

London Concord Singers

Conductor Malcolm Cottle

Thursday, March 26th 2009
7.30 pm
Grosvenor Chapel
Mayfair

PROGRAMME

Felix Mendelssohn ~ 100th Psalm
Carlo Gesualdo ~ Tristis est anima mea
Johann Sebastian Bach ~ Jesu, meine Freude

∞ interval ∞

Cecilia McDowall ~ Regina Caeli
Felix Mendelssohn ~ Trauergesang, Opus 116
Cristobal Morales ~ Sancta et immaculata virginitas
Felix Mendelssohn ~ Nunc Dimittis, Opus 69
Claudio Monteverdi ~ Lauda Jerusalem
Tomás Luís de Victoria ~ Alma Redemptoris Mater

FELIX MENDELSSOHN (1840–1893) • 100th Psalm

Soloists: Victoria Hall, Pam Feild, Sally Prime, Caroline Hill, Margaret Jackson-Roberts, Robert Hugill, John Penty, Colin Symes

Mendelssohn's reputation as a writer of choral music stems from his oratorios, **Elijah** and **St. Paul**, rather than his smaller scale pieces. In fact, he wrote a surprising amount of choral music, much of it for Church use. He spent an unhappy period in the 1840's in Royal service in Berlin and his Opus 78, 79 and 91 were all written for the Cathedral in Berlin.

Elijah received its triumphant premiere in Birmingham in 1846 and in 1847 Mendelssohn returned to London to oversee performances of his revised version of **Elijah**. He came back from London exhausted, only to be confronted with the news that his beloved sister, Fanny Hensel, had died. He subsequently spent a substantial period of time in Switzerland, where he mourned his loss not by writing music, but by painting watercolours. He did eventually return to composition and amongst his works from this period are the three motets Opus 69—some of the last choral pieces that he wrote. They are frequently called the English Motets as the original commission seems to have come from England. Mendelssohn set the **Jubilate**, **Nunc Dimittis** and **Magnificat**, suitable for use in the English service of Evensong. Tonight we are performing the **Nunc Dimittis** in the second half of our programme.

In August 1847 the English music critic Henry Chorley visited Mendelssohn in Interlaken and the composer talked of the English Motets; Chorley recalled the conversation in an article published after the composer's death. Mendelssohn said that whilst in Interlaken he had written "some English service-music for the Protestant church. 'It has been very good for me to work,' he went on, glancing for the first time at the great domestic calamity (the death of Madame Hensel) which had struck him down, immediately on his return from England; 'and I wanted to make something sharp and close and strict' (interlacing his fingers as he spoke) – 'so that church-music has quite suited me.'"

Mendelssohn's setting of the **100th Psalm** (*Jauchzet dem Herrn alle Welt*) is one of a series of Psalm settings which he produced during his life. The **100th Psalm** was written for the Hamburg Temple in 1844. It wasn't published during Mendelssohn's lifetime, only appearing in 1855.

*Jauchzet dem Herrn alle Welt.
Dienet dem Herrn mit Freuden.
Kommt vor sein Angesicht mit
Frohlocken. Erkennet, dass der
Herr Gott ist. Er hat uns
gemacht, und nicht wir selbst,
zu seinem Volk und zu Schaafen
seiner Weide. Gehet zu seinen
Thoren ein mit Danken.
Zu seinen Vorhöfen mit Loben.
Danket ihm, lobet seinen
Namen. Denn der Herr ist
freundlich und seine Gnade
währet ewig und seine Wahrheit
für und für.*

*Sing joyfully to God, all the earth;
serve the Lord with gladness.
Come in before his presence with
exceeding great joy. Know that
the Lord he is God; he made us
and not we ourselves.
We are his people and the sheep
of his pasture. Go into his
gates with praise,
into his courts with hymns; and
give glory to him. Praise his
name, for the Lord is sweet; his
mercy endures for ever, and his
truth throughout all generations.
(Psalm 100)*

CARLO GESUALDO DA VERONA (1560/1566–1613) Tristis est anima mea

The exact date of Gesualdo's birth is not known. For many years it was presumed to be 1560 but recent scholarship has suggested that it may be 1566. He was born into a princely family near Naples and moved in the highest circles in Italy, his uncle Cardinal Borromeo was one of the most influential princes of the church. This enabled Gesualdo to pursue his own interests freely. He was a gifted musician; both a composer and a virtuoso on the lute and keyboard, his compositions were published before he was 20. But he also had leanings towards sexual sado-masochism and seems to have pursued these interests as well. His marriage was one of political necessity to Maria d'Avalos, who was something of a celebrity in Naples. Given the uncertainty about Gesualdo's birth, she may have been rather older than him. Initial happiness degenerated into jealousy and after four years Gesualdo hired

professional killers to help him kill his wife and her lover whilst they were in bed together. The medical report survives and tells us that Maria received some 53 blows—an incredible testament to the depth of Gesualdo's rage.

He married again, Leonora d'Este, and she (like Maria d'Avalos) bore him children. But his second wife and all his children died young so that he died alone at his castle in 1613.

Gesualdo's tortured music was previously thought to be *sui generis*, but we are now coming to understand that his madrigals are simply the finest of those amongst a group of Neapolitan based composers who all wrote with highly expressive chromatic harmony. After his murder of his first wife, Gesualdo seems to have been gripped by constant penitence. And it was this that seems to have impelled him to write church music. His **Tenebrae Responsories** are particularly notable. These responsories were used in Matins for the final three days of Holy Week. Each of the Matins services was divided into three nocturnes and each nocturne contained 3 psalms, 3 lessons and 3 responsories, each lesson being followed by a responsory. **Tristis est anima mea** is the 2nd responsory from the 1st nocturne for Matins on Maundy Thursday.

Tristis est anima mea usque ad mortem: sustinete hic et vigilate mecum. Nunc videbitis turbam, quæ circumdabit me. Vos fugam capietis, et ego vadam immolari pro vobis. Ecce appropinquat hora, et Filius hominis tradetur in manus peccatorum. Vos fugam capietis, et ego vadam immolari pro vobis.

Sorrowful is my soul even unto death. Stay here, and watch with me. Now you shall see the mob that will surround me. You shall take flight, and I shall go to be sacrificed. The time draws near, and the son of man shall be delivered. You shall take flight, and I shall go to be sacrificed. (Matthew 26)

JOHANN SEBASTIAN BACH (1685–1739)

Jesu, meine Freude

*Soloists: No. 4 – Rowena Wells, Victoria Hall, Caroline Hill
No. 8 – Sally Prime, Robert Hugill, John McLeod
No. 9 – Victoria Hall, Pam Feild, Katie Boot*

In the Lutheran liturgy, the motet was far less important than the cantata. Reserving the best singers for his cantatas, Bach used his less able singers for the 16th and 17th century motets sung at Vespers and at the main service. Bach's six surviving motets, of which **Jesu, meine Freude** is one, are considerably more difficult than the Leipzig choir's regular repertoire and his motets have enjoyed continual performance through the centuries. These late works were mainly for funeral or memorial services, and so a greater number of singers (and therefore up to 8 parts) were merited.

Bach's vocal writing derives in essence from an instrumental, or organ, style. The consequently limited scope for cantabile phrasing leads naturally to a prominence of purely harmonic effects, and flowing melodic movement. This explains in part the taxing nature of Bach's vocal lines, and it may encourage the modern performer to learn that his own choristers found such works as **Singet dem Herrn** and **Der Geist hilft** notoriously difficult. They were undoubtedly helped by some instrumental underlay, or at least a continuo part—a practice which was usual by this time. True a cappella music was little heard in Bach's day.

Jesu, meine Freude is a solemn piece written in 1723 for the funeral of Johanna Maria Käsin, wife of the Leipzig postmaster. Written for five-part choir, the six verses of a hymn by Johann Franck are separated by verses from Romans 8, forming a kind of ritornello structure of particularly striking symmetry with eleven movements. Numbers 1 and 11 are identical plain harmonisations of the chorale melody, while the other odd numbered movements treat the same melody more freely. No. 6 forms the fugal centrepiece, nos. 4 and 8 are for the three highest and the three lowest voices respectively, their symmetry enhanced by thematic cross-reference. Nos. 2 and 10 are even closer, no. 10 being a parody of no. 2.

1. Jesu, meine Freude,
Meines Herzens Weide,
Jesu, meine Zier,
Ach wie lang, ach lange
Ist dem Herzen bange
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Außer dir soll mir auf Erden
Nichts sonst Liebers werden.

2. Es ist nun nichts, nichts, nichts
Verdammliches an denen, die in
Christo Jesu sind, die nicht nach
dem Fleische wandeln,
sondern nach dem Geist.

3. Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Laß den Satan wüthen,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle
schrecken:
Jesus will mich decken.

4. Denn das Gesetz des Geistes,
der da lebendig machet in Christo
Jesu, hat mich frei gemacht, hat
mich frei von dem Gesetz der
Sünde und des Todes

5. Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht darzu!
Tobe, Welt, und springe,
Ich steh hier und singe
In gar sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muß
verstummen,
Ob sie noch so brummen.

Jesu, my joy,
my heart's repose,
Jesu, my treasure,
how long, how long, shall
the heart crave
and pine for You!
Lamb of God, my bridegroom,
none on earth shall I love
than You more dearly.

There is therefore no
condemnation of them which
are in Christ Jesus, who walk
not after the flesh, but after
the Spirit. (Romans 8:1)

Under Your protection
I shall be free from the
assaults of all my enemies.
Let Satan shiver,
Let the foe entreat,
Jesus shall stand by me.
Whether thunder and
lightning crash, whether sin
and hell shall frighten,
Jesus will protect me.

For the law of Spirit of life
in Christ Jesus
has made me free
from the law of
sin and death. (Romans 8:2)

Defy the hoary dragon,
Defy death's revenge,
Defy all fear thereof!
Rage, O world, and leap,
I'm standing here and singing
in profound and perfect peace.
God's power shall watch over
me, for however much
they roar, earth and abyss
shall grow silent.

6. Ihr aber seid nicht fleischlich,
sondern geistlich.
So anders Gottes Geist in euch
wohnet. Aber Christi Geist nicht
hat der ist nicht sein.

7. Weg mit allen Schätzen!
Du bist mein Ergötzen, Jesu,
meine Lust! Weg ihr eitlen
Ehren, Ich mag euch nicht
hören, Bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach
und Tod soll mich, ob ich viel
muß leiden, Nicht von Jesu
scheiden.

8. So aber Christus in euch ist,
So ist der Leib zwar tot
Um der Sünde willen;
der Geist aber ist das Leben um
der Gerechtigkeit willen.

9. Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefällst du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben.

10. So nun der Geist, des, der
Jesum von den Toten auferwecket
hat, in euch wohnt, so wird auch
derselbige, der Christum von den
Toten auferwecket hat, eure
sterblichen Leiber lebendig machen,
um des willen, daß sein Geist in
euch wohnt, um des willen daß
sein Geist in euch wohnt.

For you are not of the flesh,
but of the Spirit so differently
does God dwell in you.
You who have not the Spirit of
Christ are not his. (Romans 8:9)

Away with all treasures!
You are my delight, Jesu,
my desire! Away with all vain
honours, I will hear none of
you, remain unknown to me!
Poverty, distress, the cross,
disgrace and death, however
much I suffer, shall never part
me from Jesus.

If Christ be in you,
the body is dead
because of sin;
but the Spirit is life
because of righteousness.
(Romans 8:10)

Good night, o earthly
existence, what the world
offers no longer tempts me!
Good night, sins,
stay from me,
Approach me no more!
Good night, pride and pomp!
To all wickedness
I bid goodnight.

Now the spirit of Him
who raised Jesus from the
dead resides in you, the
same who raised Jesus from
the dead shall instil life into
your mortal bodies
so that His Spirit
shall live in you.
(Romans 8:11)

11. Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muß auch ihr Betrübten
Lauter Wonne sein.
Duld ich schon hier Spott und
Hohn, Dennoch bleibst du auch
im Leide, Jesu, meine Freude.

*Disperse, sombre spirits,
for the master of my joys,
Jesus, enters in For those
who love God,
your gloom must
be as like the sun.
I will suffer all mockery
and scorn, yet for all
my suffering, you remain
Jesu, my Joy.*

☞ interval ☞

CECILIA McDOWALL (BORN 1951) • REGINA CAELI

Cecilia McDowall was educated at Edinburgh and London Universities later continuing her studies at Trinity College of Music. The winner of several major composition awards, she has a distinctive style which speaks directly to listeners, instrumentalists and singers alike. Her output has been described as having a "freshness, brightness and fidelity" about it, combining flowing melodic lines and occasionally astringent harmony with rhythmic vitality.

Her music has been commissioned and performed by leading choirs, including the BBC Singers, ensembles, and at festivals nationwide. She was short-listed for the 2005 British Composer Awards in two categories, the Liturgical section and the Making Music Award, and has been short-listed for the 2008 British Composer Award in the Making Music category.

McDowall's **Regina Caeli** was commissioned by Janet and Doug McKay in memory of their parents. It was commissioned for Canterbury Chamber Choir who premiered the work in 2004 under conductor George Vass. This hymn to the "Queen of the Heavens" is a glorious work, replete with dramatic changes of mood and texture. The majestic chords of the opening bars

quickly give way to a spirited section in which unison altos and basses mimic the insistent flourishes of the sopranos and tenors. This pattern of contrasts is repeated throughout the piece before the final jubilant chords fade away to a modest triple piano. (Programme notes taken from Cecilia McDowall's website.)

*Regina caeli, laetare,
alleluia:
Quia quem meruisti portare,
alleluia.
Resurrexit, sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.*

*Queen of Heaven be joyful,
alleluia.
For he whom you merited to
bear, alleluia,
Has risen, as He said, alleluia.
Pray for us to God, alleluia.*

FELIX MENDELSSOHN • Trauergesang, Opus 116

The **Trauergesang**, Opus 116, is a setting of a poem by Friedrich Aulenbach, written in 1845. It was dedicated to T. Zimmerman. Despite its serious tone, it is not a sacred piece.

*Sahst du ihn hernieder
schweben in der Morgenröte
Lichtgewand? Palmen strahlten
in des Engels Hand; sein
Berühren trennt des Geistes
Leben von der Erdenhülle
schwerem Band. Wem, o Engel,
rufet dein Erscheinen?
Sag, wem gilt dein Flug so
ernst und hehr? Was erblick'
ich! Aller Augen weinen, ach,
ihr Lieblich ist nicht mehr!
Lächelnd schlief er ein, des
Himmels Frieden strahlt vom
vieligeliebten Angesicht und die
Mien', in der sein Geist
hienieden sich verklärt, verließ
ihn sterbend nicht.
(Friedrich Aulenbach)*

*Did you see the angel floating
down, clothed in the ruddy glow
of morning light? Palm branches
shone brightly in His hand. His
touch frees the immortal spirit
from the earthly veil's heavy
bonds. Who, oh angel, is
summoned by your appearance?
Say, for whom is thy flight, so
solemn and sublime? What do I
behold? Every eye weeping, For,
alas, their loved one is no more!
He fell asleep smiling; the peace
of Heaven shines from His well
beloved countenance. And the
look illuminated by His beautiful
spirit did not leave Him as He
died.*

CRISTOBAL MORALES (c.1500–1553)
Sancta et immaculata virginitas

Morales was born in Seville around 1500. There is no evidence as to whether he sang at Seville cathedral, but if he was a chorister there then his influences would have included Pedro de Escobar and Francisco de Penalosa; certainly Morales' compositional technique resembles that of Penalosa. By 1522, Morales was an organist at Seville Cathedral and in 1526 he moved to Avila as maestro di capilla. By 1531 he had resigned, having already taken leave of absence, and for three years we have no record of his whereabouts. By late 1534 he was in Rome as chaplain to the Imperial Ambassador to the Holy See and in 1535 he joined the Papal chapel. Morales' membership to the chapel coincides with the increase in the number of singers from 24 to 33. By 1545 he took leave of absence due to ill health and he probably returned to Seville. Guerrero states that he studied with Morales in Seville at about his time. Morales was appointed maestro di capilla at Toledo, but had to resign due to ill health. He moved to a post on Marchena but was dogged by ill health and died in 1553.

Judging by the restlessness of his career and also from the tone of the official documents which refer to him, Morales was something of a perfectionist and not an easy man to work with. He was probably also rather conscious of his superior skills as a composer. His style is original in a marked degree. Many contrapuntal devices invented by him came into general use after his time. Among his compositions are numerous masses for four, five, and six voices, settings of the Lamentations for four and six voices and settings of the Magnificat for four and six voices. There are some 88 motets with secure attributions to Morales, the majority being for four voices. The motet **Sancta et immaculata virginitas** comes from a volume published in Venice in 1541 and sets the Matins Responsory for feasts of the Virgin.

*Sancta et immaculata
virginitas, quibus te laudibus
efferam nescio:
quia quem caeli capere non
poterant, tuo gremio contulisti.*

*O blessed and immaculate
Virginity, in the praises of which
I know not how to extol thee:
since you have borne in your
lap him whom the heavens
cannot contain.*

*Benedicta tu in mulieribus et
benedictus fructus ventris tui:
quia quem caeli capere non
poterant, tuo gremio contulisti.*

*Blessed are you among women
and blessed is the fruit of your
womb: since you have borne in
your lap him whom the heavens
cannot contain.*

FELIX MENDELSSOHN · Nunc Dimittis, Opus 69

*Herr, nun lässest du deinen
Diener in Frieden fahren, wie du
verheissen hast. Denn mein
Auge hat deinen Heiland
gesehn, den du bereitet vor
allen Völkern;
dass er ein Licht sei den
Heiden, und zum Preise und
Ehre, deines Volkes Israel.
Ehre sei dem Vater, und dem
Sohne, und dem heiligen Geist,
wie es war zu Anfang, jetzt und
immerdar, und von Ewigkeit zu
Ewigkeit. Amen*

*Lord, now let your servant
depart in peace according to
your word. For my
eyes have seen your salvation,
which you have prepared before
the face of all people;
To be a light to lighten the
Gentiles and to be the glory of
your people Israel.
Glory be to the Father, and to
the Son and to the Holy Ghost;
As it was in the beginning, is
now, and ever shall be, world
without end. Amen.*

CLAUDIO MONTEVERDI (1567–1643) · Lauda Jerusalem

Before 1610, Monteverdi was known primarily for his madrigals and his operas. A court musician of the Gonzaga Dukes of Milan since 1590, he provided them with a steady stream of madrigals. His first opera, **Orfeo**, was one of the first essays in the genre and the first opera to be genuinely a work of genius, rather than a novelty. But Monteverdi was restless and in 1610 he published a volume of sacred music, despite the fact that the Gonzagas did not employ him to write this type of music. The volume included a Mass and a complete set of pieces for Vespers and has become well known as Monteverdi's **Vespers of 1610**. Using it as a calling card, he attempted to get another job. Initially he failed and simply managed to annoy the Gonzagas. But in 1613 the maestro di cappella at St. Mark's Church in Venice died and

Monteverdi was appointed. Though Monteverdi would continue to write madrigals and operas, sacred music suddenly became central to his musical life.

We have probably lost a lot of the music he wrote for St. Mark's. However, in 1650 a volume of Monteverdi's work was published in Venice. Entitled *Messa et salmi* this volume was a posthumous collection of his sacred music, including a Mass setting along with Vespers psalms, canticles, hymns and settings of the Salve Regina. The collection seems to have been designed so that someone could assemble either an elaborate set of Vespers settings, with up to eight soloists and instrumental ensemble or a simpler set with few soloists and merely a couple of violins. From this set comes the **Laude Jerusalem** which we are performing tonight. It is a delightful, but relatively straightforward work in the concertato style which calls for a five-voiced choir. Originally it would have been performed with a basso continuo, but it works well without and this is how we are performing it.

*Lauda, Jerusalem, Dominum;
lauda Deum tuum, Sion.
Quoniam confortavit seras
portarum tuarum; benedixit
filiis tuis in te.
Qui posuit fines tuos pacem,
et adipe frumenti satiat te.
Qui emitit eloquium suum
terræ:
velociter currit sermo ejus.
Qui dat nivem sicut lanam;
nebulam sicut cinerem spargit.
Mittit cristallum suum sicut
bucellas: ante faciem frigoris
ejus quis sustinebit? Emittet
verbum suum, et liquefaciet ea;
flabit Spiritus ejus, et fluent
aquæ. Qui annuntiat verbum
suum Jacob, justitias et juditia
sua Israël.
Non fecit taliter omni nationi,
et juditia sua non*

*Praise the Lord, O Jerusalem:
praise your God, O Sion.
For he has made fast the bars of
your gates and has blessed your
children within you.
He makes peace in your borders
and fills you with the flour of
wheat. He sends forth his
commandment upon earth and his
word runs very swiftly.
He gives snow like wool and
scatters the hoar-frost like ashes.
He casts forth his ice
like morsels, who is able to abide
his frost? He sends out
his word and melts them,
he blows with his wind and the
waters flow. He shows his word
unto Jacob, his statutes and
ordinances unto Israel.
He has not dealt so with any
nation; neither have the heathen*

*manifestavit eis.
Gloria Patri et Filio et Spiritui
Sancto. Sicut erat
in principio et nunc et semper
et in saecula saeculorum. Amen*

*knowledge of his laws.
Glory be to the Father, the Son
and the Holy Ghost. As it was in
the beginning is now and ever
shall be, world without end. Amen*

TOMÁS LUÍS DE VICTORIA (1548–1611) **Alma Redemptoris Mater**

The seventh of eleven children, Victoria was born in Avila, Spain and sang as a choirboy in the cathedral, but when his voice broke he was sent to study at the Jesuit Collegio Germanico in Rome; in 1565 he was enrolled there as a singer. Whilst at the Collegio Germanico he possibly came under the influence of Palestrina who was teaching at the nearby Seminario Romano. In 1569 Victoria moved to Santa Maria di Monserrato, singing in the choir and playing the organ. In 1571 he took up an additional position as a tutor at the Collegio Germanico. His first book of motets was published around this time. By 1573 Victoria was maestro di capella at the Collegio. Victoria also wrote motets and masses for the student body at the adjacent church.

In 1575 Victoria took minor orders in the church and joined a community for priests trained in singing and music and in 1578 got his first appointment, at San Girolamo dell Cariata. During his eight years there he published five volumes of compositions, including tonight's motet. Victoria's income from the church would have been tiny and thus he depended on a number of wealthy Spanish patrons. In 1583 he published two volumes of Masses dedicated to King Philip II of Spain. In the printed dedication Victoria expresses a wish to return to Spain. It was granted when King Philip appointed Victoria as chaplain to his sister, Empress Maria, who lived in retirement in a community of nuns in Madrid.

Victoria would spend the remainder of his working life here. He served the empress as chaplain from 1587 until her death in 1603; he was maestro of the convent choir until 1604, by which time he would have been about 55 or 56 years old, so it is not surprising that in 1605 he sought a less strenuous post than maestro; he demoted himself to the post of convent organist.

This double choir setting of the Marian antiphon **Alma Redemptoris Mater**, is the 2nd of Victoria's settings and was published in 1581 in the volume *Cantica Beatae Virginis vulgo Magnificat, una cum 4 antiphonis* which included 6 Magnificats and 3 Marian antiphons.

*Alma Redemptoris Mater,
quae pervia caeli porta manes,
et stella maris,
succurre cadenti surgere qui
curat populo:
Tu quae genuisti, natura
mirante, tuum sanctum
Genitorem: Virgo prius ac
posterius, Gabrielis ab ore
sumens illud Ave,
peccatorum miserere.*

*Loving Mother of the Redeemer,
who remains the gate by which
we mortals enter heaven, and
star of the sea, help your fallen
people who strive to rise:
You who gave birth, amazing
nature, to your sacred
Creator: Virgin prior and
following, taking from the
mouth of Gabriel that Hail!
Have mercy on our sins.*

London Concord Singers:

- Soprano: Merrie Cave, Alison Cross, Bozenna Borzyskowska, Pam Feild, Victoria Hall, Sonia Harle, Pia Huber, Maggie Jennings, Diana Maynard, Sarah Moyse, Rowena Wells
- Alto: Tricia Cottle, Gretchen Cummings, Caroline Hill, Valerie MacLeod, Sally Prime, Ruth Sanderson, Jill Tipping, Dorothy Wilkinson
- Tenor: Katie Boot, Steve Finch, Robert Hugill, Margaret Jackson-Roberts, Phillip Schöne
- Bass: Michael Derrick, David Firshman, John McLeod, John Penty, Christopher Slack, Colin Symes

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 1966.

Malcolm 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 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 2006, the choir travelled to Tallinn, Estonia, and in 2007 they performed in Basel, giving concerts in the Basler Münster and singing mass at Mariastein monastery. In 2008 they performed in Verona and Bardolino and this year they will be travelling to Antwerp where they will be singing Mass in the Cathedral.

Programme notes by Robert Hugill.

Join our Mailing List

Just send an email to info@londonconcordingsingers.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

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.

Tel: 020 7374 3600

Email: info@londonconcordingsingers.org.uk

Dates for your Diary

Saturday 16th May, 7.30pm

Music under the Pyramid

Christ Church, Redford Way, Uxbridge

Luigi Dallapiccola – Cori di Michelangelo Buonarroti, il Giovine

Aulis Sallinen – The Beaufort Scale

Robert Hugill – The Woodward Scale

Wednesday 15th July, 7.30pm

Summer Music

St. Michael's Church, Chester Square, Victoria

31st July – 2nd August 2009

Tour to Antwerp

Orlandus Lassus – Missa Vinum Bonum

Philippe de Monte – Super Flumina Babylonis

William Byrd – Quomodo cantabimus