



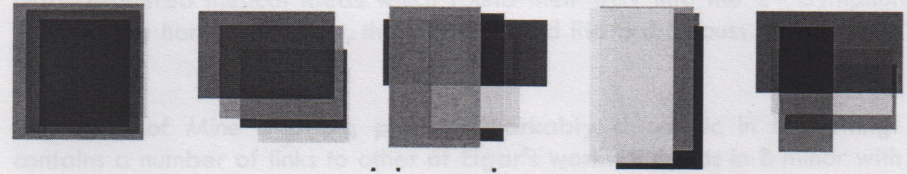
london concord singers

registered charity no: 1059149

conductor malcolm cottle
with patrick clements (french horn)

saturday, 15 march 2008, 7.30 pm

hampstead town hall, 213 haverstock hill,
london, nw3 4qp



PROGRAMME

Elgar ~ As Torrents in Summer

Elgar ~ Go, Song of Mine

Moondog ~ Rounds

Hugill ~ Do not go gentle into that good night

Gardner ~ Five Part Songs to Poems by Wallace Stevens

∞ interval ∞

von Dieselheim (Mullen) ~ Missa Sonus Musicae

(Kyrie, Sanctus, Agnus Dei)

Leach ~ Song of Sorrows

Cranmer ~ Three Parodies on "Lloyd George Knew My Father"

Edward Elgar (1857–1934) ~ As Torrents in Summer

Words: Henry Wadsworth Longfellow

As Torrents in Summer comes from Elgar's cantata *King Olaf*. The cantata is written for chorus, orchestra and solo tenor, and was premiered in 1896 at the North Staffordshire Music festival, conducted by the composer. The text is based on Longfellow's epic poem, and was arranged and expanded by H.A. Ackworth. At its best, the cantata pre-figures much of Elgar's mature writing, though overall it suffers from Ackworth's banal lyrics and storyline. *As Torrents in Summer* comes from the work's epilogue where Elgar, knitting together the themes from earlier in the cantata, concludes with this remarkable unaccompanied chorus.

*As torrents in summer,
Half dried in their channels,
Suddenly rise tho' the
Sky is still cloudless,
For rain has been falling
Far off at their fountains;*

*So hearts that are fainting
Grow full to o'erflowing,
And they that behold it,
Marvel, and know not
That God at their fountains, their fountains
Far off has been raining!*

Elgar ~ Go, Song of Mine, Op.57

Words: Guido Calvacanti (1250–1301)

Translated by Dante Gabriel Rossetti

Elgar composed part songs throughout his life, often as a form of relaxation. *Go, Song of Mine* is one of his more complex ones, in it we catch glimpses of the Elgar from the larger works, something which he never attempted again as the majority of his part-songs are relatively straightforward musically. He wrote it, and another part song *The Angelus*, whilst on holiday in Tuscany in 1909. The part-song may be a tribute to his friend August Jaeger (depicted in the Nimrod movement of *Enigma Variations*); Elgar was 'overwhelmed for the loss of my dearest friend'. It was during this visit to Italy whilst in Venice that Elgar gathered musical ideas which found their way into the 2nd Symphony. On the way home from Italy, the Elgars visited Richard Strauss and his wife in Bavaria.

Go, Song of Mine is a big piece, remarkably chromatic in its writing. It contains a number of links to other of Elgar's works. It opens in B minor with a phrase (*Dishevelled and in tears*) which can be linked to the opening of the Violin concerto, the answering phrase (*To break the hardness*) is linked to a

phrase of Mary Magdalene's from *The Apostles*. The middle section (*Yet, say, unerring spirit*) moves to develop the material in D major before, on the word *purified*, we get the opening phrase developed into a big Elgarian tune (also with a precursor in *The Apostles*). After a sustained climax on *at the heavenly shrine*, the music dies back to the opening.

*Dishevelled and in tears, go, song of mine,
To break the hardness of the heart of man:
Say how his life began
From dust, and in that dust doth sink supine:
Yet, say, th'unerring spirit of grief shall guide
His soul, Being purified,
To seek its Maker at the heavenly shrine;*

Moondog [Louis Thomas Hardin] (1916 – 1999) ~ Rounds
Arrangement: Malcolm Cottle

Moondog was born Louis Thomas Hardin on May 26, 1916 in Marysville, Kansas. He took to playing percussion at an early age after his father (an Episcopal minister) took him to see a Sun Dance performed by Arapaho Indians. It was this experience that would help form his own music. In 1932 he lost his sight when a dynamite cap he was handling exploded in his face. At the Iowa School For The Blind he learnt Braille and, despite his disability, became proficient in playing violin, viola, piano and organ under the tutelage of Burnet Tuthill. Winning a scholarship place, Moondog studied music in Memphis. After his secret marriage to an older woman of wealth was annulled by her family, he took to the streets of New York in 1943 where he would make his mark as a performer, poet and composer and (with his flowing beard, horned helmet and spear) would become known locally as the Viking of 6th Avenue.

Moondog's big break came during the late 1960's when he was signed to Columbia records. The two records he made for the company were *Moondog* and *Moondog 2*, the latter being a collection of madrigals rounds and canons that he had composed for voices, percussion and various instrumentation. 'Though the pieces are all rounds, I call them 'madrigals',' he wrote in the sleeve notes to the recording, 'which range far afield in subject matter, compared to the early madrigals which deal mainly in love.'

Edwin Pouncey

Sparrows wake me in the morning in Gotham where I live, except when I'm up to Tioga. Other birds wake me there; so fair their singing.

Trees against the sky, fields of plenty, rivers to the seas. This, and more, spreads before me.

Voices of Spring were in chorus; each voice was singing a song. I couldn't sing in that chorus until I wrote me a song. I wrote my song and joined the throng.

Robert Hugill (born 1955)

Do not go gentle into that good night

Words: Dylan Thomas (1914-1953)

Patrick Clements (French Horn)

In the early 1990's I wrote a pair of linked works *Memorare* and *Songs of Love and Loss*, which both used an obbligato French horn. *Songs of Love and Loss*, a song cycle for singers and French horn, I eventually re-worked into a more satisfactory form using a clarinet as the solo instrument. But *Memorare* for choir and French horn created a profoundly satisfactory combination of resources. It was first performed by London Concord Singers in 1995. At the same concert they performed Richard Rodney Bennett's setting of Dylan Thomas's *And Death Shall Have No Dominion*, for male chorus and French horn. This work had a profound effect on me. When I discovered Dylan Thomas's poem *Do not go Gentle into that good night* and decided to set it, it seemed natural to include an obbligato French horn part. Apart from its use of French horn the work is not particularly influenced by the Bennett work. Nor can I claim any familiarity with Stravinsky's setting of or the poem, which was included in his 1954 work *In memoriam Dylan Thomas*.

My response to Thomas's words was substantially lyrical. The piece explores the tensions inherent between this lyricism and the rather tough subject matter of Thomas's poem, exemplified by the opening phrase from the men. The tenors sing a melodic motif which recurs throughout the piece, but this is harmonised by the basses with a bare open seventh on the word "gentle".

The poem is a villanelle and was written in 1951 by Thomas for his dying father, though there are a number of possible interpretations of the meaning of the poem. It is possible that Thomas never showed the poem to his father.

Do not go gentle into that good night,
Old age should burn and rave at the close of day;
Rage against the dying of the light.
Though wise men at their end know dark is right,
Because their words had forked no lightning.

Do not go gentle into that good night,
Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage against the dying of the light.
Wild men who caught the sun in flight,
And learn, too late, they grieved it on its way,

Do not go gentle into that good night,
Grave men, near death, who see with blinding sight,
Blind eyes could blaze like meteors and be gay,
Rage against the dying of the light.
And you, my father, there on that sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night,
Against the dying of the light.

John Gardner (born 1917)

Five Partsongs to Poems by Wallace Stevens, Op. 142

- 1) Depression Before Spring
- 2) Peter Quince at the Clavier (I)
- 3) Ploughing on Sunday
- 4) Life is Motion
- 5) *Cy est Pourtraicte, Madame Ste Ursule, et les Unze Mille Vierge*

Gardner was born in Manchester but brought up in Ilfracombe; his father, who was killed in the First World War, was a GP and amateur composer. Gardner was educated at Oxford. An important person in his early life was Hubert Foss of Oxford University Press; Foss published his *Intermezzo for Organ* in 1936 and introduced him to Arthur Benjamin. During the Second World War Gardner completed two terms as music master at Repton School before enlisting, first as a Bandmaster and then as a Navigator with Transport Command. It was during the war that Gardner's first symphony was conceived.

After the War, Gardner started again afresh, setting aside the works of his youth and starting from Opus 1 again. His first Symphony was premiered at the Cheltenham Festival in 1951 where it caused a stir; a powerful work by a composer of whom almost no-one had heard. Commissions followed and Gardner resigned his job as a répétiteur at the Royal Opera House, Covent Garden, and worked as a composer. In 1956 he accepted a teaching position at the Royal Academy of Music, and stayed there for nearly 30 years. He also spent time as Director of Music at St. Paul's School and Director of Music at Morley College.

Gardner is a prolific composer, having written three symphonies, two operas, concertos, many cantatas, and much choral and chamber music. His Bassoon Concerto, completed in 2005 is his Opus 249. In September 2007, Naxos issued his Symphony No.1, Piano Concerto and the overture *Midsummer Ale*.

For his *Five Part Songs to Poems by Wallace Stevens*, published in 1982, Gardner sets poems taken from Wallace Stevens's book *Harmonium*. Stevens (1879–1955) was a major American modernist poet; he spent most of his adult life working for an insurance company in Connecticut. His book, *Harmonium*, was published in 1923 and comprised a collection of 85 poems ranging in length from a few lines to several hundred, most of which has been previously published in magazines. The first edition of 1500 sold only 100 copies before being remaindered.

In *Depression Before Spring* Stevens's poetic humour reacts against the conventions of Victorian tradition. Stevens's views are expressed in a letter to William Carlos Williams, "*I spare you the whole-souled burblings in the park, the leaves, lilacs, tulips, and so on. Such things are unmanly and non-Prussian and, of course, a fellow must pooh-pooh something, even if it happens to be something he rather fancies, you know.*" The subject of *Peter Quince at the Clavier* alludes to the Biblical story of Susanna and the Elders, but the title refers to one of the Mechanicals in Shakespeare's *A Midsummer Night's Dream*. (Stevens's titles were not always reliable indicators to the meanings of his poems.) Gardner sets the first part of the poem. The whole poem has been referred to as Stevens's "*most convincing expression of sexual desire*".

Ploughing on Sunday pays implicit tribute to Walt Whitman; the poem may be taken literally, or may be interpreted as being about artists of North America cultivating the New World without regard for European strictures. *Life is Motion* is notable for the way it introduces exclamatory sounds and for its evocation of the American frontier. *Cy est Pourtraicte, Madame Ste Ursule, et les Unze Mille Vierge* describes a woman, her prayer ceremony in a garden and the Lord's unorthodox response. The point of the poem might be this erotic

moment, but the poem may well be a record of Stevens's relationship with his wife, Elsie; Elsie did not like the poem's mocking spirit.

1. Depression before Spring

The cock crows
But no queen rises.
The hair of my blonde
Is dazzling,
As the spittle of cows
Threading the wind.

Ho! Ho!
But kikiriki
Brings no rou-cou,
No rou-cou-cou.
But no queen comes
In slipper green.

2. Peter Quince at the Clavier (I)

Just as my fingers on these keys
Make music, so the self-same sounds
On my spirit make a music, too.
Music is feeling, then, not sound;
And thus it is that what I feel,
Here is this room, desiring you,
Thinking of your blue-shadowed silk,
Is music. It is like the strain

Waked in the elders by Susanna.
Of a green evening, clear and warm,
She bathed in her still garden, while
The red-eyed elders watching, felt
The basses of their being throb
In witching chords, and their thin blood
Pulse pizzicati of Hosanna.

3. Ploughing on Sunday

The white cock's tail
Tosses in the wind,
The turkey-cock's tail
Glitters in the sun.
Water in the fields.
The wind pours down.
The feathers flare
And bluster in the wind.

Remus, blow your horn!
I'm ploughing on Sunday,
Ploughing North America.
Blow your horn!
The turkey-cock's tail
Spreads to the sun,
The white cock's tail
Streams to the moon.
Water in the fields.
The wind pours down.

4. Life is Motion

In Oklahoma,
Bonnie and Josie,
Dressed in calico,
Danced around a stump.
They cried,

"Ohoyaho,
Oho,"....
Celebrating the marriage
Of flesh and air.

5. Cy Est Pourtraicte, Madame Ste Ursule, et Les Unze Mille Vierges

Ursula, in a garden, found
A bed of radishes.
She kneeled upon the ground
And gathered them
With flowers around,
Blue, gold, pink, and green.
She dressed in red and gold
brocade
And in the grass an offering
made
Of radishes and flowers.
She said, "My dear,
Upon your altars
I have placed
The marguerite and coquelicot,
And roses
Frail as April snow;
But here," she said

"Where none can see,
I make an offering, in the grass,
Of radishes and flowers."
And then she wept
For fear the good Lord would not
accept.
The good Lord in His garden
sought
New leaf and shadowy tinct,
And they were all His thought.
He heard her low accord,
Half prayer and half ditty,
And he felt a subtle quiver,
That was not heavenly love
Or pity.
This is not writ
In any book.

∞ interval ∞

Michael Mullen ~ Missa: Sonus Musicae

Kyrie, Sanctus, Benedictus, Agnus Dei

Missa Sonus Musicae is perhaps best introduced by the composer himself: *I am particularly interested in the Renaissance technique of choral polyphony, and in an attempt to revive the 16th c. missa parodia in the 20th century I have endeavored to compose a mass based upon tunes from Rodgers and Hamerstein's 'Sound of Music' which was perhaps the most popular set of tunes I could think for such a work. Stylistically the Missa: Sonus Musicae is as close to Palestrina as I could get, though there are some recognizably English traits in the later movements. To keep my own compositional style distinct from this piece, I have assumed a period nom-de-plume; I've invented a 16th century composing nun call Veronica von Dieselheim. She would have visions of Rogers and*

Hamersteins musicals and notate them in the style of the time. She went against the recommendations of the Council of Trent and came to a tragic end.'

Behind the campery of Mullen's presentation of the mass, with his persona of Veronica von Dieselheim, there is a very fluent and charming mass in the style of Palestrina. Parody masses were common in Palestrina's day and many used popular tunes as their basis, but the important point is that the source material simply becomes a fertile ground for the composer to build his own musical structures on. Mullen does this perfectly so that, though the opening of the Kyrie uses the opening phrase of 'Do, Re Mi', no-one would mistake the movement for a piece of Rogers and Hamerstein.

The mass was written in 1997 and, owing to the fluency and charm of the Palestrina pastiche, has had some success as part of the liturgy including performances at St. Patrick's Cathedral, Dublin and St. Peter's Church, Ealing. We are performing the Kyrie, Sanctus, Benedictus and Agnus Dei. The underlying Rogers and Hamerstein material is as follows: Kyrie: *Doh, Re Mi*, Sanctus: *The Hills are alive*, Benedictus: *So long, farewell*, Agnus Dei: *Climb every mountain*.

1. Kyrie (Ut Re Mi)

<i>Kyrie Eleison. Christe Eleison. Kyrie Eleison</i>	<i>Lord have mercy. Christ have mercy. Lord have mercy</i>
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2. Sanctus (Colles vivunt cum sono musicae)

<i>Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, Pleni sunt coeli et terra Gloria tua. Hosanna in excelsis</i>	<i>Holy, Holy, Holy Lord God of Sabaoth. Heaven and earth are full of your Glory. Hosanna in the Highest</i>
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3. Benedictus (Valete, valebitis)

<i>Benedictus qui venit in nomine Domini. Hosanna in excelsis</i>	<i>Blessed is he that cometh in the name of the Lord, Hosanna in the highest.</i>
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4. Agnus Dei (Ascende in omnem montem)

<i>Agnus Dei, qui tollis peccata mundi miserere nobis.</i>	<i>Lamb of God, that takes away the sins of the world, have mercy upon us.</i>
<i>Agnus Dei, qui tollis peccata mundi dona nobis pacem</i>	<i>Lamb of God, that takes away the sins of the world, grant us thy peace.</i>

Mary Jane Leach (born 1949) ~ Song of Sorrows

Words: Ottavio Rinuccini and Mary Jane Leach

Mary Jane Leach is a composer/performer originally from Vermont, but has lived in New York since the 1970's. She is very interested in exploring the physicality of sound, working with the timbres of instruments and creating combination, difference and interference tones; these are tones not actually sounded by the performers but acoustic phenomenon arising from Leach's manipulation of intonation and timbre. She uses these in many of her works where she creates other worlds of sound.

She is much influenced by early music, being inspired by both polyphony and by modal harmonies. In her early compositional career Leach experimented with recording herself multi-tracked on an 8-track tape, only when her work became popular did she adapt the work for live players, but this early influence is still felt as much of her choral music is divided into 8-parts.

For many years, Leach has had an ongoing interest in the myth of Ariadne, this has resulted in a number of works starting with *Ariadne's Lament* and *Song of Sorrows* and continuing more recently with *O Magna Vasta Creta* and *Call of the Dance*, works in which she sought to re-create a "pre-Hellenic Ariadne". In *Song of Sorrows*, Leach bases her work on Monteverdi's *Lamento d'Ariana*, the glorious sole survivor from his opera *Ariana*. The original impetus for Leach's Ariadne project was her love of Monteverdi's *Lamento*. *Song of Sorrows* is a meditation on Monteverdi's work. Leach uses disquieting shifts between major and minor to disturb the strong tonality of the piece, with strong chords being suddenly supplanted by distantly related ones. Leach uses Monteverdi's madrigal as a source of pitch and syllables for *Song of Sorrows*.

Ahi! Che non pur risponde,
 Che parlo? Che vaneggio?
 Parlò la lingua, sì,
 O Teseo mio,
 Sì che mio ti vo' dir,
 Che mio pur sei,
 Benchè t'involi, ah! crudo.
 Misera, ohimè, che chieggio?
 Che non pur risponde.
 Ahi! Che più d'aspe
 È sordo a'miei lamenti.
 Lasciarmi in abbandono,
 Lascierai tu morire.
 Parlò l'affanno mio, parlò il
 dolore,
 Abbandonato e doloroso.
 Lascierai tu morire.
 Invan piangendo, invan gridando
 aita.
 Ohimè! Misera Arianna. Ahimè.

Oh! He does not answer.
 What am I saying? What am I imagining?
 My tongue is speaking, yes,
 Oh my Theseus,
 Yes, I would tell you now
 That you are still mine,
 Although you have left me, cruelly.
 Miserable, oh what am I asking?
 He does not answer.
 Oh! Deaf as a serpent
 Is he to my lament.
 Instead I am deserted,
 He leaves me dying.
 Hunger speaks for me, the voice is
 sorrow,
 Abandoned and sad.
 He leaves me dying.
 In vain is my weeping, vain my cry for
 succor.
 Alas! Wretched Ariadne. Alas.

Philip Cranmer (1918–2006)

Three Parodies on “Lloyd George Knew My Father”

Words: Philip Cranmer

Cranmer was born into a musical family; his father was an acclaimed baritone. By the age of 13 he was already accompanying his father in concerts. He was a chorister at All Saints Church, Margaret Street, before studying at Wellington College (where he was a contemporary of John Gardner's) and Christchurch, Oxford. A job as music master at Wellington College was interrupted by the Second World War, during which Cranmer served in the Royal Artillery and was awarded the Chevalier de l'Ordre Leopold II and the Croix de Guerre Belge. After the war he took a post at King Edward's School, Birmingham, before going on to a career in academe, working as chair of music at Queen's University, Belfast, professor of music at Manchester University, and Secretary to the Associated Board of the Royal Schools of Music.

Cranmer was a fine teacher and a first-rate pianist and organist. He set his own witty verses to music and such party pieces included the song *Why was Lloyd George Born so Beautiful* which was recorded by Peter Pears. His 3 *Parodies on Lloyd George Knew my Father*, re-cast the famous ditty (sung to the tune of *Onward Christian Soldiers*) as a Palestrina-esque motet, a madrigal by Morley and an anthem by Sullivan.

1. Patrem meum

*Patrem meum cognovit Lloyd Georgius,
 Pater vice versa.*

2. This dainty daffadilly

*This dainty daffadilly,
 Looks really rather silly,
 But it reminds me rather of the
 statesman
 Welsh who knew my father
 Foy loy loy loy loy Lloyd George.
 Father knew Dai Oowen,
 Also Morgan Williams,*

*My old dad knew everyone in the
 whole of Wales
 He even knew a girl in Llanfair
 Pw-ll-gwyn-gyll-go-gery-chwyrn-
 drob-wll-llan-ti-si-li-o-go-go-
 goch,
 Indeed to bloody goodness,
 My father knew Lloyd George.*

3. Lloyd George

*Lloyd George knew my father,
 Father knew Lloyd George.
 Lloyd George had cognisance of my paternal relative
 Do-re-mi father knew Lloyd George he was acquainted with him
 Lloyd George knew my father,
 L.G. and Dad were buddies,
 Father knew Lloyd George,
 Lloyd George knew my grandpa's baby boy,
 Lloyd George knew my grandma's pride and joy,
 David Lloyd George knew my pa
 And my father knew Lloyd George
 David Lloyd George knew my father,
 Father knew Lloyd George,
 They went to school together,
 My father knew Lloyd George,
 Additionally Lloyd George knew my father,
 Lloyd George knew my father,
 Father knew Lloyd George.*

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 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, Barcelona and Tallinn. 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 2007 they performed in Basel, giving concerts in the Basler Münster as well as singing mass at Mariastein monastery. This summer the choir will travel to Verona.

Registered charity no: 1059149

London Concord Singers:

- Soprano: Bozenna Borzyskowska, Merrie Cave, Alison Cross, Victoria Hall, Sonia Harle, Maggie Jennings, Sylvia Kalisch, Andrea Liu, Diana Maynard, Rowena Wells
- Alto: Gretchen Cummings, Tricia Cottle, Caroline Hill, Valerie MacLeod, Ruth Sanderson, Jill Tipping, Dorothy Wilkinson
- Tenor: Katie Boot, Steve Finch, Robert Hugill, Margaret Jackson-Roberts, Phillip Schöne
- Bass: John McLeod, John Penty, Colin Symes

Programme notes by Robert Hugill.

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

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@londonconcordingers.org.uk

Dates for your Diary

London Concord Singers

Thursday, 10 July 2008

7.30 pm

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

Saturday, 2nd August 2008

9.00 pm

Verona

Saturday, 15 November 2008

7.00 pm

Schnittke – Choir Concerto

Joint concert with St. Peter's Singers from Peterborough

St. Alban's Church, Holborn
London EC1N 7RD