voice Theatre), Britten's *Midsummer Night's Dream* (Anglia Opera), and Freyner's *Syrius on Earth* (Almeida Opera). However, without doubt the highlight of his career has been to get his name and picture in Hello! Magazine for playing a castrato opera star in an 18th century comedy for the Royal Shakespeare Company.

Gerard Delrez, who studied with Norman Bailey and Raimund Herinx, has appeared at the London South Bank concert halls, St. John's Smith Square, and at theatres all over the UK and abroad with companies such as Chelsea Opera Group, Crystal Clear Productions, Opera a la Carte and Opera Box. He has performed ninety stage roles including Leporello,

Ramphis, Colline and the title role in *The Flying Dutchman*. He sang Wotan in the first two of Wagner's *Ring* operas at Tunbridge Wells, in the highly acclaimed production by The Ring Project. Last year he sang the role of the Commendatore in *Don Giovanni* at the Bermuda Festival, as well as roles in *La Traviata* and *Tosca*. This season he will tour English and Irish venues singing in *La Boheme*, *Magic Flute* and *The Tales of Hoffman*.

He is regularly to be heard on the concert platform and recent engagements include Mozart's *Coronation Mass* at St. John's Smith Square with the Orchestra of the Age of Enlightenment, Mendelssohn's *Elijah* in Winchester Cathedral, Verdi's *Requiem* in Arundel Cathedral, Handel's *Messiah* in Rouen, and Mozart's *Requiem* in Santiago da Compostela. He has recorded with the BBC and the European Broadcasting Union, and on four CDs for the Herald Label.

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 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:

Sopranos: Bozenna Borzystowska, Merrie Cave, Alison Cross, Pia Huber, Sylvia Kalisch, Sonia Matossian, Diana Maynard, Sarah Moyses, Rowena Wells⁺, Kate Worth.

Contraltos: Tricia Cottle, Gretchen Minerva Cummings, Helen Ford, Caroline Hill, Valerie Macleod, Laurel Mittenthal, Sally Prime, Ruth Sanderson, Jill Tipping, Susie West, Dorothy Wilkinson.

Tenors: Steve Finch, Robert Hugill, Margaret Jackson-Roberts⁺, Phillip Schöne.

Bass: Bob Cole, John McLeod, John Penty, Colin Symes.

⁺ soloists in **Vox Dicentes: Clama**

London Concord Orchestra:

- Oboes:** Hilary Palmer, Anthony Freer
Trumpets: Laura Garwin, Chris Evans
Violins: Ben Lee, Penny Ainscow, Robin Martin, Cara Vella, Harriet Benton, Edgar Bailey, Anna Goodall, Sam Aylward
Violas: Nozomi Cohen, Julia O'Reodan, Di Clements
Cellos: Jonathan Cottle, Karen Davies
Bass: Dave Perkins
Continuo: Graham Owen

The Concord Christmas Cracker

London Concord Singers
Conductor – Malcolm Cottle

Thursday December 21st. 7.30pm

Grosvenor Chapel, South Audley Street, Mayfair

Tickets price £10 (concessions £6) available on the door,

Or in advance at the reduced price of £9 (conc. £5), **available tonight** or
from Islington Music, tel 020 7354 3195

Friday 1 December, 7.30pm
St Sepulchre-without-Newgate EC1

Giltspur Chamber Choir

Music Director: James Jarvis

The Dying of the Light

Richard Strauss – *Der Abend*
Herbert Howells – *Take him, Earth, for cherishing*
James Lavino – *Do not go gentle into that good
night* (first performance)

and other 'twilight' pieces...

Tickets £8.00 (concessions £5.00)

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