

London Concord Singers

Conductor Malcolm Cottle

Wednesday, July 15th, 2009

7.30 pm

PROGRAMME

Peter Philips - Beati estis

Orlandus Lassus - Missa ad imitationem Vinum bonum
(*Kyrie, Gloria*)

Orlandus Lassus - Precatus est Moyses

Orlandus Lassus - Missa ad imitationem Vinum bonum
(*Sanctus, Benedictus, Agnus Dei*)

Peter Philips - Ave verum Corpus

Judith Bingham - The Darkness is no Darkness

Samuel S. Wesley - Thou wilt keep him in perfect peace

Aulis Sallinen - The Beaufort Scale

⌘ interval ⌘

Philippe de Monte - Super flumina Babylonis

William Byrd - Quomodo cantabimus

Robert Hugill - The Woodward Scale

Howard Helvey - Three Teasdale Madrigals

Luigi Dallapiccola - Cori di Michelangelo Buonarroti il Gióvane

Programme Price £1.50

PETER PHILIPS (c.1560 – c.1633) ~ Beati estis

Philips was born in England to a Roman Catholic family. He spent a period as a singer at St. Paul's Cathedral but chose to leave England to avoid the restraint and persecution suffered by Catholics. He left England in 1582 to spend the remainder of his life on the Continent. Whilst in Rome, Philips studied with Felice Anerio. He attended the English College in Rome, where he first experienced the music of Palestrina and Victoria, and met Lord Thomas Paget (another refugee English Catholic) in 1585.

Philips entered Paget's service and the pair travelled Europe until Paget's death in Brussels in 1590. In 1591 Philips settled in Antwerp with a position of organist in the chapel of Archduke Albrecht. He married and his daughter Leonora had as her god-father, Cornelius Pruym, a patron of the arts. Philips did some work for the music publishing house of Pierre Phalese, who printed his two sets of *Cantiones Sacrae*.

Philips was a prolific composer of Latin motets; a few hundred survive. Though keeping some elements of English style, his music also owes much to the great continental masters such as Orlandus Lassus. Philips's first set of *Cantiones Sacrae* (for 5 voices) were published by Phalese in Antwerp in 1612, followed by a further set for 8 voices in 1613. *Beati Estis* is an 8-part motet coming from the 1613 volume of *Cantiones Sacrae*.

Beati estis, cum maledixerint vobis homines et persecuti vos fuerint et dixerint omne malum adversum vos mentientes propter me.

Blessed are you, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.

Gaudete et exsultate quoniam merces vestra copiosa est in caelis. Alleluia.

Rejoice and be glad, for your reward in heaven is great. Alleluia. (Matthew, 5:11-12)

Cum vos oderint homines, et cum separaverint vos, et exprobraverunt et ejecerint nomen vestrum tamquam malum propter Filium hominis.

When men hate you, when they exclude you and insult you and reject your name as evil, because of the Son of Man. (Luke 6: 22)

ORLANDUS LASSUS (1532 – 1594) ~ Missa ad imitationem Vinum Bonum (Kyrie, Gloria)

Lassus was a Franco-Flemish composer and legend holds that as a choirboy with an uncommonly beautiful voice he was thrice kidnapped from his birthplace for service elsewhere. His first known position was in the service of Ferrante Gonzaga, who passed through the Low Countries in 1544 on his way to Italy. Lassus spent the next decade in Italy, first with Gonzaga and later in Naples. By 1553 he was choirmaster at St. John Lateran in Rome. His career from 1556 was centred in Munich at the court chapel of Duke Albrecht V of Bavaria. By 1563 he'd risen to *maestro di cappella* with duties that included some travel in Germany, Flanders, France, and Italy. He came to know both Andrea and Giovanni Gabrieli, each of whom spent time in his musical establishment. His accomplishments brought formal recognition from Emperor Maximilian II, the French king Charles IX, and Pope Gregory XIII.

Missa ad imitationem Vinum Bonum is written for two four-part choirs; presumably Lassus learned the technique whilst he was in Italy. It was published in the 1610 volume of Lassus masses printed in Munich after his death. The Mass is based on his own motet, *Vinum Bonum*, though this motet is little more than a sacred adaptation of a drinking song.

Kyrie Eleison
Christe Eleison
Kyrie Eleison

Lord have mercy
Christ have mercy
Lord have mercy

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.

Glory be to God on high and in earth peace, goodwill towards men.

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.

We praise thee, we bless thee, We worship thee, we glorify thee We give thanks to thee, for thy great glory.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.

O Lord God, heavenly King, God the Father Almighty.

Domine Fili unigenite, Jesu Christe; Domine Deus, Agnus Dei, Filius Patris.

O Lord, the only begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father, Thou that takest away the sins of

Qui tollis peccata mundi,

*miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem
nostram. Qui sedes ad
dexteram Patris, miserere
nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus,
Tu solus Altissimus, Jesu
Christe, cum Sancto Spiritu in
gloria Dei Patris. Amen.*

the world, have mercy upon us.
Thou that takest away the sins of
the world, receive our prayer.
Thou that sittest at the right hand
of God the Father, have mercy
upon us.
For thou only art holy;
Thou only art the Lord;
Thou only art most high, Jesus
Christ, with the Holy Ghost in the
glory of God the Father. Amen.

ORLANDUS LASSUS ~ Precatus est Moyses

Precatus est Moyses is a setting of the Offertory sentence for the 28th Sunday in Ordinary time. This 4-voiced setting by Lassus was published in 1582.

*Precatus est Moyses in
conspectu Domini Dei sui, et
dixit: Quare, Domine, irasceris
in populo tuo ? Parce irae
animae tuae: memento
Abraham, Isaac, et Jacob,
quibus jurasti dare terram
fluentem lac et mel. Et placatus
factus est Dominus de
malignitate, quam dixit facere
populo suo.*

Moses prayed in the sight of the Lord
his God, and said: Why, O Lord, art
Thou angry with Thy people? Let the
anger of Thy soul be appeased:
remember Abraham, Isaac and Jacob,
to whom Thou swore that Thou
wouldst give the land flowing with
milk and honey. And the Lord was
appeased from the evil which He had
threatened to do to His people.
Exodus 32:11,13,14

ORLANDUS LASSUS ~ Missa ad imitationem Vinum Bonum (Sanctus, Benedictus, Agnus Dei)

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
Pleni sunt coeli et terra gloria
tua. Hosanna in excelsis.
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.*

Holy, holy, holy, Lord God of Hosts:
Heaven and earth are full of thy
glory. Glory be to thee, O Lord Most
High. Hosanna in the Highest.
Blessed is he that cometh in the
name of the Lord.
Hosanna in the highest.

*Agnus Dei qui tollis peccata
mundi, miserere nobis.
Agnus Dei qui tollis peccata
mundi, Dona nobis pacem.*

Lamb of God, who takes away the
sins of the world, Have mercy upon
us. Lamb of God, who takes away
the sins of the world, Grant us thy
peace.

PETER PHILIPS ~ Ave verum corpus

This 5-part setting of the 14th century Eucharistic Hymn comes from Philips 1612 volume of *Cantiones Sacrae*.

*Ave, verum corpus natum de
Maria Virgine: vere passum,
immolatum in cruce pro homine:
Cujus latus perforatum unda
fluxit et sanguine: Esto nobis
praegustatum, in mortis
examine. O dulcis, O pie, O Jesu,
Fili Mariae, Miserere mei.*

Hail the true body, born of the
Virgin Mary: You who suffered
and were sacrificed on the cross
for the sake of man. From whose
pierced side, flowed water and
blood: Be a foretaste for us in
the trial of death. O sweet, O
pious, Jesus, son of Mary, have
mercy on me.

JUDITH BINGHAM (born 1952) ~ The Darkness is No Darkness

Soloists: Victoria Hall and Margaret Jackson-Roberts

Judith Bingham studied composition and singing at the Royal Academy of Music where her teachers included Alan Bush, Eric Fenby and Hans Keller. In 1977 she won the BBC Young Composer Award and from 1983 to 1996 she was a regular member of the BBC Singers, for whom she has written a number of works. *The Darkness is No Darkness* was written for the BBC Symphony Chorus and was premiered by them under conductor Stephen Jackson at Norwich Cathedral in June 1994. The work is a fantasy on Samuel Sebastian Wesley's anthem *Thou Wilt Keep Him in Perfect Peace*. Judith Bingham's work is followed without a break by S.S. Wesley's Anthem.

The darkness is no darkness with Thee, but the night is as clear as the day, the darkness and the light (no darkness at all). In Him is no darkness at all, but the night is as clear as the day. Surely the darkness shall cover me? In Him there is no darkness at all. (from Isaiah 26 and Psalm 139)

SAMUEL SEBASTIAN WESLEY (1810 – 1876) ~ Thou Wilt Keep Him in Perfect Peace

Samuel Sebastian Wesley was the son of composer Samuel Wesley and the grandson of Charles Wesley (hymn writer and brother of the founder of Methodism). S.S. Wesley sang in the Chapel Royal as a boy and went on to become organist of Hereford Cathedral. He held a number of organist appointments during his life and struggled to improve the rather moribund nature of Anglican church music at the time. *Thou wilt keep him in perfect peace* is one of his best known anthems.

Thou wilt keep him in perfect peace, whose mind is stayed on Thee. The darkness is no darkness with Thee, but the night is as clear as the day. The darkness and the light to Thee are both alike, God is light and in Him is no darkness at all. O let my soul live, and it shall praise Thee, For Thine is the kingdom, the power and the glory, For ever more. (from Isaiah 26 and Psalm 139)

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 as a school teacher before studying at the Sibelius Academy in Helsinki with Merikanto and Kokkonen. For 10 years he worked as manager of the Finnish Radio Symphony Orchestra as well as teaching at the Sibelius Academy, where he became a professor in 1976.

His early music used serialism occasionally, but from the early 1970's it has been characterised by a strong sense of tonality and simple themes. **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.

Calm. Smoke rises vertically. Not a leaf moves. Sea like a mirror. One beaufort! Light air. Direction of wind shown by smoke drift but not by ordinary wind vanes. Two beauforts! Slight breeze. Leaves rustle, wind felt on face. Three! Gentle breeze. Leaves and small twigs in constant motion. Wind extends light flag. Four beauforts! Moderate breeze. Extends heavier flag. Raises dust and loose paper. Small branches moved. Five! Fresh breeze. Small trees in leaf sway. Wavelets on inland waters. Six! Strong breeze. Large branches in motion. Telegraph wires whistle. Umbrellas used with difficulty. Seven! High Wind. Whole trees in motion. Inconvenience when walking against the wind. Eight beauforts! Gale! Breaks twigs off trees. Generally impedes progress. Moderately high waves of greater length. Nine! Strong gale! Slight structural damage: chimney pots and slates. High waves. Ten beauforts! Whole gale! Trees uprooted. Considerable damage. Eleven! Storm! Very rare! Widespread damage. Exceptionally high waves. Twelve! Hurricane. Save our souls. Average wave height over forty-five feet!

**PHILIPPE DE MONTE (1521 – 1603) ~ Super flumina
Babylonis**

Little is known about Philippe de Monte's early years, and what information we do have is confused by the possibility the documents refer to two different people. He was born in Mechelen in Flanders where he received his early training at the Cathedral. He worked in Naples tutoring children of a Genoese banker, went on to work intermittently in Antwerp and may have had a position at Cambrai Cathedral.

In 1554/55 de Monte came to England as part of Philip of Spain's chapel and took part in Philip's wedding to Queen Mary (Tudor). Supposedly he left Philip's service because he was the only non-Spaniard in the chapel. Be that as it may, de Monte found his way to Italy again. Until 1568 we know little about his life in Italy, but in that year he was appointed Kapellmeister to the Viennese court of Emperor Maximilian II. This was the most fertile part of his career. Maximilian's successor, Rudolph, though not that keen on music, was reluctant to let de Monte retire owing to the composer's prestige.

As a result of his visit to England, de Monte had contacts with English composers. He wrote this 8-part setting of verses from Psalm 136/7 and sent it to William Byrd; a composer's way of commiserating with the 'Babylonian captivity' of the Catholic Church that Byrd was experiencing under Elizabeth I. In response, Byrd wrote his setting *Quomodo cantabimus*, and sent it to de Monte. De Monte set verses 1, 3, 4 and 2 (in that order). Byrd set verses 4, 5, 6 and 7. The major difference between the two works is that de Monte wrote for two 4-part choirs and Byrd for one 8-part choir.

*Super flumina Babylonis illic
sedimus et flevimus, dum
recordaremur tui Sion.*

*Illic interrogaverunt nos, qui
captivos duxerunt nos, verba
cantionum.*

*Quomodo cantabimus canticum
Domini in terra aliena? In
salicibus in medio ejus
suspendimus organa nostra:*

By the waters of Babylon
we sat down and wept when we
remembered thee O Zion.

For they that led us away
captive required of us then a
song, and melody.

How shall we sing the Lord's
song in a strange land? As for
our harps we hanged them up
upon the trees that are therein.
(Translation Thomas Cranmer
1539)

WILLIAM BYRD (1539 – 1623) ~ Quomodo cantabimus

Born in London at the end of 1539 or in early 1540, William Byrd was the foremost composer of the Elizabethan age. He was a chorister in the Chapel Royal under Queen Mary. This was a time when the ornate polyphony of the early Tudor Church was reinstated under composers such as William Mundy, Robert Parsons, Robert White, John Sheppard and Thomas Tallis. Byrd probably studied with Thomas Tallis. He was appointed organist of Lincoln Cathedral in 1563 and to the prestigious post of "Gentleman of Her Majesties Chappell". He became co-organist with Tallis in 1569.

Little is really known of Byrd during Elizabeth's reign. He remained throughout his life a dedicated Roman Catholic, but he received some forbearance regarding his religion—witness his continuing relationship with his celebrated Protestant mentor, Tallis, and their joint venture as England's sole authorised music publisher. The authorities increasingly harassed his family and Byrd eventually retired to the country to live under the protection of Catholic Lord Petre. During this period he first produced his three mass settings. These masses can be seen as gestures of support to the Roman Catholic recusant community. Byrd actually had them printed and his only gesture of caution was to omit the title page.

PHILIPPE DE MONTE (c.1520-1603) - Superfluous
*Quomodo cantabimus
 canticum Domini in terra
 aliena? Si oblitus fuero tui,
 Jerusalem, oblivioni detur
 dextera mea. Adhæreat lingua
 mea faucibus meis, si non
 meminero tui; si non
 proposuero Jerusalem in
 principio lætitiæ meæ.
 Memor esto, Domine, filiorum
 Edom, in die Jerusalem.*

How shall we sing the Lord's
 song in a strange land?
 If I forget thee, O Jerusalem let
 my right hand forget her
 cunning. If I do not remember
 thee, let my tongue cleave to
 the roof of my mouth yea if I
 prefer not Jerusalem in my
 mirth. Remember the children
 of Edom, O Lord, in the day of
 Jerusalem. (Translation Thomas
 Cranmer 1539)

ROBERT HUGILL (born 1955) ~ The Woodward Scale

During 2002 the writer Antony Woodward wrote the column *Aviator* 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.

I wrote the piece in 2003. At the time of writing I had already sung Sallinen's **Beaufort Scale** but had no particular memories of Sallinen's musical style. I made no conscious effort to emulate Sallinen but similarities of individual elements are inevitable especially as we both use a mixture of sung and spoken text.

'Remember the Beaufort Scale? Those picturesque descriptions of easily observed wind effects - 'smoke rises vertically', 'wind felt on face', 'twigs broken off' - have beguiled us now for nearly two centuries....All good things must come to an end however, and it strikes me, on re-reading it, that a little updating is called for—to reflect contemporary lifestyles, smokeless fuels, a predominantly urbanised or suburbanised Western population, global warming, etc. So here, offered with mild regret is the Woodward Scale (Beaufort Force no/wind speed in km/h/meteorological designation/description of effects on land)' - Antony Woodward

0. (Under 1) *Calm. Cigarette ends, chewing gum and crisp packets fall vertically.*
1. (1-3) *Light air. Tissues, till receipts, lottery instants and confectionary wrappers do not move.*
2. (4-7) *Light breeze. Vending machine cups may roll. Light carrier- and dry-cleaning bags rustle.*
3. (8-12) *Gentle breeze. Ashtrays empty, pages of newspapers and colour supplements flick.*
4. (13-18) *Moderate breeze. Cigarette packets and styrofoam burger boxes slide; newspapers airborne. Background noise disrupts mobile telephone conversation.*
5. (19-24). *Fresh breeze. Cat's fur flattens on windward side; airborne dust affects contact lens wearers. Lighting cigarettes and opening car doors difficult.*
6. (25-31) *Strong breeze. Traffic cones unstable; young children with aerofoil kites leave ground; litter drifts against kerbs, fences and windward barriers. Milk floats and electric wheel chairs find progress into wind difficult, downwind rapid.*
7. (32-38) *Near gale. Dustbins and light garden furniture overturned; balls, kites and cats dislodged from trees; high sided vehicles hard to steer.*
8. (39-46) *Gale. Roadside refrigerators and white goods move.*
9. (47-54) *Strong gale. T.V. aerials, satellite dishes and estate agents boards cleared.*
10. (55-63) *Storm. Vans and lightly loaded lorries flipped.*
11. (64-72) *Violent storm. Juggernauts flipped. Disruption to broadcast radio and television, internet, telephone electricity supply and transport common.*
12. (73-higher) *Hurricanes, tornadoes and tsunami. Grazing livestock, pre-fabricated buildings, all chattels, agricultural machinery and articulated vehicles lifted and deposited.*

Antony Woodward, *Country Life*, 6th June 2002, with permission

**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.

1. Sunset: St Louis

*Hushed in the smoky haze of summer sunset,
When I came home again from far-off places,
How many times I saw my western city
Dream by her river.*

*Then for an hour the water wore a mantle
Of tawny gold and mauve and misted turquoise
Under the tall and darkened arches bearing
Gray, high-flung bridges.*

*Against the sunset, water-towers and steeples
Flickered with fire up the slope to westward,
And old warehouses poured their purple shadows
Across the levee.*

*High over them the black train swept with thunder,
Cleaving the city, leaving far beneath it
Wharf-boats moored beside the old side-wheelers
Resting in twilight.*

2. I am wild

*I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!*

*I am sandaled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!*

3. Life has loveliness to sell
*Life has loveliness to sell,
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
And children's faces looking up
Holding wonder like a cup.*

*Life has loveliness to sell,
Music like a curve of gold,
Scent of pine trees in the rain,
Eyes that love you, arms that hold,
And for your spirit's still delight,
Holy thoughts that star the night.*

*Spend all you have for loveliness,
Buy it and never count the cost;
For one white singing hour of peace
Count many a year of strife well lost,
And for a breath of ecstasy
Give all you have been, or could be.*

**LUIGI DALLAPICCOLA (1904 – 1975) ~ Cori di
Michelangelo Buonarroti il Giovane (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. He started teaching at the conservatoire and would remain there in till his retirement in 1967.

The 1930's are important for Dallapiccola's stylistic development as a composer. His writing moved from a bold, archaic style through a more developed chromatic harmony to full-blown serialism.

Michelangelo Buonarroti il Giovane was the sculptor's nephew and his poems had only been discovered a few years before Dallapiccola set them. In all he set 6 poems in three pairs, all are glowing tributes to the Italian renaissance madrigal. The first pair, which we are performing tonight, is the only one unaccompanied and consists

of *Il Coro delle Malmaritate* (Chorus of unhappy husbands) and *Il Coro dei Malammogliati* (Chorus of unhappy wives).

1. Chorus of the Ill-Mated Wives

From our misfortune, young maids learn this lesson, and you'll not say, with bitter weeping: wretched, unhappy women! Better for us most surely, shut in a little convent, to have lopped off our tresses renouncing names and adornments, to wear black clothes, grey clothes, white clothes, to castigate our bodies with cords of rope and scourges. Better for us most surely to rise and go to matins with little trembling tapers, long ere the cock's a-crowing.

To hide in a Bigallo, enrol in a Rosano, end up in a Majano, at Portico, Boldrone, give up all, in Mugnone, take on a veil at Lapo's, or else hide our head in Monticel di buoi. Better for us most surely. Learn then this lesson and make sure that you think, or else they'll titter and greet you with: Heigh ho, Go To!

2. Chorus of the Unhappy Husbands

Want a wife! Who wants to choose one! Expert advisors, here we are. Mark our warning, go and get her, then find what you've lighted on, on a fury, shrill, intrepid, on a pumpkin, soft, insipid. Others words I took for gospel, one old man's advise was 'do'. What an outright utter booby, stumbling blindly (serves me right), on a fury, shrill, intrepid, on a pumpkin, soft, insipid. Oh, dear me, drawn on by beauty, all alive with flower and leaf, bitter fruit I found I'd gathered. For I landed, drunk and lovesick, on a fury, shrill, intrepid, on a pumpkin, soft, insipid. Great aunts, sisters, mothers, grannies, all get round to prod him on. Half a dozen busy-bodies to make sure they've got him down on a fury, shrill, intrepid, on a pumpkin, soft, insipid.

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London Concord Singers
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Soprano: Merrie Cave, Alison Cross, Bozena Borzyskowska, Pam Feild, Victoria Hall, Pia Huber, Maggie Jennings, Sylvia Kalisch, Diana Maynard, Sarah Moyses, Rowena Wells

Alto: Keva Abotomey, Tricia Cottle, Gretchen Cummings, Caroline Hill, Valerie MacLeod, Sally Prime, Ruth Sanderson, Jill Tipping, Dorothy Wilkinson

Tenor: Katie Boot, Steve Finch, Andrew Horsfield, 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 two concerts and Mass in the Cathedral.

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.

Tel: 020 7374 3600

Email: info@londonconcordingsingers.org.uk

Dates for your Diary

31st July – 2nd August 2009

Tour to Antwerp

The London Concord Singers will feature selections from this concert and our earlier concert in Uxbridge in May.

17 December 2009, 7:30 pm
Grosvenor Chapel, Mayfair