



# London Concord Singers

A mixed voice choir  
Conducted by Malcolm Cottle



Saturday 16th May

7.30pm

## PROGRAMME

Proceeds to  
Meningitis Research Foundation

Presented by Christ Church, Uxbridge  
*"The love of God in the heart of Uxbridge"*

[www.musicunderthepyramid.org.uk](http://www.musicunderthepyramid.org.uk)

Welcome to Christ Church for the seventeenth in a series of concerts giving opportunities for local musicians to perform and for the people of Uxbridge to enjoy good music in a comfortable setting.

Tonight we welcome London Concord Singers, a mixed voice choir, conducted by Malcolm Cottle

### Previous concerts

		<u>Charity</u>
Nov 2006	Voices of Angels	NCH
Jan 2007	Telling Tales	Shelter
May 2007	Wu Quartet	Christian Aid
Jul 2007	Sweet Swing	SNAC
Sep 2007	Opera Pops	Friends of Meadow School
Nov 2007	Parsons' Noyse	Workaid
Dec 2007	In Choir Ease	Save The Children
Jan 2008	Voices of Angels	Alzheimer's Society
Mar 2008	Opera Works	NSPCC
Jun 2008	Yiewsley & West Drayton Band	Sightsavers
Sep 2008	Wycombe Orpheus Male Voice Choir	Sightsavers
Nov 2008	The Nadina Quartet	Sightsavers
Jan 2009	Homucopia Trumpet Consort	Eve Appeal
Feb 2009	Monckton and Friends	Hillingdon U3A Choir
Mar 2009	Tony Oliver Jazz Quartet	Workaid
Apr 2009	A Musical Medley	Macmillan Cancer Support

Total raised for charity so far .....£2620

The charity that we are supporting this evening is

**'Meningitis Research Foundation'**

<http://www.meningitis.org>

### About Meningitis Research Foundation

Meningitis Research Foundation's vision is a world free from meningitis and septicaemia. The charity funds research to prevent meningitis and septicaemia, and to improve survival rates and outcomes. The Foundation promotes education and awareness to reduce death and disability, and gives support to people affected.

Since the charity was set up in 1989, the Foundation has:

- invested £11 million in research into the prevention, detection and treatment of meningitis and septicaemia;
- produced and distributed millions of symptoms cards, leaflets and posters;
- provided round the clock information and support.

The Foundation relies on voluntary support to allow us to continue this work.

If you would like to be kept informed of future concerts please complete the sheet available from the ticket sellers and return it so that we can add your name to our mailing list

## Programme

### **Jesu, meine Freude**

*(Johann Sebastian Bach)*

### **Alma Redemptoris Mater**

*(Tomás Luís de Victoria)*

### **Nunc Dimittis, Opus 69**

*(Felix Mendelssohn)*

### **Trauergesang, Opus 116**

*(Felix Mendelssohn)*

### **Deus qui beatum Marcum**

*(Giovanni Gabrieli)*

- Interval (15 minutes) -

### **Cori di Michelangelo Buonarroti il Giovine**

*(Luigi Dallapiccola)*

### **The Beaufort Scale**

*(Aulis Sallinen)*

### **The Woodward Scale**

*(Robert Hugill)*

### **Five Madrigals of Thomas Wyatt**

*(Thea Musgrave)*

### **Three Teasdale Madrigals**

*(Howard Helvey)*

## **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*

Bach's six surviving motets, of which **Jesu, meine Freude** is one, are considerably more difficult than his Leipzig choir's regular repertoire. These late works were mainly for funeral or memorial services, and so a greater number of singers were merited. Bach's vocal writing derives in essence from an instrumental, or organ, style. 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 notoriously difficult.

**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 striking symmetry with eleven movements. The odd numbered movements are all based on the chorale melody. 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. No. 10 is a parody of no. 2.

## **TOMÁS LUÍS DE VICTORIA (1548–1611)**

### **Alma Redemptoris Mater**

Victoria was born in Avila, Spain and sang as a choirboy in the cathedral. When his voice broke he went to study at the Jesuit Collegio Germanico in Rome. He possibly came under the influence of Palestrina who was teaching nearby. Victoria took up minor orders and worked in

Rome until 1583. During these years he published five volumes of compositions, including tonight's motet. In 1583 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.

This double choir setting of the Marian antiphon **Alma Redemptoris Mater** was published in 1581.

### **FELIX MENDELSSOHN (1840–1893)**

#### **Nunc Dimittis**

*Soloists: Rowena Wells, Ruth Sanderson, Margaret Jackson-Roberts, Colin Symes*

Mendelssohn's oratorio **Elijah** received its triumphant premiere in Birmingham in 1846 and in 1847 he visited to London to oversee performances of his revised version. On returning exhausted, he learned that his beloved sister, Fanny Hensel, had died. He spent a substantial period of time in Switzerland, where he mourned his loss by painting watercolours. On resuming composition amongst his works were 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**

### **FELIX MENDELSSOHN**

#### **Trauergesang**

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.

### **GIOVANNI GABRIELI (c.1553/1557 - 1612)**

#### **Deus qui beatum Marcum**

Giovanni Gabrieli almost certainly had lessons with his uncle Andrea, who was organist at St. Marks in Venice. He also worked at the Munich Court and studied with Orlando di Lasso. Giovanni deputised as organist at St. Mark's eventually becoming second organist and composer. He also became organist at the Scuola Grande di San Rocco retaining both positions until his death. Giovanni's genius was to fully realise the potential of the *cori spezzati* (divided choirs) spatial technique used by his uncle.

Tonight we are performing his 10 voiced motet **Deus qui beatum Marcum** composed in 1597. The text comes from no identifiable liturgical source, but it was one which was set by both Giovanni, his uncle Andrea and Giovanni Bassano.

### **LUIGI DALLAPICCOLA (1904 - 1975)**

#### **Cori di Michelangelo Buonarroti il Giovine (first series)**

Dallapiccola was born of Italian parents in Croatia. His education disrupted by the First World War he moved to Florence where he entered the conservatoire. A performance of *Pierrot Lunaire* brought him his first contact with the Second Viennese School and in 1930 he visited Vienna and Berlin. The 1930's are important for Dallapiccola's stylistic development as a composer; his writing moves from a quite bold, archaic style through chromatic harmony to full blown serialism.

Michelangelo Buonarroti il Giovine was the sculptor's nephew and his poems had only been discovered a few years before Dallapiccola set them.

1. Chorus of the Ill-Mated Wives
2. Chorus of the Unhappy Husbands

**AULIS SALLINEN (born 1935)**  
**The Beaufort Scale**

Sallinen was born in Salmi, an area of Finland which was conquered by the USSR when he was 9. He trained first as a school teacher before studying at the Sibelius Academy in Helsinki. **The Beaufort Scale** is described as a 'Humoresque for unaccompanied mixed choir'. It was written in 1984 and first performed in June 1984 by the Chamber Choir of the Klemetti Institute, cond. Kaj-Erik Gustafsson, Jyväskylä. It sets the Sallinen's adaptation of the text of the classic Beaufort Wind Scale, one of the first scales to estimate the wind speeds and effects. The scale was developed in 1805 by Admiral Sir Francis Beaufort.

**ROBERT HUGILL (born 1955)**  
**The Woodward Scale**

During 2002 the writer Antony Woodward wrote a column on the back page of the magazine Country Life. One week he included his own modern re-writing of the classic Beaufort scale text. This kept Beaufort's basic structure, but replaced the analogies with those more relevant to the modern world. It struck me that this piece might make an amusing follow up to Sallinen's original setting of the Beaufort Scale.

**THEA MUSGRAVE (born 1935)**  
**Five Madrigals by Thomas Wyatt**

Born in Scotland, Thea Musgrave studied first at the University of Edinburgh and later at the Conservatoire in Paris, where was a pupil of Nadia Boulanger. In 1970 she became Guest Professor at the University of California, Santa Barbara, a position which confirmed her increasing involvement with the musical life of the United States, where she has resided since 1972.

These madrigals set poems by Sir Thomas Wyatt (1503 – 1553), they are amongst the composer's earliest works. Musgrave wrote them in 1953 whilst she was in Paris. The poems describe a lover's progress: first he is trapped "in love's snare" but eventually frees himself from hopeless love.

**HOWARD HELVEY (born 1968)**  
**Three Teasdale Madrigals**

This is a lush setting of three poems by Sara Teasdale, who won the precursor to the Pulitzer Prize for Poetry in 1918. Teasdale's poetry is very descriptive, and covers topics from life and love, to her hometown of St Louis. Helvey's musical arrangement is just as descriptive, actively expressing Teasdale's words.

Howard Helvey is the Organist/Choirmaster of Calvary Episcopal Church, Cincinnati, Ohio; in addition he has a parallel career as a composer, arranger and pianist. Helvey trained at the University of Cincinnati's Conservatory of Music.

**London Concord Singers:**

Soprano: 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, David Firshman, Robert Hugill, Phillip Schöne

Bass: Michael Derrick, 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@londonconcordingers.org.uk](mailto:info@londonconcordingers.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@londonconcordingers.org.uk](mailto:info@londonconcordingers.org.uk)

## Future Concerts

Our next concert will be a chamber concert presented by young musicians from Hillingdon Music School and will be held on **Thursday 9th July** at 7.30pm

For more information, please visit our website at:  
[www.musicunderthepyramid.org.uk](http://www.musicunderthepyramid.org.uk)

## Christ Church

Christ Church was formed in 1972 by the amalgamation of the then Methodist and Congregational (now United Reformed) churches in Uxbridge, meeting together in a new building designed to be available to the community of the town and its surrounding area as a centre of faith and service. As well as continuing to be the home of a Christian church, the building is host to a large range of community activities, and information about the church, and some of the other activities that take place here, will be found in the entrance area.

For more information about Christ Church, visit the website at:  
[www.christchurchuxbridge.org.uk](http://www.christchurchuxbridge.org.uk)

### **Thank you**

As well as our performers there are others who we wish to thank for their help in presenting this concert – including Stephen Dimmock, Carole Dimmock and friends, Tom Rees, Tracey Rees, Martin Vowles, Jessica Ghatora, Doreen Smith, Tony Kenny - and everyone for their support.  
*Jenny Rigby, Louise Crouch, Michael George and Peter King – organisers*

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Anyone who would like to help as a channel of publicity for the concerts to contacts, groups etc. that they are connected with, please contact our publicity co-ordinator, Louise, at [concerts@musicunderthepyramid.org.uk](mailto:concerts@musicunderthepyramid.org.uk)