

London Concord Singers

Conductor Malcolm Cottle

Organist John Rippin

Thursday, 13 December 2007, 7.30 pm

Grosvenor Chapel

PROGRAMME

Stanford – And I saw another Angel

Leighton – What love is this of thine?

Sullivan – Harken unto Me, My People

Leighton -- Fantasy on 'Helmsley' op. 72, no.1

Villette – Hymne à la Vierge

Rachmaninov – Concerto for Choir

∞ interval ∞

Sullivan – Hark! What Mean those Holy Voices

Jackson – Salus aeterna

Sullivan – I Sing the Birth

Peeters – Nun sei willkommen, Jesus, lieber Herr op.39, no.3

Sullivan – It Came Upon the Midnight Clear

Dalby – Laudate Dominum

Sullivan – The Last Night of the Year

Sir Charles Villiers Stanford (1852–1924) ~

And I saw another Angel, Op. 37 No. 1

Tenor Solo: Margaret Jackson-Roberts

Stanford wrote nine operas, seven symphonies, thirty large-scale works for chorus and orchestra, three piano concertos, two violin concertos, eight string quartets and many songs. He was also highly regarded as a teacher by such pupils as Vaughan Williams and Herbert Howells. He received great acclaim during his lifetime, but the years from 1911 to his death in 1924 were the days of his increasing neglect. Styles and techniques of composition were changing rapidly and Stanford could not accept these developments other than as “ephemeral”, after which sanity would prevail. It is only recently that such works as his symphonies have come to be re-evaluated. During Stanford’s centenary year, Vaughan Williams commented that if Stanford had been born German or Italian, his operas would have been highly valued. (Vaughan Williams also went on to comment that he noticed that Covent Garden were celebrating Stanford’s Centenary not with performances of *Seamus O’Brien*, Stanford’s most successful opera, but with Bellini’s *Norma*).

But it is in the area of church music where Stanford’s music has had its most enduring success. He swept away the empty conventions and complacencies which had debased English music since Purcell. He enriched cathedral music with a whole series of works—Anthems, Motets, Services—many of which have remained in the repertory, without his losing sight of the needs of amateur singers who would most frequently perform his music.

Stanford’s motet **And I saw another Angel** dates from his period at Cambridge where he was organist of Trinity College, 1874 to 1892. During this time the standard of the choir rose enormously and he wrote many pieces for them. The motet sets part of the epistle for All Saints Day.

*And I saw another angel, ascending from the east,
Having the seal of the living God;
And he cried with a loud voice to the four angels, saying,
Hurt not the earth neither the sea, nor the trees,
Till we have sealed the servants of our God in their foreheads.
And lo, a great multitude, which no man could number,
Of all nations, and kindreds and people, and tongues,
Stood before the throne, and before the Lamb,
Clothed with white robes, and palms were in their hands;*

*And cried with a loud voice, saying,
Salvation to our God, which sitteth upon the throne,
And unto the Lamb. Amen.*

*Blessing, and glory, and wisdom, and thanksgiving,
And honour, and power, and might*

Be unto our God forever and ever. Amen.

Revelation 7: 2, 3, 9, 10, 12

Kenneth Leighton (1929–1988) ~ What love is this of thine?

Soprano Solos: Victoria Hall and Rowena Wells

Baritone Solo: John Penty

Leighton was born in Wakefield and was a chorister at Wakefield Cathedral. He studied with Bernard Rose at Oxford and went on to study in Rome with Goffredo Petrassi, the Italian avant garde composer. He went to Edinburgh in 1956 as Lecturer in music and apart from a brief period when he returned to Oxford, Leighton remained at Edinburgh until he died, becoming Reid Professor of Music at the University of Edinburgh in 1970.

Leighton wrote in a wide range of genres but his contribution to Anglican church music is particularly notable, and much of his work in this genre remains in the repertoire. **What love is this of thine?** was written in 1985 to celebrate the 25th anniversary of Dennis Townhill as Organist and Master of the Choristers at St. Mary’s Episcopal Cathedral in Edinburgh. It was first performed in October 1986 by the choir of St. Mary’s Cathedral conducted by the composer. The words are by Edward Taylor (1642?–1729). The piece reflects the new, lyrical vein which entered Leighton’s music in his later years, though there is no reduction in his strength of purpose and command of counterpoint.

Edward Taylor was a Puritan. Born in Leicestershire, he became a school teacher with Puritan sympathies. He left England for America with his fellow Puritans and studied divinity at Harvard, becoming minister of Westfield, Massachusetts. It was his custom to write a poem before each Lord’s Supper. This poem was written around 1685, but not published until 1939.

What love is this of thine, that cannot be
In thine infinity, O Lord, confined,
Unless it in thy very person see,
Infinity, and finity conjoined?
What! Hath thy Godhead, as not satisfied
Married our manhood, making it its bride?

Oh, matchless love! Filling Heaven to the brim!
O'er running it; all running o'er besidethis World!
Nay, overflowing hell, wherein
For thine elect there rose a mighty tide!
That there our veins might through thy person bleed,
To quench those flames, that else would on us feed!

Oh, that thy love might overflow my heart,
To fire the same with love, for love I would.
But oh! my straitened breast! My lifeless spark!
My fireless flame! What, chilly love, and cold?
In measure small? In manner chilly? See.
Lord, blow the coal, thy love inflame in me.

Sir Arthur Sullivan (1842–1900) ~ Harken unto Me, My People

Arthur Sullivan's father, Thomas, was a military bandmaster from Ireland and for some years Thomas was based at the Royal Military Academy near Sandhurst. Here the young Arthur became familiar with all the band instruments. He was admitted to the choir of the Chapel Royal and started to compose anthems and songs. His first publication, a song called *O Israel*, dates from 1855. He went to study at the Royal Academy of Music and then continued his studies in Leipzig. His early works include a Cello Concerto, a symphony, and oratorios and dramatic cantatas.

His fame rests primarily on his collaboration with W. S. Gilbert, but Sullivan continued to produce serious works and continued his career as a conductor and educator in parallel to the production of Savoy Operas. In 1880, Sullivan was appointed the conductor of the Leeds Triennial Festival.

Sullivan did not write an exceptional amount of Christmas music, only a hand full of carols and seasonal songs. We are performing his advent anthem,

Harken unto me, my people, a setting of words from Isaiah which Sullivan wrote in 1877 and his seasonal part song, **The Last Night of the Year**. This latter was written in 1863 and sets words by H.F. Chorley. We are singing three of his carols, **I Sing the Birth** (1868), **It Came Upon the Midnight Clear** (1871), and **Hark! What Mean those Holy Voices, I Sing the Birth** dates from 1868 and sets words by Ben Jonson. **It Came Upon the Midnight Clear** was written in 1871 and sets words by E.H.Sears; we are performing Sullivan's version for soprano solo and choir, rather than the more familiar Hymn tune. **Hark! What Mean those Holy Voices**, with words by John Cawood, was written in 1883, just before he started work on **Princess Ida**.

Harken unto me, my people,
And give ear unto me, O my nation;
For a law shall proceed from me,
And I will make my judgement to rest
for a light of the people.

My righteousness is near,
My salvation is gone forth,
And mine arms shall judge the people.
The isles shall wait upon me,
And on my arm shall they trust.

Harken unto me,
And give ear unto me
Give ear unto me, O my nation;
For a law shall proceed from me,
And I will make my judgement to rest
for a light of the people.

Lift up your eyes to the heav'ns,
And look upon the earth beneath,
For the heav'ns shall vanish away
like smoke,
And the earth shall wax old as a
garment,
And they that dwell therein shall
die in like manner,
Shall die in like manner.

But my salvation shall be for ever,
And my righteousness shall not be
abolished,
My salvation shall be for ever.

Kenneth Leighton ~ Fantasy on 'Helmsley' op.72, no.1

Organist: John Rippin

Leighton's Six Fantasies op.72 were first performed in 1976 in Edinburgh and are based on well-known hymn tunes. "Lo, he comes with clouds descending" was the basis for Helmsley. It demonstrates his characteristic rhythmic patterns and somewhat gritty harmony.

Pierre Villette (1916–1998) ~ Hymne à la Vierge**Soprano Solo:** Victoria Hall

Born in Northern France, Pierre Villette won the 2nd prize in the 1949 Prix de Rome. In 1957, he was named Director of the Conservatoire in Besançon. In 1967, health considerations forced him to move to the South of France where he became Director of the Aix-en-Provence Conservatoire. He might be considered a part-time composer, as most of his life was spent in music education, but he found time to write much chamber music and a succession of sensuous motets which set Latin texts familiar from the Catholic liturgy. The majority of his published work dates from the later period of his life, after his retirement. During his lifetime, his music was more frequently performed abroad than in France, with a number of significant premieres in England.

Villette's **Hymne à la Vierge** was written in 1954 and sets a poem by Roland Bouhéret (1930 – 1995). It is possibly one of Villette's best known works and has been performed at the King's College service of Nine Lessons and Carols. Bouhéret was a poet and essayist who worked at the Ecole des Beaux-arts in Besançon.

*O toute belle, Vierge Marie,
Votre âme trouve en Dieu
Le parfait amour ;
Il vous revêt du manteau de la Grâce
comme une fiancée
Parée de ses joyaux.
Alleluia. Je vais chanter ta louange,
Seigneur,
Car tu as pris soin de moi,
Car tu m'as envelopée du voile de
l'innocence.*

*Vous êtes née avant les collines
O sagesse de Dieu
Porte du Salut
Heureux ce lui qui marche
Dans vos traces
Qui apprête son cœur
A la voix de vos conseils.*

O fairest Virgin Mary,
Your soul finds in the Lord
Perfect love;
He clothes you in robes of
Grace like a bride
Attired with jewels.
Alleluia. I will sing thy praise,
O Lord,
For thou hast looked after me,
And covered me with the veil of
innocence.

You were born before the hills,
O wisdom of the Lord,
Gate of Redemption,
Blessed be he who walks
In your steps
And tunes his heart
To the counsels of your voice.

*Alleluia. Je vais chanter ta louange,
Seigneur,
Car tu m'as faite,
Avant le jour,
Car tu m'as fait précéder le
jaillissement des sources.*

*Avant les astres
Vous étiez présente
Mère du Créateur
Au profond du ciel
Quand Dieu fixait les limites
du monde
Vous partagiez son cœur
Etant à l'oeuvre avec lui. Alleluia.
O toute belle Vierge Marie.*

Alleluia. I will sing thy praise,
O Lord,
For thou hast made me,
Before dawn,
For thou has made me precede the
gushing forth of springs.

Before the stars
You were there,
Mother of the Creator,
In the highest Heaven;
When God was setting the limits
of the world
You shared his love
As you laboured with him. Alleluia.
O fairest Virgin Mary.

Sergei Rachmaninov (1873–1943) ~ Concerto for Choir

Rachmaninov came from a family of Tatar descent and was born in Novgorod in North Western Russia. His parents were both amateur pianists. Rachmaninov studied first at the St. Petersburg Conservatoire and then at the Moscow Conservatoire. In Moscow he studied with Anton Arensky and Sergei Taneyev. He was, however, rather lazy and often failed his classes. While a student, he wrote his one-act opera **Aleko**. He completed his first piano concerto at the age of 19, but the critical response to his first symphony in 1897, coupled with problems with the Church's objection to his marrying his cousin, led to a period of depression. After a period of auto-suggestive therapy, Rachmaninov returned to composition with the 2nd Piano Concerto, which was successfully premiered in 1901 and dedicated to Dr. Dahl who had treated him.

Rachmaninov's **Concerto for Choir** is an early work, written in 1893 and setting a 16th century text in church Slavonic. The piece reflects the knowledge that Rachmaninov gained as a voluntary pupil in Stepan Smokensky's church music class; it sets a medieval meditation on the salvation of the soul through Christ. There are several grammatical errors in the text, so the meaning of the first sentence is unclear. The piece is in three movements.

1. Absorbed in prayer ever vigilant Mother of God, A firm hope in the plea for eternal rest, Grave nor death could conquer him.

2. He who gave to life the Mother of life.

3. By setting himself in the ever maidenly womb.

☧ interval ☧

Sir Arthur Sullivan ~ Hark! What Mean those Holy Voices

Hark! what mean those holy voices?
Sweetly sounding through the skies?

Lo! The angelic host rejoices,
Heavenly hallelujahs rise.

Hallelujah!

Hark! what mean those holy voices,

Hallelujah!

Sweetly sounding through the skies?

Listen to the wondrous story
Which they chant in hymns of joy.

"Glory in the highest, glory!

Glory be to God most high!

Glory in the highest, glory!

Glory be to God most high!

"Peace on earth, good will from
heaven,"

Reaching far as man is found:
Souls redeemed and sins forgiven,
Loud our golden harps shall sound.

Hallelujah!

"Christ is born, the great Anointed!"

Heav'n and earth His praises sing!

O receive whom God appointed,

For your Prophet, Priest and King!

Glory!

Glory, glory be to God most high!

Oh receive whom God appointed

For your Prophet, Priest and King!

Hallelujah!

Gabriel Jackson (born 1962) ~ Salus aeterna

Gabriel Jackson was born in Bermuda. He spent three years as a chorister at Canterbury Cathedral and went on to study composition at the Royal College of Music. His music has been widely performed and broadcast throughout Europe and the USA. He has a strong involvement with the visual arts and has written pieces based on the works of artists Richard Long, Ian Hamilton Finlay and Robert Mapplethorpe. Jackson won the Liturgical category in the inaugural British Music Awards in 2003.

"I try to write music that is clean and clear in line, texture and structure; my pieces are made of simple melodies, chords, drones and ostinatos. They are not about conflict and resolution; even when animated, they are essentially contemplative. I like repetition and 'ritualised' structures. Many of my pieces reflect an interest in mediaeval techniques and ideas - I am particularly drawn to the ecstatic, panconsonant music of the early Tudor period. I am religious by temperament, though not by belief, and several pieces are an attempt at a spiritual response to the great technological miracle of our time—powered flight."

- Gabriel Jackson

Salus aeterna sets an anonymous 11th century Latin Sequence for Advent Sunday. The work was commissioned by Oakham School and first performed by Oakham School Chapel Choir in December 2002.

*Salus aeterna, indeficiens mundi
vita, Lux sempiterna, et redemptio
vera nostra, Condolens humana
perire saecula per tentantis numina,*

*Non linqvens excelsa,
adisti ima propria clementia.*

*Mox tua spontanea gratia assumens
humana,
Que fuerant perdita omnia salvasti
terrea,
Ferens mundo gaudia.*

Eternal Saviour, unfailing life of the world, everlasting light and truly our redemption, grieving for the ages doomed to perish by the power of the tempter;
While not forsaking the heights,
Thou didst come down to the depths by Thine own mercifulness.

Swiftly, by Thine uncompelled grace assuming human form,
Thou hast brought salvation to all that was earthly and lost, bringing joy to the world.

*Tu animas et corpora Nostra, Christ,
expia, Ut possidemus lucida Nosmet
habitacula.*

*Adventu primo iustificata,
In secundo nosque libera,
Ut cum, facta luce magna iudicabis
omnia,*

*Compti stola incorrupta, nosmet tua
subsequamur*

Mox vestigia quocunque visa.

O Christ, cleanse our souls and
bodies that we may inhabit
dwellings of light.

By Thy first advent forgive us,
and in the second set us free,
so that, when the great light has
dawned,

Thou wilt judge all things, so that,
clothed in the raiment of incorruption,
we may follow swiftly wherever Thy
footsteps will lead.

Sir Arthur Sullivan ~ I Sing the Birth

*I sing the birth was born tonight,
The Author both of life and light;
The angels so did sound it.
And like the ravish'd shepherds said
Who saw the light and were afraid,
Yet searched, and true they found it.*

*The Son of God, th'Eternal King,
That did us all salvation bring,
And freed the soul from danger.
He, whom the whole world could
not take,*

*The Word which heav'n and earth
did make,
Was now laid in a manger.*

*The Father's wisdom will'd it so,
The Son's obedience knew no No,
Both wills were in one stature:
And as that wisdom had decreed,
The Word was now made flesh
indeed,
And took on Him our nature,
And took on Him our nature.*

*What comfort by Him do we win,
Who made Himself the price of sin,
To make us heirs in glory?
To see this babe all innocence,
A martyr born in our defence,
Can man forget this story?*

Flor Peeters (1903-1986) ~

Nun sei willkommen, Jesus, lieber Herr op.39, no.3

Organist: John Rippin

Flor Peeters, a most distinguished Belgian composer and organ recitalist, held a number of academic posts, the final one as Director of the Antwerp Conservatory. Of his several sets of chorale preludes for organ, those of opus 39 are for the Advent/Christmas period. In the slow-moving **Nun sei willkommen** the tune is elaborated and embroidered in a way that Bach and his contemporaries would have recognised. The final bars, adagissimo, are particularly striking.

Sir Arthur Sullivan ~ It Came Upon the Midnight Clear

Soprano Solo: Rowena Wells

*It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold:
"Peace to the earth, goodwill to men,
From heav'n's all gracious King:"
The world in solemn stillness lay
To hear the angels sing*

*Still thro' the cloven skies they come
With peaceful wings unfurl'd;
And still their heav'nly music floats
O'er all the weary world.
Above its sad and lowly plains,
They bend on heav'nly wing,
And ever o'er its Babel sounds
The blessed angels sing,*

*Yet with the woes of sin and strife
The world has suffer'd long;*

*Beneath the angel strain have rolled
Two thousand years of wrong;
And men, at war with men,
Hear not the love song which they
bring;
Oh! Hush the noise ye men of strife,
And hear the angels sing,
"Peace to the earth, goodwill to men,
From heav'n's all gracious King!"*

*And ye, beneath life's crushing load,
Whose forms are bending low,
Who toil along the climbing way,
With painful steps and slow,
Look now! for glad and golden hours
Come swiftly on the wing;
O rest beside the weary road,
And hear the angels sing!
"Peace to the earth, goodwill to men,
From heav'n's all gracious King!"*

Martin Dalby (born 1942) ~ Laudate Dominum

Tenor Solo: Margaret Jackson-Roberts

Born in Aberdeen, Martin Dalby won a scholarship to the Royal College of Music and studied with Herbert Howells. In 1963, he spent two years in Italy, composing and playing the viola in an Italian Chamber Orchestra. In 1965, he became a Music Producer at the newly formed Music Programme. He left the BBC in 1971 to become the Cramb Research Fellow in Composition at Glasgow University but returned to the BBC in 1972 as Head of Music, Scotland. He left the BBC in 1993 and now composes full-time.

Dalby has written a large amount of music in a variety of genres. He has a profound interest in Scotland and produced BBC Scotland's massive radio history, Scotland's Music.

Laudate Dominum was written in Rome in 1964 and is scored for choir and organ or orchestra. It was written for Aberdeen Grammar School where Dalby was once a pupil. It was first performed at the Music Hall, Aberdeen, in May 1965 by pupils and staff of Aberdeen Grammar School. The piece sets words from Psalm 150 and from *Jubilate Agno* by Christopher Smart. *Jubilate Agno* was also used by Benjamin Britten for **Rejoice in the Lamb**.

Praise ye the Lord.

O praise God in His holy temple.

Praise Him in the firmament of his power.

Praise Him for His mighty acts:

Praise Him according to His exceeding greatness.

For the colours are spiritual.

For the blessing of God unto perfection in all bloom and fruit is by colouring.

For the blessing of God upon the grass is in shades of green visible to a nice observer as they light upon the surface of the earth.

For the blessing of health upon the human face is in colour.

For I saw a blush in Staindrop Church which was of God's own colouring.

Praise Him with the sound of the trumpet:

Praise Him upon the lute and harp.

Praise Him with the timbrels and dances:

Praise Him upon the strings and pipe.

Praise Him upon the resounding cymbals:

Praise Him upon the loud cymbals.

Praise ye the Lord. O Praise God in His holy temple:

Praise Him in the firmament of His power.

For thunder is the voice of God direct in verse and musick.

For lightning is a glance of the glory of God.

For echo is the soul of the voice exerting itself in hollow places.

For echo cannot act but when it can parry the adversary.

For the voice is from the body and the spirit and is a body and a spirit.

For there is a mystery in numbers.

For One is perfect and good being at unity in himself.

For Two is the most imperfect of all numbers

For everything infinitely perfect is Three.

For this was spiritual musick altogether, as the wind is a spirit.

For the praise of God can give to a mute fish the notes of a nightingale.

For the nightly visitor is at the window of the impenitent,

while I sing a psalm of my own composing.

Praise ye, praise ye the Lord. O praise God in His holy temple:

Praise Him for His mighty acts:

Praise Him according to His exceeding greatness.

Let everything that hath breath, praise the Lord:

O praise ye the Lord.

Sir Arthur Sullivan ~ The Last Night of the Year

The good old year's a-waning,

He brought us care and woe,

But we'll forgive the wrong he wrought,

Before we let him go.

We will not look around us

For those who once were here,

But count the good that's left us still,

On the last night of the year.

He carried off their riches

From some in springtime proud.

But summer's heavy-hearted ones

He made to laugh aloud,

And though his months went over

With many a sigh and tear,

We will not stay to tell them now,

On the last night of the year.

He broke full many a friendship,

And many a lover's vow!

But he hath let us meet again,

So we'll not blame him now,

Nor look behind nor forward,

In sorrow or with fear,

But send the cup of hope about

On the last night of the year.

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.

John Rippin studied at the Royal College of Music. He was for many years organist and choirmaster of Chingford Parish Church, where he is now organist emeritus, and then conductor of the South West Essex Choir for eight seasons. He was also music director for the Harsnett Choir for over twenty years, a choir that sang at many of the cathedrals in England. Most of his work was as a teacher and he became a deputy head at Forest School. Now retired he still does much music, playing the piano (as accompanist and as half of a two-piano team with Donald Ray), the organ, and deputising over a wide area.

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 three 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 travelled to Tallinn, Estonia, to perform in the Lutheran cathedral, and this year they performed in Basel, giving concerts in the Basler Münster as well as singing mass at Mariastein monastery.

London Concord Singers:

- Soprano 1: Maggie Jennings, Andrea Liu, Diana Maynard, Sarah Moyse, Rowena Wells
- Soprano 2: Bozenna Borzyskowska, Merrie Cave, Alison Cross, Victoria Hall
- Alto 1: Gretchen Cummings, Tricia Cottle, Pia Huber, Ruth Sanderson
- Alto 2: Caroline Hill, Valerie Macleod, Jill Tipping, Dorothy Wilkinson
- Tenor 1: Steve Finch, Margaret Jackson-Roberts
- Tenor 2: Katie Boot, Robert Hugill, Phillip Schöne
- Bass 1: John McLeod, John Penty
- Bass 2: David, Firshman, Colin Symes

Programme notes by Robert Hugill. **Singers Wanted**

We are always keen for new singers to join the choir. If you are interested, then please speak to one of the singers tonight or contact the Hon. Secretary, Robert Hugill.

Telephone: 020 7374 3600

Email: info@londonconcondsingers.org.uk

Join our Mailing List

Just send an email to info@londonconcondsingers.org.uk and we will add you to our mailing list, sending you regular information about our concerts. We are happy to send mailings as emails or real leaflets in envelopes, just let us know your name and address.

London Concord Singers
36 Torrens Road, London, SW2 5BT

Dates for your Diary

FifteenB

Saturday, 23 February 2008

7.30 pm

St. Peters, 119 Eaton Square
London SW1W 9AL

featuring

Haydn ~ Little Organ Mass
Hugill ~ My eyes are ever turned
towards the Lord
for Choir and Organ
Hugill ~ Choruses from Passion
Hugill ~ Crossing: 2 Tagore
Poems for Choir and Organ

London Concord Singers

Saturday, 15 March 2008

7.30 pm

Hampstead Town Hall,
213 Haverstock Hill,
London NW3 4QP

featuring

Elgar ~ Part Songs
John Gardner ~ 5 Part Songs to
Poems by Wallace Stevens
Hugill ~ Do not go gentle into
that good night (Dylan Thomas)
Moondog Rounds (arr. Malcolm
Cottle)

London Concord Singers

Thursday, 10 July 2008

7.30 pm

St. Michael's, 4 Chester Square
London SW1W 9HH